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Sanskrit

Std. 11



PLEDGE

India is my country.

All Indians are my brothers and sisters.

I love my country and I am proud of its rich and varied heritage.

I shall always strive to be worthy of it.

I shall respect my parents, teachers and all my elders and treat everyone with courtesy.

I pledge my devotion to my country and its people.

My happiness lies in their well-being and prosperity.

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PREFACE

Gujarat State Board of School Textbooks has prepared new textbooks as per the new curricula developed by the Gujarat State Secondary and Higher Secondary Board and which has been sanctioned by the Education Department of the Government of Gujarat. A panel of experts from Universities/Colleges, Teachers Training Colleges and Schools have put lot's of efforts in preparing the manuscript of the subject. It is then reviewed by another panel of experts to suggest changes and filter out the mistakes, if any. The suggestions of the reviewers are considered thoroughly and necessary changes are made in the manuscript. Thus, the Textbook Board takes sufficient care in preparing an error free manuscript. The Board is vigilant even while printing the textbooks.

The board expresses the pleasure to publish the Textbook of **Sanskrit** for **class 11** which is a translated version of Gujarati. The Textbook Board is thankful to all those who have helped us in preparing this textbook. However, we welcome suggestions to enhance the quality of the textbook.

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FUNDAMENTAL DUTIES

It shall be the duty of every citizen of India:*

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty , unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers and wild life, and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- (k) to provide opportunities for education by the parent or the guardian to his child or ward between age of 6 to 14 years, as the case may be.

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This book has two sections. The first section deals with twenty lessons, viz., ten prose chapters and ten poetry chapters. The second section deals with the History of Sanskrit Literature which comprises of various topics like 1. An Introduction to Nyaya philosophy. 2. An introduction to figures of speech. 3. An introduction to metres and 4. An introduction to Sanskrit literature.

Every lesson of first section has four division. The first division deals with the authorship of the particular chapter as well as the form of the particular literature. This section also throws light on the subject matter in a consie and clear way. There is also focus on the type of literature which is introduced in the book.

The second lesson deals with the prose and peotry which possess not only a variety of themes but also the trends of various literary genre. While selecting the lessons, extra care is taken to keep in mind the level of students and the subject matter has a smooth connection with the text books of standard nine and ten. All four sections contain contents and exercises which are of prime importance and both of these are tied to teaching and examinations form all the aspects.

The main goal of these two sections is to make teaching and learning students' friendly and smooth helping students to understand the topics with depth. The next two sections are co-related with the preceding two earlier sections keeping in mind the varied needs of teachers and students.

The teachers and students have to keep in mind that the subject matter of the preface is not to be part of teaching and testing. There are total 20 chapters in this text book having 10 prose and 20 poems. These chapters chapters are planned in such a way that they can be useful in both the semester annual patterns. If taught in an annual pattern one poem and one prose could be selected for teaching and finally some portion can be taken from the history of the Sanskrit literature. If semester pattern is followed, five prose lessons and five poetry lessons can be selected for the first prose lessons and five poetry lessons can be selected for the first semester. Besides Nyaya philosophy and figures of speech can also be included in the first semester. Other ten lessons and metres and the remaining history of Sanskrit literature can be put aside for the second semester.

The whole text book is drafted keeping the students and teachers at the centre. Special efforts are made to equip the teacher to deliver the subject matter with clarity and precision. It is hoped that this textbook will provide a welcome fillip to the teaching of Sanskrit at the higher secondary level.

1. वेदामृतम्

Introduction : Veda is the most ancient book (work) in the world literature as well as in the libraries of the world. It is believed, according to ancient Indian traditions, that Vedas are not written by any human being. In ancient time, Rishis had the intuition of vedic mantras' and thus the Vedas got manifested.

The Vedas contain sermons/instructions of such rituals and such prohibitions by scriptures which can prove to be very beneficial to the whole human race. Rites mean commands of such duties which must be performed and prohibitions' means forbidding such Acts which must not be performed, moreover, some such prayers are also given which can make a person capable enough to practise the 'rituals' and 'prohibitions' competently. These prayers containing lyrical poems increase spiritual power. In this lesson, there are (five vedic mantras given under the captions...) 'Prarthana' prayers, 'Samgyan' 'Sankalp' (religious) vows and 'Udghosh' announcements made distinctly and fluently.

Two mantras, in succession given under the caption 'Prarthana' are the prayer for fearlessness and wealth. The mantra given under the caption 'Samgyan' preaches to accept knowledge of organisation. The mantra under the caption 'Sankalp' presents the concept of human behaviour, while the last mantra under the caption 'Udghosh' presents the human announcement expressing self-confidence.

- प्रार्थना

१. अभयं मित्रादभयममित्रादभयं ज्ञातादभयं परोक्षात् ।
अभयं नक्तमभयं दिवा नः सर्वा आशा मम मित्रं भवन्तु ॥
- अथर्ववेदः काण्डम् 19, सूक्तम् 15, मन्त्रः 6
२. अग्ने नय सुपथा राये अस्मान् विश्वानि देव वयुनानि विद्वान् ।
युयोध्यस्मज्जुहुराणमेनो भूयिष्ठान्ते नम उक्तिं विधेम ॥
- यजुर्वेदः अध्यायः 40, मन्त्रः 16

- संज्ञानम्

३. समानो मन्त्रः समितिः समानी समानं मनः सह चित्तमेषाम् ।
समानं मन्त्रमभि मन्त्रये वः समानेन वो हविषा जुहोमि ॥
- ऋग्वेदः, मण्डलम् 10, सूक्तम् 108, मन्त्रः 3

- सङ्कल्पः

४. सहृदयं साम्मनस्यमविद्वेषं कृणोमि वः ।
अन्यो अन्यमभि हर्यत वृत्सं जातमिवाध्या ॥
- अथर्ववेदः काण्डम् 3, सूक्तम् 30, मन्त्रः 1

- उद्घोषः

५. अयं मे हस्तो भगवानयं मे भगवत्तरः ।
अयं मे विश्वभेषजोऽयं शिवाभिमर्शनः ॥
- अथर्ववेदः काण्डम् 4, सूक्तम् 13, मन्त्रः 6

Glossary

(प्रार्थना) a demand for getting the power that one lacks even after making efforts a help is sought from a powerful one अभयम् a stage of fearlessness ज्ञातात् (ज्ञा + क्त > त क.भू.कृ.) that what is known परोक्षात् that which is not visible; that which is absent नक्तम् (अ.) at night दिवा (अ.) during the day नः (अस्मद् द्वि.ब.व. अस्मान् - नः (वैकल्पिक रूप) to us all आशा direction अग्ने (अग्नि पुं. संबो. ए. व.) Oh ! God of Fire नय (नी take away आज्ञा म. पु. ए.व.) for wealth सुपथा (सुपथिन् तृ. ए.व.) from good path राये for wealth विश्वानि all वयुनानि diverse knowledge, different types of intellect विद्वान् pandit युयोधि take it far away अस्मत् (अस्मद् सर्व. पं. बहु.) from me जुहुराणम् fraudulent एनः (एनस् नपुं. द्वि. ए.व.) sin भूयिष्ठाम् उक्तिम् detailed explanation/note हविषा (हविस् नपुं. तृ.ए.व.) that what is offered to the sacrificed fire-especially herbal objects मन्त्रः Idea समितिः meeting assembly चित्तम् supreme being, soul मन्त्रये make them think वः (युष्मद् द्वि. ब.व. युष्मान् you जुहोमि performing ceremonial sacrifice (सङ्कल्पः) something that is intended to do सहृदयम् of same thinking feeling idea साम्नस्यम् of same idea अविद्वेषम् without any malice कृणोमि am doing, am making अन्यो अन्यम् to one another अभिहर्यत keep on loving one another वत्सम् to a calf अघ्न्या cow (उद्धोषः) to make announcement of one's feeling quite distinctly and fluently मे (अस्मद् ष.ए.व. मम mine) my भगवान् lucky, powerful भगवत्तरः very fortunate, very powerful विश्वभेषजः medicine to cure all diseases, panacea शिवाभिमर्शनः blissful touch

Sandhi

मित्रादभयममित्रादभयम् (मित्रात् अभयम् अमित्रात् अभयम्) । ज्ञातादभयम् (ज्ञातात् अभयम्) । सर्वा आशा मम (सर्वाः आशाः मम) । युयोध्यस्मज्जुहुराणमेनो भूयिष्ठान्ते (युयोधि अस्मत् जुहुराणम् एनः भूयिष्ठां ते) । नम उक्तिम् (नमः उक्तिम्) । समानो मन्त्रः (समानः मन्त्रः) । वो हविषा (वः हविषा) । जातमिवाघ्न्या (जातम् इव अघ्न्या) । हस्तो भगवान् (हस्तः भगवान्) । विश्वभेषजोऽयम् (विश्वभेषजः अयम्) ।

Special Notes

(Line drawn over and under different letters and words in the mantras in this lesson are the marks of tunes. There are three such tunes 'Udatta', 'Anudatta' and 'Swarit' (|) line drawn over the letter suggests 'Swarit' tune. (-) Line drawn under the letter suggests 'Anudatta' tune. But for 'Udatta' tune no mark is put. This type of tune marking helps in chanting VO mantras and sometimes become very helpful in interpreting the words.) (ओम् (अ.) This is a very holy and auspicious word. Hence it is a tradition to speak it in the beginning of every mantra. The word ओम् means God the saviour.

1. अभयम्

The most important of all human virtues is dauntlessness. A dauntless person is very happy. How can a person holding the highest position or possessing limitless wealth living a fear-stricken life be said to be fortunate ? And for that only in this Vedic mantra a prayer is given for being fearless / dauntless.

We must always think how one can cultivate fearlessness and how it can be beneficial to all and also what system should be devised for that ? If we strive to do this, this Vedic prayer can definitely prove to be fruitful. The final stage of fearlessness means all the directions be my friends, and this is what we find in the last quarter of the Mantra.

2. मन्त्रः

All the verses collected in the Vedas are known as Mantra. (It must be remembered that the Sanskrit verses not in the Vedas are called Slokas). These mantras are not composed by any person. It is believed that different Rishis had his intuition - inner visualisation.

The meaning of Mantra is idea, different idea (sometimes in the form of prayers; sometime in the form of rites is and prohibitory orders and sometimes in the form of philosophical thoughts) are presented.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

- (1) आशाः इत्यस्य पदस्य कोऽर्थः ?
(क) श्रद्धा (ख) विश्वासः (ग) दिशाः (घ) देवता
- (2) समानेन वो जुहोमि ।
(क) अग्निना (ख) मनसा (ग) चित्तेन (घ) हविषा
- (3) कमिव अन्यो अन्यमभिहर्यत ?
(क) वत्सं जातमिव (ख) अजामिव (ग) गामिव (घ) मित्रमिव
- (4) अघ्न्या का भवति ?
(क) वत्सा (ख) गौः (ग) माता (घ) पुत्री
- (5) विश्वभेषजः कः अस्ति ?
(क) हस्तौ (ख) हस्तः (ग) भगवान् (घ) अयम्

2. Explain the following statement in mother-tongue.

- (1) सर्वा आशा मम मित्रं भवन्तु ।
- (2) अन्यो अन्यमभि हर्यत वत्सं जातमिवाघ्न्या ।

3. Write answers of the questions in mother-tongue :

- (1) For fearlessness from whom does a devotee pray ?
- (2) Knowledge of which items of equality a person must develop ?
- (3) Like whom should people love one another ?
- (4) How is the human hand depicted in the Mantra ?

4. Write a critical note on :

समानो मन्त्रः ॥ Unity of souls reflected in 'Mantra'

5. मन्त्रस्य पूर्तिः विधेया ।

- (1) अग्ने नय विधेम ॥
- (2) समानो मन्त्रः जुहोमि ॥



2. विना वृक्षं गृहं शून्यम्

[**Introduction :** Here, in there are eighteen sections of Mahabharata composed by Maharshi Ved Vyas. There is a dialogue between Bhardwaj and Bhrugu in the 184th Adhyaya of 'Shantiparva', some verses selected from that chapter of conversation are presented here and in the end a very famous sanskrit Shloka known as Sanskrit Subhashit is put.

Mahabharata, in one way, is an encyclopedia. In reference to different things (ideas) various subjects are included in it. In the dialogue between Bhardwaj and Bhrugu that we find in Shantiparva. There is mainly detailed description of the qualities of five great elements (Panch Maha-Bhoot). In this discussion, Bhardwaj asks Bhrugu whether there is something like sow in a tree of life. In other words, are the trees alive ? Do the trees have life ? The answer given by Bhrugu is of great importance. In that answer, Bhrugu has categorically said that a tree is alive, it has life-spirit. The arguments presented by him can be tested by anyone and everyone without undertaking any physical process.

Bhrugu's arguments centre around the human body and the processes (especially of the faculty of knowledge) human being acquires knowledge through his different senses / faculties and acts-behaves accordingly, the tree also does the same. Saying this, Bhrugu has proved - established that a tree is alive i.e., it has feelings) life-spirit. The verses given are in *Anushtup metre*.

वल्ली वेष्टयते वृक्षं सर्वतश्चैव गच्छति ।
न ह्यदृष्टेऽश्च मार्गोऽस्ति तस्मात् पश्यन्ति पादपाः ॥ १ ॥

पुण्यापुण्यैस्तथा गन्धैर्धूपैश्च विविधैरपि ।
अरोगाः पुष्पिताः सन्ति तस्माज्जिघ्रन्ति पादपाः ॥ २ ॥

पादैः सलिलपानाच्च व्याधीनां चापि दर्शनात् ।
व्याधिप्रतिक्रियत्वाच्च विद्यते रसनं द्रुमे ॥ ३ ॥

वक्त्रेणोत्पल-नालेन यथोर्ध्वं जलमाददेत् ।
तथा पवनसंयुक्तः पादैः पिबति पादपः ॥ ४ ॥

सुखदुःखयोश्च ग्रहणाच्छिन्नस्य च विरोहणात् ।
जीवं पश्यामि वृक्षाणामचैतन्यं न विद्यते ॥ ५ ॥

तेन तज्जलमादत्तं जरयत्यग्नि-मारुतौ ।
आहारपरिणामाच्च स्नेहो वृद्धिश्च जायते ॥ ६ ॥

एतेषां सर्ववृक्षाणामुच्छेदं न तु कारयेत् ।
संवर्धने विशेषेण प्रयतेत ह्यतन्द्रितः ॥ ७ ॥

यथा वृक्षः तथा पुत्रः सदा श्रेयस्करावुभौ ।
विना वृक्षं गृहं शून्यं पुत्रहीनं कुलं तथा ॥ ८ ॥

एकेनापि सुवृक्षेण पुष्पितेन सुगन्धिना ।
वासितं वै वनं सर्वं सुपुत्रेण कुलं यथा ॥ ९ ॥

Glossary

वल्ली a creeper वेष्टयते (वेष्ट् व.का. आ. अ. ए.व.) wraps around सर्वतः (सर्व + तस् - त.प्र. अव्य.) from all sides अदृष्टेः (अदृष्टि स्त्री. पं.वि. ए.व.) want of sight पादपाः trees (synonym : वृक्षः, तरुः, द्रुमः) पुण्यापुण्यैः (पुण्यं च अपुण्यं च - इ.द्व.) through righteousness and sin धूपैः a kind of fragrant substance that fire permeates in air अरोगाः (न विद्यते रोगः येषाम् ते - बहु.) healthy, diseaseless पुष्पिताः flowerbased जिघ्रन्ति (घ्रा > जिघ्र व. अ. ब.व.) smells पादैः (with feet - चरणः) with feet सलिलपानात् (सलिलस्य पानम् - ष.त.) by drinking water व्याधीनाम् (व्याधि पुं. ष.वि. ब.व.) of diseases दर्शनात् by its being perceived व्याधिप्रतिक्रियत्वात् (व्याधीनाम् प्रतिक्रिया - व्याधिप्रतिक्रिया, (ष.त.) व्याधिप्रतिक्रियायाः भावः - व्याधिप्रतिक्रियत्वम् (त.प्र.), तस्मात्) by resisting/due to the attempts to resist रसनम् (रस्यते अनेन तत् रसनम् - कृ.प्र.) tongue, tasting organ द्रुमे in a tree वक्त्रेण by mouth उत्पलनालेन (उत्पलस्य नालः - ष.त.) with a tender shoot of lotus आददेत् (आ + दा विधि. अ. ए.व.) takes (here-pulls) पवनसंयुक्तः (पवनेन संयुक्तः - तृ.त.) consisting living wind ग्रहणात् because of holding छिन्नस्य (छिद् + क्त > न क.भू.कृ.) cut विरोहणात् because of blossoming जीवम् life-spirit अचैतन्यम् (न चैतन्यम् - नञ् त.) want of life-spirit आदत्तम् (आ + दा + क्त > त क.भू.कृ.) took, pulled जरयति (जृ व.का. प. अ. ए.व.) digests अग्नि-मारुतौ (अग्निः च मारुतः च - द्वन्द्व.) fire and wind आहारपरिणामात् (आहारस्य परिणामः - तस्मात्, ष.त.) as a result of food स्नेहः sticky, greasy वृद्धिः increases जायते (जन् व.का. अ. ए.व.) happens-results उच्छेदम् to destroy कारयेत् (कृ (प्रे.) विधि. प. अ. ए.व.) get done संवर्धने in blooming, developing विशेषेण extraordinarily, peculiarly प्रयतेत् (प्र + यत् विधि. अ. ए.व.) to attempt, to strive हि --- अतन्द्रितः (न तन्द्रितः - नञ् त.) one who keeps श्रेयस्करो be nevolent गृहम् house, abode शून्यम् empty, vacant कुलम् family पुष्पितेन bloomed that on which flowers have bloomed सुगन्धिना (सुगन्धः अस्य अस्ति इति सुगन्धिन् (त.प्र.), तेन तृ.ए.व.) with fragrance वासितम् fragrant spreading fragrance वै (This is used to add to the beauty of a sentence. It is meaningless. So, it is not necessary to give its meaning)

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सर्वतश्चैव (सर्वतः च एव) । ह्यदृष्टेश्च (हि अदृष्टेः च) । मार्गोऽस्ति (मार्गः अस्ति) । पुण्यापुण्यैस्तथा (पुण्यापुण्यैः तथा) । गन्धैर्धूपैश्च (गन्धैः धूपैः च) । विविधैरपि (विविधैः अपि) । तस्माज्जिघ्रन्ति (तस्मात् जिघ्रन्ति) । सलिलपानाच्च (सलिलपानात् च) । व्याधिप्रतिक्रियत्वाच्च (व्याधिप्रतिक्रियत्वात् च) । वक्त्रेणोत्पलनालेन (वक्त्रेण उत्पलनालेन) । यथोर्ध्वम् (यथा उर्ध्वम्) । सुखदुःखयोश्च (सुखदुःखयोः च) । ग्रहणाच्छिन्नस्य (ग्रहणात् छिन्नस्य) । तज्जलमादत्तम् (तत् जलम् आदत्तम्) । जरयत्यग्नि-मारुतौ (जरयति अग्निमारुतौ) । आहारपरिणामाच्च (आहारपरिणामात् च) । स्नेहो वृद्धिश्च (स्नेहः वृद्धिः च) ह्यतन्द्रितः (हि अतन्द्रितः) । श्रेयस्करावुभौ (श्रेयस्करो उभौ) । एकेनापि (एकेन अपि) ।

Special Note

1. पादपः : a word used for tree. A tree is said 'Padap' because it drinks water with its feet i.e., roots. In this ways in a tree there is a process of providing water to all its parts by drinking water with its roots. Drawing our attention towards this process. Acharya Bhrugu convinces us of there being a life-spirit in a tree.

To drink water and to circulate it in the whole body is possible only in the live body, not otherwise. This proves that there is a life-spirit in a tree.

2. पुत्रहीनं कुलं तथा - Like a family without a son (here the word 'son' implies both a son and a daughter.) There is no meaning of a family that is full of riches, clothes irnment, decorative furniture if the family has no child. Such a house - a family is believed to be all empty, vacant, useless. In the same way a house equipped with everything has not tree in the open space in front of a house must be considered vacant, such a meaning is expressed here.

Exercise

1. अधोलिखितानां प्रश्नानां संस्कृतभाषया उत्तराणि लिखत ।

- (1) का वृक्षं वेष्टयते ?
- (2) आहारपरिणामात् किं किं जायते ?
- (3) कस्मिन् कार्ये अतन्द्रितः प्रयतेत ?
- (4) कौ श्रेयस्करो स्तः ?
- (5) कीदृशं गृहं शून्यम् अस्ति ?

2. यथास्वं विकल्पं चित्वा उत्तरं लिखत ।

- (1) वल्ली वृक्षं गच्छति ।
 (क) एकतः (ख) सर्वतः (ग) उभयतः (घ) अन्यतः
- (2) सलिलपानात् इति पदस्य कः अर्थः ?
 (क) जलस्य पानात् (ख) जलेन पानात् (ग) जले पानात् (घ) जलं पानात्
- (3) पादपः पादैः किं करोति ?
 (क) खादति (ख) पिबति (ग) चलति (घ) गच्छति
- (4) वृक्षाणाम् न विद्यते ।
 (क) सत्ता (ख) रूपम् (ग) अचैतन्यम् (घ) चैतन्यम्
- (5) वृक्षाणाम् न कारयेत् ।
 (क) पालनम् (ख) छादनम् (ग) उच्छेदम् (घ) पोषणम्
- (6) यथा वृक्षः तथा ।
 (क) वनम् (ख) पुत्रः (ग) जलम् (घ) धनम्

3. Give answer in details in mother-tongue :

- (1) How can one say that a tree sees ?
- (2) How is it proved that a tree has taste ?
- (3) What reasons are given to prove that there is life-spirit in a tree ?
- (4) What happens to water that tree drinks ?
- (5) How should we behave with trees ?

4. Write a critical note on :

- (1) Proofs of trees having life-spirit
- (2) Glory of trees

5. Explain with reference to context :

- (1) तस्माज्जिघ्रन्ति पादपाः ।
- (2) पादैः पिबति पादपः ।
- (3) एतेषां सर्ववृक्षाणाम् उच्छेदं न तु कारयेत् ।
- (4) वृक्षहीनं गृहं शून्यं पुत्रहीनं कुलं तथा ।



3. वर्षावर्णनम्

[**Introduction :** Maharshi Ved Vyas has composed eighteen Puranas. There are twelve (chapters) sections and eighteen thousand Slokas in it. We find very beautiful-pleasing description of rainy season well as autumn in the twentieth chapter of the tenth section. Seven Slokas describing rainy season are selected here in this lesson.

Sky gets covered with flashes of lightening and roars of clouds as soon as the rainy season sets. Showers of rain start pouring from those clouds. With the advent of rains the earth looks beautiful farmers become happy seeing their fields laden with crops. Animals living in water well as on land adopt quite new look. Fresh grass sprouts all around. Roads get covered by grass. Advent of rainy season becomes a festival for peacocks. They express their joy by their pleasing sound-screams.

The peculiar trait of their poem is the description of rainy season in very pleasing words. Here the use of figures of speech namely simile is very pleasing, very fascinating. Moreover, the objects selected for comparison are also very attractive. e.g., in the third verse, glow-worms shining in the late evening say, early night are compared with deceitful persons and the planets that are not visible with eyes. In kaliyug there is spread of empire of evil. So, we find the power of deceitful, hypocritic persons, while Vedas are quite forgotten. In the sixth Shloka roads covered by grass are compared with the forgotten knowledge of Vedas and in the seventh Shloka peacocks that have become with the coming of monsoon with gentlemen. We find marvellous use of a kind of figure of speech-namely 'Yamaka' in the use of the words. All these verses are in Anushtup metre.]

ततः प्रावर्तत प्रावृट् सर्वसत्त्वसमुद्भवा ।
विद्योतमानपरिधिर्विस्फूर्जितनभस्तला ॥ १ ॥

अष्टौ मासान् निपीतं यद् भूम्या जलमयं वसु ।
स्वर्गोभिर्मोक्तुमारेभे भास्करः काल आगते ॥ २ ॥

निशामुखेषु खद्योतास्तमसा भान्ति न ग्रहाः ।
यथा पापेन पाखण्डा न हि वेदाः कलौ युगे ॥ ३ ॥

क्षेत्राणि सस्यसम्पद्भिः कर्षकाणां मुदं ददुः ।
धनिनामुपतापं च दैवाधीनमजानताम् ॥ ४ ॥

जलस्थलौकसः सर्वे नववारिनिषेवया ।
अबिभ्रद् रुचिरं रूपं यथा हरिनिषेवया ॥ ५ ॥

मार्गा बभूवुः सन्दिग्धास्तृणैश्छन्ना ह्यसंस्कृताः ।
नाभ्यस्यमानाः श्रुतयो द्विजैः कालहता इव ॥ ६ ॥

मेघागमोत्सवा हृष्टाः प्रत्यनन्दन् शिखण्डिनः ।
गृहेषु तप्ता निर्विण्णा यथा भगवज्जनागमे ॥ ७ ॥

Glossary

प्रावृट् (स्त्री.) rainy season प्रावर्तत (प्र + वृत्, ह्य.भू. अ.पु. ए.व.) rainy season सर्वसत्त्वसमुद्भवा (सर्वेषां सत्त्वानाम् समुद्भवः यस्याम् सा - बहु.) increasing the number (populations of all animals) विद्योतमानपरिधिः (विद्योतमाना परिधिः यस्याः सा - बहु.) shining/glowing विस्फूर्जितनभस्तला (नभसः तलम् - नभस्तलम्, ष.त. । विस्फूर्जितं नभस्तलं यस्याः सा - बहु.) roaring sky, sky with tumultuous sound अष्टौ eight निपीतम् (नि + पा + क्त > त, नपुं. क.भू.कृ.) drunk वसु riches स्वगोभिः with own says (गो -) मोक्तुम् (मुच् + तुम् हे.कृ.) for leaving-giving up आरेभे (आ + रभ्, ह्य.भू. अ. ए.व.) started भास्करः sun (पर्याय - आदित्यः, दिवाकरः, रविः) काले आगते when it was time/when there was opportunity (सति-सप्तमी-ने प्रयोग) निशामुखेषु (निशायाः मुखेषु - ष.त.) early night खद्योताः glow worms तमसा by darkness भान्ति (भा व. अ. ब.व.) to look beautiful or attractive कलौ युगे the age immorality 'Kaliyug' सस्यसम्पद्भिः (सस्यम् एव सम्पत्, तैः - कर्म.) with the wealth of crop कर्षकाणाम् of farmers मुदम् joy ददुः (दा प. भू.का., अ. ब.व.) started giving धनिनाम् of the rich उपतापम् misery, distress दैवाधीनम् (दैवस्य अधीनम् - ष.त.) depending upon destiny, fate अजानताम् (जानत् व.कृ., न जानत्, अजानत्, तेषाम् - नञ् त.) of those who do not know जलस्थलौकसः (जलं च स्थलं च ओकः येषाम् ते - बहु.) living on land and in water नववारिनिषेवया (नवं च तद् वारि - (कर्म.), तस्य निषेवया, ष.त.) utilising new (fresh) water अबिभ्रत् (भू ह्य. भू. अ. ए.व.) held, bore हरिनिषेवया (हरेः निषेवा, तया - ष.त.) worshipping God बभूवुः (भू प.भू.का. अ.ब.व.) became सन्दिग्धाः unclear तृणैः छन्नाः covered with grass असंस्कृताः not made systematic/orderly न अभ्यस्यमानाः not studying श्रुतयः Vedas कालहताः (कालेन हताः - तृ.त.पु.) perishing with time मेघागमोत्सवाः (मेघस्य आगमः, मेघागमः - ष.त. । सः उत्सवः येषाम् ते - बहु.) considering the coming of clouds a festival हृष्टाः (हृष् - क्त > त, क.भू.कृ.) mad with joy, joyous प्रत्यनन्दन् (प्रति + नन्द ह्य.भू. अ. ब.व.) became happy शिखण्डिनः peacock तप्ताः (तप् - क्त > त, क.भू.कृ.) miserable निर्विण्णाः (निस् + विद् + क्त > त, क.भू.कृ.) tired/fatigued भगवज्जनागमे (भगवतः जनाः (ष.त.), तेषाम् आगमे - ष.त.) with the coming of devotees

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विद्योतमानपरिधिर्विस्फूर्जितनभस्तला (विद्योतमानपरिधिः विस्फूर्जितनभस्तला) । भूम्या जलमयम् (भूम्याः जलमयम्) । स्वगोभिर्मोक्तुमारेभे (स्वगोभिः मोक्तुम् आरेभे) । खद्योतास्तमसा (खद्योताः तमसा) । अबिभ्रद् रुचिरम् (अबिभ्रत् रुचिरम्) । सन्दिग्धास्तृणैश्छन्ना ह्यसंस्कृताः (सन्दिग्धाः तृणैः छन्नाः हि असंस्कृताः) । कालहता इव (कालहताः इव) । मेघागमोत्सवा हृष्टाः (मेघागमोत्सवाः हृष्टाः) । तप्ता निर्विण्णा यथा (तप्ताः निर्विण्णाः यथा) ।

Special note

1. खद्योत : Insects shining in darkness when it rains, called glow worm. When a glow worm flies its wings sparkle. It seems as its small drops are shining. Glow worms appear sparkling on earth as planets and stars shine in the sky. Glory of vedas is lost in 'Kaliyug' and hypocrites, deceiving persons are found all around. So the sparkling of glow worms is compared with the --- of deceits, hypocrites and the light of planets is compared with knowledge of vedas. Sparking of glow worms perishes in a few days, as power, glory, we of hypocrites deceit is also short lived. This is the implied sense here.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

- (1) कीदृशी प्रावृट् प्रावर्तत ?
(क) सर्वसत्त्वभयावहा (ख) सर्वसत्त्वमनोहरा (ग) सर्वसत्त्वसुखप्रदा (घ) सर्वसत्त्वविनाशिका
- (2) भास्करः भूम्याः कीदृशं वसु पिबति ?
(क) सुवर्णमयम् (ख) जलमयम् (ग) धातुमयम् (घ) मृण्मयम्
- (3) कलौ युगे पापेन के भान्ति ?
(क) खद्योताः (ख) पाखण्डाः (ग) अधर्माः (घ) ग्रहाः
- (4) सस्यसम्पद्भिः क्षेत्राणि केषां मुदं ददुः ?
(क) धनिनाम् (ख) ब्राह्मणानाम् (ग) शिखिनाम् (घ) कर्षकाणाम्
- (5) वर्षाकाले मार्गाः कीदृशाः भवन्ति ?
(क) सुस्पष्टाः (ख) रुचिराः (ग) सन्दिग्धाः (घ) रम्याः
- (6) मेघागमेन के हृष्टाः भवन्ति ?
(क) भक्ताः (ख) खद्योताः (ग) शिखण्डिनः (घ) वृषभाः

2. एकेन वाक्येन संस्कृतभाषया उत्तरत ।

- (1) सूर्यः कति मासान् भूम्याः वसु पिबति ?
- (2) निशामुखेषु के भान्ति, के न भान्ति ?
- (3) क्षेत्राणि कथं कर्षकाणां मुदं ददुः ?
- (4) अनभ्यस्यमानाः श्रुतयः कीदृश्यः भवन्ति ?

3. Give answer in mother-tongue in two or three sentences :

- (1) How does the sky look when the rainy season sets in ?
- (2) With what is the sparkling of glow-worms compared ?
- (3) Who feels satisfied seeing fields laden with crops ? Why ?
- (4) What happens to the roads in rainy season ? Why are they compared with Vedas ?
- (5) With what is the joy of peacocks compared ?

4. Write a critical note on :

- (1) Describe the rainy season in the light of the lesson वर्षावर्णनम्.

5. Explain with reference :

- (1) स्वर्गोभिर्मोक्तुमारेभे भास्करः काल आगते ।
- (2) यथा पापेन पाखण्डा न हि वेदाः कलौ युगे ।
- (3) गृहेषु तप्ता निर्विण्णा यथा भगवज्जनागमे ।
- (4) मार्गा बभूवुः सन्दिग्धास्तृणैश्छन्ना ह्यसंस्कृताः ।



4. दशकं धर्मलक्षणम्

[**Introduction :** Religious literature in Sanskrit is classified into two - 'Shruti' and 'Smruti'. One of the objectives of 'Shruti' is that it is unchanging religious literature. Facts preached in this type of literature are not impressed upon by time or place. Considering this the statements of 'Shruti' are external and supreme. While we find impressions of time, place and situation on the details preached in 'Smruti' Shastra. For this reason, we sometimes find statements of 'Smruti' Shastra different from one another.

Still however most of the statements of 'Smruti' Shastra prove to be useful in every country and all the time. the 'Shloka' given as a title of this lesson is also such. Ten characteristics of religion are preached in this Shloka. These characteristics are such that those can not be impressed. upon by 'Time' or 'Place'. Thus, these ten characteristics of this religion are the characteristics of 'Human Religion'.

With a view to seeing that understanding of ten characteristics enumerated here is developed and its importance is also realised and are visualised in their true nature, ten other 'Slokas' are also given in this lesson. These verses are selected from different works in Sanskrit literature. Peculiarities of these verses is that they are quoted in many works of Sanskrit literature. And those are all in 'Anushtup' metre.]

धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः ।

धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् ॥ १ ॥

1. धृतिः

धृतिर्नाम सुखे दुःखे यया नाप्नोति विक्रियाम् ।

तां भजेत सदा प्राज्ञो य इच्छेद् गतिमात्मनः ॥ २ ॥

2. क्षमा

क्षमाखड्गः करे यस्य किं करिष्यति दुर्जनः ।

अतृणे पतितो वह्निः स्वयमेवोपशाम्यति ॥ ३ ॥

3. दमः

न हृष्यति महत्यर्थे व्यसने च न शोचति ।

स वै परिमितप्रज्ञः स दान्तो द्विज उच्यते ॥ ४ ॥

4. अस्तेयम्

अन्यदीये तृणे रत्ने काञ्चने मौक्तिकेऽपि वा ।

मनसा विनिवृत्तिर्या तदस्तेयं विदुर्बुधाः ॥ ५ ॥

5. शौचम्

शौचं च द्विविधं प्रोक्तं बाह्यमाभ्यन्तरं तथा ।

मृज्जलाभ्यां स्मृतं बाह्यं भावशुद्धिस्तथाऽन्तरम् ॥ ६ ॥

6. इन्द्रियनिग्रहः

श्रुत्वा स्पृष्ट्वा च दृष्ट्वा च भुक्त्वा घ्रात्वा च यो नरः ।
न हृष्यति ग्लायति वा स विज्ञेयो जितेन्द्रियः ॥ ७ ॥

7. धीः

प्रवृत्तिं च निवृत्तिं च कार्याकार्ये भयाभये ।
बन्धं मोक्षं च या वेत्ति बुद्धिः सा पार्थ सात्त्विकी ॥ ८ ॥

8. विद्या

अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम् ।
सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥ ९ ॥

9. सत्यम्

यथार्थकथनं यच्च सर्वलोकसुखप्रदम् ।
तत्सत्यमिति विज्ञेयमसत्यं तद्विपर्ययः ॥ १० ॥

10. अक्रोधः

तपते यतते चैव यच्च दानं प्रयच्छति ।
क्रोधो हि सर्वं हरति तस्मात् क्रोधं विवर्जयेत् ॥ ११ ॥

Glossary

धृतिः patience (synonym - धैर्यम्) दमः to oppress, to control अस्तेयम् (न स्तेयम् - नञ्.) not to steal
इन्द्रियनिग्रहः (इन्द्रियाणाम् निग्रहः - ष.त.) control senses धीः intellect (Synonym - बुद्धिः, प्रज्ञा, मेधा) विद्या
knowledge अक्रोधः (न क्रोधः - नञ्.) want/lack of anger यया (यद् (स्त्री. सर्व.) तृ. ए.व.) through whom
/ which नाप्नोति - न आप्नोति (आप् to get, to obtain व. अ. ए.व.) does not acquire विक्रियाम् moral deterio-
ration भजेत (भज् to worship, to pray विधि. अ. ए.व.) accepts, adopts प्राज्ञः Synonym - बुधः, पण्डितः)
intelligent person इच्छेत् (इष् to wish विधि. अ. ए.व.) wishes गतिम् progress आत्मनः (आत्मन् (पुं) ष. ए.व.)
one's own क्षमाखड्गः (क्षमा एव खड्गः - कर्म.) forgiveness a sword करे in the hand (Synonym - हस्तः,
पाणिः) अतृणे (न विद्यते तृणम् यस्य तत्, तस्मिन् - बहु.) वह्निः fire (Synonym - अग्निः, अनलः, पावकः)
उपशाम्यति (उप + शम् व. अ. ए.व.) extinguishes हृष्यति (हृष् to be happy to rejoice व. अ. ए.व.) feels joyous
महत्कार्ये for big work, project व्यसने in difficulty शोचति (शुच् to worry व. अ. ए.व.) worries वै (अ.) really
परिमितप्राज्ञः (परिमिता प्रज्ञा यस्य सः - बहु.) intelligent दान्तः (दम् + क्त > त) oppressed, oppressive द्विजः
brahmin (one whose sacred thread investiture ceremony is performed is called brahmin. Meaning of is born
second time. It is believed a person's first birth is in his/her parent's house and the second birth takes place in
his/her (Guru's) teacher's house where he takes education. Thus, all those who are educated i.e., brahmins)
उच्यते (वच् क. व. अ. ए.व.) is called अन्यदीये काञ्चने in some other person's gold (Synonym - हिरण्यम्,
सुवर्णम्, कुन्दनम्) मौक्तिके in pearls विनिवृत्तिः to retire, to remain reverse विदुः (विद् व.का. अ. ब.व.) knows,
understands बुधाः intelligent people द्विविधम् of two types प्रोक्तम् (प्र + वच् > उच् + क्त > त क.भू.कृ.) said
बाह्यम् (बहिर्भवम् - त.प्र.) of / from outside आभ्यन्तरम् (अभ्यन्तरे भवम् - त.प्र.) inner, that happens inside
मृजलाभ्याम् (मृत् च जलम् च, ताभ्याम् - इ.द्व.) with earth and water स्मृतम् (स्मृ to remember to preach +
क्त > त क.भू.कृ.) says preaches भावशुद्धिः (भावस्य शुद्धिः - ष.त.) purity of desire, sentiments अन्तरम् inner

श्रुत्वा (श्रु to listen + क्त्वा > त्वा सं.भू.कृ.) hearing/listening स्पर्शत्वा (स्पर्श to touch + क्त्वा > त्वा सं.भू.कृ.) touching दृष्ट्वा (दृश् to see + क्त्वा > त्वा सं.भू.कृ.) seeing भुक्त्वा (भुज् to eat + क्त्वा > त्वा सं.भू.कृ.) eating घ्रात्वा (घ्रा to smell + क्त्वा > त्वा सं.भू.कृ.) smelling ग्लायति (ग्लै to feel sad, to get tired व. अ. ए.व.) feels sad, dejected विज्ञेयः must know जितेन्द्रियः (जितानि इन्द्रियाणि येन सः - बहु.) one who has conquered one's senses प्रवृत्तिम् activities निवृत्तिम् to stop activities कार्याकार्ये (कार्यं च अकार्यं च - इ.द्व.) activities worth doing and not worth giving भयाभये (भयम् च अभयम् च - इ.द्व.) fear and fearlessness वेत्ति (विद् व. अ. ए.व.) knows पार्थ Prutha's (Kunti's) son-Arjun सात्त्विकी pious natured अनेकसंशयोच्छेदि (अनेके संशयाः (कर्म.), अनेकसंशयान् उच्छेत्तुं शीलमस्य - कृ.प्र.) of doubt clearing nature परोक्षार्थस्य (परोक्षेण अर्थः, तस्य - तृ.त.) irrelevant दर्शकम् helping to view with devotion लोचनम् eyes (Synonym - नयनम्, नेत्रम्) अन्धः blind यथार्थकथनम् (यथार्थस्य कथनम् - ष.त.) correct/ture utterance सर्वलोकसुखप्रदम् (सुखं प्रददाति - सुखप्रदम् (उप.त.), सर्वलोकेभ्यः सुखप्रदम् - च.त.) yielding happiness to all तद्विपर्ययः (तस्य विपर्ययः - ष.त.) quite contrary to it तपते (तप् व. अ. ए.व.) strives, tries hard यतते (यत् to try, try hard to attempt, to make effort व. अ. ए.व.) makes effort प्रयच्छति (प्र + दा > यच्छ व. अ. पु.ए.व.) gives हरति (ह् to seize व. अ. ए.व.) kidnap, abduct, to seize विवर्जयेत् (वि + वर्ज् to give up विधि. अ. ए.व.) to give up

Sandhi

दमोऽस्तेयम् (दमः अस्तेयम्) । धीर्विद्या (धीः विद्या) । अक्रोधो दशकम् (अक्रोधः दशकम्) । धृतिर्नाम (धृतिः नाम) । नाप्नोति (न आप्नोति) । प्राज्ञो यः (प्राज्ञः यः) । पतितो वह्निः (पतितः वह्निः) । स्वयमेवोपशाम्यति (स्वयम् एव उपशाम्यति) । महत्यर्थे (महति अर्थे) । स वै (सः वै) । स दान्तो द्विज उच्यते (सः दान्तः द्विजः उच्यते) । मौक्तिकेऽपि (मौक्तिके अपि) । विनिवृत्तिर्या (विनिवृत्तिः या) । विदुर्बुधाः (विदुः बुधाः) । भावशुद्धिस्तथाऽन्तरम् (भावशुद्धिः तथा अन्तरम्) । नास्त्यन्ध एव (न अस्ति अन्धः एव) । यच्च (यत् च) । चैव (च एव) ।

Special note

1. दशकं धर्मलक्षणम् – Many wrong beliefs about religion prevail in our society. But in fact there is no narrow meaning of religion in our scriptures or literature. All the classical definitions of religion as certain that religion, in broad sense, is our basic requirement. Ten characteristics of Dharma are enlisted in Manusmriti, which help us to understand wide meaning of religion.

2. धृतिः – The word means patience. One who treats on the path of religion can not do without patience because the road of religion-obligation-duty is very difficult and testing at every step. If a person loses one's patience in such a situation it would be impossible for a person to tread on such a path. This is the first characteristic of religion.

3. दमः/इन्द्रियनिग्रहः/जितेन्द्रियः – means control over senses. Five senses of knowledge are ears, skin, eyes, tongue and breathing are said to be the doors through which five objects of pleasure namely knowledge fondness touch beauty and smell enter and a human being is entrapped in passions and becomes unhappy. Hence to be happy it is necessary to win over five senses. The way farere of the spiritual path, who controls all the five senses and forbids them to act is known as the person who has thorough control over his senses, his passions-Jitendriya.

