

SANSKRIT

Standard 12



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.

રાજ્ય સરકારની વિનામૂલ્યે યોજના હેઠળનું પુસ્તક



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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 **Standard 12** 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.

P. bharathi (IAS)

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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 parents or the guardians to the child or a ward between the age of 6 to 14 years as the care may be.

* Constitution of India : Section 51-A

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About this Book

This book is in continuation with Sanskrit textbook of Standard XI. This book, divided into two sections, consists of twenty chapters - ten each of poetry and prose. The second section deals with the History of Sanskrit Literature which includes four varied topics like 1. An Introduction to Nyaya Philosophy 2. An Introduction to Figure of Speech 3. An Introduction to Metres and 4. An Introduction to Sanskrit Literature.

Each chapter is divided into four parts. The first part consists of the preface. The second part includes textual content of poetry and prose. The third part deals with the glossary, while the fourth part consists of the exercise.

The first part of the preface includes details about the authorship of the particular chapter and the form of the particular literature. The subject matter of the chapter is also discussed in a concise and clear way. In the end, the most important aspect that has to be taken care of while teaching the subject matter is also pointed out.

In the second part, the prose and poetry lessons are selected in a way that they contain a variety of subject matters along with the trends of various literary genres. While selecting the lessons, care has been taken to maintain the level of language according to the continuity of ninth-tenth-eleventh standard textbooks.

Of all the four parts, content and exercise are the main parts and both deal directly and comprehensively with teaching and learning work. The rest of the two parts (preface and glossary) are prepared in such a way so as to become useful to both the teacher and the student for making the process of teaching and learning simple, deep-rooted, best and successful.

The teachers, examiners and students have to keep in mind that the preface and the glossary are not a part of direct teaching-learning process. Only the suggested prose and poetry are to be taught.

There are 20 chapters in this textbook. The first 10 chapters are poems and the later 10 chapters are prose. These chapters are planned in a way that they can be useful in teaching in the annual as well as the semester patterns. If taught in an annual pattern, one poem and one prose could be selected for teaching and finally some portion from the history of Sanskrit Literature could be taught. Similarly, if taught in a semester pattern, five 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. Rest of the ten lessons and metres along with the History of Sanskrit Literature can be taught in the Second Semester.

Entire textbook is drafted keeping the teacher and the students at the centre. Efforts have been made to clarify every useful aspect to equip the teacher to deliver the subject matter completely. With our collective efforts we hope to provide more fillip to Sanskrit education at higher secondary level in Gujarat.

Signs

अ.	अव्यय
अ.पु.	अन्य पुरुष
अ.भा.	अव्ययीभाव समास
अ.भू.	अद्यतन भूतकाल (लृङ्लकार)
आ.	आत्मनेपद
आज्ञा.	आज्ञार्थ (लोट्लकार)
आशी.	आशीर्वादार्थ (आशीर्लिङ्लकार)
इ.द्व.	इतरेतरद्वन्द्व समास
उ.पु.	उत्तम पुरुष
उप. त.	उपपद तत्पुरुष
ए.व.	एकवचन
क.प्र.	कर्मणि प्रयोग
क.भू.कृ.	कर्मणि भूतकृदन्त
कर्म.	कर्मधारय समास
कर्म.भू.कृ.	कर्मणि भूतकृदन्त
कृ.प्र.	कृदन्त प्रयोग
च.	चतुर्थी विभक्ति
च.त.	चतुर्थी तत्पुरुष समास
त.प्र.	तद्धित प्रयोग
तृ.	तृतीया विभक्ति
तृ.त.	तृतीया तत्पुरुष समास
द्व.	द्वन्द्वसमास
द्वि.	द्वितीया विभक्ति
द्वि.त.	द्वितीया तत्पुरुष समास
द्वि.व.	द्विवचन
द्विगु.	द्विगुसमास
नञ्.त.	नञ् तत्पुरुष समास
नपुं.	नपुंसकलिङ्ग

प.	परस्मैपद
प.भू. ३ प.	परोक्ष भूतकाल (लिट्लकार)
पं.	पञ्चमी विभक्ति
पं.त.	पञ्चमी तत्पुरुष समास
पुं.	पुल्लिङ्ग
प्र.	प्रथमा विभक्ति
प्रे.	प्रेरकक्रिया (णिजन्तरूप)
ब.व.	बहुवचन
बहु.	बहुव्रीहि समास
भ.	भविष्यकाल
भू.कृ.	भूतकृदन्त
म.पु.	मध्यम पुरुष
व.	वर्तमान काल (लट्लकार)
व.कृ.	वर्तमान कृदन्त
विध्यर्थ वि.	विधि वगैरे अर्थमां आवेलो लकार (विधिलिङ्लकार)
श्व.भू.	श्वस्तन भूतकाल (लुङ्लकार)
ष.	षष्ठी विभक्ति
ष.त.	षष्ठी तत्पुरुष समास
स.	सप्तमी विभक्ति
स.त.	सप्तमी तत्पुरुष समास
स.द्व.	समाहार द्वन्द्व
सं.भू.कृ.	सम्बन्धक भूत-कृदन्त
संबो.	संबोधन विभक्ति
सर्व.	सर्वनाम शब्द
सा.भ.	सामान्य भविष्यकाल (लृट्लकार)
स्त्री.	स्त्रीलिङ्ग
हे.कृ.	हेत्वर्थ कृदन्त
ह्य.भू.	ह्यस्तन भूतकाल (लङ्लकार)



1. वेदामृतम्



[**Introduction :** From the point of view of antiquity and superiority, all the literature available with us in Sanskrit language is that of Vedic origin. This Vedic Literature has four parts-Samhita, Brahmana Grantha, Aranyaka and Upanishads. Samhita deals with collection of hymns while Brahmana granthas are one type of written notes of preserved hymns in Samhita. The meanings of the collected hymns of Samhita Granthas are given in the Brahmana Granthas and its application is also suggested. Here the application is intended to show at which stage or occasion of daily life or the ritual a particular hymn could be recited.

Observing this tradition, in the present chapter six hymns are selected from Rigveda, Yajurveda and Atharvaveda having four titles 1. Pranamanjali, 2. Prarthana, 3. Sankalpa and 4. Vedopadesa to be helpful in the beginning of the daily life. It is advisable to begin the daily life with Pranamanjali. That is why, in the beginning itself there are two hymns that can be applied during Pranamanjali. Here there is a salutation to the eldest Brahma. Metaphor has been used in the hymns of this Pranamanjali. Then a prayer is offered to whom the Pranamanjali is dedicated. Two hymns are given here so that they can be used as prayers at prayer time. There is prayer for six different matters altogether in the first hymn and for acquiring intellect in the second hymn. There is a hymn which can be used as a vow after the prayer. In this hymn devotee expresses his resolve to make his heart Shiv-like i.e. heart that keeps on taking welfare vows. There is a preaching hymn from Veda in the end having instructions only for human beings.

The thought found in the hymns of Veda explains how closely it is knitted with the day-to-day life of a person. Besides, the thought could be helpful in all ages and at all places uniformly. No difference of person or race or place or age is visible there.]

1. प्रणामाञ्जलिः

यस्य भूमिः प्रमान्तरिक्षमुतोदरम् ।

दिवं यश्चक्रे मुर्धानं तस्मै ज्येष्ठाय ब्रह्मणे नमः ॥ अथर्ववेदः 10.7.32

यस्य सूर्यश्चक्षुश्चन्द्रमाश्च पुनर्णवः ।

अग्निं यश्चक्र आस्यं तस्मै ज्येष्ठाय ब्रह्मणे नमः ॥ अथर्ववेदः 10.7.33

2. प्रार्थना

इन्द्र श्रेष्ठानि द्रविणानि धेहि चित्तिं दक्षस्य सुभगत्वमुस्मे ।

पोष रयीणामरिष्टिं तनूनां स्वादानं वाचः सुदिनत्वमहोम् ॥ ऋग्वेदः 2.21.6

मेधां मे वरुणो ददातु मेधामग्निः प्रजापतिः ।

मेधामिन्द्रश्च वायुश्च मेधां धाता ददातु मे स्वाहा ॥ यजुर्वेदः 32.15

3. सङ्कल्पः

सुषारथिरश्चानिव यन्मनुष्यान्नेनीयतेभीशुभिर्वाजिन इव ।

हृत्प्रतिष्ठं यदजिरं जविष्ठं तन्मे मनः शिवसङ्कल्पमस्तु ॥ यजुर्वेदः 34.6

4. वेदोपदेशः

मोघमन्नं विन्दते अप्रचेताः सत्यं ब्रवीमि वृध इत् स तस्य ।

नार्यमणं पुष्यति नो सखायं केवलाघो भवति केवलादी ॥ ऋग्वेदः 10.117.6

Glossary

(प्रणामाञ्जलिः) A tribute paid for salutation (it is the action of bowing of head with both hands joined in front of ones region.)

1. यस्य Whose (Brahma's) भूमिः (this) land, earth प्रमा identity, lesson (its form), it is a medium of truth उत and अन्तरिक्षम् (this) to space, to the space between earth and sky उदरम् stomach (its form) as well as दिवम् to sky यः who मूर्धानम् (मूर्धन् पुं. द्वि. ए.व.) forehead, head (in the form of) चक्रे (कृ to do, to make प. भू. अ. ए.व.) that which are done or are made ज्येष्ठाय the eldest, older than the others ब्रह्मणे (ब्रह्मन् नपुं. च.ए.व.) to Brahma (to Supreme God) नमः our salutations (i.e. I salute you).

(1) मंत्रसारः : The one (Brahma) whose this land is identity, who has made the space, the stomach and the sky, the forehead, to that great Brahma, I salute.

2. यस्य Whose (Brahma's) (this) सूर्यः Sun चक्षुः (चक्षुस् नपुं. प्र.ए.व.) eye (its form) च and पुनर्णवः that becomes a new again and again चन्द्रमाः (चन्द्रमस् पुं. प्र.ए.व.) moon (but eye is the form) and अग्निम् (this) to fire यः who आस्यम् (own) mouth, face चक्रे has made, that ज्येष्ठाय to eldest, to whom who is eldest ब्रह्मणे to Brahma (to Supreme God) नमः our salutations. (i.e. I bow to you).

(2) मंत्रसारः : Our salutations to that great Brahma whose eye is the Sun as well as recurringly evening Moon is also like its eye and who has made fire its mouth

(प्रार्थना) an appeal to acquire lacking energy after all the powers given by the God are spent.

3. इन्द्र (इन्द्र पुं. संबो. ए.व.) O Indra God श्रेष्ठानि of utmost superior kinds द्रविणानि money, substances, wealth अस्मे (वैदिक optional form of अस्मद् च. ब.व. अस्मभ्यम्) to us धेहि (धा to bear the form of, to make someone bear the form of, to put आज्ञा म. ए.व.) to make to bear, give, (in us) keep. दक्षस्य (of doing work) of skill - proficiency चित्तिम् fame अस्मे to us धेहि to make to bear, give, (in us) keep. सुभगत्वम् good fortune, good wealthiness अस्मे to us धेहि to make to bear, give रयीणाम् (रै पुं. ष.ब.व.) of wealth पोषम् nourishment, prosperity अस्मे to us धेहि to make to bear, give, तनूनाम् of the part of body or of sons अरिष्टिम् non-violence अस्मे to us धेहि to make to bear, give. वाचः of speech स्वादानम् (स्वादान् पुं. द्वि. ए.व.) to taste to goodness अस्मे to us धेहि to make to bear, give. अह्नाम् (अहन् पुं. ष. ब.व.) of days सुदिनत्वम् good days अस्मे to us धेहि to make to bear, give

(3) मंत्रसारः : O God Indra ! Give us substances of the very best kinds. Give us popularity of eruditeness/ deseterity/ expertise, provide us with good fortune, provide us with satisfactory/immense wealth. Give us non-violence of parts of body, give us goodness of speech. Give us better days from all days (of our life)

4. मेधाम् to intellect, to knowledge मे (द्वि.व. of अस्मद् and optional from of ष.वि. genetive case) to us वरुणः Varuna God ददातु (दा to give आज्ञा. अ. ए.व.) give मेधाम् to intellect अग्निः Fire God ददातु give प्रजापतिः God who protects people मेधाम् to intellect ददातु give. इन्द्रः God Indra च and वायुः God Air च but मेधाम् to intellect धाता God who bears ददातु give. मे to me, to us स्वाहा true speech, benevolence (normally this word is spoken at the time of offerings made to the Gods.)

(4) मंत्रसारः : O God Varuna ! Give us intellect. O God Fire ! Give us intellect. O God Prajapati ! Give us intellect. O Possessor of intellect God Indra and God Vayu ! Give us true speech.

(सङ्कल्पः) a thought made in the mind, a deed intended to be acted upon.

5. सुषारथिः good charioteer, rider of a chariot अश्वान् to the horses (yoked to the chariot) इव like यत् मनुष्यान् to human beings नेनीयते (नी to take away (यङ्लुगन्त पौनःपुन्यार्थ) व. अ. ए.व.) that takes away

अभीशुभिः by reins वाजिनः (वाजिन् पुं. प्र. ब.व.) to horses इव like हृत्प्रतिष्ठम् (हृदि प्रतिष्ठा यस्य तत् - बहु.) established in the heart अजिरम् (न जिरम् - नञ् त.) that could not worn out जविष्ठम् having great speed तत् that मे my मनः heart शिवसङ्कल्पम् (शिवः सङ्कल्पः यस्य तत् - बहु.) one who is determined for well - being अस्तु let it happen.

(5) मंत्रसार : As a good charioteer leads the horses with (the help of) reins in the same manner let my unwearied and speedy mind that is established in the hearts of human beings be determined for well-being.

(वेदोपदेशः) Vedopadesha means teachings of the Vedas. There are rites and prohibitions which are one kind of teachings of the Vedas.

6. मोघम् (adverb of विन्दते) in vain अन्नम् to food, to grains विन्दते (to acquire विद्, to receive व.का. अ. ए.व.) receives gets. अप्रचेताः (न प्रचेताः - नञ् त., अप्रचेतस् पुं. प्र.ए.व.) best knowledge (i.e. to give charity from the things owned by self, that knowledge) without, that who does not think of giving charity सत्यम् true, fact, ब्रवीमि (ब्रू to speak व.का. उ. ए.व.) I say. वधः a killing, killing oneself इत् that सः his तस्य (तद् पुं. ष. ए.व.) his न no (prohibitive adverb) अर्यमणम् (अर्यमन् पुं. द्वि. ए.व.) to the Sun God, to a generous or virtuous person पुष्यति (पुष् to support व.का. अ. ए.व.) does not support. नो no (prohibitive adverb) सखायम् (सखिन् पुं. द्वि. ए.व.) to friend केवलाघः (केवलम् अघः यस्य सः - बहु.) who eats only sin, that who eats only sin भवति is केवलादी (केवलम् अन्तुं शीलम् अस्य - उप. तत्पु., केवलादिन् पुं. प्र.ए.व.) one who eats alone, selfish. (a person who has the nature of eating alone)

(6) मन्त्रसार – a person who does not give alms is condemned in this hymn. Such a person lacks true understanding. It is worthless if such person, lacking true understanding gets food. For, food is a thing to be consumed and eaten with others. Besides, food eaten alone (for the person who has eaten) is like killing. A person who eats alone does not eat food, infact he eats sin. (a person who eats alone and does not give food to others i.e. an uncharitable person eats sin rather than food.)

Sandhi

प्रभान्तरिक्षमुतोदरम् (प्रभा अन्तरिक्षम् उत उदरम्) । यश्चक्रे (यः चक्रे) । सूर्यश्चक्षुश्चन्द्रमाश्च (सूर्यः चक्षुः चन्द्रमाः च) । पुनर्णवः (पुनः नवः) । यश्चक्र आस्यम् (यः चक्रे आस्यम्) । वरुणो ददातु (वरुणः ददातु) । मेधामिन्द्रश्च (मेधाम् इन्द्रः च) । वायुश्च (वायुः च) । सुसारथिरश्वानिव (सुसारथिः अश्वान् इव) । यन्मनुष्यान्नेनीयतेभीशुभिर्वाजिन इव (यत् मनुष्यान् नेनीयते अभीशुभिः वाजिनः इव) । यदजिरम् (यत् अजिरम्) । तन्मे (तत् मे) । वध इत्स तस्य (वधः इत् सः तस्य) । नार्यमणम् (न अर्यमणम्) । केवलाघो भवति (केवलाघः भवति) ।

Special Notes

(The lines drawn above and below the hymns in this chapter are the symbols of sounds. There are three such sounds—Udatta, Anudatta and Svarita. Standing line (|) at the top of the letter indicates svarita sound. Sleeping line (—) at the bottom of the letter indicates Anudatta sound. While there is no sign for Udatta sound. Marking of sounds done in this manner becomes useful at the time of recitation of hymns from Veda and sometimes becomes decisive to make out meaning of a particular word.)

1. रूपकम्।

There is metaphor in first two hymns. Just as there is head, eye, mouth and stomach in human body, there is उदरम् stomach i.e. the space between earth and heaven in this body of the universe(अन्तरिक्षम्). दिवम् heaven is the मूर्धा head. सूर्यः the sun and चन्द्रमाः the moon are like eyes and अग्निम् the fire Whose आस्यम् mouth is the face. Salutation to such eldest Brahma.

Language becomes ornamental when figure of speech is used in that language to talk about something. We may not use ornamental language in normal situation but it should be used in literature and in a meeting.

2. मेधा।

Medha means intellect. Infact Medha is a kind of intellect. The intellect that bears a particular subject or knowledge is called Medha.

A teacher teaches a pupil about some subject in the process of study of knowledge. Here the meaning of teaching is that the things which the intellect of the teacher possesses, should reach the intellect of the pupil With the genuine efforts of the teacher, knowledge do reach to the intellect of the pupil, but it is not retained. It is forgotten. But the knowledge gained by the pupil from the teacher becomes firm in the intellect of the pupil forever if the pupil possesses Medha.

Prayer for such kind of knowledge-bearing intellect is done in the given hymn.

3. शिवसङ्कल्पम् मनः।

Heart is considered as a sense of perception. It performs the role of both the senses of knowledge and action. Besides, heart is also identified as determination and choice-making object. Determination and choice - making are, in the sense, one kind of stream of ideas. There is a strong resolve in the action of determination and in choice-making there is a kind of indecision i.e. to do or not to do. Sankalp is welcomed while Vikalp is not.

Welcomed - sankalp has also two ways - Shiv and Ashiv. Shiv means benevolence and Ashiv means non-benevolence. Here the way to sankalp always remains to be of Shiv and it is desired that it remains to be of benevolence.

A person's deed performed with Shiv-sankalp becomes an action reaping fruits of righteousness while a deed committed with ashiv-sankalp becomes an act of sin. Thus, this Veda hymn contains the prayer that person's heart always remains making Shiv-sankalp.

Exercise

1. अधोलिखितानां प्रश्नानां समुचितम् उत्तरं चित्वा लिखत।

(1) दिवं यश्चक्रे।

(क) मूर्धानम् (ख) उदरम् (ग) चक्षुः (घ) आस्यम्

(2) तनूनाम् धेहि।

(क) चित्तिम् (ख) अरिष्टिम् (ग) स्वाद्यानम् (घ) सुभगत्वम्

(3) मेधां मे ददातु।

(क) इन्द्रः (ख) सूर्यः (ग) चन्द्रमाः (घ) ब्रह्म

(4) मानवस्य मनः कीदृशं वर्तते ?

(क) श्रेष्ठम् (ख) हृत्प्रतिष्ठम् (ग) शुभम् (घ) अशुभम्

(5) कः मोघमन्नं विन्दते ?

(क) अप्रचेताः (ख) मानवः (ग) प्रचेताः (घ) अर्यमा

2. Answer the questions given below in your mother tongue :

- (1) What is the head and the stomach of the eldest Brahma called ?
- (2) Which Gods are offered prayer to provide Medha ?
- (3) How is the heart of a man ?
- (4) Who is a non-charioteer ?
- (5) What does a person eating alone eats ? Why ?

3. Explain the following sentences giving reference :

- (1) इन्द्र श्रेष्ठानि द्रविणानि धेहि।
- (2) तन्मे मनः शिवसङ्कल्पमस्तु।
- (3) केवलाघो भवति केवलादी।

4. Write a descriptive note :

- (1) Eldest Brahma
- (2) Intellect
- (3) Heart

5. मन्त्रस्य पूर्तिः विधेया।

- (1) मेधां मे वरुणो ... मे स्वाहा ॥
- (2) सुसारथिरश्वानिव ... सङ्कल्पमस्तु ॥





2. स्मृतिरससुधा



[Introduction : The word ‘Smriti’ means ‘to remember’ but in Sanskrit Literature this term is used for one kind of religious scripture. The reason to call the religious scripture as ‘Smriti’ is that, through this humanity is reminded. In the ancient Indian tradition the scriptures such as Shrautasutras, Dharmasutras, Gruhyasutras, Ramayana and Mahabharata, Purana and Manusmriti, etc. are the books categorised in the Smritishastra. Here it is necessary to remember that religion told by Smriti is to be checked. This means that an assessment of the talk made by Smriti is to be carried out through the Vedashastra before accepting it. It is acceptable only if the subject told in the Smriti comes out to be good in this examination.

The subjects included in the Smritishastra can be divided into three main parts - conduct, behaviour and repentance. The Achara-conduct mainly includes Varnashrama-dharma, the Vyavahara-Behaviour includes mainly Rajadharma and the Prayaschitta-Repentance includes rites and rituals of many kinds like austerity, vows and charity to be freed from many types of guilts and sins. In the present chapter eight verses are collected having valuable thoughts expressed in various Smritigranthas at the time of describing conduct.

In the first verse four stages of the life of a person doing immoral deeds is described. The second verse gives a picture of how the status of women in the society should be. The third verse indicates the process of acquiring knowledge. The importance of study for a Brahmin in the fourth verse and that of penance along with knowledge in the fifth verse is stated. The result of wickedness in the sixth verse and that of good behaviour in the seventh verse is presented. The eighth and the last verse gives the definition of happiness and pain. The thought inherent in these verse gives an estimate of the nature of the lifestyle of Indian people for thousands of years.]

1. अधर्मेणैधते तावत् ततो भद्राणि पश्यति ।
ततः सपत्नान् जयति समूलं तु विनश्यति ॥ मनुस्मृतिः ॥
2. सदा प्रहृष्टया भाव्यं गृहकार्येषु दक्षया ।
सुसंस्कृतोपस्करया व्यये चामुक्तहस्तया ॥ मनुस्मृतिः ॥
3. वेदस्वीकरणं पूर्वं विचारोऽभ्यसनं जपः ।
तद्दानं चैव शिष्येभ्यो वेदाभ्यासो हि पञ्चधा ॥ दक्षस्मृतिः ॥
4. यथा काष्ठमयो हस्ती यश्च चर्ममयो मृगः ।
यश्च विप्रोऽनधीयानः त्रयस्ते नामधारकाः ॥ वसिष्ठस्मृतिः ॥
5. यथान्नं मधुसंयुक्तं मधु वान्नेन संयुतम् ।
एवं तपश्च विद्या च संयुक्तं भेषजं महत् ॥ वसिष्ठस्मृतिः ॥
6. दुराचारो हि पुरुषो लोके भवति निन्दितः ।
दुःखभागी च सततं व्याधितोऽल्पायुरेव च ॥ मनुस्मृतिः ॥

7. आचारात् लभते ह्यायुः आचाराद् ईप्सिताः प्रजाः ।
आचारात् धनमक्षय्यम् आचारो हन्त्यलक्षणम् ॥ मनुस्मृतिः ॥

8. सर्वं परवशं दुःखं सर्वमात्मवशं सुखम् ।
एतद्विद्यात् समासेन लक्षणं सुखदुःखयोः ॥ मनुस्मृतिः ॥

Glossary

1. अधर्मेण (न धर्मः, तेन – नञ्.) through immorality एधते (एध् to grow व. अ.ए.व.) grows तावत् before ततः after that भद्राणि to happiness, to welfare पश्यति (दृश् > पश्य् to see व. अ.ए.व.) sees सपत्नान् to enemies जयति (जि to win व. अ.ए.व.) wins समूलम् with root तु then, besides विनश्यति (वि + नश् to get destroyed व. अ.ए.व.) gets destroyed.

2. प्रहृष्टया (प्र + हृष् + क्त + टाप् > आ क.भू.कृ. – प्रहृष्टा तृ.ए.व.) delighted भाव्यम् should be done, should be made गृहकार्येषु (गृहस्य कार्याणि, तेषु – ष. तत्पु.) in the household works दक्षया proficient, intelligent सुसंस्कृतोपस्करया (सुसंस्कृतः उपस्करः यस्याः सा सुसंस्कृतोपस्करा, तया – बहु.) civilized, means having good resources those having good household articles व्यये in consumption, expense अमुक्तहस्तया (न मुक्तः – अमुक्तः, अमुक्तौ हस्तौ यस्याः सा, तया – बहु.) extravagant.

3. वेदस्वीकरणम् (वेदानाम् स्वीकरणम् – ष.तत्पु.) to accept the Vedas पूर्वम् before अभ्यसनम् to study जपः to recite Vedic hymns तत् that दानम् to give alms वेदाभ्यासः (वेदानाम् अभ्यासः – ष.तत्पु.) study of Vedas हि only पञ्चधा five kinds of.

4. काष्ठमयः made from wood हस्ती elephant चर्ममयः of leather, made from leather मृगः deer यः that विप्रः scholar, knowledgeable अनधीयानः (न अधीयानः – नञ्.) one who does not study त्रयः (त्रि पुं. प्र. ब.व.) three ते (तत् पुं. प्र. ब.व.) they नामधारकाः (नाम्नः धारकाः – ष.तत्पु.) one who bears only the name (only to say).

5. मधुसंयुक्तम् (मधुना संयुक्तम् – तृ.तत्पु.) connected with honey, honey rich अन्नेन by grains संयुतम् united एवम् like this तपः (तपस् नपुं. प्र. ए.व.) penance संयुक्तम् connected भेषजम् medicine महत् (महत् नपुं. प्र.ए.व.) big.

6. दुराचारः (दुष्टः आचारः यस्य सः – बहु.) bad behaviour हि only लोके in people, in worldly life निन्दितः (निन्द + क्त > त क.भू.कृ.) condemnable, is condemned दुःखभागी one who receives pain, afflicted person सततम् continuous, constant व्याधितः having disease, sick अल्पायुः (अल्पम् आयुः यस्य सः – बहु.) having short span of age, having less duration of life एव only.

7. आचारात् through good deeds लभते (लभ् to receive व. अ.ए.व.) receives आयुः age, duration of life ईप्सिताः (आप् + सन् + क्त > त + टाप् > आ, क.भू.कृ.) desired प्रजाः people, progeny अक्षय्यम् (न क्षय्यम् – नञ्.) without loss, that cannot be destroyed हन्ति (हन्् to kill, to murder व. अ.ए.व.) kills, murders अलक्षणम् (न लक्षणम् – नञ्.) to lack of quality.

8. परवशम् (परेषां वशः - ष.तत्पु.) that which is controlled by others आत्मवशम् (आत्मनः वशम् - ष.तत्पु.) that which is controlled by own self एतत् (नपुं. प्र. ए.व.) this विद्यात् (विद् to know वि. अ.ए.व.) should know समासेन in brief, in summary लक्षणम् quality, form, definition सुखदुःखयोः (सुखं च दुःखं च - द्व., तयोः) of happiness and pain.

Sandhi

अधर्मेणैधते (अधर्मेण एधते) । ततो भद्राणि (ततः भद्राणि) । चामुक्तहस्तया (च अमुक्तहस्तया) । विचारोऽभ्यसनम् (विचारः अभ्यसनम्) । तद्दानम् (तत् दानम्) । चैव (च एव) । शिष्येभ्यो वेदाभ्यासो हि (शिष्येभ्यः वेदाभ्यासः हि) । काष्ठमयो हस्ती (काष्ठमयः हस्ती) । यश्च (यः च) । चर्ममयो मृगः (चर्ममयः मृगः) । विप्रोऽनधीयानः (विप्रः अनधीयानः) । त्रयस्ते (त्रयः ते) । यथान्नम् (यथा अन्नम्) । वान्नेन (वा अन्नेन) । तपश्च (तपः च) । दुराचारो हि पुरुषो लोके (दुराचारः हि पुरुषः लोके) । व्याधितोऽल्पायुरेव (व्याधितः अल्पायुः एव) । ह्यायुः (हि आयुः) । आचारो हन्त्यलक्षणम् (आचारः हन्ति अलक्षणम्) । एतद्विद्यात् (एतत् विद्यात्) ।

Special Notes

1. समूलं तु विनश्यति ।

There is a description of the four phases through which a person doing evil acts passes. The person doing evil acts attains growth in the first phase i.e. he progresses. Then he even passes through good days in the second phase i.e. he passes a few days in happiness. Thereafter he even overcomes his enemies in the third phase. This means that the person involved in evil acts can even gain victory over his enemy i.e. over a virtuous person.

In this way an evil person leads such kind of happy life in these three phases that can surprise anyone but the fourth and final phase is his extirpation or complete destruction. This means that it is to be remembered that even if the evil person enjoys happiness in the first three phases but his complete devastation occurs in the final stage. The moral is that an evil person can never be happy. Even if an evil doer passes days in happiness for sometime, his devastation occurs in the end. So if one has to escape from complete devastation he should never do evil acts which gives pleasure only for a short span of time.

2. (नारीभिः) सदा प्रहृष्टया भाव्यम् ।

Here there is a beautiful delineation of how the status of woman should be in society. Four things are stated in this word-picture. One of these is that there should always be happiness on the face of a woman. This means the social structure should be such that no grief should be seen on the face of the woman. Secondly woman should be skillful in household activities. The system of education for woman should be organised in a way that woman should acquire skills in all the necessary household activities as per the need of the era. Thirdly the resources that a woman receives for doing her own work or her family's work, should be of good quality. Fourthly, a woman's hand should be thrifty and not uncontrolled at the time of spending.

This is the picturesque description for training of woman. This description also indicates that a woman is happy in that society which provides the above mentioned facilities.

3. वेदाभ्यासो हि पञ्चधा ।

Here five stages are shown for gaining knowledge. The first stage is the acquisition of Veda i.e. learning or knowledge. The second stage consists of giving deep thought to the acquired knowledge. The third stage deals with the continuous study after deep thinking leading to musing of that knowledge in ones heart in the fourth stage.

In this way, knowledge is to be established in the heart, passing through these four stages. But this is not enough. Here one last stage is also stated according to which the acquired knowledge is to be given to the student in the fifth stage. In other words, whatever is studied is also to be taught. In this way, the study of Veda or knowledge is done in five ways.

4. लक्षणं सुखदुःखयोः ।

What could be called happiness and what could be called sorrow ? The answer to this question could be given in many ways. Explaining the form of happiness and sorrow it is stated here that happiness is that action which is under your control and sorrow is that action which is dependent on others. So if a person desires to be always happy he has to be independent in all activities and not to be dependent on others. A dependent person always faces sorrow whereas an independent person always remains happy.

Today man has become dependent even in trivial matters. That is why sorrow doesn't end. So everyone should try to become independent so that happiness could be attained.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

(1) अधर्मेणैधते तावत्ततः किं पश्यति ?

(क) भद्राणि (ख) अभद्राणि (ग) दुःखानि (घ) सुखानि

(2) वेदाभ्यासो हि ।

(क) पञ्चधा (ख) द्विधा (ग) त्रिधा (घ) चतुर्धा

(3) आचारः किं हन्ति ?

(क) यशः (ख) अलक्षणम् (ग) आयुः (घ) धनम्

(4) अक्षयं धनं कस्मात् लभ्यते ?

(क) आचारात् (ख) दुराचारात् (ग) युद्धात् (घ) लक्षणात्

(5) सर्वम् आत्मवशम् ?

(क) क्रोधः (ख) दुःखम् (ग) सुखम् (घ) भयम्

2. अधोलिखितानां प्रश्नानां संस्कृतभाषया उत्तराणि लिखत ।

(1) के त्रयः नामधारकाः सन्ति ?

(2) महत् भेषजं किम् अस्ति ?

- (3) दुःखभागी कः अस्ति ?
- (4) आचारात् किं किं लभते ?
- (5) सर्वं परवशम् किम् अस्ति ?

3. Give detailed answer in the mother tongue :

- (1) What end does a man of evil conduct meet with ?
- (2) Who bears only the name ?
- (3) What kind of man gets his age reduced ?
- (4) Why does a man has to bear sorrow constantly ?

4. Write critical notes :

- (1) The end result of evil actions.
- (2) Author's views on the social status of women.
- (3) Five stages of the study of Veda.

5. क-वर्गम् ख-वर्गेण सह यथास्वं योजयत।

क-वर्गः

- (1) सदा प्रहृष्टया भाव्यम्।
- (2) यथा काष्ठमयो हस्ती।
- (3) यथान्नम् मधुसंयुक्तम्।
- (4) तद्दानं चैव शिष्येभ्यः

ख-वर्गः

- (1) मधु वान्नेन संयुतम्।
- (2) वेदाभ्यासो हि पञ्चधा।
- (3) गृहकार्येषु दक्षया।
- (4) यश्च चर्ममयो मृगः।

6. Complete the Following Verses :

- (1) यथान्नं मधु.....महत् ॥
- (2) दुराचारो हि.....ल्पायुरेव च ॥
- (3) आचारात्.....लक्षणम् ॥
- (4) सर्वं परवशम्.....सुखदुःखयोः ॥





3. सन्ति मे गुरवो राजन्



[**Introduction :** In Sanskrit literature, 18 Puranas believed to be written by Maharshi Vyasa, hold an important place. Among these Puranas, the most popular is the Shrimad Bhagvata Purana. This Purana having eighteen thousand shlokas, has 12 chapters. There are different Adhyayas in different numbers in each chapter. Within Adhyayas, there are verses in different numbers. These verses are in different Chhandas metres.

In the eleventh chapter of the Bhagvata, Adhyayas 7 to 12 are small stories by Avdhuta-saint. Once upon a time King Yadu saw one saint. This saint was Guru Dattatreya. He was young, he was learned, but he was moving like a child in a natural way. When King Yadu saw him he was naturally surprised by this scene. So he asked the saint, “why is so much pleasure on your face ?” So the saint replied, “Due to the knowledge received from 24 gurus, I always remain happy.” Thereafter, the saint preached King Yadu the knowledge he had acquired from his 24 gurus. This preaching dialogue is known as “Avadhuta Gita”.

This lesson is a collection of 6 verses describing the knowledge acquired by Dattatreya from only six gurus i.e. पृथ्वी, जलम्, सूर्यः, समुद्रः, भ्रमरः and मीनः – out of the twenty four gurus. Besides this, there is prologue in the first verse and in the eighth verse there is epilogue. Thus, there are eight verses in all. In the first verse it is said that he had many gurus and in the concluding verse he narrates that the knowledge acquired from one guru is not enough so there should be many gurus. The knowledge that Avdhuta acquired from these six gurus can be known while studying following verses.]

उपक्रमः

सन्ति मे गुरवो राजन् बहवो बुद्ध्युपाश्रिताः ।
यतो बुद्धिमुपादाय मुक्तोऽटामीह तान् शृणु ॥ 1 ॥

पृथ्वी गुरुः

भूतैः आक्रम्यमाणोऽपि धीरो दैववशानुगैः ।
तद्विद्वान् न चलेत् मार्गादन्वशिक्षं क्षितेर्व्रतम् ॥ 2 ॥

जलम् गुरुः

स्वच्छः प्रकृतितः स्निग्धो माधुर्यस्तीर्थभूर्नृणाम् ।
मुनिः पुनात्यपां मित्रमीक्षोपस्पर्शकीर्तनैः ॥ 3 ॥

सूर्यः गुरुः

गुणैर्गुणानुपादत्ते यथाकालं विमुञ्चति ।
न तेषु युज्यते योगी गोभिर्गा इव गोपतिः ॥ 4 ॥

समुद्रः गुरुः

समृद्धकामो हीनो वा नारायणपरो मुनिः ।
नोत्सर्पेत न शुष्येत सरिद्धिः इव सागरः ॥ 5 ॥

भ्रमरः गुरुः

अणुभ्यश्च महद्भ्यश्च शास्त्रेभ्यः कुशलो नरः ।

सर्वतः सारमादद्यात् पुष्पेभ्यः इव षट्पदः ॥ 6 ॥

मीनः गुरुः

जिह्वयातिप्रमाथिन्या जनो रसविमोहितः ।

मृत्युमुच्छत्यसद्बुद्धिः मीनस्तु बडिशैर्यथा ॥ 7 ॥

उपसंहारः

न ह्येकस्मात् गुरोर्ज्ञानं सुस्थिरं स्यात् सुपुष्कलम् ।

इत्युक्त्वा स यदुं विप्रः ययौ प्रीतो यथागतम् ॥ 8 ॥

Glossary

उपक्रमः beginning (the introductory writing as a prelude to any work is called उपक्रम. The speaker may speak or writer may write. He was first to present a beginning of his talk. If the beginning is good, hearer is ready to hear upcoming lecture and the reader is ready to read the writing more eagerly.)

1. सन्ति (अस् to be व.अ.ब.व.) is मे (अस्मद् I (सर्व.) it is alternate form of ष.ए.व.) My उपाश्रिताः Those who have been provided shelters उपादाय (उप + आ + दा + क्त्वा > य सं.भू.कृ.) after getting अटामि (अट् to roam व. उ.ए.व.) I am roaming इह here.

2. पृथ्वी गुरुः the earth is guru (I have learnt lesson from the earth to have patience.) भूतैः by the animals आक्रम्यमाणः (आ + क्रम् + शतृ आ. व. कृ.) invaded, trampled. वशानुगैः by those who are controlled, अन्वशिक्षम् (अनु + शिक्ष ह्य. भू. उ. ए.व.) learnt, have acquired knowledge. क्षितेः (क्षिति Earth स्त्री. ष.ए.व.) of earth (synonym - भूमिः, वसुधा, धरा)

3. जलं गुरुः Water is guru teacher. (synonym - सलिलम्, पानीयम्, उदकम्) स्निग्धः greasy माधुर्यः sweet तीर्थभूः (तीर्थं भवतीति - उप.तत्पु.) which is holy, sacred पुनाति (पु to purify, clean by washing व.अ.ए.व.) purifies, cleans by washing. अपाम् मित्रम् friend of water ईक्षोपस्पर्शकीर्तनैः (ईक्षा च उपस्पर्शः च कीर्तनम् च - तैः, इ.द्व.) ईक्षा to see उपस्पर्श to touch कीर्तन to eulogise, by them.

4. सूर्यः गुरुः sun is guru. (synonym - आदित्यः, दिवाकरः, भास्करः) गुणैः by virtue (गुण has many meanings, like quality, ray, etc.) गुणान् to qualities उपादत्ते (उप + आ + दा to imbibe, acquire व. अ.ए.व.) imbibes, acquires. विमुञ्चते (वि + मुच् > मुञ्च् to leave व. अ.ए.व.) leaves युज्यते (युज् to join व. अ.ए.व.) joins गोभिः (गो ray, organ of sense तृ.ब.व.) by rays. (synonym - अंशुः, रश्मिः, मरीचिः), by organs of sense. गोपतिः (गवां पतिः - ष.तत्पु.) lord of organs of senses, lord of rays. (In this way गोपतिः has two meanings. - (1) saint or one who has control over this senses and (2) sun)

5. समुद्रः गुरुः Ocean is guru (synonym - सागरः, रत्नाकरः, उदधिः) समृद्धकामः (समृद्धिं कामयते - उप. तत्पु.) desiring prosperity नारायणपरः (नारायणः एव परः यस्य सः - बहु.) one who is under shelter of Narayana उत्सर्पेत (उत् + सर्प् to slide upwards वि. अ.ए.व.) overflow, going upwards. शुष्येत (शुष् absorbed. वि. अ.ए.व.) शोषाय. सरिद्धिः (सरित् तृ.बहु.) by rivers (synonym - नदी, सरिता, निम्नगा)

6. भ्रमरः गुरुः large black bee is guru. (synonym - भ्रमरः, मधुकरः, द्विरेफः) अणुभ्यः (अणु very small delicate पं.ब.व.) from very small (things) - महद्भ्यः (महत् big पं.ब.व.) from very big (things), शास्त्रेभ्यः from scriptures सारम् essence, substance, आदद्यात् (आ + दा take, acquire वि. अ.ए.व.) acquire it. takes षट्पदः (षट् पादाः यस्य सः - बहु.) big black bee.

7. मीनः गुरुः fish is guru (synonym - मत्स्यः, मच्छः, झषः) जिह्वया (जिह्वा tongue तृ.ए.व.) by tongue अतिप्रमाथिन्या (प्रमाथिनी powerful, pulling towards herself तृ.ए.व.) by great power pulling towards herself. रसविमोहितः (रसेन विमोहितः - तृ. तत्पु.) captivated by love, desire. ऋच्छति (ऋच्छ् to acquire, to get. व. अ.ए.व.) gets, acquires. मीनः fish बडिशैः (बडिशम् look for angling fish तृ.ब.व.) by the hook for catching fish.

8. उपसंहारः conclude to take to the end. (the action leading towards end any work started is called conclusion. It is to be presented briefly in its substance. A good beginning fills hearer and reader with curiosity, just like this a good conclusion sets permanently writer's thoughts in the hearts of hearer or reader.) एकस्मात् by one सुस्थिरम् properly set सुपुष्कलम् in abundance, in good quantity. यदुम् king named Yadu. विप्रः learned person ययौ (या to go, to obtain. प.भू. अ.ए.व.) gone. यथागतम् (आगतम् अनतिक्रम्य - अ.भा.) as they had come, in the same way, coming without transgressing.

Sandhi

गुरवो राजन् (गुरवः राजन्) । बहवो बुद्ध्युपाश्रिताः (बहवः बुद्ध्युपाश्रिताः) । यतो बुद्धिमुपादाय (यतः बुद्धिम् उपादाय) । मुक्तोऽटामीह (मुक्तः अटामि इह) । ताञ्छृणु (तान् शृणु) । स्निग्धो माधुर्यस्तीर्थभूर्नृणाम् (स्निग्धः माधुर्यः तीर्थभूः नृणाम्) । पुनात्यपाम् (पुनाति अपाम्) । गुणैर्गुणानुपादत्ते (गुणैः गुणान् उपादत्ते) । गोभिर्गाः (गोभिः गाः) । नोत्सर्पेत (न उत्सर्पेत) । सरिद्धिरिव (सरिद्धिः इव) । अणुभ्यश्च (अणुभ्यः च) । महद्भ्यश्च (महद्भ्यः च) । कुशलो नरः (कुशलः नरः) । सारमादद्यात् (सारम् आदद्यात्) । जिह्वयातिप्रमाथिन्या (जिह्वया अतिप्रमाथिन्या) । जनो रसविमोहितः (जनः रसविमोहितः) । मृत्युमृच्छत्यसद्बुद्धिर्मीनस्तु (मृत्युम् ऋच्छति असद्बुद्धिः मीनः तु) । बडिशैर्यथा (बडिशैः यथा) । ह्येकस्मात् (हि एकस्मात्) । गुरोर्ज्ञानं (गुरोः ज्ञानम्) । इत्युक्त्वा (इति उक्त्वा) । प्रीतो यथागतम् (प्रीतः यथा आगतम्) ॥

Special Notes

1. गुरवः ।

Many gurus. Generally when someone is asked about, he chooses to be known as a disciple of only one guru but Dattatreya presents himself as a disciple of many gurus instead of one. Dattatreya believes that to become the best human being, the knowledge acquired from a single guru is not adequate. So a person shall acquire knowledge from many gurus.

It is said in Bhagvata Purana that Dattatreya had 24 gurus. These gurus are of two types. Heya and Upadeya. Heya means who can be left and Upadeya means acceptable. Don't act like me, otherwise you will also have to suffer like me. The guru who preaches like this is Heya guru. On the other side, a person or a thing does best work by a himself and also preaches others to do like this, this guru is Upadeya.

Chetan-the living only are not included in Dattatreya's gurus, but he has honoured the non-living things of the nature as his gurus. So we have to remember that it is not necessary that guru who imparts knowledge should be a living person only. Acquisition of knowledge can be made from any thing.

2. जलम् गुरुः ।

The knowledge that Dattatreya has acquired by making water a guru is known to all – water is by nature pure. Sometime it may become impure for a while by coming into contact of someone, but it does not remain impure forever. It surely becomes pure by some or the other means. Similarly, a saint has to be pure always. Wherever water reaches, it spreads wetness (Affection) and coolness. Likewise a good person should also spread, love and coolness wherever he goes. Water is sweet and it is the lifeline. Similarly a good person has to have sweetness in conversation and he has to be a lifeline for the lives of living-beings. Moreover, water is an element which purifies by its manifestation and touch, similarly a person has to keep purifying all by his manifestation and touch.

3. गोभिर्गा इव गोपितः ।

The Sun also is a guru. The sun acquires the sour water of the ocean by its rays and gives back that water to the earth giving it the sweetness. The sun never uses water for itself. Similarly, a Yogi has to take a lot in the form of donation or alms from people, but he has to use it for the welfare of the animals, not using for itself. In this poem, here the word गो is used which creates a beautiful verbal wonder. There are many meanings of the word गो in Sanskrit like, earth, bull, arch, iron, ray, organs of sense, water, eye, animal, etc. Here the use of word गो is used in two ways i.e. ray and organs of sense. If we think considering the sun, the meaning is taken ray, but when we use the word गो in connection with an ascetic or a Sadhu, its meaning is organs of sense. Just as the Sun, similarly an ascetic or a Sadhu is also गोपितः. The Sun-rays mingle with the ocean and the earth, but they do not keep any relationship with its vices or wickedness, similarly an ascetic - Sadhu's organs of senses indulge in sense objects but do not have any connection with it, i.e. does not engrossed in it.

Thus as the sun is the गोपति (controller of Rays) similarly, is the गोपति (controller of senses). This is the knowledge, Dattatreya has acquired from the Sun.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत ।

(1) अचलता कस्य गुणः ?

(क) पृथ्व्याः (ख) जलस्य (ग) सूर्यस्य (घ) भ्रमरस्य

(2) कः गोपतिः ?

(क) जलम् (ख) समुद्रः (ग) सूर्यः (घ) पृथ्वी

(3) कुशलः नरः केभ्यः सारम् आदद्यात् ?

(क) पुष्पेभ्यः (ख) शास्त्रेभ्यः (ग) समुद्रेभ्यः (घ) नदीभ्यः

(4) मीनः कैः मृत्युम् ऋच्छति ?

(क) जलैः (ख) सागरैः (ग) बडिशैः (घ) सरिद्धिः

(5) कस्य कीर्तनैः मुनिः पुनाति ?

(क) भ्रमरस्य (ख) भूमेः (ग) बुद्धेः (घ) जलस्य

2. एकेन वाक्येन संस्कृतभाषया उत्तरत।

(1) प्रकृतितः स्वच्छः किम् अस्ति ?

(2) मार्गात् न चलेत् इति कस्य व्रतम् ?

(3) कः पुष्पेभ्यः सारम् आददाति ?

(4) जनः केन विमोहितः ?

(5) कः सरिद्धिः इव न उत्सर्पति न शुष्यति ?

3. Explain with reference to context :

(1) सर्वतः सारमादद्यात् पुष्पेभ्यः इव षट्पदः।

(2) न ह्येकस्मात् गुरोर्ज्ञानं सुस्थिरं स्यात् सुपुष्कलम्।

(3) नोत्सर्पेत न शुष्येत सरिद्धिः इव सागरः।

4. Answer in the mother tongue :

(1) The poet is roaming freely after acquiring intellect from whom ?

(2) In which guru does the poet see the quality of leaving at a proper time ?

(3) Why is the Muni not in favour of keeping a single guru ?

(4) What kind of a person does the poet say wisdomless ?

(5) Not going astray even after suffering aggressions ; whose quality is this ?

5. Write critical notes :

(1) A guru as a means of acquiring the knowledge.

(2) The lesson obtained by Dattatreya from the elements of nature.





4. सञ्जुहधीह पावकम्



[**Introduction :** 7th century A.D. great Poet Bharavi composed the epic किरातार्जुनीयम्. This is counted among the five well-known epics in Sanskrit. Bharavi has attained an immortal place for himself through this one and only creation of his. There are 18 cantos of किरातार्जुनीयम्. Here seven selected stanzas from the first canto are given. The story of Kiratarjuniya begins with the exile (Vanvas) of the Pandavas. The subject of this epic is the Sadhana (arduous efforts for attainment of God) done to achieve Pashupatastra by Arjuna inspired by Maharshi Vyas during exile. Arjun has to please Shankar God to get Pashuptastra. Getting pleased with Arjuna, Shankar God gives a boon of Pashuptatastra but before that he tests Arjuna. God fights a war with Arjuna in the guise of a tribal man. This poem is therefore given the title of Kiratarjuniya.

In the beginning phase of exile when the Pandavas stayed in Dvaitavana, Yudhishtira sent a tribal man as a spy to Hastinapura to know Duryodhana's behaviour towards his people. The spy reports about the smooth running of Duryodhana's rule. Based on this, the Pandavas and Draupadi together discusses frankly their political ruin. A few poems are selected and included here from the dialogue that takes place between Draupadi and Yudhishtira in the discussion.

Draupadi gets annoyed and disturbed observing the miserable condition of the Pandavas. She could not tolerate the behaviour of Yudhishtira. With overflowing humbleness and deep affection she rebukes Yudhishtira sweetly. She insists him to fight a war at once against treacherous Duryodhana, discarding the rules of gambling, instead of keeping sense of forgiveness. This brilliant speech of Draupadi has captured best reflection of woman's individuality. There is Vanshashthametre in each verse of the lesson.]

ब्रजन्ति ते मूढधियः पराभवं भवन्ति मायाविषु ये न मायिनः ।

प्रविश्य हि घ्नन्ति शठास्तथाविधान् असंवृताङ्गान्निशिता इवेषवः ॥ १ ॥ (१.३०)

अन्वयः – ये मायाविषु मायिनः न भवन्ति ते मूढधियः पराभवं ब्रजन्ति । हि शठाः तथाविधान् असंवृताङ्गान् निशिताः इषवः इव प्रविश्य घ्नन्ति ।

अवन्ध्यकोपस्य निहन्तुरापदां भवन्ति वश्याः स्वयमेव देहिनः ।

अमर्षशून्येन जनस्य जन्तुना न जातहार्देन न विद्विषादरः ॥ २ ॥ (१.३३)

अन्वयः – अवन्ध्यकोपस्य आपदां निहन्तुः देहिनः स्वयम् एव वश्याः भवन्ति । अमर्षशून्येन जन्तुना जनस्य जातहार्देन विद्विषा च न आदरः (न दरः) ।

इमामहं वेद न तावकीं धियं विचित्ररूपाः खलु चित्तवृत्तयः ।

विचिन्तयन्त्या भवदापदं परां रुजन्ति चेतः प्रसभं ममाधयः ॥ ३ ॥ (१.३७)

अन्वयः – अहं तावकीम् इमां धियं न वेद । चित्तवृत्तयः खलु विचित्ररूपाः । परां भवदापदं विचिन्तयन्त्याः मम चेतः आधयः प्रसभं रुजन्ति ।

द्विषन्मिता यदिदं दशा ततः समूलमुन्मूलयतीव मे मनः ।

परैरपर्यासितवीर्यसम्पदां पराभवोऽप्सुत्सव एव मानिनाम् ॥ ४ ॥ (१.८१)

अन्वयः – यत् इयं दशा द्विषन्मिता, ततः मे मनः समूलम् उन्मूलयति इव । परैः अपर्यासितवीर्यसम्पदां मानिनां पराभवः अपि उत्सवः एव ।

विहाय शान्तिं नृप धाम तत्पुनः प्रसीद सन्धेहि वधाय विद्विषाम् ।
 व्रजन्ति शत्रूवधूय निःस्पृहाः शमेन सिद्धिं मुनयो न भूभृतः ॥ ५ ॥ (१.४२)

अन्वयः – (हे) नृप, प्रसीद । शान्तिं विहाय विद्विषां वधाय तत् धाम पुनः सन्धेहि । निःस्पृहाः मुनयः शत्रून् अवधूय शमेन सिद्धिं व्रजन्ति, भूभृतः न ।

पुरःसरा धामवतां यशोधनाः सुदुःसहं प्राप्य निकारमीदृशम् ।
 भवादृशाश्चेदधिकुर्वन्ते रतिं निराश्रया हन्त हता मनस्विता ॥ ६ ॥ (१.४३)

अन्वयः – धामवतां पुरःसराः, यशोधनाः, भवादृशाः सुदुःसहम् ईदृशं निकारं प्राप्य रतिम् अधिकुर्वन्ते चेत्, हन्त ! मनस्विता निराश्रया (सती) हता ।

अथ क्षमामेव निरस्तविक्रमश्चिराय पर्येषि सुखस्य साधनम् ।
 विहाय लक्ष्मीपतिलक्ष्म कार्मुकं जटाधरः सञ्जुहुधीह पावकम् ॥ ७ ॥ (१.४४)

अन्वयः – अथ निरस्तविक्रमः चिराय क्षमाम् एव सुखस्य साधनं पर्येषि, (तर्हि) लक्ष्मीपतिलक्ष्म कार्मुकं विहाय, जटाधरः सन् इह पावकं जुहुधि ।

Glossary

1. व्रजन्ति gains मूढधियः (मूढा धीः येषां ते, बहु.) foolish intelligent, impolite intelligent पराभवम् to defeat, to loss मायाविषु for treacherous people मायिनः (मायिन् प्र.ब.व.) treacherous घ्नन्ति (हन् व. अ.ए.व.) Kills शठाः cunning तथाविधान् that kind of people असंवृताङ्गान् (संवृतानि अङ्गानि येषां ते – संवृताङ्गाः (बहु.), न संवृताङ्गाः असंवृताङ्गाः, तान् – नञ् त.) to the uncovered parts of body, to the unclothed parts of body निशिताः sharp-edged इषवः (इषुः प्र.ब.व.) arrow (synonym - शरः, बाणः, सायकः)

2. अवन्ध्यकोपस्य (न वन्ध्यः अवन्ध्यः (नञ् त.), अवन्ध्यः कोपः यस्य सः, तस्य – बहु.) that whose anger never goes in vain निहन्तुः (निहन्तुं पुं. ष.ए.व.) of the killer आपदाम् (आपद् स्त्री. ष.ब.व.) of calamities वश्याः possessed देहिनः (देहिन् पुं. प्र.ब.व.) bodied, people अमर्षशून्येन (अमर्षेण शून्यः, तेन – तृ.त.) angerless जन्तुना (जन्तु तृ.ए.व.) from a useless person जातहार्देन (जातं हार्दं यस्य सः, तेन – बहु.) because of affection grown विद्विषा because of having enmity आदरः respect, honour दरः fear.

3. इमाम् to this वेद (विद् to know व. अ. ए.व. वेत्ति and form of वेद्मि) I know. तावकीम् your धियम् (धीः स्त्री. द्वि.ए.व.) to intellect विचित्ररूपाः (विचित्राणि रूपाणि यासां ताः – बहु.) of various kinds चित्तवृत्तयः (चित्तस्य वृत्तयः – ष.त.) mental tendencies विचिन्तयन्त्याः (विचिन्तयन्ती व.कृ. स्त्री. ष.ए.व.) that which thinks भवदापदम् (भवताम् आपद्, ताम् – ष.त.) to your adversity पराम् very big रुजन्ति (रुज् to break व. अ. ब.व.) breaks चेतः to heart प्रसभम् forcefully आधयः (आधिः पुं. प्र. ब.व.) mental pains.

4. द्विषन्निमित्ता (द्विषन्तः निमित्तं यस्याः सा – बहु.) produced by enemies द्विषत् enemy (synonym - शत्रुः, अरिः, रिपुः) समूलम् (मूलेन सह – अ.भा.) with root उन्मूलयति (उत् + मूल to uproot व. अ.ब.व.) uproots इव as if परैः with the help of others, (here) through enemies अपर्यासितवीर्यसम्पदाम् (न पर्यासिता – नञ्, वीर्यम् एव सम्पद् – कर्म, अपर्यासिता वीर्यसम्पद् येषां ते, तेषाम् – बहु.) of those whose wealth of strength has not been

foresaken पर्यासित (परि + अस् to foresake scornfully क्त > त, क.भू.कृ.) that which has been foresaken hatefully, that having been driven away with contempt मानिनाम् (मानिन् पुं. ष.ब.व.) of people having self-respect, of people having pride.

5. विहाय (वि + हा to abandon, to give up क्त्वा > य. सं.भू.कृ.) after giving up धाम (धामन् - पुं. द्वि.ए.व.) light (synonym - आलोकः, प्रकाशः, तेजस्) प्रसीद (प्र + सद् to be pleased आज्ञा.म.ए.व.) be pleased सन्धेहि (सम् + धा आ. म. ए.व.) accept विद्विषाम् (विद्विष् पुं. ष.ब.व.) of enemies अवधूय (अव + धू + क्त्वा > य सं.भू.कृ.) after disregarding निःस्पृहाः (निर्गता स्पृहा येषां ते - बहु.) without desire, शमेन maintaining tranquillity, maintaining peace भूभृतः (भूभृत् - पुं प्र. ब.व.) Kings (synonym - भूपतिः, नृपः, जनाधिपः)

6. पुरःसराः (पुरः सरन्तीति - उप. तत्पु.) a leader, one who leads धामवताम् from among the brilliant people यशोधनाः (यशः एव धनं येषां ते - बहु.) having wealth of fame सुदुःसहम् (अतिशयेन दुःसहम् - प्रा. त.) very unbearable निकारम् insult (synonym - तिरस्कारः, परिभावः) भवादृशाः like you अधिकुर्वते (अधि + कृ to accept व. अ. ब.व.) accepts रतिम् affection, (here) satisfaction निराश्रया (निर्गतः आश्रयः यस्याः सा - बहु.) without support, supportless हन्त oh हता (हन् to kill + क्त > त स्त्री. क.भू.कृ.) dead(female) मनस्विता false pride, (one who always thinks himself right)

7. निरस्तविक्रमः (निरस्तः विक्रमः येन सः - बहु.) that who has discarded chivalry निरस्त (निर् + अस् to throw rudely + क्त > त स्त्री. क.भू.कृ.) that which is trown rudely चिराय for a very long time-span पर्येषि (परि + इ to believe व.म.ए.व.) are believing लक्ष्मीपतिलक्ष्म (लक्ष्म्याः पतिः - ष.त., तस्य लक्ष्म ष.त.) mark of a king लक्ष्म mark (synonym - चिह्नम्, लक्षणम्, अभिज्ञानम्) कार्मुकम् an archer's bow (synonym - धनुः, चापः, कोदण्डम्) जटाधरः (जटां धरति - उप.त.) having long matted hair सन् (अस् to be व.कृ. पुं. प्र.ए.व.) after having done जुहुधि (हु to offer a ceremonial sacrifice आज्ञा.म.ए.व.) offer a ceremonial sacrifice पावकम् to fire (synonym - अग्निः, अनलः, वह्निः)

Sandhi

शठास्तथाविधान् (शठाः तथाविधान्) । निशिता इवेषवः (निशिताः इव इषवः) निहन्तुरापदाम् (निहन्तुः आपदाम्) । विद्विषादरः (विद्विषा आदरः) । इमामहम् (इमाम् अहम्) । विचिन्तयन्त्या भवदापदम् (विचिन्तयन्त्याः भवदापदम्) । ममाधयः (मम आधयः) । यदियम् (यत् इयम्) । समूलमुन्मीलयतीव (समूलम् उन्मूलयति इव) । परैरपर्यासितवीर्यसम्पदाम् (परैः अपर्यासितवीर्यसम्पदाम्) । पराभवोऽप्सुत्सव एव (पराभवः अपि उत्सवः एव) । शत्रूनवधूय (शत्रून् अवधूय) । मुनयो न (मुनयः न) । पुरःसरा धामवताम् (पुरःसराः धामवताम्) । भवादृशाश्चेदधिकुर्वते (भवादृशाः चेत् अधिकुर्वते) । निरस्तविक्रमश्चिराय (निरस्तविक्रमः चिराय) । सञ्जुहुधीह (सन् जुहुधि इह) ।

Special Note

विद्विषादरः ।

Here we get two words विद्विषा and आदरः after disjoining Sandhi (coelace). We get such meaning after disjoining Sandhi in this way. "No man develops respect for an anger-lacking insignificant person for whom even either affection or enmity is produced." Here instead of disjoining Sandhi in such a way, the two words विद्विषा and दरः has to be read separately. This creates a beautiful miracle. From these two ways of disjoining

Sandhi here we get two words आदरः and दरः A miraculous meaning is obtained when joining the word आदरः with जातहार्देन and the word दरः with विद्विषा Like this - जातहार्देन आदरः न, विद्विषा दरः न। Meaning, even if affection is produced for a man without anger, no one develops respect for him. Besides, if someone develops enmity with him, no one is terrified by him and no one fears him.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत।

- (1) के निशिताः इषवः इव घ्नन्ति ?
 (क) मूढधियः (ख) शठाः (ग) देहिनः (घ) भूभृतः
- (2) केषां जनानां पराभवः अपि उत्सवः भवति ?
 (क) मायिनाम् (ख) विद्विषाम् (ग) मुनीनाम् (घ) मानिनाम्
- (3) प्रसीद सन्धेहि विद्विषाम्।
 (क) वधाय (ख) कोपाय (ग) कार्मुकाय (घ) शमाय
- (4) निःस्पृहाः मुनयः कथं सिद्धिं व्रजन्ति ?
 (क) शमेन (ख) विक्रमेण (ग) कार्मुकेण (घ) युद्धेन
- (5) लक्ष्मीपतेः लक्ष्म किम् ?
 (क) शमः (ख) क्षमा (ग) कार्मुकः (घ) जटा

2. अधोलिखितानां प्रश्नानां संस्कृतभाषया उत्तराणि लिखत।

- (1) कीदृशाः मूढधियः पराभवं व्रजन्ति ?
- (2) देहिनः कीदृशस्य जनस्य वश्याः भवन्ति ?
- (3) चित्तवृत्तयः खलु कीदृशयः भवन्ति ?
- (4) शत्रून् अवधूय के सिद्धिं व्रजन्ति ?

3. Answer in the mother tongue in two to three sentences :

- (1) How does cunning people kill guileless people ?
- (2) What does Draupadi say about developing friendship or enmity with angerless person ?
- (3) How does Draupadi experience the pain for Yudhishtira's misery ?
- (4) How does the achievement of sages and a king differ ?
- (5) What does Draupadi say to Yudhishtira who believes forgiveness to be the means of happiness ?

4. Write critical note :

- (1) Mental pain of Draupadi
- (2) Draupadi's reproach to Yudhishtira

5. Explain with reference to content :

- (1) विचित्ररूपाः खलु चित्तवृत्तयः।
- (2) पराभवोऽप्युत्सव एव मानिनाम्।
- (3) जटाधरः सञ्जुहुधीह पावकम्।



5. यक्ष-युधिष्ठिरसंवादः



[**Introduction :** Maharshi Vyas composed Mahabharata is a book like an encyclopedia. It has been said about this great book consisting of one lakh verses that यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्त्वचित् । meaning, whatever is in the Mahabharata, only all those things are there elsewhere. Whatever is not here, is not present anywhere. The announcement made by the statement is true word by word.

There is one more noteworthy matter. The presentation of subject matter in the Mahabharata is varied. Usually the entire plot of Mahabharata is interactive. The dialogue between Yaksha and Yudhishtira is well-known from among various dialogues between different characters corresponding to different occasions. (Mahabharata, Vanparva, Chapters 312, 313, 314). The background of this dialogue is such.

The Pandavas, living the life of forest, were once taking rest under a tree. Becoming thirsty Nakul and Sahadeva were sent to bring water. They do not return even after a lot of time passed, so first Arjuna was sent followed by Bhima as even Arjuna too do not return. Bhima also do not return, so Yudhishtira himself goes. Yudhishtira is surprised to see all his four brothers lying unconscious at the shore of the lake. When Yudhishtira makes effort to take water from the lake a Demigod (Yaksha) who remained invisible stops him informs him that it is I who have made all your brothers unconscious. If you too want water from this lake and make your brothers conscious then answer my questions. Yudhishtira agrees and the dialogue that takes place with the Demigod (Yaksha) at that time is well-known as Yaksha-Yudhishtira dialogue. These verses are selected from this incident in the present chapter. First two verses acts as the background of the dialogue. In the later verses gradually there are Yaksha's questions and Yudhishtira's answers. There are total sixteen questions and answers from the third to the tenth verse. The last three poems are for the conclusion of the dialogue.]

यक्ष उवाच -

पार्थ ! मा साहसं कार्षीः मम पूर्वपरिग्रहः ।
प्रश्नान् उक्त्वा तु कौन्तेय ततः पिब हरस्व च ॥ 1 ॥

युधिष्ठिर उवाच -

न चाहं कामये यक्ष तव पूर्वपरिग्रहम् ।
यथाप्रज्ञं तु ते प्रश्नान् प्रतिवक्ष्यामि पृच्छ माम् ॥ 2 ॥

यक्ष उवाच -

किंस्वित् गुरुतरं भूमेः किंस्वित् उच्चतरं च खात् ।
किंस्वित् शीघ्रतरं वायोः किंस्वित् बहुतरं तृणात् ॥ 3 ॥

युधिष्ठिर उवाच -

माता गुरुतरा भूमेः खात् पितोच्चतरः तथा ।
मनः शीघ्रतरं वायोः चिन्ता बहुतरी तृणात् ॥ 4 ॥

यक्ष उवाच -

किंस्वित् प्रवसने मित्रं किंस्वित् मित्रं गृहे सतः ।
आतुरस्य च किं मित्रं किंस्वित् मित्रं मरिष्यतः ॥ 5 ॥

युधिष्ठिर उवाच -

सार्थः प्रवसने मित्रं भार्या मित्रं गृहे सतः ।
आतुरस्य भिषक् मित्रं दानं मित्रं मरिष्यतः ॥ 6 ॥

यक्ष उवाच -

धन्यानामुत्तमं किंस्वित् धनानां स्यात् किमुत्तमम् ।
लाभानामुत्तमं किं स्यात् सुखानां स्यात् किमुत्तमम् ॥ 7 ॥

युधिष्ठिर उवाच -

धन्यानामुत्तमं दाक्ष्यं धनानामुत्तमं श्रुतम् ।
लाभानां श्रेष्ठमारोग्यं सुखानां तुष्टिरुत्तमा ॥ 8 ॥

यक्ष उवाच -

प्रियवचनवादी किं लभते विमृशितकार्यकरः किं लभते ।
बहुमित्रकरः किं लभते धर्मरतः किं लभते कथय ॥ 9 ॥

युधिष्ठिर उवाच -

प्रियवचनवादी प्रियो भवति विमृशितकार्यकरोऽधिकं जयति ।
बहुमित्रकरः सुखं वसते यश्च धर्मरतः स गतिं लभते ॥ 10 ॥

यक्ष उवाच -

व्याख्यातः पुरुषो राजन् यश्च सर्वधनी नरः ।
तस्मात् त्वमेकं भ्रातृणां यमिच्छसि स जीवतु ॥ 11 ॥

युधिष्ठिर उवाच -

आनृशंस्यं परो धर्मः परमार्थाश्च मे मतम् ।
आनृशंस्यं चिकीर्षामि नकुलो यक्ष जीवतु ॥ 12 ॥

यक्ष उवाच -

तस्य तेऽर्थाच्च कामाच्च आनृशंस्यं परं मतम् ।
तस्मात् ते भ्रातरः सर्वे जीवन्तु भरतर्षभ ॥ 13 ॥

Glossary

1. पार्थ Pritha's (Kunti's) son, here Yudhishtira **मा कार्षीः** (कृ to do अ.भू. म.ए.व.) (here verb is of अ.भू.का. with that मा (adverb) is used. So (instead of अकार्षीः form there is कार्षीः form and) here the meaning is taken as of imperative mood according to the occasion). will not do पूर्वपरिग्रहम् to first right उक्त्वा (वच् to speak क्त्वा > त्वा. सं.भू.कृ.) after telling कौन्तेय son of Kunti, here Yudhishtira पिब (पा-पिब् to drink आ. म.ए.व.) you drink हरस्व (ह् to snatch away, to take away आज्ञा. म.ए.व.) take away.

2. न कामये (कम् to wish, to desire व. उ.ए.व.) I do not wish. पूर्वपरिग्रहः (पूर्वस्य परिग्रहः - ष.तत्पु.) previous insistence, earlier tale यथाप्रज्ञम् (प्रज्ञाम् अनतिक्रम्य, अव्य.) according to intelligence, in a way that intelligence do not get violated पृच्छ (पृच्छ् to ask आज्ञा म.ए.व.) you ask.

3. किंस्वित् which one thing, what खात् (खम् sky पं.ए.व.) than sky, from sky उच्चतरम् more high शीघ्रतरम् more quick बहुतरम् much more.

4. गुरुतरा (गुरु of adjective तर like suffix, feminine) more heavy, बहुतरी much more.

5. प्रवसने during journey, during tour गृहे सतः of one who have stayed in house, of one who have existed in the house आतुरस्य of a patient.

6. सार्थः union, a group travelling together मरिष्यतः of dying man भार्या wife (synonym - जाया, सहधर्मिणी) भिषक् doctor.

7. धन्यानाम् (धन्य नपुं. ष. ब.व. here the possessive case is used in the sense of determination. So the meaning of this possessive case should be taken as of blessed people or from among the blessed people. Take the same meaning later also.) among the fortunates धनानाम् in wealth उत्तमम् best.

8. दाक्ष्यम् skill, dexterity (synonym word - पटुता, नैपुण्यम्) श्रुतम् knowledge तुष्टि satisfaction.

9. प्रियवचनवादी (प्रियं च तत् वचनम् - कर्म., प्रियवचनं वदति इति प्रियवचनवादी - उप. तत्पु.) good speaking धर्मरतः (धर्मे रतः - स. तत्पु.) one who remains absorbed in religion विमृशितकार्यकरः (विमृशितम् च तत् कार्यम् - कर्म., विमृशितकार्यम् करोतीति - उप. तत्पु.) one who works thoughtfully अधिकं जयति (जि to achieve victory, to won व.अ.ए.व.) triumphs a lot, wins a lot बहुमित्रकरः one who makes many friends धर्मरतः engaged in religion, godly गतिम् to salvation लभते receives.

10. व्याख्यातः has been called, has been explained सर्वधनी (सर्वे धनम् यस्य सः - बहु.) that whose wealth is all (animals). Besides, सर्वधनी (सर्वम् च तत् धनम् - कर्म., सर्वधनं यस्यास्ति इति - सर्वधनिन् -त.प्र.) that whose wealth is everything, abundantly wealthy भ्रातृणाम् from among the brothers यम् (यत् सर्व. पुं. द्वि. ए.व.) to whom इच्छसि (इष् to desire व. म. ए.व.) you desire जीवतु (जीव् to live आज्ञा अ.ए.व.) may come to life.

11. आनृशंस्यम् mercy, kindness चिकीर्षामि (कृ to do (form of showing wish) + सन् = चिकीर्ष व. उ. ए.व.) I wish to do.

12. परम् best, excellent अर्थात् परम् ahead of wealth, more than wealth कामात् परम् ahead of desire-wish, more than desire मे मतम् is my vote भरतर्षभ (सं. प्र. ए.व.) O the best born to the Bharat family (Yudhishtira) !

Sandhi

चाहम् (च अहम्) । पितोच्चतरः (पिता उच्चतरः) । धन्यानामुत्तमम् (धन्यानाम् उत्तमम्) । तथोत्तमम् (तथा उत्तमम्) । तुष्टिरुत्तमा (तुष्टिः उत्तमा) । यमिच्छसि (यम् इच्छसि) । तेऽर्थाच्च (ते अर्थात् च) । कामाच्च (कामात् च) ।

Special Notes

1. यक्षः

According to mythology Yaksha, Kinnara, Gandharva, etc. are partial divine race Yaksha is considered to be sacred. The hero of poet 'Kalidas' 'Meghdoot' is also some Yaksha. Kuber is well-known as the king of Yaksha. There are tales of many Yakshas in mythology.

2. युधिष्ठिरः

Yudhishtira is the son of king Pandu of Kurukul and Kunti. He has four younger brothers viz. Arjuna, Bhima, Nakul and Sahadeva. Yudhishtira has always remained insistent for morality, religion and virtue. His birth took place under the influence of the hymn of Yama or Dharma, therefore he is also called Dharmaraj. He had a dialogue with Yaksha in the forest. He had given suitable answers to the questions asked by Yaksha during this dialogue and had made resurrect (alive) all his four brothers by pleasing Yaksha.

Opposite Words

गुरुतरम् - लघुतरम्।	सार्थः - निरर्थः।	श्रुतम् - अश्रुतम्।
उच्चतरम् - निम्नतरम्।	दानम् - प्रतिग्रहः।	आरोग्यम् - अनारोग्यम्।
शीघ्रतरम् - मन्दतरम्।	धन्यः - अधन्यः।	धर्मरतः - अधर्मरतः।
मित्रम् - शत्रुः।	उत्तमम् - अनुत्तमम्।	अधिकम् - अल्पम्।
आतुरः - अनातुरः।	लाभः - हानिः।	व्याख्यातः - अव्याख्यातः।

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत।

(1) यथाप्रज्ञम् ते प्रश्नान् प्रतिवक्ष्यामि। - Who speaks this sentence ?

(क) Yaksha (ख) Arjuna (ग) Yudhishtira (घ) Nakul

(2) What is best in wealth ?

(क) Knowledge (ख) Scripture (ग) Weapon (घ) Gold

(3) What is much more than a blade of grass ?

(क) Worry (ख) Peace (ग) Intellect (घ) Satisfaction

(4) Who does Yudhishtira ask first to become alive ?

(क) Arjuna (ख) Sahdev (ग) Nakul (घ) Bhima

2. संस्कृतभाषया उत्तरं लिखत।

- (1) सुखानाम् उत्तमं किं स्यात् ?
- (2) दाक्ष्यं केषाम् उत्तमम् ?
- (3) आतुरस्य कः मित्रम् ?
- (4) कः गतिं लभते ?
- (5) बहुमित्रकरः किं लभते ?

3. Answer in your mother tongue :

- (1) Why did Yaksha made the other four Pandavas unconscious ?
- (2) Who is heavier than land and higher than sky ?
- (3) Who is the friend of traveller and family member ?
- (4) What does a good speaker receive ?
- (5) Why does Yaksha bring all the brothers to life ?

4. Write descriptive note :

- (1) Yaksha
- (2) Yudhishtira

5. Write critical note :

- (1) Dialogue between Yaksha and Yudhishtira
- (2) Background of the dialogue between Yaksha and Yudhishtira

6. Explain with reference to content :

- (1) आनृशंस्यं परो धर्मः परमार्थाच्च मे मतम्।





6. प्रणमामि मुदा



[**Introduction :** As Sanskrit literature has been created in the gone centuries continuously similarly in the present times also Sanskrit literature is being continuously created. In this novel literature subjects are new, knowledge is new, concepts are totally new.

The literature being created in the modern time does not sometime care much about the metres and the poetics, but in its madness for novelty the old traditions have not been totally discarded. Even this most modern time literature is being created as per old tradition. Among such learned creators, famous son of Gujarat, Shri Bhagwati Prasad D. Pandya is in the front line. Shri Bhagwati Prasad, a resident of Raigadh, situated near Himmatnagar, studied Sanskrit in his childhood staying in Kashi. In those days, he presented his self written poems in the Vidyasabhas organised in Kashi and continued to get the love of the learned people. Thereafter, after coming to Ahmedabad, he studied on modern system and taught Sanskrit language for years. In 1986, he retired from the post of professor in the Sanskrit Department of the Gujarat University.

Shri Bhagwati Prasad Pandya is an improvisator. He can write a poem in Sanskrit on any occasion or on a person. He is an expert in writing metre-based poems and has written some hymns of praise for his own happiness. He has also written some poems which can be sung in the modern style also. Here six poems written in the praise of Goddess Sharada are selected. In these verses, first three are in Upajati metre and the rest are in Totaka metre.

In the first poem, there is a fine miracle. Kumbhakarna praises Brahma. So the Brahma is pleased but when Kumbhakarna asks for blessings from pleased Brahma, mother Sharada (tactfully) makes him to speak Nindrasan instead of Indrasan. Such a Sharada is remembered. In the second and third poem salutations have been presented by narrating Sharada's praises. Thereafter, in fourth and fifth poems, prayer has been presented for attainment of clean victory-fame. In the sixth and last poem again salutations are presented to mother Sharada.]

यदैव दैत्यः खलु कुम्भकर्ण
इन्द्रासनं कामयते स जिह्मः ।
निद्रासनं याचयते यमम्बा
तां देवराजप्रणुतां स्मरामि ॥ 1 ॥

श्वेताभपद्मासनराजमानां
दिव्यप्रभां ज्ञानगुणप्रवाहाम् ।
सरस्वतीं सारसरस्वतीं तां
छात्रो नितान्तं प्रणमामि देवीम् ॥ 2 ॥

मुदा धरन्तीं स्फटिकाक्षमालाम्
सदा हसन्तीं विमलाब्जनेत्राम् ।
सुसंस्तुतां भावुकभक्तगीतैः
छात्रो नितान्तं प्रणमामि देवीम् ॥ 3 ॥

वरदे सुखदेऽभयदे धनदे
 शरणागतरक्षणकार्यरते ।
 जगदीश्वरि देवि सरस्वति रे
 मयि धेहि यशो धवलं विमलम् ॥ 4 ॥

भवतापहरे ललिते मधुरे
 श्रुतिज्ञानकरे विदिते सुखदे ।
 भवभूतिकरे भवतुष्टिप्रदे
 मयि धेहि यशो धवलं विमलम् ॥ 5 ॥

सुरवृन्दनते करुणाब्धियुते
 मनसा वचसा हृदयेन सदा ।
 भवपोतसमं तव पादयुगम्
 प्रणमामि मुदा रुचिरे सरसे ॥ 6 ॥

Glossary

1. यदैव (यदा (तदा) एव) only when (then) (यदा अव्यय which indicates tense. एव अव्यय is used to indicate the incidence occurring the that tense only) दैत्यः demon (synonym - दैत्यः, दानवः, दितिसुतः) कुम्भकर्णः a demon named Kumbhakarna, Ravan's brother. इन्द्रासनम् (इन्द्रस्य आसनम् - ष.तत्पु.) the throne of God Indra, Power of God Indra कामयते (कम् to wish व. अ. ए.व.) is wishing जिह्वाः crooked, curved. निद्रासनम् (निद्रायाः आसनम् - ष.तत्पु.) Power of sleep, throne of sleep याचयते (याच् प्रे. व. अ. ए.व.) incites to demand. यम् (यत् पुं. द्वि. अ.व.) Who अम्बा Mother, one who gives birth देवराजप्रणुताम् (देवानां राजा - ष.तत्पु., देवराजेन प्रणुता, ताम् - तृ.तत्पु.) One who is bowed by the king of gods Indra.

2. श्वेताभपद्मासनराजमानाम् (श्वेता आभा यस्य तत् - बहु., श्वेताभम् च तत् पद्मम् - कर्म., श्वेताभपद्मम् एव आसनम् - कर्म., श्वेताभपद्मासने राजमाना - ताम्, स.तत्पु.) sitting in the white lotus shaped seat. दिव्यप्रभाम् (दिव्या प्रभा यस्याः सा - बहु.) to the who is godly lighted ज्ञानगुणप्रवाहाम् (ज्ञानं च गुणः च, इ.द्व., ज्ञानगुणौ एव प्रवाहः यस्याः सा, ताम् - बहु.) Having influence of knowledge and quality. सारसरस्वतीम् River (full of) basic element. ताम् him नितान्तम् eternal excessive.

3. मुदा (मुद् स्त्री. तृ. ए.व.) with love, with pleasure धरन्तीम् (धृ वर्त. कृ.स्त्री. द्वि. ए.व.) to one which is holding स्फटिकाक्षमालाम् to string of crystal beads हसन्तीम् (हस् वर्त. कृ.स्त्री. द्वि. ए.व.) smiling विमलाब्जनेत्राम् one having eyes like pure lotus. सुसंस्तुताम् praised very much भावुकभक्तगीतैः by the songs of the emotional devotees.

4. वरदे (वरान् ददाति - उप. तत्पु.) O you giving blessings सुखदे (सुखं ददाति - उप. तत्पु.) O you giving prosperity अभयदे (अभयं ददाति - उप. तत्पु.) O you giving to the fearless धनदे (धनं ददाति - उप. तत्पु.) O you giving wealth शरणागत-रक्षण-कार्य-रते (शरणम् आगतः - द्वि. तत्पु. शरणागतस्य रक्षणम् - ष.तत्पु. शरणागतरक्षणस्य

कार्यम् - ष.तत्पु., शरणा...कार्ये रता - स.तत्पु.) engaged in the work of protection of the one seeking refuge. जगदीश्वरि (address) O mother of the world देवि सरस्वति O Goddess Saraswati मयि In me धेहि (धा to have, to hold आज्ञा म. ए.व.) keep, put यशः fame, success धवलम् white विमलम् pure (synonym - निर्मलम्, पवित्रम्, शुद्धम्)

5. भवतापहरे O you remover of heat of the world ललिते O you full of elegance, श्रुतिज्ञानकरे O you giver of vedic knowledge विदिते famous भवभूतिकरे O you making the world prosperous. भवतुष्टिप्रदे O you giving satisfaction to the world as well as to Shiva.

6. सुरवृन्दनते O you who is bowed by the group of gods करुणाब्धियुते O you full of ocean of mercy. मनसा by conscience वचसा by words हृदयेन by heart भवपोतसमम् like boat (for crossing over) world तव your पादयुगम् to pair of legs रुचिरे O you likeable सरसे O you good.

Sandhi

यदैव (यदा एव) । कुम्भकर्ण इन्द्रासनम् (कुम्भकर्णः इन्द्रासनम्) । स जिह्वः (सः जिह्वः) । छात्रो नितान्तम् (छात्रः नितान्तम्) । सुखदेऽभयदे (सुखदे अभयदे) । यशो धवलम् । (यशः धवलम्)

Special Note

1. निद्रासनं याचयते । Abets to demand throne of sleep.

Here the context is that Kumbhakarna desired to attain throne of Indra. So to please Brahma, he started observing penance. The Lord of Gods Indra got worried when he saw this. So Indra prayed before mother Sharada and got her pleasure and took a promise from her for protection of Indra's throne. On the other side, Brahma was pleased by Kumbhakarna's penance. Thereafter when time to demanding throne of Indra came, Mother Sharada sat on the tongue of Kumbhakarna and made Kumbhakarna speak 'Nindrasan' instead of "Indrasan". As a result, Kumbhakarna did not get Indrasan but got Nindrasan. He always was in sleeping mode. Thus, because of mother Sharada, the entire penance of Kumbhakarna failed.

In this incidence, importance of word power is indicated. In short, if we please Brahma, but if we do not please Sharada, we cannot achieve desired result. Also, if we hold demon-like powers of Kumbhakarna, the mercy of Saraswati will certainly become useless like Kumbhakarna.

2. देवराजप्रणुता ।

This adjective is used for mother Saraswati. It means, those who are bowed by the king of gods Indra. Here the purpose is to indicate glory of Saraswati by this adjective. However, Indra himself is full of divinity. He has no desire to attain any thing, In spite of this, he worships Sharada because he knows its importance very well. If the king of gods Indra accepts the glory of Saraswati we should subtly understand her importance.

3. सरस्वती ।

In the second poem सरस्वती word is used twice. Both of them have different meanings - 1. सरस्वती goddess of learning and 2. सरस्वती a river like flow of water. Thus, here by using word सरस्वती in two meanings alliteration rhyme (figure of speech) has been arranged beautifully.