4. अस्तेयम् – Means not to steal. Maharshi Patanjali in his Yog Darshni has included stealing/thieving in his five restraints. To take away someone's article/thing without his or her knowledge is considered by us to

be an act of stealing, but here if our mind gets infatuated with someone's possession, is also called stealing. There may not be any idea of stealing, still however it is called stealing.

5. शौचम् – This word means cleanliness, purity we perform inner outer cleaning everyday but inner cleanliness is also very much essential. Inner purity, cleanliness means purity of thoughts and feelings. Moreover, to shed off any type of ill-feeling is also inner cleanliness, inner purity. There is no meaning of any prayer if a person is not clean inside.

6. सात्त्विकी बुद्धिः – Lord Krishna discusses three virtue/qualities quite at length in the 13th to 18th chapters of Shreemad Bhagwat Geeta. In that reference Lord talks about three types of intellect in the 18th chapter. The three types of intellects are - (Satviki) virtuous, (Rajas) worldly i.e. greedy, covetous and (Tamali) pertaining to the best quality - anger, passion. that intellect which can differentiate between activeness and inactiveness; fear and fearlessness. Action and inaction; salvation and bondage is 'Satviki' virtuous intellect. (That intellect which does not understand religion and sin (dharma-adharma) i.e. morality and immorality; action and inaction as they are is (Rajas:) i.e. worldly intellect and the intellect that accepts everything believing something that is not religious or not righteous to be religious and accepts everything in a faculty manner is called 'tamasi' intellect).

7. विद्या – Knowledge, here the word 'Shastra' is also used as an alternative, say a synonym of knowledge. The role of knowledge/learning is to spread light. It means that what is not visible. i.e. easily understandable is made very clear i.e. easily understandable by knowledge, intellect e.g. some theorem is not understood at first but when its principle is understood the theorem becomes very clear to us. In the same way a person's doubts start getting cleared as he acquires education. Eyes are not necessary to have the glimpse of knowledge because knowledge itself helps one see i.e. understand what is not clear.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

- (1) यः आत्मनः गतिम् इच्छेत् स भजेत् ।
(क) क्षमाम् (ख) धियम् (ग) धृतिम् (घ) विद्याम्
- (2) कः द्विजः उच्यते ?
(क) दान्तः (ख) अधीतविद्यः (ग) जितेन्द्रियः (घ) बुधः
- (3) किं कार्यम् अकार्यं वा वेत्ति ?
(क) क्षमा (ख) धृतिः (ग) सत्यम् (घ) बुद्धिः
- (4) परोक्षार्थस्य दर्शकं किमस्ति ?
(क) धृतिः (ख) बुद्धिः (ग) विद्या (घ) सत्यम्
- (5) किम् आभ्यन्तरं शौचम् ?
(क) अस्तेयम् (ख) भावसंशुद्धिः (ग) बुद्धिः (घ) इन्द्रियनिग्रहः

2. संस्कृतभाषायाम् उत्तरं लिखत ।

- (1) धर्मस्य कति लक्षणानि ?
(2) अन्यदीये तृणे काञ्चने च मनसा विनिवृत्तिः किम् ?

- (3) सत्यस्य किं लक्षणम् ?
- (4) शास्त्रम् कस्य लोचनं ?
- (5) कः व्यसने न शोचति ?

3. क-वर्गख-वर्गेण यथास्वं योजयत ।

क-वर्गः

- (1) शौचम्
- (2) धृतिः
- (3) धीः
- (4) सत्यम्
- (5) अस्तेयम्

ख-वर्गः

- (1) प्रवृत्तिं निवृत्तिं च वेत्ति ।
- (2) द्विविधम् ।
- (3) मनसा विनिवृत्तिः ।
- (4) नाप्नोति विक्रियाम् ।
- (5) यथार्थकथनम् ।

4. Answer in your mother-tongue :

- (1) Why is the forgivers always safe ?
- (2) Why is 'Shastra' called 'an eye' ?
- (3) Why should one give up anger ?
- (4) What kind of intellect is that which understands bondage as well as salvation ?

5. Write an analytical note on :

- (1) इन्द्रियनिग्रहः
- (2) शौचम्
- (3) धृतिः

6. Write a critical note on 'Ten Characteristics of religion'.

7. Explain with reference to context :

- (1) स दान्तो द्विज उच्यते ।
- (2) न हृष्यति ग्लायति वा स विज्ञेयो जितेन्द्रियः ।
- (3) तस्मात् क्रोधं विवर्जयेत् ।



5. भस्मावशेषं मदनं चकार

[Introduction : ‘कुमारसंभवम्’ written by Kalidas is one of the five well-known epics of Sanskrit literature. Lord Shiva and Parvati, the father and mother of this universe, are the hero and heroine of the epic. The theme of Kumarsambhavam is the depiction of the event of marriage of the Lord Shiva and Parvati. The eight verses included in this lesson (from the third canto of Kumarsambhavam) depict partly a very well-known incident that took place before their marriage.

Demon, Tarkasur was harassing Gods, to get rid of that the gods approached Brahmas and asked him for the remedy to get rid of the harassment. You will relieve of Tarkasur’s Brahma said you will get rid of Tarkasur’s harassment if the son of Shiv and Parvati go for a war with Tarkasur and kill Tarkasur. For the accomplishment of this task marriage of Lord Shiva and Parvati was very necessary. ‘Kamdeva’ was then entrusted the responsibility to carry out this work in Himalayas, Lord Shiva was very much engrossed in his penance. Parvati was attending Lord Shiva Kamdeva goes there and he becomes active to carry out the responsibility assigned to him. The spring season presents itself there to cooperate with Kamdeva. (Thus, spring season blooms untimely) Parvati puts garland made of lotus-seeds in this -inspiring atmosphere. Kamdeva waiting for such an opportunity became active and put an arrow known as the arrow of ‘Sammohan’ on the bow. Shiva gets disturbed a little, but at the once controls himself Lord Shiva gets enraged by this behaviour of Kamdeva and opening his third eye instantaneously turns Kamdeva to ashes.

Kalidas has described very beautifully this incident of burning Kamdev in these eight verses using ‘Upjati’ metre.

अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ॥ १ ॥

अन्वयः – अथ गौरी तपस्विने गिरिशाय ताम्ररुचा करेण भानुमतः मयूखैः विशोषितां मन्दाकिनीपुष्करबीजमालाम् उपनिन्ये ।

प्रतिग्रहीतुं प्रणयिप्रियत्वात्त्रिलोचनस्ताम् उपचक्रमे च ।
सम्मोहनं नाम च पुष्पधन्वा धनुष्यमोघं समधत्त बाणम् ॥ २ ॥

अन्वयः – त्रिलोचनः प्रणयिप्रियत्वात् तां प्रतिग्रहीतुम् उपचक्रमे च । पुष्पधन्वा च धनुषि सम्मोहनं नाम अमोघं बाणं समधत्त ।

हरस्तु किञ्चित्परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥ ३ ॥

अन्वयः – चन्द्रोदयारम्भे अम्बुराशिः इव किञ्चित् परिलुप्तधैर्यः हरः तु बिम्बफलाधरोष्ठे उमामुखे विलोचनानि व्यापारयामास ।

विवृण्वती शैलसुतापि भावम् अङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥ ४ ॥

अन्वयः – शैलसुता अपि स्फुरद्बालकदम्बकल्पैः अङ्गैः भावं विवृण्वती साचीकृता चारुतरेण पर्यस्तविलोचनेन मुखेन तस्थौ ।

अथेन्द्रियक्षोभम् अयुग्मनेत्रः पुनर्वशित्वाद्बलवन्निगृह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशाम् उपान्तेषु ससर्ज दृष्टिम् ॥ ५ ॥

अन्वयः - अथ अयुग्मनेत्रः वशित्वात् इन्द्रियक्षोभं बलवत् निगृह्य स्वचेतोविकृतेः हेतुं दिदृक्षुः दिशाम् उपान्तेषु दृष्टिं ससर्ज ।

स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥ ६ ॥

अन्वयः - सः दक्षिणापाङ्गनिविष्टमुष्टिं नतांसम् आकुञ्चितसव्यपादम् चक्रीकृतचारुचापम् आत्मयोनिं प्रहर्तुम् अभ्युद्यतम् ददर्श ।

तपःपरामर्शविवृद्धमन्योऽभूद्भङ्गदुष्प्रेक्ष्यमुखस्य तस्य ।
स्फुरन्नुदर्चिः सहसा तृतीयादक्षः कृशानुः किल निष्पपात ॥ ७ ॥

अन्वयः - तपःपरामर्शविवृद्धमन्योः भूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य तृतीयात् अक्षः स्फुरन् उदर्चिः कृशानुः सहसा निष्पपात किल ।

क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति ।
तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ ८ ॥

अन्वयः - (हे) प्रभो ! क्रोधं संहर संहर इति मरुतां गिरः खे यावत् चरन्ति, तावत् भवनेत्रजन्मा सः वह्निः मदनं भस्मावशेषं चकार ।

Glossary

(श्लोक १) उपनिन्दे (उप + नी प. भू. अ. ए.व.) offered गिरिशाय to Lord Shiv (synonym - शिवः, शङ्करः, त्रिलोचनः, हरः) गौरी (synonym - शैलजा, पार्वती, उमा, शैलसुता) Parvati तपस्विने (तपस्विन् (पुं.) च.ए.व.) to one practicing penance ताम्ररुचा (ताम्रस्य रुच् इव रुच् यस्य सः, तेन (बहु.) । ताम्ररुच् (पुं.) तृ.ए.व.) Shining all reddish like copper विशोषिताम् dried भानुमतः of the Sun मयूखैः (synonym - अंशुः, रश्मिः, करः) with rays/ streaks of light मन्दाकिनी-पुष्कर-बीजमालाम् (मन्दाकिन्याः पुष्कराणि - (ष.त.), मन्दाकिनीपुष्कराणाम् बीजानि - (ष.त.) मन्दा... बीजानाम् माला, - ताम् (ष.त.)) a garland of seeds of lotus from the river Ganga Mandakini (२) प्रतिग्रहीतुम् (प्रति + ग्रह् + तुम् हे.कृ.) for accepting प्रणयिप्रियत्वात् due to love for a worshipper त्रिलोचनः (त्रीणि लोचनानि यस्य सः - बहु.) three eyed, Shankar उपचक्रमे (उप + क्रम् प. भू. अ. ए.व.) started, began पुष्पधन्वा (पुष्पम् धनुः यस्य सः - बहु.) Kamdev धनुषि (धनुस् (नपुं.) स.ए.व.) on the bow अमोघम् that which can not fail समधत्त (सम् + धा ह्य.अ. ए.व.) prepared his bow and arrow/took an aim (३) हरः Shankar परिलुप्तधैर्यः (परिलुप्तम् धैर्यम् यस्य सः - बहु.) one who has lost patience चन्द्रोदयारम्भे (चन्द्रस्य उदयः - (ष.त.) चन्द्रोदयस्य आरम्भः, तस्मिन् - ष.त.) at the time of the rising moon अम्बुराशिः (अम्बूनाम् राशिः - ष.त.) ocean बिम्बफलाधरोष्ठे (बिम्बस्य फलम् - (ष.त.), बिम्बफलम् इव अधरोष्ठः यस्य तः, तस्मिन् - बहु.) One whose lips look like 'bimb' fruit व्यापारयामास (वि + आ + पृ प.भू. अ.ए.व.) turned विलोचनानि all the three eyes (४) विवृण्वती (वि + वृ शतृ > अत् (स्त्री.) व.कृ.) disclosing opening शैलसुता (शैलस्य सुता - ष.त.) daughter of a mountain, Parvati स्फुरद्बालकदम्बकल्पैः (बालश्चासौ कदम्बः, बालकदम्बः - (कर्म.), स्फुरन् चासौ बालकदम्बः - (कर्म.) स्फुरद्बालकदम्ब + कल्प, त.प्र.; कल्प like the blooming tender Kadamb' flowers पुत्रकल्प i.e., like a son) thrilled like the blooming tender kadamb flowers साचीकृता turned on one side चारुतरेण with better तस्थौ (स्था प.अ.ए.व.) stood पर्यस्तविलोचनेन (पर्यस्ते लोचने यस्य तत्; तेन - बहु.) lively eyes-eager eyes मुखेन-with mouth (५) इन्द्रियक्षोभम् (इन्द्रियाणाम् क्षोभः, तम् - ष.त.) confusion

of senses/hesitation of senses अयुग्मनेत्रः (न युग्मम्-(नजत्.), अयुग्मं नेत्रं यस्य सः - बहु.) three eyed वशित्वात् alluring, controlling बलवत् (बलम् अस्य अस्ति - बलवत्) forcibly निगृह्य (नि + ग्रह् + क्त्वा > य - सं.भू.कृ.) controlling हेतुम् for that purpose-reason स्वचेतोविकृतेः (स्वस्य चेतः - (ष.त.), स्वचेतसः विकृतिः, तस्य - ष.त.) (moral) deterioration of one's own self दिदृक्षुः (दृश् + सन् > दिदृक्षा + उ optative adjective कृ.प्र.) desirous to see दिशाम् of the (four) directions उपान्तेषु in the end / at the end ससर्ज (सृज् प.भू. अ. ए.व.) produced / created (here the contextual meaning is 'looked at') दृष्टिम् to one who has held one's fist till the corner of the right eye (६) दक्षिणापाङ्गनिविष्टमुष्टिम् (दक्षिणापाङ्गं यावत् निविष्टा मुष्टिः येन, तम् - बहु.) to one who has held one's fist till the corner of the right eye नतांसम् (नतः अंसः यस्य सः, तम् - बहु.) to the bent shouldered आकुञ्चितसव्यपादम् (आकुञ्चितः सव्यः पादः यस्य सः - बहु.) to the one who has kept one's left leg bent ददर्श (दृश् प.भू. अ.ए.व.) saw चक्रीकृतचारुचापम् (चक्रीकृतं चारुचापं येन - बहु.) to the one who is bending a beautiful bow to its maximum अभ्युद्यतम् one who is ready आत्मयोनिम् (आत्मा एव योनिः यस्य सः - बहु.) to Kamdeva (७) तपःपरामर्शविवृद्धमन्योः (तपसः परामर्शः - (ष.त.) तपःपरामर्शेन विवृद्धः मन्युः यस्य सः - बहु.) one who is enraged because of an attack on penance भूभङ्गदुष्प्रेक्ष्यमुखस्य (भूभङ्गेन दुष्प्रेक्ष्यम् मुखम् यस्य सः - बहु.) has become very difficult (quite unbearable) to look at his face because of his strained eye brows स्फुरन् (स्फुर् + शत् > अत् - व.कृ.) starting / frightening उदर्चिः high rising flames सहसा at once तृतीयात् अक्षणः (अक्षिन् (नपुं.) पं. ए.व.) from the third eye कृशानुः fire किल truly निष्पपात (निस् + पत् प. भू. अ.ए.व.) flung, hurled (८) प्रभो Oh ! God संहर (सम् + ह आज्ञार्थ. म.ए.व.) be calm, pacify गिरः (गिर् (स्त्री.) प्र.ब.व.) utterance (synonym - वाणी, वाक्) खे in the sky (synonym - आकाशम्, गगनम्) मरुताम् of Gods चरन्ति (चर् व.अ.ब.व.) spread वह्निः fire (synonym - अग्निः, पावकः, अनलः) भवनेत्रजन्मा (भवस्य नेत्रम् - (ष.त.), भवनेत्रात् जन्म यस्य सः - बहु.) born/produced by the eyes of lord Shiva भस्मावशेषम् (भस्म एव अवशेषः यस्य सः तम् - बहु.) one who remains as only the ash चकार (कृ प. भू. अ.ए.व.) turned, transformed मदनम् Kamdeva (पर्याय - कामः, मन्मथः मनोजः)

Sandhi

अथोपनिन्ये (अथ उपनिन्ये) । भानुमतो मयूखैर्मन्दाकिनी..मालाम् (भानुमतः मयूखैः मन्दाकिनी...मालाम्) । धनुष्यमोघम् (धनुषि अमोघम्) । त्रिलोचनस्ताम् (त्रिलोचनः ताम्) । हरस्तु (हरः तु) । किञ्चित्परिलुप्त-धैर्य-श्चन्द्रोदयारम्भ इवाम्बुराशिः (किञ्चित् परिलुप्तधैर्यः चन्द्रोदयारम्भे इव अम्बुराशिः) । शैलसुतापि (शैलसुता अपि) । अथेन्द्रियक्षोभम् (अथ इन्द्रियक्षोभम्) । पुनर्वशित्वाद्बलवन्निगृह्य (पुनः वशित्वात् बलवत् निगृह्य) । स्वचेतोविकृतेर्दिदृक्षुर्दिशाम् (स्वचेतोविकृतेः दिदृक्षुः दिशाम्) । स दक्षिणापाङ्गनिविष्टमुष्टिम् (सः दक्षिणा...मुष्टिम्) । तपःपरा..मन्योर्भूभङ्ग..मुखस्य (तपःपरा..मन्योः भूभङ्ग..मुखस्य) । स्फुरन्नुदर्चिः (स्फुरन् उदर्चिः) । तृतीयादक्षणः (तृतीयात् अक्षणः) । संहरेति (संहर इति) । यावद्गिरः (यावत् गिरः) । स वह्निर्भवनेत्रजन्मा (सः वह्निः भवनेत्रजन्मा) ।

Special note

1. Sanskrit literature is divided into two kinds - prose and poetry. Prosaic verse is a poem without any limit of letters, because in prose it is not necessary to observe any specific limit of letters. Poetry is written in limited letters because in a poem it becomes very necessary to observe the limit of letters in the accepted metre. To observe such a limit synonyms become very helpful. Different words used for Shiva in this lesson are because conciseness is the characteristic of a poem, a verse. Moreover, awe-inspiring poet makes his poem extraordinary by using specific alternatives say words from synonyms. The great poet Kalidas has added to the beauty of the above verses by using synonymous words for Shiva Parvati and Kamdeva to express different shades of meanings. (Note on the words given below will make this point more clear).

2. अयुग्मनेत्रः – Lord Shiva had three eyes. (usually a person has two eyes, but if he acquires knowledge, he also would have a third eye in the form of knowledge). Shiva is called त्रिनेत्रः or त्रिलोचनः as he had the third eye. We know that the figures 2, 4, 6 etc. are even numbers and the figure 1,3,5,7 etc. are odd numbers. Usually the number of eyes is two, so a person is called two-eyed, but Shiva had three eyes so he is known as ‘Trinetra’, ‘Trilochan’.

3. पुष्पधन्वा – One whose bow is Pushp i.e. flower is Pushpdhanwa. Kamdev shoots an arrow using / making Pushp a bow. Kamdev has five arrows Unmadan, Tapan, Shashan, Stambhen and Sammohan. A person when shot by any of the above arrows, turns into the state as the name of the arrow indicates. e.g. a person shot by the arrow named Unmadan becomes mad/insane. A person shot by an arrow called Shoshan turns pale, frail and thin. A person shot by an arrow called Tapan starts burning. A person shot by an arrow named Stambhan turns dumbfound/stunned (he is not able to understand anything, he remains almost speechless.) A person shot by an arrow called Sammohan becomes fascinated. Here Kamdeva plans to attract Shiva by shooting the ‘Sammohan’ arrow, towards Parvati. Arvind, Ashok, Ambo, Navmallika and Nilotpal are also said to be the five arrows of Kamdeva.

4. उमा – Uma is the name of Parvati. There are different names of Parvati. The reasons why these names are given to Parvati are also worth knowing. She is the daughter of a mountain / Shail so her one name is Parvati. As she is born through Shail her another name is Shailja. She is the daughter of Shail so she is also known as Shailsuta. She had jumped into the sacrificial fire, a religious ceremony performed by her father she became Sati, so she is also known as Sati. Thus, Parvati has different names for different reasons. In her previous birth she was the daughter of Daksh. After sacrificing her life she took birth as the daughter of shail-mountain and she came to be known as Parvati. One name of Parvati is Uma. As Mahakavi Kalidas (Kumarsambham 1:26) notes Oh ! my daughter ! (मा) never do such intense / hard penance, saying this she was kept away, restrained from doing hard penance so she is named Uma.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

(1) कः देवः पुष्पधन्वा कथ्यते ?

(क) इन्द्रः (ख) शङ्करः (ग) विष्णुः (घ) कामदेवः

(2) भगवान् शङ्करः कीदृशः ?

(क) द्विनेत्रः (ख) अयुग्मनेत्रः (ग) बहुनेत्रः (घ) सहस्राक्षः

(3) अम्बुराशिः इति शब्दस्य कः पर्यायः ?

(क) समुद्रः (ख) नभः (ग) तपोवनम् (घ) पर्वतः

(4) प्रभो, क्रोधं संहर इति देवानां गिरः कुत्र चरन्ति ?

(क) स्वर्गे (ख) समुद्रे (ग) आकाशे (घ) अरण्ये

2. संस्कृतभाषया उत्तरत ।

(1) गौरी गिरिशाय किम् उपनिन्ये ?

- (2) पुष्पधन्वा धनुषि किं नाम बाणं समधत्त ?
- (3) हरः कुत्र विलोचनानि व्यापारयामास ?
- (4) शैलसुता कीदृशैः अङ्गैः भावं विवृण्वती अभवत् ?
- (5) शङ्करस्य तृतीयात् अक्ष्णः सहसा किं निष्पपात ?
- (6) कः मदनं भस्मावशेषं चकार ?

3. Answer in mother-tongue :

- (1) What did Parvati offer Shiva who was practicing penance ? How ?
- (2) What was the effect on Shiva of the Sammohan arrow shot at him by Kamdeva.
- (3) Controlling his sensual agitation what did he concentrate on ?
- (4) How was Kamdeva when Shankara saw him ?
- (5) What did gods living in the sky start telling Shankara ?

4. Explain with reference to context :

- (1) धनुष्यमोघं समधत्त बाणम्।
- (2) व्यापारयामास विलोचनानि।
- (3) दिशामुपान्तेषु ससर्ज दृष्टिम्।
- (4) भस्मावशेषं मदनं चकार।

5. Write a critical note on :

- (1) Event of burning Madan i.e., Madandahan
- (2) Act of Kamdeva

6. Write analytical note on :

- (1) Three-eyed
- (2) Pushpdhanwa
- (3) Sammohan
- (4) Uma



6. उपनिषद्-रससुधा

[Introduction : उपनिषद् The word Upanishad is made of उप + नि + सद् उप means near-near a teacher a Guru, नि means definitely and sad सद् means to sit. Thus, the word Upnishad means esoteric meta physical knowledge acquired sitting near the Guru with a feeling of security. The works containing this type of essential/ philosophical knowledge are known as Upanishads. Upanishads are not composed during one period of time and are not authored by any one person. Those are the outcome-result of learning of many Rishis, Saints and Pandits (Scholars) and is the essence of their penance.

There are more than two hundred upanishads, still however, main Upanishads are only eleven. In the present lesson five verses from ईशोपनिषद्, कठोपनिषद्, तैत्तिरीयोपनिषद्, मुण्डकोपनिषद् श्वेताश्वतरोपनिषद् (Ishopanishad, Kathopanishad, Taittiriya Upnishad, Mundakopanishad and Swetaswataropanishad) - covering different content are included. In the first three Mantras, out of these five processes of building up unity say, unification; a person deserving say, entitled to the highest-external peace and the characteristic of the learned - scholars are described in succession. In the fourth Mantra, glory of Truth is sung and in the fifth Mantra Supremacy of God i.e., Supreme being is argued and proved. Humans get knowledge through delineation of these mantras. After acquiring knowledge a person has to act accordingly and has to attempt to live life of that type.]

१. यस्मिन् सर्वाणि भूतान्यात्मैवाभूद्विजानतः ।
तत्र को मोहः कः शोक एकत्वमनुपश्यतः ॥

– ईशोपनिषद्

२. नित्यो नित्यानां चेतनश्चेतनानाम्
एको बहूनां यो विदधाति कामान् ।
तमात्मस्थं येऽनुपश्यन्ति धीरा-
स्तेषां शान्तिः शाश्वती नेतरेषाम् ॥

– कठोपनिषद्

३. यतो वाचो निर्वर्तन्ते अप्राप्य मनसा सह ।
आनन्दं ब्रह्मणो विद्वान् न बिभेति कदाचन ॥

– तैत्तिरीयोपनिषद्

४. सत्यमेव जयते नानृतं सत्येन पन्था विततो देवयानः ।
येनाक्रमन्त्यृषयो ह्याप्तकामा यत्र तत्सत्यस्य परमं निधानम् ॥

– मुण्डकोपनिषद्

५. न तत्र सूर्यो भाति न चन्द्रतारकं
नेमा विद्युतो भान्ति कुतोऽयमग्निः ।
तमेव भान्तमनुभाति सर्वं
तस्य भासा सर्वमिदं विभाति ॥

– श्वेताश्वतरोपनिषद्

Glossary

यस्मिन् (यद् (सर्व. नपुं.) स.ए.व.) in which भूतानि animals - living beings आत्मा soul अभूत् (भू ङोपुं, थवुं अ.भू. अ.ए.व.) happened विजानतः (वि + ज्ञा > जन् > शतृ > त् व.कृ. विजानत् (पुं.) ष.ए.व.) to one who knows peculiarly / extraordinarily मोहः infatuation शोकः misery एकत्वम् unity अनुपश्यतः (अनु + दृश् > पश्य > शतृ > त् व.कृ. अनुपश्यत् (पुं.) ष.ए.व.) one who sees नित्यः always, eternal चेतनः having life-spirit विदधाति (वि + धा adopts, infers व. अ.ए.व.) adopts, infers कामान् desires आत्मस्थम् (आत्मनि तिष्ठति - उप.त.) to one who has become firmly a part of soul अनुपश्यन्ति (अनु + दृश् > पश्य, व. अ.ब.व.) sees, observes धीराः firm, resolute शान्तिः शाश्वती permanent peace इतरेषाम् (इतर (पुं.) सर्व. ष.ब.व.) of others यतः from wherever वाचः (वाक् (स्त्री.) प्र.ब.व.) utterance, words निवर्तन्ते (नि + वृत् व. अ.ब.व.) returns अप्राप्य without going / achieving मनसा (मनस् (नपुं.) तृ.ए.व.) intellectually/mentally ब्रह्मणः (ब्रह्मन् (नपुं.) ष.ए.व.) of supreme being विद्वान् pandit/scholar बिभेति (भी व. अ.ए.व.) fears कदाचन any time सत्यम् (synonym - ऋतम् - opposite - असत्यम्, अनृतम्) जयते truth wins अनृतम् untruth पन्थाः (पथिन् (पुं.) प्र.ए.व.) a way/path विततः (वि + तन् + क्त > त, क.भू.कृ.) spreads देवयानः (devyan) motion of an embodied soul after death येन by whom आक्रमन्ति (आ + क्रम् व. अ.ब.व.) to cross over हि (अ.) really आप्तकामाः whose wishes have been fulfilled परमम् supreme, highest, best निधानम् asylum भाति (भा व. अ.ए.व.) shines चन्द्रतारकम् (चन्द्रः च तारकाः च, स.द्व.) congregation of moon and stars इमाः (इदम् (सर्व. - स्त्री.) प्र.ब.व.) विद्युतः these lights (synonym - दामिनी) भान्तम् that has come to light अनुभाति it shines later भासा through light / with light

सन्धि

भूतान्यात्मैवाभूद्विजानतः (भूतानि आत्मा एव अभूत् विजानतः) । चेतनश्चेतनानामेको बहूनाम् (चेतनः चेतनानाम् एकः बहूनाम्) । यो विदधाति (यः विदधाति) । येऽनुपश्यन्ति (ये अनुपश्यन्ति) । धीरास्तेषाम् (धीराः तेषाम्) । नेतरेषाम् (न इतरेषाम्) । ब्रह्मणो विद्वान् (ब्रह्मणः विद्वान्) । नानृतम् (न अनृतम्) । येनाक्रमन्त्यृषयो (येन आक्रमन्ति ऋषयः) । ह्याप्तकामा यत्र (हि आप्तकामाः यत्र) । नेमा विद्युतो भान्ति (न इमाः विद्युतः भान्ति) । कुतोऽयमग्निः (कुतः अयम् अग्निः) ।

Special Note

1. सर्वाणि भूतानि: All living beings.

The word भूत in Sankrit is used for an animal. The word भूत is used for every animal that has obtained existence by taking birth. In other words 'Bhoot' means all those who are born who are existent as they have taken birth.

2. को मोहः कः शोक What fascination and what grief/sorrow/dejection ! Why should one have any fascination for anything acquired and sorrow/misery at its loss when everything grows from one and gets absorbed in One ? If anybody grieves in such a way it must be termed stupidity only.

3. एकत्वमनुपश्यतः One who sees oneness. According to Vedant philosophy, this whole world has come into existence from one element only. So, in visible as well as invisible only one element exists/glitters. To observe that element everywhere is to be understand seeing the element of Unity everywhere.

4. नित्यः Omnipresent eternal. That what exists in past, present and future and also at all places is called

eternal. That supreme-being which creates the (universe) world is believed to be eternal/omnipresent. Moreover, that which does not have any beginning and end i.e., that which is timeless, endless is called omnipresent. Supreme being has no beginning or an end. Such an element is called omnipresent, omniexistent.

5. चेतनः Wherever there is life element in the animate and inanimate articles in this world, there is life-spirit e.g. animals, birds and human beings are alive, so in all of them this life-spirit exists. This life-spirit is called 'Atma' soul. In this soul, there is some other life-spirit and in Vedanta it is called Brahmatatva.

Thus this life-spirit which is known as Brahmatatva exists in all living beings/things and anyone who finds this in one's soul attains eternal peace.

6. कामान् : desires, aspirations.

Different desired do arise in everyone's mind at some or other time before the fulfilment of one desire another desire grows. A man always strives to fulfill all these desires. But here Rishi of Upanishad believes that only the Supreme being has the power to fulfill the desires of a human being. So, the Brahmatatva in Upanishad is said to be one that supports desires.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

(1) सः नित्यानाम् ।

(क) नित्यः (ख) अनित्यः (ग) चेतनः (घ) अचेतनः

(2) अनृतम् इत्यस्य विलोमपदम् किम् ?

(क) सत्यम् (ख) असत्यम् (ग) ऋतम् (घ) नृत्तम्

(3) विद्युत् - इत्यस्य पर्यायः कः ?

(क) अग्निः (ख) दामिनी (ग) आकाशम् (घ) प्रकाशः

(4) किं न जयते ?

(क) ऋतम् (ख) अनृतम् (ग) सत्यम् (घ) असत्यम्

(5) तत्र किं न भाति ?

(क) सूर्यः (ख) चन्द्रमाः (ग) अग्निः (घ) सर्वम्

2. संस्कृतभाषया उत्तरं लिखत ।

(1) मोहः कस्य न भवति ?

(2) धीराणां कीदृशी शान्तिः भवति ?

(3) कः कदाचन न बिभेति ?

(4) किं सदैव जयते ?

(5) तत्र किं किं न भाति ?

3. Answer in your mother-tongue :

- (1) What is the reward of 'Ekatva Darshan' ?
- (2) What is 'Atmasthan' ?
- (3) What is the final outcome of (Satya) Truth ?
- (4) Why does the sun not light the Supreme element 'Brahmatatva' ?

4. Write analytical note on :

- (1) सत्यम्
- (2) आत्मस्थः
- (3) नित्यः
- (4) आप्तकामाः ऋषयः

5. Explain with reference to context :

- (1) सत्यमेव जयते नानृतम्। अथवा तत्सत्यस्य परमं निधानम्।
- (2) तस्य भासा सर्वमिदं विभाति।
- (3) शान्तिः शाश्वती नेतरेषाम्।

6. Write a critical note on :

- (1) Advantages of 'Ekatva Darshan'
- (2) Process of eternal Peace
- (3) Light of light



7. नाट्यमेतन्मया कृतम्

[**Introduction** : It was Bharat who started the thinking of dramaturgy. He, who became famous as the master of drama lived in third century A.D. The book titled Natyashastra written by him is quite known to the scholars of Sanskrit. It is also quite known to the scholars of different languages of the world. To put in other words, it is quite difficult to find any playwright who is not familiar with this scholar of dramaturgy, namely Bharat.

Dramaturgy as the word itself suggests discusses all classical aspects of Drama. In the first chapter of the book, a story about the source of Drama is given. According to that Gods went to Brahma and asked for the toy that would preach as well as entertain and everyone would be able to make use of it. In response to this demand of Gods, Brahma gave a toy and that toy was drama. Gods gave this toy-drama to Bharat. Bharat performed a drama for the first time with the help of his hundred sons, at the time of the celebration of Indradhwaj festival.

In this event of the story of the origination of drama some important details related to drama are also given. Out of that, here are presented - in (Shlokas) verses 1 to 3 how and from where the drama is constructed in Shlokas 4 to 8 what this play will do and what the play is in (Shloka 9). In this way, nine Shlokas are given and they all are in Anushtup metre.

सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रवर्तकम् ।
नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् ॥ १ ॥

एवं सङ्कल्प्य भगवान्सर्ववेदानुस्मरन् ।
नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसम्भवम् ॥ २ ॥

जग्राह पाठ्यमृगवेदात्सामभ्यो गीतमेव च ।
यजुर्वेदादभिनयान् रसानाथर्वणादपि ॥ ३ ॥

क्वचिद्धर्मः क्वचित्क्रीडा क्वचिदर्थः क्वचिच्छमः ।
क्वचिद्धास्यं क्वचिद्युद्धं क्वचित्कामः क्वचिद्वधः ॥ ४ ॥

धर्मो धर्मप्रवृत्तानां कामः कामोपसेविनाम् ।
निग्रहो दुर्विनीतानां विनीतानां दमक्रिया ॥ ५ ॥

नानाभावोपसम्पन्नं नानावस्थान्तरात्मकम् ।
लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम् ॥ ६ ॥

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद्भविष्यति ॥ ७ ॥

धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम् ।
लोकोपदेशजननं नाट्यमेतद्भविष्यति ॥ ८ ॥

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
नासौ योगो न तत्कर्म नाट्येऽस्मिन्यन्न दृश्यते ॥ ९ ॥

Glossary

सर्वशास्त्रार्थसम्पन्नम् (सर्वे चामी शास्त्रार्थाः - सर्वशास्त्रार्थाः (कर्म.), तैः सम्पन्नम्, तृ.त.) consisting all the discussions about scriptures सर्वशिल्पप्रवर्तकम् (सर्वं च तत् शिल्पं - सर्वशिल्पम् (कर्म.), तेषाम् प्रवर्तकम् - ष.त.) promoting all crafts - skills नाट्याख्यम् drama-play-of that name (title), famous as a play सेतिहासम् (इतिहासेन सहितम् - अ.भा.) along with history सङ्कल्प्य (सम् + कल्प् to think + क्त्वा > य > सं.भू.कृ.) thinking, with determination अनुस्मरन् (अनु + स्मृ to remember + शतृ व.कृ.) remembering नाट्यवेदम् Veda in the form of drama चक्रे (कृ to make to construct प.भू. अ. ए.व.) made, constructed चतुर्वेदाङ्ग-सम्भवम् (चतुर्वेदानाम् अङ्गानि - चतुर्वेदाङ्गानि, तेभ्यः सम्भवम् - पं.त.) originated from four Vedas and its six(parts) branches जग्राह (ग्रह् प.भू. अ. ए.व.) received, reaccepted पाठ्यम् (पठितुम् योग्यम् - त.प्र.) lesson, dialogue, utterance सामभ्यः (सामन् a Mantra named Sam पं.ब.व.) from Sam Veda गीतम् song (music) अभिनयान् acting रसान् poetic sentiments आथर्वणात् from Atharvaveda क्वचित् somewhere धर्मः religion (One striving out of four strivings) क्रीडा play अर्थः riches, wealth शमः peace धर्मप्रवृत्तानाम् (धर्मं प्रवृत्तानाम् - स.त.) to those who remain active in religion कामोपसेविनाम् (कामं सेवितुं शीलं येषाम् - कृ.प्र.) (one who enjoys passion) of passionate nature निग्रहः control, self-restraint दुर्विनीतानाम् to those who behave badly दमक्रिया an act of oppression नानाभावोपसम्पन्नम् (नानाभावैः उपसम्पन्नम् - तृ.त.) of different nature / feeling नानावस्थान्तरात्मकम् (नानावस्थाः अन्तरे यस्य तत् - बहु.) containing or consisting of different stages लोकवृत्तानुकरणम् (लोकस्य वृत्तम् लोकवृत्तम् (ष.त.), तस्य अनुकरणम् (ष.त.)) नाट्यम् drama दुःखार्तानाम् (दुःखैः आर्ताः, तेषाम् - तृ.त.) to miserable, suffering from woes and worries श्रमार्तानाम् (श्रमैः आर्ताः, तेषाम् - तृ.त.) tired doing hard labour, to fatigued शोकार्तानाम् (शोकैः आर्ताः, तेषाम् - तृ.त.) afflicted by sorrow तपस्विनाम् to Sages (तपस्विन् means poor) विश्रान्तिजननम् (विश्रान्तेः जननम् - ष.त.) peace giving काले at proper time धर्म्यम् religion यशस्यम् fame आयुष्यम् life-span बुद्धिविवर्धनम् (बुद्धेः विवर्धनम् - ष.त.) developing intelligence लोकोपदेश-जननम् (लोकानाम् उपदेशः - (ष.त.), लोकोपदेशस्य जननम् - ष.त.) preaching people, sermonising people शिल्पम् sculpture विद्या learning कला music etc. art योगः yoga दृश्यते (दृश् to see क.प्र. व. अ. ए.व.) looks, appears

Sandhi

करोम्यहम् (करोमि अहम्) । ततश्चक्रे (ततः चक्रे) । सामभ्यो गीतमेव (सामभ्यः गीतम् एव) । यजुर्वेदादभिनयान् (यजुर्वेदात् अभिनयान्) रसानाथर्वणादपि (रसान् आथर्वणात् अपि) । क्वचिद्धर्मः (क्वचित् धर्मः) । क्वचिदर्थः (क्वचित् अर्थः) । क्वचिच्छमः (क्वचित् शमः) । क्वचिद्धास्यम् (क्वचित् हास्यम्) । क्वचिद्युद्धम् (क्वचित् युद्धम्) । क्वचिद्वधः (क्वचित् वधः) । धर्मो धर्मप्रवृत्तानाम् (धर्मः धर्मप्रवृत्तानाम्) । निग्रहो दुर्विनीतानाम् (निग्रहः दुर्विनीतानाम्) । नाट्यमेतन्मया (नाट्यम् एतत् मया) । नाट्यमेतद्विष्यति (नाट्यम् एतत् भविष्यति) । तज्ज्ञानम् (तत् ज्ञानम्) । तच्छिल्पम् (तत् शिल्पम्) । नासौ योगो न (न असौ योगः न) । नाट्येऽस्मिन्यन्न (नाट्ये अस्मिन् यत् न) ।

Special Note

1. नाट्याख्यः पञ्चमः वेदः । Four Vedas are very famous in Sanskrit literature. Rigveda, Yajurveda, Samveda and Atharvaveda. These four Vedas hold a very high position-status in Sanskrit literature and their glory is also very commendable. Hence, only when someone wants to give a status of importance to his desired book he puts it along the side of Veda. Mahabharata, composed by Vyas, is said to be the fifth Veda by those who intend to glorify it. In the same way, to glorify dramaturgically it is called the fifth Veda.

There is one very said reason also for calling (Matsyashastra) dramaturgy a fifth Veda. Four constituents of a play namely, पाठ्य, अभिनय, गीत and रस - are borrowed from Veda-considering this, the source of dramaturgy is Veda. Hence, it is proper to call it fifth Veda.

2. पाठ्यम् – Dialogues spoken in drama by different characters are called पाठ्य. Dramatists believe that the inspiration of Pathya that we find in a drama is taken from Rigveda. We know that getting inspired by Pururuvashi dramatic Sukta Kalidas wrote a famous play विक्रमोर्वशीयम्.

3. अभिनयः – This is an inseparable part of a play. It is believed that acting is one of the arts that are envisaged. Four types of acting are accepted in dramatic traditions of Sanskrit. Those are (1) Angika (2) Vachika (3) Aharya and (4) Satvika. Playwrights had inspiration from Yajurveda to accept acting is a part of a play.

4. रसाः – There are nine poetic sentiments in literature. They are Shrungar (love), Hasya (mirth humour) Karun (tragedy/sorrow) Vir (bravery) Raudra (anger), Bhayanak (terror), Adbhut (astonishment) and Shant (peace).

5. लोकोपदेशजननम् – Usually the intent of dramatic literature is to entertain spectators, But the play wrights do not accept the idea that the plays simply become a tool of entertainment. According to them dramatic literature is the most important and a successful means to advise to sermonise people. All the Sanskrit playwrights have kept in view this belief all the time. There is no play in Sanskrit which does not give any advice, which is not didactic.

Exercise

1. अधोलिखितानां प्रश्नानां संक्षेपतः संस्कृतभाषया उत्तरं लिखत ।

- (1) सामवेदात् किं जग्राह ?
- (2) लोकवृत्तानुकरणं किमस्ति ?
- (3) पाठ्यं कस्मात् वेदात् जग्राह ?
- (4) कति वेदाः सन्ति, तेषां नामानि लिखत ।

2. Explain with reference to context :

- (1) नाट्याख्यः पञ्चमः वेदः ।
- (2) नाट्यमेतद्विष्यति ।
- (3) नाट्येऽस्मिन् न दृश्यते ।

3. Answer the following questions in your mother-tongue :

- (1) Why is drama said to be the fifth Veda ?
- (2) Whom does a play give repose ?
- (3) Which different (characteristics) aspects of a play are accepted from the four Vedas ?

4. Write analytical note on :

- (1) Rasa
- (2) Abhinaya-Acting
- (3) Veda

5. Write critical note on :

- (1) Origin of a Netyaveda
- (2) Benefits of a play / a drama

8. मोहमुद्गरः

[**Introduction :** Stotra means description of qualities. That what helps to praise qualities of someone is Stotra. Poem or a group of poems used as a means to praise qualities of someone is known as stotra Kavya in Sanskrit literature. This type of Stotrakavya has a special position / status in sanskrit literature. Composer of Stotra can experience the supreme joy along with the joy of a poem. And after that those who are found of Stotras experience joy of poetry as well as Supreme joy.

In Sanskrit literature we find ample 'Stotra' such Stotras out of which the most famous is Stotra/poems composed by Shankaracharya. However, we don't have concrete reasons to believe that all those Stotras were composed by Shankaracharya himself. But traditionally, they are accepted to have been composed by Shankaracharya.

Mohamudgar is one of the Stotras composed by Shankaracharya. There are twelve verses, but here we have included only eight selected verses. There are 18 verses in Sanskrit literary work Charpatapanjarika and 13 verses in Dwadashpanjarika composed by Shankaracharya. Thus, there are total 31 verses. They are also known as Mohamudgar. Limitations of human beings and even of means of facilities and pleasures are pointed out in these selected eight verses and we have been advised to always keep in view the fact that time never stops and the human life also keeps on going so keep on doing righteous deeds.

मूढ जहीहि धनागमतृष्णां

कुरु सद्बुद्धिं मनसि वितृष्णाम् ।
यल्लभसे निजकर्मोपातं
वित्तं तेन विनोदय चित्तम् ॥ १ ॥

यावद्वित्तोपार्जनसक्तः
तावन्निजपरिवारो रक्तः ।
पश्चाज्जीवति जर्जरदेहे
वार्ता कोऽपि न पृच्छति गेहे ॥ २ ॥

दिनमपि रजनी सायं प्रातः
शिशिरवसन्तौ पुनरायातः ।
कालः क्रीडति गच्छत्यायुः
तदपि न मुञ्चत्याशावायुः ॥ ३ ॥

जटिलो मुण्डी लुञ्चितकेशः
काषायाम्बरबहुकृतवेशः ।
पश्यन्नपि च न पश्यति मूढो
ह्युदरनिमित्तं बहुकृतवेशः ॥ ४ ॥

भगवद्गीता किञ्चिदधीता
गङ्गाजललवकणिका पीता ।

सकृदपि यस्य मुरारिसमर्चा
तस्य यमः किं कुरुते चर्चाम् ॥ ५ ॥

कामं क्रोधं लोभं मोहं
त्यक्त्वात्मानं भावय कोऽहम् ।
आत्मज्ञानविहीना मूढाः
ते पच्यन्ते नरकनिगूढाः ॥ ६ ॥

गेयं गीतानामसहस्रं
ध्येयं श्रीपतिरूपमजस्रम् ।
नेयं सज्जनसङ्गो चित्तं
देयं दीनजनाय च वित्तम् ॥ ७ ॥

सुखतः क्रियते धान्याभोगः
पश्चाद्धन्त शरीरे रोगः ।
यद्यपि लोके मरणं शरणं
तदपि न मुञ्चति पापाचरणम् ॥ ८ ॥

Glossary

मोहमुदगरः (मोहस्य मुद्गरः - ष.त.) Something that is used by an athlete to do exercise (one shaped tool used by athletes to do exercise) मूढ O foolish जहीहि (हा आज्ञा. म. ए.व.) give up धनागमतृष्णाम् (धनस्य आगमः, (ष.त.), धनागमस्य तृष्णा, ताम् - ष.त.) longing for acquiring wealth कुरु (कृ ३२वुं आज्ञा. म. ए.व.) do मनसि (मनस् (नपुं.) स.ए.व.) in the mind वितृष्णाम् want/absence of desire लभसे (लभ् to obtain व. म. ए.व.) you get it will get निजकर्मोपात्तम् acquired through one own deeds (निजं कर्म, (कर्म.) तेन उपात्तम् त. पु.) वित्तम् to wealth विनोदय (वि + नुद् भुश थपुं (प्रे.) आज्ञा. अ. ए.व.) make happy यावत् - तावत् till-until वित्तोपार्जनसक्तः (वित्तस्य उपार्जनम्, वित्तोपार्जनम् (ष.त.), वित्तोपार्जने सक्तः - स.त.) busy earning with intense fascination / intensely busy earning money रक्तः (रज्ज् - to get attached + क्त > त क.भू.कृ.) attached to wordly happiness (antonym - विरक्त) जीवति (जीव् + शतृ > अत् (पुं.) स.ए.व.) जर्जरदेहे (जर्जरः चासौ देहः तस्मिन् - कर्म.) alive though infirm bodied वार्ताम् information, news रजनी night (antonym - दिनम्, दिवसः) (synonym - निशा, यामिनी) आयातः (आ + या व. अ. द्वि.व.) both come, keep on coming आयुः (आयुस् (नपुं.) प्र. ए.व.) life-span तदपि still however मुञ्चति (मुञ्च् व. अ. ए.व.) gives up आशावायुः (आशा एव वायुः - कर्म.) जटिलः having long matted hair मुण्डी a tonsured (antonym - केशी) लुञ्चितकेशः (लुञ्चिताः केशाः यस्य सः - बहु.) one whose hair is pulled out काषायाम्बरबहुकृतवेशः (काषायं च तत् अम्बरम् (कर्म.), काषायाम्बरेण बहवः कृताः वेशाः येन - बहु.) one who disguises in soft dresses पश्यन् (दृश् > पश्य् + शतृ > अत् व.कृ.) seeing उदरनिमित्तम् (उदरस्य निमित्तम् - ष.त.) for maintaining बहुकृतवेशः (बहवः कृताः वेशाः येन - बहु.) wearing different dresses अधीता (अधि + इ भृशपुं + क्त > त क.भू.कृ. (स्त्री.)) educated गङ्गाजललवकणिका (गङ्गायाः जलम् - ष.त.) गङ्गाजलस्य लवः (ष.त.), गङ्गाजललवस्य कणिका - ष.त.) a drop of 'Gangajal' सकृत् अपि even once (antonym - असकृत्) मुरारिसमर्चा (मुरारेः समर्चा - ष.त.) prayers done very sincerely / sincere worship of krishna भावय (भू (प्रे.) आज्ञा. म. ए.व.) imagine / meditate आत्मज्ञानविहीनाः (आत्मनः ज्ञानम् - (ष.त.), आत्मज्ञानेन विहीनाः - ष.त.) one without self-realisation पच्यन्ते (पच् to cook क.प्र. व. अ. ब.व.) is being cooked नरकनिगूढाः (नरके निगूढाः - (स.त.) imprisoned in hell गेयम् (गै > गा to sing वि.

कृ.) must sing गीतानामसहस्रम् (नाम्नां सहस्रम् - (ष.त.) गीता च नामसहस्रम् च - स.द्व.) Shrimad Bhagwad Geeta and Vishnusahasranam ध्येयम् (ध्यै > ध्या to meditate वि. कृ.) worth concentrating/meditating श्रीपतिरूपम् (श्रियः पतिः श्रीपतिः - (ष.त.) श्रीपतेः रूपम् - ष.त.) the form / beauty of Lord Vishnu अजस्रम् often-again and again (synonym - असकृत्) (antonym - सकृत्) नेयम् (नी to lead + य, वि.कृ.) to carry, to lead देयम् (दा + य वि. कृ.) must give सुखतः happily क्रियते (कृ ३२वृं कर्म. व. अ. ए.व.) is done/is being done धान्याभोगः (धान्यानाम् आभोगः - ष.त.) consuming/using grain हन्त oh ! sign of repentance.

Sandhi

यल्लभसे (यत् लभसे) । यावद्वित्तोपार्जनसक्तः (यावत् वित्तोपार्जनसक्तः) । तावन्निजपरिवारो रक्तः (तावत् निजपरिवारः रक्तः) पश्चाज्जीवति (पश्चात् जीवति) । कोऽपि (कः अपि) । पुनरायातः (पुनः आयातः) । गच्छत्यायुः (गच्छति आयुः) । तदपि (तत् अपि) । मुञ्चत्याशावायुः (मुञ्चति आशावायुः) । पश्यन्नपि (पश्यन् अपि) । मूढो ह्युदरनिमित्तम् (मूढः हि उदरनिमित्तम्) । किञ्चिदधीता (किञ्चित् अधीता) । त्यक्त्वात्मानम् (त्यक्त्वा आत्मानम्) । श्रीपतिरूपमजस्रम् (श्रीपतिरूपम् अजस्रम्) । पश्चाद्धन्त (पश्चात् हन्त) ।

Special Note

1. मोहमुद्गरः - Mohmudgar is one type of cone shaped tool for doing exercise. Mostly wrestlers use this wooden tool for giving exercise to shoulder and hands. It is quite a heavy and solid tool. Anything hit by it breaks into small pieces. The verses in this Stotra are used to destroy fascination with that idea. The Stotra is called Mohmudgar.

Love, attraction, that is too much for any person or thing is fascination Fascination proves to be a cause of pain and misery for a person. Hence, also a sermon to guide to keep away from fascination. If a question arises how to keep away from it, the answer is non-attachment and perception of the truth. In this background, the Stotra Mohmudgar composed by Adi Shankaracharya points a way to destroy shed off fascination through the realisation of God and cultivating non-attachement to worldly things.

2. मूढ - Such a person who runs after something that is not necessary for him. Moreover, he does not known/understand the reason why he is running after that particular thing. He simply runs after it, chases something. Such a person is called 'Mudha' foolish.

This state of foolishness is the result of ignorance. An ignorant person is not able to find difference between what is proper and what is improper. The thing may or may not be proper but he likes it and so he keeps chasing it. Consequently, his such an action leads him to downfall instead of progress. Such a person is, here called 'Mudha' foolish.

3. निजकर्मोपात्तम् - Acquired by one's own (deeds) efforts. Every person does some action. As a result of his actions he gets/obtains/achieves many things. Keeping this principle in view, it is pointed out here that creation of God-man feel very happy with whatever you get, achieve, obtain as a result of your own deeds. In other words, don't be in a made love the things which you have not required as a result of your own deeds which you may have obtained as a result of other's deeds.

Actions done to achieve the desired things, are called deeds. A man gets the fruits of what he does. It a

person wishes to experience joy. Pleasure by acquiring special means and materials, he himself should put in efforts for it. He can enjoy pleasures as a result of what he has done. Thus, here the point made is that one must enjoy all pleasures by striving for them and achieving them oneself.

4. भगवद्गीता – Armies of Pandavas and Kauravas are ready for battle in the plains of Kurukshetra. Battle is about to start and Arjuna giving up his bow and arrows think of retiring from the battle. In this situation a conversation takes place between Shri Krishna and Arjuna. That conversation is known as Bhagwad Geeta (We find this conversation in the fifth part of Mahabharata) Here in we find Arjuna's hesitation to fight and Shri Krishna's sermons with reference to that is collected in 700 Shlokas in 18 chapters.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

(1) दिनयामिन्यौ पुनः ।

(क) आयाति (ख) आयातः (ग) आयान्ति (घ) आयाताः

(2) मूढः किं निमित्तं बहुकृतवेशः भवति ?

(क) उदरनिमित्तम् (ख) धननिमित्तम् (ग) मोक्षनिमित्तम् (घ) सुखनिमित्तम्

(3) मूढः किं न त्यजति ?

(क) पापाचरणम् (ख) कालम् (ग) आत्मानम् (घ) मरणम्

(4) चित्तं कुत्र नेयम् ?

(क) धान्याभोगे (ख) जर्जरदेहे (ग) सज्जनसङ्गे (घ) त्यागे

(5) कः देवः श्रीपतिः अस्ति ?

(क) ब्रह्मा (ख) इन्द्रः (ग) शङ्करः (घ) विष्णुः

2. संस्कृतभाषया उत्तरत ।

(1) मनसि कीदृशीं बुद्धिं कुर्यात् ?

(2) मनुष्ये जर्जरदेहे जीवति का स्थितिः भवति ?

(3) कः क्रीडति किं च गच्छति ?

(4) दीनजनाय किं देयम् ?

(5) धान्याभोगं कृत्वा पश्चात् किं भवति ?

3. Write answer in your mother - tongue.

(1) How should a man keep himself happy ?

(2) What does the poet say to point out that the never stops, it keeps on going ?

(3) About whom does Yam not talk say discuss ?

(4) Shedding of which vices a person should think of soul-oneself ?

(5) What happens to a person who does not have self realisation ?

(6) What does a person do to satisfy his hunger ?

4. Memorise the following Shlokas :

- (1) दिनमपि रजनी मुञ्चत्याशावायुः ॥ ३ ॥
- (2) भगवद्गीता कुरुते चर्चाम् ॥ ५ ॥
- (3) गेयं गीतानामसहस्रं वित्तम् ॥ ७ ॥

5. Explain the following lines in your mother-tongue :

- (1) कालः क्रीडति गच्छति आयुः ।
- (2) वार्ता कोऽपि न पृच्छति ।
- (3) तदपि न मुञ्चति पापाचरणम् ।

6. Write analytical note on :

- (1) मोहमुद्गरः
- (2) भगवद्गीता

7. Write critical note on :

- (1) Social condition of Man
- (2) Deeds of Man
- (3) Helplessness of Man



9. काव्यमधुबिन्दवः

[Introduction : Tradition of poetry in Sanskrit literature is very much ancient. It's beginning is said to be from the time of Vedas. Danstuti and Narashans : (Eulogies of brave heros) Sukta are beautiful samples of lyrical poems (lyrics). After that, we find Valmiki's Ramayana in popular/literature. It is also said to be 'Adikavya'-the first poem. All the traits that are necessary in literature are there in this book and it thus takes the Sanskrit literature to its highest stage. After that, in order we have Mahabharata and five epics. And we find after that continuous flow of Sanskrit poems.

Sanskrit poems are unparalleled for the use of figures of speech, style and the use of rhymes as well as presentation of very subtle and deep thoughtful imagination. It is very difficult to enjoy the flow the line of Sanskrit poetry but one can have a glimpse of it. For this purpose in this lesson, six 'Madhubindu's' of Sanskrit poetry are included.

In the first verse, we find critique on Ramayana. Here, the poet has marvellously combined antithesis (Virodha) with Pun (Shlesha). In the second verse, simile and allegory are beautifully delineated. The third verse is a couplet and we find the use of. Under the pretext of swan, the poet has eulogised the virtues qualities of the virtuous. The fourth verse is also a couplet. In that the behaviour of a gentleman and a wicked person scripted is by giving illustration of the paddy and sesame. Fifth verse is pun (Shlesha) marvellous. Here, in the first quarter there are five subjects of comparisons and in the fourth quarter, three are four 'Upmeyas' i.e., the subject is compared with four different things and all three words begin with J. In the end there is a description of Mahabharata battle. Here, the poet has used metaphor imagining the battle of Mahabharata a river. This type of different literary poetic wonders are possible in Sanskrit literature only because of peculiarities of the language. To help understand easily, under each verse is given proper relation of words.

सदूषणापि निर्दोषा सखरापि सुकोमला ।

नमस्तस्मै कृता येन रम्या रामायणी कथा ॥ १ ॥ - अनुष्टुप्

(अन्वयः - येन सदूषणा अपि निर्दोषा, सखरा अपि सुकोमला, रम्या रामायणी कथा कृता तस्मै (वाल्मीकये) नमः ।)

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।

असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ २ ॥ - अनुष्टुप्

(अन्वयः - तमः अङ्गानि लिम्पति इव, नभः अञ्जनं वर्षति इव । (मदीया) दृष्टिः असत्पुरुषसेवा इव विफलतां गता (अस्ति) ।)

यत्रापि कुत्रापि भवन्तु हंसाः

हंसा महीमण्डलमण्डनानि ।

हानिस्तु तेषां हि सरोवराणां

येषां मरालैः सह विप्रयोगः ॥ ३ ॥ - इन्द्रवज्रा

(अन्वयः - हंसाः यत्रापि कुत्रापि भवन्तु, (ते) हंसाः (सदैव) महीमण्डलमण्डनानि (भवन्ति) । तेषां तु सरोवराणां हि हानिः, येषां मरालैः सह विप्रयोगः (भवति) ।) ॥ 3 ॥

अस्मानवेहि कलमानलमाहतानाम्
येषां प्रचण्डमुसलैरवदाततैव ।
स्नेहं विमुच्य सहसा खलतां प्रयान्ति
ये स्वल्पताडनवशान्न वयं तिलास्ते ॥ ४ ॥ - वसन्ततिलका

(अन्वयः - अस्मान् कलमान् अवेहि, येषाम् प्रचण्डमुसलैः आहतानाम् अवदातता एव । ये स्वल्पताडनवशात् स्नेहं विमुच्य सहसा खलतां प्रयान्ति, ते तिलाः वयम् न ।)

यत्कण्ठे गरलं विराजतितरां शीर्षे च मन्दाकिनी
उत्सङ्गे च शिवामुखं कटितटे शार्दूलचर्माम्बरम् ।
माया यस्य रुणद्धि विश्वमखिलं तस्मै नमः शम्भवे
जम्बूवत् - जलबिन्दुवत् - जलजवत् - जम्बालवत् - जालवत् ॥ ५ ॥ - शार्दूलविक्रीडितम्

(अन्वयः - यत्कण्ठे जम्बूवत् गरलं (विराजतितराम् तस्मै शम्भवे नमः), (यस्य) शीर्षे मन्दाकिनी जलबिन्दुवत् (विराजतितराम् तस्मै शम्भवे नमः), (यस्य) उत्सङ्गे शिवामुखं जलजवत् (विराजतितराम् तस्मै शम्भवे नमः) यस्य कटितटे शार्दूलचर्माम्बरम् जम्बालवत् (विराजतितराम् तस्मै शम्भवे नमः), यस्य माया अखिलं विश्वं जालवत् रुणद्धि, तस्मै शम्भवे नमः ।)

भीष्म-द्रोण-तटा जयद्रथ-जला गान्धार-नीलोत्पला
शल्य-ग्राहवती कृपेण वहनी कर्णेन वेलाकुला ।
अश्वत्थाम-विकर्ण-घोर-मकरा दुर्योधनावर्तिनी
सोत्तीर्णा खलु पाण्डवै रणनदी कैवर्तकः केशवः ॥ ६ ॥ - शार्दूलविक्रीडितम्

(अन्वयः - पाण्डवैः भीष्म-द्रोण-तटा, जयद्रथ-जला, गान्धार-नीलोत्पला, शल्य-ग्राहवती, कृपेण वहनी, कर्णेन वेलाकुला, अश्वत्थाम-विकर्ण-घोर-मकरा, दुर्योधनावर्तिनी, रणनदी खलु उत्तीर्णा, (यतो हि) कैवर्तकः केशवः (आसीत्) ॥)

Glossary

(१) सदूषणा (दूषणेन सहिता - बहु.) guilty, one who is possessed with the traits of the demon dushan निर्दोषा (निर्गताः दोषाः यस्याः सा - बहु.) innocent सखरा (खरेण सहिता - बहु.) very hard, one who is possessed with the traits of the demon 'khar' रम्या beautiful, pleasing रामायणी relating to the life of Rama (२) लिम्पति (लिम्प् to doubt, व. अ. ए.व.) clasps, to doubt with cow dung इव (here its meaning is) as if तमः (तमस् (नपुं.) प्र.ए.व.) darkness वर्षति (वृष् to rain व. अ., ए.व.) rains अञ्जनम् blackness नभः (नभस् (नपुं.) प्र.ए.व.) sky असत्पुरुषसेवा (न सत्पुरुषः, असत्पुरुषः (नञ्.), असत्पुरुषाणां सेवा - ष.त.) service of a wicked person इव (here the meaning is) like that विफलताम् failure, unsuccessful गता (गम् + क्त > त (स्त्री.) गता) met with knowledge, going/motion, gain (गम् There are three meanings of these root word (1) Knowledge, (2) Motion, Valocity, (3) Achievement) (३) महीमण्डलमण्डनानि (मह्याः मण्डलम् (ष.त.), महीमण्डलस्य मण्डनानि - ष.त.) ornaments of the earth ornaments that add to the beauty of earth मरालैः with swans विप्रयोगः separation (४) अवेहि (अव + इ to know आज्ञा. म.ए.व.) know, recognise कलमान् poddy अलम् enough आहतानाम् (आ + हन् + क्त > त = आहत कर्म.भू.कृ., नपुं. ष.ब.व.) to those who were killed, crushed प्रचण्डमुसलैः (प्रचण्डः चासौ मुसलः, तैः, कर्म.) with terrible hit of a wooden pestle अवदातता (अव + दा to

purify क्त > त + ता कर्म.भू.कृ. + ता.) shining स्नेहम् feeling (other meaning is oil stickiness) विमुच्य (वि + मुच् + क्त्वा > य सं.भू.कृ.) abandoning, giving up सहसा all of a sudden, suddenly खलताम् (खल + ता द्वि.ए.) wickedness प्रयान्ति (प्र + या व. अ. ब.व.) gain, to obtain स्वल्पताडनवशात् (स्वल्पं च तत् ताडनम् - कर्म., स्वल्पताडनस्य वशः, तस्मात् - ष.त.) by even little beating / hitting तिलाः sesame (५) गरलम् poison (synonym - विषम्) विराजतितराम् (वि + राज् (to be) व. अ. ए.व. + तमाम् त.प्र.) seems splendid (suffixes are added to a verb to show its comparative superlative degree) तराम् and तमाम् मन्दाकिनी (synonym - गङ्गा, भागीरथी, जाह्नवी) Ganga, Bhagirathi, Jhanavi उत्सङ्गे in the lap, near the bosom शिवामुखम् (शिवायाः मुखम् - ष.त.) face of Shiva-Parvati कटितटे on the loins शार्दूलचर्माम्बरम् (शार्दूलस्य चर्म - (ष.त.), शार्दूलचर्म एव अम्बरम् - कर्म. अथवा शार्दूलचर्मणा निर्मितम् अम्बरम् - म.प.लो.त.) dress made of tiger-skin माया name of divine power रुणद्धि (रुध् व. अ.ए.व.) stops, obstructs विश्वम् (synonym - जगत्, संसारः) the universe, the creation शम्भवे (शम्भु च.ए.व.) to shiva (synonym - शिवः, महादेवः त्रिनेत्रः) जम्बूवत् (जम्बू इव त.प्र.अ.) like a blackberry (fruit) जलबिन्दुवत् like a drop of water जलजवत् (जलजम् इव त.प्र.) like a lotus (synonym - कमलम्, पङ्कजम्, उत्पलम्) जम्बालवत् like moss जालवत् like a net भीष्म-द्रोण-तटा a (river) bank like Bhishma-Drona जयद्रथ-जला Jayadratha was the water गान्धार-नीलोत्पला Gandhara the son of Nilotpala is the water lily (गान्धार - resident of Gandher-Shakuni) शल्य-ग्राहवती Shalyaraj like the thin/narrow mouthed crocodile (ग्राह clock, narrow mouthed crocodile) वहनी small boat वेलाकुला (वेलया आकुला - तृ.त.) agitated by flow of water अश्वत्थाम-विकर्ण-घोर-मकरा infested with terrifying crocodiles like Ashwatthama and Vikarna दुर्योधनावर्तिनी river with whirls like Duryodhana रणनदी a battle field like a river उत्तीर्णा crossed (the river) कैवर्तकः a boatman

Sandhi

नमस्तस्मै (नमः तस्मै) । लिम्पतीव (लिम्पति इव) । तमोऽङ्गानि (तमः अङ्गानि) । वर्षतीवाञ्जनम् (वर्षति इव अञ्जनम्) । असत्पुरुषसेवेव (असत्पुरुषसेवा इव) । दृष्टिर्विफलताम् (दृष्टिः विफलताम्) । यत्रापि (यत्र अपि) । कुत्रापि (कुत्र अपि) । हंसा महीमण्डलमण्डनानि (हंसाः महीमण्डलमण्डनानि) । हानिस्तु (हानिः तु) । प्रचण्डमुसलैरवदाततैव (प्रचण्डमुसलैः अवदातता एव) । स्वल्पताडनवशान्न (स्वल्पताडनवशात् न) । तिलास्ते (तिलाः ते) । सोत्तीर्णा (सा उत्तीर्णा) । पाण्डवै रणनदी (पाण्डवैः रणनदी) ॥

Special note

1. **सदूषणापि निर्दोषा** - In this sentence there is antithesis with pun. There is pun on the word Dooshan i.e. evil. With evil and without evil. It is mentioned that this beautiful story Ramayana starts with the incidence in the life of a demon-Dooshan, but the story is not connected with any evil.

2. **सखरा अपि सुकोमला** - The word खर Khar used in this sentence has two meanings (1) खर is the name of a demon and (2) harsh. Peculiarity of the Ramayana is pointed out with these two meanings. This story is of an event in the life of the demon Khar. Though this story has Khar (a demon) in it, it is not harsh, cruelitiless. It is very simple and plain. The story composed by Valmiki is in 'Anushtup' verse and it is, because of its varied peculiar traits very pleasing and popular.

3. **लिम्पतीव .. गता** । - In this sentence, the word इव is used two times and the meaning of it is different in both the contexts. Its one meaning is 'as if' and the other is 'similarly' Because of this sort of difference in meaning figures of speech are also different. At one stage it is Utpreksha, while at the other it is Upama i.e.,

simile.

4. हंसाः महीमण्डलमण्डनानि । – In this type of poem something unmanifested is talked about. Here swan is talked about (through what is manifested). The poet says, that the swan, wherever it is, looks like an ornament of the earth. It adds to the beauty of the earth, but (generally swans live in lake). When it leaves the lake the beauty of the lake gets tarnished.

The poet talking about swan talks about learneds, scholars, artists etc. They all are very respectable persons of the society. They will leave the kingdom the state if they do not get the patronage of the state. Hence we must always keep a watch and see that they do not leave the state abandoning us.

5. अस्मानवेहि । – In this poem the poet, comparing rice and oil seed (sesame) has presented a beautiful reality (truth). Rice says, ‘we are beaten in a pestle. We be more and more pure with more and more beating. We are not like oil seeds that abandoning oil that is there in them turn into oilcakes.’

Here the poet comparing rice and oil seeds, in fact describes the character of an evil person and a gentleman. A gentle person, (personality wise) becomes more and more pure and attractive as he suffers more and more hardships in life. And an evil person at once forsakes his affection-love, whatever goodness is there in him and shows his wickedness. Thus, a gentleman is like rice and an evil person is like sesame.

स्नेहं विमुच्य सहसा खलतां प्रयान्ति – In this sentence, there is pun on two words स्नेह and खलता so ‘sneh’ स्नेह once means oil and the other meaning is ‘love’ feelings. In the same way one meaning of खलता ‘Khalana’ is oil-cake and the other meaning is wickedness, sinfulness. Thus, the poet has shown wonderful implicit meaning through pun.

6. तस्मै नमः शम्भवे । In this poem there are many generally upmanas and upmeyas put side by side. Here the poet has five upameya in the third quarter of the poem. The order, in which the upameyas are put here, is maintained even in the fourth quarter and five upamayas are put. Moreover the words used for the upmanas here for all those upamayas begin with the letter ‘J’. Moreover, in all those words the letter ‘J’ is used more than once and that is an additional peculiarity. Such pleasant beautiful composition is possible in Sanskrit language only.

7. कैवर्तकः केशवः । In this verse Mahabharata is thought of as a river. रण एव नदी Battlefield war is the river, pointing out this oneness, uniqueness the poet has managed the figure of speech-metaphor. In every river mostly there are (1) तट Bank (2) जल Water (3) नीलोत्पल blue lotus (4) ग्राह Crocodile (5) वहनी small boat (6) वेला Vela (7) मकर Maker (8) आवर्त Whirl.

7. कैवर्तकः केशवः In this poem the battle of Mahabharata has been imagined in the form of a river. (battle itself) a river. Thus by showing the two as identical (the two not different but one) the poet has formed methaphor. By and large any river has (1) तट Bank (2) जल Water (3) नीलोत्पल blue lotus (4) ग्राह Crocodile (5) वहनी small boat (6) वेला Vela (7) मकर Maker (8) आवर्त Avarta, This river like battle of Mahabharata also has these seven things. e.g. Bhisma and Drona are like river banks, Jaydrath is like water, Gandhar Shakuni is in the form of Nilotpal (lotus) the form of Shailayaraj is like that of a crocodile, Kripacharya appears in the form of a small boat while Karna takes the metaphor of river turning restless due to its flow. Ashwathama and Vikarana are fierce crocodiles, Duryodhan behaved like Whirls.

It could become possible for Pandavas to cross this type of dangerous river because their boatman was

non other but a very clever politician Krishna.

Exercise

1. योग्यं विकल्पं चित्वा उत्तरं लिखत ।

- (1) महीमण्डलमण्डनानि के सन्ति ?
(क) काकाः (ख) शुकाः (ग) मयूराः (घ) हंसाः
- (2) विप्रयोगः - इत्यस्य कोऽर्थः ?
(क) वियोगः (ख) संयोगः (ग) विप्रलाभः (घ) विमोहः
- (3) स्नेहं के मुञ्चन्ति ?
(क) मुद्गाः (ख) तिलाः (ग) तैलम् (घ) कलमाः
- (4) कलमाः नाम के ?
(क) अक्षताः (ख) गोधूमाः (ग) तिलाः (घ) मुद्गाः
- (5) रणनदीमध्ये कैवर्तकः कः ?
(क) भीष्मः (ख) केशवः (ग) द्रोणाचार्यः (घ) दुर्योधनः

2. अधोलिखितानां पदानां पर्यायपदानि पाठात् चित्वा लिखत ।

- (1) मन्दाकिनी
- (2) त्रिनेत्रः
- (3) कमलम्
- (4) मरालः

3. Explain with the reference to context :

- (1) नमस्तस्मै कृता येन रम्या रामायणी कथा ।
- (2) हंसा महीमण्डलमण्डनानि ।
- (3) स्नेहं विमुच्य सहसा खलतां प्रयान्ति ।
- (4) सोत्तीर्णा खलु पाण्डवै रणनदी कैवर्तकः केशवः ।

4. Write a critical note on :

- (1) Story of Ramayana / Ramayani story
- (2) 'Anyokti' of Swan
- (3) Difference between rice and sesame
- (4) Form of Mahadeva

5. Answer in brief in mother-tongue :

- (1) What are the two meaning of सद्दूषणा ?
- (2) With what is compared the power of seeing (vision) in darkness ?
- (3) Which power of Shambhu has been obstructing the whole world ?
- (4) What is 'Jambal' and with what is it compared ?
- (5) How many banks are there of the 'war-river' (Ran nadi) and who are they ?

10. अनेकार्थसप्तकम्

Introduction : There is a very famous proverb in Sanskrit literature - अष्टाध्यायी जगन्माता अमरकोषः जगत्पिता । Ashtodhyayi is the mother of the universe and Amarkosha is the father. Asthadhyayi is the work of grammar while Amarkosh is the work of words. i.e., dictionary. Ashtadhyayi has remained very helpful as the mother and Amarkosh as the father to whoever and whatever is associated with the Sanskrit language learning. In ancient tradition the learning/study of Sanskrit always used to start with the study of these two works.

Grammar gives an overall idea of construction of language, while dictionary gives only the meaning of words in context. In this situation, it is very natural that the study of grammar is quite extensive in the study of Sanskrit language. Still however, the study of dictionary remains contextual. With this understanding in this lesson are included the first four verses from (1.5, 2.64, 4.8, 2.5, 5.4) Anekarthasagraha composed by Hemchandracharya, the fifth and the sixth verse (2.1, 2.3) from Amarkosha composed by Amarsinh and the last verse from Akhyatchandrika (1.1) composed by Bhattmalla. These three are very famous Sanskrit dictionaries.

There is a collection of varied meanings of the letter क in the first verse. In the second verse many meanings are pointed out of the word अज The third gives illustrations of change in the meaning of the word by changing its gender. In the fourth is given the explanation of how undeclinable words connoting different meanings are used in conversation. In the fifth and the sixth verse we find collection of twenty one nouns used for the 'earth' (ofcourse, there are other eleven nouns used in Sanskrit. Thus, there are thirty three nouns used for the 'earth' in Sanskrit language). In the sixth and the seventh verse specimen is given by the compilers of Sanskrit dictionary. The study of this lesson will also give an idea of the method of naming different objects followed by the composers of dictionaries in Sanskrit with the change of times. All these verses are in Anushtup metre.

को ब्रह्मण्यात्मनि रवौ मयूरेऽग्नौ यमेऽनिले ।

कं शीर्षेऽप्सु सुखे चैव युज्यते लोकवेदयोः ॥ १ ॥

अजश्छागे हरे विष्णौ रघुजे वेधसि स्मरे ।

अब्जो धन्वन्तरौ चन्द्रे शङ्खेऽब्जं पद्मसंख्ययोः ॥ २ ॥

निरूपणं विचारावलोकनयोर्निदर्शने ।

निगरणं भोजने स्यात् निगरणः पुनर्गले ॥ ३ ॥

भृशं प्रकर्षेऽत्यर्थे च सामि त्वर्थे जुगुप्सिते ।

अयि प्रश्नेऽनुनये स्यादये क्रोधविषादयोः ॥ ४ ॥

भूर्भूमिरचलाऽनन्ता रसा विश्वम्भरा स्थिता ।

धरा धरित्री धरणिः क्षोणिर्ज्या काश्यपी क्षितिः ॥ ५ ॥

सर्वसहा वसुमती वसुधोर्वी वसुन्धरा ।

गोत्रा कुः पृथिवी पृथ्वी क्ष्माऽवनिर्मेदनी मही ॥ ६ ॥

सत्तायामस्ति भवति विद्यते चाथ जन्मनि ।

उत्पद्यते जायते च प्ररोहत्युद्भवत्यपि ॥ ७ ॥

Glossary

(१) कः (पुं.) क letter 'k' in the sense of 'Brahma', in the sense of 'Atma' soul, in the sense of sun, in the sense of peacock, in the sense of 'Yama' God of death, in the sense of 'Anil' - wind, कम् (नपुं.) letter क in the sense of 'head', in the sense of 'water'. (The word) अप् is used in plural, so here स.अ.व. is use) युज्यते (युज् to use व. अ.पु.ए.व.) लोकदेवयोः in colloquial Sanskrit and in Vedic Sanskrit. (२) अजः Word like Aja छागे in the sense of goat हरे meaning Shiva विष्णौ Vishnu-Hari रघुजे the son born of Raghu, Aja वेधसि Brahma (Lord), स्मरे Kamdeva अब्जः (पुं.) The word Abj means Dhanvantari who made Ayurved popular, धन्वन्तरौ Dhanvantari शङ्खे Conch अब्जम् (नपुं.) One thousand million, पद्मसङ्ख्ययोः lotus, the figure/number (nine zeros after one) (३) निरूपणम् presentation/narration विचारावलोकनयोः to think and to observe - see to examine निदर्शने to see, to show गले throat (४) भृशम् This is an indeclinable word प्रकर्षे more, excellent अत्यर्थे very much/too much, सामि indeclinable word अर्धे half जुगुप्सिते in the sense of reproach/of blameworthy अयि an indeclinable word प्रश्ने in the sense of asking question, अनुनये in the sense of humble अये an indeclinable word क्रोधविषादयोः showing anger, grief (५) भूः earth अचला steady, immovable/earth अनन्ता (endless) earth धरा earth धरित्री earth धरणिः earth क्षोणिः earth ज्या earth काश्यपी earth (६) सर्वसहा (tolerating everything) earth वसुमती earth वसुधा (earth possessing riches) ऊर्वी earth वसुधरा earth गोत्रा where there are mountains) earth, कुः earth पृथिवी (spread) earth पृथ्वी earth (as it is like the child of prutha) क्षमा (always tolerating) earth अवनिः earth मेदनी earth मही earth (Thus, many names of the earth are famous for different reasons. (7) सत्तायाम् power in the sense of being, अस्ति This is a verb भवति a verb विद्यते a verb जन्मनि birth उत्पद्यते a verb जायते a verb प्ररोहति a verb उद्भवति a verb.

Sandhi

को ब्रह्मण्यात्मनि (कः ब्रह्मणि आत्मनि) । मयूरेऽग्नौ (मयूरे अग्नौ) । यमेऽनिले (यमे अनिले) । शीर्षेऽप्सु (शीर्षे अप्सु) । अजश्छागे (अजः छागे) । अब्जो धन्वन्तरौ (अब्जः धनवन्तरौ) । शङ्खेऽब्जम् (शङ्खे अब्जम्) । विचारावलोकनयोर्निदर्शने (विचारावलोकनयोः निदर्शने) । पुनर्गले (पुनः गले) । प्रकर्षेऽत्यर्थे (प्रकर्षे अत्यर्थे) । त्वर्धे (तु अर्धे) । प्रश्नेऽनुनये (प्रश्ने अनुनये) । स्यादये (स्यात् अये) । भूर्भूमिरचलाऽनन्ता (भूः भूमिः अचला अनन्ता) । क्षोणिर्ज्या (क्षोणिः ज्या) । वसुधोर्वी (वसुधा ऊर्वी) । क्षमाऽवनिर्मेदनी (क्षमा अवनिः मेदनी) । चाथ (च अथ) । प्ररोहत्युद्भवत्यपि (प्ररोहति उद्भवति अपि) ।

Special note

1. कः – All the letters of Sanskrit language have some or the other special meaning. And they are used in that sense (meaning). There are dictionaries which give these meanings which they connote. Moreover, in Sanskrit language there are some poems written using only one letter. Out of many peculiarities - excellences of Sanskrit language, this is one (कः (पुं.) is used in the meaning of Brahma etc. कम् (नपुं.) is used in the meaning of happiness, pleasure etc.

2. कः रवौ । According to the opinion of dictionary meaning is the base and for that reason accepting meaning as authority locative case is used. e.g. - कः रवौ । Here the word क means sun, and with a view to expressing this meaning nominative case is used in कः while Locative case is used in रवौ । In this way Locative case is used with all words.

3. अजः (न जायते सः - अजः) । Nouns used in language are believed to be of four types Yaugika, Rudha, Yogarudh and Yadrachhika. The type of the nouns play a very important role in deciding its meaning e.g. अजः When it is taken as the Yaugika word it means one who is not born i.e. Vishnu. (Vishnu is unborn, he is eternal). In this way the word अजः is used to mean Vishnu. When the word अजः is understood in a traditional meaning, it means goat. In the same way, when 'Aja' is taken as 'Yadrachhika' it means the son of Raghu. (When the name Aja is given by parents, the word 'Aja' is taken as Yadrachhika. In this way, one word in Sanskrit has different meanings. In this way अब्जः । अब्जम् (अप्सु जायते तत् - अब्जम्) (According to etymology it means lotus.)

4. निगरणः निगरणम् – In Sanskrit, sometimes the meaning of a word changes with its gender change. This means that by changing the gender of a word it can be used for two different objects e.g., the word निगरणः in masculine gender means throat, but निगरणम् in neuter gender means food/dinner.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चित्वा लिखत ।

(1) पुल्लिङ्गस्य 'क' शब्दस्य कति अर्थाः सन्ति ?

(क) सप्त (ख) पञ्च (ग) चत्वारः (घ) दश

(2) पुल्लिङ्गस्य अजशब्दस्य कः अर्थः अस्ति ?

(क) अश्वः (ख) कामदेवः (ग) शङ्खः (घ) छागः

(3) अर्धे अर्थे अयमव्ययः वर्तते ।

(क) भृशम् (ख) अपि (ग) अयि (घ) सामि

(4) भूः शब्दस्य पर्यायः नास्ति ।

(क) धरा (ख) रसा (ग) पृथ्वी (घ) क्षितीशः

(5) प्ररोहति - इत्यस्य कः अर्थः ?

(क) भवति (ख) विद्यते (ग) उद्भवति (घ) अनुभवति

1. Answer the following questions in mother-tongue :

(1) What are the meanings of the word क used in masculine gender ?

(2) Why is the word अब्ज used for Dhanvantari and moon ?

- (3) In what situation the word निगरण means food/dinner and throat ?
- (4) Give an idea of difference in meaning of the word अयि and अये.
- (5) Which root verbs are used to say जन्म-क्रिया ?

3. Write a critical note on :

- (1) Change in the meaning of a word with the change in gender.
- (2) Meanings of Aja अज
- (3) Different meanings of कः
- (4) Words used for the earth.

4. Write analytical note on :

- (1) Yaugika word.
- (2) Meanings of indeclinable word अयि
- (3) Names of earth based on वसु



11. पृथुचरितम्

Introduction : Eighteen Puranas composed by Vyas have a very special position in Sanskrit literature e.g. ‘Sarga’ (Description of Evolution of earth), ‘Pratisarga’ (Description of devastation of earth). ‘Vansha’ (List of Kings in Surya dynasty and Moon dynasty). ‘Manvantar’ (Description of happenings during the time-span between the existence of two Manus) and ‘Vanshanucharita’ (Description of characters of some valorous kings in particular dynasty).

The Study of Puranas is essential to get information about ancient Indian traditions and history. Moreover, common man can know the life-stories of great personalities by studying the descriptions given in its and can also take inspiration to mould their life like them.

This lesson is edited on the basis of Pruthucharita in Matsyapurana King Pruthu is always mentioned in the Puranas as the first king who by extracting the earth (gained food). Thus, it is necessary to understand the essence of the description of the character of Pruthu as the propagator, the pioneer of agricultural work (Extracting the earth means agricultural work). Here, the earth is described as the cow and Pruthu as the cowherd. The objective of the process of extracting is at the centre of the lesson.