4. धेहि यशो धवलम्।

Yash meaning fame can be of two types. One white and other black. The fame got by doing good deeds is a man's white fame, otherwise fame attained by doing bad deeds is a man's black fame. Today, a person living a simple life by means got from to labour may not be known to anybody, but a person living a life of criminal acts is known to everybody. Thus, a criminal has also fame but it is to be called black fame. Such fame is not desired here, as a result, desire for white fame has been narrated. In the traditions of the Sanskrit literature good fame is indicated by white colour.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत।

(1) देवराजप्रणुता का ?

(क) शारदा (ख) उमा (ग) पार्वती (घ) माता

(2) सरस्वती इत्यस्यान्यः अर्थः कः ?

(क) जलम् (ख) नदी (ग) सागरः (घ) सरोवरः

(3) कीदृशं यशः अपेक्षितम् ?

(क) कृष्णम् (ख) पीतम् (ग) रक्तम् (घ) धवलम्

(4) भवपोतसमं किम् ?

(क) मुखम् (ख) पादयुगम् (ग) नेत्रम् (घ) हस्तयुगलम्

(5) भवतुष्टिप्रदा का देवी प्रोक्ता ?

(क) वरदा (ख) अभयदा (ग) शारदा (घ) सुखदा

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत।

(1) कुम्भकर्णः किं प्राप्तुम् अयतत ?

(2) कुम्भकर्णेन इन्द्रासनस्य स्थाने किं याचितम् ?

(3) का देवी वरदा सुखदा प्रोक्ता ?

(4) कविः कीदृशं यशः याचते ?

(5) भव इत्यस्य किमर्थद्वयं प्रोक्तम् ?

3. Explain with reference to context:

(1) तां देवराजप्रणुतां स्मरामि।

(2) मयि धेहि यशो धवलं विमलम्।

4. Answer following questions in mother tongue :

- (1) Who was Kumbhakarna ?
- (2) Whom does the poet compare with a boat ?
- (3) Which type of string of bead does Sharada have ?
- (4) Why does the king of gods Indra worships Sharada ?

5. Write descriptive notes :

- (1) सारसरस्वती ।
- (2) निद्रासनं याचयते ।
- (3) भवपोतसमम् ।

6. Write critical notes :

- (1) Indrasan and Nindrasan
- (2) Worship of Sharada





7. सुभाषितमधुबिन्दवः



[**Introduction :** There is an inexhaustible treasure of maxims in Sanskrit literature. Such maxims are sometimes used in epics, sometimes in the form of metaphor, sometimes in the scripture, sometimes as detached stanzas of which the meaning is complete in itself in the mass mind. In these maxims, besides element of thinking, sometimes wordly miracles, some special metaphorical use, seriousness of meaning and sometimes some puzzling element is there. Here, this type of vivid six maxims have been collected from various books. The metre and subject of each is quite different.

In the first maxim, our attention is drawn towards an eternal truth. The second maxim suggests a remedy as how a man can be subhash (speaking good). In the third poem qualities of three things and in fourth poem speciality of a gentleman have been narrated. The fifth poem is in the form of dialogue. Short and double meaning words have been spoken through Parvati and their answers have been spoken by Shiva. Sixth poem is a moral preaching and narrates that bigness and heavyness are not reasons for greatness. The small and micro elements have their unique importance.

The student has to learn in two ways from the collection of verses given in this lesson. On one side the student has to increase his wealth of thoughts by imbibing the help of thoughts expressed here; while on the other side, the student has to enrich vocabulary by properly understanding the words used in these verses.]

यदशक्यं न तच्छक्यं यच्छक्यं शक्यमेव तत् ।
नोदके शकटं याति न च नौर्गच्छति स्थले ॥ 1 ॥

वचस्तत्र प्रयोक्तव्यं यत्रोक्तं लभते फलम् ।
स्थायी भवति चात्यन्तं रागः शुक्लपटे यथा ॥ 2 ॥

वार्ता च कौतुकवती विमला च विद्या
लोकोत्तरं परिमलश्च कुरङ्गनाभेः ।
तैलस्य बिन्दुरिव वारिणि दुर्निवारम्
एतत् त्रयं प्रसरति स्वयमेव भूमौ ॥ 3 ॥

उदयति यदि भानुः पश्चिमे दिग्विभागे
प्रचलति यदि मेरुः शीततां याति वह्निः ।
विकसति यदि पद्मं पर्वताग्रे शिलायाम्
न भवति पुनरुक्तं भाषितं सज्जनानाम् ॥ 4 ॥

कस्त्वं शूली मृगय भिषजं नीलकण्ठः प्रियेऽहं
केकामेकां कुरु पशुपतिः नैव दृष्टे विषाणे ।
स्थाणुर्मुग्धे न वदति तरुर्जीवितेशः शिवायाः
गच्छाटव्याम् इति हतवचाः पातु वञ्चन्द्रचूडः ॥ 5 ॥

हस्ती स्थूलतनुः स चाङ्कुशवशः किं हस्तिमात्रोऽङ्कुशः
 वज्रेणाभिहताः पतन्ति गिरयः किं वज्रमात्राः नगाः ।
 दीपे प्रज्वलिते विनश्यति तमः किं दीपमात्रं तमः
 तेजो यस्य विराजते स बलवान् स्थूलेषु कः प्रत्ययः ॥ 6 ॥

Glossary

1. अशक्यम् (न शक्यम् - नञ्त्त्पु.) which is not possible, which cannot be done. शकटम् Cart याति (या to go व. अ. ए.व.) goes, walks. नौः (नौ स्त्री. प्र. ए.व.) boat, small boat.
2. प्रयोक्तव्यम् (प्र + युज् + तव्य वि. कृ.) should be used, to utilise स्थायी (स्थायिन् पुं. प्र. ए.व.) which can stay permanently. रागः colour शुक्लपटे (शुक्लः चासौ पटः, तस्मिन् - कर्म.) on white cloth.
3. वार्ता news, information (synonym - वृत्तान्तः, उदन्तः,) कौतुकवती object of curiosity, creating curiosity, लोकोत्तरम् (लोकात् उत्तरम् - पं. तत्पु.) alone the world, better than the world. परिमलः fragrance, smell कुरङ्गनाभेः (कुरङ्गस्य नाभिः - ष. तत्पु.) from the navel of a deer बिन्दुः drop वारिणि (वारि नपुं. स. ए.व.) into water दुर्निवारम् which can be stopped with difficulty प्रसरति (प्र + सृ व. अ. ए.व.) spreads, spills.
4. उदयति (उत् अय् व. अ. ए.व.) rises दिग्विभागे (दिशां विभागः - ष. तत्पु.) in the direction, towards direction मेरुः Meru, (a mountain namely Meru) वह्निः Fire विकसति (वि + कस् व. अ. ए.व.) develops, blossoms पर्वताग्रे (पर्वतस्य अग्रे - ष. तत्पु.) on the top of the mountain शिलायाम् on stone पुनरुक्तम् spoken again भाषितम् (भाष् + क्त क. भू.कृ. नपुं.) told, said.
5. शूली (शूलम् अस्य अस्ति - त.प्र.) having thorn (शूल has two meanings. 1. trident 2. shooting pain. Therefore शूली has also two meanings one having trident and another having shooting pain) मृगय (मृग् आज्ञा. म. ए.व.) find out, discover भिषजम् to the doctor नीलकण्ठः (नीलः कण्ठः यस्य सः - बहु.) having purple throat, one who has rose-apple like purple colour (One meaning is Shiva and other is Peacock) केकाम् sound of peacock कुरु (कृ आ. म. ए.व.) do पशुपतिः (पशूनां पतिः - ष. तत्पु.) lord of animals (One meaning is Shiva and second is a bull) दृष्टे (दृश् कर्म. व. उ. ए.व.) seen विषाणे two horns स्थाणुः staying unmoved (One meaning is Shiva and other is dried plant) मुग्धे O innocent तरुः tree जीवितेशः (जीवितस्य ईशः - ष. तत्पु.) husband, lord of souls. (One meaning is Shiva and other is husband शिवायाः of Shiva (of Parvati - of jackal) अटव्याम् (अटवी स्त्री. स. ए.व.) in forest, हतवचाः (हतानि वचांसि यस्य सः, हतवचस् - बहु.) whose speakings have been hurt, Who have stopped speaking पातु (पा आ. अ. ए.व.) protect वः your चन्द्रचूडः (चन्द्रः चूडायाम् यस्य सः - बहु.) Shiva (One who has moon in his matted hair).
6. हस्ती elephant स्थूलतनुः (स्थूला तनुः यस्य सः - बहु.) having fat body अङ्कुशवशः (अङ्कुशेन वशः - तृ. तत्पु.) under control by hook used to control elephant हस्तिमात्रः (हस्ती मात्रा यस्य सः - बहु.) of the size of an elephant अभिहताः (अभि + हन् क्त > त क. भू.कृ.) killed, spread all over वज्रमात्रः (वज्रः मात्रा येषां ते - बहु.) of the size of Vajra नगाः (न गच्छति - नगः, ते - उप. तत्पु.) mountains (synonym - अचलः, शैलः, अद्रिः) प्रज्वलिते (प्र + ज्वल् + क्त क. भू.कृ.) when ignited, when burnt तमः darkness, तेजः light स्थूलेषु in fatty, in bulky body प्रत्ययः confidence.

Sandhi

यदशक्यम् (यत् अशक्यम्) । तच्छक्यम् (तत् शक्यम्) । यच्छक्यम् (यत् शक्यम्) । नोदके (न उदके) । नौगच्छति (नौः गच्छति) । वचस्तत्र (वचः तत्र) । यत्रोक्तम् (यत्र उक्तम्) । चात्यन्तम् (च अत्यन्तम्) । परिमलश्च (परिमलः च) । बिन्दुरिव (बिन्दुः इव) । कस्त्वम् (कः त्वम्) । प्रियेऽहम् (प्रिये अहम्) । नैव (न एव) । स्थाणुर्मुग्धे (स्थाणुः मुग्धे) । तरुर्जीवितेशः (तरुः जीवितेशः) । गच्छादव्याम् (गच्छ अदव्याम्) । वश्चन्द्रचूडः (वः चन्द्रचूडः) । स चाङ्कुशवशः (सः च अङ्कुशवशः) । हस्तिमात्रोऽङ्कुशः (हस्तिमात्रः अङ्कुशः) । वज्रेणाभिहताः (वज्रेण अभिहताः) । स बलवान् (सः बलवान्) ।

Special Notes

1. कस्त्वं शूली... ।

In this poem there is a dialogue with Parvati by Shiva. In this dialogue Shiva's words fall short before Parvati's words because while answering the question put up by Parvati, the stanza that Shiva uses, that stanza is having two meanings. Thus, Parvati takes other meaning and continues to have further dialogue. In the end, Shiva's speech stops. By creating such a wordly situation, the poet finally has prayed to Shiva, who is rendered speechless i.e. stops speaking, to protect (his worshippers i.e. all of you.). Here use of pun creates wonder.

The dialogue to as following - 1. **पार्वती** — त्वं कः ? **शिवः** — (अहम्) शूली अस्मि । 2. **पार्वती** — (यदि त्वं) शूली असि, तर्हि भिषजम् मृगय । **शिवः** — प्रिये ! अहं शूली (- पीडावान् नास्मि) अहम् तु नीलकण्ठः (अस्मि) । 3. **पार्वती** — (यदि त्वं नीलकण्ठः असि, तर्हि) एकां केकां कुरु । **शिवः** — अहं नीलकण्ठः अर्थात् मयूरः नास्मि, अहम् तु पशुपतिः अस्मि । 4. **पार्वती** — यदि त्वं पशुपतिः असि तर्हि (तव शिरसि) विषाणे नैव दृष्टे । **शिवः** — अहं पशुपतिः अर्थात् वृषभः नास्मि, अहम् तु स्थाणुः (अस्मि) । 5. **पार्वती** — यदि त्वं स्थाणुः असि, तर्हि (स्थाणुः - तरुः तु) न वदति (त्वं कथं वदसि ?) **शिवः** — अहं स्थाणुः अर्थात् तरुः (जडः) नास्मि, अहं तु शिवायाः जीवितेशः अस्मि । 6. **पार्वती** — यदि त्वं शिवायाः अर्थात् शृगाल्याः पतिः असि, तर्हि अदव्यां गच्छ । (अत्र तव किं कार्यमस्ति ।)

2. स्थूलेषु कः प्रत्ययः ।

For controlling a big thing, a more big thing is required, this is a general public thinking and here three examples have been given to explain that it is not always that for controlling a big one, a big thing is useful, like to control an elephants' the hook used is not as big as an elephant, but it is small. Similarly, the lightning which dismembers a mountain is not as big as a mountain. The lamp's spread is not as much as that of darkness spread. A small lamp destroys darkness many times wider than it. From this example, one should understand that it is not so that for doing a big work, a big thing is necessary but a small and tiny thing can also do a big work. So do not have trust always on big one, small thing is also trustworthy for doing big works.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

(1) उदके किं न याति ?

(क) नौः

(ख) जलम्

(ग) शकटम्

(घ) जनः

- (2) रागः कुत्र स्थायी भवति ?
 (क) कटे (ख) पटे (ग) शुक्लपटे (घ) शुक्ले
- (3) कस्य भाषितं पुनरुक्तं न भवति ?
 (क) जनानाम् (ख) सज्जनानाम् (ग) विद्वज्जनानाम् (घ) दुर्जनानाम्
- (4) यदि त्वं शूली असि तर्हि मृगय ?
 (क) भिषजम् (ख) वनम् (ग) विषाणम् (घ) नीलकण्ठम्
- (5) हतवचाः कः वर्तते ?
 (क) पार्वती (ख) चन्द्रचूडः (ग) भिषक् (घ) सज्जनः
- (6) 'स्थूलेषु कः प्रत्ययः' - इत्यत्र प्रत्ययः पदस्य कः अर्थः ?
 (क) ज्ञानम् (ख) विश्वासः (ग) निमित्तम् (घ) उपयोगिता

2. संस्कृतभाषया उत्तराणि यच्छत।

- (1) नौः कुत्र न गच्छति ?
 (2) वचः कुत्र वक्तव्यम् ?
 (3) किं त्रयं स्वयं प्रसरति ?
 (4) 'चन्द्रचूडः' नाम कः ?
 (5) कः बलवान् ?

3. Explain with reference to context :

- (1) रागः शुक्लपटे यथा।
 (2) न भवति पुनरुक्तं भाषितं सज्जनानाम्।
 (3) स्थूलेषु कः प्रत्ययः।

4. Write a descriptive note :

- (1) चन्द्रचूडः (2) शूली (3) नीलकण्ठः (4) स्थाणुः (5) नगाः

5. Write a critical note :

- (1) Difference between possible-impossible
 (2) The word of the gentlemen
 (3) The dialogue between Shiva and Parvati
 (4) Importance of brilliant - bright

6. Complete the followin verses :

- (1) यदशक्यं स्थले ॥
 (2) वार्ता च भूमौ ॥



8. ज्ञेयं रूपं तदेव मे



[**Introduction :** The great poet Kalidasa has conceptualized the eight idols of Shankara in the auspicious beginning of the Abhigyan Shakuntalam. Inspired by this, a poem was written under the title अष्टमूर्तिरहम् in the Std. 9 textbook of Sanskrit prepared in the year 1981. Here, by changing according to the occasion, new poems were written having new concept of eight idols of God existing in moveable and immovable world.

Like the God who voluntarily, without any pressure, showers benevolence continuously on all living beings, believing it “his duty”, the persons connected with various professions of the human society also are doing believing it their duty without any pressure. For this reason such type of persons are image of God only this is believed here.

In the first poem, the God clarifies about his form. Accordingly, the form which is benevolent to the world meaning benevolent is my form. After this God shows his form in eight professionals doing good of the human society in order of farmer, weaver, sculptor, teacher, doctor, scientist, saint and soldier. कृषकः, तन्तुवायः, शिल्पी, प्रशिक्षकः, वैद्यः, वैज्ञानिकः, साधुः and सैनिकः – These eight professionals are social persons who provide bread, cloth, house, education, health, means of happiness, gentlemanship and defence necessary for existence of human life. In these poems, on one side there is a message given to each person to have respect for them, and on the other side there is a message also for the persons engaged in any of these professions to carry out their duties properly.]

भगवान् उवाच —

नाहं वैकुण्ठराजोऽस्मि कैलासाधिपतिर्न वा ।

लोकानां हितकारि यत् ज्ञेयं रूपं तदेव मे ॥ 1 ॥

कृषकाः ये कृषिं कृत्वा धान्यं यच्छन्ति स्वेच्छया ।

उपकुर्वन्ति जीवेभ्यः तस्मात् रूपं त एव मे ॥ 2 ॥

वस्त्रं वयन्ति लोकानां शीत-ताप-निवारकम् ।

तन्तुवायाः हिते लग्नाः तस्मात् रूपं त एव मे ॥ 3 ॥

रचयन्ति निवासान् ये वसन्ति कुटिरे स्वयम् ।

निर्मातारः श्रमस्नाताः तस्मात् रूपं त एव मे ॥ 4 ॥

विद्यादाने सदा रक्ताः संस्कारसेचने तथा ।

शिक्षयन्ति समाजं ये तस्मात् रूपं त एव मे ॥ 5 ॥

व्याधिनाशे सदा दक्षा भिषजः स्वास्थ्यरक्षकाः ।

मोदयन्ति जनान् नित्यं तस्मात् रूपं त एव मे ॥ 6 ॥

आविष्कारं नवं कृत्वा दुःखं परिहरन्ति ये ।
प्रेयो वैज्ञानिकाः सन्ति तस्मात् रूपं त एव मे ॥ 7 ॥

श्रेयस्करा जनानां ये सत्पथं दर्शयन्ति च ।
साधवः साधयन्तीति तस्मात् रूपं त एव मे ॥ 8 ॥

येषां देशहितायैव प्राणाः ज्ञानं तथा बलम् ।
सैनिकाः राष्ट्ररक्षायै तस्मात् रूपं त एव मे ॥ 9 ॥

कृषकः तन्तुवायश्च शिल्पी प्रशिक्षकस्तथा ।
वैद्यो वैज्ञानिकः साधुः सैनिक इति विश्रुताः ॥ 10 ॥

अहमिव विना भेदं हितमष्टौ प्रकुर्वते ।
नित्यं हितकरा ह्येते तस्मात् रूपं त एव मे ॥ 11 ॥

Glossary

1. वैकुण्ठराजः (वैकुण्ठस्य राजा - ष.त.) King of Vaikuntha, God Vishnu. कैलासाधिपतिः (कैलासस्य अधिपतिः - ष.त.) Lord of mountain Kailash. God Shiva हितकारि (हितं कर्तुम् शीलम् (हित + अम् कृ + णिनि > इन् - कृ.) - उप.तत्पु.) having nature of giving benefit, benevolent. ज्ञेयम् (ज्ञा + यत् > य विध्यर्थ कृ.) should know. understand.

2. कृषकाः farmers, agriculturist यच्छन्ति (दा > यच्छ् to give व.अ.ब.व.) gives स्वेच्छया (स्वस्य इच्छा, तथा - ष.तत्पु.) by one's own will उपकुर्वन्ति (उप + कृ to do good व.अ.ब.व.) does good helps. जीवेभ्यः for living beings.

3. वयन्ति (वे > वय् to weave, embroidery व.अ.ब.व.) prepares by weaving, prepares शीत-ताप-निवारकम् (शीतं च तापः च - शीततापौ (इ.द्व.). शीततापयोः निवारकः, तम् - ष.त.) Remover of cold and heat तन्तुवायाः weavers, makers of dresses. लग्नाः (लग् to join + क्त > त क.भ.कृ.) joined

4. रचयन्ति (रच् + (प्रे) णिच् > इ create, make व.अ.ब.व.) makes, creates. निवासान् to houses, to residences वसन्ति (वस् to live व.अ.ब.व.) are living, are residing कुटिरे small house, in hut. निर्मातारः builder, mason, bricklayers. श्रमस्नाताः (श्रमेण स्नाताः - तृ.तत्पु.) persons soaking because of labour, who are wet by perspiration.

5. विद्यादाने (विद्यायाः दानम्, तस्मिन् - ष.तत्पु.) in imparting knowledge रक्ताः (रज्ज् remain joined + क्त > त क.भ.कृ.) joined संस्कारसेचने (संस्काराणां सेचनम्, तस्मिन् - ष.तत्पु.) in inculcating culture शिक्षयन्ति (शिक्ष + (प्रे) णिच् > इ to teach व.अ.ब.व.) teaches, imparts knowledge.

6. व्याधिनाशे (व्याधीनाम् नाशः, तस्मिन् - ष.तत्पु.) In abolition of disease in removing the disease दक्षाः expert, knowledgeable भिषजः (भिषज् पुं. प्र. ब.व.) Vaidyas, doctors स्वास्थ्यरक्षकाः (स्वास्थ्यस्य रक्षकाः -

ष.तत्पु.) protectors of health मोदयन्ति (मुद् + (प्रे) णिच् > इ keep happy, to please व.अ.ब.व.) keeps happy, pleases.

7. नवम् new आविष्कारम् (new) discovery, invention परिहरन्ति (परि+ ह् to abolish व.अ.ब.व.) abolishes, removes प्रेयः giver of physical happiness वैज्ञानिकाः scientists, researchers.

8. श्रेयस्कराः good, meaning who are doing good for themselves persons doing welfare सत्यथम् to the path gentlemen, to straight way दर्शयन्ति (दृश्+ (प्रे) णिच् > इ to show व.अ.ब.व.) shows, exhibits साधवः saints, gentlemen साधयन्ति (साध्+ (प्रे) णिच् > इ to accomplish, to prove व.अ.ब.व.) accomplishes achieves. इति for that reason, so that.

9. देशहिताय for the welfare of the nation प्राणाः soul (The word प्राण is always used in plural) राष्ट्ररक्षायै for the protection of the nation.

10. शिल्पी mason, a craftsman. प्रशिक्षकः teacher वैद्यः Vaidya, doctor विश्रुताः (वि + श्रु to hear + क्त > त क.भू.कृ.) is known, is famous.

11. विना भेदम् without discrimination अष्टौ eight प्रकुर्वन्ते (प्र + कृ to do व.अ.ए.व.) is doing.

Sandhi

नाहं वैकुण्ठराजोऽस्मि (न अहम् वैकुण्ठराजः अस्मि) । कैलासाधिपतिर्न (कैलासाधिपतिः न) । तदेव (तत् एव) । त एव (ते एव) । श्रेयस्करा जनानाम् (श्रेयस्कराः जनानाम्) । साधयन्तीति (साधयन्ति इति) । देशहितायैव (देशहिताय एव) । तन्तुवायश्च (तन्तुवायः च) । प्रशिक्षकस्तथा (प्रशिक्षकः तथा) । वैद्यो वैज्ञानिकः (वैद्यः वैज्ञानिकः) । सैनिक इति (सैनिकः इति) । हितकरा ह्येते (हितकराः हि एते) ।

Special Notes

1. तस्मात् रूपं त एव मे ।

It is believed that existence of super power is in every particle. The experience of this power covering each particle is made through knowledge but when a devotee desires to have experience of this power through deed, he expects some form. In this context, various forms of god have been conceptualised. sometimes the similarity of form is achieved by similarity of deed. God is willingly doing benevolent work without any pressure, similarly farmer of the human society, etc. also doing their own deeds. Thus due to similarity of deed and the feeling of benevolence farmer, etc. are told by God to other forms.

2. नित्यं हितकराः ह्येते ।

In human life food, clothes, residence, education, health, physical facilities, spiritual thoughts and protection, all these things are necessary. The persons providing these facilities are farmers weavers, masons, teachers, doctors, scientists, saints and soldiers respectively. It is not that all these work for earning money only, but they work for all having with the sense of doing good. Because of this, they are doers of good for all. As they are doing good work for providing benefit to all, they all are here mentioned as benevolent also.

3. प्रेयः ।

Physical comfort and happiness are related things and other means are called comforts like food, clothes, etc. All these provide comfort to body and do good to body. Similarly there are many other things providing comfort and happiness to body, they are called physical means of comfort and happiness.

We know that the body is perishable so when body perishes, these means also perish in a way. Looking in this way, means of comfort have relation with body. so till there is body, there is existence of means of comfort. A body is perishable, so the means of comfort are also perishable.

4. श्रेयः ।

The matters related to self-welfare and self-satisfaction and means are called means of happiness. In other words, the happiness of soul is shreya. The soul is non perishable and eternal, so the happiness of soul also is non-perishable and eternal. Knowledge, mercy, doing good to others, etc. are in the category of good-shrey. So following shreya is beneficial.

5. साधवः ।

Saints have two types of knowledge, one of scriptures and two soul element. They are doing good to human beings by knowledge of these two types. They are imparting knowledge to all without having any type of discrimination and without any expectations from these two, man can raise one's self.

Thus these saints doing good to others are always required by the entire human society.

Exercise

1. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत ।

- (1) भगवतः किं रूपं ज्ञेयम् ?
- (2) धान्यं के यच्छन्ति ?
- (3) वस्त्राणि कीदृशानि भवन्ति ?
- (4) निर्मातारः स्वयं कुत्र वसन्ति ?
- (5) शिक्षकाः किं कुर्वन्ति ?
- (6) सैनिकानां किं किं राष्ट्ररक्षायै भवति ?

2. Explain with reference to context :

- (1) नाहं वैकुण्ठराजोऽस्मि ।
- (2) ज्ञेयं रूपं तदेव मे ।
- (3) सत्पथं दर्शयन्ति च ।

3. Write descriptive notes :

- (1) प्रेयः ।
- (2) श्रेयस्कराः ।
- (3) साधवः ।
- (4) वैज्ञानिकाः ।

4. Write critical notes :

- (1) Various forms of God
- (2) Importance of a farmer
- (3) Work of a teacher

5. क-वर्गम् ख-वर्गेण सह यथास्वं योजयत ।

क-वर्गः

- (1) तस्मात् रूपं तदेव मे
- (2) उपकुर्वन्ति जीवेभ्यः
- (3) सत्पथं दर्शयन्ति
- (4) दुःखं परिहरन्ति
- (5) वस्त्रं वयन्ति

ख-वर्गः

- (1) कृषकाः
- (2) तन्तुवायाः
- (3) भगवान्
- (4) साधवः
- (5) भिषजः
- (6) वैज्ञानिकाः





9. किं वैद्येन प्रयोजनम्



[**Introduction :** In Sanskrit learning, Ayurveda also is reputed as a learning. Many books like Charaka, Sushrut and Bhava Prakash are included in it. Different subjects are discussed very minutely in all these books and for understanding it is essential to know context of each other. But sometimes during the discussion some valuable thoughts are also independently submitted. Such thoughts are accepted by general public by heart and so everybody can take benefit from it. In this lesson, a collection of seven verses from various text of Ayurveda is done.

Health is first happiness of life. Some knowledge is required for its preservation. Here in the first verse, there is a mention of the food-items to be consumed at the end of lunch and dinner, at the end of the day as well as night. In the second verse, it is informed about what happens by eating how many times in a day. In the third verse, it is said that a person himself becomes his Vaidya (doctor). Thereafter in fourth verse principles of Ayurvedic knowledge are presented. The sixth verse describes the qualification of the person providing health care. The last two verses suggest about the usefulness of exercise for physical health.

After acquiring the knowledge given in these verses some effort is expected in this connection. It is expected that as a result after studying this lesson, the students should exercise some vigilance in their daily routine, on the basis of the available knowledge.]

भोजनान्ते पिबेत् तक्रम् दिनान्ते च पिबेत् पयः ।
निशान्ते च पिबेत् वारि किं वैद्येन प्रयोजनम् ॥ 1 ॥

एकभुक्तं सदारोग्यं द्विभुक्तं बलवर्धनम् ।
त्रिभुक्तं च सदारोगं चतुर्भुक्तं तु मारकम् ॥ 2 ॥

हिताहारा मिताहारा अल्पाहाराश्च ये जनाः ।
न तान् वैद्याश्चिकित्सन्ति आत्मनस्ते चिकित्सकाः ॥ 3 ॥

आहारं पचति वह्निः दोषानाहारवर्जितः ।
धातून् क्षीणेषु दोषेषु जीवितं धातुसंक्षये ॥ 4 ॥

स्मृतिमान् युक्तिहेतुज्ञो जितात्मा प्रतिपत्तिमान् ।
भिषगौषधसंयोगैश्चिकित्सां कर्तुमर्हति ॥ 5 ॥

व्यायामस्विन्नगात्रस्य पद्भ्यामुद्धर्तितस्य च ।
व्याधयो नोपसर्पन्ति वैनतेयमिवोरगाः ॥ 6 ॥

वयोबलशरीराणि देशकालाशनानि च ।

समीक्ष्य कुर्याद् व्यायाममन्यथा रोगमाप्नुयात् ॥ 7 ॥

(सुश्रुतसंहितायाम्, चिकित्सास्थाने 24 तमः अध्यायः)

Glossary

1. भोजनान्ते (भोजनस्य अन्ते - ष.तत्पु.) After meals पिबेत् (पा > पिब् विध्यर्थ. अ. ए.व.) should drink तक्रम् Buttermilk, दिनान्ते (दिनस्य अन्ते - ष.तत्पु.) at the end of the day (at night) पयः (पयस् नपुं. द्वि. ए.व.) to milk निशान्ते (निशायाः अन्ते - ष.तत्पु.) at the end of night (Morning) वैद्येन प्रयोजनम् Vaidya doctor's purpose (meaning Vaidya or doctor is not required).

2. एकभुक्तम् (एकं च तत् भुक्तम् - कर्म.) meals taken one time सदारोग्यम् always health (care of health) द्विभुक्तम् two times meals बलवर्धनम् (enhancing power) त्रिभुक्तम् three time meals सदारोगम् illness forever चतुर्भुक्तम् four time meals मारकम् killing, causing death, it becomes death inviting.

3. हिताहाराः (हितः आहारः येषाम् ते - बहु.) Having beneficial meals मिताहाराः (मितः आहारः येषाम् ते - बहु.) Having meals in proportion अल्पाहाराः (अल्पः आहारः it येषाम् ते - बहु.) Having little meals चिकित्सन्ति (चिकित्स्व. अ. ब.व.) provides medical care आत्मनः (आत्मन् ष.ए.व.) his चिकित्सकाः Vaidya, providers of medical care.

4. आहारम् to meals वह्निः fire दोषान् to mistake आहारवर्जितः (आहारेण वर्जितः - तृ.तत्पु.) without meals धातून् to Dhatus to Vata, Pitta and Kapha, (According to Ayurveda, Vata, Pitta and Kapha are stabilising body known as Dhātu. Their proportionate level is indicator of health and different level of proportion is ill-health sign of disease. क्षीणेषु (दोषेषु) elimination of defects, when defects decrease. (क्षीणेषु (दोषेषु) is Sati Saptami use. यदा दोषाः क्षीणाः भवन्ति तदा) जीवितम् life धातुसंक्षये (धातुनाम् संक्षयः, तस्मिन् - ष.तत्पु.) when there is destruction of Dhatus.

5. स्मृतिमान् having memory power युक्तिहेतुज्ञः (युक्तिः च हेतुः च - इ.द्व., युक्तिहेतू जानाति इति - उप.तत्पु.) trick means remedy and purpose means who knows reason. जितात्मा (जितः आत्मा येन सः - बहु.) one who has conquered his soul प्रतिपत्तिमान् who knows good examination भिषक् Vaidya, doctor औषधसंयोगैः (औषधानाम् संयोगः, तैः - ष.तत्पु.) by mixing or coalition of medicines चिकित्साम् medical care, diagnose.

6. व्यायामस्विन्नगात्रस्य (व्यायामेण स्विन्नानि गात्राणि यस्य सः, तस्य - बहु.) One having organs tired by exercise पद्भ्याम् by both legs. उद्वर्तितस्य (उत् + वृत् do before क्त क.भू.कृ.) to doing before, to one who moves further व्याधयः diseases, न उपसर्पन्ति (उप + सर्प् व. अ.ब.व.) does not go near वैनतेयम् (विनतायाः अपत्यं पुमान् - त.प्र अपत्यार्थक word) near eagle इव like उरगाः (उरसा गच्छन्ति - उप. तत्पु.) snakes.

7. वयोबलशरीराणि (वयः च बलं च शरीरं च - इ.द्व.) Age, power and body देशकालाशनानि (देशः च कालः च अशनम् च - इ.द्व.) place, time and meals (food) समीक्ष्य after examining properly कुर्यात् should do (कृ क्त्वं वि अ. ए.व.) आप्नुयात् (आप् वि. अ.ए.व.) should get.

Sandhi

अल्पाहाराश्च (अल्पाहाराः च) । वैद्याश्चिकित्सन्ति (वैद्याः चिकित्सन्ति) । आत्मनस्ते (आत्मनः ते) । युक्तिहेतुज्ञो जितात्मा (युक्तिहेतुज्ञः जितात्मा) । भिषगौषधसंयोगैश्चिकित्साम् (भिषक् औषधसंयोगैः चिकित्साम्) । व्याधयो नोपसर्पन्ति (व्याधयः न उपसर्पन्ति) । वैनतेयमिवोरगाः (वैनतेयम् इव उरगाः) ।

Special Notes

1. आत्मनस्ते चिकित्सकाः ।

One who cares oneself, a man who eats beneficial food means food giving benefit, even if the food is very tasty, he has limited meal. And a man who eats less, meaning not eating at once go but eats in little quantity more than once, that person is in fact to giving treatment by himself. In short, if a person takes beneficial meals in moderate and little quantity he may not fall ill, so he has not to go to any doctor. But a person who is not careful about his meals, he becomes sick and he has to go to a doctor from time to time. Once becoming a sick man (he has to seek refuge of a doctor again and again), for becoming healthy. This should be kept in mind.

2. चिकित्सां कर्तुमर्हति ।

The job of giving treatment - cannot be performed by anybody, because that work and its result is directly connected with the life of sick persons. So if an ordinary man starts doing the work of giving treatment, sometimes the life of a patient is put in danger. For this reason, there should be a fixed qualification for giving treatment by a physician. In addition to this qualification, there are some other matters also which a physician must have. For e.g. a physician should have memory power, he should have knowledge about remedy and the purpose. Also, he should be a conquerer of soul i.e. he must have conquered his soul and finally carry out proper examination, diagnose and then give treatment. He should be like this. Such a physician can give treatment to a sick man.

3. समीक्ष्य कुर्याद् व्यायामम् ।

Doing exercise is necessary for a man for keeping his body healthy. A person who does regular exercise should keep some matters in his mind. Like one should exercise considering one's age, i.e. exercise is not common for every person, but according to age, exercise has different types. Similarly, exercise should be done considering one's strength and body.

Besides this, some other things also should be taken care of. They are country, time and food i.e meals. The purpose behind this is that one should exercise according to the country and the time. Also, people of one country-time take care of their food. A person who gets simple food, he should exercise accordingly and one who gets nutritious food, he should do his exercise accordingly. Thus, do exercise, but do it properly, carefully.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

(1) दिनान्तः नाम किम् ?

(क) रात्रिः (ख) प्रभातम् (ग) मध्याह्नम् (घ) अपराह्णम्

(2) त्रिभुक्तम् कीदृशं भवति ?

(क) सदारोगम् (ख) सदास्वस्थम् (ग) सदादुःखम् (घ) मारकम्

(3) धातवः इत्यस्य प्रकरणानुरूपः अर्थः कः ?

(क) वातपित्तादयः (ख) सुवर्णरजतादयः (ग) भ्वादयः (घ) रसादयः

(4) वैनतेयः नाम कः ?

(क) सर्पः (ख) हंसः (ग) गरुडः (घ) गृध्रः

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत।

- (1) वारि कदा पेयम् ?
- (2) भोजनान्ते किं पेयम् अस्ति ?
- (3) कीदृग् भोजनं बलवर्धनं प्रोक्तम् ?
- (4) चतुर्भुक्तं भोजनं कीदृशं प्रोक्तम् ?
- (5) के आत्मनः चिकित्सकाः भवन्ति ?
- (6) कः चिकित्सां कर्तुमर्हति ?
- (7) व्याधयः कं न उपसर्पन्ति ?

3. Explain with reference to context :

- (1) किं वैद्येन प्रयोजनम्।
- (2) आहारं पचति वह्निः।
- (3) समीक्ष्य कुर्याद् व्यायामम्।

4. Answer the following questions in mother tongue :

- (1) When do we not require a vaidya / physician ?
- (2) What are the categories of food ? Which ?
- (3) Which are the results of four types of foods ?
- (4) What qualification should a physician have ?
- (5) How one should exercise ?

5. Write descriptive note :

- (1) व्याधयः।
- (2) धातवः।

6. Write a critical note :

- (1) Categories of meals
- (2) Food and exercise





10. अन्योक्तयः



[**Introduction :** There is a prominent place of figure of speech in Sanskrit language and literature. Hence Sahitya or literature is also termed as rhetorics or Alankarashstra in Sanskrit world. Figure of speech is found in large number but a figure of speech titled Aprastut-prashansa has become well-known. It is to that extent that a person (wanting to achieve prestige as a Sanskrit poet) has to employ the figure of speech Aprastut-prashansa in proper measure in his poem. Thus, this figure of speech has become a special talent for poets of Sanskrit literature. This is also known as Anyokti. The reason is that the aim is to describe some other thing altogether under the pretext of the description of the given thing.

In this chapter, six selected poems are included from various books of Sanskrit literature. All these poems contain Anyokti. In the first verse, under the pretext of Sheshnaag, man has been instructed not to enjoy excessive material facilities. There is a praise for Karna in the second verse but it applies to all the benefactors. The third verse deals with a tree. It gives special message to benevolent person. Water and lotus are at the centre respectively in the subject-matter of fourth and fifth verses. But on thinking, they could be put together with all persons. The last verse describes about the dog and the elephant. But the message that is given is that, in this, the activity of two kinds of persons is presented and that self-esteem is paramount. For understanding the abstract it is essential to understand social behaviour, idioms, pun, oppose etc. It creates a little challenge for the poet and for the reader. But it also provides a unique happiness when understood nicely]

यति ते नाग शीर्षाणि तति ते नाग वेदनाः ।

न सन्ति नाग शीर्षाणि न सन्ति नाग वेदनाः ॥ 1 ॥

एकः कर्णमहीपतिः प्रतिदिनं लक्षाधिका याचकाः

कस्मै किं वितरिष्यतीति मनसा चिन्तां वृथा मा कृथाः ।

आस्ते किं प्रतियाचकं सुरतरुः प्रत्यम्बुजं किं रविः

चन्द्रः किं प्रतिकैरवं प्रतिलतागुल्मं किमम्भोधरः ॥ 2 ॥

अध्वन्यध्वनि तरवः पथि पथि पथिकैः उपास्यते छाया ।

धन्याः स कोऽपि विटपी यमध्वगो गृहगतः स्मरति ॥ 3 ॥

शैत्यं नाम गुणः तवास्ति सहजः स्वाभाविकी स्वच्छता

किं ब्रूमः शुचितां भवन्ति शुचयः स्पर्शेण यस्यापरे ।

किं वातः परमुच्यते स्तुतिपदं यज्जीवनं देहिनाम्

त्वं चेन्नीचपथेन गच्छसि पयः कस्त्वां निरोद्धुं क्षमः ॥ 4 ॥

निरर्थकं जन्म गतं नलिन्याः यया न दृष्टं तुहिनांशुबिम्बम् ।
उत्पत्तिरिन्दोरपि निष्फलैव दृष्टा प्रफुल्ला नलिनी न येन ॥ 5 ॥

लाङ्गूलचालनम् अधः चरणावपातम्
भूमौ निपत्य वदनोदरदर्शनं च ।
श्वा पिण्डस्य कुरुते गजपुङ्गवस्तु
धीरं विलोकयति चाटुशतैश्च भुङ्क्ते ॥ 6 ॥

Glossary

1. यति (अ.) that much ते (तव - ते, युष्मद् ष.ए.व. alternate form) your नाग (नाग सं.ए.व.) O snake शीर्षाणि heads तति (अ.) that much वेदनाः pains.

2. कर्णमहीपतिः (कर्णः चासौ महीपतिः - कर्म.) king Karna लक्षाधिकाः more than even lakh (in millions, countless or many) वितरिष्यति इति will distribute मनसा (मनस् नपु. तृ.ए.व.) willingly वृथा useless, in vain मा कृथाः (अकृथाः - कृ अ.भू. म. ए.व., here word मा being used instead of अकृथाः the word कृथाः is used.) Do not worry without any reason. आस्ते (अस् व. अ. ए.व.) is so किम् what प्रतियाचकम् for every beggar, for every one who asks for money / things. सुरतरुः Kalpataru (a fabulous tree in the garden of heaven, having the power to satisfy all the desires of persons who sit under it. (सुराणाम् तरुः ष.तत्पु.) प्रत्यम्बुजम् (अम्बुनि जायते इति - अम्बुजम्, उप. तत्पु.) (अम्बुजम् अम्बुजम् प्रति - प्रत्यम्बुजम् अ.भा.) for every lotus प्रतिकैरवम् for every white-lotus plant (night-lotus) प्रतिलतागुल्मम् for every cluster of a creeper अम्भोधरः cloud (synonym - पयोधरः, जलधरः, मेघः, वारिदः)

3. अध्वनि (अध्वन् पुं. स.ए.व.) in way तरवः trees पथि (पथिन् पुं. स. ए.व.) in way पथिकैः a traveller उपास्यते (उप + आस् कर्म. व. अ.ए.व.) taken refuge विटपी tree अध्वगः (अध्वानं गच्छति इति अध्वगः - उप. तत्पु.) a traveller, a wayfarer गृहगतः (गृहं गतः - द्वि. तत्पु.) reached home.

4. शैत्यम् soothing coolness नाम of that name, named सहजः born with certain thing, natural स्वाभाविकी naturally स्वच्छता serenity ब्रूमः (ब्रू to speak, to say व. उ. ब.व.) speak, say शुचिताम् to purity शुचयः (शुचि स्त्री. प्र. ब.व.) pure, clean किम् what (interrogative) वातः (वा अतः) or उच्यते (वच् to say कर्म. व. अ. ए.व.) said स्तुतिपदम् (स्तुतेः पदम् - ष.तत्पु.) praiseworthy post देहिनाम् (देहिन् ष.ब.व.) of bodied, of animals नीचपथेन (नीचः चासौ पन्थाः, तेन - कर्म.) on slanted way, on bad road. निरोद्धम् (नि + रुध् to stop तुम् हे.कृ.) for stopping क्षमः capable.