स्वायम्भुवस्य मनोः वंशे अङ्गनामकः राजा अभवत्। सः दयालुः धर्मनिरतः च आसीत्। तस्य वेननामकः पुत्रः समभवत्। सः क्रूरः अधर्मनिरतः च आसीत्। तेन यज्ञ-दानादीनि सत्कर्माणि निषिद्धानि। दुर्जनाः सत्कारिताः सज्जनाः च दुष्कारिताः। फलतः चौरादीनां प्रवृत्तिः सर्वत्र प्रवर्तिता। सज्जनानां धनं धान्यं च दुर्जनैः परिहृतम्। यज्ञ-कर्माभावे दुर्भिक्षः प्रावर्तत। भूतलं यज्ञदानरहितं निर्धर्मं च सज्जातम्।

अस्यां दुरवस्थायां प्रजारक्षणार्थम् ऋषयः प्रवृत्ताः। तैः वेनो दण्डितः, मारितश्च। तदनन्तरम् ऋषयः तस्य पृथुनामकं पुत्रं राज्यासने प्रस्थापितवन्तः। पृथुः दयालुः धार्मिकः च आसीत्। वेनस्य शासने पीडिताः प्रजाः अभिषिक्तं तं धार्मिकं पृथुम् उपतस्थुः। क्षुधार्तायाः प्रजायाः परिपालनाय धान्यमपेक्षितमासीत्। भूतलं यज्ञदानरहितं निर्धर्मं च आसीत्। तादृशं भूतलं दृष्ट्वा पृथुः तं दग्धुम् उद्यतः अभवत्। ततः इयं भूः गोरूपमास्थाय पलायितुमुद्यता। पृथुः तस्याः पृष्ठतः अनुगतः। अन्ते एकदेशे स्थित्वा किं करोमीति भूमिः अब्रवीत्। पृथुः अपि स्थावरस्य चरस्य च ईप्सितं देहि इति तामब्रवीत्। भूः तथास्तु इत्युक्त्वा तत्रैव स्थिता। तां गोरूपां स्थिता भूमिं पृथुः दुदोह। अस्मिन् दोहनकर्मणि अन्नरूपं प्रभूतं दुग्धं प्राप्तम्। तेन अन्नेन पृथुना प्रजाः संरक्षिताः अनुरज्जिताः च।

एवंप्रकारकं पृथुचरितं पुराणेषु वर्णितमस्ति। वस्तुतः इदमेकं रूपकमस्ति। तदनुसारं राजा गोपालः, भूतलं गौः, दोहनं कृषिकर्म, दुग्धम् च अन्नम् अस्ति। अर्थात् पृथुरूपः गोपालः भूतलरूपां गां कृषिकर्मणा दुदोह। अस्मिन् दोहनकर्मणि अन्नरूपं दुग्धं च प्राप्तवान्।

अस्य रूपकस्यायं सन्देशः – यथा गोपालः स्वकीयां गां प्रेम्णा परिपालयति, परिपालितां च गाम् असौ प्रातः सायं चेति नियतकालं नियतपरिमाणं च दोग्धि, तथा राजा अपि स्वकीयं भूतलं प्रेम्णा परिपालयेत्। परिपालितं च भूतलम् असौ शरदि वर्षायाम् चेति नियतकालं नियतपरिमाणमेव दुह्यात्। एवमेव कृषिकर्मणि प्रवृत्ताः प्रजाः अपि भूतलं तथैव परिपालयेयुः। परिपालितं च भूतलं नियतकालं नियतपरिमाणं च दुह्युः इति। यतो हि –

बहुधान्यप्रवृत्तोऽयं जनो लोलुपमानसः। न चेत्स भूतलं रक्षेत् हानिरेव भविष्यति॥

सस्यं कृषिश्च गोरक्ष्यं सर्व एव वणिक्पथः। भूतलेऽरक्षिते नित्यं नश्यत्येव न संशयः॥

Glossary

स्वायम्भुवस्य मनो: Of Manu named Swayambhuva धर्मनिरतः (धर्मे निरतः - स.त.) to remain devoted to religion all the time समभवत् (सम् + भू ह्य.भू. अ. ए.व.) happened क्रूरः cruel, heartless अधर्मनिरतः (अधर्मे निरतः - स.त.) to remain engaged all the time in sin/immorality निषिद्धानि forbidden (works) सत्कारिताः welcomed दुष्कारिताः insulted फलतः consequently/as a result प्रवर्तिता spread/became prevalent परिहृतम् (परि + हृ + क्त > त कर्म.भू.कृ.) stole दुर्भिक्षः draught (crop won't grow, if it does not rain. When there is no crop, one does not get anything in a charity/a begging bowl. So, the word 'Durbhiksha' is used for draught/ famine) प्रावर्तत (प्र + वृत् ह्य.भू. अ. ए.व.) happened, spread निर्धर्मम् without 'dharma'/religion दण्डितः (दण्ड् + क्त > त क.भू.कृ.) punished/fined मारितः (मृ (प्रे.) + क्त > त क.भू.कृ.) beat, hit प्रस्थापितवन्तः (प्र + स्था + (प्रे.) क्तवत् > तवत् क.भू.कृ.) established, founded अभिषिक्तम् (अभि + सिच् + क्त > त कर्म.भू.कृ.) ceremoniously sprinkled (In ancient tradition/ceremony used to be performed before the announcement of kingship. In this ceremony the person to be the king was seated on the throne and on him water was sprinkled. The person to be designated as king was never considered king as long as the water-sprinkling ceremony was not performed) उपतस्थुः (उप + स्था प. भू. अ. ब.व.) remained present क्षुधार्ताः (क्षुधया आर्ताः - तृ. त.) suffering from hunger दग्धम् (दह् + तुम् हे.कृ.) for burning उद्यतः ready भूः earth गोरूपम् (गावः रूपम् - ष.त.) form of a cow आस्थाय (आ + स्था + क्त्वा > य सं.भू.कृ.) remaining/placed पलायितुम् (पलाय् + तुम् > तुम् हे.कृ.) for fleeing/running away उद्यता getting ready अब्रवीत् (ब्रू ह्य.भू. अ. ए.व.) spoke स्थावरस्य like an immovable thing चरस्य moving about/after thinking ईप्सितम् wished for, desired देहि (दा आज्ञा. म. ए.व.) give गोरूपाम् (गोः रूपम् यस्याः सा - बहु.) one who has taken the form of a cow दुदोह (दुह् प.भू. अ. ए.व.) performed the act of milking extracted रूपकम् metaphor (figure of speech) in that in one thing as the other thing is attributed (here cowherd is attributed in Pruthu, cow in earth, agricultural work in the act of milking and food grains in milk) दोहनकर्मणि (दोहनस्य कर्म, तस्मिन् - ष.त.) in the act of milking नियतकालम् (नियतः चासौ कालः, तम् - कर्म.) at a definite time नियतपरिमाणम् (नियतः चासौ परिमाणः, तम् - कर्म.) definite measurement दोग्धि (दुह् वर्त. अ. ए.व.) extracts/performs/ the act of milking परिपालयेत् (परि + पाल् विधि. अ. ए.व.) should tame दुह्यात् (दुह् विध्यर्थ अ. ए.व.) must be milked दुह्युः (दुह् विध्यर्थ अ. ब.व.) should milk यतो हि because बहुधान्यप्रवृत्तः (बहु च तद् धान्यम् (कर्म.), बहुधान्याय प्रवृत्तः - च.त.) for getting more crop लोलुपमानसः (लोलुपं मानसं यस्य सः - बहु.) of a greedy nature, greedy न रक्षेत् (रक्ष् विधि. अ. ए.व.) will not protect सस्यम् grain (food) कृषिः agriculture, farming गोरक्ष्यम् those who rear/protect cows, protector of cows वणिक्पथः trade/commerce नश्यति (नश् व. अ. ए.व.) perishes.

Sandhi

वेनो दण्डितः (वेनः दण्डितः) । मारितश्च (मारितः च) । करोमीति (करोमि इति) । तथास्तु (तथा अस्तु) । इत्युक्त्वा (इति उक्त्वा) । बहुधान्यप्रवृत्तोऽयम् (बहुधान्यप्रवृत्तः अयम्) । जनो लोलुपमानसः (जनः लोलुपमानसः) । ततो हानिर्भविष्यति (ततः हानिः भविष्यति) । कृषिश्च (कृषिः च) । सर्व एव (सर्वः एव) । भूतलेऽरक्षिते (भूतले अरक्षिते) । नश्यत्येव (नश्यति एव) ।

Exercise

1. योग्यं विकल्पं चित्वा रिक्तस्थानानां पूर्तिः करणीया ।

- (1) पृथोः पितुः नाम आसीत् ।
(क) मनुः (ख) वेनः (ग) धर्मः (घ) वैनः
- (2) वेनः आसीत् ।
(क) क्रूरः (ख) अक्रूरः (ग) दयालुः (घ) धर्मनिरतः
- (3) गोरूपम् अस्ति ।
(क) आकाशम् (ख) वायुः (ग) भूतलम् (घ) जलम्
- (4) गौः दुह्यते ।
(क) प्रातः (ख) सायम् (ग) एकदा (घ) प्रातःसायम्

2. एकेन वाक्येन संस्कृतभाषया उत्तरं लिखत ।

- (1) अङ्गनामकः राजा कस्य वंशे अभवत् ?
(2) वेनेन के सत्कारिताः के च दुष्कारिताः ?
(3) क्षुधार्तायाः प्रजायाः परिपालनाय किम् अपेक्षितमासीत् ?
(4) दुर्जनैः केषां किं परिहृतम् ?
(5) पृथुः किरूपां भूमिं दुदोह ?

3. Answer the following questions in mother-tongue :

- (1) How was the king Vena ?
(2) What did the Rishi do to protect the people ?
(3) How was the condition of people at the time of the coronation of Pruthu ?
(4) Why did the king Pruthu get ready to burn the land /the earth ?
(5) Explain the peculiarity of the act of milking.

4. Write a critical note on :

- (1) Pruthu as the king
(2) Earth as the cow
(3) The act of milking the earth means agriculture



12. किन्तो: कुटिलता

Introduction : Literary procedure of essay is the gift of the modern days. (In Sanskrit literature, the name 'Nibandh' i.e., essay was popular for one kind of work. A small work discussing some topic of religion at an equal level is called (Nibandhgrantha) work of essays. Accepting the procedure of the modern times the Scholars of Sanskrit literature composed many romantic essays. (e.g. The works like Shradhdhapradip discussing the act of making ceremonial offerings to the dead relatives are very famous works of essay). This kind of essays are generally published in the pamphlets and booklets in the modern time. Some Scholars collecting the essays written by themselves, have also published them in a book form.

Pandit Mathuranatha from Jaipur, Rajasthan has written many essays on the current topics. Those are published at a different times in different sanskrit pamphlets and periodicals. Collecting some essays from that essay book titled प्रबन्धपरिजातः is published. This किन्तो: कुटिलता essay is from that book editing a small part of that essay and making some changes in the language appropriate to the language level of the textbook. It is presented here as the lesson

There is beautiful presentation here of strong situations created by the use of a small word किन्तु. Sometimes comfortable situation makes a person happy. When in such a situation, the use of the word किन्तु makes man sad. He slips into dejection. This is the treacherousness of the word किन्तु. Three such happenings are described in this lesson.

जीवनस्य विविधक्षेत्रे अहं किन्तो: कुटिलताम् अन्वभवम्। मम जीवने घटितासु घटनासु द्वित्राः घटनाः अत्र वर्णयामि।

एकदा राज्यतः लब्धाया मम भूमेरभियोगो बहोः कालात् न्यायालये चलति स्म। मम पक्षात् सर्वाण्यपि आवश्यकानि प्रमाणानि यथाकालं दत्तानि। साक्षिजनानां साक्ष्यमपि मत्पक्षे समभवत् यत् सा भूमिः अस्मदीयानां वंशजानाम् अधिकारे वर्तते। वाक्कीलेनापि मह्यम् अभयं दत्तं यत् प्रमाणानां बलेन भूमिरियम् अवश्यं भवदधिकारभुक्ता भविष्यति।

अस्य अभियोगस्य भाग्यनिर्णयः अद्य आसीत्। न्यायाधीशः निर्णयम् अकथयत् - “वयं पश्यामः यत् अभियोक्तुः पक्षादावश्यकानि सर्वाण्येव प्रमाणान्यत्र प्रस्तुतानि सन्ति। राज्यतः लब्धायाः भूमेः दानपत्रमपि उपस्थापितम् अस्ति। न्यायालयेन परिज्ञातं यत् भूमिरियम् अभियोक्तुः अधिकारभुक्ता अस्ति।”

अहम् निश्चिन्तः अभवम्। परं न्यायाधीशः अग्रे अवदत्, “..... किन्तु राजस्वविभागस्य अधिकारी एतद्विरोधे एकम् पत्रम् प्रेषितवानस्ति। तदुपरि लक्ष्यदानमावश्यकं मन्यामहे। अतः सम्प्रति न्यायः स्थगितः।”

मदीया चिन्ता गतापि पुनरागता। न्यायाधीशस्य स किन्तुकुन्तः मम अन्तःकरणम् अद्यापि समन्तात् कृन्तति। अपरं च अनेन किन्तुशब्देन आनन्दस्य अनुभवप्रसङ्गे अहं नितान्तम् अनुतापमपि अन्वभवम्।

एकदा अनेकवर्षाणां परिश्रमेण रचितं सद्यः प्रकाशितं मदीयं पुस्तकमेकम् आदाय अहम् एकस्य साहित्यमर्मज्ञस्य नेतुः समीपमगच्छम्। अस्य पुस्तकस्य विषयः, तस्य प्रस्तुतिः, मुद्रणसौष्ठवं चित्रयोजनं चेति सर्वमपि सुन्दरमासीत्। नेतृमहोदयाय पुस्तकमिदम् अवश्यं रुचिकरं भविष्यतीति मे दृढा श्रद्धा। तेनाहं निश्चिन्तः आसम्।

अहं सोत्साहं नेतृमहोदयस्य गृहं प्रत्यगच्छम्। क्षणद्वयानन्तरम् एव नेतृमहोदयस्य साक्षात्कारः सञ्जातः। मया नेतृमहोदयस्य करकमलयोः पुस्तकं समर्पितम्। पुस्तकं दृष्ट्वा नेतृमहोदयः प्रसन्नः जातः। अवोचत् च “पुस्तकं ते वस्तुतः एव अद्भुतं निर्मितम् अस्ति। बहुकालानन्तरम् एतादृशं पुस्तकं पश्यामि।” तदनन्तरं सद्य एव “किन्तु ... मत्सम्मतां पुस्तकमिदं संस्कृते न विलिख्य यदि हिन्दीभाषायां लिखितं स्यात् तर्हि सम्यक् भवेत्।” इत्यवोचत्।

गृहं प्रतिनिवर्तमानः अहं समस्तेऽपि राजमार्गे किन्तुकृतायाः मर्मवेधकशिक्षायाः उपरि चिन्तामग्नः कर्णम् अमर्दयम्। अनेन किन्तुना मह्यं या शिक्षा दत्ता तां यदि अहम् अनुसरामि तर्हि कदाचिदपि संस्कृतभाषायां पुस्तकलेखनं कर्तुं न पारयामि।

कदाचित् अयं क्रूरः किन्तुशब्दः मुखस्य कवलमपि अवरोधयति। एकदा अहं रुग्णः अभवम्। वैद्यमहोदयस्य कृपया बहोः कालानन्तरं स्वस्थः सञ्जातः। अस्मिन्नेव समये मित्रगोष्ठ्याः निमन्त्रणं प्राप्तम्। भोजगोष्ठ्यां गमनार्थं ममापि इच्छा सञ्जाता। अहं आतुरालयम् अगच्छम्। तत्र गत्वा वैद्यम् अवोचम् - “किमहं भोजगोष्ठ्यां गन्तुं समर्थः अस्मि ?” उत्तरम् अलभ्यत - “गन्तुमर्हति भवान्।.. किन्तु गरिष्ठपदार्थानां भोजनं निषिद्धमस्तीति।”

वैद्यस्य वचनानि श्रुत्वा भोजगोष्ठ्यां गमनस्य इच्छा अर्धमात्रायां तु अत्रैव समाप्ता। तथापि अहं भोजगोष्ठ्याम् अगच्छम्। अत्र वैद्यमहोदयस्य किन्तुशब्दः मम कण्ठनलिकायां संलग्नः आसीत्। भोजगोष्ठ्यां यं यं पदार्थम् अहं पश्यामि, सः सः पदार्थः गरिष्ठ एवास्तीति प्रतीतिर्भवति स्म। अतः भोजनं विनैव मम भोजः समाप्तः अभवत्। आघ्राणे अर्धभोजनम् इति न्यायेन सन्तोषम् अकरवमहं भोजगोष्ठ्याम्।

एवम् जीवने अनेकवारम् अस्य किन्तुशब्दस्य शत्रुता सम्मुखमुपस्थिता भवति। बहुवारं दृष्टवानस्मि यत्कार्यं सर्वथा सज्जं सम्पद्यते, सर्वप्रकारैः सिद्धिः हस्तगता भवति, यथैव सफलतायाः मूर्तिः सम्मुखमागच्छति, तथैव क्रूरः अयं किन्तुः मध्ये प्रविश्य सर्वं कार्यं विनाशयति। मानवस्य जीवने किन्तोः इयं कुटिलता प्रायः सर्वत्र विराजते ॥

Glossary

अन्वभवम् (अनु + भू ह्य.भू. उ.ए.व.) is experienced द्वित्राः (द्वे वा तिस्रः वा, बहु.) two or three अभियोगः case, a low suit चलति स्म यथाकालम् (कालम् अनतिक्रम्य, आ.मा.) according to / as per the time साक्षिजनानाम् (साक्षी चासौ जनः, तेषाम् - कर्म.) of witnesses साक्ष्यम् witness अस्मदीयानां वंशजानाम् of our dynasty वाक्कीलः a pleader भवदधिकारभुक्ता (भवतः अधिकारः ष. त., भवदधिकारेण भुक्ता, तृ. त.) enjoyed by your right भाग्यनिर्णयः (भाग्यस्य निर्णयः, ष. त.) judgemental award/verdict of fate अभियोक्तुः of one who complains उपस्थापितम् presented परिज्ञातम् is learnt/known राजस्वविभागस्य of the revenue department प्रेषितवान् sent लक्ष्यदानम् (लक्ष्यस्य दानम्, ष. त.) to pay attention to मन्यामहे (मन् व. उ.पु.ब.व.) (we) believe मदीया mine किन्तुकुन्तः (किन्तु एव कुन्तः, कर्म.) a sharp thorn/a spear in the form of समन्तात् from all sides कृन्तति pierces/digs deep नितान्तम् continuously अनुतापम् misery/affliction साहित्यमर्मज्ञस्य (साहित्यस्य मर्मज्ञः, ष. त., तस्य) of one who is well-versed in literature नेतुः of the leader मुद्रणसौष्ठवम् (मुद्रणस्य सौष्ठवम्, ष. त.) beauty of printing चित्रयोजनम् (चित्रस्य योजनम्, ष. त.) arrangement of pictures रुचिकरम् pleasing क्षणद्वयानन्तरम् after two minutes/two minutes later साक्षात्कारः personal meeting करकमलयोः lotus like in hands अवोचत् spoke (spoke with respect) बहुकालानन्तरम् after a long time मत्सम्मतौ According to my opinion विलिख्य in writing प्रतिनिवर्तमानः returning while coming back किन्तुकृतायाः (‘किन्तु’ इति शब्देन कृता या सा, बहु., तस्याः) done/received with the word मर्मवेधकशिक्षा (मर्मस्य वेधिका - (ष.त.), मर्मवेधिका चासौ शिक्षा - मर्मवेधकशिक्षा, कर्म.) essence giving education अमर्दयम् twisted पारयामि I finish कवलम् morsed अवरोधयति obstructs भोजगोष्ठ्याम् in a dinner party गरिष्ठपदार्थाः heavy articles/food items difficult to digest निषिद्धम् forbidden अर्धमात्रायाम् in half a bit समाप्ता was over, finished कण्ठनलिका a tube in a throat आघ्राणे अर्धभोजनम् (अर्धम् भोजनम्, तत्पु.) इति न्यायेन part of the dinner was completed by taking small only सम्मुखमुपस्थिता that what is before him सम्पद्यते seems हस्तगता (हस्तं गता, द्वि.त.) at hand सफलतायाः मूर्तिः success incarnate/idol of success किन्तोः कुटिलता treacherousness of the word ‘kintu’ but... विराजते looks beautiful.

Sandhi

लब्धाया मम (लब्धायाः मम) । भूमेरभियोगो (भूमेः अभियोगः) । भूमिरियम् (भूमिः इयम्) । पक्षादावश्यकानि (पक्षात् आवश्यकानि) । प्रमाणान्यत्र (प्रमाणानि अत्र) । पुनरागता (पुनः आगता) । इत्यवोचत् (इति अवोचत्) समस्तेऽपि (समस्ते अपि) । अस्मिन्नेव (अस्मिन् एव) । निषिद्धमस्तीति (निषिद्धम् अस्ति इति) । एवास्तीति (एव अस्ति इति) । प्रतीतिर्भवति (प्रतीतिः भवति) । विनैव (विना एव) ।

Special Note

1. अभियोगः – It means suit. In common language, we call it ‘case’. Generally the cases/suits are of two types – 1. Civil and 2. Criminal. Suits related to land, rights share of farm product revenue are called civil Suits. And suits related to killing, fighting, beating are called criminal suits. When a person does not find any scope of solution of some problem he resorts to a courts. A judge listening to both the parties, witnesses and studying proofs solves the problem within the framework of law/laws.

2. अधिकारभुक्ता – Land used/enjoyed by right is called अधिकारभुक्ता. According to ‘Smrutis’ and to some extent present day is somebody tilt some land for some years without any objection by the owner of the land the tilter gets the right over that land as the Right of Easement.

3. किन्तुकुन्तः – A thorn, a spear in the form of the word (कुन्तः spear). The writer in this lesson, describes anxieties caused in his life by the word ‘kintu’ i.e., In some situations, everything goes on according to the man’s convenience. Hence, he experiences happiness. And at that time when a sentence beginning with but is heard the situation changes at once. And the man experiences, at that time, piercing of a spear. Hence the writer introduces to us the sentence in which the word ‘kintu’ i.e., is used as a thorn a spear. Here, the letter ‘k’ is used twice in किन्तुकुन्तः and that becomes an example of alliteration.

(On the contrary the word ‘kintu’ i.e., sometimes proves compassionate also. It helps to come out of the feeling grief and makes him joyous jay. However, in this lesson, with a fear of becoming the lesson very long, no such incident is given. But a teacher can point out the advantage of the use of the word. ‘Kintu’ i.e., narrating some incident in mother tongue.)

4. आघ्राणे अर्धभोजनम् – This is a type of imaginary justice. Nyayas used in Sanskrit literature are learned at the end of the book i.e., after studying all the lessons. Some of the Nyayas out of those Nyayas are framed on the basis of experience of some social relations/dealings. This Nyaya is also framed on the basis of some such relation/dealing. The writer is present in some dinner party. Many items are being served. The writer is not able to eat those as a doctor has forbade him to eat anything that is heavy to digest. Thus, the writer has no opportunity to eat fully i.e., bellyful. In this situation, he satisfies himself just by enjoying the smell of three items only, smell of food cannot be complete dinner. To express such a state of mind this Nyaya is used.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

- (1) लेखकः किम् आदाय एकस्य साहित्यमर्मज्ञस्य नेतुः समीपम् अगच्छत् ।
(क) अभियोगम् (ख) पुस्तकम् (ग) भोजनम् (घ) चित्रम्
- (2) मुखस्य कवलमपि कदाचित् किम् अवरोधयति ?
(क) किन्तुशब्दः (ख) चिन्ता (ग) गरिष्ठपदार्थः (घ) वैद्यः
- (3) भूमिः कस्य वंशजानाम् अधिकारे वर्तते ?
(क) राज्ञः (ख) लेखकस्य (ग) वैद्यस्य (घ) साक्षिजनानाम्
- (4) लेखकेन नेतृमहोदयाय किं समर्पितम् ?
(क) संस्कृतपत्रम् (ख) संस्कृतपुस्तकम् (ग) पुस्तकम् (घ) पुष्पम्
- (5) कस्य कुटिलता प्रायः सर्वत्र विराजते ?
(क) मानवस्य (ख) देवस्य (ग) किन्तोः (घ) राज्ञः

2. संस्कृतभाषया उत्तरं लिखत ।

- (1) भूमेः अभियोगः कुत्र चलति स्म ?
(2) मह्यं केन अभयं दत्तम् ?
(3) नेतृमहोदयस्य साक्षात्कारः कदा सञ्जातः ?
(4) लेखकाय कीदृशं भोजनं निषिद्धमस्ति ?
(5) केन न्यायेन अहं भोजगोष्ठ्यां सन्तोषम् अकुर्वम् ?

3. Answer in your mother tongue :

- (1) Why did the judge suspend his judgement ?
(2) Why was the writer sure about the book ?
(3) Why could the writer not eat anything in the dinner-party ?
(4) What was the opinion/reaction of the leader about the book of the writer ?
(5) Why does the writer call the word 'kutil' treacherous ?

4. Write an analytical note on :

- (1) अभियोगः
(2) किन्तुकुन्तः
(3) अधिकारभुक्ता

5. Find out the character from the bracket and write who speaks the following sentences.

(न्यायाधीशः, नेता, वैद्यः)

- (1) अतः सम्प्रति न्यायः स्थगितः ।
(2) पुस्तकं ते वस्तुतः एव अद्भुतं निर्मितम् अस्ति ।
(3) किन्तु गरिष्ठपदार्थानां भोजनं निषिद्धमस्ति ।



13. हनूमद्भीमसेनयोः संवादः

Introduction : सौगन्धिकाहरणम् is a one-act composed by the poet Vishwanatha who lived as per the belief in around thirteenth century in a famous city Varangal in South India. In this type of drama there is no female character. If there are quite a few, there are many male characters. The hero is very famous, he is either from a royal family or a divine person. 'Vir Rasa' is the main poetic sentiment of this type of play. Characteristics are listed in the books on dramatergy and the work Saugandhikaranam is a metaphoric drama (Rupaka Vyayoga)

The plot of this play is very thin. Draupadi finds a flower named Saugandhika from somewhere. Draupadi yearns to have many such flowers as she found it very beautiful and having very sweet fragrance. Bhima sets out to fulfil the Draupadi's wish. He, on his way, comes across a thick forest. Hanuman [In Sanskrit there are two words हनु (पुं) and हनू (स्त्रि) and both are used. In Gujarati हनु (short उ is used)] lived in this forest. They both meet. Hanuman at once recognise Bhima but Bhima is not able to recognise Hanuman. They have pleasing hot discussion.

Here the laughter scene of dialogue between Bhima and Hanuman from the original work, of course editing it is given.

भीमसेनः - (अग्रे निरूप्य) अये ! शाखामृगः कोऽपि पन्थानमधितिष्ठति। आश्चर्यम् आश्चर्यम्। (सविस्मयम्) बाढम् अदृष्टपूर्वोऽयं प्रकारः प्लवङ्गमेषु, यद् अवलोकनेऽपि असम्भ्रान्तनिश्चला सैवेयमस्यासिका। कः पुनः अस्य धैर्यस्य हेतुरिति न जानामि। तत्किमेतत् ?

हनूमान् - (आत्मानं निर्वर्ण्य)
किञ्चास्य दर्शनमदोत्थितमक्षिबाष्पं
शक्नोमि न स्थगयितुं पुलकं च गात्रे ॥
अथवा कञ्चित्कालम् अवतिष्ठे।
युक्तमेव मया स्थातुं न तावदुपगूहितुम्।
अज्ञातपूर्वसम्बन्धः किं वक्ष्यत्ययमेव माम् ॥

भीमसेनः - तिर्यञ्चोऽप्यस्य पुरश्चोरयति मम हृदयमवष्टम्भः।

हनूमान् - (भीमं प्रति ससंरम्भम्) भोः ! किं त्वदीयेन चेष्टितेन एष संक्षोभः काननभुवाम्।

भीमसेनः - अथ किम्। (साश्चर्यम्, आत्मगतम्) अहो धार्ष्ट्यं वानरस्य। (प्रकाशम्) किमत्र भवतः संरम्भः।

हनूमान् - वनान्यमूनि वृत्तिं नः कल्पयन्ति फलैर्द्रुमैः।
तदेषां परतः पीडा युज्येत किमुपेक्षितुम् ॥

भीमसेनः - ततः किम्।

हनूमान् - तत एव खलु मया त्वम् इत्थं नियम्यसे।

भीमसेनः - अहो वानरः कथम् अस्य नियन्ता वीरस्य।

हनूमान् - (विहस्य) वारयामि नयमेव विवृण्वन् सापराधमपि दुर्नयतस्त्वाम्।

प्रत्युत त्वमिदमप्यवजानन्भाषसे परुषमेव किमेतत् ॥

- भीमसेनः** – आः कथं शूर इव भवानपि उक्ति-प्रत्युक्तिभिः अस्मान् अतिसन्धते ।
- हनूमान्** – अये, वयमरण्यचारिणः । कुतो नाम शौर्यमस्मासु । (विहस्य)
 त्वमसि यदि भोः शूरः शूराः न सन्ति कति क्षितौ ।
 इयम् अनिभृतिः तेभ्यः सन्दर्शिता यदि शोभते ।
 भवतु । अस्मदीयं देशमुपागतवतः तवातिथेः एकवारम् अतिक्रमोऽपि सोढव्य एव ।
- भीमसेनः** – (हसित्वा) भोः साधु निपुणोऽसि, यदुक्तिः क्षमरूपेण परिणमिता ।
- हनूमान्** – (स्वगतम्) साधु । सत्यमसौ भरतकुलप्रसूतो वत्सः, यदेवं मृदुभिः वचोभिः अवस्कन्दितस्यापि अस्य प्रकृतिसुलभात् धैर्यात् न विभ्रष्टं चेतः । (प्रकाशम्) भद्र, कस्त्वम् ईदृक्प्रभावः ।
- भीमसेनः** – ननु भोः क्षत्रियोऽहम् ।
- हनूमान्** – अये किं त्वया इदमभिधेयम् । महाभुजेन आयतवक्षसा त्वद्वपुषा एव किम् एतत् न निवेद्यते ?
- भीमसेनः** – (स्वगतम्) अहो प्रवीणोऽयं कपिः एतावता न प्रतिपद्यते ।
- हनूमान्** – भद्र, व्यपदेशतोऽवगन्तुं भवन्तमुत्कण्ठते मे चेतः ।
- भीमसेनः** – अपि जानासि पौरवपारिजातम् अजातशत्रुः इति त्रिभुवनविदितं युधिष्ठिरम् ।
- हनूमान्** – विदितम् । न किमसौ यः शत्रुभिः अतिबलैः निर्जित्य हतराज्यः काननम् अधिवसति ।
- भीमसेनः** – अहह, शान्तं पापम्, शान्तं पापम् ।
 ख्यातस्तैस्तैर्भुवि गुणैः प्रभावः क्वापि मीलितः ।
 कान्तारवास एवास्य किमु ज्ञापकतां गतः ॥
 भवतु । किमनेन ज्ञातार एवैतदपि जानन्ति ।
- हनूमान्** – अत्र भवतः किं नाम पाण्डवेषु पक्षपातः ।
- भीमसेनः** – नैवाहम् एको महताम् अमीषाम् के नाम पक्षे न पतन्ति सन्तः ।
- हनूमान्** – (स्वगतम्) सत्यमित्थमेव । (प्रकाशम्) तर्हि तेषामन्यतमेन भवितव्यं भवता ।
- भीमसेनः** – किमत्र बहुना । (गमनोद्योगम् अभिनीय) मया अतिकालः किमिव अतिपात्यते ।
 विकृष्यतां पुच्छः । अन्यथा पुरा समुद्रं हनूमान् इव त्वां विलङ्घ्य गच्छामि ।
- हनूमान्** – (आत्मगतम्) अवसरः अयम् आत्मानं प्रकाशयितुम् । (सहर्षम्) वत्स, एष अहं हनूमान् तवाग्रजन्मा । आगच्छ गाढमालिङ्ग्य चिरनिबद्धं मे मनोरथं पूरय ।
 (उभौ परस्परं गाढम् आलिङ्गतः) ।

Glossary

निरूप्य (नि + रूप् + क्त्वा > य सं.भू.कृ.) seeing शाखामृगः monkey (वानरः, कपिः) पन्थानम् (पथिन् द्वि.ए.व.) on the way/road अधितिष्ठति (अधि + स्था व. अ. ए.व.) stands अदृष्टपूर्वः (दृष्टः पूर्वः यः सः – दृष्टपूर्वः (बहु.) न दृष्टपूर्वः – नञ् त.) never seen earlier प्लवङ्गमेषु in monkeys असम्भ्रान्तनिश्चला (असम्भ्रान्ता

च सा निश्चला - कर्म.) fearlessly and steady आसिका seat हेतुः reason निर्वर्ण्य seeing carefully, attentively दर्शनमदोत्थितम् resulted by the pleasure of seeing अक्षिबाष्पम् tears स्थगयितुम् to stop पुलकम् thrill अवतिष्ठे will stand उपगूहितुम् to conceal अज्ञातपूर्वसम्बन्धः (अज्ञातपूर्वः चासौ सम्बन्धः - कर्म.) relation not known earlier वक्ष्यति shall/will say तिर्यञ्चः of an animal अवष्टम्भः false pride, vanity संसंभम् with the excitement, with fear संक्षोभः confusion काननभुवाम् of the forest land धार्ष्ट्यम् shamelessness संरम्भः fear अमूनि (अदस् (नपुं.) प्र.ब.व.) all those कल्पयन्ति (कल्प् व. अ. ब.व.) makes, constructs द्रुमैः (वृक्षः, पादपः) by trees युज्येत (युज् विधि. अ. ए.व.) will be proper उपेक्षितुम् (उप + ईक्ष् + तुम्, हे.कृ.) to neglect, to disregard नियम्यसे (नि + यम् कर्म. व. म.ए.व.) stopping, checking वारयामि (वार् व. उ. ए.व.) I am stopping नियन्ता (नियन्तृ प्र. ए.व.) one who stops/controller नयम् ethics, morality विवृण्वन् manifesting दुर्नयतः unethically, immorally प्रत्युत still however अवजानन् knowing परुषम् harsh उक्ति-प्रत्युक्तिः (उक्तिः च प्रत्युक्तिः च, ताभिः - इ.द्व.) by tricks or by efforts अतिसन्धत्ते (अति + सम् + धा व.का. अ.ए.व.) cheats अरण्यचारिणः moving in forest क्षितौ on the earth अनिभृतिः adventure, cunningness उपागतवतः those who have come near अतिक्रमः to crossing limits सोढव्यः tolerable निपुणः clever (synonym कुशलः, दक्षः, चतुरः) परिणमिता has changed भरतकुलप्रसूतः born in the family of king Bharata वचोभिः by speech अवस्कन्दितस्य one who attacks प्रकृतिसुलभात् easily available (patience) विभ्रष्टम् unsteady चेतः mind ईदृक्प्रभावः (ईदृक् चासौ प्रभावः - कर्म.) awe-inspiring अभिधेयम् worth saying महाभुजेन by long hands आयतवक्षसा by broad chest वपुषा by body (synonym शरीरम्, देहः, कायः) निवेद्यते is seen एतावता with this much प्रतिपद्यते is seen व्यपदेशतः by name अवगन्तुम् (अव + गम् + तुम् हे.कृ.) to know उत्कण्ठते (उत् + कण्ठ् व. अ. ए.व.) is motivated पौरवपारिजातम् (पौरवाणां पारिजातः, तम् - ष.त.) like Parijata in the Pourav family dynasty अजातशत्रुः (न जातः शत्रुः यस्य सः - बहु.) to one who has no enemy to Yudhishtira त्रिभुवनविदितम् (त्रिभुवनेषु विदितम् - स.त.) known / famous in everywhere / in all the three words विदितम् (विद् + क्त > त क.भू.कृ.) known निर्जित्य (निर् + जि + क्त्वा > getting defeated त्य सं.भू.कृ.) हतराज्यः (हतं राज्यं यस्य सः - बहु.) one whose kingdom is snatched away काननम् a forest भुवि (भू (स्त्री.) स.ए.व.) on the earth मीलितः (मील् + क्त > त क. भू.कृ.) met कान्तारवासः (कान्तारे वासः - स.त.) stay in a forest ज्ञापकतां गतः come to be known ज्ञातारः well-informed acquainted महताम् of great persons अमीषाम् (अदस् सर्व. (पुं.) ष.ब.व.) of these people पतन्ति come, enter सन्तः (सत् (पुं.) प्र.ब.व.) gentlemen तेषाम् अन्यतमेन one of them भवितव्यम् must be गमनोद्योगम् (गमनस्य उद्योगम् - ष.त.) planning to go अभिनीय (अभि + नी + क्त्वा > य सं.भू.कृ.) making of gesture अतिकालः spare time अतिपात्यते (अति + पत् (प्रे.) क.प्र. व. अ.ए.व.) (to please) pleasing विकृष्यताम् (वि + कृष् क.प्र. आज्ञार्थ. अ. ए.व.) remove, keep off विलङ्घ्य (वि + लङ्घ् + क्त्वा > य सं.भू.कृ.) jumping over प्रकाशयितुम् (प्र + काश् (प्रे.) + तुम् हे.कृ.) to disclose अग्रजन्मा (अग्रे जन्म यस्य सः - बहु.) elder brother परिरभ्य (परि + रभ् + क्त्वा > य सं.भू.कृ.) clasping चिरनिबद्धम् (चिरेण निबद्धम् - तृ.त.) tied for a long time.

Sandhi

कोऽपि (कः अपि) । अदृष्टपूर्वोऽयम् (अदृष्टपूर्वः अयम्) । अवलोकनेऽपि (अवलोकने अपि) । सैवेयमस्यासिका (सा एव इयम् अस्य आसिका) । हेतुरिति (हेतुः इति) । वक्ष्यत्ययमेव (वक्ष्यति अयम् एव) । तिर्यञ्चोऽप्यस्य (तिर्यञ्चः अपि अस्य) । पुरश्चोरयति (पुरः चोरयति) । वनान्यमूनि (वनानि अमूनि) । फलैर्द्रुमैः (फलैः द्रुमैः) । तत एव (ततः एव) । त्वमिदमप्यवजानन् (त्वम् इदम् अपि अवजानन्) । शूर इव (शूरः इव) । कुतो नाम (कुतः नाम) । सोढव्य एव (सोढव्यः एव) । निपुणोऽसि (निपुणः असि) । कस्त्वम् (कः त्वम्) । ख्यातस्तैस्तैर्भुवि (ख्यातः तैः तैः भुवि) । ज्ञातार एवैतदपि (ज्ञातारः एव एतत् अपि) ॥

Special note

1. अजातशत्रुः Yudhishtira the son of Pandu, is famous as a religious minded person. One of his other names is 'Ajatshatru' one who has no enemy. He was friendly with everyone. He never had any feeling of animosity for any one. Duryodhana, a Kaurava, always behaved very badly with him. Still Yudhishtira always thought of him as his brother and was always ready to treat him as that for all these reasons. People always believed that he had no enemy. And his this name Ajatshatru became very well-known.

Test

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत :

- (1) भीमसेनस्य पन्थानं कः अधितिष्ठति ?
(क) वनराजः (ख) शाखामृगः (ग) गजराजः (घ) सिंहशिशुः
- (2) कस्य चेष्टितेन काननभुवां संक्षोभः जायते ?
(क) वानरस्य (ख) युधिष्ठिरस्य (ग) भीमस्य (घ) समुद्रस्य
- (3) कीदृशो युधिष्ठिरः काननम् अधिवसति ?
(क) जितशत्रुः (ख) जितराज्यः (ग) हतशत्रुः (घ) हतराज्यः
- (4) पुरा काले हनूमता किं लङ्घितम् ?
(क) पृथिवी (ख) अरण्यम् (ग) हिमालयः (घ) समुद्रः

2. एकेन वाक्येन संस्कृतभाषया उत्तरत :

- (1) वनचराणां संक्षोभहेतुः किम् अस्ति ?
- (2) वनचराः कथं वृत्तिं कल्पयन्ति ?
- (3) कः पौरवपारिजातः अस्ति ?
- (4) हनूमान् कस्य अग्रजन्मा ?

3. Explain with reference to context :

- (1) अहो, धार्ष्ट्यं वानरस्य।
- (2) तदेषां परतः पीडा युज्यते किमुपेक्षितम्।
- (3) अये, वयमरण्यचारिणः। कुतो नाम शौर्यमस्मासु।

4. पर्यायपदानि लिखत :

- (1) शाखामृगः
- (2) काननम्
- (3) निपुणः
- (4) द्रुमः
- (5) चेतः

5. Answer the following questions in two or three sentences in your mother tongue :

- (1) Why does Bhimsen feel that the monkey in his way is extraordinary ?
- (2) Why does Hanuman stop Bhima ?
- (3) What does Bhima say when Hanuman asks his introduction ?
- (4) Hearing what about Yudhishtira Bhima feels sorry ?
- (5) What does Hanuman do when Bhima asks him to (move) remove his tail ?

6. Write an analytical note on :

- (1) अजातशत्रुः
- (2) पौरवपारिजातः

7. Write a critical note on :

- (1) Characterisation of Bhima
- (2) Peculiarities of the Character of Hanuman.

8. Write, finding out from the list of the names given below, who speaks the following sentences.

(हनूमान्, भीमः)

- (1) अये, शाखामृगः कोऽपि पन्थानमधितिष्ठति ।
- (2) अहो, धार्ष्ट्यं वानरस्य ।
- (3) ननु भोः क्षत्रियोऽहम् ।
- (4) भद्र, व्यपदेशतोऽवगन्तुं भवन्तमुत्कण्ठते मे चेतः ।
- (5) विकृष्यतां पुच्छः ।



14. चतस्रो विद्याः

Introduction : Studying the ancient literature, we find that the books on religion are categorised as religious books and the books discussing politics are included in the category of Arthashashtra i.e., Economics. Kautilya Arthashashtra composed by Chanakya is the most famous book of all other works of Economics. The present lesson (this lesson) is selected from the first section of Kautilya Arthashastra.

The style of this (work) book is very peculiar. In the discussion of some points, the opinions of earlier master (Acharyas) are referred and then Kautilya presents gives his opinion. In the present lesson sciences are discussed. At this juncture noting the three opinions - Manav, Barshaspatya and Aushanas first Kautilya has presented his opinion. Thus, in this book the opinions of the earlier experts in political science are preserved.

The king becomes successful in his state administration by his own natural extraordinary faculty. But if he wants to remain successful for a long period of time, he must take help of science i.e., he must know sciences. Which are these sciences and when, where, how and why should they be used is discussed in detail in the form of aphorisms (sutra)

त्रयी वार्ता दण्डनीतिश्चेति मानवाः । वार्ता दण्डनीतिश्चेति बार्हस्पत्याः । दण्डनीतिरेका विद्या इति औशनसाः । चतस्र एव विद्या इति कौटिल्यः । ताः च – आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च । साङ्ख्यं योगो लोकायतं चेत्यान्वीक्षिकी । धर्माधर्मौ त्रय्याम् । अर्थानर्थौ वार्तायाम् । नयापनयौ दण्डनीत्याम् ।

बलाबले चैतासां हेतुभिः अन्वीक्षमाणा आन्वीक्षिकी । सा आन्वीक्षिकी लोकस्योपकरोति, व्यसनेऽभ्युदये च बुद्धिमवस्थापयति । प्रज्ञावाक्यक्रियावैशारद्यं च करोति ।

सामर्थ्यजुर्वेदास्त्रयस्त्रयी । त्रय्या हि रक्षितो लोकः प्रसीदति न सीदति ।

कृषिपाशुपाल्ये वणिज्या च वार्ता । धान्यपशुहिरण्यकुप्यविष्टिप्रदानादौपकारिकी ।

आन्वीक्षिकीत्रयीवार्तानां योगक्षेमसाधनो दण्डः । तस्य नीतिर्दण्डनीतिः ।

सा च अलब्धलाभार्था, लब्धपरिरक्षणी, रक्षितविवर्धनी, वृद्धस्य तीर्थेषु प्रतिपादनी च । तस्यामायत्ता लोकयात्रा । तस्माल्लोकयात्रार्थी राजा नित्यमुद्यतदण्डः स्यात् ।

राजा वार्तया प्राप्तेन कोशेन, प्रजायां प्रस्थापितेन दण्डेन च स्वपक्षं परपक्षं च वशीकरोति ।

आन्वीक्षिकीं त्रयीं च विद्यां शिष्टेभ्य उपयुञ्जीत । वार्ताम् अध्यक्षेभ्य उपयुञ्जीत । दण्डनीतिं वक्तृप्रयोक्तृभ्यः च उपयुञ्जीत ॥

Glossary

त्रयी (त्रयाणां समूहः – त्रयी, (त.प्र.) three Vedas वार्ता Rigveda, Yajurveda and Atharvaveda दण्डनीतिः (दण्डस्य नीतिः – ष.त. agriculture science दण्डः प्रधानः यस्याम् सा नीतिः – म.प.लो. बहु.) policy of inflicting, The policy in which punishment is of prime importance मानवाः (मनोः इमे शिष्याः, त.प्र.) disciples of Manu, all those who accept the opinion of Manu बार्हस्पत्याः (बृहस्पतेः इमे शिष्याः, त.प्र.) disciples of Bruhaspati, all those who accept the opinion of Bruhaspati औशनसाः (उशनसः इमे शिष्याः, त.प्र.) disciples of Ushanas, all

those who accept the opinion of Ushanas चतस्रः (चतुर् (स्त्री.) प्र.ब.व.) four ताः (तत् (स्त्री.) प्र.ब.व.) that आन्वीक्षिकी science that presents truth after proper test - logic or objective science साङ्ख्यम् a philosophical treatise discussing Prakruti-Purush composed by Kapilmuni योगः A Philosophy composed by Patanjali with ashta-anga लोकायतम् science of justice धर्माधर्मौ (धर्मः च अधर्मः च - इ.द्व.) religion and immortality/justice injustice त्रय्याम् (त्रयी स्त्री. स.ए.व.) अर्थानर्थौ (अर्थः च अनर्थः च - इ.द्व.) the wealth earned by fair and unfair means of agriculture वार्त्तायाम् the science named varta नयापनयौ (नयः च अपनयः च - इ.द्व.) justice - injustice दण्डनीत्याम् (दण्डनीति स.ए.व.) Within the limits of the laws of punishment बलाबले (बलम् अबलम् च - इ.द्व.) strong and weak एतासाम् (एतत् सर्व. स्त्री. ष.ब.व.) their हेतुभिः logically अन्वीक्षमाणा while examining लोकस्य of people, of society उपकरोति (उप + कृ. to oblige व. अ. ए.व.) व्यसने in difficulty अभ्युदये in progress बुद्धिम् the decision, the idea अवस्थापयति (अव + स्था प्रे. व. अ. ए.व.) establishes naturally प्रज्ञावाक्यक्रियावैशारद्यम् (प्रज्ञा च वाक्यम् च क्रिया च (इ.द्व.) - तासु वैशारद्यम् - स.त.) cleverness in thinking speaking and acting करोति (कृ to do व. अ.ए.व.) makes, completes सामर्ग्यजुर्वेदाः (साम च ऋक् च यजुर्वेदः च - इ.द्व.) Samveda, Rigveda and Yajurveda त्रयः (त्रि (पुं.) प्र.ब.व.) three त्रय्या (त्रयी स्त्री. तृ.ए.व.) with the three Vedas लोकः people, society प्रसीदति (प्र + सीद् remain happy व. अ.ए.व.) सीदति (सीद् व. अ.ए.व.) feels unhappy, gets destroyed कृषिपाशुपाल्ये (कृषिः च पाशुपाल्यं च - इ.द्व.) farming/ animal husbandary / cattle breeding वणिज्या trade and commerce धान्य...विष्टिप्रदानात् (धान्यं च पशुः च हिरण्यं च कुप्यं च विष्टिः च (इ.द्व.) धान्य...विष्टीनां प्रदानम्, तस्मात् - ष.त.) as giving grains, animals, gold, bronze and special industries औपकारिकी obliging योगक्षेमसाधनः (योगः च क्षेमः च (इ.द्व.), योगक्षेमौ साधनं यस्य सः - बहु.) equipped with the means of prosperity अलब्धलाभार्था (न लब्धम्, अलब्धम्, (नञ् त.), अलब्धस्य लाभः, अलब्धलाभः (ष.त.), अलब्धलाभः अर्थः यस्याः सा - बहु.) one who helps to get rare things and benefits लब्धपरिरक्षणी (लब्धस्य परिरक्षणी - ष.त.) protecting the gained benefits and achieved things रक्षितविवर्धनी (रक्षितस्य विवर्धनी - ष.त.) increasing the protected benefits and things वृद्धस्य increased तीर्थेषु in/at holy places प्रतिपादनी helpful in getting established properly तस्याम् (तत् स्त्री. स.ए.व.) in that आयत्ता is dependent/depends लोकयात्रा custom, tradition लोकयात्रार्थी thinking of the good of people/remaining concerned about people उद्यतदण्डः (उद्यतः दण्डः येन सः - बहु.) ready to punish, always ready to inflict punishment स्यात् (अस् ङेवुं विधि. अ. ए.व.) must be वार्त्ताया (वार्त्ता तृ.ए.व.) through stories कोशेन with money प्रस्थापितेन with the fixed amount of wealth स्वपक्षम् to one's own group परपक्षम् to other group/to the enemy in the other group वशीकरोति lures, fascinates शिष्टेभ्यः from the educated/cultured people, from those who have learnt different sciences properly उपयुञ्जीत (उप + युज् विधि. अ.ए.व.) must require अध्यक्षेभ्यः from leaders in science of trade and commerce like agriculture वक्तृग्नयोक्तृभ्यः (वक्तृ च प्रयोक्तृ च, तेभ्यः, इ.द्व.) Those who are skilful in lecturing experimenting, sermonising and practising procept /sermons.

Sandhi

दण्डनीतिश्चेति (दण्डनीतिः च इति) । दण्डनीतिरेका (दण्डनीतिः एका) । चतस्र एव विद्या इति (चतस्रः एव विद्याः इति) । चेत्यान्वीक्षिकी (च इति आन्वीक्षिकी) । चैतासाम् (च एतासाम्) । लोकस्योपकरोति (लोकस्य उपकरोति) । व्यसनेऽभ्युदये (व्यसने अभ्युदये) । सामर्ग्यजुर्वेदास्त्रयस्त्रयी (सामर्ग्यजुर्वेदाः त्रयः त्रयी) । रक्षितो लोकः (रक्षितः लोकः) । धान्य...प्रदानादौपकारिकी (धान्य...प्रदानात् औपकारिकी) । योगक्षेमसाधनो दण्डः (योगक्षेमसाधनः दण्डः) । नीतिर्दण्डनीतिः (नीतिः दण्डनीतिः) । तस्माल्लोकयात्रार्थी (तस्मात् लोकयात्रार्थी) । शिष्टेभ्य उपयुञ्जीत (शिष्टेभ्यः उपयुञ्जीत) ।

Special Note

1. आन्वीक्षिकी – A science that proves the truth (of anything) after studying meticulously the aspects of religion, immorality, justice, injustice, strong, weak etc.

2. अर्थानर्थौ वार्तायाम् – One can know by doing what in agriculture, trade one would get good or bad result of one's decision.

3. नयापनयौ दण्डनीत्याम् – That what helps in acquiring wealth and protecting the acquired wealth is 'Naya' and that what harms it is Apnaya. There is provision for both those in the policy of punishment. The science that points out what is good and bad for prosperity is the policy of punishment, wherein there is provision for punishment.

4. त्रय्या हि रक्षितो लोकः प्रसीदति न सीदति । – The society the people who behave keeping in view what is worth doing and what is not worth doing, what is forbidden or suggested in the three vedas always remain happy, they never get ruined untimely and they never experience any difficulty. Here, the importance of three Vedas is established and their inevitability for the protection of people is shown.

5. राजा स्वपक्षं परपक्षं च वशीकरोति । – The king acquires wealth by practising the science named Varta and uses it to keep his own people, his subjects and those who favour him under his control/ his subjection. While practising his knowledge of the policy of punishment keeps his enemies i.e., his opponents in control. Thus, it is pointed out that for the king knowledge of both Varta and the policy of punishment are important.

6. त्रयीं विद्यां शिष्टेभ्य उपयुञ्जीत । – Knowledge of all the three Vedas must be acquired from the cultured and learned persons who are well-versed in Vedas.

7. वार्ताम् अध्यक्षेभ्यः उपयुञ्जीत । – The science Varta inclusive of agriculture trade must be acquired from the persons who are the leaders in the field of agriculture.

8. दण्डनीतिं वक्तृप्रयोक्तृभ्यः उपयुञ्जीत । – Penalty centred policy of punishment must be learnt from those who are clever in lecturing and skilful in practising knowledge.

Exercise

1. अधोलिखितप्रश्नानां संस्कृतभाषया उत्तराणि यच्छत :

- (1) त्रय्यां के वेदाः समाविष्टाः सन्ति ?
- (2) का विद्या लोकस्य उपकरोति ?
- (3) कीदृशः लोकः प्रसीदति ?
- (4) दण्डः कीदृशः प्रोक्तः ?
- (5) वार्ता केभ्यः उपयुञ्जीत ?

2. योग्यं विकल्पं चित्वा उत्तरं चिनुत :

- (1) मानवाः इत्यस्य कोऽर्थः ?
(क) मनुशिष्याः (ख) जनाः (ग) लोकाः (घ) प्रजाः
- (2) कौटिल्यो नाम कः ?
(क) कुटिलः (ख) चाणक्यः (ग) कुशलः (घ) कर्मकरः

- (3) उद्यतदण्डः कस्य विशेषणम् अस्ति ?
 (क) नृपस्य (ख) लोकस्य (ग) आचार्यस्य (घ) शिष्यस्य
- (4) राजा किं वशीकरोति ?
 (क) स्वपक्षम् (ख) परपक्षम् (ग) स्वपक्षं परपक्षं च (घ) लोकम्
- (5) आन्वीक्षिकीं त्रयीं च केभ्यः उपयुञ्जीत ?
 (क) शिष्टेभ्यः (ख) अध्यक्षेभ्यः (ग) वक्तृभ्यः (घ) प्रयोक्तृभ्यः

3. Fill in the blanks selected a proper word.

- (1) प्रसीदति न सीदति । (लोकः, जनः, प्रजाः)
 (2) कृषिपाशुपाल्ये वाणिज्या च । (आन्वीक्षिकी, वार्ता, नीतिः)
 (3) तस्यामायत्ता । (तीर्थयात्रा, धर्मयात्रा, लोकयात्रा)

4. Answer in mother tongue :

- (1) How many sciences are there according to the opinion of Barhaspatyas ? Write their names.
 (2) Who is known as Aushanas ?
 (3) What is the meaning of Varta ?
 (4) Who are protected by penalty/punishment ?
 (5) How should a king be ?
 (6) From whom should one learn Anvikshiki ?

5. Write an analytical note on :

- (1) आन्वीक्षिकी
 (2) स्वपक्षपरपक्षौ
 (3) चतस्रो विद्याः

6. Explain with reference to context :

- (1) चतस्र एव विद्या इति कौटिल्यः ।
 (2) त्रय्या हि रक्षितो लोकः प्रसीदति न सीदति ।
 (3) राजा नित्यमुद्यतदण्डः स्यात् ।



15. ननु वर्णितोऽसि

Introduction : The Sanskrit poet and king Harshavardhana lived in the Seventh century A.D. He had given asylum to many poets in his court. Out of those poets, Bana and Mayura were very famous poets. Harshavardhana has given the gift of three beautiful plays Nagananda, Ratnavali and Priyadarshika to the Sanskrit literature. It is believed that Harshavardhana had convened two Religious conference on religion one at Prayaga and the other at Kanyakubja at present known as Kanauj. Two plays Nagananda and Priyadarshika were performed on the occasion of the conference on religion.

A small portion from the third lot of the drama Nagananda, after editing it, is presented in this lesson. This is a hilarious event. Here the marvel of pun causes laughter. The plot goes like this - Jimutvahan is the hero of the play and he is the king of Vidhyadharas. Malayvati is the heroine and she is of the Sinddha caste. Both fall in love with each other. Once the hero with his own friend and the heroine with her friend cheti were sitting in Tamalvithika. and at that time the hero describes the heroines sun burnt face that looked gloomy. At that time the clown tourist passes sarcastic remark saying, "I too look very handsome and am lovely to look at but out of jealousy nobody describes me." In reply to it Cheti, the friend of the heroine says, "I'll describe and shows readiness to describe."

There is pun in what Cheti said one meaning of the word 'Varnayami' is 'am describing' and the other meaning is 'I am painting'. The clown feels happy with his understanding of the first meaning, but Cheti as per the second meaning blackens the clown's face with the juice of the medicinal spicy herb. Thus, this incident causes laughter. The whole incident is simple, causing innocent laughter.

(कुसुमाकरोद्धाने जीमूतवाहनः मलयवती चेटी चेति त्रयः जनाः उपस्थिताः सन्ति । विदूषकः आत्रेयः इदानीं तत्र प्रविशति ।)

विदूषकः - (उपसृत्य) जयतु भवान् । स्वस्ति भवत्यै ।

नायकः - वयस्य, चिरादायातः ।

विदूषकः - भो वयस्य, शीघ्रम् आगतः अस्मि । किन्तु विवाहमङ्गलमहोत्सवे मिलितानां विद्याधराणाम् आपानकदर्शनकौतूहलेन परिभ्रमन्तेतावतीं वेलां विलम्बितोऽस्मि । तत्प्रियवयस्योऽपि तावदेतत् प्रेक्षताम् ।

नायकः - यथाह भवान् । (समन्तात् अवलोक्य) वयस्य, पश्य पश्य । एते विद्याधराः चन्दनतरुच्छायासु सिद्धजनैः सार्धं मधूनि पिबन्ति । तदेहि । वयमपि तमालवीथिकां गच्छामः ।

(सर्वे परिक्रामन्ति ।)

विदूषकः - एषा खलु तमालवीथिका । एतच्च शरत्सन्तापखेदितमत्रभवत्याः वदनं लक्ष्यते । तदिह स्फटिकशिलातले उपविशतु ।

नायकः - वयस्य, सम्यगुपलक्षितम् ।

एतन्मुखं प्रियायाः शशिनं जित्वा कपोलयोः कान्त्या ।

तापानुरक्तमधुना कमलं ध्रुवमीहते जेतुम् ॥

(मलयवतीं हस्ते गृहीत्वा) प्रिये, इहोपविशामः । (सर्वे उपविशन्ति ।)

नायकः - (नायिकायाः मुखं पश्यन्) प्रिये, वृथैव त्वमस्माभिः परिखेदिता । एतत्ते मुखं नन्दनोद्धानम्, अन्यत् केवलं वनम् ।

- चेटी** - (सस्मितं विदूषकं निर्दिश्य) श्रुतं त्वया भर्तृदारिका कथं वर्ण्यते।
- विदूषकः** - चतुरिके, मैवं गर्वमुद्वह। अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव। केवलं मत्सरेण कोऽपि न वर्णयति।
- चेटी** - (सस्मितम्) आर्य, अहं त्वां वर्णयामि।
- विदूषकः** - (सहर्षम्) जीवापितोऽस्मि। तत्करोतु भवती प्रसादम्। येनैष मां पुनरपि न भणति यथा त्वमीदृशः तादृशः कपिलमर्कटाकार इति।
- चेटी** - आर्य, त्वं मया विवाहजागरणेन निद्रायमाणो निमीलिताक्षः शोभनो दृष्टः। तत्तथैव तिष्ठ येन वर्णयामि।
- विदूषकः** - (तथा करोति।)
- चेटी** - (स्वगतम्) यावत् एषः निमीलिताक्षः तिष्ठति तावत् नीलरसतुल्येन तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि। (उत्थाय तमालपल्लवग्रहणं तन्निष्पीडनं च नाटयति। नायको नायिका च विदूषकं पश्यतः।)
- नायकः** - वयस्य, धन्यः खलु असि। अस्मासु तिष्ठत्सु त्वमेवं वर्ण्यसे।
- चेटी** - (तमालरसेन विदूषकस्य मुखं कालीकरोति।)
- नायिका** - (नायकस्य मुखं दृष्ट्वा स्मितं करोति।)
- विदूषकः** - चेटी, किं त्वया कृतम्।
- चेटी** - ननु वर्णितोऽसि।
- विदूषकः** - (हस्तेन मुखं प्रमृज्य, हस्तं दृष्ट्वा सरोषं दण्डकाष्ठम् उद्यम्य) आहा दास्याः पुत्रि, राजकुलं खलु एतत्। किं ते करिष्ये ? (नायकं निर्दिश्य) भोः युवयोः पुरत एवाहं दास्याः पुत्र्या खलीकृतः। तत्किं मम इह स्थितेन। अन्यतो गमिष्यामि तावत्। (निष्क्रामति।)
- चेटी** - सत्यं खलु कुपितो मे आर्यः आत्रेयः। यावदनुगम्य प्रसादयिष्यामि। (गन्तुमिच्छति।)
- नायिका** - हञ्जे चतुरिके, कथं मामेकाकिनीमुज्झित्वा गच्छसि।
- चेटी** - (नायकमुद्दिश्य सस्मितम्) एवमेकाकिनी चिरं भव। (इति निष्क्रान्ता।)

Glossary

उपसृत्य (उप + सू + क्त्वा > य सं. भू. कृ.) going near स्वस्ति भवत्यै (भवती (स्त्री.) च. ए. व.) may you, the lady be happy (here स्वस्ति the undeclinable word is used so भवत्यैमां is in the fourth case) वयस्य oh ! friend विवाहमङ्गलमहोत्सवे (विवाहमङ्गलस्य महोत्सवः - ष. त.) in the auspicious occasion of marriage विद्याधराणाम् of vidhyadharas आपानकदर्शनकौतूहलेन (आपानकस्य दर्शनम् (ष. त.), आपानकदर्शनात् कौतूहलम् - पं. त.) with inquisitiveness of seeing the wine-party एतावतीं वेलाम् for this much time प्रेक्षताम् (प्र + ईक्ष् आज्ञा. अ. ए. व.) see समन्तात् (अ.) on all four sides चन्दनतरुच्छायासु (चन्दनतरोः छाया - तासु - ष. त.) in the shade of sandal wood tree सिद्धजनैः with siddha people siddha is one kind of partially divine tribe मधूनि (मधु (नपुं.) प्र. ब. व. wine तदेहि (तत् एहि - आ + इ आज्ञा. म. ए. व.) then let us go तमालवीथिका a path between the two rows of Tamal (medicinal herb) trees शरत्सन्तापखेदितम् (शरदः सन्तापः (ष. त.), शरत्सन्तापेन खेदितम् - तृ. त.) that had become gloomy due to the heat of the 'Sharad' season लक्ष्यते (लक्ष् व. अ. ए. व.) seems सम्यक् उपलक्षितम् saw properly शशिनम् (शशिन् द्वि. ए. व.) the moon कपोलयोः on both cheeks तापानुरक्तम् (तापेन अनुरक्तम् - तृ. त.) that has become red due to heat ईहते (ईह् व. अ. ए. व.) wishes/desires परिखेदिता (परि + खिद् + (प्रे.) + क्त > त (स्त्री.) क. भू. कृ.) one who has become very much grieved/too much grieved

नन्दनोद्यानम् Indra's garden, park निर्दिश्य (निर् + दिश् + क्त्वा > य सं.भू.कृ.) showing, pointing भर्तृदारिका princess उद्वह (उत् + वह् आज़ा. म. ए.व.) you hold/bear मत्सरेण out of jealousy वर्णयति (वर्ण व. अ. ए.व.) describes, the other meaning is colouring जीवापितः (जीव् प्रे. + क्त > त, क. भू.कृ.) allowed to live remain alove कपिलमर्कटाकारः (कपिलश्चासौ मर्कटः (कर्म.), कपिलमर्कटस्य आकारः इव आकारः यस्य सः - बहु.) of the shape of a monkey निद्रायमाणः (the word निद्राय is formed from the noun निद्रा nominal verb) (निद्रा sleeping निद्राय नाभधातुनुं व.कृ.) ॐधत्ते निमीलिताक्षः (निमीलिते अक्षिणी यस्य सः - बहु.) closed eyed नीलरसतुल्येन (नीलरसेन तुल्यः, तेन-तृ.त.) like dark black juice तमालपल्लवरसेन (तमाल-पल्लवानां रसः तेन - ष.त.) with juice of the buds of 'Tamal' trees कालीकरिष्यामि (काल + च्ची + कृ. भ. अ. ए.व.) I'll blacken निष्पीडनम् makes black नाटयति (acting नट् व. अ. ए.व.) अस्मासु तिष्ठत्सु in my presence (सति सप्तमी) कालीकरोति (काल + च्ची + कृ व. अ. ए.व.) blackens वर्णितः असि (वर्ण + क्त > त क.भू.कृ.) You are described, you are painted प्रमृज्य (प्र + मृष् + क्त्वा > य, सं.भू.कृ.) rubbing दण्डकाष्ठम् a wooden stick उद्यम्य (उत् + यम् + क्त्वा > य, सं.भू.कृ.) raising/holding high दास्याः पुत्रि Oh! villnous girl (This word is used to express hat red with anger for a female character in Sanskrit dramas) खलीकृतः (खल + च्ची + कृ + क्त > त क.भू.कृ.) befooled, insulted हञ्जे Oh! friend (the word of address) उज्झित्वा (उज्झ् + क्त्वा सं भू.कृ.) leaving उद्दिश्य (उद् + दिश् + क्त्वा > य सं.भू.कृ.) addressing.

Sandhi

चिरादायातः (चिरात् आयातः) । परिभ्रमन्नेतावतीम् (परिभ्रमन् एतावतीम्) । तत्प्रियवयस्योऽपि (तत् प्रियवयस्यः अपि) । तदेहि (तत् एहि) । एतच्च (एतत् च) । इहोपविशामः (इह उपविशामः) । मैवम् (मा एवम्) । दर्शनीयो जनोऽस्त्येव (दर्शनीयः जनः अस्ति एव) । येनैष माम् (येन एषः माम्) । तन्निष्पीडनम् (तत् निष्पीडनम्) ॥

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत :

(1) चेटी कस्य मुखं कालीकरोति ?

(क) नायकस्य (ख) नायिकायाः (ग) विदूषकस्य (घ) मर्कटस्य

(2) कस्य वृक्षस्य पल्लवरसेन चेटी विदूषकस्य मुखं वर्णयति ?

(क) चन्दनस्य (ख) तमालस्य (ग) पिप्पलस्य (घ) कुरबकस्य

(3) विदूषकः आत्मानं कीदृशं मन्यते ?

(क) चतुरम् (ख) दर्शनीयम् (ग) मूढम् (घ) चपलम्

(4) यदा चेटी विदूषकं वर्णयति तदा स कीदृशः तिष्ठति ?

(क) प्रसन्नः (ख) कुपितः (ग) निमीलिताक्षः (घ) सन्तप्तः

2. Explain with reference to context :

(1) एतत्ते मुखं नन्दनोद्यानम्, अन्यत् केवलं वनम्।

(2) अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव।

(3) आर्य, अहं त्वां वर्णयामि ।

(4) एवमेकाकिनी चिरं भव ।

3. Answer the following questions in mother tongue :

(1) What reason does the clown give for coming late ?

(2) How does Jimutavahana praise the face of Malayavati ?

(3) How does the maid ask Vidushaka to sit when she describes his face ?

(4) How does the maid servant describe Vidushaka's face ?

(5) What does Vidushaka say knowing that his face is black ?

4. Select the name of the character who speaks the sentence given and write.

(विदूषकः, जीमूतवाहनः, चेट्टी)

(1) जयतु भवान् । स्वस्ति भवत्यै ।

(2) प्रिये, इह उपविशावः ।

(3) एतत्ते मुखं नन्दनोद्धानम्, अन्यत् केवलं वनम् ।

(4) आर्य, अहं त्वां वर्णयामि ।

(5) सत्यं खलु कुपितो मे आर्यः आत्रेयः ।

(6) एवमेकाकिनी चिरं भव ।

5. Write a critical note on :

(1) Humour depicted in the lesson

(2) Cheti's friend with clown



16. रज्जुः भस्म भवत्विति

Introduction : There are many moral stories in which the characters are animals, in Sanskrit literature. These stories are sometimes collected in a book form sometimes they have remained secured on the tip of the tongue of folks. These stories have reached us through oral tradition. Such stories have reached us. These stories on one side have played a role in moulding the human society/race, but on the other for preaching/teaching the pupils/the disciples. They have done a good, important job of motivating the learned, the scholars to think of new stories. For this reason only even today new stories for preaching/teaching are written.

As in the plot construction of stories, different animals are selected, (some stories are constructed wherein) the imaginary dialogues between Bhoj and Kalidas are at their centre. Some such stories are constructed by the great poet in Sanskrit Ballal are collected in Bhojprabandha. This collection of stories has also remained a motivating force for construction of new stories. As a result of such motivations the present story is constructed.

Generally people remain active keeping in view traditional objects - articles and methods-procedures when something is to be created; but it is not possible to get success everywhere. In such a situation one has to take recourse to quite an opposite method-procedure. With this idea at the centre stories in the form of dialogue between Bhoj and Kalidas are collected in a bookform. King Bhoj asks to make a rope of ashes. An attempt is made in a traditional manner to make a rope collecting ashes, but it does not succeed. Finally, Kalidas does it. Instead of making a rope of ash he transforms a rope into ash. Thus he fulfills the wish of Bhoj and gets an award. Everyone must remember in this world that nothing is impossible for an industrious and an intelligent person.

एकदा जनसभायां भोजेन उद्धोषितम् – यदि कश्चित् जनः भस्मना रज्जुं निर्माय मह्यं दास्यति, तर्हि अहं तस्मै रूप्यकाणां सहस्रं प्रदास्यामीति ।

राज्ञः उद्धोषं श्रुत्वा सर्वे नागरिकाः जनाः भस्मना रज्जुं निर्मातुं प्रयत्नरताः सञ्जाताः ।

प्रायः सर्वेषां जनानामयम् अनुभवः वर्तते, यत् कस्यचित् पदार्थस्य निर्माणाय पदार्थाः, पद्धतिज्ञानं, पुरुषार्थश्चेति वस्तुत्रयम् अपेक्षितं भवति । यदि कारणभूताः पदार्थाः न सन्ति, कस्यापि नवीनस्य पदार्थस्य निर्माणं कर्तुं न शक्यते । सत्सु कारणभूतेषु पदार्थेषु अपि यदि निर्माणस्य पद्धतिः नावगता, तदापि पदार्थस्य निर्माणं कर्तुं न पारयामः । पदार्थाः उपस्थिताः स्युः, निर्माणरीतिः अपि अवगता स्यात्तथापि यावत्पर्यन्तं जनः पुरुषार्थं न करोति, तावत्पर्यन्तं सः नवीनस्य पदार्थस्य निर्माणं कर्तुं समर्थो न भवतीति ।

नगरस्य प्रत्येकं जनः स्वकीयेन उपर्युक्तेनानुभवेन प्रथमं रज्जुनिर्माणे आवश्यकानां भस्मजलादीनां पदार्थानाम् एकत्रीकरणे प्रवृत्तः । ततो गोधूमचूर्णेन रोटिकायाः निर्माणस्य यादृशी पद्धतिः तेनावगता आसीत् तथा पद्धत्या रज्जुनिर्माणे प्रचण्डेन पुरुषार्थेन उद्यतः जातः । कृतेनापि बहुना प्रयत्नेन भस्म रज्जुरूपतां न प्राप्तम् । यतो हि जलार्द्रं भस्म रज्जुरूपताप्रदानकाले विशीर्णं सत् रज्जुरूपं न साधयति स्म । निखिलो दिवस एवमेव व्यर्थः व्यतीतः । परिणामतः भस्मना प्रणीतां रज्जुम् अवलोकयितुकामः राजा नैराशयमभजत ।।

अपरस्मिन् दिवसे राजसभायां राजा कालिदासाय न्यवेदयत्, भवानेव साधयतु भस्मना रज्जुः इति ।

कालिदासः सद्यः एव रज्जुं साधयितुं प्रयत्नपरोऽभवत् । तेन पूर्वं रज्जुः समानीता । ततः तेन सा रज्जुः स्थालिकायां स्थापिता । स्थालिकायां स्थापितायां रज्जौ कालिदासः अग्निं प्राक्षिपत् । स्थालिकायां स्थिता रज्जुः यथा यथा अग्निमयी जाता तथा तथा भस्मत्वेन परिणमिता । एवं कालिदासेन भस्मना रज्जुः निर्मिता । प्रशान्ते अग्नौ स्थालिकास्थितां भस्मभूतां रज्जुं कालिदासः राज्ञे

भोजाय अदर्शयत्। राजा प्रसन्नो भूत्वा कालिदासाय रूप्यकाणां सहस्रं ददौ। पुरस्कारेण प्रसन्नवदनः कालिदासः उपस्थितान् जनान् प्रत्यवोचत् -

प्रवाहपतितो लोकः प्रवाहमनुसेवते। सेवमानः प्रवाहं तं कार्यं साधयते मुदा॥

वैचित्र्यादस्य विश्वस्य प्रवाहे सेवितेऽपि वा। कार्यसाधनवेलायां मानवः निष्फलो भवेत्॥

मामिवानुसरन्प्राज्ञो विरुद्धं मन्त्रयेत् क्वचित्। भस्म भवतु नो रज्जुः रज्जुर्भस्म भवत्विति॥

Glossary

रज्जुः (स्त्री.) rope भस्म (भस्मन् (नपुं.) प्र. ए. व.) ash कश्चित् someone भस्मना (भस्मन् तृ. ए. व.) with ashes निर्माय (निर् + मा + क्त्वा > य सं. भू. कृ.) constructing मह्यम् (अस्मद् च. ए. व.) to me दास्यति (दा आ. प. व. भ. अ. ए. व.) will give तर्हि so तस्मै (तत् (पुं.) च. ए. व.) him, for him रूप्यकाणां सहस्रम् thousand rupees प्रदास्यामि (प्र + दा. भ. उ. ए. व.) I'll give उद्घोषम् advertisement श्रुत्वा (श्रु + क्त्वा > त्वा सं. भू. कृ.) on hearing निर्मातुम् (निर् + मा + तुम् हे. कृ.) for making/constructing प्रयत्नरताः (प्रयत्ने रताः, स. त.) attempting/striving सञ्जाताः (सम् + जन् + क्त > त क. भू. कृ.) become प्रायः कस्यचित् someone's निर्माणाय for constructing/building वस्तुत्रयम् three things अपेक्षितम् necessary कारणभूताः those who are the cause शक्यते (शक् (may be possible/ can) भावे व. का. अ. ए. व.) is possible सत्सु inspite of it being कारणभूतेषु of those who are the cause न अवगता (अव + गम् + क्त > त (स्त्री.) क. भू. कृ.) may not be known, may not be skilled in तदापि however न पारयामः (पार् + प्रे. व. अ. ए. व.) we do not succeed, we are not able to make it निर्माणरीतिः (निर्माणस्य रीतिः - ष. त.) way of method of making अवगता knew यावत्पर्यन्तम् so long, till तावत्पर्यन्तम् upto that स्वकीयेन by oneself उपर्युक्तेन as said above रज्जुनिर्माणे (रज्ज्वाः निर्माणम्, तस्मिन् - ष. त.) in making of rope आवश्यकानाम् those who are necessary भस्म-जलादीनाम् (भस्म च जलम् च - (इ. द्व.), भस्मजले आदिः येषां ते - बहु.) without ash-water etc. एकत्रीकरणे were collected, were gathered प्रवृत्तः (प्र + वृत्. क्त > त क. भू. कृ.) active, busy in some activity गोधूमचूर्णेन (गोधूमस्य चूर्णम्, तेन - ष. त.) with wheat flour रोटिकायाः of thin circular loaf यादृशी like उद्यतः (उत् + यम् + त क. भू. कृ.) active जलार्द्रम् (जलेन आर्द्रम्, तृ. त.) that has become wet रज्जुरुपताप्रदानकाले (रज्ज्वाः रूपता - (ष. त.), रज्जुरुपतायाः प्रदानम् - (ष. त.), रज्जुरुपताप्रदानस्य कालः, तस्मिन् - ष. त.) while giving the shape of a rope, while making rope विशीर्णम् (वि + शृ + क्त > त क. भू. कृ.) scattered सत् was रज्जुरूपम् (रज्ज्वाः रूपम् - ष. त.) form of a rope न साधयति स्म was not accomplished व्यतीतः (वि + अति + इ + क्त > त क. भू. कृ.) eloped परिणामतः as a result प्रणीताम् (प्र + नी + क्त > त + (स्त्री.) क. भू. कृ.) consequently अवलोकयितुकामः desirous to see नैराश्यम् feeling of sadness/dejection अभजत (भज् ह्य. भू. अ. ए. व.) gained अपरस्मिन् दिवसे next day न्यवेदयत् (नि + विद् ह्य. भू. अ. ए. व.) made a statement साधयतु (साध् प्रे. आज्ञा. अ. ए. व.) prepared a dish सद्यः एव at once पूर्वम् first समानीता was brought स्थालिकायाम् in a dish स्थापिता was put/kept प्राक्षिपत् (प्र-क्षिप् ह्य. अ. ए. व.) put, threw अग्निमयी जाता started burning भस्मत्वेन in the form of ash परिणमिता (परि + नम् + क्त > त, (स्त्री.) क. भू. कृ.) get transformed प्रशान्ते अग्नौ When fire extinguished that is the way sati saptams स्थालिकास्थिताम् (स्थालिकायां स्थिता, ताम् - स. त.) that what was in the dish भस्मभूताम् that had turned to ash अदर्शयत् (दृश् ह्य. भू. अ. ए. व.) showed भूत्वा (भू + क्त्वा > त्वा सं. भू. कृ.) becoming ददौ (दा. प. भू. अ. ए. व.) gave प्रसन्नवदनः (प्रसन्नं वदनं यस्य सः - बहु.) contented/happy face प्रत्यवोचत् (प्रति + वच् ह्य. भू. अ. ए. व.) said, spoke प्रवाहपतितः (प्रवाहे पतितः, स. त.) fell in the current/tradition लोकः society, people अनुसेवते (अनु + सेव् व. अ. ए. व.) follows सेवमानः (सेव् + आन व. कृ.) serving/following साधयति (साध् व. अ. ए. व.) accomplishes वैचित्र्यात्

due to strongness कार्यसाधनवेलायाम् (कार्यस्य साधनम् – (ष.त.), कार्यसाधनस्य वेला, तस्याम् – ष.त.) at the time of accomplishing the work अनुसरन् (अनु + सू + अत् व.कृ.) following मन्त्रयेत् (मन्त्र विधि. अ. ए.व.) must discuss, think नो (अ.) no.

Sandhi

भवत्विति (भवतु इति) । पुरुषार्थश्चेति (पुरुषार्थः च इति) । समर्थो न भवतीति (समर्थः न भवति इति) । उपर्युक्तानुभवेन (उपरि उक्तेन अनुभवेन) । कृतेनापि (कृतेन अपि) । प्रयत्नपरोऽभवत् (प्रयत्नपरः अभवत्) ।

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत :

- (1) अहं रूप्यकाणां सहस्रं दास्यामि ।
(क) तस्य (ख) त्वाम् (ग) त्वम् (घ) तस्मै
- (2) मनुष्यः यावत् पुरुषार्थं न करोति तावत् पदार्थस्य निर्माणे समर्थो न भवति ।
(क) कृतम् (ख) कृत्वा (ग) कर्तुम् (घ) करणीयम्
- (3) स्थालिकायां स्थापितायां रज्जौ कालिदासः किं प्राक्षिपत् ?
(क) जलम् (ख) अग्निम् (ग) भस्म (घ) गोधूमचूर्णम्
- (4) प्रशान्ते कालिदासः भोजं स्थालिकास्थितां रज्जुम् अदर्शयत् ।
(क) अग्निम् (ख) अग्नौ (ग) अग्निः (घ) अग्निना

2. संस्कृतभाषया उत्तरत :

- (1) भोजेन भस्मना रज्जुनिर्माणाय कः पुरस्कारः उद्घोषितः ?
- (2) भोजः कालिदासाय किं न्यवेदयत् ?
- (3) कालिदासेन रज्जुः कुत्र स्थापिता ?
- (4) अग्निमयी रज्जुः केन रूपेण परिणमिता ?

3. Answer in your mother tongue :

- (1) What did Bhoja announce in his court ?
- (2) What three different things are required in creation of anything ?
- (3) Which different things are collected by the people to make a rope ?
- (4) Why did the king Bhoja become unhappy at the end of the day ?
- (5) How did Kalidas make a rope of ash ?

4. Write a critical note on :

- (1) Attempts of people to make a rope
- (2) Trick adopted by Kalidasa to make a rope of ash
- (3) What moral do we learn from this lesson ?



17. शकुन्तलाप्रत्याख्यानम्

Introduction : The great poet Mahakavi Kalidasa is a very famous poet of Sanskrit. He is famous in the country as well as abroad. He wrote three drama, two epics and two poems of special form 'Khandkavya', thus he composed seven works. The sequence of constructing his three plays - first मालविकाग्निमित्रम्, second विक्रमोर्वशीयम् and third अभिज्ञानशाकुन्तलम्. This order of his dramas is also the order of their excellence. His skill of writing a drama improved gradually. Thus, Abhigyanashakuntalam of Kalidas is his better work.

The present portion is taken from the fifth act of Abhigyanashakuntal. In the fourth act Shakuntala is given farewell from the ashram of Kanva to go to her in-laws house. In the fifth act, she reaches the palace of Dushyanta. An old lady practising penance - Gautami and two other Rishikumaras sharangarav and Shardvat accompany Shakuntala. Gautami introduces Shakuntala and asks him to accept her. Dushyant because of the curse of Durwasa does not recollect his marriage with Shakuntala following 'Gandharva' rituals. So, he very firmly denies to accept her. The discussion that takes place at this stage among the king Dushyanta, Shakuntala, Gautami and two Rishikumaras is edited and put here as Shakuntalapratyakhyanam.

राजा - किम् आज्ञापयति भगवान् कण्वः ।

शाईंगरवः - यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोः अनुज्ञातम् । तदिदानीम् आपन्नसत्त्वा इयं प्रतिगृह्यतां सहधर्मचरणाय इति ।

गौतमी - आर्य किमपि वक्तुकामा अस्मि । न मे वचनावसरोऽस्ति । कथम् इति -
नापेक्षितो गुरुजनोऽनया त्वया पृष्टो न बन्धुजनः ।
एकैकस्मिन्नेव चरिते भणामि किम् एकैकम् ॥

शकुन्तला - (आत्मगतम्) किं नु खल्वार्यपुत्रो भणति ।

राजा - किम् इदम् उपन्यस्तम् ।

शकुन्तला - (आत्मगतम्) पावकः खलु वचनोपन्यासः ।

शाईंगरवः - कथम् इदं नाम । भवन्तः एव सुतरां लोकवृत्तान्तनिष्णाताः ।

राजा - किम् अत्रभवती मया परिणीतपूर्वा ।

शकुन्तलाः - (सविषादम्) हृदय, साम्प्रतं ते आशङ्का ।

शाईंगरवः - किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ।

राजा - कुतोऽयम् असत्कल्पनाप्रश्नः ।

शाईंगरवः - मूर्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ।

राजा - विशेषेणाधिक्षिप्तोऽस्मि ।

- गौतमी - जाते मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्तेऽवगुण्ठनम् । ततस्त्वां भर्ताभिज्ञास्यति ।
- राजा - (विचारयन्स्थितः ।)
- शाईंगरवः - भो राजन्किम् इति जोषम् आस्यते ।
- राजा - भोः तपोधनाः चिन्तयन्नपि न खलु स्वीकरणम् अत्रभवत्याः स्मरामि ।
- शकुन्तला - (अपवार्यं) आर्यस्य परिणय एव सन्देहः । कुत इदानीं मे दूराधिरोहिण्याशा ।
- शारद्वतः - शकुन्तले वक्तव्यम् उक्तम् अस्माभिः । सोऽयम् अत्रभवानेवम् आह । दीयताम् अस्मै प्रत्ययप्रतिवचनम् ।
- शकुन्तला - (अपवार्यं) इदम् अवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । (प्रकाशम्) पौरव युक्तं नाम ते इमं जनं समयपूर्वं प्रतार्य साम्प्रतम् ईदृशैरक्षरैः प्रत्याख्यातुम् ।
- राजा - (कर्णो पिधाय) शान्तं पापम् । किं मां पातयितुमीहसे ।
- शकुन्तला - भवतु । यद्येवं तद् अभिज्ञानेनानेन तवाशङ्काम् अपनेष्यामि ।
- राजा - उदारः कल्पः ।
- शकुन्तला - (मुद्रास्थानं परामृश्य) हा धिग् । अङ्गुलीयकशून्या मेऽङ्गुलिः ।
- (इति सविषादं गौतमीम् अवेक्षते ।)
- गौतमी - नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टम् अङ्गुलीयकम् ।
- राजा - (सस्मितम्) इदं तत्प्रत्युत्पन्नमति स्त्रैणम् ।
- शकुन्तला - अत्र तावद्विधिना दर्शितं प्रभुत्वम् ।
- राजा - श्रोतव्यम् इदानीं संवृतम् ।
- शकुन्तला - नन्वेकस्मिन्दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।
- राजा - शृणुमस्तावत् ।
- शकुन्तला - तत्क्षणे स मे पुत्रकृतको दीर्घपाङ्गो नाम मृगपोतक उपस्थितः । त्वयायं तावत्प्रथमं पिबत्वित्यनुकम्पिना उपच्छन्दित उदकेन । न पुनस्तेऽपरिचयात् हस्ताभ्याशम् उपगतः । पश्चात्तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः प्रणयः । तदा त्वम् इत्थं प्रहसितोऽसि - सर्वः सगन्धेषु विश्वसिति । द्वावप्यत्रारण्यकाविति ।
- राजा - एवम् अनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः ।
- गौतमी - महाभाग नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य ।
- राजा - तापसवृद्धे !
- स्त्रीणामशिक्षितपटुत्वमानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।

प्रागन्तरिक्षगमनात्स्वमपत्यजातम्

अन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥

शकुन्तला - (सरोषम्) अनार्य! आत्मनो हृदयानुमानेन पश्यसि। क इदानीम् अन्यो धर्मकञ्चुकप्रवेशिनः तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते।

राजा - भद्रे! प्रथितं दुष्यन्तस्य चरितम्। तथापीदं न दृश्यते।

शकुन्तला - सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि। (इति पटान्तेन मुखमावृत्य रोदीति।)

Glossary

शकुन्तलाप्रत्याख्यानम् (शकुन्तलायाः प्रत्याख्यानम् - ष.त.) rejection of Shakuntala आज्ञापयति (आ + ज्ञा to command, to order प्रे. व. अ. ए.व.) मिथःसमयात् with mutual consent/consent of one another मदीयाम् my/ mine दुहितरम् (दुहितृ (स्त्री.) द्वि. ए.व.) daughter (synonyms पुत्री, आत्मजा, सुता) उपायंस्त (उप + यम् to marry अ.भू. अ.ए.व.) married प्रीतिमता (प्रीतिमत् (पुं.) तृ. ए.व.) loving अनुज्ञातम् (अनु + ज्ञा to order + क्त > त, कर्म.भू.कृ.) gave consent आपन्नसत्त्वा (आपन्नं सत्त्वं यस्याः सा, बहु.) pregnant प्रतिगृह्यताम् (प्रति + ग्रह to accept क.प्र. आज्ञा. अ. ए.व.) accept सहधर्मचरणाय for living together to perform some specific religious rites which are to be performed by the husband and his wives वक्तुकामा (वक्तुं कामः यस्याः सा - बहु.) desirous to say वचनावसरः (वचनस्य अवसरः - ष.त.) an occasion/opportunity to say पृष्टः (पृच्छ् to ask + क्त > त, कर्म.भू.कृ.) asked, was asked बन्धुजनः relative चरिते regarding behaviour भणामि (भण् to say व. उ. ए.व.) I say/I'm saying एकैकम् to everyone आत्मगतम् (आत्मनि गतम् - स.त.) to speak to oneself आर्यपुत्रः Aryaputra a word used to address the husband उपन्यस्तम् (उप + नि + अस् + क्त > त कर्म. भू.कृ.) brought पावकः fire (अनलः, वह्निः कृशानुः) वचनोपन्यासः (वचनानाम् उपन्यासः - ष.त.) spoken word सुतराम् (अ.) very much/ extra ordinary/excessive लोकवृत्तान्तनिष्णाताः (लोकानाम् वृत्तान्तः (ष.त.), लोकवृत्तान्तेषु निष्णाताः - स.त.) clever in dealing with people अत्रभवती you, lady परिणीतपूर्वा married earlier सविषादम् (विषादेन सहितम् - अ.भा.) with sorrow सांप्रतम् now आशङ्का doubt कृतकार्यद्वेषः hatred/dislike for what was done विमुखता to turn the face away कृतावज्ञा (कृता चासौ अवज्ञा-कर्म.) neglect, indifference, disregard असत्कल्पनाप्रश्नः (न सत् (नञ् त.), असतः कल्पना (ष.त.), असत्कल्पनायाः प्रश्नः - ष.त.) false/wrong question मूर्च्छन्ति (मूर्च्छ् व. अ. ब.व.) increases अमी (अदस् (सर्वनाम) प्र. ब.व.) all these ऐश्वर्यमत्तेषु proud of power, infatuated with power विशेषेणाधिक्षिप्तः very heavy charge/accusation जाते (जाता (स्त्री.) सम्बो. ए.व.) Oh! my daughter (in Sanskrit हे पुत्रि is short/narrow) महूर्तम् just for sometime मा लज्जस्व dont feel ashamed अपनेष्यामि (अप + नी to remove सा.भ. उ. ए.व.) I'll make you free/I'll set it aside अवगुण्ठनम् a veil अभिज्ञास्यति (अभि + ज्ञा to know भवि. अ. ए.व.) will recognise/know विचारयन् (वि + चर् to think (प्रे.) व.कृ.) thinking जोषम् silence, without speaking आस्यते (आस् भावे. व. अ. ए.व.) to be तपोधनाः (तपः एव धनं येषां तेः - बहु.) sage चिन्तयन् (वि + चिन्त् thinking (प्रे.) शतृ अत् व. कृ.प्र.ए.) to think स्वीकरणम् to accept (here the meaning is to accept someone as wife after marriage) अत्रभवत्याः you (respectfully) अपवार्य (अप + वार् + क्त्वा > य सं.भू.कृ.) bending/learning on one side परिणये in marriage दूराधिरोहिण्याशा (अधिरोहिणी चासौ आशा (कर्म.), दूरे अधिरोहिण्याशा - स.त.) high hopes अत्रभवान् you gentlemen दीयताम् (दा to give क.प्र. आज्ञा. अ. ए.व.) give प्रत्ययप्रतिवचनम् (प्रत्ययस्य प्रतिवचनम् - ष.त.) believable answer अवस्थान्तरम् opposite, unsuitable situation गते (may) become available तादृशे like that अनुरागे in love (प्रणयः, स्नेहः, प्रीतिः) स्मारितेन by reminding प्रकाशम् loudly पौरव Oh! Paurav युक्तम् नाम is name appropriate ? समयपूर्वम् first giving hope to

fulfill it in future प्रतार्य (प्र + तृ + क्त्वा > य सं.भू.कृ.) cheating ईदृशैः अक्षरैः with such words प्रत्याख्यातुम् (प्रति + आ + ख्या to break तुमुन् > तुम्) to drive away, to decline to welcome पिधाय covering शान्तं पापम् Oh, no पातयितुम् (पत् ५३वृ + प्रे. तुमुन् > तुम् हे.कृ.) to cause to fall ईहसे (ईह wishes/desires व. म. ए.व.).