5. निरर्थकम् purposeless, useless गतम् got नलिन्याः (नलिनी स्त्री. ष. ए.व.) (of a day) of lotus climber - (synonym - नलिनी, कमलिनी, सरोजिनी, अम्भोजिनी) यया by whom तुहिनांशुबिम्बम् (तुहिनांशोः बिम्बम् - ष.तत्पु.) disk इन्दोः (इन्दु पुं. ष. ए.व.) of moon (synonym - चन्द्रः, तुहिनांशुः, निशाकरः, राकेशः) दृष्टा (दृश् to see + क्त क.भू.कृ.) saw प्रफुल्ला blossomed नलिनी the lotus plant.

6. लाङ्गूलचालनम् (लाङ्गूलस्य चालनम् - ष.तत्पु.) to wag the tail चरणावपातम् (चरणयोः अवपातम् - स.तत्पु.) to fall at the feet, to wallow निपत्य (नि + पत् to fall down क्त्वा > य सं.भू.कृ.) by falling down वदनोदरदर्शनम् (वदनञ्च उदरञ्च - इ.द्व., वदनोदरयोः दर्शनम् - ष.तत्पु.) to show face and stomach

श्वा (श्वन् पुं. प्र. ए.व.) a dog पिण्डदस्य (पिण्डम् ददाति, तस्य - उप.तत्पु.) giver of piece of food कुरुते (कृ to do व. अ. ए.व.) does. गजपुङ्गवः (गजेषु पुङ्गवः - स.तत्पु.) best elephant धीरम् impassively (adverb) विलोकयति (वि + लोक् to see व. अ. ए.व.) sees. चाटुशतैः with excessive and affectionate words, with pamper भुङ्क्ते (भुज् व. अ. ए.व.) eats food.

Sandhi

वितरिष्यतीति (वितरिष्यति इति) । किमम्भोधरः (किम् अम्भोधरः) । स कोऽपि (सः कः अपि) । अध्वगो गृहगतः (अध्वगः गृहगतः) । तवास्ति (तव अस्ति) । यस्यापरे (यस्य अपरे) । वातः (वा अतः) । यज्जीवनम् (यत् जीवनम्) । चेन्नीचपथेन (चेत् नीचपथेन) । कस्त्वाम् (कः त्वाम्) । उत्पत्तिरिन्दोरपि (उत्पत्तिः इन्दोः अपि) । निष्फलैव (निष्फला एव) । गजपुङ्गवस्तु (गजपुङ्गवः तु) । चाटुशतैश्च (चाटुशतैः च) ।

Exercise

1. यथास्वं विकल्पम् चित्वा लिखत ।

- (1) ते नाग शीर्षाणि ।
 (क) यति (ख) यदि (ग) तति (घ) तर्हि
- (2) यति शीर्षाणि तति ।
 (क) नागाः (ख) वेदनाः (ग) सुखानि (घ) शीर्षाणि
- (3) प्रत्यम्बुजं किम् ?
 (क) शशी (ख) रविः (ग) रामः (घ) कृष्णः
- (4) कीदृशी स्वच्छता ?
 (क) स्वाभाविकी (ख) परकीया (ग) मध्यमा (घ) अस्वाभाविकी
- (5) कस्य उत्पत्तिः निष्फला ?
 (क) नलिन्याः (ख) इन्दोः (ग) सवितुः (घ) निशायाः

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत ।

- (1) कस्य समीपे बहूनि शीर्षाणि सन्ति ?
- (2) प्रति याचकं किं न भवति ?
- (3) अध्वनि अध्वनि किम् ?
- (4) शैत्यं कस्य सहजः गुणः भवति ?
- (5) कस्य जन्म निरर्थकं गतम् ?
- (6) लाङ्गूलचालनं कः करोति ?

3. Explain with reference to context :

- (1) एकः कर्णमहीपतिः प्रतिदिनम् लक्षाधिकाः याचकाः ।
- (2) यमध्वगो गृहगतः स्मरति ।
- (3) चाटुशतैः च भुङ्क्ते ।

4. Answer the following questions in your mother tongue :

- (1) What does the poet say about head and Veda ?
- (2) How do the poet explain karna's capability of charity ?
- (3) Why is water best ?
- (4) Why is the free blessed ?
- (5) What is the difference between an elephant and a dog ?

5. Write descriptive note :

- (1) सुरतरुः ।
- (2) लाङ्गूलचालनम् ।

6. Write critical note :

- (1) Advantages and disadvantages of water
- (2) The allegory of a moon and a lotus
- (3) The allegory of an elephant and a dog





11. द द द इति



[Introduction : The final phase of Vedic literature is the Upanishad. On the one hand the Upanishad is famous for critical philosophy and on the other hand it is also renowned for giving instructions through short and sweet recitals. Present lesson is edited on the basis of a wellknown recital from Aitareya Upanishad.

If observed normally, human community living on earth seems to be identical due to its form, etc., but when observed minutely it is seen divided into three forms. Certain people keep away from suppression of senses. They are ready to behave as desired by the sense. Certain people don't understand about giving charity even though they have lots of materialistic content with them. While certain people don't believe in respecting human feelings like kindness etc. Such kind of people don't have any perception about others misery or distress. The preaching of the caste that the creator Brahma has given for all these three kinds of human community is – द.

Perhaps it is impossible to find such a short and extensive preaching in world literature. This preaching is to be applied to human beings living in the world in the present context even if it is applied on God, man and demon in the Upanishad. Similarly, if the entire human society becomes the worshipper of suppression, charity and kindness then many problems would be solved automatically.]

उपनिषत्सु संवादरूपेण अतीव मनोहराः उपदेशाः शोभन्ते। अत्र ऐतरेयोपनिषदः पञ्चमाध्यायस्य द्वितीये ब्राह्मणे स्वपुत्रान् प्रति प्रजापतेः यः उपदेशः उपलभ्यते, तदत्र प्रस्तूयते।

प्रजापतेः त्रयः पुत्राः देवाः मनुष्याः असुराः च आसन्। तेषु देवाः प्रजापतिं प्रथमं प्रार्थितवन्तः यत् अस्मभ्यं हितकारकम् अक्षरम् उपदिशतु इति। तदा प्रजापतिः 'द' इति प्रोक्तवान्। अर्थात् दाम्यत इति। अस्यायमाशयः—देवाः संयमं कुर्वन्तु इति प्रजापतेः उपदेशः। यतो हि देवानां कृते बहवः भोगाः सुलभाः सन्ति। अत एव प्रजापतिः उपदिष्टवान् यत् यूयं स्वभावतः अदान्ताः, अतः युष्माभिः दानैः भाव्यमिति ॥

ततः मनुष्याः भगवन्तं प्रजापतिं प्रार्थितवन्तः—अस्माकं कृतेऽपि हितकारकम् अक्षरम् उपदिशतु इति। तदा प्रजापतिः 'द' इति प्रोक्तवान्। अर्थात् दत्त इति। अस्यायमाशयः—मनुष्याः स्वभावतः लुब्धाः सन्ति। अतः ते दानं कुर्वन्तु इति प्रजापतेः उपदेशः।

ततः असुराः भगवन्तं प्रजापतिं प्रार्थितवन्तः—अस्मभ्यं हितकारकम् अक्षरम् उपदिशतु इति। तदा प्रजापतिः 'द' इति प्रोक्तवान्। अर्थात् दयध्वमिति। अस्यायमाशयः—असुराः स्वभावतः एव क्रूराः हिंसादिपराः सन्ति। अतः ते प्राणिषु दयां कुर्वन्तु इति प्रजापतेः उपदेशः।

ततः प्रजापतिरुवाच तदेतदेव दैवी वागनुवदति द द द इति। दाम्यत दत्त दयध्वमिति। एतत् त्रयं शिक्षेत दमम् दानम् दयामिति। तदेव एतत् त्रयं हितम् इच्छता जनेन अनुष्ठेयम् इति उपदेशस्य सारः बोद्धव्यः। वस्तुतस्तु मानवाः एव उत्तमगुणोपेताः देवाः, लोभपरायणाः मनुष्याः हिंसादिदोषदूषिताः च राक्षसाः भवन्ति। अतः मनुष्यैः यथाप्रकृति यथाकालं दकारार्थं स्वीकृत्य उत्तमैः भाव्यम् इति भावः ॥

Glossary

उपनिषत्सु (उपनिषत् स्त्री. स. ब.व.) in Upanishads संवादरूपेण (संवादस्य रूपम्, तेन – ष.तत्पु.) by dialogue शोभन्ते (शुभ् to look attractive व. अ. ब.व.) looks attractive ब्राह्मणे in the book named Brahmana संगृहीतः (सम् + ग्रह् + त क.भू.कृ.) collected प्रजापतेः of the creator, of Brahma प्रस्तूयते (प्र + स्तु कर्म. व. अ. ए.व.) is presented, is produced त्रयः (त्रि पुं. प्र. ब.व.) three आसन् (अस् ह्य.भू. अ. ब.व.) was. प्रार्थितवन्तः

(प्र + अर्थ + त कर्तरि भू.क., प्रार्थितवत् प्र. ब.व.) prayed अस्मभ्यम् (अस्मत् च. ब.व.) to us, for us हितकारकम् (हितस्य कारकम् - ष.तत्पु.) benefactor, one who does welfare अक्षरम् (न क्षरति इति अक्षरः that which do not Perish) to unperishable, to letter उपदिशतु (उप + दिश् आ. अ. ए.व.) give instruction 'द' इति प्रोक्तवान् (प्र + वच् + क्त कर्तरि भू.क.) 'द' spoke this letter दाम्यत (दम् आ. म. ब.व.) suppress. कुर्वन्तु (कृ आज्ञा. अ. ब.व.) do make. भोगाः enjoy, things to enjoy सुलभाः that which could be easily got उपदिष्टवान् (उप + दिश् + क्त कर्तरि भू.क.) instructed स्वभावतः (अव्यय) naturally अदान्ताः (न दान्ताः - नञ् तत्पु.) who do not suppress युष्माभिः through you दान्तैः (दम् + त क.भू.क.) who suppress भाव्यम् (भू + य विध्यर्थ कृ.) should be done भगवन्तम् to God दत्त (दा आज्ञा. म. ब.व.) give लुब्धाः greedy, miser दयध्वमिति (दय् आ. म. ब.व.) show mercy क्रूराः ruthless, harsh, merciless हिंसादिपराः (हिंसादिषु पराः - स.तत्पु.) violent प्राणिषु (प्राणिन् पुं. स. ब.व.) in living beings, in animals दैवी वाक् speech of Gods अनुवदति (अनु + वद् व. अ. ए.व.) speaks द द द इति शिक्षेत (शिक्ष् विध्यर्थ. अ. ए.व.) to instruct दमम् to suppression दानम् to charity दयाम् to mercy इच्छता (इष् > इच्छत् वर्त.क.पु. तृ.वि. ए.व.) जनेन by a desirous person अनुष्ठेयम् (अनु + स्था + य विध्यर्थ कृ.) the ritual should be done, should be put into action बोद्धव्यः (बुध् + तव्य विध्यर्थ कृ.) should know वस्तुतस्तु in fact उत्तमगुणोपेताः (उत्तमः चासौ गुणः - कर्म., उत्तमगुणैः उपेताः - तृ.तत्पु.) possessing excellent quality, with excellent qualities लोभपरायणाः (लोभे परायणाः - स. तत्पु.) those who are always greedy हिंसादिदोषदूषिताः (हिंसादयः एव दोषाः - कर्म., हिंसादिदोषैः दूषिताः - तृ.तत्पु.) blamed for violence etc. यथाप्रकृति (प्रकृतिम् अनतिक्रम्य - अ.भा.) according to nature, naturally यथाकालम् (कालम् अनतिक्रम्य - अ.भा.) according to time दकारार्थम् (दकारस्य अर्थम् - ष.तत्पु.) meaning of the letter 'द' स्वीकृत्य by accepting उत्तमैः excellent इति भावः such is the feeling.

Sandhi

अस्यायमाशयः (अस्य अयम् आशयः) । कृतेऽपि (कृते अपि) । प्रजापतिरुवाच (प्रजापतिः उवाच) । तदेतदेव (तत् एतत् एव) । वागनुवदति (वाक् अनुवदति) । तदेव (तत् एव) । वस्तुतस्तु (वस्तुतः तु) ।

Special Note

द द द इति ।

This 'द' is the only instruction for the Gods, demons and men from the creator Brahma. But it gives three meanings viz. control the senses for the Gods, suppress them, give दत्त to men, do charity and दाम्यत for demons meaning have mercy on all animals. Here instruction of द द द is given three times to tell three different meanings. In this way, as a letter though 'द' is identical its meanings are varied in various contexts. This is the best instruction of a letter.

Exercise

1. यथास्वं विकल्पम् चित्वा लिखत ।

(1) प्रजापतिः कं वर्णं प्रोक्तवान् ?

(क) च

(ख) द

(ग) म

(घ) प

(2) दाम्यत इत्यस्य कः अर्थः ?

(क) द्वेषं कुरुत

(ख) दमनं कुरुत

(ग) दानं कुरुत

(घ) दर्शनं कुरुत

(3) दत्त इत्युपदेशः कस्मै प्रदत्तः ?

(क) मनुष्याय (ख) दानवाय (ग) सर्वजनाय (घ) देवाय

(4) दयध्वम् इत्यस्य कः अर्थः ?

(क) दानं कुरुत (ख) ध्यानं कुरुत (ग) दयां कुरुत (घ) दमनं कुरुत

2. अधोलिखितानां प्रश्नानां संस्कृतभाषया उत्तराणि लिखत।

(1) प्रजापतेः कति पुत्राः ते च के ?

(2) प्रजापतिः देवान् किम् उपदिष्टवान् ?

(3) मनुष्याः स्वभावतः कीदृशाः सन्ति ?

(4) स्वभावतः के क्रूराः सन्ति ?

(5) हितम् इच्छता जनेन किम् अनुष्ठेयम् ?

3. Answer the following questions in your mother tongue :

(1) From which Upanishad the present chapter is taken ?

(2) What prayer do Gods, men and demons made to the creator ?

(3) Instructions of which qualities are given through the medium of 'द' letter ?

(4) What meaning did men took for 'द' letter ? Why ?

(5) Why did the Gods took the meaning of 'द' letter as 'suppress' ?

4. Write critical note :

The द instruction of the creator





12. कङ्कणस्य तु लोभेन



[Introduction : The animal stories composed in Sanskrit language and has become an integral part of Sanskrit literature has spread to the whole world. There are two books of collected animal stories in which the ‘Panchatantra’ said to be composed by the ethics expert Vishnu Sharma and ‘Hitopadesha’ written by ethics expert Narayana Bhatt are special. There is full entertainment in these stories with this such a nice kind of underplot is imagined so that the reader becomes clever and shrewd. These story tellers set such a goal that the cleverness and shrewdness acquired by the reader after reading the stories doesn’t only become favourable for the profession of politics or ethics but also it helps him to develop qualitative change in his life.

The source of the present chapter is ‘Hitopadesha’. The first story taken from the beginning of this immortal book of ethics which is also famous by the title Labdhapathika Katha is edited and included here. An old tiger disguises himself as a renouncer and as a donor to trap its prey. This tiger wishes to catch his prey by trapping the innocent through its fascinating talks and announces other animals to go to him to take the golden bangle which is with him. At last one greedy traveller gets trapped into the tigers fascinating talks and dies in the end.

The tiger has passed all his life by hunting the animals. Now he has no power to hunt in his old-age, so he thinks to hunt by attracting them with the bangle. There is the greediness in man in the background of this thought knowingly or unknowingly here one thing becomes prominent that no animal or bird would give in to the tigers fascinating talks. Possibility of getting trapped lies only with man because more greed prevails in man rather than animals and birds. The summary of the story is that the traveller would not have lost his life if he had not fallen for the greed of the bangle.]

अथ प्रासादपृष्ठे सुखोपविष्टानां राजपुत्राणां पुरस्तात् प्रस्तावक्रमेण पण्डितोऽब्रवीत्-भो राजपुत्राः शृणुत-

काव्य-शास्त्र-विनोदेन कालो गच्छति धीमताम् ।

व्यसनेन तु मूर्खाणां निद्रया कलहेन वा ॥ 1 ॥

तद्भवतां विनोदाय काक-कूर्मादीनां विचित्रां कथां कथयिष्यामि । राजपुत्रैः उक्तम् - आर्य ! कथयतु । पण्डितः उवाच - शृणुत यूयम् । सम्प्रति मित्रलाभः प्रस्तूयते । तत्र इयं प्रथमा कथा ।

कङ्कणस्य तु लोभेन मग्नः पङ्के सुदुस्तरे ।

वृद्ध-व्याघ्रेण सम्प्राप्तः पथिकः सम्मृतो यथा ॥ 2 ॥

राजपुत्राः ऊचुः - कथम् एतत् ? सोऽब्रवीत् - अस्ति दक्षिणारण्ये एकः वृद्धः व्याघ्रः । सः स्नातः कुशहस्तः सरस्तीरे ब्रूते - भो भोः पान्थाः ! इदं सुवर्णकङ्कणं गृह्यताम् । ततः लोभाकृष्टेन केनचित्पान्थेन आलोचितं यत् भाग्येन एतत्सम्भवति । किन्तु अस्मिन् आत्मसन्देहे प्रवृत्तिः न विधेया । यतः -

अनिष्टादिष्टलाभेऽपि न गतिर्जायते शुभा ।

यत्रास्ते विषसंसर्गोऽमृतं तदपि मृत्यवे ॥ 3 ॥

किन्तु सर्वत्र अर्थार्जनप्रवृत्तौ सन्देहः एव । तथा चोक्तम्-

न संशयम् अनारुह्य नरो भद्राणि पश्यति ।

संशयं पुनरारुह्य यदि जीवति पश्यति ॥ 4 ॥

तन्निरूपयामि तावत् । प्रकाशं ब्रूते - कुत्र तव कङ्कणम् ? व्याघ्रः हस्तं प्रसार्य दर्शयति । पान्थोऽवदत्-कथं मारात्मके त्वयि विश्वासः ? व्याघ्रः उवाच - शृणु रे पान्थ ! प्रागेव यौवनदशायाम् अहम् अतीव दुर्वृत्तः आसम् । अनेक-गो-

मानुषाणां वधात् मे पुत्राः मृताः दाराश्च । वंशहीनः चाहं जातः । ततः केनचिद्धर्मिकेण अहम् उपदिष्टः - दानधर्मं चरतु भवानिति । तदुपदेशात् इदानीम् अहं स्नानशीलः दाता वृद्धः गलितनखदन्तः न कथं विश्वासभूमिः ? मम चैतावान् लोभविरहः येन स्व-हस्त-स्थम् अपि सुवर्ण-कङ्कणं यस्मै कस्मैचित् दातुम् इच्छामि । त्वं च अतीव दुर्गतः । तेन तत्तुभ्यं दातुं सयत्नोऽहम् । तदत्र सरसि स्नात्वा सुवर्णकङ्कणम् इदं गृहाण ।

ततो यावदसौ तद्वचःप्रीतः लोभात् स्नातुं सरः प्रविष्टः, तावन्महापङ्के निमग्नः, पलायितुम् अक्षमः । तं पङ्के पतितं दृष्ट्वा व्याघ्रोऽवदत् - अहह ! महापङ्के पतितोऽस्मि । अतः त्वाम् अहम् उत्थापयामि । इत्युक्त्वा शनैः शनैरुपगम्य तेन व्याघ्रेण धृतः स पान्थोऽचिन्तयत् -

न धर्म-शास्त्रं पठतीति कारणं

न चापि वेदाध्ययनं दुरात्मनः ।

स्वभाव एवात्र तथातिरिच्यते

यथा प्रकृत्या मधुरं गवां पयः ॥ 5 ॥

तन्मया भद्रं न कृतं यदत्र मारात्मके विश्वासः कृतः इति चिन्तयन्नेवासौ व्याघ्रेण धृत्वा व्यापादितः खादितश्च ।

Glossary

प्रासादपृष्ठे (प्रासादस्य पृष्ठम्, तस्मिन् - ष.तत्पु.) In the balcony of सुखोपविष्टानाम् (सुखम् उपविष्टः, तेषाम् - द्वि. तत्पु.) sitting very happily पुरस्तात् opposite प्रस्तावक्रमेण (प्रस्तावस्य क्रमः - ष.तत्पु.) in the order of beginning, in order of the submission शृणुत (शृ आ. अ. ए.व.) you shall hear काव्य-शास्त्र-विनोदेन (काव्यं च शास्त्रं च काव्यशास्त्रे - (इ.द्व.), काव्यशास्त्रयोः विनोदः - ष.तत्पु.) by joy of poem and book गच्छति (गम् > गच्छ् व. अ. ए.व.) passes through धीमताम् of intellectuals व्यसनेन from ill-habits (meaning by passing time in ill-habits) निद्रया By sleep कलहेन due to quarrel वा or भवताम् (भवत् (सर्वनाम्) पुं. ष. ब.व.) your विनोदाय for happiness, for pleasure काक-कूर्मादीनाम् (काकः च कूर्मः च - काककूर्मौ, काककूर्मौ आदिः येषाम् ते, तेषाम् - बहु.) of crows and tortoise etc. सम्प्रति how मित्रलाभः (मित्राणाम् लाभः - ष. तत्पु.) Mitralabha (A name of chapter in the book of Hitopadesh) प्रस्तूयते (प्र + स्तु कर्म. व. अ. ए.व.) is being presented कङ्कणस्य of bracelet (a bangle or bracelet to be worn on wrist) मग्नः drowned पङ्के in mud सुदुस्तरे can swim with difficulty-who can come out वृद्ध-व्याघ्रेण (वृद्धः चासौ व्याघ्रः, तेन-कर्म.) the old tiger सम्प्राप्तः procured पथिकः traveller सम्प्रतः died ऊचुः (वच् परो. भू. अ. ब.व.) told-said दक्षिणारण्ये in a forest namely Dakshinaranya स्नातः bathed कुशहस्तः (कुशः हस्ते यस्य सः - बहु.) that in whose hand there is grass सरस्तीरे on the bank of pond ब्रूते (ब्रू व. अ. ए.व.) says-speaks पान्थाः ! (संबोधन) O travellers गृह्यताम् (ग्रह् कर्म. आज्ञा अ. ए.व.) adopt, take लोभाकृष्टेन (लोभात् आकृष्टः - पं. तत्पु.) attracted by greed केनचित् some only पान्थेन the traveller आलोचितम् saw, thought. सम्भवति (सम् + भू व. अ. ए.व.) is possible, is probable आत्म-सन्देहे (आत्मनः सन्देहः - ष. तत्पु.) in the issue of doubt experienced by the soul प्रवृत्तिः न विधेया (वि + धा + यत् विध्यर्थ कृ.) should not act. अनिष्टात् (न इष्टम्, तस्मात् - नञ् तत्पु.) undesirable, not desired इष्टलाभे (इष्टस्य लाभः, तस्मिन् - ष. तत्पु.) regarding procurement of the desire-benefit thing गतिः जायते (जन् व. अ. ए.व.) movement is made. शुभा provider of welfare विषसंसर्गः (विषेण संसर्गः - तृ. तत्पु.) contact of venom अमृतम् nectar मृत्यवे for death अर्थार्जनप्रवृत्तौ (अर्थस्य अर्जनम् ष. तत्पु.), (अर्थार्जनस्य प्रवृत्तिः - ष तत्पु.) in the

activity of earning money संशयम् अनारुह्य अनारुह्य (आ + रुह् + क्त्वा > य सं.भू.कृ., न आरुह्य - न. तत्पु.) without taking suspicion, adventure, risk भद्राणि prosperity giver आरुह्य (आ + रुह् + क्त्वा > य सं.भू.कृ.) by riding, by travelling जीवति (जीव् व. अ. ए.व.) is living निरूपयामि (नि + रूप् व. अ. ए.व.) I am seeing with concentration, I am describing प्रकाशम् in a way it is heard, loudly. (This is a verb adjective. For the action of speaking which others can hear, प्रकाशं ब्रूते is used.) प्रसार्य (प्र + सू + प्रे. + त्वा > य सं.भू.कृ.) by spreading दर्शयति (दृश् (प्रे.) व. अ. ए.व.) shows मारात्मके (मारः आत्मा यस्य सः, तस्मिन् - बहु.) त्वयि For you who is violent शृणु (शृ आ. म. ए.व.) hear यौवनदशायाम् (यौवनस्य दशा, तस्याम् - ष.तत्पु.) in youth time deeds. दुर्वृत्तः of bad behaviour, one who does bad deed. आसम् (अस् ह्य. उ. ए.व.) was अनेक-गो-मानुषाणाम् (गावः च मानुषाः च गोमानुषाः इ.द्व. । अनेके चामी गोमानुषाः, तेषाम् - कर्म.) of many cows and persons वधात् due to killing मे my दाराः wife (दाराः word is always endless plural) वंशहीनः (वंशेन हीनः - तृ.तत्पु.) without progeny, childless जातः had been. केनचित् somebody उपदिष्टः (उप + दिश् + क्त > त क.भू.कृ.) preached दान-धर्मम् (दानम् एव धर्मः, तम् - कर्म.) to donation चरतु (चर् आ.अ.ए.व.) put into practice तदुपदेशात् (तस्य उपदेशः - तस्मात्, ष.तत्पु.) by his preaching स्नानशीलः (स्नानं शीलं यस्य सः - बहु.) cleaned by bath दाता (दातृ पुं. प्र. ए.व.) giver गलितनखदन्तः (नखाः च दन्ताः च (इ.द्व.), गलिताः नखदन्ताः यस्य सः - बहु.) one whose nails and teeth have been dissolved विश्वास-भूमिः (विश्वासस्य भूमिः - ष.तत्पु.) place of trust, trustworthy एतावान् this much लोभविरहः (लोभात् विरहः - पं.तत्पु.) away from greed, greedless. स्व-हस्त-स्थम् (स्वस्य हस्तः, (ष.तत्पु.) स्वहस्ते तिष्ठति इति - उप. तत्पु.) which are in one's hand यस्मै कस्मैचित् anybody, whomsoever दातुम् (दा + तुम् हे.कृ.) for giving दुर्गतः one who is thrown into hell सयत्नः (यत्नेन सह - बहु.) making efforts. सरसि in pond स्नात्वा (स्ना + त्वा सं.भू.कृ.) after taking bath संगृहाण (सम् + ग्रह् आज्ञा. म. ए.व.) take it तद्-वचःप्रीतः (तस्य वचः (ष.तत्पु.), तद्वचसा प्रीतः - तृ.तत्पु.) happy by his telling सरः (सरस् नपुं. द्वि. ए.व.) into pond प्रविष्टः entered तावत् like that only महापङ्के into deep mud निमग्नः (नि + मस्ज् + त क.भू.कृ.) drowned पलायितुम् (परा + अय् + तुम् हे.कृ.) for running away अक्षमः not capable पतितम् (पत् + त क.भू.कृ.) to one who has fallen अहह ! oh ! उत्थापयामि (उत् + स्था + (प्रे.) + व. उ. ए.व.) I am making him standing शनैः शनैः slowly उपगम्य (उप + गम् + त्वा > य सं.भू.कृ.) by going near धृतः held one अचिन्तयत् (चिन्त् ह्य. अ. ए.व.) started thinking धर्मशास्त्रम् religious book कारणम् because of दुरात्मनः of bad person अतिरिच्यते (अति + रिच् कर्म. व. अ. ए.व.) goes further प्रकृत्या naturally भद्रम् which is beneficial, good कृतम् did इति चिन्तयन् (चित् + शतृ वर्त.कृ.) thus thought धृत्वा (धृ + त्वा सं.भू.कृ.) by holding व्यापादितः (वि + आ + पद् (प्रे.) + त क.भू.कृ.) was killed by खादितः (खाद् + त क.भू.कृ.) was eaten away.

Sandhi

पण्डितोऽब्रवीत् (पण्डितः अब्रवीत्) । कालो गच्छति (कालः गच्छति) । विष्णुशर्मोवाच (विष्णुशर्मा उवाच) । सोऽब्रवीत् (सः अब्रवीत्) । एको वृद्धो व्याघ्रः (एकः वृद्धः व्याघ्रः) । अनिष्टादिष्टलाभेऽपि (अनिष्टात् इष्टलाभे अपि) । गतिर्जायते (गतिः जायते) । यत्रास्ते (यत्र आस्ते) । विषसंसर्गोऽमृतं तदपि (विषसंसर्गः अमृतम् तत् अपि) । चोक्तम् (च उक्तम्) । नरो भद्राणि (नरः भद्राणि) । पुनरारुह्य (पुनः आरुह्य) तन्निरूपयामि (तत् निरूपयामि) । व्याघ्रो हस्तम् (व्याघ्रः हस्तम्) । पान्थोऽवदत् (पान्थः अवदत्) । व्याघ्र उवाच (व्याघ्रः उवाच) । दाराश्च (दाराः च) । चाहम् (च अहम्) । केनचिद्धार्मिकेण (केनचित् धार्मिकेण) । चैतावान् (च एतावान्) । कस्मैचिद्दातुम् (कस्मैचित् दातुम्) । सयत्नोऽहम् (सयत्नः अहम्) । ततो यावदसौ (ततः यावत् असौ) । व्याघ्रोऽवदत् (व्याघ्रः अवदत्) । पतितोऽसि (पतितः असि) । शनैरुपगम्य (शनैः उपगम्य) । स पान्थोऽचिन्तयत् (सः पान्थः अचिन्तयत्) । पठतीति (पठति इति) । चापि (च अपि) । स्वभाव एवात्र (स्वभावः एव अत्र) । तथातिरिच्यते (तथा अतिरिच्यते) । चिन्तयन्नेवासौ (चिन्तयन् एव असौ) । खादितश्च (खादितः च) ॥

Exercise

1. यथास्वं विकल्पम् चित्वा लिखत ।

- (1) धीमताम् कालः केन प्रकारेण गच्छति ?
(क) व्यसनेन (ख) कलहेन (ग) काव्यशास्त्रविनोदेन (घ) क्रीडाविनोदेन
- (2) इदं गृह्यताम् ।
(क) सुवर्णकङ्कणम् (ख) ताम्रकङ्कणम् (ग) लोहकङ्कणम् (घ) रजतकङ्कणम्
- (3) महापङ्के निमग्नः कः पलायितुम् अक्षमः ?
(क) व्याघ्रः (ख) पथिकः (ग) काकः (घ) कूर्मः
- (4) महापङ्के पतितं पथिकम् उत्थापयितुं कः कथयति ?
(क) वृद्धव्याघ्रः (ख) शशकः (ग) शृगालः (घ) राजपुत्रः

2. एकेन वाक्येन संस्कृतभाषया उत्तराणि लिखत ।

- (1) मूर्खाणां कालः केन प्रकारेण गच्छति ?
- (2) वृद्धव्याघ्रः सरस्तीरे किम् अब्रवीत् ?
- (3) लोभाकृष्टेन पान्थेन किम् आलोचितम् ?
- (4) व्याघ्रः केन कारणेन वंशहीनः जातः ?

3. Answer in mother tongue :

- (1) What does the traveller think about doubt ?
- (2) What did the tiger say when it saw the traveller drowned in the mud ?
- (3) Write the moral lesson we get from the lesson.

4. Write critical note :

- (1) Cleverness of tiger
- (2) Result of greedy nature

5. Explain with reference to context :

- (1) न संशयमनारुह्य नरो भद्राणि पश्यति ।
- (2) कथं मारात्मके त्वयि विश्वासः ?





13. अनपराद्धा अत्रभवती



[Introduction : Bhasa is the earliest and most famous playwright of the world in Sanskrit literature. He wrote (structured) thirteen plays. They are known as Bhasanatachakara. His two plays are based on the story of Ramayana, six on Mahabharata two on the story of Udayana and the two on imaginary stories. ‘Abhisheka-natakam’ and ‘Pratimanatakam’ are based on Ramayana. The अनपराद्धा अत्रभवती is a part of the play (selected from) प्रतिमानाटकम्.

The plot of ‘Pratimanatakam’ covers the story of Rama from his exile to forest to his coronation as the king of Ayodhya. It is worth noting that Mahakavi Bhasa has made many changes in the delineation of this plot in Ramayana by Valmiki. According to that, Bharata who had gone to his maternal uncle’s house returned to Ayodhya after Rama had left for forest. In order to give information to Bharata about the death of Dasharatha Mahakavi Bhasa has presented a very good imagination. Bharata is taken to the house of statues outside the city. In that house of statues there is the statue of Dasharatha along with the statue of ancestors - Dilip, Raghu and Aja. Bharata is informed of the death of Dasharatha showing his statue. Thus the poet created this picture of the house of statues and the title of the play ‘Pratimanataka’ is based on this. Bhasa has made other changes in ‘Pratimanataka’. Those changes include the exaltation of the character of Kaikeyi who demands Rama’s exile to the forest for fourteen years. Here the poet has given quite a new imagination for Kaikeyi’s demand for Rama’s fourteen years exile in a forest. The imagination of Bhasa was that the curse given to Dasharatha of his separation from his son, given by Shrivana’s father, will be undergone in a very short span of time. And with this thinking only she had asked for Rama’s exile to forest. Thus the poet Bhasa has exalted Kaikeyi’s character.]

सुमन्त्रः - कुमार,

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥

भरतः - क्व गता इति श्रुताः ।

सुमन्त्रः - अस्ति किल किष्किन्धा नाम वनौकसां निवासः । तत्र गताः ।

भरतः - हन्त, अविज्ञातपुरुषविशेषाः खलु वानराः । दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः - तिर्यग्योनयः अपि उपकृतमवगच्छन्ति ।

भरतः - तात, कथमिव ।

सुमन्त्रः - सुग्रीवो भ्रंशितो राज्याद् भ्राता ज्येष्ठेन वालिना ।

हतदारो वसन्शैले तुल्यदुःखेन मोक्षितः ॥

भरतः - कथं तात तुल्यदुःखेन नाम ।

सुमन्त्रः - (आत्मगतम्) हन्त, सर्वमुक्तमेव मया । (प्रकाशम्) कुमार, न खलु किञ्चित् । ऐश्वर्यभ्रंशतुल्यता मम अभिप्रेता ।

भरतः - तात, किं गूहसे । स्वर्गं गतेन तातपादमूलेन शापितः स्याः, यदि सत्यं न ब्रूयाः ।

सुमन्त्रः - का गतिः । श्रूयताम्,

वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।

सीता मायामुपाश्रित्य रावणेन ततो हता ॥

- भरतः** - कथं हतेति । (मोहमुपगतः ।)
- सुमन्त्रः** - समाश्वसिहि, समाश्वसिहि ।
- भरतः** - (पुनः समाश्वस्य) भोः, कष्टम् । किमिदानीं करिष्ये । भवतु, दृष्टम् । अनुगच्छतु मां तात देवीनां चतुःशालम् ।
(निष्क्रान्तौ ।)
(उभौ चतुःशालं प्रविशतः)
- प्रतिहारी** - जयतु भर्तृदारकः । विजया खल्वहम् ।
- भरतः** - विजये, ममागमनं निवेदय अत्रभवत्यै ।
- विजया** - कतमस्यै भटिन्यै निवेदयामि ।
- भरतः** - या मां राजानमिच्छति ।
- प्रतिहारी** - (आत्मगतम्) किं खलु भवेत् । (प्रकाशम्) भर्तः तथा । (निष्क्रम्य प्रविशति ।)
- भरतः** - विजये, किं निवेदितम् ।
- विजया** - आम् ।
(ततः सर्वे चतुःशालं प्रविशन्ति ।)
- कैकेयी** - जात, विजया मन्त्रयते रामस्य सकाशात् सुमन्त्रः आगत इति ।
- भरतः** - अतः परं प्रियं निवेदयामि । श्रूयताम् ।
यः स्वराज्यं परित्यज्य त्वन्नियोगाद् वनं गतः ।
तस्य भार्या हता सीता पर्याप्तस्ते मनोरथः ॥
- कैकेयी** - हम् ।
- भरतः** - हन्त भोः सत्त्वयुक्तानामिक्ष्वाकूणां मनस्विनाम् ।
वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥
- कैकेयी** - (आत्मगतम्) भवतु । इदानीं कालः कथयितुम् । (प्रकाशम्) जात, त्वं न जानासि महाराजस्य शापम् ।
- भरतः** - शप्तो महाराजः ।
- कैकेयी** - सुमन्त्र, आचक्ष्व विस्तरेण ।
- सुमन्त्रः** - श्रूयताम् । पुरा मृगायां गतेन महाराजेन कस्मिंश्चित् सरसि कलशं पूरयमाणो वनगजशङ्कया शब्दवेधिना शरेण महर्षेः चक्षुर्भूतो मुनितनयो हिंसितः ।
- भरतः** - हिंसित इति । शान्तं पापम् । ततस्ततः ।
- सुमन्त्रः** - ततस्तमेवं गतं दृष्ट्वा,
तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।
यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे । इति ॥
- भरतः** - नन्विदं कष्टं नाम ।
- कैकेयी** - जात, एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः, न खलु राज्यलोभेन ।
अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति ।

- भरतः - अथ तुल्ये पुत्रविप्रवासे कथमहम् अरण्यं न प्रेषितः ।
 कैकेयी - जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः ।
 भरतः - अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।
 कैकेयी - जात, चतुर्दश दिवसा इति वक्तुकामया पर्याकुलहृदयया चतुर्दश वर्षाणीत्युक्तम् ।
 भरतः - अस्ति पाण्डित्यं सम्यक् विचारयितुम् । अथ विदितमेतद् गुरुजनस्य ।
 सुमन्त्रः - कुमार, वसिष्ठवामदेवप्रभृतीनाम् अनुमतं विदितं च ।
 भरतः - हन्त, त्रैलोक्यसाक्षिणः खल्वेते । दिष्ट्या अनपराद्धा अत्रभवती । अम्ब, यद् भ्रातृस्नेहात् मया दूषितात्रभवती, तत्सर्वं क्षन्तव्यम् ।

Glossary

विनीतानाम् of the polite persons कृतचेतसाम् (कृतं चेतः येषाम् ते, तेषाम् - बहु.) of the thinking persons वनौकसाम् (वनम् ओकः येषां ते, तेषाम् - बहु.) foresters अविज्ञातपुरुषविशेषाः (न विज्ञातः - न.तत्पु., पुरुषाणाम् विशेषाः - ष.तत्पु., अविज्ञाताः चामी पुरुषविशेषाः - कर्म.) unaware of the peculiarities of men तिर्यग्योनयः birds-animals उपकृतम् obligation अवगच्छन्ति (अव + गम् > गच्छ् to know व. अ. ब.व.) know भ्रंशितः (भ्रंश् + त, क.भू.कृ.) spoiled हतदारः (हताः दाराः यस्य सः - बहु.) like one whose wife is kidnapped तुल्यदुःखेन (तुल्यम् दुःखम् यस्य सः, तेन - बहु.) similar to pain मोक्षितः made free ऐश्वर्यभ्रंशतुल्यता (ऐश्वर्यस्य भ्रंशः - ष.तत्पु., ऐश्वर्यभ्रंशेन तुल्यता - तृ.तत्पु.) equality in the loss of prosperity अभिप्रेता is the purpose of saying, is implied गूहसे (गूह् to hide व. म. ए.व.) are you hiding it ? तातपादमूलेन (तातस्य पादमूलम्, तेन - ष. तत्पु.) by the feet of father (by father's feet) शापितः cursed स्याः (अस् to be, to happen वि. म. ए.व.) you be ब्रूयाः (ब्रू to speak, to say (वि. म. ए.व.) you speak, you tell रक्षसा (रक्षस् तृ. ए.व.) by a demon उपाश्रित्य (उप + आ + श्रि + क्त्वा > य सं.भू.कृ.) taking support मोहम् sworn समाश्रित्य (सम् + आ + श्रस् आ. म. ए.व.) keep patience चतुःशालम् harem अत्रभवत्यै to that queen कतमस्यै भट्टिन्यै which queen भर्तः oh ! lord पर्याप्तः completed, was over मनोरथः desires, wish सत्त्वयुक्तानाम् of the valiants मनस्विनाम् of those who have self-respect वधूप्रधर्षणम् (वध्वाः प्रधर्षणम् - ष.तत्पु.) kidnapping bride आचक्ष्व (आ + चक्ष् to say आज्ञा म. ए.व.) say, tell सरसि in a lake कलशम् pot of brass or copper पूरयमाणः one who was filling वनगजशङ्कया (वनस्य गजः - (ष. तत्पु.) वनगजस्य शङ्का, तया -तृ.तत्पु.) with a doubt of wild elephant शब्दवेधिना (शब्दं विध्यति, तेन - उप.तत्पु.) arrow that shoots in the direction of the sound शरेण with in arrow चक्षुभूतः one who had become an eye हिंसितः (हिंस् + त क.भू.कृ.) killed शान्तं पापम् let sin be quiet रुदितस्य of weeping (crying) सत्यभाषिणा by those who speak the truth विपत्त्यसे (वि + पद् सा.भ. म. ए.व.) you will die एतन्निमित्तम् due to this reason अपराधे in case of crime निक्षिप्य (नि + क्षिप् + क्त्वा > य सं.भू.कृ.) having thrown अपरिहरणीयः (नञ् + परि + ह विध्यर्थ. कृ.पु.) that cannot be avoided पुत्रविप्रवासम् (पुत्रस्य विप्रवासः, तम् - ष.तत्पु.) son's separation जात (संबोधन) oh ! son मातुलकुले (मातुलस्य कुलम् - ष.तत्पु.) at the maternal uncle's house / family प्रकृतीभूतः that was natural विप्रवासः separation अवेक्षितानि (अव + ईक्ष् + त क.भू.कृ. नपुं. प्र. ब.व.) seen, such as were seen वक्तुकामया (वक्तुं कामः यस्याः सा, तया - बहु.) desirous to say / to speak पर्याकुलहृदयया (पर्याकुलं हृदयं यस्याः सा, तया - बहु.) one who is very much afraid वसिष्ठवामदेवप्रभृतीनाम् of Vasishta, Vamdeva, etc. अनुमतम् consent त्रैलोक्यसाक्षिणः (त्रैलोक्यस्य साक्षी, ते - ष.तत्पु.) witness of all

the three Lokas दिष्ट्या by good luck अनपराद्धा without any offense/crime अम्ब (संबोधन) (address/salutations) oh ! mother दूषिता (दूष् + त क.भू.कृ. स्त्री., प्र. ए.व.) accused क्षन्तव्यम् (क्षम् + तव्य विध्य. कृ.स्त्री.) worthy to be pardoned / excused.

Sandhi

क्रोधो विनीतानाम् (क्रोधः विनीतानाम्) । तच्छून्यम् (तत् शून्यम्) । तैर्विहीनम् (तैः विहीनम्) । गता इति (गताः इति) । सुग्रीवो भ्रंशितो राज्याद् भ्राता (सुग्रीवः भ्रंशितः राज्यात् भ्राता) । हतदारो वसन् (हतदारः वसन्) । मुनिजनस्यार्थे (मुनिजनस्यार्थे) मायामुपाश्रित्य (मायाम् उपाश्रित्य) । ततो हता (ततः हता) । किमिदानीम् (किम् इदानीम्) । खल्वहम् (खलु अहम्) । निवेदयात्रभवत्यै (निवेदय अत्रभवत्यै) । पर्याप्तस्ते (पर्याप्तः ते) । प्राप्यात्रभवतीम् (प्राप्य अत्रभवतीम्) । शप्तो महाराजः (शप्तः महाराजः) । तेनोक्तम् (तेन उक्तम्) । रुदितस्यान्ते (रुदितस्य अन्ते) । भोस्त्वमप्येवम् (भोः त्वम् अपि एवम्) । नन्विदम् (ननु इदम्) । पुत्रको रामो वनम् (पुत्रकः रामः वनम्) । प्रकृतीभूतस्ते (प्रकृतीभूतः ते) । दिवसा इति (दिवसाः इति) । खल्वेते (खलु एते) ।

Special Notes

1. अत्रभवती

The words in पुं. भवान् and भवती masculine and feminine are used in Sanskrit language to show respect. This is a very well-known fact. 'Anyarupa' (अन्यरूप) of the verb is used when the above words are used. So there is no change/difference in meaning when the words भवान् and अत्रभवान् or भवती and अत्रभवती are used, but the idea of respect is expressed (When the person is absent the word तत्र is used in the place अत्र e.g., तत्रभवान्, तत्रभवती)

Here in this lesson to express respect for Kaikeyi in the sentences विजये, ममागमनं निवेदय अत्रभवत्यै । and दिष्ट्या अनपराद्धा अत्रभवती । spoken by Bharat अत्रभवती is used.

2. सुमन्त्रः

Sumantra was the most trustworthy and faithful 'Amatya'. His status in the Ikshvaku family was very respectable. All the four princes looked at him thought him to be regarded him to be their father Bharata had sent him to Janasthan to get the news about Rama. When Sumantra went to Jansthana he did not find Rama, Laxman and Sita in that forest. He returned to Ayodhya getting the information of Sita being kidnapped and Ram's going to Kishkindha. He felt much grieved while giving such sad news to Bharat. He was aware of the curse received by Dasharatha from a saint and was a witness of the event of Kaikeyi's asking for sending Rama to forest which probably rested in the death of Dasharatha.

3. महाराजस्य शापः

Kaikeyi narrates the curse of a saint to Dasharatha to prove her innocence. Once the king Dasharatha went for hunting. At that time he heard the sound like wild elephant's trumpet and he shot an arrow in the direction of the sound to kill the elephant. But there was no elephant and the arrow shot a saint's son Shravanakumar, who was filling up his pot of water. His parents were blind and Shrivana was to them their eye. The saint had a very severe shock as a result of his son's such sad demise. He at once inflicted a curse upon Dasharatha that he too would die as a result of his separation from his son. Separation of the son might be the result of his going far away from him or his death. Kaikeyi had asked for Rama's exile in a forest with consent of the saints Vasishtha and Vamadeva as the curse of the saint was genuine.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत।

- (1) कुतः विनीतानां लज्जा वा कृतचेतसाम् ?
(क) मोहः (ख) शोकः (ग) बोधः (घ) क्रोधः
- (2) किष्किन्धा केषां निवासः ?
(क) इक्ष्वाकूनाम् (ख) वनौकसाम् (ग) महर्षीणाम् (घ) रक्षसाम्
- (3) वालिना कः राज्याद् भ्रंशितः ?
(क) रावणः (ख) भरतः (ग) सुग्रीवः (घ) मुनिकुमारः
- (4) रावणेन किम् उपाश्रित्य सीता हता ?
(क) बलम् (ख) मायाम् (ग) शापम् (घ) मोहम्
- (5) महर्षिणा कः शप्तः आसीत् ?
(क) रामः (ख) भरतः (ग) दशरथः (घ) रावणः

2. अधोलिखितानां प्रश्नानां संस्कृतभाषया उत्तराणि लिखत।

- (1) रामस्य महता रक्षसा केन कारणेन वैरं जातम् ?
(2) दशरथेन कीदृशेन शरेण मुनिकुमारो हिंसितः ?
(3) पुत्रं हिंसितं ज्ञात्वा मुनिः दशरथं किम् उक्तवान् ?
(4) पर्याकुलहृदयया कति वर्षाणि उक्तानि ?

3. Answer in two or three sentences in your mother tongue :

- (1) Where had Rama gone leaving Janasthana ?
(2) Why does Bharata believe the stay with monkeys very sad / gloomy ?
(3) For what both Rama and Sugriva were equally grieved ?
(4) Where does Bharata go getting the news of Sita's kidnapping ?
(5) Why had Kaikeyi asked for Rama's exile in a forest ?

4. Write critical note :

- (1) Bharata's scolding to Kaikeyi
(2) Curse inflicted upon Dasharatha
(3) Innocence of Kaikeyi

5. Explain with reference to context :

- (1) कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम्।
(2) तिर्यग्योनयः अपि उपकृतमवगच्छन्ति।
(3) दिष्ट्या अनपराद्धा अत्रभवती।





14. विवाहसंस्कारः



[Introduction : The tradition of sixteen ceremonies (Sanskaras) are very popular and common in the ancient life style of India. It is a belief that everyone is equipped with some qualities from his / her birth. And those qualities from birth must be preserved. Along with those many other qualities must be inculcated in a person. As a plan / a scheme for that sixteen 'Sanskaras' were made publicly popular. Out of those 'Sanskaras' only some have remained popular at large, while some are restricted to some families. Out of the 'Sanskaras' which are practised by people marriage (Sanskara) ceremony tops the list. Many rituals are to be performed in the marriage ceremony.

The basis of the rituals to be performed in the 'marriage ceremony' is the Kalpasutra'. The 'Kalpashastra' is one of the famous six 'Shastras' known as 'Vedangas' in Vedic literature. This Kalpasutra is divided into four parts namely, 'Dharmasutra' Shrautasutras 'Gruhyasutras' and Shulvasutras. Rites of marriage etc. are mostly decided on the basis of Gruhyasutra. 'Parikrama' and Saptapadi are the important rituals in the marriage rites, The objective of this lesson is to familiarise (the learners) with the preachings of both the rites through the conversation between the 'host' and the 'Purohit' i.e. brahmin and also to teach the art of conversation in Sanskrit.

In the rite of 'Pradakshina' - 'Mangala Phera' sometimes the bridegroom leads and then the bride leads while walking seven steps around the (fire) altar. This rite suggests that in some of the household duties the bridegroom must play a leading role and in some the bride must play. While in the ritual of Saptapadi both the bride and the bridegroom have to walk together. The message conveyed here is that in some household duties both should work hand in hand, without leaving one behind i.e. without changing the pace of work and direction. Thus, both these rituals impart very important lessons in observing and maintaining balance in family life.]

- यजमानः** – विवाहे संस्कारे विविधाः विधयो भवन्ति । तत्र प्रदक्षिणानाम्ना प्रसिद्धो विधिरेकः । किं नाम प्रदक्षिणा इति ?
- पुरोहितः** – सामान्यतः प्रदक्षिणा-शब्दः कमपि पदार्थं परितः भ्रमणम् सूचयति । परन्तु विवाहसंस्कारादौ प्रदक्षिणाशब्देन एका विशिष्टा क्रिया स्मृतिपथमायाति ।
- यजमानः** – का सा विशिष्टा क्रिया ?
- पुरोहितः** – विवाहसंस्कारावसरे वधूवरौ यज्ञाग्निं परितः चतुर्वारं परिक्रामतः । इयं क्रिया लोके प्रदक्षिणा इति नाम्ना प्रसिद्धा अस्ति ।
- यजमानः** – प्रदक्षिणायाः अवसरे वधूवरौ सहैव चलतः अथवा अनुक्रमेण चलतः ।
- पुरोहितः** – प्रायः तिसृषु प्रदक्षिणासु कन्या प्रथमं चलति, तदनु वरः चलति । ततः अन्तिमायां प्रदक्षिणायां वरः प्रथमं चलति, तदनु कन्या ।
- यजमानः** – अनुक्रमेण प्रचलने किं प्रयोजनम् ।
- पुरोहितः** – एवं हि मन्यते यत् गृहस्थाश्रमस्य नानाविधानि कार्याणि सुशीलायाः सौजन्यशालिन्याः धर्मपत्न्याः मार्गदर्शने सम्पन्नानि भवन्ति । अतः एतादृशे क्रमे तेषु तेषु कार्येषु कन्यायाः नेतृत्वं स्यात्, वरश्च तस्याः अनुकरणं कुर्यात् – इत्येवं कर्तव्यमेकं सूचितं भवति । जीवनस्य परार्धे पुरुषस्य मार्गदर्शनमपेक्षितं भवतीति चतुर्थ्यां प्रदक्षिणायां वरः अग्रिमो भवति । अर्थात् तत्र वरस्य नेतृत्वं स्यात्, कन्या च तस्य अनुकरणं कुर्यात् – इत्येवम् अपरं कर्तव्यमेकं सूचितं भवति ।
- यजमानः** – भगवन्, मया एतत् श्रुतं यत् धर्म-अर्थ-काम-मोक्षाः चतुर्विधपुरुषार्थाः सन्ति । तेषु प्रारम्भिकेषु त्रिषु कन्यायाः नेतृत्वं भवति चतुर्थे च मोक्षनामके पुरुषार्थे वरस्य इति ।

पुरोहितः – आम्, एतद् अपि सत्यमस्ति ।

यजमानः – केचन कथयन्ति यत् प्रदक्षिणाः सप्त भवन्तीति ।

पुरोहितः – विवाहसंस्कारे प्रदक्षिणाः तु चतस्र एव भवन्ति । सप्तसंख्या तु सप्तपदीनामकेन एकेन अन्येन विधिना सह सम्बद्धा अस्ति ।

यजमानः – किमिदं सप्तपदीति ?

पुरोहितः – सप्तानाम् पदानाम् समाहारः – सप्तपदी । इयं सप्तपदी वैदिकस्य विवाहविधेः आत्मा ।

यजमानः – अस्मिन् विधौ किं भवति ।

पुरोहितः – अस्मिन् विधौ वधूवरौ जगद्व्यापकस्य ईश्वरस्य, देवतानां प्रतिनिधिरूपस्य अग्नेः समाजस्य च समक्षम् एकस्यां दिशायां समानया गत्या सहभावेन च सप्त पदानि चलतः ।

यजमानः – अस्य किं तात्पर्यम् ।

पुरोहितः – विवाहेन विधिना वधोः वरस्य च आत्मनोः ऐक्यं साध्यते । अर्थात् शरीरेण भिन्नौ अपि वधूवरौ आत्मना एकत्वं भजतः । आत्मनः ऐक्यत्वात् उभयोः गमनस्य दिशा गतिश्च सर्वत्र समानतां भजतः । दिशायाः समानता अर्थात् विचारस्य एकता । गतेः समानता अर्थात् उद्योगे समानं सहभागित्वम् । वधूवरौ यदा समानमेव विचारयतः समानं च उद्योगं कुरुतः तदा तौ गृहस्थाश्रमस्य लक्ष्यमवश्यमेव प्राप्नुतः ।

यजमानः – गृहस्थाश्रमस्य किं लक्ष्यम् ?

पुरोहितः – सप्तपद्याम् यानि सप्त पदानि सन्ति तानि एकैकं लक्ष्यं सूचयन्ति । इमं विधिं कुर्वन् वरः वधूश्च यस्य मन्त्रस्य उच्चारणं कुरुतः तत्र इमानि सप्त लक्ष्यानि सूचितानि सन्ति – 1. अन्नाद्यैश्वर्याय, 2. बलाय, 3. धनादीनाम् उन्नतये, 4. सुखाय, 5. सहायकानां पशूनां प्राप्तये, 6. ऋतुभ्यः अर्थात् ऋतूनां सुखानुभवाय, 7. सर्वप्राणिनाम् मित्रता भवेदिति च सप्त लक्ष्यानि निर्धारितानि सन्ति ।

यजमानः – सम्यक् प्रबोधितः अहं भवता । भवते नमो नमः ।

पुरोहितः – स्वस्ति भवते । सत्याः सन्तु यजमानस्य कामाः ।

Glossary

विधिः (विधिः पुं. प्र. ए.व. the word is used in masculine) one type of ritual **प्रदक्षिणा** walking around in a circular manner **एका** (एक स्त्री. प्र.ए.व.) one **स्मृतिपथम्** (स्मृतेः पथः – ष.तत्पु.) in memory **आयाति** (आ + या to come व. अ.ए.व.) coming **विवाहसंस्कारावसरे** (विवाहसंस्कारस्य अवसरः – ष.तत्पु.) on the occasion of marriage ceremony **वधूवरौ** (वधूः च वरः च, इ.द्व) bride and bridegroom **यज्ञाग्निम्** (यज्ञस्य अग्निः, तम् – ष.त.) sacred fire **परितः** all the four sides **चतुर्वारम्** four times **परिक्रामन्ति** (परि – क्रम् to put steps on all the four sides व. अ.ब.व.) walks **सहैव** together **अनुक्रमेण** in turn, being one after the other **प्रायः** mostly **तिसृषु** (numerical pronoun त्रिन् स्त्री. स.ब.व.) in all the three (note - there is difference of opinion in the number of walking in a circular manner during the marriage ceremony. According to some, the bridegroom leads in three and the bride in the fourth while, according to some, the bride leads in three and the bridegroom in the fourth. Here, taking the support of बृहद्-ब्रह्मनित्यकर्मसमुच्चयः the bride leads in three) **प्रचलने** in a walk, in the act of walking **प्रयोजनम्** purpose **नानाविधानि** of many types **सुशीलायाः** possessing good qualities **सौजन्यशालिन्याः** polite, courteous **धर्मपत्न्याः** wife **सम्पन्नानि** complete, that which is complete/finished **एतादृशे** of the type

तेषु तेषु कार्येषु in those activities परार्धे in the latter half चतुर्थ्याम् in the fourth अग्रिमः in the front धर्म-अर्थ-काम-मोक्षाः (धर्मः च अर्थः च कामः च मोक्षः च - इ. द्व.) religion, riches, sex and salvation चतुर्विधपुरुषार्थाः four kinds of (पुरुषार्थाः) 'purusharthas' प्रारम्भिकेषु initially - of the beginning आम् yes चतस्रः (चतुस्त्री. प्र. ब.व.) four सप्तसंख्या seven सप्तपदीनामकेन of the name Saptapadi सप्तपदी (सप्तानाम् पदानाम् समाहारः - द्विगु) cluster of seven steps अस्मिन् विधौ in this ritual जगद्व्यापकस्य (जगति व्यापकः, तस्य - ष.तत्पु.) spread in the world एकस्याम् one दिशायाम् (दिशा स्त्री. स.ए.व.) in the direction सहभावेन living together आत्मनोः of both of them ऐक्यम् unity साध्यते (साध् कर्मणि व.अ. ए.व.) accomplishes भजतः receives उद्योगे in the work activity सहभागित्वम् partnership लक्ष्यम् objective प्राप्नुतः (प्र + आप् व. अ. द्वि.व.) acquires/achieves अन्नाधैश्वर्याय (अन्न-आदि-ऐश्वर्याय) अन्नादि this food grain ऐश्वर्याय for exaltation - elevation उन्नतये (उन्नति स्त्री. च. ए.व.) for growth निर्धारितानि fixed, सम्यक् appropriate प्रबोधितः (प्र + बुध् प्रे. + त क.भू.कृ.) preached-advised कामाः wishes.

Sandhi

विधयो भवन्ति (विधयः भवन्ति) । विधिरेकः (विधिः एकः) । सहैव (सह एव) । सप्तपदीति (सप्तपदी इति) । गतिश्च (गतिः च) । लक्ष्यमवश्यमेव (लक्ष्यम् अवश्यम् एव) । वधूश्च (वधूः च) । भवेदिति (भवेत् इति) ।

Special Notes

1. प्रदक्षिणा

The word प्रदक्षिणा means to move. To move to walk in all the four directions keeping some object in right hand is called (प्रदक्षिणा) circumambulation i.e. moving in a circulatory manner. In a marriage ceremony the bride and the bridegroom walk in a circulatory manner around the altar with live fire which is thought to be the representative of God, it is called Pradakshina - a circulatory walk around the altar. In Vedic culture there is a concept of four 'purusharthas' namely, piety, wealth, desire and salvation. Here as an activity to acquire all these four Purusharthas, circulatory walk around the altar i.e. Pradakshina or circumambulation is done.

2. संस्कारः

With the prefix (Upasarga) added to (krw) कृ the word 'Sanskara' is formed. The word 'Sanskara' means to purify. According to Vedic 'Kalpashastra' and 'Smrutigranthas' there are sixteen 'Sanskaras' from conceiving to cremation. Vivaha Sanskara i.e. Marriage ceremony is the most important 'Sanskara' - ceremony. In this 'Sanskara' the process of unifying of two bodies - bride and bridegroom is at the centre.

3. सप्तपदी

Cluster of seven steps. The ritual performed by the bride and bridegroom in the last phase of marriage ceremony is known as 'Saptapadi'. In this ritual in the presence of the Almighty Agni, the representative of Gods and the society, the bride and the bridegroom walk together in the same direction keeping the uniform pace.

In this ritual of Saptapadi, the bride and the bridegroom express their decision to attempt to achieve their goal putting in their efforts together in the same direction even in their family life.

4. गृहस्थाश्रमः

In the Vedic culture, human life is divided in four 'Ashrams'. These four 'Ashramas' are 'Brahmacharya', 'Gruhastha', 'Vanaprastha' and 'Sannyasa' out of these 'Gruhasthashrama' is believed to be the best, because this Ashrama protects and maintains those who are at the stage of other Ashramas. Expressing the feeling of gratefulness for this 'Gruhasthashrama' it is said that धन्यो गृहस्थाश्रमः। meaning (everyone performing their duties living in) 'Gruhasthashrama' is great.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत।

- (1) प्रदक्षिणा शब्देन सामान्यतया किं सूचितं भवति ?
(क) परितः भ्रमणम् (ख) परितः गानम् (ग) समाना गतिः (घ) अग्रे गमनम्
- (2) विवाहसंस्कारावसरे वधूवरौ कं परितः परिक्रामतः ?
(क) कुम्भम् (ख) वरम् (ग) यज्ञाग्निम् (घ) यज्ञकुण्डम्
- (3) गृहस्थाश्रमस्य नानाविधानि कार्याणि कस्य मार्गदर्शने सम्पन्नानि भवन्ति ?
(क) वरस्य (ख) पुरोहितस्य (ग) वैदिकस्य (घ) धर्मपत्न्याः
- (4) वैदिकस्य विवाहविधेः आत्मा कः ?
(क) सप्तपदी (ख) प्रदक्षिणा (ग) समानं सहभागित्वम् (घ) सर्वप्राणिनां मित्रता
- (5) वधूवरौ केषां समक्षं सप्त पदानि चलन्ति ?
(क) ईश्वरस्य वेदस्य च (ख) आत्मनः परमात्मनः च
(ग) ईश्वरस्य अग्नेः समाजस्य च (घ) पुरोहितस्य यजमानस्य समाजस्य च
- (6) दिशायाः समानता नाम किम् ?
(क) आत्मनः समानता (ख) विचारस्य समानता (ग) गतेः समानता (घ) उद्योगे समानता

2. संस्कृतभाषया उत्तरं लिखत।

- (1) विवाहसंस्कारे कति प्रदक्षिणाः भवन्ति ?
- (2) कति प्रदक्षिणासु कन्या प्रथमं चलति ?
- (3) अन्तिमायां प्रदक्षिणायां कः अग्रे चलति ?
- (4) पुरुषस्य मार्गदर्शनं कदा अपेक्षितं भवति ?
- (5) सप्तपद्यां प्रथमं पदं कस्मै प्रयोजनाय अस्ति ?

3. Answer in mother tongue :

- (1) In which activity the bridegroom has to follow the bride ?
- (2) Whose representative is 'fire' believed to be ?
- (3) What is the meaning of 'Pradakshina' ?
- (4) Taking whom to be the witness the bride and the bridegroom walk seven steps ?
- (5) How many Purusharthas are there ? Name them .
- (6) When do the bride and the bridegroom achieve the goal of family life ?

4. Write analytical note :

- (1) प्रदक्षिणा
- (2) सप्तपदी
- (3) गृहस्थाश्रमः

5. Write critical note :

Importance of marriage ceremony

6. Explain with reference :

- (1) धर्म-अर्थ-काम-मोक्षाः चतुर्विधपुरुषार्थाः सन्ति ।
- (2) सप्तानां पदानां समाहारः सप्तपदी ।





15. नमो महर्षये नित्यम्



[Introduction : There were many social reformers in the nineteenth century. On the one hand, there are such reformers who with an understanding (insight) that they developed through foreign education launched a movement to eradicate the social evil customs and (bad) practices that were prevalent in the society at that time and tried to bring about social reforms politically through enactments. On the other hand there were such social reformers as, through the understanding developed in them by taking national and ancient Indian education, launched a movement to totally eradicate evil social practices and customs and did not attempt to pass enactments politically. But they tried to bring about social reforms by developing social awareness in people. Amongst these social reformers Maharshi Dayananda tops the list.

Maharshi Dayananda by bringing about 'thinking revolution' tried to break the feeling of high and low in people in helping women get the position of respect in the society and in eradicating different pretenses that were prevalent in the society in the name of religion, did a stupendous task. Along with that he re-established the importance of learning and teaching the ancient Indian scriptures- 'Shastras' and the ideas of original ancient Vedic religion for this he composed works like Rigvedadi Bhasya Bhumika, Satyarth Prakash and Sanskaravidhi and established an institution named 'Aryasamaj' in 1857 with an intention of continuing the social work even in future.

This saint - ascetic born in Tankara in Rajkot district in Gujarat occupies a front position among the spiritual teachers and social reformers of the nineteenth century]

धन्योऽयं भारतदेशो यत्र काले काले देशसेवायै जनहितार्थं च महापुरुषाः जीवनं समर्पयन्ति । एतादृशेषु एकतमः महर्षिः दयानन्दः । अस्य महर्षेः दयानन्दस्य जन्म सौराष्ट्रदेशे राजकोटजनपदस्य टङ्कारानामके ग्रामे अभवत् । तस्य पिता करसन त्रिवेदी माता च अमृतबेन आसीत् । पिता बाल्यकाले तस्य मूलशङ्कर इति नामकरणम् अकरोत् ।

यौवनं प्राप्तस्य मूलशङ्करस्य विवाहार्थं तस्य पिता मतिम् अकरोत् । किन्तु पितुः इच्छा तस्मै नारोचत । सः शाश्वतस्य शिवस्य प्राप्त्यर्थं पितरं गृहं चात्यजत् । टङ्कारातः सायलाग्रामम्, ततः सिद्धपुरम्, ततश्च असौ चाणोदनगरे नर्मदातटम् अव्रजत् । तत्र गुरोः पूर्णानन्दात् संन्यासदीक्षां गृहीत्वा संन्यासी अभवत् । ततः प्रभृति 'दयानन्द सरस्वती' इति तस्य नाम प्रसिद्धम् अगच्छत् ।

ईश्वरसाक्षात्कारस्य तीव्राम् इच्छां मनसि धृत्वा अयं दयानन्दः इतस्ततः पर्यटत् । परन्तु तस्य इच्छा कथमपि न फलिता । एकदा सः कस्यचित् महानुभावस्य प्रेरणया मथुरायां गुरोः विरजानन्दस्य सकाशम् अगच्छत् । विरजानन्दः तं विविधाः विद्याः उपादिशत् । अध्ययनस्य समाप्तौ बद्धाञ्जलिं दयानन्दं गुरुरवदत् । "वत्स, त्वं सुयोग्यः समर्थः च असि । त्वम् इतः गत्वा मानवेषु वेदविद्यां प्रचारय प्रसारय च । तदेव तव जीवनलक्ष्यं भवतु । जनेषु सद्बुद्ध्याम् उपदिश्य सत्यं प्रकाशय । सत्यं प्रकाश्य कुरुद्विबन्धनानि त्रोटय । अन्धश्रद्धाया अन्धकारं विदारय । एवं जनसेवा कृत्वा कर्मशीलं जीवनं यापय ।" एवं सस्नेहं प्रबोधितो दयानन्दः ततः निर्गत्य समग्रे भारते विना भेदभावं सर्वान् जनान् वेदधर्मम् उपादिशत् । मूर्तिपूजाम् अस्वीकृत्य, अस्पृश्यतां दूरीकर्तुं प्रयत्न्य, जनजागरणाय सदोद्यम्य समग्रस्य भारतस्य मानवसमाजस्य च अविस्मरणीयम् उपकारम् अकरोत् सः ।

सद्बुद्ध्यायाः प्रचाराय दयानन्देन बहवः ग्रन्थाः रचिताः । तेषु ऋग्वेदादिभाष्यभूमिका, सत्यार्थप्रकाशः, संस्कारविधिः चेति प्रमुखाः ग्रन्थाः सन्ति । जनसेवायै मुम्बापुर्यां तेन 'आर्यसमाज' नाम्ना एका संस्था अपि स्थापिता । अस्यां संस्थायां सः किमपि पदं न स्वीकृतवान्, परन्तु सामान्यसदस्यताम् एव स्वीकृतवान् । सम्प्रति इयं संस्था आर्यजनैः आर्यजनानां सहयोगेन संचालिता भवति, विना भेदभावं च समाजसेवायाः अनेकान् प्रकल्पान् संचालयति । सम्प्रति सा देशविदेशेषु वटवृक्ष इव वृद्धिं गता वर्तते ।

महान् तत्त्वज्ञः, प्रखरो वक्ता, जनजीवनस्य परिवर्तकः, प्रसिद्धो देशभक्तः, अर्वाचीनो महर्षिः स्वामी दयानन्दः स्वजीवनं राष्ट्रस्य समुद्धाराय समर्पयत्। सदैव लोकहिताय निरतोऽयं महर्षिः राजस्थानप्रदेशे अजमेरनगरे दीपावल्यां तिथौ निर्वाणं प्राप्नोत्। नमोऽस्तु राष्ट्रस्य सुपुत्राय महर्षये दयानन्दाय।

नमो महर्षये नित्यं दयानन्दाय धीमते।

वेदधर्मो जगद्भूत्यै येन लोके प्रसारितः ॥

Glossary

देशसेवायै for service to the country जनहितार्थं for public welfare समर्पयन्ति (सम् + ऋ प्रे. to offer व. अ.ब.व.) offers एतादृशेषु among (persons) of this kind एकतमः one महर्षिः (महान् चासौ ऋषिः - कर्म.) great saint सौराष्ट्रदेशे in Saurashtra (the word देश is put after the name of a place) राजकोटजनपदस्य in the Rajkot district मतिम् idea पितुः (पितृ ष.ए.व.) of his father नारोचत (रुच् to like ह्य. भू.अ. ए.व.) did not like शाश्वतस्य शिवस्य (not in the form of Shivlinga but) Shiva that is eternal, the highest Shivatva प्राप्त्यर्थम् to get, to achieve अत्यजत् (त्यज् ह्य.भू.अ.ए.व.) abandoned, left टंकारातः Tankara (district Rajkot) from the village named Tankara सायलाग्रामम् towards Sayala (District Surendranagar) सिद्धपुरम् towards Sidhdhapuram (District Mehsana) चाणोदनगरे in Chanod (District Vadodra) नर्मदातटम् on the bank of the Narmada अव्रजत् (व्रज् ह्य.भू. अ.ए.व.) went, reached पूर्णानन्दात् from Purnanand ततः प्रभृति from that time, after that

ईश्वरसाक्षात्कारस्य 'Sakshatkara' of God मनसि (मनस् नपुं. स. ए.व.) in the mind इतः thus, this side ततः that side पर्यटत् kept on travelling, moving न फलिता did not find any favourable result कस्यचित् someone मथुरायाम् in Mathura (U.P.) विरजानन्दस्य of (saint named) Virajananda सकाशम् near द्वि.वि. is never used with the सकाशम् words meaning 'near') अगच्छत् (गम् to go, to reach ह्य.भू.अ.ए.व.) reached, went विविधाः विद्याः of varied knowledge उपादिशत् (उप दिश् ह्य. अ. ए.व.) preached, taught समाप्तौ when it ended (Sati saptami) बद्धाञ्जलिम् (बद्धः अञ्जलिः येन सः - तम्, बहु.) to those who have folded their hands वत्स oh ! student (वत्स means child or a calf. The teacher loves his student as a cow her calf, so in Gurukul tradition the word वत्स is used for a student) इतः from here वेदविद्याम् of Vedic education, whatever is taught in Vedas प्रचारय (प्र + चर् प्रे. to canvass, आ. म. ए.व.) प्रसारय (to spread प्र + सू प्रे. to spread आ. म. ए.व.) तदेव that same सद्विद्याम् of good and true education उपदिश्य (उप + दिश् + त्वा > य सं.भू.कृ.) preaching सत्यम् of the truth, प्रकाशय (प्र + काश् प्रे. to light आज्ञा. म. ए.व.) light प्रकाश्य (प्र + काश् + त्वा > य सं.भू.कृ.) to light, spreading light कुरुडिबन्धनानि (कुरुडीनाम् बन्धनानि - ष.तत्पु.) of the bondages of evil customs त्रोटय (त्रुट् प्रे. to break आ. म. ए.व.) break विदारय (वि + दृ प्रे. to tear आज्ञा. म. ए.व.) tear, कर्मशीलम् (कर्म शीलं यस्य तत्, तत् - बहु.) one whose nature is 'action' (to act-कर्म) to work यापय (या प्रे. आ. म. ए.व.) spread एवम् in this way सस्नेहम् (स्नेहेन सहितम्, अव्य.) with affection, with love, affectionately प्रबोधितः (प्र + बुध् प्रे. to preach क्त-त, क.भू.कृ.) preached, one who is preached निर्गत्य (निर् + गम् + त्वा > य सं.भू.कृ.) coming out विना भेदभावम् (of any kind i.e. man-woman, small-big, high-low) without any difference वेदधर्मम् religion that is expressed in Veda उपादिशत् (उप + दिश् to preach ह्य. अ. ए.व.) preached अस्वीकृत्य (च्वि. स्व + कृ + त्वा > य सं.भू.कृ. = स्वीकृत्य, न स्वीकृत्य

- नञ् तत्पु.) not accepting दूरीकर्तुम् (च्वि. दूर + कृ + तुम् हे.कृ.) to remove प्रयत्य (प्र + यत् + त्वा > य सं.भू.कृ.) trying, making efforts सदा always उद्यम्य (उत् + यम् + त्वा > य सं.भू.कृ.) trying hard अविस्मरणीयम् that what cannot be forgotten, unforgettable प्रमुखा: main मुम्बापुर्याम् in Mumbai नाम्ना of the name स्थापिता (स्था प्रे. + क्त > त स्त्री. > आ. क.भू.कृ.) established, founded पदम् position न स्वीकृतवान् did not accept सामान्यसदस्यता ordinary membership सम्प्रति (अ.) today आर्यजनैः by the members of 'Aryasamaj' आर्यजनानाम् of the best persons प्रकल्पान् of projects, plans, schemes संचालयति (सम् + चल् प्रे. व. अ. ए.व.) manage, administer प्रखरः वक्ता best speaker परिवर्तकः transformer, one who brings a change समर्पयत् (सम् + अर्प to give away ह्य. अ. ए.व.) gave away निरतः always engaged in निर्वाणम् death प्राप्नोत् died धीमते (धीमत् पुं. च. ए.व.) to such an intelligent जगद्भूत्यै (जगतः भूतिः, तस्यै - ष.तत्पु.) for the good of, welfare of the world प्रसारितः (प्र + सृ प्रे. + त क.भू.कृ.) spread.

Sandhi

धन्योऽयम् (धन्यः अयम्) । भारतदेशो यत्र (भारतदेशः यत्र) । ततश्च (ततः च) । इतस्ततः (इतः ततः) । गुरुरवदत् (गुरुः अवदत्) । तदेव (तत् एव) । प्रबोधितो दयानन्दः (प्रबोधितः दयानन्दः) । सदोद्यम्य (सदा उद्यम्य) । चेति (च इति) । वटवृक्ष इव (वटवृक्षः इव) । प्रखरो वक्ता (प्रखरः वक्ता) । प्रसिद्धो देशभक्तः (प्रसिद्धः देशभक्तः) । अर्वाचीनो महर्षिः (अर्वाचीनः महर्षिः) । सदैव (सदा एव) । निरतोऽयम् । (निरतः अयम्) । नमोऽस्तु (नमः अस्तु) ।

Special Notes

1. वेदविद्या

Education imparted by Ved i.e. that what is preached by Rigveda, Yajurveda, Samveda and Atharvaveda. It is also one type of education Maharshi Dayanand tried to eradicate evil customs prevalent in the society of the time taking the support of the Vedic education (e.g., education forbidden for females, child marriage, discrimination between men and men like high and low, pluralistic faith in multi gods.) His argument was that as every person has a right to take advantage of the elements of nature like the sun and the moon, every person has a right to study Vedas and other Shastras and to take their advantage.

Thus, Maharshi Dayananda taking the support of the Vedic education tried to eradicate blind beliefs and evil social customs made a very successful attempt for social reform.

2. सत्यार्थप्रकाशः

This book- 'Satyarthaprakash' is the most famous of all the books written by Maharshi Dayanand. In this book he has argued vehemently against evil customs, blind beliefs and pretenses that were prevalent in the society in the name of religion. For this he forwarded many arguments and took the support of Vedic mantras. And in this book he has introduced to the readers the real, the true religion. There are fourteen chapters in this book and they are given the name 'Samullas'.

Maharshi Dayananda whose mother tongue was Gujarati has written this book in Hindi. His this attempt is accepted / recognised as his great service to Hindi language. His book is translated into almost all the languages of India and in the major foreign languages. Its translation in Gujarati is also available.

3. आर्यसमाजः

This is the institution founded by Maharshi Dayananda in Mumbai in the year 1885. This institution resolved after the death of Maharshi Dayananda to complete the works left incomplete by him. In the field of education. (Specially - in starting female education in resspreading the ancient Gurukul system and in attempting to impart indigenous-national education through the indigenous method) the contribution of 'Aryasamaj' is attention catching. There are two streams of educational institutions run by Aryasamaj – 1. Gurul and 2. D. A. V. school. In Gurukul system Sanskrit and other subjects are taught adopting the ancient system of education and in D.A.V. system education is imparted following the modern methods of education. It is the belief of Maharshi Dayananda that imparting true and sound education of the Vedas evil customs and blind beliefs prevailing in the society can be eradicated and healthy society can be built up.

Exercise

1. अधोलिखितेभ्यः विकल्पेभ्यः समुचितम् उत्तरं चिनुत।

- (1) भारतदेशे काले काले महापुरुषाः जीवनं कस्मै समर्पयन्ति ?
(क) देशसेवायै (ख) पर्यटनाय (ग) सद्बिद्यायै (घ) मातृसेवायै
- (2) महर्षिदयानन्दस्य पूर्वनाम किम् आसीत् ?
(क) दयाशंकरः (ख) मूलशंकरः (ग) प्रभाशंकरः (घ) रमाशंकरः
- (3) अन्धश्रद्धायाः अन्धकारं ।
(क) विदारयतु (ख) विदारयत (ग) विदारय (घ) विदारयतम्
- (4) महर्षिदयानन्दस्य निर्वाणं कदा अभवत् ?
(क) होलिकायाम् (ख) नवरात्र्याम् (ग) एकादश्याम् (घ) दीपावल्याम्

2. संस्कृतभाषया उत्तरं लिखत।

- (1) महर्षिदयानन्दस्य जन्म कुत्र अभवत् ?
- (2) महर्षिदयानन्दस्य पितुः नाम किम् आसीत् ?
- (3) महर्षिदयानन्दः पितुः गृहं त्यक्त्वा कुत्र अव्रजत् ?
- (4) महर्षिदयानन्देन रचिताः प्रमुखाः ग्रन्थाः के सन्ति ?
- (5) दयानन्दः मथुरायां कस्य सकाशम् अगच्छत् ?
- (6) दयानन्देन आर्यसमाजस्य स्थापना कुत्र कृता ?

3. Answer in your mother tongue :

- (1) Why did Dayananda relinquish / sacrifice his father and his home ?
- (2) From whom did Dayananda took the Diksha to become a Sanyasi and where ?
- (3) What did the guru Girjanad tell Dayananda after he had finished his studies ?
- (4) What is the preaching of Dayananda ?
- (5) How was the personality of Dayananda ?

4. Write analytical note :

- (1) Ved Vidya (Vedic education)
- (2) Satyarthaprakash

5. Write critical note :

- (1) Early life of Maharshi Dayananda
- (2) Preaching of Maharshi Dayananda

6. Explain with reference :

- (1) सत्यं प्रकाश्य कुरुद्विबन्धनानि त्रोटय ।
- (2) नमो महर्षये नित्यं दयानन्दाय धीमते ।





16. पुत्तलिकापरीक्षा



[Introduction : Preaching is the most important force to make the life qualitative. Not only that but it is very important even to get success in different fields of life. There are two ways to acquire, to get preaching/ advice. One way is - words of preachig / advice and the second is through the medium of a story. The second way of getting advice is very popular with the common man. For this reason only in Sanskrit literature from very ancient time the tradition of preaching is very old.

Such stories are constructed on the basis of some historical character (or through the imagination of somebody) and after sometime it become public with the lapse of time such 'Kathas' / stories with a little change in its content and in their forms like a conversation between Bhoj-Kalidas or Akbar-Birbal and get circulated, transmitted in the society from person to person Editing one such very famous story is put in this lesson in very simple language.

A bania comes to the court of one King. He has three dolls which look quite similar in every respect. Value of all the three is different. The bania challenges the court to find out why there is difference in value of the three dolls. When out of the courtiers present there no one takes up the challenge to accept the challenge becomes the responsibility of the minister. The minister observes very minutely the dolls with his sharp eyes and finds out the value of each doll and also its reason. The minister gives a big surprise to everyone in the court by revealing the secret of the lesson is that things may look quite alike, quite similar but the value of each depends upon its qualitative peculiarity.]