भवतु (भू आज्ञा. अ.ए.व.) Okay अभिज्ञानेन seeing identification mark उदारः कल्पः best proposal मुद्रास्थानम् ring finger परामृश्य (परा + मृश् to discuss + क्त्वा > य, सं.भू.कृ.) touching (here it means touching, examining) अङ्गुलीयकशून्या (अङ्गुलीयकेन शून्या-तृ.त.) without a ring अवेक्षते (अव + ईक्ष् १०वृ व. अ. ए.व.) sees शक्रावताराभ्यन्तरे (शक्रावतारस्य अभ्यन्तरे - ष.त.) in Shakravatara (name of a holy place) शचीतीर्थसलिलम् (शची चासौ तीर्थः (कर्म.), शचीतीर्थस्य सलिलम् - ष.त.) in the water of Shachitirtha वन्दमानायाः (वन्द + शतृ वर्त.कृ.) of one bowing respectfully (joining both the hands) प्रभ्रष्टम् (प्र + भ्रस्ज् + क्त > त कर्म.भू.कृ.) might have slipped प्रत्युत्पन्नमति (प्रत्युत्पन्ना मतिः यस्य तत् - बहु.) thick witted स्त्रैणम् (स्त्रियः इदम् - त.प्र.) ferminity/womanhood विधिना due to/ because of fate (दैवम्, प्रारब्धम्, नियतिः) दर्शितम् (दृश् (प्रे.) + क्त > त, कर्म.भू.कृ.) showed श्रोतव्यम् (श्रु + तव्य, विधि. कृ.) worth listening/hearing इदानीम् now संवृत्तम् happened नवमालिकामण्डपे (नवमालिकायाः मण्डपः - तस्मिन्, ष.त.) on a bowery platform/ a thicket नलिनीपत्रभाजनगतम् (नलिन्याः पत्रम् (ष.त.), नलिनीपत्रस्य भाजनम् (ष.त.), नलिनीपत्रभाजने गतम् - स.त.) a bowl made of lotus leaves उदकम् water (जलम्, नीरम्, सलिलम्) संनिहितम् kept शृणुमः (श्रु to hear व. उ. ब.व.) we hear पुत्रकृतकः brought up like a son/a child दीर्घापाङ्गः नाम of the name Dirghoponga मृगपोतकः a baby deer उपस्थितः (उप + स्था + क्त > त, क. भू.कृ.) came अनुकम्पिना (अनुकम्पिन् (पुं.) तृ.ए.व.) by the kind one उपच्छन्दितः making some loving sound (sound of kissing a child) उपगतः came near गृहीते सलिले when accepted water प्रणयः affection इत्थम् thus प्रहसितः (प्र + हस् + क्त > त, क. भू.कृ.) had laughed सगन्धेषु among those of one's own clan विश्वसिति (वि + श्वस् व.अ.ए.व.) puts faith आरण्यकौ those living in a forest अनृतमयवाङ्मधुभिः (अनृतमयं च तत् वाङ्मधु - तैः, कर्म.) sweet tongue but studded with lies आकृष्यन्ते (आ + कृष् व. अ. ब.व.) gets attracted विषयिणः (विषयिन् (पुं.) प्र.ब.व.) passionate, voluptuous

महाभाग gentleman (a traditional word of address) अर्हसि (अर्ह वर्त. अ. ए.व.) are proper/appropriate मन्त्रयितुम् (मन्त्र + तुम् हे.कृ.) to say तपोवनसंवर्धितः (तपोवने संवर्धितः - स.त.) brought up in a forest अनभिज्ञः (न अभिज्ञः - नज्ज.) unfamiliar कैतवस्य deceit (कपटम्, छलम्) तापसवृद्धे (तापसी चासौ वृद्धा - तापसवृद्धा, कर्म. (स्त्री.) सम्बोधने रूपम्) Oh! old female saint ! अशिक्षितपटुत्वम् (अशिक्षितस्य पटुत्वम् - ष.त.) natural/instinctive cheating without teaching अमानुषीषु (न मानुषी - तासु, नज्ज.) other than humans/human beings संदृश्यते (सम् + दृश् क.प्र. व. अ. ए.व.) is seen किम् उत then what प्रतिबोधवती (स्त्री.) प्र. ब.व.) intelligent अपत्यजातम् to children परभृताः cuckoos (कोकिलः, पिकः) पोषयन्ति (पुष् व. अ. ए.व.) to nourish, feeds/supports/maintains अनार्य (न आर्यः - नज्ज.) one who is not worthy of respect आत्मनः हृदयानुमानेन (हृदयस्य अनुमानम्, तेन - ष.त.) to suppose as one is धर्मकञ्चुकप्रवेशिनः wear a garb of religion तृणछन्नकूपोपमस्य (तृणेन छन्नम् (तृ.त.), तृणछन्नः चासौ कूपः (कर्म.), तृणछन्नकूपः उपमा यस्य सः, तस्य - बहु.) a well-covered with straw अनुकृतिम् irritating प्रतिपत्स्यते (प्रति + पद् सा.भवि. अ. ए.व.) will be able to do प्रथितम् (प्रथ् + क्त > त कर्म. भू.कृ.) famous, spread.

Sandhi

यन्मिथः समयादिमाम् (यत् मिथः समयात् इमाम्) । आपन्नसत्त्वेयम् (आपन्नसत्त्वा इयम्) । खल्वार्यपुत्रो भणति (खलु आर्यपुत्रः भणति) । मूर्छन्त्यमी (मूर्छन्ति अमी) । प्रायेणैश्वर्यमत्तेषु (प्रायेण ऐश्वर्यमत्तेषु) । विशेषेणाधिक्षिप्तोऽस्मि (विशेषेण अधिक्षिप्तः अस्मि) । तावत्तेवगुण्ठनम् (तावत् ते अवगुण्ठनम्) । ततस्त्वां भर्ताभिज्ञास्यति (ततः त्वाम् भर्ता अभिज्ञास्यति) । दूराधिरोहिण्याशा

(दूराधिरोहिणी आशा)। यद्येवम् (यदि एवम्)। अभिज्ञानेनानेन (अभिज्ञानेन अनेन)। तावद्विधिना (तावत् विधिना)। नन्वेकस्मिन्दिवसे (ननु एकस्मिन् दिवसे)। त्वयायं तावत्प्रथमम् (त्वया अयं तावत् प्रथमम्)। पिबत्वित्यनुकम्पिना (पिबतु इति अनुकम्पिना)। पश्चात्तस्मिन्नेव (पश्चात् तस्मिन् एव)। प्रहसितोऽसि (प्रहसितः असि)। द्वावप्यत्रारण्यकाविति (द्वौ अपि अत्र आरण्यकौ इति)। अनृतमयवाङ्मधुभिराकृष्यन्ते (अनृतमयवाङ्मधुभिः आकृष्यन्ते)। नार्हस्येवम् (न अर्हसि एवम्)।

Special note

1. प्रतिगृह्यताम् सहधर्मचरणायेति ।

Narrator - Sharangarava

Meaning - (Oh king, you) Accept this Shakuntala to practise religion together.

Reference - Gautami and two Rishikumaras from the ashram of Kanva reach the palace of king Dushyanta to leave Shakuntala there. They meet Dushyanta. After formal questioning about well-being. When Dushyanta asks what has Lord Kanva ordered ? What is Lord Kanva's command ? In reply to this question, Shaangarava speaks this sentence.

2. पावकः खलु वचनोपन्यासः ।

Narrator - Shakuntala

Meaning - The words spoken are really scorching.

Reference - Rishikumaras and Gautami said that Maharshi Kanva has accepted your marriage with Shakuntala and now you accept her as your wife. In response to this proposition, Dushyanta said, "What is all that ?" Hearing those words, Shakuntala speaks this sentence.

Exercise

1. योग्यं विकल्पं चित्वा उत्तरं लिखत :

(1) नापेक्षितो गुरुजनः इति कः वदति ?

(क) शकुन्तला (ख) गौतमी (ग) राजा (घ) शारद्वतः

(2) प्रायेण कुत्र विकाराः मूर्च्छन्ति ?

(क) ऐश्वर्यमत्तेषु (ख) पदोन्मत्तेषु (ग) मदोन्मत्तेषु (घ) क्रुद्धेषु

(3) जाते ! मा लज्जस्व - इत्यत्र जाता शब्दस्य कः अर्थः ?

(क) भगिनी (ख) जननी (ग) पुत्री (घ) वधूः

(4) शक्रावताराभ्यन्तरे शकुन्तलायाः किं प्रभ्रष्टम् ?

(क) नूपुरम् (ख) पुष्पमाला (ग) अङ्गुलीयकम् (घ) भुजबन्धः

(5) दीर्घापाङ्गः कः वर्तते ?

(क) मृगः

(ख) खगः

(ग) गजः

(घ) मयूरः

2. निम्नलिखितानां प्रश्नानाम् उत्तरं संस्कृतभाषायां लिखत :

- (1) शकुन्तलायाः अवगुण्ठनं का अपनयति ?
- (2) दुष्यन्तः चिन्तयन्नपि किं न स्मरति ?
- (3) शकुन्तलायाः अङ्गुलिः कीदृशी आसीत् ?
- (4) सर्वः कुत्र विश्वसिति ?
- (5) परभृताः स्वम् अपत्यजातं कथं पोषयन्ति ?

3. Find out the names of the speakers of the following sentences and write into brackets :

(गौतमी, शकुन्तला, राजा, शार्ङ्गरवः)

- (1) किम् अत्रभवती मया परिणीतपूर्वा। ()
- (2) मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु। ()
- (3) तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य। ()
- (4) पावकः खलु वचनोपन्यासः। ()
- (5) श्रोतव्यम् इदानीं संवृतम्। ()
- (6) अनार्य, आत्मनो हृदयानुमानेन पश्यसि। ()

4. पर्यायपदानि लिखत :

- (1) अनुरागः
- (2) पावकः
- (3) उदकम्
- (4) परभृतः

5. Explain with reference to context :

- (1) मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु।
- (2) सर्वः सगन्धेषु विश्वसिति।
- (3) अनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः।

6. Write a critical note on :

- (1) Mental state of Shakuntala
- (2) Arguments of Rishikumars - Sharnagarava and Shardwata

(3) Confusion of Dushyanta in recognising Shakuntala

7. Write an analytical note on :

- (1) आर्यपुत्रः
- (2) आत्मगतम्
- (3) अभिज्ञानम्



18. किं नाम व्यक्तित्वम्

[**Introduction** : Bhartruhari is famous in many ways in Sanskrit literature. Some accept that there is not one Bhartruhari but there lived many Bhartruhari. Out of them one is a grammarian, the other is ascetic. The grammarian Bhartruhari's fame rests on the famous work 'Vakyapadiya' and the ascetic Bhartruhari is famous because of three 'Shatakas' (Nitishataka, Vairagyashataka and Shringarshataka). It may be anything but it is certain Bhartruhari who composed three Shatakas is more popular than the grammarian one.]

The base of the present lesson is one 'Shloka' in Nitishatakam. The purpose is to penpicture the humane personality depending upon the idea presented by Bhartruhari in it.

At one time or the other six occasions / opportunities always come in the life of a man. The spread of These occasions may be short or long depending upon the status and prestige of the person. But those occasions invariably come. Those occasions are - misery / trouble/ misfortune, peace and fight/ quarrel and the idea of success / fame/ good luck. If a man maintains in succession patience and feeling forgiveness, cleverness in speech and exhibits bravery / in such occasions his personality becomes great one whose personality is a great man / glorious man. In this way painting a pen picture of the human personality of a glorious motivation is provided to be great. The poetic meter of the lesson is 'Drutavilambita'.

सर्वेषां जनानामियं कामना भवति यदस्मदीयं व्यक्तित्वं महत् स्यात्। साम्प्रतिके समाजे तु व्यक्तित्वस्य निर्माणाय जनाः विशेषतः प्रयत्नरताः सन्ति। विविधेन उपायेन विविधया च क्रियया ते स्वकीयं व्यक्तित्वं विकासयितुं प्रयतन्ते। परन्तु किमिदं व्यक्तित्वम् - इत्येकः महान् प्रश्नः। अस्य प्रश्नस्य सर्वसम्मतम् उत्तरं न सम्भाव्यते। वस्तुतः मानवीयस्य व्यक्तित्वस्य स्वरूपं विभिन्नमस्ति। तथापि यावत्पर्यन्तं व्यक्तित्वस्य स्वरूपमेव नावगच्छामः, तावत्पर्यन्तं कथं नाम व्यक्तित्वस्य निर्माणाय प्रयत्नः सम्भवति।

संस्कृतसाहित्ये भर्तृहरिनाम्ना सुप्रसिद्धेन कविरत्नेन नीतिशतकं वैराग्यशतकं शृङ्गारशतकं चेति शतकत्रयं विरचितमस्ति। तत्र नीतिशतके एकः सुप्रसिद्धः श्लोकः वर्तते। तद्यथा -

विपदि धैर्यमथाभ्युदये क्षमा,
सदसि वाक्पटुता युधि विक्रमः।
यशसि चाभिरुचिर्व्यसनं श्रुतौ,
प्रकृतिसिद्धमिदं हि महात्मनाम्॥

अस्मिन् श्लोके कविना महात्मनां प्रकृतिसिद्धं व्यक्तित्वं वर्णितमस्ति। तच्चेत्थम् अवगन्तव्यम् - जीवने प्रत्येकं जनेन विपदः अभ्युदयस्य च साक्षात्कारः करणीयो भवति। तत्र विपदि धैर्यं धरणीयं भवति अभ्युदये च क्षमा करणीया भवति।

कर्तव्यमाचरता जनेन कदाचित् सदसि युद्धे वा स्थितिः करणीया भवति। तत्र सदसि वाक्पटुता आचरणीया भवति युद्धे च विक्रमः प्रदर्शनीयो भवति।

मनसा विचारयता जनेन यशः श्रुतिः चेति गुणद्वयम् वरणीयं भवति। तत्र यशसि अभिरुचिः करणीया, श्रुतौ च व्यसनं करणीयम्।

प्रत्येकं जनस्य जीवने यथावसरम् उपर्युक्तं प्रसङ्गषट्कमेतदायाति एव। एषु षट्सु प्रसङ्गेषु आगतेषु मानवः यादृशं प्रयत्नमाचरति तादृशं तस्य व्यक्तित्वमाकारितं भवति। यः जनः महता प्रयत्नेन विपत्त्यादिषु अवसरेषु धैर्यादिधारणरूपं

व्यवहारमाचरति, तस्य व्यक्तित्वं महत् भवति । यस्य व्यक्तित्वं महदस्ति, स एव महात्मा भवति । एवमस्मिन् श्लोके मानवीयस्य व्यक्तित्वस्य रेखाङ्कनं करोति राजर्षिः भर्तृहरिः । वयमपि यथावसरं करणीयं व्यवहारमाचरन्तः महात्मानः स्याम इति दिक् ।

Glossary

इयम् (इदम् (सर्व. स्त्री.) प्र. ए.व.) This व्यक्तित्वम् personality, character of a person प्रकृतिसिद्धम् (प्रकृत्या सिद्धम् - तृ.त.) natural, moulded by nature महत् (न.पुं.) great साम्प्रतिके in the present/ modern time प्रयत्नरताः very busy attempting विविधया (विविधा (स्त्री.) तृ. ए.व.) various विकासयितुम् (वि + कास् (प्रेरक-णिच्-कासय) तुमुन् > तुम् हे.कृ.) to develop प्रयतन्ते (प्र + यत् + व.का. अ.ब.व.) attempts / tries संभाव्यते (सम् + भू प्रेरक - व., अ.ए.व. क.प्र.) becomes possible वस्तुतः in tact अवगच्छामः (अव + गम् व. उ.ब.व.) we know/ understand कथं नाम how शतकत्रयम् (शतकानां त्रयम् - ष.त.) three Shatakas (a poem consisting) one hundred Shlokas is called 'Shatak' in Sanskrit) विपदि (विपत् (स्त्री.) स.ए.) in difficulty / in trouble (synonym - आपद्, विपत्तिः, आपत्तिः) अभ्युदये in the state of progress सदसि (सदस् (न.पुं.) स.ए.) in a meeting वाक्पटुता (वाचि पटुः - स.त., वाक्पटोः भावः - वाक्पटुता) cleverness in speech युधि (युध् (स्त्री.) स.ए.) in conflict / war यशसि (यशस् (न.पुं.) स.ए.) in The matter of fame, glory अभिरुचिः love/ liking व्यसनम् habit श्रुतौ in acquisition of knowledge इत्थम् thus अवगन्तव्यम् (अव + गम् तव्य विधि.कृ.) must know/s understand विपदः (विपद् (स्त्री.) ष.ए.) of trouble / difficulty अभ्युदयस्य of progress / growth साक्षात्कारः to defy/ resist/ fight / confront करणीयः (कृ + अनीय विधि.कृ.) (one) has to do/ must do धरणीयम् (धृ + अनीय व.कृ.) should bear, to hold कर्तव्यम् (कृ + तव्य विधि.कृ.) act worth doing आचरता (आ + चर् + शतृ व.कृ. (आचरत् (पुं.) तृ.ए.) used practice प्रदर्शनीयः (प्र + दृश् (प्रे.) + अनीय विध्यर्थ. कृ.) must show विचारयता (वि + चर् + शतृ व.कृ., (विचारयत् (पुं.) तृ.ए.) used to think गुणद्वयम् (गुणानाम् द्वयम् - ष.त.) two qualities / merits वरणीयम् (वृ + अनीय वि.कृ.) must select / prefer अभिरुचिः love / liking यथावसरम् (अवसरम् अनतिक्रम्य - अ.भा.) as per the situation उक्तम् (वच् + क्त क.भू.कृ.) said, spoken प्रसङ्गषट्कम् a group of six happenings आयाति (आ + या + व. अ.पु.ए.व.) comes आकारितम् (आ + कृ कारि + क्त - त भू.कृ.) to assess/ estimate रेखाङ्कनम् (रेखायाः अङ्कनम् - ष.त.) pen - picture / sketch नीतिज्ञः (नीतिं जानाति असौ - उ.त.) one who knows ethics / well - versed in ethics इति दिक् this much hint / suggestion

Sandhi

यदस्मदीयम् (यत् अस्मदीयम्) । परन्त्वत्र (परन्तु अत्र) । इत्येकः (इति एकः) । धैर्यमथाभ्युदये (धैर्यम् अथ अभ्युदये) । चाभिरुचिर्व्यसनम् (च अभिरुचिः व्यसनम्) । तच्चेत्थम् ((तत् च इत्थम्) । चेति (च इति) । प्रसङ्गषट्कमेतदायाति (प्रसङ्गषट्कम् एतत् आयाति) । महदस्ति (महत् अस्ति) । स एव (सः एव) ॥

Special note

1. प्रकृतिसिद्धं हि महात्मनाम् । Some persons try to establish themselves as saints. For that some people take a recourse to dress, some to knowledge, while some to their art of speech and some to hypocrisy / deceitful behaviour, but one must remember that the man whose personality is like that can never be a great man / a saint. If you want to test a great person, a saint, you study his behaviour in the situations/ during the period of his progress rise and fall/ misery. If he remains patient in the time of his misery and practises forgiveness during his progress / rise you take him to be real saint / great man. In the same way, if he is present in a meeting and make the side of truth quite strong by his skill of speech and shows courage in the situation of conflict, he is the saint/a great man. And lastly, if he yearns/desire to be famous and loves to listen (to gentlemen, scholars) he is a saint / a greatman..

Some big souls come to this world (are born) with those qualities. But those who are not born with these

qualities but yearns to acquire all those qualities must make attempts for that. Those who are not born great or born with the above qualities can also become so by striving to acquire them themselves. But the condition is that their personality should be as described above.

Test

1. संस्कृतभाषयाम् एकवाक्येन उत्तरं लिखत :

- (1) सर्वेषां जनानां का कामना भवति ?
- (2) अभ्युदये किं करणीयं भवति ?
- (3) वाक्पटुता कुत्र अपेक्षिता भवति ?
- (4) धैर्यं कदा धरणीयं भवति ?

2. Answer the following questions in your mother-tongue :

- (1) With regard to which matter do we find people striving hard these days ?
- (2) When can an attempt to build up personality become possible ?
- (3) How many Shataks are composed by Bhatruhari ? Name them.
- (4) What are the natural qualities of a saint/ a gentleman ?

3. Explain in detail :

- (1) 'Prasangshatak' प्रसङ्गशटक

4. Analyse with reference to context :

- (1) श्रुतौ च व्यसनं करणीयं भवति ।
- (2) प्रकृतिसिद्धमिदं हि महात्मनाम् ।

5. Write a critical note on :

- (1) शतकत्रयम्
- (2) नीतिशतकम्
- (3) श्रुतिः
- (4) गुणद्वयम्



19. होलिकोत्सवः

[Introduction : Festival is an occasion of joy. There is a climate of festival everyday in the life of a person who has inexhaustible means, but the day of festival is special day for a person who lives ordinary life due to want of means, as he, forgetting his routine life, experiences extra joy / pleasure on the day of festival. Thus, festival always gives pleasure to every human being (Thus, the day of festival always remains a day of joy, of merriment for every human being.

There are fixed ideas and behaviour to celebrate festivals. Compulsion is made to make arrangements to make festival a public - a group celebration for merry making instead of celebrating it and enjoying it individually. consequently even those suffering from arduous self - discipline for the realisation of god can also be participants in celebration and merriment of festival. This type of arrangement is made an integral part of the celebration of the 'Holikotsav' - festival of Holi. In this lesson there is an edited dialogue between - a guru and his disciple. In that dialogue the festival of Holi and its traditional history at the centre.

Personal joy - joy of an individual only is never at the centre of celebration, but it is an occasion to give alms and doing penance along with merriment. Thus, celebration of festival must be looked at as the means of upliftment of human life.]

शिष्यः - कोऽयं नाम होलिकोत्सवः । कदा चायमायाति ।

गुरुः - होलिकायाः उत्सवः - होलिकोत्सवः । सः फाल्गुनमासस्य पूर्णिमायां तिथौ आयाति ।

शिष्यः - केयं होलिका ?

गुरुः - होलिका नाम एका स्त्री । सा च हिरण्यकशिपोः असुरराजस्य भगिनी ।

शिष्यः - किं कृतं होलिकया, येन तस्याः नामतः उत्सवोऽयं प्रवर्तते ?

गुरुः - एवं हि श्रूयते - हिरण्यकशिपुनामकस्य दैत्यस्य प्रह्लादनामकः एकः पुत्रः आसीत् । सः नित्यं परमेश्वरं ध्यायन् भक्तिमयं व्यवहारं करोति स्म । भक्तिशत्रवे दैत्यराजाय सः व्यवहारः न रोचते स्म । अतः सः स्वकीयं भक्तं पुत्रं मारयितुम् अनेकधा प्रयत्नं कृतवान् । परन्तु परमेश्वररक्षितः प्रह्लादः कथमपि मरणं न गतः । अन्ते तं दाहेन मारयितुं मायाविनीं होलिकानाम्नीं स्वकीयां भगिनीं हिरण्यकशिपुः प्रैरयत् ।

शिष्यः - कथं होलिकामेव हिरण्यकशिपुः प्रैरयत् ।

गुरुः - यतो हि सा मायाविनी होलिका अग्निरक्षिता आसीत् ।

शिष्यः - ततः किं सञ्जातम् ?

गुरुः - हिरण्यकशिपुप्रेरिता होलिका एकदा फाल्गुनमासस्य पूर्णिमायां तिथौ प्रह्लादम् अङ्गे स्थापयित्वा अग्नौ प्राविशत् । परमेश्वरकृपया होलिका दग्धा न तु प्रह्लादः । प्रह्लादस्तु तथैव सुरक्षितः एवातिष्ठत् । होलिकायाः दाहेन भक्तशिरोमणेः प्रह्लादस्य च सुरक्षया प्रसन्नाः परमेश्वरभक्ताः जनाः ततः प्रभृति प्रतिवर्षं होलिकोत्सवम् अनुभावयन्ति ।

शिष्यः - अस्मै कार्याय होलिकया कथं फाल्गुनमासस्य पूर्णिमा तिथिः सङ्कल्पिता ?

गुरुः - प्राचीनकालादेव फाल्गुनमासस्य पूर्णिमायां तिथौ जनाः नवसस्येष्टिं कुर्वन्ति स्म । तस्यां नवसस्येष्टौ होलिका प्रह्लादमादाय अग्नौ उपाविशत् ।

शिष्यः - किं नाम नवसस्येष्टिः ?

गुरुः - नवैः सस्यैः क्रियमाणा इष्टिः नवसस्येष्टिः कथ्यते । अस्माकं देशः कृषिप्रधानः वर्तते । अत्रत्याः जनाः प्रायः द्विवारं कृषिं कुर्वन्ति । वर्षायां शरदि तथा । शरदि कृतायाः कृषेः फलं प्रायः फाल्गुनमासे प्राप्यते । तत् सस्यरूपं फलं जनाः

प्रथमम् अग्निदेवाय समर्पयन्ति । ततः परस्परं वितीर्य स्वोपभोगाय कल्पयन्ति ।

शिष्यः - यद्येवं तर्हि अस्य उत्सवस्य होलिकोत्सवः नाम कथं सार्थकं भवेत् ।

गुरुः - वस्तुतः होलकः नाम तृणाग्निभृष्टम् अर्धपक्वं शमीधान्यं भवति । तं होलकं जनाः अग्निदेवाय समर्पयन्ति । अद्यत्वेऽपि एषा परम्परा अविच्छिन्ना प्रवर्तते ।

शिष्यः - होलकोऽयं स्वास्थ्ययापि उपकारको भवतीति श्रुतं मया । किं तत् सत्यमस्ति ।

गुरुः - आम्, भवता श्रुतं सत्यमेवास्ति । भावप्रकाशनामके सुप्रसिद्धे आयुर्वेदग्रन्थे कथितमस्ति - होलकोऽल्पानलो मेदं कफदोषश्रमापहः । अर्थात् होलकः मेदं कफदोषं श्रमं च अपहन्ति ।

शिष्यः - अयि गुरुचरणाः ! बहवो धन्यवादाः । अनेन बोधेन अहमनुगृहीतोऽस्मि ॥

Glossary

आयाति (आ + या व. अ. ए.व.) is coming भगिनी sister (सहोदरा, स्वसा) कृतम् (कृ + क्त > त कर्म.भू.कृ.) did नामतः (अव्यय) by name or in name श्रूयते (श्रु (कर्म.) व. अ. ए.व.) is heard आसीत् (अस् ह्य.भू. अ. ए.व.) was ध्यायन् (ध्यै > ध्या + शतृ व.कृ.) did / was doing penance भक्तिमयम् devoted (अर्द्धा भक्ति devpoted भक्तिशत्रवे (भक्तेः शत्रुः - ष.वि.) those who are against worshipping रोचते स्म (रुच् + लट् अ. ए.व. + स्म) liked अनेकधा (अव्यय) often परमेश्वररक्षितः (परमेश्वरेण रक्षितः - तृ.त.) protected द्रुतः (गम् + क्त > त, कर्त.भू.कृ.) obtained/ gained अन्ते in the end/ at last दाहेन dry fire, dry burning मायाविनीम् like illusory स्वकीयाम् one's own प्रैरयत् (प्र + इर् ह्य.भू. अ. ए.व.) encouraged यतो हि (अ.) because अग्निरक्षिता (अग्निना रक्षिता - तृ.त.) protected by fire सञ्जातम् (सम् + जन् + क्त > त कर्म. भू.कृ.) happened एकदा (अ.) once अङ्के in a lap स्थापयित्वा (स्था + प्रेरक + क्त्वा > त्वा सं.भू.कृ.) making sit प्राविशत् (प्र + विश् ह्य.भू. अ. ए.व.) entered दग्धा (दह् + क्त > त + आ कर्म.भू.कृ.) burnt अतिष्ठत् (स्था > तिष्ठ् ह्य.भू. अ. ए.व.) waited ततः प्रभृति (अव्यय) from that time अनुभावयन्ति (अनु + भू + प्रेरक > अनुभावि व. अ. ब.व.) is celebrated सङ्कल्पिता thought नवसस्येष्टिम् (नवं च तत् सस्यम् (कर्म.), नवसस्येन इष्टिः - तृ.त.) holy fire done by nine different grains उपाविशत् (उप + विश् ह्य.भू. अ. ए.व.) set क्रियमाणा (कृ + आन आ.व.कृ.) was done अत्रत्याः living here द्विवारम् twice शरदि (शरद् (स्त्री.) स. ए.व.) in 'Sharada' (this is the name of a season) प्रायः (अव्यय) mostly प्राप्यते (प्र + आप् (कर्मणि) व. अ. ए.व.) obtains प्रथमम् first वितीर्य (वि + तृ + क्त्वा > य सं.भू.कृ.) distributing स्वोपभोगाय (स्वस्य उपभोगः, तस्मै - ष.त.) for one's own use कल्पयन्ति (कल्प् व. अ. ब.व.) thinks तृणाग्निभृष्टम् (तृणानाम् अग्निः (ष.त.), तृणाग्निना भृष्टम् - तृ.त.) baked in the fire made of straws अर्धपक्वम् half-cooked शमीधान्यम् corn on the spike of 'shami' tree अद्यत्वे Now a days (सम्प्रति, इदानीम्) अविच्छिन्ना unbroken श्रुतम् (श्रु + क्त > त कर्म.भू.कृ.) is heard आम् yes अल्पानलः (अल्पः चासौ अनलः - कर्म.) slow fire मेदकफदोषश्रमापहः (मेदः च कफः च (इ.द्व.) मेदकफयोः दोषः - (ष.त.), मेदकफदोषः च श्रमः च (इ.द्व.) मेदकफदोषश्रमौ अपहरति (उप. त.) सः) (drowback curing the suffering due to) fat and cough and even fatigue अपहन्ति (अप + हन् व. अ. ए.व.) keeps away removes गुरुचरणाः चरणे के पाद at the Feet of the Guru - पितृपादाः, मातृचरणाः) अनुगृहीतः (अनु + ग्रह् + क्त > त कर्म.भू.कृ.) to be thankful

Sandhi

चायमायाति (च अयम् आयाति) । केयम् (का इयम्) । प्रह्लादस्तु (प्रह्लादः तु) । एवातिष्ठत् (एव अतिष्ठत्) । प्राचीनकालादेव (प्राचीनकालात् एव) । यद्येवम् (यदि एवम्) । होलकोऽयम् (होलकः अयम्) । स्वास्थ्यायापि (स्वास्थ्याय अपि) । उपकारको भवतीति (उपकारकः भवति इति) । सत्यमेवास्ति (सत्यम् एव अस्ति) । होलकोऽल्पानलो मेदकफदोषश्रमापहः (होलकः अल्पानलः मेदकफदोषश्रमापहः) । अहमनुगृहीतोऽस्मि (अहम् अनुगृहीतः अस्मि) ।

Special note

1. होलिकोत्सवः There are two forms of this 'festival celebrated on the full-moon night of the month 'Fagun' - होलिकायाः उत्सवः । and होलकानाम् उत्सवः । The first sentence suggests the plan of Holika - the sister of Hiranyakashipu to kill the devotee Prahlada. While the other sentence suggests the 'Navsasyeshti Karma' performed with the grain named 'Holak', The action / The deed suggested by the second sentence is quite ancient while the happening that the first sentence suggests is model.

2. नवसस्येष्टिः (A holy - fire performed with new grains.) This is one type of holy-fire. This holy - fire rite is performed to offer the new crop/ grains to God before using it for oneself. नवसस्यस्य निमित्ता इष्टिः - नवसस्येष्टिः । There is a custom of performing two such holy - fires Out of that one is Sharad and the other in 'Vasant rutu' (spring) The Holy - fire of this type performed in 'Sharad rutu' is known as 'Shardiyanavsasyeshti' शारदीयनवसस्येष्टिः This festival is now celebrated as the festival of lights deepawali. The Navsasyeshtis performed during spring is known as 'vasantikanvsasyeshti' वासन्तिकनवसस्येष्टिः This festival we celebrate as the festival of Holi.

3. होलकः - This is one type of crop. The fresh juicy corns of 'Shami' 'shook' crops are baked in fire and the resultant corns are known as Holak. In Gujarati we call this type of corn 'roasted rice'. Moreover what we know as parched grain - 'Dhani' can also be said in a way. Holak During spring diseases caused by coughed and very common and people in this situation advise to eat Holak food.

4. भावप्रकाशः This is a very famous book of Ayurveda Bhavmishra composed it. He lived during the sixteenth century. In this book all the eight parts (Kayachikitsa, Balachikitsa, Grachikitsa, Urdhwangchikitsa\ Drashtichikitsa Jara chikitsa, Shalyachikitsa and Vrushchikitsa) are discussed.

5. अहमनुगृहीतोऽस्मि । When somebody becomes a partner someone joins us and supports as in discussion these words are used in Sanskrit to express gratitude. These words mean - you have obliged me, I accept it and I am indebted to you.

Exercise

1. अधोलिखितानां प्रश्नानां समुचितम् उत्तरं चित्वा लिखत :

(1) हिरण्यकशिपुनामकस्य दैत्यस्य पुत्रः कः आसीत् ?

(क) प्रह्लादः (ख) ध्रुवः (ग) कश्यपः (घ) वेनः

(2) प्रह्लादं मारयितुं हिरण्यकशिपुः कां प्रैरयत् ?

(क) पूर्णिमाम् (ख) होलिकाम् (ग) मातरम् (घ) देवीम्

(3) भारते जनाः प्रायः कतिवारं कृषिं कुर्वन्ति ?

(क) एकवारम् (ख) द्विवारम् (ग) त्रिवारम् (घ) चतुर्वारम्

(4) होलकं जनाः कस्मै समर्पयन्ति ?

(क) गणेशाय (ख) शिवाय (ग) अग्निदेवाय (घ) विष्णवे

2. अधोलिखितानां प्रश्नानां संक्षेपतः उत्तरं लिखत :

(1) होलिकोत्सवः कदा आयाति ?

(2) होलिका नाम स्त्री कस्य भगिनी आसीत् ?

(3) प्रह्लादं मारयितुं हिरण्यकशिपुः कं प्रैरयत् ?

(4) अस्माकं देशः कीदृशः वर्तते ?

(5) होलकं जनाः प्रथमं कस्मै समर्पयन्ति ?

3. Write answers of the following questions in your mother-tongue :

(1) How is the character of Prahlada related to the festival of Holi ?

(2) How did Prahlada behave and who did not like that ?

(3) What did holika do, under whose inspiration on the full moon night of the month of 'Fagun' (Hindu calendar) ?

(4) How is Holak useful for health ?

4. Write an analytical note on :

(1) Navasasyeshtis (नवसस्येष्टि)

(2) Holak (होलक)

(3) Bhavprakash (भावप्रकाशः)

5. Write a critical note on :

(1) Holikotsav - Festival of Holi



20. अग्राणां शतमुद्दिष्टम्

[**Introduction :** This prose portion is taken from 25th chapter of the 'Sutrasthana' (name of the chapter) of Charaksanhita (composed in the 1st century.) In the chapter there is a dialogae between Agnivesh and the God Atreya. Whatever points are the chief ones in discussion are the points of a preaching.

There are innumerable objects in this world. Out of those about one hundred items of different fields drees are kept in view. Then, those items out of hundred can take the foremost position are sketched here. Here thirty four items of different type are selected edited and then presented.

To sustain life out all the daily activities of eating is of great importance. Dominent items in daily food honey, ghee etc. With medicinal values, can be included as useful as well as obstructing development of human personality are advised. Things resulting in prominent among virtues and vices idleness, quarrelsomeness etc. and among postive activities like bathing and entertainment the most prominent ones have been advised. Once a person knows those prominent things he can accept those which are worth accepting and he consciously inclined towards rejecting those which are not worth accepting.]