एकदा एकस्यां नृपसभायां कश्चित् वैदेशिकः वणिक् समागतः । तस्य पार्श्वे काष्ठमय्यः सुन्दर्यः कलात्मिकाः आकारेण प्रकारेण भारेण रूपेण रागेण च समानाः तिस्रः पुत्तलिकाः आसन् । राजसभायाम् उपस्थितः असौ वणिक् ताः पुत्तलिकाः नृपं प्रदर्शयति । नृपतिः स्वकरकमलयोः गृही त्वा ताः पश्यति । कलात्मिकाः ताः नृपतेः मनः हरन्ति । नृपतिः तं वणिजं प्रशंसति, स्वकीयां प्रसन्नतां च प्रकटयति ।

नृपतिं प्रसन्नं दृष्ट्वा असौ वणिक् ताः क्रेतुम् प्रार्थितवान् ।

ततो नृपतिः वणिजं तासाम् मूल्यम् पृच्छति । तदा वणिक् वदति - तिसृणाम् अपि पुत्तलिकानां मूल्यम् भिन्नं भिन्नमस्ति । एकस्याः रूप्यकमात्रम् अन्यस्याः च सहस्ररूप्यकमात्रमस्ति । तृतीया एका पुत्तलिका लक्षरूप्यकम् मूल्यं दधातीति ।

नृपतिः साश्चर्यम् वणिजे कथयति - भोः वणिक् कथं तावत् समानानां पुत्तलिकानां मूल्यम् एतावत् भिन्नं भिन्नम् अस्तीति ।

वणिक् अवदत् - अयि नृप ! भवतः राजसभायामत्र बहवः विद्वांसः विचक्षणाः पुरुषाः विराजन्ते । ते एताः पुत्तलिकाः परीक्ष्य तासाम् मूल्यभेदं तस्य च कारणं विज्ञापयितुम् अर्हन्ति । अतः तान् एव राजसभासदस्यान् एतत् पृच्छतु इति ।

नृपः उपस्थितेभ्यः राजसभासदस्येभ्यः पुत्तलिकानां मूल्यं तत्र च कारणं विज्ञापयितुं निवेदितवान् । नृपस्य निवेदनमनुसरन्तः बहवो विचक्षणाः समागत्य पुत्तलिकानां मूल्यभेदं तत्र च कारणं ज्ञातुं प्रयत्नं कृतवन्तः परं कोऽपि तत्र सफलो नाभवत् । ततोऽसौ नृपः तत्कार्यं मन्त्रिणे समर्पितवान् । चतुरः मन्त्री उत्थाय दिनत्रयानन्तरमहं एतत् विज्ञाय भवते निवेदयिष्यामीति नृपाय सविनयम् अकथयत् । नृपः तथास्तु इति कथयित्वा राजसभां विसर्जितवान् ।

मन्त्री ताः पुत्तलिकाः स्वीकृत्य गृहमागच्छति । गृहमागत्य परिश्रान्तः अपि, बुभुक्षितोऽपि परिश्रमं बुभुक्षां च उपेक्ष्य

सर्वाणि दैनन्दिनानि कार्याणि परित्यज्य ताः पुत्तलिकाः सूक्ष्मेक्षिकया परीक्षते । ततः सः पुत्तलिकानां कर्णेषु छिद्रमेकं पश्यति । किमर्थमिदं छिद्रमिति चिन्तयतः तस्य मनसि अकस्मादेकः विचारः समुत्पन्नः । तमनुसरन्सौ पुत्तलिकानां कर्णे एकां शलाकां प्राक्षिपत् । सर्वासु पुत्तलिकासु प्रक्षिप्तायां शलाकायां परिणामत्रयं प्राप्तम् । एकस्याः पुत्तलिकायाः कर्णे प्रक्षिप्ता शलाका अपरस्मात् कर्णात् बहिः निर्गता । द्वितीयायाः पुत्तलिकायाः कर्णे प्रक्षिप्ता शलाका मुखात् बहिः निर्गता । तृतीयायाः पुत्तलिकायाः कर्णे प्रक्षिप्ता शलाका उदरं गता, न पुनः बहिः समागता ।

अनेन प्रसन्नः मन्त्री निश्चिन्तो भूत्वा दिवसं यापयति । तृतीये दिवसे असौ राजसभामुपस्थाय पुत्तलिकाः प्रदर्श्य क्रमशः मूल्यं विज्ञापयति । तं मूल्यं वणिक् सर्वथा अन्वमोदयत् ।

ततः आश्चर्यचकितः नृपः मूल्यभेदस्य कारणं पृच्छति । कारणं विज्ञापयन् वणिक् कथयति – हे नृप ! मया प्रथमायाः पुत्तलिकायाः मूल्यं रूप्यकमात्रं कथितम्, यतो हि एतस्याः कर्णे प्रक्षिप्ता सा शलाका द्वितीयकर्णात् बहिर्निर्गच्छति । यः जनः हितकरं वचनमेककर्णेन शृणोति, अपरस्मात् कर्णात् बहिर्निष्कासयति, तस्य मूल्यमपि रूप्यकमात्रं भवति ।

द्वितीयायाः पुत्तलिकायाः मूल्यं सहस्ररूप्यकमात्रम् कथितम्, यतो हि एतस्याः कर्णे प्रक्षिप्ता शलाका मुखान्निर्गच्छति । एकः जनः हितकरं वचनं कर्णाभ्यां शृणोति तदनन्तरमसौ तत् हितकरं वचनं परेभ्यः उपदिशति, परन्तु स्वयं तत्र न प्रवर्तते । एतादृश्यस्य जनस्य मूल्यं सहस्ररूप्यकमात्रं भवति ।

तृतीयायाः पुत्तलिकायाः मूल्यं लक्षरूप्यकं कथितम्, यतो हि एतस्याः कर्णे प्रक्षिप्ता शलाका उदरं गता न प्रत्यावर्तते । यः जनः हितकरं वचनं कर्णाभ्यां शृणोति तदनन्तरमसौ तत् हितकरं वचनं स्वमनसि स्थापयित्वा स्वजीवने यथाप्रसङ्गं तत् परिपालयति । एतादृश्यस्य जनस्य मूल्यमधिकं स्यादिति विचार्य अस्य मूल्यं लक्षरूप्यकात्मकं निर्धारितमस्ति ।

समानानां पुत्तलिकानाम् असमाने मूल्ये इदं तात्त्विकं चिन्तनं निहितमस्ति ।

Glossary

वैदेशिकः Foreigner काष्ठमय्यः (काष्ठमयी स्त्री. प्र. ब.व.) made from wood सुन्दर्यः (सुन्दरी स्त्री. प्र. ब.व.) beautiful तिस्रः (त्रि स्त्री. प्र. ब.व.) three पुत्तलिकाः dolls प्रदर्शयति (प्र + दृश् प्रे. व. अ. ए.व.) is showing स्वकरकमलयोः (स्वस्य करौ – ष.तत्पु., स्वकरौ एव कमले, तयोः – कर्म.) in one's own lotus shape palms गृहीत्वा (ग्रह् + त्वा सं.भू.कृ.) taking मनः हरन्ति pleases प्रशंसति (प्र + शंस् व. अ. ए.व.) admires, praises प्रकटयति (प्र + कट् व. अ. ए.व.) unfolds क्रेतुम् (क्री + तुम् हे.कृ.) to buy प्रार्थितवान् (प्र + अर्थ् + तवत् कर्तरि भू.कृ.) prayed, requested तिसृणाम् (त्रि स्त्री. ष. ब.व.) of the three एकस्याः (एक सर्वनाम स्त्री. ष. ए.व.) of the one रूप्यकमात्रम् only one rupee अन्यस्याः of the other सहस्ररूप्यकमात्रम् only one thousand rupees लक्षरूप्यकम् one lac rupees दधाति (धा व. अ. ए.व.) bears एतावत् this much विराजन्ते (वि + राज् व. अ. ब.व.) are present, are there परीक्ष्य (परि + ईक्ष् + त्वा > य सं.भू.कृ.) examining विज्ञापयितुम् (वि + ज्ञा प्रे. + तुम् हे.कृ.) to inform, to say अर्हन्ति (अर्ह् व. अ. ब.व.) are capable मन्त्रिणे समर्पितवान् (सम् + अर्प् + तवत् कर्तरि भू.कृ.) entrusted to 'mantri' - minister उत्थाय (उत् + स्था + त्वा > य सं.भू.कृ.) standing दिनत्रयानन्तरम् after three days विज्ञाय (वि + ज्ञा + त्वा > य सं.भू.कृ.) knowing परिश्रान्तः (परि + श्रम् + त क.भू.कृ.) tired बुभुक्षितः (भुक्ष् (इच्छादर्शक)

> बुभूक्ष + त क.भू.कृ.) hungry बुभूक्षाम् hunger उपेक्ष्य (उप + ईक्ष् + त्वा > य सं.भू.कृ.) neglecting दैनन्दिनानि daily, everyday सूक्ष्मेक्षिकया very minutely, to observe with sharp eyes परीक्षते (परि + ईक्ष् व. अ. ए.व.) is examining चिन्तयतः thinking तस्य its शलाकाम् (thin rod) spill प्रक्षिपति (प्र + क्षिप् व. अ. ए.व.) pushes into परिणामत्रयम् three results अपरस्मात् other कर्णात् from the ear यापयति (या प्रे. व. अ. ए.व.) passes प्रदर्श्य showing अन्वमोदयत् (अनु + मुद् ह्य. अ. ए.व.) to support शृणोति (श्रु व. अ. ए.व.) hears बहिःनिष्कासयति (निर् + कस् प्रे. व. अ. ए.व.) drives out न प्रत्यावर्तते (प्रति + आ + वृत् व. अ. ए.व.) (it) does not come (out) तात्त्विकम् original

Sandhi

ततो नृपतिः । (ततः नृपतिः) अस्तीति । (अस्ति इति) बहवो विचक्षणाः । (बहवः विचक्षणाः) नाभवत् (न अभवत्) । ततोऽसौ (ततः असौ) । निवेदयिष्यामीति (निवेदयिष्यामि इति) । बुभुक्षितोऽपि (बुभुक्षितः अपि) । तमनुसरन्सौ (तम् अनुसरन् असौ) । निश्चिन्तो भूत्वा (निश्चिन्तः भूत्वा) । बहिर्निर्गच्छति (बहिः निर्गच्छति) । मुखान्निर्गच्छति (मुखात् निर्गच्छति) ।

Special Notes

1. समानाः पुत्तलिकाः । Similarities of two or more things can be looked at / seen in many ways. Similarities in the three dolls are looked at in five different ways e.g. - shape, type, weight, colour and beauty. The purpose of shape is length and breadth. Objective of type is that all the three are made of wood. Weight of all the three is same. Shine and carving are to be considered in beauty and the colour of the dolls is expected in colour. Thus, all the three dolls are similar in all these five aspects.

Value of the three dolls - similar in all this way is different.

2. भिन्नं भिन्नं मूल्यम् ।

There are three dolls which look quite the same. But there is difference in their value. A common man cannot understand the reason of that difference, but one who is intelligent can understand it. The minister is intelligent and so he understands that. Value of a person who hears through one year and throws out through the other i.e. one who hears but does not pay heed to it is always quite ordinary. The value of a person who hears through ear, internalises it and instead of taking advantage of it gives advantage to other is less than that of the first person. But the value of the person who internalises what he hears is the most.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

(1) कियत्यः पुत्तलिकाः आसन् ?

(क) तिस्रः (ख) चतस्रः (ग) पञ्च (घ) सप्त

(2) पुत्तलिकानां मूल्यं कीदृशम् आसीत् ?

(क) समानम् (ख) न्यूनम् (ग) भिन्नं भिन्नम् (घ) अनिश्चितम्

(3) वणिजे साश्चर्यं कः कथयति

(क) मन्त्री (ख) नृपतिः (ग) पण्डितः (घ) लोकः

(4) मन्त्रिणा पुत्तलिकानां परीक्षणाय कति दिनानि गृहीतानि ?

(क) एकम् (ख) द्वे (ग) त्रीणि (घ) चत्वारि

(5) पुत्तलिकानां परीक्षार्थं किं करणं प्रयुक्तम् ?

(क) सूत्रम् (ख) अग्निः (ग) दण्डः (घ) शलाका

(6) द्वितीयायाः पुत्तलिकायाः कियत् मूल्यम् आसीत् ?

(क) शतरूप्यकम् (ख) सहस्ररूप्यकम् (ग) लक्षरूप्यकम् (घ) रूप्यकमात्रम्

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत।

(1) तिस्रः पुत्तलिकाः कीदृश्यः आसन् ?

(2) सभायां कीदृशाः पुरुषाः विराजन्ते ?

(3) कः मूल्यभेदस्य कारणं स्पष्टम् अकरोत् ?

(4) मन्त्री पुत्तलिकानां कर्णेषु किम् अपश्यत् ?

(5) तृतीयायाः पुत्तलिकायाः कियत् मूल्यम् ?

3. Explain with reference to context :

(1) प्रक्षिप्तायां शलाकायां परिणामत्रयं प्राप्तम्।

(2) एतादृशस्य जनस्य मूल्यं सहस्ररूप्यकमात्रं भवति।

(3) समानानां पुत्तलिकानाम् असमाने मूल्ये इदं तात्त्विकं चिन्तनं निहितमस्ति।

4. Answer the following questions in your mother tongue :

(1) Who came to the court ? What had he ?

(2) Why was the king surprised ?

(3) How did the minister checked the dolls ?

(4) Why was the value of the first doll the least ?

(5) What peculiarity did the minister find in the third doll ?

5. Write a critical note :

Moral of this story.

6. Write this story in your mother tongue in your words.





17. आश्रमवर्णनम्



[**Introduction** : Kadambari by Bana is an excellent work in Sanskrit literature. It is in prose style and the type of the poem is Katha-narrative. The type of prose of this book is such that the reader of it does not enjoy the taste of food he reads it. Such is its fame. (कादम्बरीरसज्ञानम् आहारोऽपि न रोचते।)

The begining part of Kadambari is called 'Kathamukha'. In it is described the early life of (a parrot) Shuk. Its background goes like this a Shudra girl goes to the court of the king Shudraka with a parrot. This parrot narrating his early life says that saving himself from a hunter he happens to go to the bank of a lake. Here Harita, the son of a saint sees him. He saves him and takes him to the Ashrama of the saint Jabali. After giving this much information, he gives the description of Jabali's 'Ashrama'. Here some part of the description is given.

In this description of Ashrama the spiritual life of the saints and seers of the ancient time and how the ambience of Gurukula was is beautifully delineated. Along with that there is a mention of the method of learning and teaching, meditation and yoga, 'japa' and 'tapa' (penance). The ancient Rishi culture in this way is introduced to the reader through the acquisition of learning remaining away from lust and luxury and the happiness of soul through penance in a very picturesque manner.]

अनिलावनमितशिखराभिः प्रणम्यमानमिव वनलताभिः, अनवरतमुक्तकुसुमैः अभ्यर्च्यमानमिव पादपैः, अध्ययनमुखरबटुजनम्, उपचर्यमाणातिथिवर्गम्, आबध्यमानध्यानम्, साध्यमानमन्त्रम्, अभ्यस्यमानयोगम्, क्षाल्यमानवल्कलम्, उपसङ्गृह्यमाणसमिधम्, ग्रथ्यमानाक्षमालम्, अदृष्टपूर्वं कलिकालस्य, अपरिचितम् अनृतस्य, अतिरमणीयम् अपरमिव ब्रह्मलोकम्, आश्रमम् अहम् शुकः अपश्यम्।

यत्र च मलिनता हविर्धूमेषु न चरितेषु, मुखरागः शुकेषु न कोपेषु, तीक्ष्णता कुशाग्रेषु न स्वभावेषु, चञ्चलता कदलीदलेषु न मनःसु, चक्षुरागः कोकिलेषु न परकलत्रेषु, मेखलाबन्धो व्रतेषु न ईर्ष्याकलहेषु, पक्षपातः कृकवाकुषु न विद्याविवादेषु, भ्रान्तिः अनलप्रदक्षिणासु न शास्त्रेषु, वसुसङ्कीर्तनं दिव्यकथासु न तृष्णासु, गणना रुद्राक्षवलयेषु न शरीरेषु, मुनिबालनाशः क्रतुदीक्षया न मृत्युना, रामानुरागो रामायणेन न यौवनेन, मुखभङ्गविकारो जरया न धनाभिमानेन आसीत्।

यत्र च महाभारते शकुनिवधः, पुराणे वायुप्रलपितम्, वयःपरिणामेन द्विजपतनम्, उपवनचन्दनेषु जाड्यम्, अग्नीनां भूतिमत्त्वम्, एणकानां गीतश्रवणव्यसनम्, शिखण्डिनां नृत्यपक्षपातः, भुजङ्गमानां भोगः, कपीनां श्रीफलाभिलाषः मूलानामधोगतिरासीत्।

Glossary

अनिलावनमितशिखराभिः (अनिलेन अवनमितानि शिखराणि यासां ताः, ताभिः - बहु.) those whose (branches) on the top are bent by wind प्रणम्यमानम् इव (प्र + नम् कर्म. + शानच् > आन वर्त. कृ.) as if bowing वनलताभिः by trees in a jungle / by Vanlatas अनवरतमुक्तकुसुमैः (अनवरतम् मुक्तानि कुसुमानि यैः, तैः - बहु.) (trees) continuously spreading flowers अभ्यर्च्यमानम् इव (अभि + अर्च् कर्म. + शानच् > आन वर्त. कृ.) as if were worshipped पादपैः by trees अध्ययनमुखरबटुजनम् (अध्ययनेन मुखराः बटुजनाः यस्मिन्, तम् - बहु.) where the students have become vocal because of education उपचर्यमाणातिथिवर्गम् (उपचर्यमाणः अतिथीनाम् वर्गः यस्मिन्, तम् - बहु.) where guests are served आबध्यमानध्यानम् (आबध्यमानं ध्यानं यस्मिन्, तम् - बहु.) where (tapasvin's) attention is concentrated साध्यमानमन्त्रम् (साध्यमानाः मन्त्राः यस्मिन्, तम् - बहु.) Where 'mantras' are studied and accomplished अभ्यस्यमानयोगम् (अभ्यस्यमानः योगः यस्मिन्, तम् - बहु.) where yoga is studied क्षाल्यमानवल्कलम् (क्षाल्यमानानि वल्कलानि यस्मिन्, तम् - बहु.) where 'valkalas' (dresses) are washed उपसङ्गृह्यमाणसमिधम् (उपसङ्गृह्यमाणाः समिधः यस्मिन्, तम् - बहु.) where 'samidhs' (wood for sacred fire) are

collected ग्रथ्यमानाक्षमालम् (ग्रथ्यमानाः अक्षमालाः यस्मिन्, तम् - बहु.) where garlands of beads are made अदृष्टपूर्वम् (नास्ति दृष्टं पूर्वम् यस्मिन् तम् - बहु.) such as never seen before अपश्यम् (दृश् ह्य. उ. ए.व.) I saw

मलिनता dirt, blackish हविर्धूमेष्ु (हविषाम् धूमः, तेषु - ष.त.) in the smoke of the things put into a sacrificial fire चरितेषु not in behaviour (of a man) मुखरागः (मुखस्य रागः - ष.त.) pinkishness of the face शुकेषु in parrots न कोपेषु not in anger तीक्ष्णता sharpness कुशाग्रेषु (कुशानाम् अग्रम्, तेषु - ष.त.) on the top of 'darbh' (a type of grass that is offered to Lord Ganesh) कदलीदलेषु (कदलीनाम् दलानि, तेषु - ष.त.) leaf of a banana plant मनःसु in mind चक्षुरागः (चक्षुषः रागः - ष.तत्पु.) redness (beauty of eyes) परकलत्रेषु (परेषाम् कलत्रम्, तेषु - ष.त.) in others wives (कलत्रम् the word is of neuter gender, but it is also used to mean 'a woman') मेखलाबन्धः (मेखलायाः बन्धः - ष.त.) tying loin ईर्ष्याकलहेषु (ईर्ष्यायाः कलहः, तेषु - ष.त.) because of jealousy कृकवाकुषु in cocks (synonym - कुक्कुटः) विद्याविवादेषु (विद्यायाः विवादः, तेषु - ष.त.) controversies regarding education (learning, Shastras) अनलप्रदक्षिणासु (अनलस्य प्रदक्षिणा, तासु - ष.त.) in moving around fire in a circulatory manner सङ्कीर्तनम् (वसूनाम् सङ्कीर्तनम् - ष.तत्पु.) description of riches रुद्राक्षवलयेषु (रुद्राक्षाणाम् वलयः, तेषु - ष.त.) in the garland of 'rudraksha' मुनिबालनाशः (मुनीनाम् बालः - ष.त.) 1. children of ascetics 2. hair of ascetics (मुनिबालानाम् नाशः - ष.तत्पु.) ruin of children of an ascetic क्रतुदीक्षया (क्रतोः दीक्षा, तया - ष.त.) through the initiation of 'Yagna' (sacred fire) रामानुरागः (1. रामे अनुरागः - ष.त.) love for Ram, the son of Dasharath (2. रामायाम् अनुरागः - ष.तत्पु.) love for beautiful ladies मुखभङ्गविकारः (मुखे भङ्गः - स.तत्पु., मुखभङ्गस्य विकारः - स.त.) 1. (in old age) disorder of wrinkles on face 2. (due to pride of riches/wealth) disorder in facial expression जरया due to old age धनाभिमानेन (धनस्य अभिमानः - ष.त.) due to pride of riches/wealth

शकुनिवधः (शकुनेः वधः - ष.त.) 1. Killing of Shakuni-maternal uncle 2. Killing of the bird Shakuni वायुप्रलपितम् (वायोः प्रलपितम् - ष.त.) 1. said by the God 'Vayu' i.e. wind 2 rambling caused by the disease of 'Vayu' वयःपरिणामेन (वयसः परिणामः - ष.त.) because of old age द्विजपतनम् (द्विजानां पतनम् ष.त.) 1. falling teeth 2. fall collapse, retrograde of brahmin उपवनचन्दनेषु (उपवनस्य चन्दनानि, तेषु - ष.त.) 'Chandan' (sandle wood trees) trees in the garden जाड्यम् 1. foolishness 2. coolness, cool भूतिमत्त्वम् 1. richness, prosperity 2. एणकानाम् of deer गीतश्रवणव्यसनम् (गीतस्य श्रवणम् - ष.तत्पु. गीतश्रवणस्य व्यसनम् - ष.त.) habit of listening to songs शिखण्डिनाम् of peacock नृत्यपक्षपातः (नृत्येषु पक्षपातः - स.त.) 1. falling of feather of peacock while dancing 2. partiality for dance भुजङ्गमानाम् of snakes भोगः 1. 2. the enjoyment कपीनाम् of monkeys श्रीफलाभिलाषः (श्रीफलेन अभिलाषः - स.त.) 1. coconut wish for Bilwafal 2. wish for luxuries which can be had with the possession of wealth अधोगतिः 1. downfall 2. regression

Sandhi

मेखलाबन्धो व्रतेषु (मेखलाबन्धः व्रतेषु) । रामानुरागो रामायणेन (रामानुरागः रामायणेन) । मुखभङ्गविकारो जरया (मुखभङ्गविकारः जरया) । मूलानामधोगतिरासीत् (मूलानाम् अधोगतिः आसीत्) ।

Special Notes

Parisankhya : The word means establishing one thing or another thing (problems) is either solved or rejected/negated Such 'Parisankhya' is of two types : (1) Establishing one thing the other things (problems) are solved. This is called 'Shabdi Parisankhya' (2) Establishing one thing through its meaning the other things are solved. This is called "Arthi" Parisankhya.

Illustrations of the Parisankhyas are given below :

1. Shabdi Parisankhya :

यत्र (आश्रमे) मलिनता हविर्धूमेषु (भवति) । न तु (आश्रमस्थानां मुनिजनानां) चरितेषु (मलिनता भवति) । Here dirt is said to be in the smoke of

2. Arthi Parisankhya : Here is the Parisankhya by the word 'मलिनता' so it is known as Shabdi Parisankhya.

यत्र (आश्रमे) महाभारते (एव) शकुनिवधः (अर्थात् महाभारतगतस्य पात्रस्य वधः) भवति । परन्तु आश्रमे शकुनिवधः (अर्थात् शकुनीनां पक्षिणाम् वधः) न भवति । Here the killing/vadh of Shakuni is told. According to this, (except in Mahabharat) the killing/vadh of Shakuni (the bird) is rejected/negated (It means there was the killing/vadh of Shakuni in the Kathas of Mahabharata told in the ashram; but elsewhere there is no killing/Vadh of Shakuni the birds.)

In the presentation, there is Parisankhya by the meaning of the word Shakuni so it is known as Arthiparisankhya.

Exercise

1. यथास्वं विकल्पम् चित्वा लिखत ।

(1) कैः अभ्यर्चमानमिव आश्रमं शुकः अपश्यत् ?

(क) वनलताभिः (ख) पादपैः (ग) जनैः (घ) मुनिभिः

(2) आश्रमः कस्य अदृष्टपूर्वः आसीत् ?

(क) जनस्य (ख) शुकस्य (ग) ऋषिजनस्य (घ) कलिकालस्य

(3) चक्षुरागः कुत्र आसीत् ?

(क) मुनिषु (ख) पशुषु (ग) मानवेषु (घ) शुकेषु

(4) आश्रमे भ्रान्तिः कुत्र न आसीत् ?

(क) यज्ञकर्मणि (ख) शास्त्रेषु (ग) मनःसु (घ) व्रतेषु

(5) नृत्यपक्षपातः केषाम् आसीत् ?

(क) शिखण्डिनाम् (ख) कृकवाकूनाम् (ग) कोकिलानाम् (घ) भुजङ्गानाम्

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत ।

(1) अतिरमणीयम् आश्रमं कः अपश्यत् ?

(2) आश्रमे मलीनता कुत्र आसीत् ?

(3) आश्रमे तीक्ष्णता कुत्र न आसीत् ?

(4) गीतश्रवणव्यसनं केषाम् आसीत् ?

(5) मूलानां का गतिः आसीत् ?

3. Explain with reference to context :

- (1) तीक्ष्णता कुशाग्रेषु न स्वभावेषु।
- (2) वसुसङ्कीर्तनं दिव्यकथासु।
- (3) महाभारते शकुनिवधः।

4. Write answer in mother tongue :

- (1) What was being done in the Ashram by trees and creepers ?
- (2) How was volatility in the Ashrama ?
- (3) What is the purpose of 'Vasusankirtan' ?
- (4) How many meanings are there of the word Ramanurag ? Write them.
- (5) What is 'Shrifalabhilash' and whose is it ?

5. Write the description of Ashram as you find it in the lesson.

6. क-वर्गं ख-वर्गेण सह यथास्वं योजयत।

क-वर्गः

1. मेखलाबन्धः
2. न भ्रान्तिः
3. मुनिबालनाशः
4. शकुनिवधः
5. एणकानाम्

ख-वर्गः

- (1) क्रतुदीक्षया
- (2) महाभारते
- (3) पुराणे
- (4) व्रतेषु
- (5) गीतश्रवणव्यसनम्
- (6) शास्त्रेषु





18. परितुष्टा यास्यति



[**Introduction :** In Sanskrit literature, the great poet Bhasa as the most ancient playwright, Kalidasa as the playwright of the best plays and Mahakavi Shudraka as the creator of the characters depicting common man are very famous. Shudraka has written a ten-act Prakarana play Mruchchakatika. Mruchchakatika holds the highest position among these few Prakarana plays available in Sanskrit literature. Its plot is rich with the characters representing common men, depiction of (social) transaction and ideas. So Mruchchakatika is said to be the play of a common man.

Very commendable love between Charudatta, once a very wealthy person who became pauper by giving alms, and Vasantsena a modest virtuous and chaste (possessor of highly good qualities) daughter of a dancer is at the centre of the plot. Along with that the story of harassment given to the wicked relatives of the king to the gentlemen of high character is also woven in it. The present lesson is a very good part of the Fifth Act of Mruchchakatika.

Vasantsena has left some ornaments with Charudatta as the deposit. The box in which those ornaments were kept gets stolen. Charudatta sends his wife very valuable ring in return of those ornaments through Vidushaka. Vasantsena accepts it and goes to see Charudatta in heavy rain. Charudatta's servant brings this news and Charudatta asks Vidushaka indirect questions in the answers of which there may appear the name Vasantsena in any way. But Vidushaka exhibiting his silliness does not allow Chet (Kumbhilaka). But, with all attempts Chet ultimately makes Vidushaka speak the name of Vasantsena. This whole incident is very humorous. This event is the sample of the poet Shudraka's beautiful art of generating laughter.]

चेटः – (प्रविश्य) अवेत, मानवाः ।

यथा यथा वर्षत्यभ्रखण्डं तथा तथा तिम्यति पृष्ठचर्म ।

यथा यथा लगति शीतवातः तथा तथा वेपते मे हृदयम् ॥

(प्रहस्य)

वंशं वादयामि सप्तच्छिद्रं सुशब्दं

वीणां वादयामि सप्ततन्त्रीं नदन्तीम् ।

गीतं गायामि गर्दभस्यानुरूपं

को मे गाने तुम्बुरुर्नरदो वा ॥

आज्ञप्तोऽस्मि आर्यया वसन्तसेनया – ‘कुम्भीलक, गच्छ त्वम् । मम आगमनम् आर्यचारुदत्ताय निवेदय’ इति । तद् यावदार्यचारुदत्तस्य गेहं गच्छामि । एष चारुदत्तो वृक्षवादिकायां तिष्ठति । एषोऽपि स दुष्टबटुकः । तद् यावद् उपसर्पामि । कथमाच्छादितं द्वारं पुष्पवादिकायाः । भवतु, एतस्य दुष्टबटुकस्य संज्ञां ददामि । (इति लोष्टगुटिकाः क्षिपति ।)

विदूषकः – अये, क इदानीमेष प्राकारवेष्टितमिव कपित्थं मां लोष्टकैस्ताडयति ?

चारुदत्तः – आरामप्रासादवेदिकायां क्रीडद्भिः पारावतैः पातितं भवेत् ।

विदूषकः – दास्याः पुत्र दुष्टपारावत तिष्ठ तिष्ठ, यावदेतेन दण्डकाष्ठेन सुपक्वमिव सहकारफलम् अस्मात् प्रासादाद् भूमौ पातयिष्यामि ।

चारुदत्तः – (यज्ञोपवीतेन आकृष्य) वयस्य, उपविश । किमनेन ? तिष्ठतु दयितासहितस्तपस्वी पारावतः ।

- चेटः - कथं पारावतं प्रेक्षते, मां न प्रेक्षते । भवतु अपरया लोष्टगुटिकया पुनरपि ताडयिष्यामि । (तथा करोति ।)
- विदूषकः - कथं कुम्भीलकः । तद्यावद् उपसर्पामि । अरे कुम्भीलक ! प्रविश । स्वागतं ते ।
- चेटः - (प्रविश्य) आर्य, वन्दे ।
- विदूषकः - अरे, कस्मिन् त्वमीदृशे दुर्दिने अन्धकारे आगतः ?
- चेटः - अरे, एषा सा ।
- विदूषकः - का एषा का ?
- चेटः - एषा सा ।
- विदूषकः - किमिदानीं दास्याः पुत्र, दुर्भिक्षकाले वृद्धरङ्क इव ऊर्ध्वकं श्वासायसे 'एषा सा सा' इति ।
- चेटः - अरे, त्वमपि इदानीम् इन्द्रमहकामुक इव सुष्ठु किं काकायसे 'का का' इति ।
- विदूषकः - तत् कथय ।
- चेटः - (स्वगतम्) भवतु, एवं भणिष्यामि । (प्रकाशम्) अरे, प्रश्नं ते दास्यामि ।
- विदूषकः - अहं मुण्डे पादं दास्यामि ।
- चेटः - अरे! जानीहि तावत् तेन हि कस्मिन् काले सहकारा मुकुलयन्ति ?
- विदूषकः - अरे ! दास्याः पुत्र, ग्रीष्मे ।
- चेटः - (सहासम्) अरे ! नहि नहि ।
- विदूषकः - (स्वगतम्) किमिदानीमत्र कथयिष्यामि ? भवतु, चारुदत्तं गत्वा प्रक्ष्यामि । (प्रकाशम्) अरे, मुहूर्तकं तिष्ठ । (चारुदत्तमुपसृत्य) भो वयस्य, प्रक्ष्यामि तावत्, कस्मिन् काले सहकाराः मुकुलयन्ति ?
- चारुदत्तः - मूर्ख ! वसन्ते ।
- विदूषकः - (चेटमुपगम्य) मूर्ख ! वसन्ते ।
- चेटः - द्वितीयं ते प्रश्नं दास्यामि । सुसमृद्धानां ग्रामाणां का रक्षां करोति ?
- विदूषकः - अरे ! रथ्या ।
- चेटः - (सहासम्) अरे ! नहि नहि ।
- विदूषकः - भवतु, संशये पतितोऽस्मि । (विचिन्त्य) भवतु, चारुदत्तं पुनरपि प्रक्ष्यामि । (पुनर्निवृत्य चारुदत्तं तथैव उदाहरति ।)
- चारुदत्तः - वयस्य ! सेना ।
- विदूषकः - अरे दास्याः पुत्र, सेना ।
- चेटः - द्वे अपि एकस्मिन् कृत्वा शीघ्रं भण ।
- विदूषकः - सेनावसन्ते ।
- चेटः - ननु परिवर्त्य भण ।
- विदूषकः - (कायेन परिवृत्य) सेनावसन्ते ।
- चेटः - अरे मूर्ख बटुक ! पदे परिवर्तय ।
- विदूषकः - (पादौ परिवर्त्य) सेनावसन्ते ।

- चेटः - अरे मूर्ख ! अक्षरपदे परिवर्तय ।
- विदूषकः - (विचिन्त्य) वसन्तसेना ।
- चेटः - एषा सा आगता ।
- विदूषकः - तद् यावद् आर्यचारुदत्ताय निवेदयामि । (उपसृत्य) भो चारुदत्त, धनिकस्त आगतः ।
- चारुदत्तः - कुतोऽस्मत्कुले धनिकः ?
- विदूषकः - यदि कुले नास्ति तद् द्वारे अस्ति । एषा वसन्तसेना आगता ।
- चारुदत्तः - वयस्य । किं मां प्रतारयसि ?
- विदूषकः - यदि मे वचने न प्रत्ययसे, तर्हि एनं कुम्भीलकं पृच्छ । अरे दास्याः पुत्र कुम्भीलक ! उपसर्प ।
- चेटः - (उपसृत्य) आर्य ! वन्दे ।
- चारुदत्तः - भद्र ! स्वागतम् । कथय, सत्यं प्राप्ता वसन्तसेना ।
- चेटः - एषा सा आगता वसन्तसेना ।
- चारुदत्तः - (सहर्षम्) भद्र ! न कदाचित् प्रियवचनं निष्कलीकृतं मया । तद् गृह्यतां पारितोषिकम् । (इत्युत्तरीयं प्रयच्छति ।)
- चेटः - (गृहीत्वा प्रणम्य सपरितोषम्) यावद् आर्यायै निवेदयामि । (इति निष्क्रान्तः ।)
- विदूषकः - भोः अपि जानासि किं निमित्तमीदृशे दुर्दिने आगतेति ।
- चारुदत्तः - वयस्य, न सम्यग् अवधारयामि ।
- विदूषकः - मया ज्ञातम् । अल्पमूल्या रत्नावली, बहुमूल्यं सुवर्णभाण्डकमिति न परितुष्टा, अपरं याचितुम् आगता ।
- चारुदत्तः - परितुष्टा यास्यति ।

- मृच्छकटिके पञ्चमाङ्के

Glossary

चेटः (Vasantsena's) servant अवेत (अव + इ आ. म. ब. व.) hear, know अभ्रखण्डम् (अभ्रस्य खण्डम् - षत.) piece of cloud तिम्यति (तिम् पलाण्वुं व. अ. ए. व.) makes wet पृष्ठचर्म (पृष्ठस्य चर्म - ष.त.) skin of the back लगति (लग् पलाण्वुं व. अ. ए. व.) seems शीतवातः (शीतः चासौ वातः - कर्म.) cold wind वेपते (वेप् to Shivev व. अ. ए. व.) shivers प्रहस्य (प्र + हस् + त्वा > य सं. भू. कृ.) smiling वंशम् to the flute वादयामि (वद् (प्रे.) to play व. अ. ए. व.) I play. सप्तच्छिद्रम् (सप्त छिद्राणि यस्मिन्, तम् - बहु.) with seven holes. सुशब्दम् sweet tuned सप्ततन्त्रीम् (सप्त तन्त्रयः यस्याः सा, ताम् - बहु.) with seven strings नदन्तीम् (नद् + शतृ (स्त्री.) वर्त. कृ. (नदन्ती) नदन्तीम् द्वि. ए. व.) resonating तुम्बुरुः the name of one Gandharva - Visharad in singing vocal music नारदः Narad कुम्भीलक name of a servant of Vasantsena गेहम् house वृक्षवाटिकायाम् (वृक्षाणाम् वाटिका, तस्याम् - ष.त.) in the garden दुष्टबटुकः (दुष्टः चासौ बटुकः - कर्म.) wicked child उपसर्पामि (उप + सर्प उ. ए. व.) am going near आच्छादितम् covered संज्ञाम् hint, sign लोष्टगुटिकाः (लोष्टस्य गुटिकाः - ष.त.) lump/ gravel of clay क्षिपति (क्षिप् व. अ. ए. व.) throws प्राकारवेष्टितम् (प्राकारेण वेष्टितम् - तृ.तत्पु.) surrounded by wall कपित्थम् fruit that grows on the tree on a river bank लोष्टकैः by gravel, by lump of earth ताडयति (तड्

व. अ. ए.व.) beats आरामप्रासादवेदिकायाम् (आरामस्य प्रासादः - ष.त., आरामप्रासादस्य वेदिका - तस्याम् - ष.त.) in the balcony of the place in the garden क्रीडद्भिः would have played पारावतैः by the doves पातितम् (पत् (प्रे.) + क्त > त क.भू.कृ.) fallen दास्याःपुत्र The son of a dasi/maid servant. (It is commonly used as on abuse in Sanskrit.) सुपक्वम् quite ripe सहकारफलम् (सहकारस्य फलम् - ष.त.) fruit of the mango-tree आकृष्य (आ + कृष् + त्वा > य सं.भू.कृ.) pulling वयस्य friend उपविश (उप + विश् आज्ञा अ. ए.व.) sit दयितासहितः (दयितया सहितः - तृ.तत्पु.) with the wife तपस्वी saint, ascetic प्रेक्षते (प्र + ईक्ष् व. अ. ए.व.) sees अपरया by the other ताडयिष्यामि (तड् व. उ. ए.व.) I will beat दुर्दिने दुर्दिने - on the rainy day दुर्भिक्षकाले (दुर्भिक्षस्य कालः, तस्मिन् - ष.तत्पु.) in the time of draught वृद्धरङ्कः (वृद्धश्चासौ रङ्कश्च - कर्म.) poor old ऊर्ध्वकम् श्वासायसे (श्वास > नामधातु व. म. ए.व.) is panting एषा (एतत् स्त्री. प्र. ए.व.) this सा (तत् स्त्री. प्र. ए.व.) इन्द्रमहकामुकः (इन्द्रस्य महः - ष.तत्पु., इन्द्रमहाय कामुकः - च.तत्पु.) desirous to do the Yagna performed for Indra काकायसे (काक नामधातु व. म. ए.व.) behaves as the crow (like the crow) cries का का का (किम् स्त्री. प्र. ए.व.) who भणिष्यामि (भण् सा.भ. उ. ए.व.) I will say प्रकाशम् loudly मुण्डे in the head जानीहि (ज्ञा आज्ञा म.ए.व.)know(१३१४)सहकाराः मुकुलयन्ति(मुकुल नाम उपरधी नामधातु व. अ. ब.व.)The mango tree blossoms सहासम् (हासेन सहितम् यथा स्यात् तथा - अ.भा.) with smile प्रक्ष्यामि (प्रच्छ् सा.भ. उ. ए.व.) I will ask. वसन्ते in the spring season रथ्या lane, street तथैव उदाहरति (उत् + आ ह व. अ. ए.व.) speaks like that (he ask the same way as he had asked earlier) भण (भण् आ. म. ए.व.) speak, tell परिवर्त्य (परि + वृत् प्रे. त्वा > य सं.भू.कृ.) changing the word/pad परिवृत्य (परि + वृत् त्वा > य सं.भू.कृ.) having changed पदे परिवर्तय (परि + वृत् प्रे. आ. म. ए.व.) change the pada पादौ to both legs अक्षरपदे (अक्षरं च पदं च - इ.द्व.) letters and words प्रतारयसि (प्र + तृ प्रे. म. ए.व.) you are cheating प्रत्ययसे (प्रति + अय् व. म. ए.व.) you trust/you confide गृह्यताम् (ग्रह् कर्म. आज्ञा अ. ए.व.) take accept पारितोषिकम् award उत्तरीयम् 'Uparanum' सपरितोषम् (परितोषेण सह यथा स्यात् तथा - अ.भा.) with satisfaction निष्क्रान्तः drops, comes out अपि what (here it is used as a question word.) न सम्यग् अवधारयामि (अव + धृ प्रे. उ. ए.व.) not able to understand properly to know properly याचयितुम् (याच् + तुम् हे.कृ.) to ask for परितुष्टा satisfied यास्यति (या सा.भ. अ. ए.व.) will go.

Sandhi

वर्षत्यभ्रखण्डम् (वर्षति अभ्रखण्डम्) । गर्दभस्यानुरूपम् (गर्दभस्य अनुरूपम्) । को मे (कः मे) । तुम्बुरुर्नारदो वा (तुम्बुरुः नारदः वा) । आज्ञप्तोऽस्मि (आज्ञप्तः अस्मि) । एष चारुदत्तो वृक्षवाटिकायाम् (एषः चारुदत्तः वृक्षवाटिकायाम्) । एषोऽपि (एषः अपि) । स दुष्टबटुकः (सः दुष्टबटुकः) । क इदानीमेष प्राकारवेष्टितमिव (कः इदानीम् एषः प्राकारवेष्टितम् इव) । लोष्टकैस्ताडयति (लोष्टकैः ताडयति) । यावदेतेन (यावत् एतेन) । वृद्धरङ्क इव (वृद्धरङ्कः इव) । इन्द्रमहकामुक इव (इन्द्रमहकामुकः इव) । पतितोऽस्मि (पतितः अस्मि) । पुनर्निवृत्य (पुनः निवृत्य) । धनिकस्त आगतः (धनिकः ते आगतः) । कुतोऽस्मत्कुले (कुतः अस्मत्कुले) । इत्युत्तरीयम् (इति उत्तरीयम्) आगतेति (आगता इति) ।

Special Notes

1. विदूषकः

Vidushaka means a character that creates laughter by making fun. He is fond of eating, coward, quarrelling, quarrelsome and jester-joker. He creates laughter by his utterance, behaviour, dress and sometimes by his distorted gestures.

As a person he is Brahmin. A tuft crooked long stick in his hand and bizarre/grotesque dress are his marks. Audience recognise him before he speaks anything coming to the stage. He is a friend of the hero. Generally his role is quite silly. He does such things as give an impression of spoiling the hero's deeds. But ultimately the hero's deeds, actions improve. His presence in Sanskrit plays is inevitable.

In the present Mruchchakatika play the name of Vidushak - a jester is Maitreya. In the present lesson he behaves like a foolish man and generates good laughter.

2. यज्ञोपवीतम् :

Yagnopavita means sacred thread. It is one kind of thread. It is the thread made by weaving three thin threads with a knot known as 'Brahmagantha' tied in the middle. It is so long that it reaches the loin under the right arm from the left shoulder passing by the region of heart.

This is a cultural mark. Traditionally operations like Yagna - Yaga etc and Sandhya Vandana (Evening prayers) cannot be performed (done) without Yagnopavita. At the Time of the Upanayan rites in the presence of parents and Guru or Acharya Yagnopavita is worn. It is to be kept on the body, once it is worn, all through out the life. If it breaks, being worn out or becomes unholy the person himself can wear a new Yagnopavit.

It is believed that in the three threads of Yagnopavita one thread is Rigveda, second Yajurveda, third Samaveda and the knot in the middle is Atharvaveda. According to Vedic culture, every person has three debts. e.g., Dev Runa, Rishi runa and Pitru runa i.e. the debt of God, debt of Rishi and the debt of ancestors. I have to try to repay my debt and the threads in the Yagnopavita remind a person constantly that he has to repay his debt.

3. इन्द्रमहकामुकः काकः ।

A crow with greed for Indra's Yagna sacred fire. Yagna is performed to please Indra to get torrential / heavy rain. As a part of this Yagna ceremony in respect of Indra a square flag called shakradhvaj is unfurled on a bamboo pillar. Afterwards it is worshipped very good quantity of rice is put on the occasion of this worship. A crow remains very eager to eat this rice and so it is called Indramaha Kamuk.

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

(1) कुम्भीलकः कः वर्तते ?