चरकसंहितायां सूत्रस्थाने पञ्चविंशतितमे अध्याये भगवान् आत्रेयः अग्निवेशाय अग्राणां शतमुपदिशति । तत्र शतमुद्दिष्टेषु किञ्चिद् अत्र सङ्गृह्यते । तद्यथा -

लोहितशालयः शूकधान्यानाम्, मुद्गाः शमीधान्यानाम्, आन्तरिक्षम् उदकानाम्, सैन्धवं लवणानाम्, गव्यं सर्पिः सर्पिषाम्, गोक्षीरं क्षीराणाम्, तिलतैलं स्थावरजातानां स्नेहानाम्, अन्नं वृत्तिकराणाम् श्रेष्ठम्, उदकम् आश्वासकराणाम्, क्षीरं जीवनीयानाम्, मधु श्लेष्मपित्तप्रशमनानाम्, सर्पिः वात-पित्त-प्रशमनानाम्, तैलं वातश्लेष्मप्रशमनानाम्, व्यायामः स्थैर्यकराणाम्, मदनफलं वमनास्थापानानुवासनोपयोगिनाम्, क्षीरघृताभ्यासः रसायनानाम्, चन्दनं दुर्गन्धहरदाहनिर्वापणलोपानाम्, कालभोजनम् आरोग्यकराणाम्, तृप्तिः आहारगुणानाम्, वेगसन्धानम् अनारोग्यकराणाम्, विषादः रोगवर्धनानाम्, स्नानं श्रमहराणाम्, हर्षः प्रीणनानाम्, अतिस्वप्नः तन्द्राकराणाम्, सर्वरसाभ्यासः बलकराणाम्, एकरसाभ्यासः दौर्बल्यकराणाम्, लौल्यं क्लेशकराणाम्, सम्प्रतिपत्तिः कालज्ञानप्रयोजनानाम्, अध्यवसायः फलातिपत्तिहेतूनाम्, असमर्थता भयकराणाम्, तद्विद्यसम्भाषा बुद्धिवर्धनानाम्, आयुर्वेदः अमृतानाम्, सद्बचनम् अनुष्ठेयानाम्, सर्वसंन्यासः सुखानामिति ।

Glossary

चरकसंहितायाम् - From the book named (Charaksanhita) सूत्रस्थाने in (the chapter named) Sutrasthan पञ्चविंशतितमे twenty fifth आत्रेयः Atreya (the son of sage Atri a Rishi Who was the knower of Ayurveda अग्निवेशाय to Agnivesh अग्राणाम् (अग्रे भवम्, अग्रम्, तेषाम् - त.प्र.) Out of those items Which are in front - शूकधान्यानाम् corn with spike) शतम् one hundred उपदिशति (उप + दिश् advises व. अ. ए.व.) उद्दिष्टम् (उद् + दिश् + क्त > त कर्म.भू.कृ.) was advised किञ्चित् some संगृह्यते (सम् + गृह् is collected (कर्म.) व. अ.पु. ए.व.) तद्यथा for example लोहितशालयः (लोहिता चासौ शालिः - कर्म.) red coloured rice शूकधान्यानाम् (शूकस्य धान्यम् - घ.त.) from out of corns with spike मुद्गाः 'Mag' a kind of pulse शमीधान्यानाम् (शम्याः धान्यम् - घ.त.) from polit corn आन्तरिक्षम् (अन्तरिक्षात् आगतम् - त.प्र.) that which has come from sky उदकानाम् from water of various kinds सैन्धवम् (सिन्धौ भवम् - त.प्र.) rock - salt लवणानाम् from differnt kinds of salt गव्यम् (गावः विकारम् - त.प्र.) cow - spoil सर्पिः ghee सर्पिसाम् out of many kinds of ghee गोक्षीरम् (गवां क्षीरम् - घ.त.) cow - ghee क्षीराणाम् from many kinds of milk तिलतैलम् (तिलानाम् तैलम् - घ.त.) sesame oil

स्थावरजातानाम् (स्थावरात् जातः - तेषाम्, पं.त.) out of many things grew from a tree स्नेहानाम् out of oil of many kinds वृत्तिकराणाम् (वृत्तिं करोति - वृत्तिकरः, तेषाम् - उप.तत्पु.) Indigestive in many substance that make the body healthy आश्वासकराणाम् (आश्वासं करोति - आश्वासकरः, तेषाम् - उप.तत्पु.) - consoling, peace - giving जीवनीयानाम् (जीव् + अनीय वि.कृ.) those objects that boost up animate power मधु honey श्लेष्मपित्तप्रशमनानाम् (श्लेष्म च पित्तः च श्लेष्मपित्तौ (इ.द्व.), श्लेष्मपित्तयोः प्रशमनम् - तेषाम् (ष.त.) in many substances which cure cough and the in indigestive juice (acidity) वात-पित्त-प्रशमनानाम् (वातस्य च पित्तस्य च प्रशमनम् - तेषाम्, ष.त.) in many substances that cure gas and acidity वातश्लेष्मप्रशमनानाम् (वातः च श्लेष्म च वातश्लेष्माणौ (इ.द्व.), वातश्लेष्मयोः प्रशमनम् - तेषाम् (ष.त.) that cures gas and cough स्थैर्यकराणाम् those substances that give firmness to physique/ body मदनफलम् 'mindhal' a kind of fruit वमनास्थापनानुवासनोपयोगिनाम् (वमनस्य आस्थापनम् - (ष.त.) वमनास्थापनम् च अनुवासनम् च - वमना...वासने (इ.द्व.), वमना...वासनयोः उपयोगिनः, तेषाम् - ष.त.) moistureless - a vomiting and soft/ oily enema क्षीरघृताभ्यासः (क्षीरं च घृतं च (इ.द्व.), क्षीरघृतयोः अभ्यासः - ष.त.) habit of taking ghee and milk रसायनानाम् in all kinds of chemicals/ mixed herbs दुर्गन्धहरदाहनिर्वापणलेपानाम् (दुर्गन्धं हरति - दुर्गन्धहरः (उप.त.), दाहस्य निर्वापणम् - (ष.त.), दुर्गन्धहरस्य च दाहनिर्वापणस्य च लेपः, तेषाम् - इ.द्व.) in all kinds of plaster that keeps odour and burning sensation कालभोजनम् (काले भोजनम् - स.त.) dinner taken at (particular or regular time आरोग्यकराणाम् (आरोग्यं करोति, तेषाम् - उप.त.) different things that protects health आहारगुणानाम् (आहाराणां गुणाः, तेषाम् - ष.त.) different advantages of food वेगसन्धानम् (वेगस्य सन्धानम् - ष.त.) stopping natural - calls अनारोग्यकराणाम् (न आरोग्यकरम्, तेषाम् - नञ्.) of different details (eares) which cause unhealthiness विषादः misery रोगवर्धनानाम् (रोगस्य वर्धनम्, तेषाम् - ष.त.) boosting up / diseases श्रमहराणाम् (श्रमं हरति, तेषाम् - उप.त.) of the which removes fatigue प्रीणनानाम् of the different substances which are pleasing अतिस्वप्नः too much of sleep तन्द्राकराणाम् (तन्द्रां करोति, तेषाम् - ष.त.) in the substances which cause idleness सर्वरसाभ्यासः (सर्वेषां रसानाम् अभ्यासः - ष.त.) habit of taking all kinds tastes (with reference to dinner there are six 'Rasas' - tastes - acididec (acidity), sour, sweet, salty, bitter and ('Tura') astringent) बलकराणाम् (बलं करोति, तेषाम् - ष.त.) strength giving substances एकरसाभ्यासः (एकस्य रसस्य अभ्यासः - ष.त.) habit of enjoying only one taste ('Ras') दौर्बल्यकराणाम् (दुर्बलस्य भावः दौर्बल्यम्, दौर्बल्यं करोति, तेषाम् - उप.त.) cause of weakness लौल्यम् (लोलायाः भावः - त.प्र.) covetousness, impatience / liveliness क्लेशकराणाम् (क्लेशं करोति, तेषाम् - उप.त.) causes of misery सम्प्रतिपत्तिः to act at a proper time कालज्ञानप्रयोजनानाम् (कालस्य ज्ञानम् - कालज्ञानम् (ष.त.), कालज्ञानं प्रयोजनं येषाम्, तेषाम् - बहु.) in order to acquire knowledge of time अध्यवसायः an attitude to act with firmness फलातिपत्तिहेतूनाम् (फलस्य अतिपत्तिः (ष.त.), फलातिपत्तिनां हेतवः तेषाम् - ष.त.) with a purpose to get more result असमर्थता (समर्थस्य भावः - समर्थता, (त.प्र.), न समर्थता - नञ्.) incapability भयकराणाम् (भयं करोति, येषाम् - उप.त.) frightening तद्विद्यसम्भाषा (तस्य विद्यः - तद्विद्यः (ष.त.), तद्विद्यस्य सम्भाषा - ष.त.) discussion with those who know those science बुद्धिवर्धनानाम् (बुद्धेः वर्धनम्, तेषाम् - ष.त.) many ways to increase knowledge आयुर्वेदः Ayurveda - medical science अमृतानाम् nector drink that immortalises सद्वचनम् (सतां वचनम् - ष.त.) whatever is said by virtuous person अनुष्ठेयानाम् worthdoing numerous deeds सर्वसंन्यासः (सर्वस्मात् संन्यासः - ष.त.) relinqishing

Special note

1. मधु, सर्पिः तैलम्। According to Ayurveda there are three important substances - elements of the bodyvat (gas), pitta (bile) and cough. A human being does not remain healthy. If there elements not maintained . A human body catches disease when there is an imbalance of any of those substances.

To maintain balance of 'vat', 'Pitt' and 'cough' in a human body it is advised to do massage with oil, (तैलम्) to take honey (मधु) and ghee. (सर्पिः) that according to Ayurveda all these three are very useful for human body, and will remain so in future too.

2. सम्प्रतिपत्तिः कालज्ञानप्रयोजनानाम्। - Nature has given innumerable gifts to man, time is one of them. Every person has knowledge of time. Not only that, a man knows what work should be done at what time. Thus a man has knowledge of both-time and the purpose of it with this knowledge a man accomplished many works in time, but which work should be in the for front of the list of acts that are done by men. If such a question is asked by someone, the answer is to perform / to act at a proper time is the best purpose of all the purposes.

The meaning (of the above remark) is that it is good to finish work in time. If it is not done so and much time one spends to accomplish it, it is useless. Any work done in that manner can not be put in front. Any work done timely can only be put in the forefront.

3. अध्यवसायः फलातिपत्तिहेतूनाम्। - A man who does something always gets its fruit. This is universally accepted principle. Many resources are expected something / to perform an act. A person knows that the degree of result many vary due to the resources utilised.

A question, in this situation, arises, which is that force that should be used to get better result ? It is said here in an answer to this question, that a firm determination i.e this work must be done all the resources yields better result. If a person wants to achieve better result, He must remain active / engaged with firm determination, in whatever he does.

4. सद्बचनमनुष्ठेयानाम् - There are many activities a person has to do. Which is the best deed of all those deed ? That is the inquisitiveness. Lord Atreya advises his disciple Agnivesha who entertains such a desire that - act as suggested by wise perons and that is the greatast 'Anushtan' i.e the deed to be done / act to be performed. There can be numerous deeds inspired by / common people, but the best 'Anushtan' is that which is advised by the scholars. So a person must perform 'Anushtan' of good deeds, one must not follow improper advice.

Exercise

1. अधोलिखितानां प्रश्नानां समुचितम् उत्तरं चित्वा लिखत :

(1) शूकधान्यानाम् किं श्रेष्ठं भवति ?

(क) गोधूमाः (ख) लोहितशालयः (ग) तिलाः (घ) मुद्गाः

(2) क्षीराणां किं क्षीरं श्रेष्ठं वर्तते ?

(क) गोक्षीरम् (ख) अजाक्षीरम् (ग) महिषीक्षीरम् (घ) उष्ट्रक्षीरम्

(3) दुर्गन्धहरं किं भवति ?

(क) कुङ्कुमम् (ख) सिन्दूरम् (ग) चन्दनम् (घ) मदनफलम्

(4) कालभोजनं केषाम् श्रेष्ठम् अस्ति ?

(क) आरोग्यकराणाम् (ख) तृप्तिकराणाम् (ग) शान्तिकराणाम् (घ) तन्द्राकराणाम्

(5) लौल्यं केषाम् अग्रम् अस्ति ?

(क) भयकराणाम् (ख) तन्द्राकराणाम् (ग) क्लेशकराणाम् (घ) दौर्बल्यकराणाम्

2. एकवाक्येन उत्तरं लिखत :

- (1) कीदृशं जलं श्रेष्ठं भवति ?
- (2) मदनफलं किं किं करोति ?
- (3) श्लेष्मणः पित्तस्य च प्रशमनं किं वस्तु करोति ?
- (4) वेगसन्धानं नाम किमस्ति ?
- (5) भयकराणाम् अग्रं किं वर्तते ?

3. प्रदत्तैः पदैः रिक्तस्थानानि पूरयत :

- (1) शूकधान्यानाम्। (मुद्गाः, शालयः, सैन्धवम्, सर्पिः)
- (2) जीवनीयानाम् श्रेष्ठं भवति। (क्षीरम्, मधु, सर्पिः, जलम्)
- (3) तद्विद्यसम्भाषा श्रेष्ठा। (सर्पिषाम्, वृत्तिकराणाम्, आश्वासकराणाम्, बुद्धिवर्धनानाम्)
- (4) प्रीणनानाम् श्रेष्ठम् अस्ति। (हर्षः, लौल्यम्, अतिस्वप्नः, एकरसाभ्यासः)
- (5) असमर्थता श्रेष्ठा। (दौर्बल्यकराणाम्, क्लेशकराणाम्, भयकराणाम्, अनुष्ठेयानाम्)

4. Answer the following questions in your mother-tongue :

- (1) Which food grain out of different food grains is the best ?
- (2) What can tranquilise / cure (समन) bile (पित्त) ?
- (3) In what different issues sandal tree is the best ?
- (4) What is the meaning of (सर्वस्व) all tastes ? Which different tastes are included in that ?
- (5) Which is the principal matter that results in ill health ?

5. Write short note on :

- (1) Charaksanhita
- (2) Adhyavasaya
- (3) Sampratipatti
- (4) Qualities of food

6. Explain with reference to context :

- (1) व्यायामः स्थैर्यकराणाम्।
- (2) कालभोजनम् आरोग्यकराणाम्।
- (3) तृप्तिः आहारगुणानाम्।
- (4) आयुर्वेदः अमृतानाम्।



1 Introduction to 'Nyaya'

The word Nyaya in Sanskrit is used in many ways as it has many meanings in Sanskrit. According to the etymology in Sanskrit grammar the word Nyaya means नीयते प्राप्यते अनेन सः न्यायः । It means any position or state acquired is Nyaya. According to Sanskrit dictionary the word Nyaya in different situations is used in the sense of custom, method, tradition, appropriateness, judgement. There is a separate branch of learning (Shashtra) in Sanskrit literature. (This branch of knowledge is called logic or science by investigation. नीरक्षीरविवेकः According to this branch of learning प्रमाणैः अर्थपरीक्षणं न्यायः । It means a process of examining intention/motive through evidences like testimony of eyewitness. Thus, the use of the word 'Nyaya' has many connotations.

Here, the word Nyaya is used has a special meaning. That meaning is something like this : In order to present what one wants to say very clearly and in brief one uses illustrations that are very popular among people and are also there in Shastras. The illustration used is Nyaya.

For example, in one vessel there is milk and in the other there is water someone mixes both in third vessel. Now, it is difficult to separate milk and water. This difficult task a bird named swan can do. Nature has given it such an ability. So, a person who can separate milk and water is known as swan-goose. On the basis of this, Nyaya known as नीरक्षीरविवेकः has become famous.

Now, when a point arises to find out truth and untruth or to separate true and untrue information, to give an illustration this नीरक्षीरविवेकः Nyaya is used. For example, there is a quarrel between a merchant and a customer a complaint is lodged for this quarrel. Both say they are right. It is difficult to decide who is right and who is wrong. Both approach a court. Here the case is before the learned judge. The judge, after checking examining the evidences and listening to the arguments of both the parties, announce his judgement. That the merchant was right and the customer was wrong.

We can use नीरक्षीरविवेकः for giving about the judgement given by the judge in a succinct and brief manner e.g. "The judge did his job in a नीरक्षीरविवेकः manner. As a result, right and wrong could be decided. The customer who was wrong proved to be wrong and the merchant who was right proved to be right and became free." Thus, here using नीरक्षीरविवेकः one can describe the intelligent procedure followed / adopted by the judge very succinctly and quite in brief.

There can be two advantages of the use of this नीरक्षीरविवेकः in oral communication. One advantage is that the language of our lecture becomes flowery say pleasing, beautiful. Secondly, by understanding the implied/inner meaning, one can get some guidance and inspiration in different fields. Such guidance and inspiration can help a person grow. Here, we will think of the use of नीरक्षीरविवेकः done above.

Everyone in life has to work with different persons, may be unfamiliar, everyday. All those persons are not alike. There can be a mixture of goodness and wickedness like that mixture of milk and water. In such a situation नीरक्षीरविवेकः guides us first to differentiate between a good man and a wicked man. Once we recognise this difference we must behave with the good co-operatively and indifferently with the wicked the bad one. In short, we must not behave uniformly with everyone is the moral we get.

In Sanskrit there are many such Nyayas prevalent. Out of those here we will have an introduction of if you are studying in class XI, you must casually think of what you learnt in class X.

(1) **सिंहवलोकनन्यायः** । The word सिंह means lion अवलोकन means 'to observe'. the lion who is considered as the king of the forest has one peculiarity. It is that when he moves forward, he looks back with a little distance. Keeping in mind this peculiarity of the lion, this Nyaya has come to an existence. From this, we can get the moral that though we have to move ahead in life, but sometimes, we need to look back. As a student though you are promoted in the next standard, so your concentration must be there, still in the process of going ahead, sometimes, you have to turn back, that's what is the message.

In Sanskrit there are many such Nyayas prevalent. Out of those here we will have an introduction. If you are studying in class XI, you must casually think of what you learnt in class.

(2) **पङ्कप्रक्षालनन्यायः** । पङ्क means mud and प्रक्षालन means to wash. An act of washing mud is called पङ्कप्रक्षालन If our foot slips in mud, it is no problem because a foot that becomes dirty with mud can be washed with clean water. Thus, there is facility of washing out mud. But if we remain vigilant and our foot does not become dirty with mud, it would not be necessary to use water. keeping this truth in view this kind of Nyaya is thought of.

This kind of Nyaya sermonises, advice at every step. Mosquitoes breed in Puddles of water in rainy season and large number of mosquitoes cause sickness. People generally think that to avoid mosquitoes many kinds of remedies are available and if we fall sick treatment in hospital is available. Consequently, people feel that they will be able to prevent difficulties caused by mosquitoes, we need not worry about it. But this Nyaya advises us against that thinking. It advises us to remain quite vigilant from the beginning and see that there are no puddles in monsoon, mosquitoes don't breed and sickness is not experienced. If this is done, we will not need to take steps to avoid difficulties, we will not have to incur unnecessary expenses and we will not have to undergo any pains resulting due to sickness. Thus, we must remain very careful to see that mosquito-terror does not increase in rainy season.

A person, creating difficulties / thinking that remedies are available and then to avoid those difficulties spends his time, energy and money. This can be described very succinctly is thought of using this Nyaya terminology i.e. पङ्कप्रक्षालनन्यायः ।

(3) **वृद्धकुमारीवाक्यन्यायः** । वृद्धकुमारी an old virgin, वाक्य means utterance. This Nyaya has become on the basis of the utterance of some virgin who has become old. There is a story - A virgin who has grown old is asked to ask only one boon. After good thinking she asks - my sons eat rice with ghee and milk in golden utensils. Thus the old virgin asked for a husband and sons, along with that she asked for ghee, milk other eatables and gold which means riches. This Nyaya is conceived on the basis of the old virgins utterance.

This Nyaya can give much inspiration and advice in various contexts of human life. Here we think about the advice in the context of food. We know that many kinds of vitamins, minerals proteins etc. are desired for good health. To acquire all those as much needed we have to eat different vegetables and grains. But at time comes when a person has to acquire all these by eating only one eatable, he must drink cow-milk. According to what that old virgin said we get all the necessary elements from cow-milk.

When time somebody acquires many things through only one undertaking the achievement of the man can be expressed by using this Nyaya sentence.

(4) **शुण्डासूचिन्यायः** । शुण्डा means trunk (of an elephant) and सूचि -needle. Trunk is large, thick and needle is small. If somebody uses thick trunk of an elephant to find the needle lost, that person's behaviour

becomes a laughing stock, a matter of derision. This Nyaya must have originated from this.

This Nyaya gives us much inspiration and its scope i.e. the scope of inspiration that we get from it is also very wide. Here we will talk about a medical field. Suppose there is a diseases. He is suffering from a very ordinary disease, medicine for that disease is also easily available and that medicine can cure the patient easily. Still however, some physician foolishly talks about surgery, he becomes a subject of joke, derision among other physicians.

Thus, to express orally in plain words, the foolishness of someone to use a big instrument for a trifling without any success words of this Nyaya are used.

(5) सूचिकटाहन्यायः । सूचि means needle and कटाह means pan. Suppose some skilled labourer is asked to make a needle and a pan, he very naturally finish making a needle first, it is easy and will decide to make pan later. This Nyaya came in use keeping in view this sort of experience.

An examinee receiving the question paper starts reading the question paper, then he is expected to write answers.

(6) जलबिन्दुनिपातन्यायः । जल water, बिन्दु means 'drops'. निपात means to fall. Somebody may have been forced to think of this Nyaya seeing a pot like vessel filled with water empty because of the flowing away of water in the form of drops through a hole in the pot.

Seeing abundant wealth of parents, if their child's thinking that even if he/she would spend any amount his /her parent's riches will not get exhausted, starts spending money without adding to it even a little, his abundant wealth gets exhausted at sometime or the other. In the same way, if the man starts making use of unlimited treasure of minerals, gifted to the human race by nature, in an unrestricted manner, it will also get exhausted. The Nyaya under discussion advises us to think of the reality and conveys that as the pot filled to its brim with water also becomes empty if water flows out from a hole in it even in drops. So we must always add to the mass of things we use or should manage to see that the store of things does not get ruined - (water is not spoiled)

This Nyaya can be referred to in a speech to describe the behaviour of a person spending seeing a big store of things, articles.

(7) देहलीदीपकन्यायः । देहली means the threshold of a door दीपक means lamp. The role of a lamp is to spread light. If a lamp is put in any room of the house, it will illuminate that room only. But if a lamp is put on the threshold of a house, it will spread its light on both the sides of the threshold. Thus, with reference to the works more than one, done even being at one place this Nyaya देहलीदीपक has come in use.

This Nyaya teaches us the manner of using things. If a man decides he can take unlimited advantages of one thing for this sometimes the place where the thing is used and sometimes the way, the method of using it are of importance. e.g. a student, uses a bicycle to come to school. The use of bicycle to come to school either after a lapse of sometime after dinner or even without taking meals, saves his time on one hand and on the other it gives him exercise. So, the student using a cycle can reap two advantages at a time.

One can make use of this Nyaya in one's expression to talk about the double benefits of the use of a bicycle, taken by a student. Thus, to express succinctly the double objectives achieved at a time by one person or thing. This Nyaya statement is used.

(8) **मात्स्यन्यायः** । मत्स्य means a fish. The root word of मात्स्य is मत्स्य. A thing related to मत्स्य is called मात्स्य. A bigger fish sustains her existence by eating small fish. On the basis of this sort of behaviour has come in popular.

This Nyaya explains that as there is coexistence of fishes in the sea as there is coexistence of human beings in the human society. As in the coexistence of fishes small fishes are always under the fear of big fishes and have to strive to protect themselves, in the human society small (not in height or weight but in status-social, political, economic) persons always live under the fear of big persons and have to protect themselves (to see that such situations not arise in the human society political administration or democratic administration has become prevalent. Consequently in the human society the weak exist among the strong.)

During discussion if any such point comes up depicting a strong person oppressing a weak person or attempts to survive or to maintain his empire (supremacy) to manifest that person's inhuman behaviour very emphatically and clearly मात्स्यन्याय expression can be used.

(9) **पिष्टपेषणन्यायः** । पिष्ट means something that is ground and पेषण means to grind. Means anything that is ground (flour) and पेषण means an act (done again and again) of grinding. Thus an act of grinding is called पिष्टपेषणन्यायः useless repetition. Generally, anything that is ground does not need to be ground again, still if somebody makes a useless attempt like grinding the ground thing, it is simply a waste of time and ability. To sermonise this reality this Nyaya became prevalent.

We can think of two types of actions. One something that is already done and the other not done. This Nyaya advises that out of these two types of actions-one must not waste time and ability in doing again and again something that is already done. But a person must always make the best use of time and ability attempting to do what is not done. e.g. If someone has already cleaned a house or school, no time and ability should be wasted in cleaning it again. Instead the attempt should be made to clean the place that is dirty. Still for the sake of publicity a programme of cleaning, the place that is already cleaned and it is sheer waste of time and ability.

To express such a waste of time and ability this expression 'Nyayavakya' can be used.

(10) **कूपमण्डूकन्यायः** – कूप means a well, मण्डूक means a frog. A well is the birthplace and an abode of a frog. A frog in a well moves about in a well, but does not get a chance to go anywhere outside the well. It has neither known nor seen any other place except its birthplace. As a result he thinks that well is the whole world. It does not get any chance to be familiar or get acquainted with the wide world outside the well. On the basis of this condition of the frog, this Nyaya became prevalent.

Every individual is born in some small place and mostly lives in there. Mostly a man passes his life at his birthplace and his place of stay. It is not necessary that everyone gets a chance to visit foreign countries, even all parts of one's own country. But if a person desires to get acquainted with the world, he can do so by taking education. As a result, a person realises the vastness of the world and in that context of one's own state. This realisation helps a man to be large-hearted. Man's to be large-hearted. Man's behaviour becomes very polite and benevolent. Thus familiarity with a wide world helps man to grow in many ways. But a man who does not take education or visits other places and passes his life in his birthplace does not get any idea of the wide world. For him, his small village or a town or even a city is his world. Thinking of such a person is also very restricted, such restricted thinking results in narrowness of his mind and heart.

One who has seen only one's village or a town and believes it to be the world remains very narrow in his thinking and dealing with others. This Nyaya can be used in expression to talk about the person who believes that his limited knowledge, information is perfect, complete.

2. Introduction to Figures of Speech

Four Figures of speech prescribed in the syllabus are : (1) Simile (2) imagination (3) Metaphor (4) Hyperbole.

The Gujarati equivalent of figures of speech is 'Alankara' which means ornament. Its use increases beauty of a thing or human body. There is beauty in human body yet, its beauty increases if it is ornamented with bangles, ear-rings etc. (Words and meanings are said to be the body of poetry). Literary critics have devised an element for an increase in the poetic body. this element is named 'Alankara' - figures of speech.

Like human body, there is beauty in poetic body. Yet, the beauty of poetry increases with the use of figures of speech like similie. (see - काव्यस्य शब्दार्थौ शरीरम्, अलङ्काराः कटककुण्डलादिवत्। Sahityadarpana by Acharya Vishwanatha)

Figures of speech have a significant place in Sanskrit literature (i.e. in poetry, drama and prose fiction of Sanskrit) as well as in Sanskrit Criticism. (i.e. studies related to essence and philosophy of literature) which is also known as Alankarshastra.

There are two types of figures of speech -

(1) Figures of speech related to words (शब्दालंकार) and

(2) Figures of speech related to meaning (अर्थालंकार)

We shall have a primary (elementary) introduction of both the types.

(1) Figures of Speech related to words.

When beauty is added to poetry only through words (not their meaning) the figures of speech are called (शब्दालंकार)

For eg.

यदि हरिस्मरणे सरसं मनो यदि विलासकलासु कुतूहलम् ।
मधुरकोमलकान्तपदावलीं शृणु तदा जयदेवसरस्वतीम् ॥
विवादे विषादे प्रमादे प्रवासे - - -
जले चानले पर्वते शत्रुमध्ये ।
अरण्ये शरण्ये सदा मां प्रपाहि
गतिस्त्वं गतिस्त्वं त्वमेका भवानि ॥

(Meaning : If the mind is interested in remembering the name of Lord Krishna, if there is curiosity about sensuous stories, then (to fulfil it) listen to sweet, tender and pleasing poetry (in the form of goddess saraswati) of Jayadeva.

In the above stated verse in words and phrases like सरसम्, विलास, कोमलकान्त the letters स, ल, and क respectively are used more than once. Because of that the verse has become ornamentative (This beauty is

realised when the verse is recited by a speaker). Repeated recital of letters स, ल and क etc. generate a special rhythm and enable both, the speaker and the listener to experience the beauty. Thus, here the beauty of poetry is increased with the use of letters (or words) like स, ल so figure of speech of this type is known as शब्दालंकार

One limitation of शब्दालंकार is that with the removal of letters or words lending beauty to verse the beauty of the verse also goes low/recedes. (Ornamentation is no longer retained).

For instance, in the above verse the phrase

मधुरकोमलकान्तपदावलीम् is formed in this way. As mentioned above, the letter क is present in कोमल and कान्त. The beauty of the phrase is due to repetition of the letter क. Now, if synonym of the word कोमल - पेशल is put in the place of former, then beauty of the verse (generated through क) is no longer retained. i.e., the beauty experienced through क in कोमल and क in कान्त will not be experienced after replacing कोमल by पेशल. Thus in शब्दालंकार the figurative quality no longer remains if the word is changed or removed.

In शब्दालंकार in which the beauty of the verse has been generated through words, no replacement of a word in terms of synonym is allowed.

(2) Figures of speech by meaning अर्थालंकार

When the beauty of verse increases due to meaning of words, it is called अर्थालंकार,

For instance

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

(For aquisition of knowledge of words and meanings, bow down to the parents of the world - Uma and Mahesha who are united like words and meaning).

In the above stated Shloka the phrase वागर्थौ means वाक् -word and अर्थ - the phrase पार्वतीपरमेश्वरौ means Parvati - Uma and Parameshwar - Shiva. Keeping in mind this meaning, it has been said that like word and meaning, Parvati and Parameshwara too, always live together. Thus, here Parvati-Parameshwara are compared with word and meaning so the figure of speech is similie (उपमा). We can see that here similie is not because of a letter or a word but because of meaning of the words used in the verse. So this type of figures of speech called अर्थालंकार.

There is one peculiarity of this type of अर्थालंकार . As noted above, here figurative quality is due to meaning of the words. So the figurative quality is sustained even if the word denoting meaning for the figure of speech is replaced by its synonym. For instance, in the above stated verse the word वागर्थौ with which Parvati and Parameshwara are compared, is replaced by पदार्थौ (Phrase and meaning) the Similie is still retained.

Thus, in figures of speech formed with the help of meaning, replacement of words by synonyms is allowed.

In Sanskrit, there are very few शब्दालंकार and they are less important but there are more many अर्थालंकार and they are more important. There are no शब्दालंकार in the syllabus, but only 4 अर्थालंकार are discussed here.

उपमा :

Because of a common quality of two different things, one is compared with the other, it is called Similie.

For example :

- वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

(For aquisition of knowledge of words and meaning, I bow down to the parents of the world - Uma and Mahesha, who are united like words and meaning.)

Here two different objects वागर्थ (word and meaning) and पार्वती-परमेश्वर (Parvati and Parameshwara) have common quality संपृक्त (be together) so पार्वती-परमेश्वर is compared with वागर्थ hence, the figure of speech is Similie.

(Note : There are 4 parts of Similie (1) उपमेय the object which is to be compared. (2) उपमान i.e. the object with which उपमेय is compared. (3) उपमावाचक शब्द i.e. the word indicating comparison for eg. इव, सम, सदृश, तुल्य etc. (All these words mean like it) (4) साधारण धर्म i.e., the common quality or peculiarity of उपमान and उपमेय. In the above stated illustration उपमेय is पार्वती परमेश्वर, उपमान is वागर्थ, उपमावाचक is इव while साधारण धर्म is संवृत्त (to live together).

2. उत्प्रेक्षा

सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् । When probability of Upameya as identical with upamana is stated, it is उत्प्रेक्षा

स्त्रीणां विरेजुः मुखपङ्कजानि सक्तानि हर्म्येषु इव पङ्कजानि ।

(Meaning of the Shloka - Lotus like faces of women looked beautiful like the lotuses embedded in a balcony.)

Here 'face' is upameya and 'lotus' is upaman. Here it is desired to depict (Upameya) face probably as (upaman) Lotus.. So here the figure of speech is Utpreksha.

In other words meaning of the word इव which indicates comparism is understood as 'as if' in 'Utpreksha' figure of speech. Moreover, the relation of the unchangeable word इव is with verb and not any word that stands for door of an action i.e., noun. (while in similie in the context of meaning it has relation with a noun. In short, there is an element of probability, supposition or imagination in Utpresha)

In lesson-9 in a line (meaning - parts of the body are as if being daubed. The sky is as showering collyrium eye-salve) also the figure of speech is Utpreksha.

3. रूपक

तद् रूपकम् अभेदो यः उपमानोपमेययोः । That is because of great similarity, there is no difference between उपमेय and उपमान i.e., उपमेय and उपमान are identical. When the intention is to show this, the figure of speech is metaphor.

(Pandavas swam across the river of war because Keshava - Krishna was their charioteer.

Here war and river are two objects - out of these two war has been compared with river. War is (रण)उपमेय, river (नदी) is उपमान.

With the assumption on that there is a great similarity between उपमेय and उपमान ie., war and river, here both are presented as one, so it is metaphor.

सोत्तीर्णा खलु पाण्डवैः रणनदी कैवर्तकः केशवः ।

(Note : Unlike Similie, there is not a comparison, it is assumed that उपमेय and उपमान are identical.. However, Upmeya and Upamana are different; the difference between the two is also evident yet, by assuming a great similarity between the two, the speaker mentions them as identical. For example, here Upameya रण (war) and Upamana नदी (river) both are different things. The difference between the two is very evident yet here having shown a great similarity between the two, it is metaphor in रणनदी.

4. अतिशयोक्ति :

विवक्षा या विशेषस्य लोकसीमातिवर्तिनी ।

असावतिशयोक्तिः स्यात् अलंकारोत्तमा यथा ॥

When a description is done beyond commonly accepted norms i.e. impossible or uncommon description is done, it is hyperbole. It is superior type of figure of speech. eg.

4. अतिशयोक्ति :

विवक्षा या विशेषस्य लोकसीमातिवर्तिनी ।

असावतिशयोक्तिः स्यात् अलंकारोत्तमा यथा ॥

Meaning of Sloka : A flower blooms first and then a fruit (blooms), there is a cloud first and then (in the form of rain) water. Thus, this is the order of cause and effect (a happening). (This means first there is always a cause and after that there results its effect (an act.) But, Oh King ! riches (werth) is received before (receiving your favour)

उदेति पूर्वं कुसुमं ततः फलं

घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरयं क्रमः

तव प्रसादस्य पुरस्तु सम्पदः ॥

Here, there is a manifestation of effect a happening an act after the cause, to express such a popular (limitation accepted by people) (in the first two stanzas) only flower is the cause and then limitation there is a fruit (effect, an act) and that after the clouds in the sky there comes water is talked about. But then (in the fourth stanzas) wealth is received before being favoured (getting favour) by the king. Here there is an overemphasis of popular imitation that is said in the fourth stanza because in this narration the act/the result in the form of wealth is put first and after that favour is talked about in the form of cause. Thus, quite uncommon thing is talked about and so here the figure of speech is exaggregation.

(Special note : The way to point out the importance of anything or any person is to show out that thing or a person as different others. Hence first the popular limitation of all those things or persons is to be pointed out, and then the importance of that thing or person is to be shown. And there the attempt is made to show that the popular limitation that is found in others is not in it or in him. Moreover, (1) the exaggeration is pointed out in the similarity between the 'upamaya' and 'upaman' i.e. the thing compared and the thing compared with. (2) instead of upameya upaman is described, (3) if relation is shown between quite unrelated things the popular limitation, neglected, overlooked, So, there also the figure of speech is exaggeration. Because of this, importance of the thing or the person gets increased (enhances.)

Introduction to Poetic - meter

(Only five poetic metres are included in the syllabus - (1) Anushtup (2) Mandakranta (3) Malini (4) Totak and (5) Indravajra)

Sanskrit poetic - metres are of two kinds : (1) 'Vaidik' and (2) 'Laukik' i.e. popular - colloquial. Those poetic - metres used in Vedas - samhitas are called Vaidik poetic - metres, while those used in cultured

Sanskrit literature are known as 'laukik' i.e. popular poetic - metres. Here we try to familiarise ourselves with popular - 'Laukik' poetic - metres first. Thereafter, we will learn those poetic metres which are included in the syllabus _ (1) Anushtup (2) Mandakranta (3) Malini (4) Totak and (5) Indravajra)

'laukik' - popular poetic - metres are of two kinds _ (1) 'Jati' and (2) 'Vrut'. In Jati poetic-metre the number of letters in every line/ stanza is counted according to their being of short and long sounds (tune) as. This kind of poetic - metres are also known as 'Aksharme' metres, because in that short and long tuned (pronounced) letters are to be counted.

There are three different types of 'Vrut' meters. Those differences / dissimilarities are 'Sam' (similar/ equal), 'Ardhasam' and 'Visham' (unique / odd number). In the 'Samvrut' first second third and fourth lines i.e. all are of equal measures i.e. number. In the 'Ardhasamvrut' the first and the third, the second and the fourth lines consist of same measures - of number of letters while in 'Visham' measured the number of letters in all four lines of the stanza is different

After knowing this much detail, it is very necessary to understand some terms related to Sanskrit poetic metre, such as

(1) 'Laghu' and 'Guru' - Short and Long

Short vowel is 'Laghu'. This vowel itself and the consonant consisting such a vowel is called short consonant. For instance अ is a short vowel, so it is called 'Laghu'. In the same way letter क is called 'Laghu' because the letter क consists क and अ and this letter is a vowel so the consonant क is called laghu. In Sanskrit there are five vowels अ, इ, उ, ऋ and लृ.

Long vowel itself and the consonant which consists a long vowel are called दीर्घ i.e. long vowel. In Sanskrit there are eight long vowels. They are आ, ई, ऊ, ऋ, ए, ऐ, ओ and औ.

It is also worth noting that when there is a conjunct (compound consonant) a sign ':' or a sign '।' on the letter giving out a nasal sound after laghu or guru that laghu letter becomes guru. e.g. अग्नि. Here there is a laghu i.e. vowel अ so it is long, but after that there is णि consisting compound consonant ग्न् so that short laghu word becomes 'guru'.

In prosody we write ल for laghu and ग for guru.

The signs that are used for recognising 'laghu' and guru are very specific.

For pointing out 'laghu' letters a sign of half moon is used. To point out 'guru' letter a small horizontal line is used. e.g. भाषा म धु रा here भा, षा and रा letters are guru. To point this, horizontal lines are put above those letters, letter म and धु are short so that half-moon signs are put above them.

(2) (Yati) यति (Pause) :

One has always to pause at some places while reading or chanting shlokas. That place where we pause is known as 'Yati'. Yati is unavoidable at the end of a shloka. Moreover, we have Yati at same interval for ease in reading or singing and even for (bringing) variety/differences in singing or chanting. While pointing out the characteristics of a poetic metre the pause situations are always mentioned e.g. अपूर्वः कोऽपि कोशोऽयं विद्यते तव भारती । In this shloka after eight words the quarter of a poem a line ends and so there is 'Yati'. And hence while chanting that shloka pause there is necessary, one has to take a pause there. अपूर्वः कोऽपि कोशोऽयम् (with a little pause) and then विद्यते तव भारती । etc. (we will see other examples later).

(3) गण (Gana) :

The word 'Gana' means a group (some type of group). In prosody, letters in a line, a quarter of a poem (charan) are divided into groups of three and the group of three letters is called 'gana'. eg. तदपि तव गुणानामीश परं न याति । This is the last line (charan) of same shloka. There are fifteen letters in it. They are

divided into groups of three : तदपि – तवगु – णानामी – श पारं – न याति । There are five groups here. Each group is known as 'gana'. In short a group of three letters is known as 'gana'.

There are eight 'gana' and they are recognised/identified by different letters : य, म, त, र, ज, भ, न and स that means य means य gana म means म gana.

This line य मा ता रा ज भा न स ल ग म् । is worth remembering to understand all the gana. This line has no particular menaing, but this line gives an idea of the forms of all eight gana

In order to understand this, it is necessary to make first groups of three letters. e.g. यमाता. Then, to make another three letter group the first letter of the first three-letter group (gana) must be omitted. So we will have the remaining two letters माता Now, to make the group of three letters the letter य must be added to mata and make the group like (यमाता) In this way we will have the three letter groups like ताराज, राजभा, जभान, भानस, नसल and सलगम्. In this way we will have eight three letter groups.

The first letter of each three group becomes the sign for that group eg. the letter य is the sign of the three letter group यमाता.

Now, we have eight ganas ready. To decide the form, the structure of each (group) gana we have to take into consideration the long and the short letters. e.g. the group of य gana is यमाता. While मा and ता are long so they are long letter. The gana of letters in which the first letter is short and the other two are long, is called य gana. In the same way, the group of three letters of म gana is मातारा. Here all the three letters are long so the letter is guru (long). Hence, the ganas of a three letter group in which all the three letters are long is called म gana. In the same way six ganas must be understood.

Now that we have developed this much understanding, we learn the five poetic metres (prescribed in the syllabus) - (1) Anushtup (2) Mandakranta (3) Malini (4) Totak and Indravajra.

1. Anushtup अनुष्टुप् (अनुष्टुप्)

This particular poetic metre is known as Anushtup. But in Gujarati language also it is read and written as Anushtup. (so here we use the word Anushtup for it). Its characteristics :

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

गुरु षष्ठं च पादानां शेषेष्वनियमो मतः ॥

The sloka means that there are four metrical sections. In all these sections the fifth letter is laghu. In the second and fourth sections the seventh letter is short. But in all the four sections sixth letter is long. for the rest of the letters there is no fixed principle of long and short.

Illustration -

उद्यमः साहसं धैर्यं बुद्धिः शक्तिः पराक्रमः ।

षडेते यत्र वर्तन्ते तत्र देवः सहायकृत् ॥

(It means wherever there are industry, adventure, patience, intelligence, prowess all these six, the almighty always helps.)

There are four metrical sections and in each there are eight letters. The fifth letter of the first section is ह and the sixth is सं which are short and long in a sequence. The seventh letter in the second and the fourth sections are (क्र and य) short. Thus all the characteristics of Anushtup are completely fitting in the above

shloka. So this poetic metre is said to be the 'Anushtup'.

2. Mandakranta मन्दाक्रान्ता

The characteristic of this poetic metre : मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ त्र-युग्मम् । It means the shloka in which म gana, भ gana, न gana, त gana are twice and there are two long letters at the end, is in Mandakranta metre. In it every section is of seventeen letters. in every section there is Yati (pause) after every fourth, sixth and seventh letter.

Illustration -

नन्वात्मानं बहुविगणयन्नात्मनैवावलम्बे
तत्कल्याणि त्वमपि नितरां मा गमः कातरत्वम् ।
कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥

(Oh my love ! I am safeguarding/protecting my self here, so Oh, Kalyani! You don't be a coward. There is no one (in this world) who is always happy or always miserable. Happiness and misery are like the circle that always keeps rotating.)

There are seventeen letters in each section, five three letter groups can be formed and the last two letters remain independent unattached. Out of these five three letter groups the first one 'न न्वा त्मा' are all long so it is म gana, The second three letter group 'नं ब हु' is भ gana. The third three letter group 'वि ग ण' are all short so it is न gana. The fourth three letter group is 'य त्रा त्म' is त gana as the end letters group 'य त्रा त्म' are short and the fifth 'नै वा व' has short end letter so it is त gana. The remaining two independent letters (ल म्बे) are long. So the poetic metre is Mandakranta.

While chanting this sloka there are pauses in every line (section of the shloka) - first after the fourth letter and then the sixth letter and then the seventh letter (Mahakavi Kalidas's Meghadootam is written in this poetic metre. The above sloka is taken from that.)

3. Malini मालिनी

The characteristic of this poetic metre is न न म य य युतेयं मालिनी भोगिलोकैः । It means the shloka in which in every line (charan) the first two are न gana and after that there are म gana, य gana and aswin य gana is in Malini poetic metre. In this every line (section) is of fifteen letters and there is a pause. भोगिन् means after eight letters and लोक means seven letters.

Illustration -

असितगिरिसमं स्यात्कज्जलं सिन्धुपात्रे
सुरतरुवरशाखा लेखनी पत्रमुर्वी ।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ॥

(Sindhu - Oh! God even if there is (ink) as much as the weight of a mountain in the container as big as an ocean, the pen made of a fabulous divine (wish-fulfilling) tree and the paper are in the form of the whole earth and the writer is the Goddess Sharda, we can not have an idea of your qualities as those are so abundant.)