(क) चेटः (ख) नायकः (ग) विदूषकः (घ) खलनायकः

(2) कुम्भीलकः लोष्ठकैः कं ताडयति ?

(क) चेटम् (ख) विदूषकम् (ग) नायकम् (घ) पारावतम्

(3) सहकारः इत्यस्य कोऽर्थः ?

(क) नीम्बवृक्षः (ख) आम्रवृक्षः (ग) अशोकवृक्षः (घ) वटवृक्षः

(4) उत्तरीयं कः प्रयच्छति ?

(क) चारुदत्तः (ख) वसन्तसेना (ग) कुम्भीलकः (घ) विदूषकः

(5) विदूषकमतेन रत्नावली कीदृशी आसीत् ?

(क) अल्पमूल्या (ख) रजतमयी (ग) बहुमूल्या (घ) सुवर्णमयी

(6) का परितुष्टा यास्यति ?

(क) अल्पमूल्या (ख) चेटी (ग) वसन्तसेना (घ) रत्नावली

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत।

(1) दुष्टबटुकः इति शब्दः कस्य कृते प्रयुक्तः ?

(2) वसन्तसेनया चारुदत्तगृहं कः प्रेषितः ?

(3) चेटेन विदूषकाय प्रदत्तः द्वितीयः प्रश्नः कः ?

(4) चेटस्य नाम किं वर्तते ?

(5) का परितुष्टा यास्यति ?

3. Explain with reference to context :

(1) अरे मूर्ख बटुक पदे परिवर्तय।

(2) भो चारुदत्त धनिकस्त आगतः।

(3) परितुष्टा यास्यति।

4. Answer the following questions in your mother tongue :

(1) What does Kumbhilaka say about himself ? or How does Kumbhilaka introduce himself ?

(2) How does Kumbhilaka inform Vidushaka about Vasantsena's arrival ?

(3) How does Vidushaka give news of Vasantsena's coming to Charudatta ?

(4) Saying what to Chet Charudatta welcomes him ?

(5) Why is Vasantsena coming to Charudatta's house according to Vidushaka ?

5. Write analytical note :

(1) विदूषकः

(2) इन्द्रमहकामुकः

(3) यज्ञोपवीतम्

6. Write critical note :

(1) Comic element in the present drama

(2) Reaction of Loshtakshepan and Vidushak

(3) Trick of Chet to give information about Vasantsena's coming

7. क-वर्गम् ख-वर्गेण सह यथास्वं योजयत ।

क-वर्गः

1. चेटः
2. विदूषकः
3. नायकः
4. नायिका
5. नाट्यकारः

ख-वर्गः

- (1) चारुदत्तः
- (2) कुम्भीलकः
- (3) मैत्रेयः
- (4) मृच्छकटिकम्
- (5) वसन्तसेना
- (6) शूद्रकः





19. पुस्तकस्य आत्मवृत्तान्तः



[**Introduction** :Autobiography as a form of literature was not as popular in ancient Sanskrit literature as it is in modern languages. But autobiography is accepted as a form in the modern Sanskrit literature. Still however, such autobiographies are not written as great works, but many autobiographies are written in the form of small essays. Such autobiographies sometimes delineate one's experiences in real life, some imaginary autobiographies are written as the symbol of rich literature.

In the present lesson the autobiography of a book covering the aspects like “what are the forms of works (books), which group of readers love or like which form of books, what is the desire of the book” is presented in simple Sanskrit language. The book has here imagined its four forms in reference to four different kinds of book lovers.

The reader may think anything about the books but what the book itself thinks about the readers is the centre of this autobiography. Here the reality presented is that amongst the readers who love the textbooks as works, especially children may have different ideas about a book. But the only idea that a book has about child-readers is that the knowledge that is stored in it gets transferred into the child-reader's mind and remains there.]

अद्यत्वे महान्तो जनाः स्वानि चरितानि स्वयमेव लिखन्ति । अहं पुस्तकम् अपि महाजनो येन गतः स पन्थाः इति नियमम् अनुसरामि महान्त इव स्वकीयचरितलेखने प्रवृत्तो भवामि ।

पूर्वम् अहं ताडपत्राणां सङ्ग्रहरूपः ग्रन्थः भवामि स्म । ताडपत्ररूपे मयि छिद्रमेकं विरच्य तस्मिन् सूत्रं प्रवेशयन्ति स्म । ततः ताडपत्रसमूहस्य उपरि सूत्रं वेष्टयन्ति स्म । तस्मिन् वेष्टिते सूत्रे ग्रन्थि-बन्धनात् मम ग्रन्थनाम प्रसिद्धिं गतम् । अद्यत्वे अहं वृक्षसंभूतानां कर्गजानां संग्रहरूपं पुस्तकम् अस्मि । तथापि मयि कर्गजानाम्, अक्षराणां, विचाराणां च ग्रन्थं भवतीति विचार्य जनाः अद्यत्वेऽपि ग्रन्थः इति मम नामकरणं स्वीकृतवन्तः । एवमहं ग्रन्थनाम्ना पुस्तकनाम्ना च प्रसिद्धोऽस्मि । अत्राहं पुस्तकनाम्ना आत्मनः कथां कथयामि ।

मयि प्रत्यङ्गं बहवः शब्दाः भवन्ति तथापि सामान्यतः निःशब्दम् एव वर्ते । परं यदा मां जनाः पठन्ति, तदा अहं निःशब्दम् अपि सशब्दम् सत् स्पष्टं वदामि । यद्यपि अहं स्वयं सग्रन्थि तथापि वाचकान् निर्ग्रन्थीन् करोमि ।

पाठ्यपुस्तकम्, मार्गदर्शिका, शब्दकोषः, संदर्भग्रन्थः इत्यादीनि बहूनि मे रूपाणि । पाठ्यपुस्तकरूपे मयि बालानाम्, मार्गदर्शिकारूपे मयि परीक्षार्थिनाम्, शब्दकोषरूपे मयि अनुवादकानाम्, संदर्भग्रन्थरूपे च मयि संशोधनकर्मणि रतानाम् अध्यापकानां परमा प्रीतिः भवति । यद्यपि एते चत्वारोऽपि जनाः मयि प्रीतिं कुर्वन्ति तथापि बालानां प्रीतिः मत्कृते मनोहरा अनुभूयते । अतः बालानां प्रीतिं मनसि कृत्वा स्वकीयान् अनुभवान् वर्णयामि ।

बालानां कृते अहं प्रतिवर्षं नवं नवं रूपं धृत्वा उपस्थितं भवामि । यतो हि प्रतिकक्षं मदीयं भिन्नं भिन्नं रूपं प्रवर्तते । यदा नवीनस्य सत्रस्य प्रारम्भो भवति, तदा बालाः माम् आपणतः क्रीत्वा स्वगृहं सादरं नयन्ति । तत्र ते मां नवीनानि वस्त्राणीव आवरणानि परिधापयन्ति । तदुपरि स्वकीयं नामाङ्कनं कुर्वन्ति । तेन मया सह तेषां सम्बन्धः शिलालिखितलेख इव सुस्थिरो भवति । ततस्ते मां स्यूते स्थापयन्ति । स्यूते स्थितम् अहं यथापूर्वं निःशब्दं तिष्ठामि ।

दिनारम्भे स्यूतस्थितं माम् बालाः विद्यालयं नयन्ति । यथा श्रवणः पितरौ स्कन्धमारोप्य अवहत् तथा ते मामपि स्वकीयं स्कन्धमारोप्य सुखेन विद्यालयं बहन्ति । एवं प्रतिदिनं विद्यालयपर्यन्ता मदीया यात्रा सुखेन पूर्णा भवति ।

विद्यालये पुनः वैविध्यम् अनुभवामि । अत्र केचन बालाः मां सावधानेन मनसा पठन्ति । मद्गतं ज्ञानं मनसि स्थापयन्ति । केचन मां बहुमूल्यं रत्नमिव हस्तयोः रक्षन्ति । तेषां हस्तकमलयोः अहं सम्पूर्णं सुखमनुभवामि तथापि संतोषम् नानुभवामि । यतो हि ते मयि स्थितस्य ज्ञानस्य लाभं न स्वीकुर्वन्ति ।

ग्रन्थरहितः कश्चित् जिज्ञासुः बालः मित्रं मां याचते। परं कृपणः असौ दुर्योधनः युधिष्ठिराय राज्यमिव न ददाति। कश्चित् च ददाति चेत् कर्णस्य कवचकुण्डलमिव महता हर्षेण ददाति। केचन मां परीक्षासाधनमिव कल्पयन्ति। केचन च मां केवलं ज्ञानसाधनमिव परिकल्पयन्ति। केचन स्नेहवशात्, केचन नियमवशात् अपरे च प्रदर्शनवशात् मां स्वेन सह विद्यालयम् आनयन्ति। केचन छात्राः स्नेह-नियम-प्रदर्शनविरक्ताः मह्यं सर्वथा मुक्तिं प्रदाय विद्यालयम् आगच्छन्ति।

किं कथयामि मद्दिष्ये वाचकाः भिन्नां भिन्नां मतिं धारयन्ति। परं मदीया तु एका एव मतिः। सा च - मद्गतं शब्दात्मकं ज्ञानं वाचकानां मनसि सुप्रतिष्ठितं भवेत्। मनसि प्रतिष्ठितं च तत् ज्ञानं दुःखमुक्तये सुखाय च परिकल्पेत इति।

Glossary

अद्यत्वे these days, today महन्तः the great, great men स्वानि own महाजनः leaders of the society पन्थाः way ताडपत्राणाम् (ताडस्य पत्राणि, तेषाम् - ष.तत्पु.) leaves of a palm tree भवामि स्म (when स्म is used with the present tense form of verb the verb gets the meaning of past tense. For this reason the meaning given is in past tense.) became विरच्य (वि + रच् + त्वा > य सं.भू.कृ.) making सूत्रम् thread प्रवेशयन्ति स्म (प्र + विश् प्रे. व. अ. ब.व. स्म प्रयोग) passing (through) were passing (thread) through वेष्टयन्ति स्म (वेष्ट् भूत. अ. ब.व. स्म प्रयोग) were wrapping with wrapped thread वेष्टिते सूत्रे in the coiled wrapped thread ग्रन्थि-बन्धनात् (ग्रन्थेः बन्धनम्, तस्मात् - ष.त.) as (they) were tying a knot वृक्षसंभूतानाम् (वृक्षेभ्यः संभूताः, तेषाम् - पं.त.) grew out of the tree कर्गजानां of paper विचार्य (वि + चर् + त्वा > य सं.भू.कृ.) thinking स्वीकृतवन्तः accepted प्रत्यङ्गम् (अङ्गम् अङ्गम् प्रति - अ.भा.) in every part (part of the body) निःशब्दम् (निर्गताः शब्दाः यस्मात् तत् - बहु.) without any word-wordless, abstinence of speech वर्ते (वृत् व. उ. ए.व.) I behave मूकीभावम् feeling of abstinence from speech सशब्दम् (शब्देन सह वर्तमानम् - बहु.) full of words सग्रन्थि with knots निर्ग्रन्थीन् unprejudiced संदर्भग्रन्थः (संदर्भाय ग्रन्थः - च.त.) a book of reference (when some book is quoted to support some idea/thought, the book is called reference book.) मत्कृते for me अनुभूयते (अनु + भू.कर्म. व. अ. ए.व.) experience मनसि कृत्वा keeping in mind (This type of usage is there in colloquial Sanskrit.) प्रतिवर्षम् (वर्षं वर्षं प्रति - अ.भा.) every year धृत्वा (धृ + त्वा सं.भू.कृ.) (holding) changing / taking a new form प्रतिकक्षम् (कक्षां कक्षां प्रति - अ.भा.) in every class आपणतः from a market, from a shop क्रीत्वा (क्री + त्वा सं.भू.कृ.) buying आवरणानि covers (of a book) परिधापयन्ति (परि + धा प्रे. व. अ. ब.व.) covers (a book) नामाङ्कनम् (नाम्नः अङ्कनम् - ष.तत्पु.) writing a name शिलालिखितलेखः (शिलायाम् लिखितः - स.तत्पु., शिलालिखितः चासौ लेखः - कर्म.) stone inscription सुस्थिरः steady स्यूते in the bag, school-bag स्थापयन्ति (स्था प्रे. व. अ. ब.व.) puts, keeps पितरौ (माता च पिता च - द्व.) father and mother स्कन्धम् on a shoulder आरोप्य (आ + रुह् + त्वा > य सं.भू.कृ.) putting, lifting अवहत् (वह ह्य.भू. अ. ए.व.) had taken away, had carried away कृपणः miser कल्पयन्ति (कल्प् व. अ. ब.व.) imagines, thinks स्वेन सह with himself आनयन्ति (आ + नी व. अ. ब.व.) brings प्रदाय (प्र + दा + त्वा > य सं.भू.कृ.) giving धारयन्ति (धृ. प्रे. व. अ. ब.व.) holds (opinions) मतिः opinion, understanding, intelligence दुःखमुक्तये for the liberation of pain परिकल्पेत (परि + कल्प् वि. अ. ए.व.) should be accepted

Sandhi

महान्तो जनाः (महान्तः जनाः) । स पन्थाः (सः पन्थाः) । अद्यत्वेऽपि (अद्यत्वे अपि) । प्रसिद्धोऽस्मि (प्रसिद्धः अस्मि) । प्राप्तोऽपि (प्राप्तः अपि) । चत्वारोऽपि (चत्वारः अपि) । उपस्थितो भवामि (उपस्थितः भवामि) । प्रारम्भो भवति (प्रारम्भः भवति) । वस्त्राणीव (वस्त्राणि इव) । सुस्थिरो भवति (सुस्थिरः भवति) । ततस्ते (ततः ते) ।

Special Note

ताडपत्रम्

In ancient time books were written (not typed, not printed). As a tool to write on mostly 'Bhojpatra', 'Tadpatra' - leaf of a palm tree, and hand-made paper was used. Bhojpatras were available in the Himalayan regions and so were used more in these regions. Tadpatras were easily available in the regions near sea-shore and the tradition of writing remained more in vogue.

There are two peculiarities of books written on palm tree leaves. Books on palm tree leaves were written either by inscribing on it or with ink. And keeping palm tree leaves one on the other a hole was made in the centre, a thread was passed through it and wrapping it on all four sides a knot was tied and that was known as a book - a work.

Antonyms

स्वकीयम् - परकीयम्।	प्रीतिः - द्वेषः।	दिनारम्भः - दिनान्तः।
अक्षरम् - क्षरम्।	नवम् - प्राचीनम्।	बहुमूल्यम् - अल्पमूल्यम्।
सामान्यतः - विशेषतः।	उपस्थितम् - अनुपस्थितम्।	मित्रम् - शत्रुः।
निःशब्दम् - सशब्दम्।	भिन्नम् - समानम्।	कृपणः - उदारः।
सग्रन्थि - निर्ग्रन्थि।	सुस्थिरम् - अस्थिरम्।	प्रतिष्ठितम् - अप्रतिष्ठितम्।

Exercise

1. यथास्वं विकल्पं चित्वा लिखत।

- (1) ग्रन्थः कस्मात् 'ग्रन्थः' इति ?
(क) ग्रथनात् (ख) प्राचीनत्वात् (ग) अर्वाचीनत्वात् (घ) लेखनात्
- (2) शब्देषु सत्सु अपि किं निःशब्दम् ?
(क) मनुष्यः (ख) कविः (ग) वाचकः (घ) पुस्तकम्
- (3) पुस्तकस्य कति रूपाणि सन्ति ?
(क) त्रीणि (ख) चत्वारि (ग) पञ्च (घ) दश
- (4) बालानां कृते पुस्तकस्य कीदृशं रूपम् ?
(क) नूतनं नूतनम् (ख) नवीनं नवीनम् (ग) नवं नवम् (घ) नव्यं नव्यम्
- (5) केचन पुस्तकं कथं रक्षन्ति ?
(क) बहुमूल्यं रत्नमिव (ख) अनर्घं रत्नमिव (ग) रत्नमिव (घ) अमूल्यं रत्नमिव

2. अद्योलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत।

- (1) स्वचरितलेखने कः प्रवृत्तः ?

- (2) पूर्वग्रन्थः केषां सङ्ग्रहरूपः आसीत् ?
- (3) पुस्तकं निःशब्दमपि कीदृशं वदति ?
- (4) ग्रन्थः सग्रन्थिरपि किं कर्तुं सक्षमः ?
- (5) कश्चित् बालः पुस्तकं क इव ददाति ?

3. Explain with reference to context :

- (1) अद्यत्वेऽपि ग्रन्थ इति नामकरणम्।
- (2) श्रवणः पितरौ स्कन्धमारोप्य अवहत्।
- (3) अहं स्वयं सग्रन्थि तथापि वाचकान् निर्गन्थीन् करोमि।

4. Answer the following questions in mother tongue :

- (1) What do great men do these days ?
- (2) How was the form of a book in ancient time ?
- (3) What are the main types of books these days ?
- (4) How is the relation between students and books thought of ?
- (5) When is the book not satisfied ?

5. Write analytical note :

- (1) ताडपत्रम्
- (2) कर्णस्य कवचकुण्डलम्

6. Write critical note :

- (1) Structure of a book
- (2) Reactions of students about a book
- (3) Puranic references in a book
- (4) Glory of a book

7. क-वर्गम् ख-वर्गेण सह यथास्वं योजयत।

क-वर्गः	ख-वर्गः
1. अद्यत्वे	(1) निःशब्दं तिष्ठामि
2. प्राचीनकाले	(2) ताडपत्राणां सङ्ग्रहरूपः
3. स्यूते स्थितम्	(3) पितरौ अवहत्
4. यथा श्रवणः	(4) सन्तोषं नानुभवामि
5. सुखमनुभवामि	(5) जिज्ञासुः मां याचते
	(6) कर्गजानां सङ्ग्रहरूपम्



20. मुद्रा नाम धनं प्रोक्तम्



[**Introduction** : Dharma (piety), Artha (wealth), Kama (desire) and Moksha (salvation) are believed to be the four Purusharthas of human life. Wealth includes all the necessary articles (object), such as food, cloth, animals, house. All these articles are one type of wealth-money wealth is also included in the list of goals of human life.

In the ancient time one person mostly worked - remained engaged in the production of one thing. After that when he needed some other object (article) he, for that gave to somebody the objects (articles) that he produced. Thus, an article was exchanged for an article. This system is known as barter system. With the passage of time a particular object was accepted as the symbol or medium of exchange and the articles were transacted through it. Out of these symbols or medium of exchange currency has become most popular and successful. Thus, this currency is also one type of wealth.

Bharat (India) has always remained in the forefront from the ancient time in (imagining) thinking about the currency of variety. Pages of history give a proof of the fact that in no country so many varieties of currency became popular as many as in India. During that period these currencies were metal currencies (made of metal). After that approximately in eighteenth-nineteenth century paper currency came into existence. The present lesson is about this currency. In order to see that no replica of the currency that is widely used is not made some secret arrangements are made. This lesson is structured to familiarise those arrangements.]

शिष्यः - गुरुवर्याः सादरं नमो नमः ।

गुरुः - वर्धताम् ।

शिष्यः - अद्य मया एकं पद्यं पठितम् -

यस्यास्ति मुद्रा स नरः कुलीनः स एव विद्वान् स च माननीयः ।

स एव नेता स च रक्षणीयः सर्वे गुणाः तामनुयान्ति लोके ॥

अस्य पद्यस्य तात्पर्यं ज्ञातुमिच्छामि ।

गुरुः - साधु शिष्य साधु । अस्मिन् पद्ये मुद्रायाः महत्त्वं प्रतिपादितमस्ति ।

शिष्यः - गुरुवः केयं मुद्रा इति ?

गुरुः - शृणु शिष्य ।

मुद्रा नाम धनं प्रोक्तं विनिमयस्य साधनम् ।

धातुमयी तथा चान्या कर्गजजा प्रकीर्तिता ॥

शिष्यः - एतयोः प्राचीनतरा का ?

गुरुः - धातुमयी मुद्रा प्राचीनतरा अस्ति । कर्गजी मुद्रा तु अर्वाचीना । विनिमयस्य साधनत्वेन धातुमय्याः मुद्रायाः प्रयोगः भारतवर्षे प्रायः सार्धद्विसहस्रवर्षेभ्यः प्रचलति । प्राचीनकाले एताः मुद्राः सुवर्णमयी, रजतमयी ताम्रमयी चेति विविधाः आसन् । परन्तु तदानीं कर्गज्यः मुद्राः प्रचलिताः न आसन् ।

शिष्यः - गुरुवर्य ! एतयोः कतमा मुद्रा अधिकम् उपयुक्ता अस्ति ?

- गुरुः** - वत्स ! एतयोः धातुमयी मुद्रा अधिकम् उपयुक्ता अस्ति ।
- शिष्यः** - कथम् ?
- गुरुः** - अत्र बहूनि कारणानि सन्ति । तद्यथा – धातुमयी मुद्रा शीघ्रं विनष्टा न भवति । इयं जले निमग्ना अपि तथैव तिष्ठति । तैलस्य सम्पर्कादपि अस्याः उपरि कोऽपि प्रभावः न भवति । स्वल्पात् अग्नेः इयं सरलतया रक्षितुं शक्यते । अथ च देशे विदेशे च अनया धातुमयीमुद्रया विनिमयः कर्तुम् शक्यते, यतो हि तत्र धातोः मूल्यं सर्वत्र समानतया स्वीक्रियते ।
- शिष्यः** - एवं स्थिते किमर्थं कार्गजी मुद्रा प्रचलिता जाता ?
- गुरुः** - धातोः मूल्यं सर्वदा सर्वत्र समानं न भवति । यदा धातुमयी मुद्रा स्वकीयात् निर्धारितात् मूल्यात् अधिकं मूल्यं दधाति तदा जनाः ताः संगृह्य तिष्ठन्ति । ततः मुद्रायाः तीव्रा आवश्यकता जनैः अनुभूयते । यदा निर्धारिताः मुद्राः न प्राप्यन्ते तदा स्वाभाविकमेतत् यत् कश्चित् अन्यः उपायः करणीय एव । तस्मात् आधुनिके काले कार्गजी मुद्रा व्यवह्रियते ।
- शिष्यः** - मान्याः गुरवः ! कार्गजीमुद्रायाः अपरः अपि कश्चिद् विशेषः ?
- गुरुः** - धातुमयीमुद्राः भारसहिताः भवन्ति । कार्गजीमुद्राः भाररहिताः भवन्ति । अतः कार्गजीमुद्राणां वहनं सर्वथा सुकरं भवति, आर्थिके व्यवहारे च सारल्यं भवति ।
- शिष्यः** - कार्गजीमुद्रायाः प्रतिकृतिकरणमपि सरलतया कर्तुं शक्यते । तेन दुर्जनाः तस्य प्रतिकृतिं विरच्य व्यवहारं कुर्वन्ति चेत् महती हानिः भवति ।
- गुरुः** - हानिस्तु भवत्येव । वस्तुतः तादृशं कर्म कस्यचित् देशस्य आर्थिकीं व्यवस्थां गते पातयितुम् शक्नोति । तादृशं न भवेत् इत्यतः कार्गजीमुद्रायां कश्चिद् विशेषः क्रियते ।
- शिष्यः** - कस्तत्र विशेषः भवति ?
- गुरुः** - साम्प्रतिके व्यवहारे रूप्यकनाम्ना या कार्गजी मुद्रा प्रचलिता अस्ति, तस्यां शासनेन बहूनि कूटस्थानानि स्थापितानि सन्ति । तद्यथा – शतरूप्यकस्य तदधिकरूप्यकस्य च कर्गज्यां भारतीयायां मुद्रायां जलचिह्नम्, सुरक्षासूत्रम्, उद्गतमुद्रणम्, अदृश्यं चिह्नम्, सूक्ष्माक्षरलेखः चेति । प्रतिकृतिकर्तारः एतान् विशेषान् प्रतिकृतिषु कर्तुं न प्रभवन्ति ।
- शिष्यः** - साधु भगवान् साधु । भवद्भिः सम्यक् प्रबोधिताः वयम् । अस्माभिः सर्वैः देशवासिभिः कार्गजीमुद्रायां वर्तमानाः एते सर्वे विशेषाः विशेषतः अवगन्तव्याः, येन वास्तविकीं कृत्रिमां च मुद्रां वयं सरलतया अवगन्तुं शक्नुयामः । किमन्यत् –

भारतीयैः जनैः सर्वैः कार्गजीरूप्यके स्थितः ।

विज्ञातव्यो विशेषोऽत्र स्थापितः शासनेन यः ॥

अस्याः ज्ञात्वा विशेषं तु परान् सर्वांश्च बोधयेत् ।

तदैव रूप्यकस्यास्य प्रतिकृतिर्न सम्भवेत् ॥

Glossary

वर्धताम् (वृध् आ. अ. ए.व.) grow in a poem पट्टे in a poem मुद्रायाः at currency विनिमयस्य of barter, of exchange धातुमयी made of metal कार्गजी of paper प्रकीर्तिता is said to be प्राचीनतरा old /ancient अर्वाचीना modern सार्धद्विसहस्रवर्षेभ्यः before twenty five hundred years सुवर्णमयी made of gold रजतमयी made of silver ताम्रमयी made of copper उपयुक्ता useful, appropriate निमग्ना sunk, plunged दधाति (धा व. अ. ए.व.) consists

संगृह्य (सम् + ग्रह् + त्वा > य सं.भू.कृ.) collection अनुभूयते (अनु + भू क. व. अ. ए.व.) is experienced प्राप्यन्ते (प्र + आप् क. व. अ. ब.व.) is acquired व्यवह्रियते (वि + अव + ह क. व. अ. ए.व.) is practised सुकरम् easy, acquired simple (वि. दुष्करम्) सारल्यम् simplicity (वि. काठिन्यम्) प्रतिकृतिकरणम् copying प्रतिकृतिम् copy विरच्य (वि + रच् + त्वा > य सं.भू.कृ.) constructing / making गर्ते in a pit पातयितुम् (पत् प्रे. + तुम् हे.कृ.) शासनेन by the government/administration कूटस्थानानि secret places सुरक्षासूत्रम् protecting/safeguarding wire or thread उद्गतमुद्रणम् printing, embossed printing अदृश्यं चिह्नम् invisible sign / mark सूक्ष्माक्षरलेखः a writing in very small letters प्रतिकृतिकर्तारः those who make copies प्रभवन्ति (प्र + भू व. अ. ब.व.) become powerful/strong प्रबोधिताः informed अवगन्तव्याः must know वास्तविकीम् fact real कृत्रिमाम् artificial स्थापितः put, kept बोधयेत् (बुध् प्रे. वि. अ. ए.व.) to inform, to advise

Sandhi

नमो नमः (नमः नमः) । यस्यास्ति (यस्य अस्ति) । स च (सः च) । केयम् (का इयम्) । चान्या (च अन्या) । चेति (च इति) । सम्पर्कादपि (सम्पर्कात् अपि) । कोऽपि (कः अपि) । हानिस्तु भवत्येव (हानिः तु भवति एव) । कस्तत्र (कः तत्र) । विज्ञातव्यो विशेषोऽत्र (विज्ञातव्यः विशेषः अत्र) । सर्वाश्च (सर्वान् च) । तदैव (तदा एव) । रूप्यकस्यास्य (रूप्यकस्य अस्य) । प्रतिकृतिर्न (प्रतिकृतिः न) ।

Exercise

1. यथास्वं विकल्पं चित्वा लिखत ।

- (1) नमो नमः । - इत्यस्य अनन्तरं गुरुः किं वदति ?
(क) कल्याणं भवतु (ख) सुखिनः भवन्तु (ग) वर्धताम् (घ) नमो नमः
- (2) मुद्रा कस्य साधनम् ?
(क) विनिमयस्य (ख) क्रयस्य (ग) विक्रयस्य (घ) व्यवहारस्य
- (3) प्राचीनकाले कीदृशी मुद्रा आसीत् ?
(क) कर्गजजा (ख) पाषाणमयी (ग) धातुमयी (घ) काष्ठमयी
- (4) आधुनिके काले कीदृशी मुद्रा वर्तते ?
(क) पाषाणमयी (ख) सुवर्णमयी (ग) कार्गजी (घ) काष्ठमयी

2. अधोलिखितानां प्रश्नानाम् उत्तराणि संस्कृतभाषया लिखत ।

- (1) शिष्योक्ते पद्ये कस्य महिमा वर्णितः ?
- (2) केयं मुद्रा ?
- (3) मुद्रायाः कति प्रकाराः सन्ति ? के च ते ?
- (4) कार्गजीमुद्राणां वहनं कथं सुकरं भवति ?
- (5) मुद्रायाः प्रतिकृतिं के कुर्वन्ति ?

3. Explain with reference to context :

- (1) सर्वे गुणास्तामनुयान्ति लोके ।
- (2) मुद्रा नाम धनं प्रोक्तम् ।
- (3) धातुमयी मुद्रा अधिकमुपयुक्ता ।

4. Answer the following questions in your mother tongue :

- (1) What do all the qualities follow ?
- (2) What are the peculiarities of metals ?
- (3) Why has paper currency become inevitable ?
- (4) What different peculiarities has the administration incorporate in the currency ?

5. Write critique note on :

- (1) Paper currency
- (2) Sign making replica impossible
- (3) Variety of currency and its importance

6. क-वर्गम् ख-वर्गेण सह यथास्वं योजयत ।

क-वर्गः

1. गुरोः आशीर्वचनम्
2. मुद्रा नाम
3. धातुमयी मुद्रा
4. कार्गजी मुद्रा
5. कूटस्थानम्

ख-वर्गः

- (1) धनं प्रोक्तम्
- (2) अदृश्यं चिह्नम्
- (3) वर्धताम्
- (4) भाररहिता
- (5) भारसहिता
- (6) कृत्रिमां मुद्राम्



* Study 1-Introduction to Nyaya Philosophy *

1. अग्निशिखान्यायः ।

This type of 'Nyaya' is conceptualised on the fact that flame of fire always goes up. If there is fire in a log of wood and it is either pointed up towards the sky or is pointed down towards the earth, the flame of the burning wood would always go up. This means that it is the nature of flame to go always up and hence it never moves/goes down.

In the same a human being also should make his some nature, E.g., nature of benevolence permanent, firm. If a person cultivates his nature of remaining benevolent, he will always remain benevolent towards other, will always remain helping others. In the same way, if a student develops his nature of acquiring knowledge, he will always remain attempting to acquire knowledge in all situations, To be more specific he will never desist from his attempts to acquire knowledge without considering whether his family situation is favourable or not, whether he gets extra time or not and is not able to attend his school someday. Moral, essence is that a person must cultivate, develop, make his nature and should maintain it as the flame of fire.

Thus, this 'Nyaya' explains that a person should always try to keep up his noble nature.

2. अव्यापार-व्यापारन्यायः ।

'Vyapara' means activity. Activity done by a living being is called 'Vyapara'. Here occasionally 'Vyapar' means trade or business.

There are two states, conditions of every person. 1. A person cannot become an expert in every act or trade and 2. every person is expert in some activity or trade. This 'Nyaya' being on the realistic social background, advises that a person must join, get involved in his own activity or trade but must not join or get involved in an activity or trade that is not his own. To emphasise this concept, to fix up this concept in the mind of a human being this 'Nyaya' came into existence.

E.g., 1. One person is expert in an act of sawing. So it is said that sawing wood is his business. 2. But this man is not expert in cooking. So cooking is not his business. This 'Nyaya' advises such a person must get involved in his own business of sawing wood but must not get involved in the business of cooking.

This kind of 'Nyaya' is necessary because the person whose business is sawing wood has very clear understanding about what care he should take when he joins his business and does not become a victim of any disaster. But cooking is not his business. So when such a person gets involved in an activity of cooking he (for want of knowledge) may harm himself. Thus, this 'Nyaya' explains that one must not get involved in an activity, business which is not his.

(**Note :** The moral of the story 'Kilotpati' in Panchtantra is like this only.)

3. इक्षुरसन्यायः ।

इक्षुरस means sugarcane juice. This Nyaya is conceptualised keeping in mind sugarcane and sweet juice that is obtained from it.

Nature has bestowed a gift upon stalk of sugarcane with sweet juice. So sweet juice in every stalk of sugarcane is very natural. But if we want to get benefit of it i.e sweet juice we have to first extract it. For this we have to crush sugarcane in a sugarcane crushing machine. If a person does not crush sugarcane remaining more sensitive or his generous nature sugarcane will, with the passing of time, get dried up. In such a situation inspite of there being sweet juice in sugarcane it cannot come out consequently, its advantage cannot be reaped. Sweet juice bestowed by nature will serve no purpose.

This 'Nyaya' preaches/advises that even if a man has many talents, but if attempts are not made to draw them out, they serve no purpose.

Every student has some or other talent / capabilities. Attempts are necessary to draw them out. For this as sugarcane needs to be crushed, the student also needs to be crushed in the crushing machine of experience appropriate to his worth. If that is not done by the capability, the talent of the student does not develop, it remains dormant in him or her and the society at large and he or she himself or herself cannot get any advantage of it.

4. उपसर्गन्यायः ।

उपसर्ग 'Upasarga' (prefix) is one term used in Sanskrit grammar. 'Upasarga' term results when the words like प्र, परा links with / or are used with action word (root form of a verb) like भू. Students of Sanskrit language know that when 'Upsarga' (prefix) is added to a root form of a verb, the meaning of the root form changes. The concept of this Nyaya is based on this understanding .

Every root verb has a meaning of its own but when some 'Upasarga' is added, its meaning gets changed. In the same way every person has his/her own purpose/ objective but when he gets associated with some other special person, as the root form of the verb gets attached to some 'Upasarga', his purpose/ objective (of life) gets changed.

For example, there is a family of labourers, a child of such a family passes his whole day playing and wandering, but when he getting admitted in a school gets associated with a teacher his purpose (of life) gets changed. A root form of a verb in the form of a child getting associated with an 'Upsarga' in the form of a teacher his purpose /objective changes. In the same way a diseased person getting associated with a doctor, King with his subject customer with a businessman can change and purpose objective.

5. उषरवृष्टिन्यायः ।

The land which is barren i.e. on which nothing grows is called 'Ushar'. वृष्टि means rain. This kind of Nyaya is conceptualised keeping in view the rain on a barren land i.e. उषर भूमि.

Land is of two types. On one type something can grow. There is a possibility of growing something on such land so it is known as उर्वरा भूमि – fertile land. The other type of land is such on which nothing can grow. There is no possibility of growing anything on such land so it is called उपर भूमि – barren land. It is very well known that rains on fertile land prove very advantageous, but rains on barren land do not prove advantageous, remain useless. On the basis of this, this 'Nyaya' explains that if anything is provided to a person who deserves it, it

becomes useful. But if anything is provided to an undeserving person it remains useless. So give anything to a person after finding out whether he deserves it or not.

For example there is a tree. It needs fertilizer, land and water. So it is useful to offer water, fertilizer and land to a tree. But if one offers a plate full of food prepared from pulse, rice, chapati and vegetables to a tree, the dish remains useless, as the tree does not take these articles of food. Thus the articles given to a person that one needs prove useful otherwise useless.

6. कण्टकविद्धन्यायः ।

कण्टक means a thorn and विद्ध means pierced. A person with a thorn pierced in his leg is called कण्टकविद्ध. A person remains unhappy so long as the thorn that remain pierced in his leg (is not removed / does not come out.) In this situation the thorn needs to be pulled out. It is a fact that to remove / to pull out thorn from a leg another thorn proves useful. This 'Nyaya' is conceptualised on this idea.

This Nyaya advises/preaches that anything that causes pain may be removed, to get rid off that pain. A person should always plans his daily activities following this advice. For example, iron is a very strong metal but to cut it iron itself remains very useful. To avert the effect of poison of snake medicine is prepared out of snake-poison only. Thus the source of misery itself helps to avoid or to remove misery.

Over and above this 'Nyaya' also preaches some other things also. The thorn which has the capacity to damage can also prove beneficial. Poison that has the capacity to end life has the capacity to protect/save life. So, a person must never act foolishly to destroy something believing, feeling that it causes him misery or some damage.

7. चित्रतुरगन्यायः ।

चित्र means a picture (painted in a paper or wall) and तुरग means horse. This Nyaya is conceptualised on the basis of the horse painted on a wall or on a picture.

The horse painted on a wall and real horse are different in their own ways. Real horse is real and a painted horse is painted one unreal. One is real, the other is imaginery still however, it is a fact one can have some knowledge of horse seeing the shape, form, colours of a horse painted on a wall or a paper. Suppose somebody does not have a real horse still however he wishes to know about a real horse. For a man in such a situation ,it is not necessary to present a real horse before him. In its absence or unavailability also such an inquisitive person can be given an idea of a real horse. This 'Nyaya' is conceptualised to give a sense an idea that in this way also knowledge can be imparted.

Science of medical science sometimes try to know the real limbs of a human body with the help of pictures of limbs drawn on a paper or the artificial limbs made of plastic (or plaster of paris). Inspiration of such an activity can also be had from 'Chitraturaganyaya'. When a historical play is staged, the real character is not present on the stage but through the unreal character audience can experience the feeling of seeing the real historical character by knowing the unreal character. Thus, one can attempt to know about the real with the help

of unreal character or a thing. To import this understanding, this kind of 'Nyaya' proves to be useful.

8. जलमन्थनन्यायः ।

जल means water and मन्थन means churning. This 'Nyaya' is conceptualised on the basis of the activity of churning water.

We get butter, churning curd. Considering this we get an idea / a lesson that the activity of churning yields some fruit. But knowing this 'Nyaya' if someone tries to churn to water, he cannot get anything. In other words, (churning of curd may be beneficial, but) churning of water is always useless. This 'Nyaya' is conceptualised to give this advice. A person must understand very well that he must not spare time or use his ability to do the thing which will not give any concrete result/fruit.

For example, a person when falls sick must go for medical treatment. (Here we have to think of churning as medical treatment, a string and curd as medicine). In this activity the medicine that helps to cure disease, if consumed can yield us the fruit in the form of curing the disease.

9. नदीसमुद्रन्यायः ।

Here two words नदी and समुद्र are very specific. A river originates from some place flows towards the sea and in the end merges into the sea. This 'Nyaya' has been conceptualized on the basis of this kind of river-sea relationship.

River possesses its own independent existence from its source till it merges into the sea. Then when it merges into the sea, it loses its independent existence. Now river becomes the sea as it takes the form of sea. Here the ending of the independent existence of the river is not its destruction but it is its transformation and that too a qualitative or progressive one. From this, man has to learn that just like a river a person's independent life should be such that it should be towards society or nation. By leading an independent life one has to reach the society and the nation and after reaching there he has to end his own independent existence. In this way, a person ceases to be a person and becomes a society or a nation itself.

For example, there is a child. He takes birth in some family and here he lives an independent life. He has a specific name. As the time passed the child grew and became an independent person. The present 'Nyaya' teaches that this person must head towards the nation. His goal must be a member of his nation, with the passage of time. When a person becomes a member, a part of a nation he has to forget his own identity and has to think of himself as a part of a nation. If every person lives life like this, the nation always remains prosperous as the sea remains so with the merging of a river into the sea.

10. रज्जुसर्पन्यायः ।

रज्जु means rope and सर्प means serpent. Rope in the dark gives an impression of a serpent (serpent in the dark) and it gives an impression of a rope. This 'Nyaya' is conceptualised on the basis of this.

There is much difference between the true and untrue fact but darkness may lessen the difference. For example, rope is rope and a serpent is a serpent. They are not at all similar. Rope is inert and a serpent is live. That what is inert cannot move but that what is living can shake, swing and can move. Thus there is much difference between rope and a serpent. A person recognises it easily in light but when it is dark it becomes difficult for a person to differentiate between the two. In such a situation a man may get an impression of serpent in a rope and of rope in a serpent consequently, he does not fear where he ought to be feared and fears when he need not to be feared that such a situation does not arise he must take recourse to light.

A person develops (infuses) an imagination, an idea about the other person according to his own thinking / belief. And then he behaves with that person accordingly. In such a situation sometimes a person suffers unnecessarily. In order to see that such a situation does not arise he must try with all efforts to come out of the darkness of ignorance. He must always behave accepting the reality.



* Study 2 - Introduction to Figure of Speech *

You studied some general details about figures of speech in class 11 and you studied (1) Simile (2) Poetical Fancy (3) Metaphor and (4) Hyperbole with illustration. उपमा, उत्प्रेक्षा, रूपक and अतिशयोक्ति. We will study here (1) Slesha (pun) (2) Vyajastuti (3) Virodh - contradiction (4) Arthantaranyas 1. श्लेष 2. व्याजस्तुति 3. विरोध 4. अर्थान्तरन्यास

1. श्लेष: Pun/Paronomasia

Characteristic - श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत्।

It means that where there can be more than one meaning of a sentence the figure of speech is Pun.

For example - केशवं पतितं दृष्ट्वा पाण्डवा हर्षमागताः । रुदन्ति कौरवाः सर्वे हा हा केशव केशव ॥

[**Meaning of a Shloka** : 1. Seeing Keshva i.e Krishna fell the Pandavas (including Yudhishtira) rejoiced. All the Kauravas (including Duryodhana) started crying saying oh ; Krishna ! oh; Krishna !]

(The words 'केशवः', पाण्डवाः and कौरवाः have two meanings. We find one meaning in the above noted translation. The other meaning of the shloka with words is के means that which has fallen in water, शवः means a dead body, पाण्डवाः means fish and कौरवाः means crows. Seeing a dead body in water, fish rejoiced and crows cawed.)

There are two meaning of the words केशवम् - Krishna and a dead body in water, पाण्डवाः - Pandavas and fish, कौरवाः - Kauravas and crows. The two meaning of the words create wonder here. There is 'Pun' figure of speech here as the words have many meanings. (कौ कौ)

2. व्याजस्तुति: Artful praise

Characteristic - व्याजस्तुतिर्मुखे निन्दा स्तुतिर्या रूढिरन्यथा ।

Meaning - Aparent slander or praise becomes ultimately quite otherwise i.e. slander becomes praise and praise, slander.