Here, in every line (section) there are fifteen letters. So there are five three letter groups, out of those the first two three letter groups अ सि त, गि रि स are all short i.e. their gana is न the third three letter group (मं

स्यात्क) are all long so it is म गाना, while in the last three letter groups ie. the fourth and the fifth (जलंसि, न्धुपात्रे) are short so the गाना is म. So we can say the poetic metre used here is Mandakranta.

In the chanting of this shloka there are two pauses. The first pause is after eight letters and the second pause is after seven letters following the first pause. This means it is at the end of a (section) line.

4. Totakam तोटकम् :

The characteristics of this poetic metre is वद तोटकमब्धिसकारयुतम् । It means the Shloka in which every line (section) there is abdhī means sea. There is a belief that there are four seas and the word Abdhī gives the sense of four) there is स गाना in four letters (सलगम् = short, short, long, guru) is called Totak poetic metre. In this every line (section) is of twelve letters and there is a pause at the end of every line (section).

Illustration -

अधरं मधुरं वदनं मधुरं
नयनं मधुरं हसितं मधुरम् ।
हृदयं मधुरं गमनं मधुरं
मधुराधिपतेरखिलं मधुरम् ॥

(It means - lips are pleasant, face is pleasing, attractive, eyes are enchanting lovely to look at, smile is gladdening, heart is pleasing and the act of going is delightful, thus the wielder of sweetness - Krishna's whole existence is pleasing.)

There are four three letter groups in every line (section) of twelve words, e.g. (groups of three letters like अधरं मधुरं वदनं मधुरम् and in every three-letter group the first two letters are short and the third letter is long. Thus all the four three-letter groups are of स गाना. So the poetic metre is Totak.

5. Indravajra इन्द्रवज्रा

The characteristic of this poetic metre is स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

It means when in all the four lines (sections) of a shloka there are two त गाना in an order and after that are ज गाना and lastly there are two long letters, it is called Indravajra.

Illustration -

जामातृयज्ञेन वयं निरुद्धाः
त्वं बाल एवासि नवं च राज्यम् ।
युक्तः प्रजानामनुरञ्जने स्याः
तस्माद्यशो यत् परमं धनं वः ॥

(It means we are engaged in the sacrificial rite of the son-in-law and you are still a child. Here meaning of the word bal is inexperienced.)

Moreover, the kingdom too (in your possession) is quite new for you, so you remain busy in (your strides) to please people and the glory that you will achieve through that will be your most precious wealth.

Here, there are eleven letters in each line (section). There are three three letters groups and after that there are two letters. Now, in every line (section) we will find that there are first two three letter groups. (e.g. जामातृ, यज्ञेन) and they both are of त गाना (मध्यगुरु). After that (वयंनि) there is ज गाना (Adiguru) and lastly रुद्धाः are both long. This we find in all the four lines (sections) so it is Indravajra.

The shloka क्रोधं प्रभो संहर.... I in this fifth lesson is an illustration of Indravajra.

Sanskrit Literature

Introduction :

Sanskrit literature is divided into two sections (1) Vedic literature and (2) Cultured literature.

Primary- works of vedic literature are Rigveda, Yajurveda, Samveda and Atharvaveda - these four are vedas. They are also called 'Samhitas'. Next to those are 'Shatapath' and 'Brahmans' composed for giving detailed explanation of those Samhitas. After that works like Aitarey, Aranyokas, Ishavasya were composed. These are all known as Upanishadas and then were composed six Vedangas - Shiksha, Kalp, Vyakaran, Nirukta, Chhanda and Jyotish to preserve Vedas. Lastly Sankhya yoga, Nyaya Vaisheshik and Purva mimamsa and Uttarmimamsa - the six branches of vedas are also included in Vedic literature.

Vedic literature, as we saw above begins with vedic samhitas. There are four samhitas of Veda. Those are Rigveda, Yajurveda, Samveda and Atharvaveda. According to the Indian tradition these Vedic samhitas are not the works of any human being. God himself revealed the Vedic Samhitas to the sages and seers who had become holy with penance. As God has no beginning and no end these Vedas, which are the source of knowledge of God are also endless and eternal i.e. immortal. Those who were blessed with the light of the vedas are called visionaries of mantras i.e. mantradrashtha or the visionaries of Vedas. Names of rishis and seers are attached to the respective 'mantra'.

According to Indian tradition the period of manifestation of Vedas is the period of inception of the universe. Scholars, world over, are of the opinion that Rigveda is the most ancient book. This gives a testimony to the fact that Vedic literature is the most ancient literature.

Meaning of Veda :

The root form of the word veda is 'Vid' which has many meanings like - to know, to receive, to think and to be. Considering, all the above meanings it seems the word veda has different meanings. e.g. by which everyone can know, can obtain, can think, and can become the truth-the God and become a scholar. And he is called 'Veda'.

Synonyms of Veda :

Different names are given to Veda for different reasons e.g. Vedas are called Amnay or Agam as it is believed that the Veda is the original source of different scriptures - religious books. Veda is called 'Shruti', 'Shrutis' are considered to have been heard and transmitted by sages and are preserved by hearing.

They are called shrutis. In the beginning principally there were only three Vedas - Rigveda, Yajurveda and Samveda, so they are called 'Tray' or 'Vedatra'. Thus, these Vedas are referred by different names on different occasions.

1. Rigveda : Subject of Rigveda it is considered to be the first among four vedsamhitas. It is the oldest veda. The word ऋच् or ऋचा is the root word of ऋक्. The shloka which prays to God according to vedic tradition is called ऋक् or ऋचा Rigvedic mantras contain prayers for Gods like Agni, Indra, Varun, Parjanya.

Structure of Rigveda :

There are more than 10,000 'mantras' in Rigveda and those are organised in ten books known as 'mandalas'. There are many hymns in each mandal. The total number of ('Suktas') hymns in Rigveda is 1028 and the total number of verses in Rigveda is 10,552. In every 'sukta' there are more than one verse. There are ten branches say sections of Rigveda out of which only two are available - Shakal and Bashkal.

Glory of Rigveda :

Out of 1028 suktas some philosophical suktas like Pururava sukta, Nasadiya Sukta, Hiranya-garbha sukta and social or family centred Suktas like Pururava. Urvashisamvad Sukta, Saramapani Samvad Sukta are of great value and have become very famous. Scholars believe that 'Sanskrit drama' developed on the basic of the above noted Samved suktas.

Some Suktis from Rigveda :

Scholars talk about one Truth - God in various ways

Let that Truth-true knowledge protect me from all sides.

Walk together, speak together and let the same thought spring into the minds of you all.

2. Yajurveda :

The subject of Yajurveda :

The root word of 'yajur' is यज् which has three meanings - worshiping god, transforming into music and alms/donation. So, mantras chanted for worshiping or sacrifice are called 'yajus'. Thus Yajus that we find in this Veda are the mantras related to various kinds of 'yagna' sacrificial fire and sacrificed texts and procedure. So this 'Samhita' is called Yajurveda.

Structure of Yajurveda :

There are 1975 mantras in Yajurveda. These mantras are spread over 40 chapters. In every chapter the number of mantras varies. Some mantras are in prose and some are in poetry.

There are two special branches of Yajurveda - (1) Shukla Yajurveda and (2) Krishna Yajurveda. Yagnvalkya worshiped the Sun God and the knowledge that he acquired from the sun by his blessings is called Shukla yajurveda. There are two branches of Shukla Yajurveda prevalent today : (1) Kanva and (2) Madhyandin. But there are four branches of Krishna Yajurveda prevalent today (i) Taittiriya (2) Maitrayani (3) Kathak and (4) Kapishtal Kath

Some Suktas from Yajurveda :

Let me attain truth remaining away from that which is not truth.

Let me look at all animals in a friendly way.

3. Samveda :

Theme of Samveda : The word 'sam' means singing-song. Thus, Samveda is the collection of recitable, chantable mantras say, chants. On the occasion of sacrificial rites उद्गाता Rutwij chanted the eulogies of Gods in the beginning. Lord krishna has glorified samveda in Bhagvadgeeta saying 'I am Samveda among Vedas'.

Structure of Samveda :

There are totally 1975 mantras (verses) in Samveda. They are divided into two parts namely पूर्वार्चिक and उत्तरार्चिक . In 'Purvarchik' there are eulogies of Gods like 'Agni', 'Indra', 'Soma' and it consists 650 'Mantras' . There are 1225 'Mantras'- in 'Uttararchik' wherein there are chentable Mantras of vedic Anusthan of Gods like Dasharaj, Samvatsar Ekah.

We find references pointing out that there were innumerable branches of Samaveda. Today only three branches (1) 'Kauthumiya' (2) Ranayaniya and (3) Jaiminiya are available.

Peauliarity of Samveda :

It is belived that science of music come came into existence from Sameveda Four types of songs namely, gramgan, Aranyagan, Udgan and Uhyagan are quite famous.

Atharvaveda :

Introduction : The root word of Atharva is Tharva which means motion or gesture. So a situation that lacks motion or gesture is called 'Atharva'. In this i.e. Atharvaveda, sermons suggesting steadiness, motionlessness or yoga restricting chittavritti - 'Chitta' means mind and 'Vritti' means waves which can affect mind thoughts some believe that 'Atharva' is the name of a Rishi. A rishi named Atharva envisaged these mantras. This Veda is also called 'Atharvangiras'. However, it did not have a position i.e. it was not included in 'Vedtray', but realising its importance and usefulness, it is glorified like other three vedas.

Structure of Atharvaveda :

There are twenty (Kands) books/sections in Atharvaveda. In every kand there are different number of suktas. The total number of suktas is 736. In this Veda there are 6,000 mantras. There were nine (branches) sections of Atharvaveda, but today only two are available (1) Shaunik and (2) Pippalad.

Theme of Atharvaveda :

The Atharvaveda mainly includes remedies for recovering from illness, agriculture and husbandary, administration, spiritual knowledge, pride for mother-land, and mode and manner of sacrificial rites. There Suktas are like 'Prithvisukta', 'Kalsukta', 'Brahmacharyasukta', 'Vivasukta', Madhuvidya sukta in this Veda.

Hymns (Suktis) from Atharvaveda : The son is he who always implements say, observes the moral of his father and always adjusts with the (feeling and) thinking of his mother.

Oh 'Manav', you amass money as much you can and distribute that lavishly.

The earth is my mother and I am the son of earth.

Upanishad :

The word Upanishad is made up of three words उप + नि + शब्द The word therefore means knowledge of the supreme spirit gained sitting at the feet of guru. The upnishad are also called vedanta as it is found in the last chapters of the veda. The Upnishads concentrate mainly on self, say soul, world and supreme being. out of these the concepts of 'Brahman' Ultimate reality and soul /self are at the centre. Hence, Upanishads are also called 'Brahmvidya.'

There are more than 200 Upanishads out of which 108 Upanishadas are believed to be the best. Out of

these excellent 108 Upanishads only ten are of great importance / value and are well-known. They are as under Ish - ken - kath - Prasna - Mund - Mandukya Tittarihi-Aitareya, chhandogya and Bruhadaranyakam.

Some Scholars include Swetaswar Upanishada also in the list of important Upanishadas. Thus, the total number of important Upanishadas is eleven. Adi Shankaracharya and many other acharyas have written beautiful commentry on it.

These Upanishads which are believed to be very ancient are supposed to have been composed between 1500 B.C. and the period before the birth of Buddha i.e. 700 B.C.

Upanishadas present very mysterious, very deep philosophy of truth in a very simple way through the conversations between Yagnvalkya-Maitreyi; Yam Nachiketa, Udalak Aruni Swetketu Supreme-being, soul-self, form of the world, stage of salvation and the means of attaining it, evolution of the 'srushti' i.e. universe are the topics delineated in Upanishads. The central theme of Upanishadas is (knowing the supreme being everything can be known, say everything is known if the supreme being is known).

Upanishadas are said to be the best works among the philosophical works of the world at large. This is the literature that leads the world to the path of peace. Practical solution of all the problems of the world are there in the philosophy of Upanishadas.

Kathopanishad :

This Upanishad is included in 'Kath' branch of Krishna Yajurveda. The subject of this Upanishad preaches. 'Brahmvidya' knowledge of supreme element through the conversation between Nachiketa and Yamraj. Yamraja offers three wishes to Nachiketa. Nachiketa is a child, but is very learned. His father who tries to earn 'Punya' i.e. the fruits of religious deed by giving old cows in donation, is a symbol of 'worldly soul', while Nachiketa is free from fascination. Nachiketa goes to Yamraja as a result of his father's fury. There he pleases. Yamraja and acquires knowledge of supreme element.

This story of Kathopanishad is very awc-inspiring. The 'Mantras' - hymns of Kathopanishad, like a child are also infactuating, sweet and simple.

Mahakavi Bhasa - Great Poet Bhasa

The great poet Kalidasa in the introduction to his first play 'Malvikagnimitram' writes 'प्रथितयशसां भास-कविपुत्र-सौमिल्लिकादीनाम्... ।' and with these words he introduces poet Bhasa as very famous one. After that, till the fourteenth century in Sanskrit literature we find the mention of Bhasa and his composition swapnavasavdatta but for some reasons his this complete work (did not remain prevalent) was lost from prevalence. Consequently through there was acquaintance of dramas of Bhasa, the world of Sanskrit literature (Sanskrit literature) was not familiar with his works. In the year 1912 Professor T. Ganpat Shastri somehow put his hand on obtaining the manuscripts of plays written on Talpatri in Malayalam script. He then edited those works in Devnagari script and published with a title 'Bhasanatakchakra'. From that time thirteen plays of Bhasa which were lost became popular again.

Bhasa is a very ancient playwright. It is believed that he lived in the third or fourth century B.C. Critical analysis of his plays gives an idea that he was a worshipper of Lord Vishnu; must be a scholar of Veda,

History, Puranas and religious books i.e. scriptures, must also be a minute observer of Nature and a student of Human nature.

Works of Bhasa

Following 13 dramas are accepted as the works of Bhasa These works are divided into five categories according to their content. They are as under :

(a) Plays based on the Mahabharat

(1) Dootvakya (2) Dootghatotkach (3) Urubhang (4) Karnabharam (5) Panchratra and (6) Madhyamvyayog

(b) Plays based on of Ramayana

(7) Pratimanatakam and (8) Abhisheknatak.

(c) Plays based on Udyan story

(9) Pratigyanyoungandharayam and (10) Swapnavasavdattam

(d) Plays based on folk stories

(11) Avimarak (12) Charudattam

(e) Plays based on the life story of Krishna

(13) Balcharitam

Let us be familiar in brief with these thirteen works.

(1) Dootvakya :

This is a one-act play based on the story of a Mahabharat. In it Krishna himself goes to Kauravas as the messenger of Pandavas. This play holds the title Dootvakya on the basis of the sentences of advice by the messenger.

Shri Krishna goes to Duryodhana as the messenger of Pandavas, an attendant, Shri Krishna as Purushottam. Hence Duryodhan gets angry and advises the congomoration to insult Krishna by not standing up to show respect. All the Kings stand up as soon as krishna comes. Duryodhan gets little disturbed. Shri Krishna proposes to give Pandavas their share as their right to inheritance. Shree Krishna and Duryodhan had a very hot discussion. Shri Krishna assumes his huge form and holds Sudarshan Chakra to punish Duryodhana. At last Shri Krishna quit the assembly.

There is a discussion of polities in this play. In this play lone character acting of Duryodhan draws our attention picturesque presentation of the scence of Vastraharan. An experiment of divine speech - oracle swows speciality of dramatic art. Presenting weapons on the stage the poet has created a beautiful picture.

(2) दूतघटोत्कचम् :

In this, it is the imagination of the poet that as messangers Bhim and the son of Hidimba-Ghatotkacha give a message of Krishna to Duryodhana.

In the beginning of the one-act play, a soldier comes to Dhritrashtra and tells him that Abhimanyu was

killed in a very heartless manner. Dhrutrashtira gets shocked and forecasts the death of Jaydrath who was responsible for the killing of Abhimanyu. Dulshala, the wife of Jaydrath laments.

Duryodhana, Dushasan and Shakuni feeling very happy at the death of Abhimanyu go to bow down to Dhrutrashtira but he does not bless them. Duryodhan enters into a discussion with his father. In the meantime they learn about the vow taken by Arjun to kill Jayadratha. Duryodhan decides to protect Jayadrath's Chariot.

The messenger Ghatotkach tells the message to the grandfather Dhrutashtra asking him what would be his condition if his hundred sons would die. Moreover, Ghatotkach says that with the rising of the sun Arjun would attack them fiercely.

This one-act play is his own imaginary creation. Ghatotkacha a very little known character of Mahabharat is highlighted here. Duryodhan's pride and his vanity i.e. false pride against valour of Ghatotkacha is depicted in an unfailing manner. Here the poetic sentiment of bravery is so well expressed that it undoubtedly touches emotions.

(3) ऊरुभङ्गम् :

In this one-act play Bhim breaks Duryodhan's thigh in a club-fight. As this is the plot the play is given the title 'Urubhangam'. Main character of the story is Duryodhana. This one-act play based on an incident in Mahabharat is a tragedy. Mahabharata war continued for eighteen days and in it 99 Kauravas were destroyed. Only Duryodhana was alive. A club-fight between Bhim and Duryodhana begins. Shri Krishna pointing at his thigh gives a sign to Bhima. Bhim hits Duryodhana with his club on his thigh in almost fatal manner. Bhim violates the principle of club-fight. Duryodhana's thigh breaks and falls on the ground. Blind king Dhritrashtra, Gandhari with a bandage on her eyes, wives of Duryodhana and son Durjay come to the battle field. They all moan the death of Duryodhana. With the death of Duryodhana the play becomes a tragedy.

Main poetic sentiment of 'Urubhangam' is tragedy and it becomes very deep and sound. Death is shown on the stage and there the principle of drama is violated. This play in Sanskrit literature is a very rare example of a tragedy. Depiction of meeting with the family is quite heart-touching. The character of Duryodhana in this play is well uplifted.

(4) पञ्चरात्रम् :

This three-act play is based on Mahabharat and in it Drona is given the fixed period of three days to bring news about Pandavas. And if it is done Duryodhana will give the Pandavas their share of Kingdom. For this the title is given 'Panchratra'. In the beginning of the play the grand sacrificial fire held by Duryodhana is eulogised. Drona as the gift, asks Duryodhana to give half of the Kingdom to Pandavas. Duryodhana accepts Drona's demand with a condition that he brings information about pandavas in five nights.

Information is gathered within five nights and Duryodhana accepts Drona's demand to give half of the kingdom to Pandavas. This is not there in the original story of Mahabharat. The playwright has presented here something quite contradictory to the original story.

The playwright adding imaginary incidents has created quite an awe-inspiring play. In this play the character of Duryodhan is highlighted. Here Duryodhana who refuses to give even an inch of the land without war in the original Mahabharata story, gives away half of the kingdom obeying his guru. This play by Bhasa is very pleasing very beautiful.

(5) कर्णभारम् :

This one-act play is based on the story of Mahabharat Analysis of the burden/responsibility of Karna is the plot of this play. This fine one-act play glorifies Karna's nature of giving alms. The title Karnabhar can also be interpreted in a different way. According to some an armour and Carrings become the burdan for Karna. Moreover responsibility assigned to him of becoming the commander in-chief is also believed to be his burden.

When Karma enters (comes to) the battlefield sitting in a chariot with Shalyaraj, in the beginning of the play, he is objected. He remembers that Parshuram had cursed him because, telling lies that he was a brahmine had learnt the art of using weapons from him, and he remembered that his art of using weapons would definitaly fail him. In the meantime Indra in the glise of a brahmin came to him and asks for big donation/alm. Karna offers him cows, horses, elephants gold as alm, but the brahmin refuses to accept all that. At last Karna offers his armour and ear-rings attached to his body though karna understands that it was the intrigue of Indra. The brahmin immediately accepts that.

Indra much grived with repenence sends (goddess) Vimala through a messanger of God and Karna will be able to kill any one of the Pandavas with the help of that prowess. Karna, even after this does not accept defeat and gets ready for battle. The character of Karna is very nicely delineated in this play and he very well commands sympathy of all of us and not only Shalya.

(6) मध्यमव्यायोगः :

This one-act play is based on the story of Mahabharat. This play is of the 'Vyayoga' type. Bhim is the third among the Pandavas. In this play Bhima comes in contact with Hidamba and hence, the title Madhyamvyayoga is quite apt. This title is also appropriate as in it Bhim and the middle son of a Brahmin meet.

In the main scene of the play there is a description of the Brahmin who is very much frightened by the terror of Ghatotkach. Ghatotkach is in two minds. On one hand his responsibility is to carry out his mother's order to take one man for her meal and on the other is his respect for a brahmin. Ultimately, he decides to execute the order of his mother. He tells the family of the brahmin that any one of them should go with him. The family decides to send the middle son with Ghatotkach. Ghatotkach shouts loudly aksing the middle son to go with him. Hearing that Bhimsen presents himself as the middle son. The brahmin requests Bhimsen to save his family. Bhim recognises Ghatotkach as his son. He asks Ghatotkach to take him with physical force. the use of strength (physical force) and fraudulent power fails. In the end, Bhimsen himself goes to Ghatotkach's mother. Hidamba recognises Bhim sen. Thus, Hidimba and Bhimsen meet. The Brahmin family departs happily.

There is no mention of the meeting between Bhim and Hidamba in the original story of Mahabharata. But Bhasa has with his extraordinary poetic faculty created the character of Ghatotkach Poet bhasa has glorified reverance for mother and though Hidimba is devilish human qualities are attributed to her.

(7) प्रतिमानाटकम् :

This seven-act play is based on the story of Ramayana. Bharat on his way back from his maternal uncle's house sees the statue of king Dasharath along with the statues of his forefathers and there he learns about the death of his father. So the play is given the title Pratimanatakam.

In this play there is the presentation of events from Rama's going to forest to Rama's coronation. Rama,

sita and Laxman prepare for going to forest in place Rama's coronation and Dasharath dies. Bharat is called back from his maternal uncle's place with a message that his father, Dasharath is restless, sick. Bharat seeing the statue of Dasharath along with the statues of his forefather's learns about Dasharath's death and then about Kaikeyi being responsible for Dasharath's death, grieved. Bharat avoids meeting his mother Kaikeyi. Bharat goes to forest to return the seat of the king to Rama. Bharat, obeying Rama's order returns to Ayodhya with the wooden slippers of Rama.

Rama, staying in forest, worries about the act of making ceremonial offering to his dead father. Ravan in the guise of Brahmin explains Rama that the act of ceremonial offering to the dead can best be performed by Kanchanpasvamruga. In the meantime Rama chases Kanchanparswamrug. Laxman had gone out to bring back the head of the family, so Ravan kidnapped sita who was all alone. Bharat who was in Ayodhya learns about Sita's kidnapping. For all these happenings Bharat considers Kaikeyi guilty and she reminds Bharat of the curse of Shrivana's parents and says that Dashrath's death, due to the separation from his sons, was certain Bharat was far away. Separation from Rama could have been due to his death or his going far from here. Only for that had asked for Rama's going to forest. I spoke out fourteen years instead of days out of fright. Bharat pardoned Kaikeyi for her this explanation. Through the conversation of two sages the happenings like killing of Ravan, entrusting Lanka (kingdom of Lanke) to Vibhishan, Sita's ordeal of fire - 'Agnipariksha' are mentioned - suggested. The play ends with the coronation of Rama.

The event of Pratimagruh is the original creation of Bhasa. Here the character of Kaikeyi is extolled. The secret of Kaikeyi's promise is the imagination of Bhasa.

(8) अभिषेकनाटकम् :

There are six acts of this play based on Ramayana - here the coronations of Sugriva, Vibhishan and Rama are narrated and therefore the title given to the play is Abhisheknatakam. According to the plot of play Sugriva and Rama make a treaty to help each other. Sugriva challenges Vali for a battle. They both fight with club and Vali dies because of the arrow aimed by Rama. Then the coronation of sugriv takes place.

Hanuman sets out for Lanka in search of Sita. He introduces himself to Sita in the garden of Ravan. Hanuman gets annoyed seeing the inswting behaviour of Ravan with Sita. He meets Sita and makes a statement of her condition. Sita also asks him to inform Rama about her pains-affliction. Then Rama and monkeys march towards Lanka. The sea devides itself into two parts and gives way to them Ravan himself starts going to war after the killing of Indrajit and other demons. Rama and Ravan had a very fierce bettle. Rama kills Ravan and entrusts the Kingdom to Vibhishan.

After the killing of Ravan Sita's ordeal of fire and in the end coronation of Rama take palce.

(9) प्रतिज्ञायौगन्धरायणम् :

This four-act play is based on the story of Udayan. In this play Vatsraj Udayan's minister Yasigandhrayan takes a vow twice to get Udayan released from the jail of Ujjayani.

The king Pradyot of Ujjayani had intended to give his daughter Vasavdatta in marriage to Udayan and for that he desired to bring Udayan to his kingdom in any way. Meanwhile, Udayan's personal servant comes with a message that he was entrapped in the elephant fraud and is made a royal captive. Yaugandhrayan takes a vow to take a revenge on Pradyut for this fraud. The (vina-a musical instrument) taken away from Udayan is presented to Vasavadatta. To set Udayan free Yaugendhrayan comes to Ujjaini. He maddens an elephant

and for controlling the elephant when Udayan comes out of the fetters Yaungdharayan plans to help him to run away. He had also planned to take away Vasudatta with the king. Then the news of Udayan's fleeing away on a female elephant named Bhadravati spreads. Yogendrayan hinders Pradyot's army chasing Udayan. In the end he is caught. Pradyot Mahasen and Angarwati consent the secret love marriage of Udayan and Vasavdatta.

(10) स्वप्नवासवदत्तम् :

In the fifth act of the drama Swapna king Udayan dreams of Vasavdatta. The title of the play is based on this.

This play is said to be the best creation of Bhasa and hence the scholars have showered flowers of praises on it.

Padmavati comes when Vasavdatta and Yougandhrayan were passing through a forest. He, in the guise of a saint, introduces Vasavdatta as his sister and expresses a desire to leave her as his deposit. Padmavati accepts the offer. A celibate in a forest narrates the happening of Lavanakdahan. The king feels sad hearing about the burning of vasavdatta in a palace. A talk of marriage of Padmavati comes up and it is fixed up with Udayan. The responsibility of weaving a garland rests with Vasavdatta. In the fourth act the king's love for vasuvdatta is expressed by the king while talking to a jester. Vasavdatta has it secretly and feels very happy. In the fifth act Udayan dreams of Vasavdatta and in dream he tries to convince her. Meanwhile Vasavdatta taking the hanging hand of Udayan who was on the cot puts it on the cot. The king wakes up with her touch, runs to chase her but he fails. The king expresses his doubt before a jester about Vasavdatta being alive.

(11) अविमारकम् :

In this seven-act play based on a folktale there is a love-story of Vishnusen and Kurangi.

In this play a prince named Vishnusen kills a demon who takes the form of a sheep. The title of the play is based on this.

A young man named Anjangiri saves Kurangi the daughter of the king Kuntibhoj, from the attack of an elephant when she was taking a leisurely stroll in her garden. In this situation both get attracted towards each other. The king receives the news of rescue He starts thinking about his daughter who has come to the marraigable age. Kurangi and that young man keeps on meeting with the help of her wet-nurse not ready to believe. The event of Ghoshwati refreshes the memory of Vasavdatta, 'Kanchuki' servant of a herem brings a picture of Vasavdatta. Padmavati feels much surprised seeing it. She talks about a woman of very similar face being in harem. Then Vasavdatta presents herself in the kingly court. Youngdharayan asks Padmavati to return his deposit. At last Yougandhrayan asks Padmavati to return his deposit. At last Yougandrayan reveling his true self explains his plan to the king. Vasavdatta also presents herself in her true form and the play ends with a happy note.

The king realises the love growing fast between Kurangi and Avimarak. He runs away with a feaer of being caught and attempts to commit suicide. He then getting a mysterious ring from a learned person tries to enter the harem (अन्तःपुर) developing confidence of others in him with the effects of the ring Kurangi suffering from separation tries to end her life committing suicide but Avimarak comes there at that time and saves Kuranji. Both unite in the end.

(12) चारुदत्तम् :

This four-act play is based on a folk-tale. There is a love story of Vanik (bania) Charudatta and a prostitute Vasantsena. The title of the play is based on the name of the hero of the play.

The main poetic sentiment of the play is 'Shrinagar' - romance. The hero of the play is a Brahmin by birth but a bania by deeds; he was very rich, but giving money in donations he has become poor. The heroine Vasantsena is a famous prostitute of Ujjayini. He loves Charudatta not for his riches but for his qualities. In the play, the depiction of poverty, romantic sentiment is planned - weaved. This play remained very successful in entertaining people. The jester's conversations prompting laughter please the spectators and also have proved very helpful in furthering the story. Dialogues in the play are quite pleasing, heart touching. An important point in this play is that the heroine makes confession of her love and takes a lead to gain the love of the hero.

(13) बालचरितम् :

The story weaved in this play is based on Lord Krishna's childhood events described in Harivansh and Puranas. Here the plot covers the story from the birth of Krishna to the killing of Kansa in Mathura.

Here the daughter of Nanda is shown dead and through this the story is given the dramatic touch. The dialogue between Nanda and Vasudev is also the poet's own imagination, Krishna is said to be the seventh son of Vasudev.

In this play the heroic mood - the poetic sentiment of bravery is at the centre. Non-living weapons are brought on the stage as it is found in Dootvakya. In this play there are totally 26 male characters and more than 10 female characters. In this play Krishna is the hero, Balram is the subordinate hero, Kansa is the villain. With the dialogue 'Now Vrushthiraj is established - has become famous, the play ends.'

Mahakavi Kalidas

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।

अद्यापि तत्तुल्यकवेरभावात् अनामिका सार्धवती बभूव ॥

Whenever in the ancient times estimate of poets was put, the name of Kalidas was always put on the last finger out of five fingers on hand. Since then no other poet like the poet Kalidas is traced. The name of the third finger, the ring finger, is rightly called a nameless finger.

The great poet Kalidas, who is much praised by those interested in poetry, is known as 'Kavikulguru' in Sanskrit literature. (Seven works are to his credit) He has written seven books. Among these works two are 'Khand Kavyas' - lyric : (1) ऋतुसंहारम्, (2) मेघदूतम्, two are Mahakavya - epics (3) रघुवंशम् and (4) कुमारसम्भवम्. and three are plays (5) मालविकाग्निमित्रम् (6) विक्रमोर्वशीयम् and (7) अभिज्ञानशाकुन्तलम्. (In class XI you are expected to develop familiarity with only three plays. Hence here introduction of three plays is given here.)

Plays of Kalidas

(1) मालविकाग्निमित्रम् :

This play is Kalidas's first play. There are five acts in it. The main story (plot) is of the love affair of Malvika and the king Agnimitra of Shunga dynasty.

Malvika and Agnimitra get bethrothed. But as a result of the defeat of her brother she had to flee away. After that, she, in disguise enters the harem of Dharini, the queen of Agnimitra. After many ups and downs the Jester succeeds in bringing about their union. Dharini captures Malvika with her friend. The jester comes out successful in helping Malvika and Agnimitra to reunite, under the pretext of a snake bite. In the end the happenings like victory of Agnimitra in a battle, his son's victory over Greeks (Yavanas) and introduction of Malvika as a princess are described. Queen Dharini (helps) creates facility for the marriage of Agnimitra and Malvika.

In this play the love story of Malvika and Agnimitra is presented in a very peculiar style. The poet has made the play very beautiful, attracted towards each other. Urvashi who has returned to heaven performing a role of Lakmi in one play once speaks Pururava instead of Purushottam in a dialogue. This annoys Bharatmuni and he cures Urvashi. As a result of the curse Urvashi had to come to the earth and on the earth Pururava and Urvashi meet. [Pururava's wife queen Aushinari gives consent to their love.] Once when Pururava and Urvashi were taking a stroll in Kumarvan Urvashi gets angry with Pururava and walks away and she turns into the form of a creeper.

The king becomes impolite-almost mad as a result of his separation from Urvashi and searches her, inquires about her. After his many strides he gets her back in the form of a precious stone called Sangamaniya. Urvashi becomes the mother of a brave son Aayu through Pururava. She gets favour of Lord Indra to stay with her husband Pururava throughout life. In the end ceremonial sprinkling of water ceremony is performed on their son Aayu as the crown prince.

This play of Mahakavi Kalidas is based on a mythological story and in it there is very subtle presentation of sanyog and separation viprarambh shringar (Romance). In the fourth act of the play the poet's love for nature gets reflected at its best. Here human feelings are depicted very beautifully in nature. It is said that this play must be originally a three-act play oscillating /swinging between the earth and heaven. The fourth act must have been added to bring about the reunion. And then the poet must have added the fifth act on the occasion of the ceremony of sprinkling ceremonial water on the crown prince.

(3) अभिज्ञानशाकुन्तलम् :

In this seven-act play, love of Dushyant and Shakuntala is described (while returning from a deer hunt) King Dushyanta happens to stop by the hermit Kanva's ashram, There he sees girls of ashram watering tender plants. There he sees 'Kankanya' Shakuntala and starts longing for her. Shakuntala was assigned the responsibility of receiving guests. And then it so happened that he had to stay at the ashrama to protect the ceremonial performance of a sacrifice. And the foundation got laid for the growth/development/progress of love between Shakuntala and Dushyant. Then both of them marry in the ceremony of 'Gandharva vivah'. Dushyant returns to his kingdom. And the sage Durvasa gives a curse to Shakuntala lost in the ideas of Dushyanta and as a result Dushyanta forgets her.

Sage Kanve learns about the 'Gandharva Vivah' through celestial voice and he sees Shakuntala off for her husband's house. Cursed Dushyanta forgets Shakuntala, does not recognise her and does not accept her, Shakuntala's mother Menaka takes her to the sage Maricha's ashram. The ring that had slipped from Shakuntala's finger was found by a fisherman and that ring is sent to Dushyanta by his guards. He recollects Shakuntala as soon as he sees the ring and he feels much remorse for deserting Shakuntala. Assisting Gods he

goes to the ashram of sage Marichi, Here he meets a child Sarvadaman playing with a baby lion and counting the teeth of a lion he realises that servadaman is the son of Shakuntala. After Dushyanta, Shakuntala and Sarvadaman (Bharat) meet. In the end Dushyant being blessed by the sage returns with his wife and son.

Kavi Kalidas had an inspiration for this extraordinary play from 'Shushka Sambhavparva' of Mahabharat. But Kalidas created a charming fascinating work out of the skeleton he found in Mahabharat. For this only it is said, "There are plays in literature and the play Shakuntala is the most beautiful of all the plays." Such a well praised play is not the among the plays of India only but of the whole world. German poet Goethe had become so happy reading it that he keeping the book Shakuntal on his hand, danced.

In the fourth act of this play there is the delineation of sending a girl. At the time of sending off Shakuntala Tapovan, sage Kanva, Gautami friends of Shakuntala. Birds and animals, trees and creepers- All become sentimental, emotional. This play is worth enjoying from beginning to end because of its excellent innovation of the original story of Mahabharata knitting of content and presentation delineation of characters.

Panchtantra

One of the many peculiarities of the Sanskrit literature is its animal stories, fables or ethical stories. These stories were composed - orally told in the ancient age. Its roots are found in Vedas and Upanishadas and in their traditions only these animal stories (fables) are included. These stories are based on nature of birds and animals and their characteristics say peculiar habits and limitations. There we find sermons which are useful to the human society in their day-to-day life Panchtantra and Hitopadesh are the main collections of animal fables.

Pandit Vishnusharma is the author of Panchtantra. We find the background of its construction runs like this (Pandit Sharma actually compiled the stories) A king named Amarsakti lived in Mahilarophy city in south. He had three foolish sons. The king was much worried about educating the sons and making them experts in political science. He tried to educate them in many ways but he did not succeed. When the king requested the pandits to make his sons clever in political science, Pandit Vishnu Sharma accepted the responsibility. He accepted the responsibility with a view to make those three sons expert in political science He told them very interesting stories which became well-known as Panchtantra.

The title 'Panchtantra' gives us to understand that there are five sections say parts. These five sections parts are - (1) Mitrabhed (2) Mitraprapti (3) Sandhivigraha (4) Labdhapranesh and (5) Aparikshitkarak.

(1) Mitrabhed - The separation of friends :- In this section stories advising to on guard against those who developing discord among friends, try to accomplish their selfish ends. Main story in this section is of a lion and a jackal. Two jackals introduce them (a lion and a jackal) to each other and they become good friends. One of those two jackals envies that friendship and playing very cunningly lead to breaking up the friendship between the two near friends. Ultimately the lion dies and the jackal holds a high status in the eyes of the lion.

(2) Mitraprapti - The gaining of friends In this section the stories of friendship are given. Here we find the stories of four friends tortoise, a deer, a mouse and a crow and their chivalry and bravery. Due to the friendship developed between virtuous persons after good thinking all the four friends overcome difficulties very successfully and remain helpful to one another.

(3) Sandhivigraha - War and peace. We find in this section stories of war between lions and crows. So its

another title is 'Kakolukiya'. It is shown here how risky it is to cultivate friendship with one who was an enemy earlier.

(4) Labtha Pranash- Loss of gains. 'Labdh' means 'gains' and 'pranash' means ruins. Loss of gains is the theme of all the stories in this section. Main story in this section is of a monkey and a crocodile. It is shown here how things are grabbed from foolish persons.

(5) अपरिचितकारक - In this section we have the stories which tell us about the consequences of hasty actions. Here the experience of a barber, as a result of his actions done without proper thought, are described. We get a lesson from the stories in this section that without considering the situation properly nothing must be done. In Panchtantra we find short and long stories written in simple and easy to understand language. The stories though short are very effective. One story grows from another story. We find peculiar blending of prose and poetry in these stories. The characters in the story narrate (slokas) hymns in support of their opinion. Egoistic and hypocritical nature, intriguing nature of courtiers, peculiarities of women's nature are much criticised in a very humorous manner. We find in those stories concrete and pleasing / joyous thoughts about the human life presented. Panchtantra is the greatest gift of India to the world literature and it is translated into almost all languages of the world. It is said to be a unique work because of its many peculiarities.

Scientific works of Sanskrit literature

Sanskrit is the oldest language of India and the whole world. Source of Indian culture is preserved in this language. In Sanskrit language on one hand best literary and philosophical works are constructed / written, preserved and those became well-known worldwide and on the other hand some best scientific works here are also written. In no other ancient language of the world are written books as many branches of sciences as are written in Sanskrit.

Veda is the root of all these scientific work. In Vedas and the vedic literature written after vedas some elements of experimental science are found. Before the period of Mahabharata original scientific works discussing the sciences like astrology, mathematics, chemistry, medicine, vastushastra, geology, physiology, arthashastra, commerce were already prepared and were quite well-known. Varahmihir, Aryabhatt, Bhaskaracharya, Charak, Madhav, Sushruti, Kautilya etc. were world renowned scholars. Much of it is lost during one thousand years of conflict and serious calamities. Still however, whatever is available to us is of great value and that gives us information about the achievements of those scientists.

It is very well-known that the concept of zero and numbers was conceived first in India and this is accepted world-wide. Zero holds a very important place in counting and using of numbers i.e. in arithmetic and with it grew in India algebra, geometrical, trigonometry, calculus, 'vector' maths and such many other methods of counting and calculating.

'Shalyasutra' was composed about three thousand years ago. We find many important principles of arithmetic, algebra, trigonometry, linear measurement in the books which are considered to be the parts of 'Kalpashastra'. The constructor / those who devised these 'sutras' formulas were acharyas like Bodhayana, Apastamb, Katyayan, Manava, Maitrayana, Varah, Hiranyaksha.

Thus, mathematics growing from the time of Vedas was developed further by many mathematicians like Aryabhatt (first), Bhaskaracharya (first), Brahmgupta, Mahavir, Arya Bhatt (second), Shridharacharya, Shripati, Bhaskaracharya (second) and Narayan.

In the ancient times mathematics was composed in the style of writing 'Sutras'. It developed later in the analytical prose style. Out of such books we find today the book Aryabhattiyam by Aryabhatt (first) Earlier than this five principles of Brahm, Vaishstha, pitamah etc. were popular. But traditionally it is believed that those are not the works of any human. Consequently the book Aryabhattiyam is believed to be the oldest among those which are prepared by humans. No other book more ancient than it is available.

There are four chapters in Aryabhattiyam. There in there are totally one hundred twenty 'Shlokas' verses. First twenty are in 'Gati' metre so the first section of it is called 'Dashgitik'. In the other section lone handred and eight slokas are in 'Arya' metre.

So this section is called 'Aryeshtashata'. In one shloka there is 'mangalacharan' i.e. a prayer sung at an inaugural of an auspicious event or a book. and in the other shloka is given the terminology of numbers. Thus, there are one hundred and twenty shlokas in this book.

It is said that the great mathematician Aryabhata had composed this book at the age of 23.

In this book of Aryabhata in the beginning astrology is said to be very useful mathematical calculation. After that those are three 'padas' chapters which are Gonitpada, Kalkriyapada and Golapada. It is said that in Gonitpada we find the subjects of pure mathematics like arithmetic, algebra, geometry and trigonometry. In other 'padas' i.e. chapters there are subjects of astronomy.

Another ancient book of mathematics is 'Brahmsfutsiddhanta' by Brahma gupta. He was shrimali brahmin and a resident of Bhinmal in Rajasthan.

Then comes in rank 'Siddhant Shrimani' book of mathematics by four parts of this very famous book those are Lilavati, algebra, grahgit and goladhyaya. We find the mention of the principle of gravitation of earth in the Lilavati part of the book.

On one hand the books of mathematics as the part of astronomy which is considered to be the part of Veda were prepared-composed and on the other hand book of the mainly four strivings of a human being namely wealth, were also written during the ancient time.

Still the word 'Arthashastra' used here has not the same connotation that it has today. 'Arthashastra' in Sanskrit is the 'Shastra' (science) covering husbandry, agriculture, trade and commerce stories (ie. the meaning that 'Arthashastra' hold today etc. Moreover, in this 'Shastra' only the science of politics is also included.

A very famous book of Arthashastra in Sanskrit is Kautilya's Arthashastra and the work is the last word in that subjects. This Acharya Kautilya's other famous names are Chanakya, Vishnugupta etc. This is the most famous and supreme work available in Arthashastra.

The book Arthashastra is divided into fifteen titles and all those are divided into three sections. In the first section there are two titles 'Vinayadhikarik' and 'Adhyakshaprachar'. In this section there is mainly the discussion of the officials of the kingdom.

In the second section, five titles are is very useful in discussion of state administration.

In the third section there are eight titles discussing techniques and strategies of victory over enemies.

Books on Arthashastra were written by Manu, Bruhashpati, Shukla Vishalaksha, Parashara, Narada, Bhishma, Uddhav and Indra before the Arthashastra by Chanakya-Kautilya.