For example - (1. Illustration of slander / backbiting by a slanderer) कः स्वर्धूनि विवेकस्ते पापिनो नयसे दिवम्।

(**Meaning** - Oh ! Pious river Ganga. where is your culture, your modesty in taking sinners to heaven ?)

Here apparently criticism levelled against Ganga is that she has not remained modest / cultured, but in fact implicitly Ganga is praised (as Ganga is the deity who takes even sinners to heaven.) So here the figure of speech is 'Vyajastuti' i.e. irony.

(2. backbiting by a person who praises, eulogises.)

किमहं वदामि खल दिव्यमते गुणपक्षपातमभितो भवतः ।

गुणशालिनो निखिलसाधुजनान् यदहर्निशं न खलु विस्मरसि ॥

(**Meaning** - Oh ! wicked person with brilliant, divine intelligence ! What can I say about your partiality for virtues/merit/quality ? You really do not forget all the virtues/meritorious persons any time ?)

Here it appears that a wicked person does not forget virtuous persons any time. But the meaning, the intent is that a wicked person troubles good persons all the time. So here the figure of speech is 'Vyajstuti' i.e. irony.

3. विरोधः contradiction

Characteristic - विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद् वचः ।

(Actually) Where there is no contradiction but where the words showing contradiction are used the figure of speech is (विरोध) i.e. Paradox.

For example - या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।

यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः ॥

(**Meaning of the Shloka** - That period of the day which is the time for sleeping for common men is the time for keeping awake for Sanyasins and when common people keep awake the Sanyasins sleep.)

It is very well-known that the right time is the time for common animals to sleep. Still however, contradiction is shown by pointing out that time is the time for Sanyasins to keep awake. In the same way, contradiction is shown by nothing that the period of time when common animals keep awake eat and move the Sanyasins sleep. So here the figure of speech is said to be paradox.

(**Special note** - right means retirement and 'Jagaran' i.e. wakefulness/sleeplessness means activity. When common people remain engaged in activities of comfort and enjoyment the Sanyasins rest, they remain retired - not doing any activity. Thus the contradicting situation is described here and that creates wonder.)

4. अर्थान्तरन्यासः corroboration

Characteristic - सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।

यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥

Meaning - Where an ordinary or a special fact is supported by another by similarity of quality, propriety or by difference in quality or propriety i.e.ordinary fact / thing by special fact / thing or viceversa, the figure of speech is अर्थान्तरन्यास i.e. transferred epithet.

For example - यः स्वभावो हि यस्यास्ति स नित्यं दुरतिक्रमः ।

श्वा यदि क्रियते राजा तत्किं नाश्नात्युपानहम् ॥

Meaning - It is difficult to change the nature of a person will a dog not chew a shoe if it is made a King ?

Very simple thing that to change the nature of a person is very difficult (it is applicable to all) is supported by giving an illustration of a dog that it does not change its nature of chewing a shoes even if it becomes a King. This is transferred epithet.

The words हि, यतः, यत् give the suggestion supporting the condition of this figure of speech, but it may not be used sometime.

(**Special note** - This figure of speech can be used to expose secrets of life. To put very tersely, nothing special or common is felt so effective as the fact supported with this figure of speech. For this reason only this figure of speech is very much used in Sanskrit Subhashits.)

* Study 3 - Introduction to Poetic Metre *

You have already have necessary primary information about Sanskrit Poetic metre in class 11 and along with you already have learnt the characteristics and illustrations of five metres namely, 1. अनुष्टुप् 2. मन्दाक्रान्ता 3. मालिनी 4. तोटक and 5. इन्द्रवज्रा In continuation with that we have to study other five metres - 1. आर्या 2. शिखरिणी 3. वंशस्थ 4. वसन्ततिलका and 5. शार्दूलविक्रीडित. The characteristics and illustrations of those metres are as given below.

1. आर्या

'Arya' is 'matramel' metre (based on short and long vowels). In this type of metre number of letters or their long and short form is not fixed. But the number of mantras is fixed / definite. (number of mantras counted for short is one and for 'guru' i.e. long is two) The characteristic of this metre is given as under.

यस्याः प्रथमे पादे द्वादशमात्राः तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥

It means when there are twelve 'matras' in the first and the third quarter of a stanza, and fifteen 'matras' in the second and the fourth quarter of a stanza the metre is 'Arya'.

Illustration -

व्यसने मित्रपरीक्षा शूरपरीक्षा रणाङ्गणे भवति ।

विनये भृत्यपरीक्षा दानपरीक्षा च दुर्भिक्षे ॥

(**Meaning** - Friend is tested in the time of crisis. Braveman is tested on a battlefield, Servant is tested in politness and charity / donation is tested in the time of famine.)

In the first quarter there are twelve 'matras' like - व्य(1) स(1) ने(2) मि(2) त्र(1) प(1) री(2) क्षा(2) - thus there are twelve 'matras'. In the second quarter are शू(2) र(1) प(1) री(2) क्षा(2) र(1) णा(2) ङ्गा(1) णे(2) भ(1) व(1) ति(2) - totally 18 mantras. In the third quarter there are वि(1) न(1) ये(2) भृ(2) त्य(1) प(1) री(2) क्षा(2) - twelve mantras and in the fourth quarter there are दा(2) न(1) प(1) री(2) क्षा(2) च(1) दु(2) र्भि(2) क्षे(2) - 15 mantras. So there is Arya metre (used) in this stanza.

2. शिखरिणी

The characteristic of this metre is - रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी । It means in this verse in every quarter of a stanza there are य, म, न, स, भ sets in an order, after that there are short and long letters - thus there are totally seventeen letters and so it is Shikharini metre. Here there is a pause after six letters and then a pause after 11 letters (6 plus 11 so at the seventeenth letters)

Illustration -

गु णा य न्ते दो षाः सु ज न वे द ने दु र्जे न मु खे

गु णा दो षा य न्ते त दि द म पि नो वि स्म य प द म् ।

महामेघः क्षारं पिबति कुरुते वारि मधुरं

फणी क्षीरं पीत्वा वमति गरलं दुःसहतरम् ॥

[**Meaning** - A blemish or defect becomes good quality when it is spoken (done) by a gentleman. And the same even good quality or praise becomes a blemish or a defect when it is said/done/spoken by a sinful/wicked person. This fact surprised us. (In the same way) Torrential rain = cloud drinks water with minerals and makes water sweet. When a cobra drinks milk vomits out poison. This fact is unbearable.]

In this stanza here are seventeen letters in every quarter. These seventeen letters make one tried i.e. a group of three. Thus five trieds are formed of the seventeen letters and the last two letters remain independent in the form of short and long. In the five trieds there are (गु णा य) य set, (न्ते दो षाः) म set, (सु ज न) all short letters i.e. न set, (व द ने) ending long letters i.e. स set, (दु र्ज न) भ set and in the end there are मु short and खे long.

So the metre used in this verse is Shikharini.

In this verse there is a pause at the end of every sixth letter and (after that) at the eleventh letter in this stanza.

3. वंशस्थ

This characteristic of this metre - जतौ तु वंशस्थमुदीरितं जरौ । It means there is वंशस्थ metre of the verse in which in every quarter (there are twelve letters, and they) chronologically are ज set, त set, ज set and र set.

Illustration -

वरं वनं व्याघ्रगजेन्द्रसेवितं
द्रुमालयः पत्रफलाम्बुभोजनम् ।
तृणानि शय्या वसनं च वल्कलं
न बन्धुमध्ये धनहीनजीवनम् ॥

[**Meaning** - Forest used by tigers and elephants is good, house in the form of a tree is good, dinner of leaves, fruits and water is good, bed of grass (hey) and clothes made of bark of a tree is good but to live without money with brothers and relatives is no good.]

In the first quarter totally there are twelve letters. These 12 letters make four trieds. Out of those four trieds in the first (व रं व) there is ज set, (नं व्या घ्र) there is त set, (ग जे न्द्र) there is ज set and in the end (से वि तं) there is र set.

This is an illustration of 'Vanshashta' metre.

4. वसन्ततिलका

Characteristic of this metre is - उक्ता वसन्ततिलका तभजा जगौ गः । i.e. the verse in which in every quarter there are त set, भ set, ज set and ज set in a chronological order and the last two letters are long, the metre is Vasanttilaka. (वसन्ततिलका)

Illustration

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरे वा
न्याय्यात्यथः प्रविचलन्ति पदं न धीराः ॥

(**Meaning** - The great who are expert in ethics may criticise or praise Goddess Laxmi but she comes and goes away as per her will. The cool and collected/fearless persons may be about to die today or may die after years, never go astray from the path of justice)

There are fourteen letters in every quarter of this Shloka. Those fourteen letters make three trieds and the rest two letters are long. The set of first tried (नि न्द न्तु) is त set, (नी ति नि) this tried is भ set and (पु णाः य) is the third tried and its set is ज (दि वा स्तु) the middle letter is long and in the end there is (long) व and long न्तु So this metre is Vasanttilaka.

5. शार्दूलविक्रीडितम्

The characteristic of this metre is - सूर्याश्चैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्। it means in all the four quarters of the verse, there are sets of म, स, ज, स, त, त in order and the last letter is long, the metre is Shardulvikridit (शार्दूलविक्रीडित). Here there are pauses after (सूर्य) 'Surya' i.e. twelve and (अश्च) 'Aswa' i.e. seven letter (i.e. at the end of a line.)

Illustration -

या कुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता

या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।

या ब्रह्माच्युतशङ्करप्रभृतिभिर्देवैः सदा वन्दिता

सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥

(Meanings - One who is white (fair) like a jasmine flower, moon and snow, one who has worn white clothes, one whose hands look beautiful with a lyre, one who is sitting on the seat of the form of a lotus flower, one who is respectfully bowed by the Lords Brahma, Vishnu and Mahesh, one who destroys the total idiocy/ignorance that Goddess Bhagwati please protect us.

In every quarter in this shloka there are nineteen letters. They make six trieds and the last letter remains independent and that is long. The first tried (या कु न्ददे) make म set, (न्दु तु षा) make स set, (र हा र) make ज set, (ध व ला) make स set, (या शु भ्र) make त set, (व स्त्रा वृ) make त set and the last letter ता is long so the metre is Shardulvikridit (शार्दूलविक्रीडित). While chanting this, there are pauses after twelve letters and seven letters (i.e. at the end of the quarter of a line, at 19th letters).



✳ Study 4 - Introduction to Sanskrit Literature ✳

1. General Introduction to Gruhyasutra

You have become little familiar with Vedic literature in class 11. You have also become little acquainted with Vedanga literature along with Vedic Samhita. With that in mind let us cultivate more familiarity with Vedic literature.

There is concept of a person named 'Ved' in Vedic literature and (as a man has limbs like mouth, nose, eyes, ears, hands and legs to protect himself) to protect this man 'Ved' six limbs (means Vedangas) like (as a nose) education, (as a hand) Kalp (as a mouth) grammar, (as ears) Nirukta (as legs) Verse and (as eyes) astrology are a written/constructed. Out of those Vedangas we will be familiar with the Kalpa Vedanga.

It is said while introducing Kalpshastra that कल्पो वेदविहितानां कर्मणाम् आनुपूर्वेण कल्पनाशास्त्रम्। i.e. 'Kalpanashastra' wherein acts/actions to be done or performed said in the Veda are imagined in a definite order, is 'Kalp'. The idea is that to think of a plan to perform the deeds/action said in the Veda in a definite order is the subject of Kalpshastra. There are four parts of it - 1. Srotrasutra 2. Gruhyasutra 3. Dharmasutra and 4. Shulvasutra.

Out of those Sutras, in Shrautasutra the rituals of performing everyday Agnihotra and other Yagnas on special occasions is noted. 2. Gruhyasutra gives information about different rituals to be performed in the house by every individual is given and also about sacramental devotion. 3. There is description of rules and regulations and of state and society. This is also said to be 'Acharshastra' - Ethics. In this there is the mention of doing/action of an individual and social duties/obligations. (on the basis of these Dharmasutras are composed Smrutishastra) 4. Shulvasutra is in a way a work / a book of mathematics. There in guidance is provided to make/to build altar. In reference to this many theorems regarding astrology are also given.

Out of all these sutras Gruhyasutra literature is very important for many reasons like - 1. It is related to family life. The 'Gruhastha jivan kala' of a person is linked with his ancestors and his progeny in the form of children. So in one way, this period of life is the best period linked with not only one but three generations. It is very natural that works/deeds to be performed during this period are related to all these three generations. 2. The subject of this Gruhyasutra is also the 'Vidhi-Vidhan' of sixteen Sanskaras that have become popular for refinement of human soul. 3. The uniformity that we find in the performance like marriage, Upanayan i.e. through ceremony and burials is also due to Gruhyasutra.

Literature of Gruhyasutra as the part of Vedic Literature (Kalpshastra) is very much detailed. Today nineteen Gruhyasutras - three of Rugveda, one plus nine of Yajurveda, five of Samveda and one of Atharvaveda are available out of all these nineteen sutras 'Aslayan' and 'Paraskar' Gruhyasutra are the most popular. Aslayan Gruhyasutra is believed to be the oldest. The writer, the composer of this Aslayan Gruhyasutra is Acharya Aslayan. In this Gruhyasutra the method of Sanskras is presented in a very simple way. The composer of Paraskar Gruhyasutra is Acharya Paraskar. It is believed to have been written in second century B.C. There are three chapters in it. Every chapter is internally divided into 'Kandikas' (cluses) Considering all the three chapters there are totally fifty one 'Kandikas'.

2. Introduction of Ramayana

सदूषणापि निर्दोषा सखरापि सुकोमला ।

नमस्तस्मै कृता येन रम्या रामायणी कथा ॥

Though there is a character Dushan, meaning evil, (the name of a demon), he is innocent, a character

Khar meaning harsh is very tender and not harsh. We bow down to the narrator of such beautiful story of Ramayana.

Beautiful Ramayani story praised in this Shloka means Ramayana रामायणम् written by Maharshi Valmiki. Ramayana is known as the first (Adi) poem and Maharshi Valmiki the first poet (Adi Kavi) in Sanskrit literature. It is said that Valmiki was much grieved seeing the she Krauncha (female) wailing and weeping for he karauncha shot by an arrow of a hunter, and this Shloka emerged spontaneously. This grief resulting in this Shloka is the source of inspiration for writing the epic Ramayana. (मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । यत्कौञ्चमिथुनादेकमवधीः काममोहितम् ॥ It means, oh ! hunter, you will never experience peace and be steady in your life for infinite years as you have killed one from the couple who were in an infatuated condition.)

Ramayana is the work depicting the movement or the life of Rama. There are seven chapters in it, namely : Balkand, Ayodhyakand, Aranyakand, Kishnindhakand, Sundarkand, Yuddhakand and Uttarakand. There are totally twenty four thousand Shlokas spread over these seven 'Kands' chapters. The time of its construction is believed to be earlier than five hundred B.C.

Story of Ramayana in brief or Summary of the of Ramayana

King Dasharath ruled over Ayodhya on the bank of the river Sarayu. He had three queens : Kaushalya, Sumitra and Kaikeyi. The king had four sons of those three queens. They were Rama of Kaushalya, Laxman and Shatrughna of Sumitra and Bharat of Kaikeyi.

The eldest son Rama obeying the order of his father goes along with Laxman to the Ashram of Rishi Vishwamitra to protect his sacred fire (Yagna). Here he kills many demons harassing the Rishis. During this period the Swayamvara of Sita, the daughter of King Janak, is arranged. Rishi Viswamitra goes to attend the Swayamvara with Rama. Here in Swayamvara there was a condition to lift the Shivdhanushya - the bow of Shiva, Rama with his incomparable strength wins the bet. Sita selects him and thus the marriage of Rama and Sita takes while the place.

King Dasharatha thinks of coronating Rama who has returned to Ayodhya after getting married. Preparation was going on for this Kaikeyi asked, for the boon from Dasharath to send Rama to a forest on exile for fourteen years and to make Bharat the king. King Dasharath with a grieved heart accepts the boon demanded by Kaikeyi. Then Rama with his wife Sita and his younger brother Laxman goes to forest. Due to the separation of Rama for his going to a forest Dasharath dies. Bharat, who had gone to his maternal uncle's house is called back. Bharat is entrusted the kingship (Bharat is made the king) but he because of his affection for his brother refuses to sit on the throne and ultimately shouldered the responsibility of ruling the kingdom in the name of Rama putting his wooden chapples on the throne.

Rama killed many wicked demons during his stay in the forest. While living an ascetic life in jungle sad incident took place in the life of Rama. Ravan the king of Lanka treacherously kidnaps Sita and takes her away to Lanka. Then to get Sita back Rama builds a bridge over the sea, with the help of Sugriv, Hanuman, etc. He enters Lanka crossing the sea. He defeats Ravan and makes Sita free. Thus the union of Rama and Sita takes place. Rama entrusted the kingdom of Lanka to Vibhishan, the brother of Ravana Vibhishan and he goes back to Ayodhya as duration (term) of his exile in the forest ends. Bharat hands over very respectfully the responsibility of ruling the Kingdom which he shouldered till now, to Rama. After that Rama rules over Ayodhya as the king.

Some persons did not like Rama's acceptance of Sita who had lived in Lanka of Ravan. So Rama, to observe the rules of Rajyadharma, abandoned Sita whom he loved very much. She was pregnant at that

time. Sita gets asylum in Valmiki's 'Ashram'. She delivers her two sons - Lov and Kush here. Both Lov and Kush took education and also their 'Diksha' i.e. initiation in Valmiki's Ashram. In the end the union of father and son became possible due to the 'Ashvamedh Yagna' performed by Rama.

We find depiction of ideal family life in Ramayana Valmiki has presented Dasharath as the loving father, Rama as the obedient son and a model king, Laxman and Bharat as loving brothers, Sita and Urmila (Laxman's wife) as virtuous wives and Hanuman as ideal attendant. The impressions of Ramayana on the entire Sanskrit literature in one way or the other is found Ramkatha is spread all over India. Not only that but it reached Shree Lanka, Java, Sumatra, Indonesia, etc. and it is still preserved there.

Ramayana is a religious book for religion-minded people. Moreover, it is a national epic preaching morality to the whole nation. Collecting the manuscripts of Ramayana available from many countries the Prachya Vidyamandir of Maharaja Sayajirao University, Vadodara has prepared, on the basis of those, a reviewed edition of Ramayana. This edition is accepted as a reliable source for criticism and research.

3. Introduction of Mahabharata

धर्मं चार्थं च कामे च मोक्षे च भरतर्षभ ।

यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्त्वचित् ॥

It is said that what is said about धर्म, (piety), अर्थ(wealth), काम (desire) and मोक्ष (salvation) here (i.e. Mahabharat) will be found elsewhere and whatever is not said here will not be found elsewhere. This type of proud and famous announcement made for some book is the book Mahabharat. It is believed that Mahabharat is written by Maharshi Vyas. It is said to be the 'Pancham Ved' - the fifth Veda because of its content. After Ramayana-Mahabharat महाभारतम् is the second national epic of our country.

It is believed that totally three editions have come out of Mahabharat. The original bulk of Mahabharat was very small. It was, in that form, known as Jay जय - there were eight thousand Shlokas in it. After that there was its second edition. It became famous as Bharat भारत. And therein the number of Shlokas were twenty four thousand. The edition that is available today is the third edition and therein, it is believed that the number of Shlokas is one lac. Mahabharat holds the first position in world literature for its bulk.

There are eighteen 'Parvas' i.e. chapters in Mahabharat. Chronologically they are as noted here - Adiparva, Sabhaparva, Vanparva, Viratparva, Udyogparva, Bhishmaparva, Dronparva, Karnaparva, Shalyaparva, Saupatikparva, Streeparva, Shantiparva, Anushasanparva, Asvamedhikparva, Ashramparva, Mausalarparva, Mahaprasthanikparva and Swargarohanparva. All these Parvs i.e. chapters are divided between Uparparva and Ayodhya. The period of writing this epic is believed to be earlier than fifth century B.C. According to some scholars the writing of Mahabharat started from very ancient time to second A.D. Thus the work famous as Mahabharat is not the work of some one period and of one writer.

Summary of the story of Mahabharata

There was a king named Shantanu in the lineage of the great king Bharat. He had a son named Devavrut (who later became known as Bhishma), Shantanu had a second marriage with Satyawati. The king had two sons from Satyawati. They were Chitrangad and Vichitravirya. Vichitravirya's marriage took place with Ambika and Ambalika. But he died before he had any child. The elder brother had taken a vow to observe 'Brahmacharya' i.e. celibacy all through his life and so it was not possible for king Shantanu to further his lineage. In this situation according to the tradition popular in those days Ambika gave birth to Dhrutrashtira and Ambalika to Pandu (and at the same time the maid servant gave birth to the third son namely Vidur) Dhrutarashtira was blind. He had hundred sons including Duryodhana and a daughter named Dushala through Gandhari. Pandu's wife, Kunti

gave birth to three sons - Yudhishtira, Bhim and Arjun and the other wife Madri gave birth to Sahadev and Nakul. Thus he had five sons.

The ancestors of Dhrutarashtra and Pandu were from the lineage of Kuru, so they both and their all the children are known as Kauravas, still however in the story of Mahabharat the sons of Dhrutarashtra became known as Kauravas and the five sons of Pandu as Pandavas.

Duryodhana the eldest son of Dhrutarashtra was very much jealous of Pandavas. He always schemed (secretly planned) to kill Pandavas and did not give the right to rule the kingdom. Pandavas succeeded in the 'Swayamvara' of king Drupad's daughter Draupadi. This success of Pandavas made Duryodhan more jealous. Duryodhana defeated Pandavas in gambling in a treacherous manner. He insulted Draupadi and forced the Pandavas to go in an exile to forest. They accordingly i.e. according to the condition completing their stay in a jungle for twelve years and one year in hiding returned to Hastinapur. They, returning from exile in a forest asked for their right to rule the kingdom but Duryodhana refused to return to them even an inch of land. Shree Krishna tried his best as the mediator but Duryodhana did not agree with Shree Krishna. Consequently a great battle/war took place on the battlefield of Kurukshetra. In this totally eighteen 'akshauhini' army fought the battle. It was a very big war and a very huge number of soldiers were killed. Pandavas in the end came out victorious. This victory was the victory of Truth and Dharma (piety). Pandavas set out for Himalayas thinking that their work was completed by winning the war and from here they went to heaven.

In Mahabharata along with the story of the war between Kauravas and Pandavas all type of knowledge useful to human life is very skillfully and nicely weaved. For this reason only the Mahabharat has become an incomparable work from the point of view of variety of knowledge, characters and variety in stories, poetic element and variety of 'rasas' (interest) (chapters 25 to 42) famous as the book Bhagvad Geeta is also a part of Mahabharata.

The style of description in Mahabharata is simple, beautiful and wonderful. The moral stories and the recitals that we find in Mahabharata have proved to be very popular. Those are mentioned/quoted in day-to-day life even today. The Indian society has always been taking inspiration from Mahabharat.

The critically edited edition is prepared by the Bhandarkar Oriental Research Institute, Poone (Maharashtra). This edition prepared taking the help of ancient manuscripts available in our country as well as abroad is used for advance studies and research.

4. Mahakavi Kalidasa (as the writer of two long poems)

You have been familiarised with Mahakavi Kalidas and his works in class 11. And you have become familiar with the plots of his dramas. Here we will become familiar with his two long poems, epic poems also called Mahakavyas.

There are two long poems, epic poems written by Kalidas. Those are 1. कुमारसम्भवम् Kumarsambhavam and 2. रघुवंशम् Raghuvansham. The story of both the above noted poems is as under :

कुमारसम्भवम्

Kumarsambhavam, a beautiful long epic poem of 17 sargas written by the great poet Kalidas has secured a place in the list of Mahakavyas in Sanskrit literature. There in is the story of the birth of Kumar Kartikeya. Kumar the valient/ a brave son of Shiva and Parvati is Kartikeya. There was a demon named Tarakasur. He harassed the gods very much. To be free from this distress following the advice of Lord Brahma if a marriage takes place between Uma, the daughter of Himalaya and Shiv and a son born to them will be able to kill the demon Tarakasur. So the Gods undertake to see that the marriage of Lord Shiva and Parvati takes place.

There is description of the marriage of Shiva and Parvati in 1 to 8 'sargas' i.e. chapter of Kumarsambhavam. In the first sarga of this section there is description of the Himalaya, in the second Brahma's suggested remedy to destroy Tarakasur, in the third along with the description of spring the burning of Madan i.e. Kama is there in the fourth there is the heart touching description of Rati's mourning, in the fifth we find the story of Parvati's penance, the test held of Parvati by Shiva as a Brahmchari and also of Shiva's acceptance of Parvati. After that in the sarga nine to seventeen we find the story from the birth of Kartikeya to the slain of Tarakasur.

Raghuvansham

This epic is of nineteen sarga saying thus - रघूणाम् अन्वयं वक्षे...। Delineation of the character of the kings born in the lineage of Raghu begin. In the beginning there is beautiful description of special characteristics of the king of Raghu dynasty.

However the description of Raghu dynasty begins with the chanting of the name of Manu. Raghu is his valient son. And so the title given to this poem is based on his name.

King Dilip and the queen Sudakshina did not have a son. Raghu was born to them due to the grace of the cow Nandini. There is very good description of Dilip's giving away all his wealth in charity. After that there is the description of the character of Aja. In this there are two incidents - (1) Indumati Swayamvar and (2) Aja-Vilap i.e. Lamentation of Aja and they add to the glory of the work Raghuvansham. Then follows the description of the king Dashratha. After that we find the character of Rama. Here the poet has brought out a beautiful picture of the character of Rama with his original thought and thinking. There is very heart-touching description of the message conveyed by Laxman to Ram when Sita was abandoned by Rama.

After the story of Rama the character of Kush is also delineated in detail. In the last sarga of Raghuvansham the last King of the Raghu lineage Agnivarna who was voluptuous is given in detail.

The content, style of language and beauty of this epic are so pleasing that every reader gets engrossed in it. That is why it is said, - कः इह रघुकरे न रमते। (Here Raghukar means Kalidas's work Raghuvansham and the sentence means-Who is such who does not enjoy reading this book ?) This epic poem is not the best poem of Kalidasa only but it is the best poem of the entire Sanskrit literature.

(He has written two Khandkavyas Rutusamhar ऋतुसंहारम् and Meghadutam मेघदूतम् also. There is a description of six seasons in Rutusamhar. Meghadutam describes the pains of separation. Therein is the story of one Yaksha suffering the agonies due to his separation from his wife. This Yaksha sends the message of his well-being to his wife making rain his messenger. In both the poems we find beautiful description of nature. ऋतुसंहारम् and मेघदूतम्)

5. Mahakavi Magha

Only one work of the great poet Magh is available and that is Shishupalvadham-ahakavyam. शिशुपालवधमहाकाव्यम्. We do not have much information about the writer of this very good and beautiful long poem. Still however, he is believed to have lived somewhere between the seventh and tenth century and that he lived in Bhinnamal or Shreemal that is on the border of present Gujarat and Rajasthan. He was Shrimali brahmin.

Shishupalvadha is considered to be one of the five epics of Sanskrit literature. There are twenty 'sargas' - chapters in it. The source of its story is the Sabhaparva of Mahabharat. The killing of Shishupal, the Chedi king is at the centre of the story. The main 'Ras' i.e. essence - dominant emotional theme of this poem is (Veera) courage. It is said for this poem that नव-सर्ग-गते माघे नवशब्दो न विद्यते। means a reader when finishes reading all the nine sargas of 'Shishupalvadha' will not find any word that he does not know. In the same way it is

also said that one will take the whole life to finish reading this book. (मेघे स्रद्धमाघे गतं वयः । This means that the whole life may pass to study the books - Meghdoot by Kalidas and Shishupalvadh by poet Magha. माघ)

Story of Shishupalvadh

Vasudev lives in Dwaraka. One day Narad goes there. He has a message of Indra to convey to Shree Krishna. Reading the message to Shree Krishna he says that there is much increase in the harassment by Shishupal. So he needs to be slain. Shree Krishna hears this message. On the other hand Shree Krishna has to go to attend the Rajsooya Yagna to be performed by Yudhishtira. Shree Krishna confers with Balaram and Uddhav to decide to give preference to which activity out of the two (1) to kill Shishupal and (2) to attend the Rajsuya Yagna. As per the advice of Uddhav Shree Krishna decides to attend the Yagna. There is Raivatak (Girnar) mountain on the way to Hastinapur from Dwaraka. Here the poet has given very beautiful description of the mountain.

When Yudhishtira learns that Shree Krishna has crossed the river Yamuna he goes there to welcome him. Shree Krishna enters Hastinapur (Indraprastha) with Yudhushtira. At that time women of the city stand on both the sides of the road to have a glance of (to see) Shree Krishna. The poet Magha has given exquisite description of those women and facial expressions on their faces. And the poet Magha thus has proved that he is the great poet.

Before the ceremony of Yagna, Shree Krishna is worshipped. At that time Shishupal uttering bad words lodges his complain. Bhishma challenges Shishupal. As a reaction to it Shishupal goes away leaving the assembly pendal and prepares his army for war. Shishupal's messenger brings a message in very doubtful words. He asks for either war or surrender. Ultimately war becomes inevitable. Shree Krishna, at last, releases his 'Sudarshan Yantra' and as a result Shishupal's head gets severed. Light released from Shishupal's body gets absorbed in the body of Shree Krishna. Gods who became happy with the slain of Shishupal sprinkles flowers and there this epic ends.

Description of Seasons, Jalkrida (water sports), evening, rise of the moon, down are quite inevitable in an epic so in this epic also we find them. The great poet Magha has made the descriptions so nice by his singular talent that those descriptions have become ideal for the style of description. Mahakavi Magha was not only the poet of verses but also poet of Shastras. His knowledge of Shastras consequently is getting reflected in his poem at every step. For this reason construction of an epic and the war are similar. His talent works in both these areas can work in a very uniform manner. For this reason only the epic Shishupalvadh holds a very important position among the five epics.

6. Mahakavi Bana - a prosaic poem writer

Mahakavi Bana holds a very high position among the prosaic poem writers in Sanskrit literature. He has introduced himself in details in his work Harshacharit. According to that his family lineage was Vatsa. Maharshi Dadhich and Saraswati were his forefathers. After the death of his mother, he lost his father at the age of fourteen. Then he set out to move around the country and comes in contact with many persons. Ban of such a personality lived in the time of Harshavardhan. The period of Harshavardhan is from 606 A.D. to 647 A.D. so Bana must also have lived during that time.

Mahakavi Bana has written two books. Those are Harshacharitam हर्षचरितम् and Kadambari कादम्बरी. The type of poem of Harshacharitam is 'Akhyayika', while the second is story type.

1. हर्षचरितम् Harshacharitam - This is a historical type of work. It is written in prose style. There are eight

sections/parts of it and those parts - sections are known as 'Uchchhavas'. This is the first book written in the form of 'Akhyayika'.

The main plot of this work is the life story of Harsha and that can easily be elicited from the title of the book. Bana has praised the works of Vyasa, Bhasa, Kalidasa, etc. in the first section i.e. Uchchhavas. He has described his life (in the first three Uchchhavas). After that in his fourth to eight Uchchhavas he has delineated the character of king Harshavardhan.

He in the earlier part / section describes his moving about in the country. After that he narrates the character Harsha in response to the insistence of his cousins. The delineation of the character begins in the Puranic style. Very pleasing and words appropriate to the plot are used in the entire work. Here the principal 'Rasa' emotion is bravery but occasionally tragic and other 'rasas' emotions are also experienced.

2. Kadambari - The second work of Mahakavi Bana is Kadambari कादम्बरी. It is also in prose style but the type of poem is Katha i.e. story. The plot of the story is in two parts - Purvabhaga i.e. earlier part and Uttarbhaga i.e. later part. The entire story is related to three lives of Chandrapida and Pundarika.

In the beginning of the story, the description of impression and splendour of the king Shudraka of Vidisha. One day a beautiful woman went to the court of the king Shudraka with a parrot named Vaishampayan. This parrot is able to talk in the human language. Thus it provides entertainment to its listeners. It narrates the story of Kadambari in the court.

The parrot in the beginning of the story talks about his own suffering. After that there is a story of the king Chandrapida and his friend Vaishampayana narrated by the saint Jabali. Once the king Chandrapida sets out to conquer the world. (i.e. Digvijaya) and reaches Himalaya. He sees here a pair of Kinnar and reaches holy lake running after the kinnar couple. (Mahakavi Ban has given a beautiful description of the lake Accodha.) Chandrapida hears very sweet melody when he reaches the lake. He going in the direction of music, reaches the Shiva temple. There Mahasweta was playing the lute (veena). Here Chandrapid and Mahasweta meet. Mahasweta narrates her love affair with Chandrapid to Pundarik. After that Chandrapid comes to know Kadambari the friend - companion of Mahasweta and he falls in love with her. After that Chandrapid had to return to Ujjayini. The beetle-box bearer Patralekha of the king presents herself before the king with a message of love from Kadambari and with that the 'Purvabhag' earlier part of the work Kadambari ends.

Chandrapida returns to Mahasweta in the 'Uttarbhaga'. Here he learns the news about his friend Vaishampayana. Vaishampayana falls a prey to a curse - You be a parrot - for his love for Mahasweta. Chandrapid in his deep sorrow for his friend becoming / getting transformed into a parrot and sacrificed his life. On this side, Kapinjala reaches the Ashram of Jabalimuni searching his friend who had become a parrot. Here he learns that the parrot was taken away a damsel and that she had taken it to the court of the king Shudrak. Kapinjala goes to the king's court. And here the whole story gets revealed According to that that girl (who had taken away the parrot) was Pundarik's mother Laxmi. Pundarika was Vaishampayan in earlier life. The king Shudraka was the king Chandrapida in his early life.

Shuka and Shudraka sacrificed their lives with the revelation of this unimaginable story. On the other hand Chandrapida's dead body revived, Pundarika comes down from the sky. And the happy reunion of Mahasweta - Pundarika and Kadambari - Chandrapida takes place.

This story consisting mysterious happening is the best story not only of Bana but of the entire Sanskrit

literature. Bana has written this story with his incomparable talent. All description are very well-proportioned. All the characters are beautiful and living. Delineation of love is very lofty and unvoluptuous. In this we find occasionally very interesting illustrations of multi faced experiences of Bana.

The style of this work of Bana is Panchali, studded with compound sentences frequently used pun, Therein we find figures of speech used often and regularly/frequently. The flow of interest in the story is continuous in it. And for all these reasons Bana has good fortune to get a seat in the line of Kalidasa and Bhavbhuti. It is said that the Goddess Saraswati herself had taken birth as Ban. (वाणी बाणो बभूव ह ।)

7. A playwright Shudraka

There are many legendary tales about the life-story of Shudrak who occupies a very important position in the Sanskrit drama by writing only one play मृच्छकटिकम् - Mruchhakatikam. But one thing is certain that Shudraka was a king and he was from some part of South India. It is a belief that he lived between the second century and eight century A.D.

मृच्छकटिकम्

This is a one chapter type metaphor. There are ten chapters. Its plot of the story is incomparable. A harlot/a whore named Vasantsena lived in Ujjayini. There only a cultured youth of quality named Charudatta lived. He is in a way a member of a wealthy family, but he was very generous hearted and so he went on giving alms. Consequently he became poor. Vasantsena loved this poor but a person of quality very much. Love story of these two is the main plot of this metaphor. Political wrangling and people's revolution are also interwoven in the story and that adds to the interest in the story.

Charudatta who was once very wealthy and who is poor now is unhappy. He is not unhappy for want of wealth-riches, but his friends and relatives deserted him because of his poverty. But a harlot- a whore Vasantsena loves such Charudatta. On the other hand the brother-in-law of the king has been trying to make Vasantsena his own. Once that the brother-in-law of the king, Shakar follows Vasantsena with his two companions Vit and chat Vasantsena accidently escapes from them and hides herself in the house of Charudatta. Here she sees the poverty of Charudatta. She tells him that some people have been chasing me to rob me of my ornaments, so you please keep them with you. She gives away her ornaments to Charudatta under that pretext. Charudatta preserves them as her deposit.

There was a servent named Samvahak with Charudatta. (He was called Samvahak because his job was to do pagchampi - massage.)He lost his job because of the poverty of Charudatta and he became a gambler. Vasantsena helps Samvahak and frees him from his debtors. After that he becomes a buddhist monk.

Vasantsena has one maid servant named Madanika. Sharvilak loves her. He tries to free her from Madanika. He needs money for this. For this he breaks open the house of Charudatta at night. He finds ornaments which belonged to Vasantsena. He, taking away those ornaments, goes to Vasantsena's house. Vasantsena gets surprised seeing those ornaments. Still however, she observes silence, does not utter any word and sets Madanika free.

Charudatta learns in the morning about the burgalary in his house and he feels worried. He sends a message to Vasantsena through his friend Vidushak a jester that he has lost the ornaments that she had left with

him as the deposit in gambling and in lieu of that he has sent this garland of beads, please accept it [This garland of beads (chain of beads) is of Charudatta's wife. She has given that to Charudatta and asked him not to worry.] Vidushaka(Maitreya) goes to Vasantsena and conveys the message of Charudatta and gives her the garland of beads. Vasantsena's feelings for Charudatta became more firm, more strong.

Vasantsena becomes impatient to see her fiancé. He goes to Charudatta's house, he welcomes her very aptly and accepts her love.

One event takes place at that time. Vasantsena is standing near the door front. Charudatta's son Rohsen has been playing with the cart made of earth. He sees the neighbour's son playing with the cart of gold so he refuses to play with the cart made of earth and cries. Vasantsena seeing him crying at once removes/takes out her ornaments and puts them into his cart. The title Mruchhakatikam मृच्छकटिकम् given to this play is based upon this incident. (मृद् means earth and शकटिका means a cart.)

One day Vasantsena set out to go to see Charudatta and by mistake she sits in the vehicle of Shakar. On the other hand Aryak a revolutionary escaping from a jail hides himself in the vehicle of Charudatta. Charudatta learns about this and he gives him a promise for his safety. Vasantsena reaches Shakar because of the change of a vehicle. In spite of Shakar's repeated attempts Vasantsena does not submit and so Shakar strangles her. He, believing her to be dead, hides her body under a heap of leaves. And then very skillfully he levies on Charudatta a charge of murder of Vasantsena. He levies a charge that Charudatta killed Vasantsena for her ornaments and proves the charge valid by his influence. As a result, Charudatta is sentenced to death and is taken to the hanging platform.

Aryak (who had hide himself in Charudatt's vehicle and to whom Charudatta had promised safety) killings the king Palak becomes a king.

That Samvahaka who had become a monk comes that side wandering, where Shakar hid Vasantsena, Samvahaka, seeing movement in the heap of dry leaves, goes there and seeing Vasantsena recognises her. He saves Vasantsena with some primary/elementary treatment. Recovered Vasantsena presents herself with Samvahaka at the nick of time/at the opportune time. Charudatta proves to be innocent. Guilty Shakar is caught. Aryak makes Arya Charudatta his minister. Charudatta pardons Shakar. Ultimately Vasantsena becomes the wife of Charudatta. And thus ends the play with a happy note.

This chapter 'Rupak' penpicturing the stark reality of social life leaves a distinct mark in the Sanskrit literature. It has many peculiarities such as – 1. Many rules of dramatics. 2. The story is imaginary still however it is very well accepted. 3. The main Rasa-human emotion is love. Along with this humour is nicely weaved. 4. Secondary events are more interesting than the principal events. 5. Characters are not from the upper strata of the society but they belong to the common man society. Shudraka and his work have become immortal for these and many such other peculiarities.

8. Sanskrit Fables

Stories which advocate morals are called fables. Moral such means principles guiding a person to progress. Morals i.e. guiding principles are given very important position - status in human society, because life without morals is not the life of a man. It is the life of an animal. If it is said in other words man is also an animal in one way but the human society differs from the animal society because of the observance of moral-ethical principles. For this reason only efforts are being made for the spread of the principles of morality from ancient times. As an outcome of these efforts, very wide literature of moral ethical stories i.e. fable has come

into existence in Sanskrit. It must be noted that the roots of such fables - moral, ethical stories are in Vedas and Upanishads.

In Sanskrit literature in the tradition of fables only animal stories are included. In such fables birds and animals are characters and so the fables have become famous as animal stories. With the passage of time animals are given so much importance that animal story has become a synonym of a fable. In fact, every story writer has tried to preach/to deliver sermons publicly by studying very minutely the movements, nature, peculiarities, weaknesses and such other things of birds and animals. The objective kept in view was to impart religious as well as political (i.e. of statecraft) Knowledge along with the preachings of social and family behaviour to the human society.

Panchtantra and Hitopadesh are the principal works among the animal stories or fables in Sanskrit literature. We will talk about only Hitopadesh here as you have already learnt about Panchtantra in class 11.

Hitopadesha : - Pandit Narayan Bhatt believed to be the dependant of Dhavalchandra, the king of Bengal has written this book. It is believed that this book must have been written between the tenth and fourteenth century A.D. Taking inspiration from Panchtantra this book is written. In this book also sermons are given through the stories of birds and animals as we find in the book Panchtantra.

There are four parts/sections in this book. In each part didactic stories are given in different numbers. For example the first part-section is 'Mitrahed'. In it there are didactic stories pointing out the importance of friendship, how to make friends and how to sustain friendship. The second part-section is 'Suhrubhed'. In it the didactic stories pointing out how friendship changes with the change in situation and ultimately lose friends. In the third part-section 'Vigraha' there is collection of didactic stories teaching war policies. In the fourth and the last part-section there are stories teaching how we can establish union even between the persons who are quite opposed to one another.

Twenty five stories out of forty three are straightway included in this book seventeen stories are quite original. There are five sections in Panchtantra. Narayan Bhatt has included the stories from those sections in his own way. Thus Narayan Bhatt decided himself in which section of his book Hitopadesh to put those original stories from Panchtantra.

The special contribution of Hitopadesha is the well-known stories like the story in which a mouse transformed into a cat, a cat into a tiger and ultimately a tiger into a mouse with a statement पुनर्मूषको भव (be a mouse again) an attempt to seal the ocean as it drowned the eggs of a female lapwing (Titodi).

In the starting of this is noted - श्रुतो हितोपदेशोऽयं पाटवं संस्कृतोक्तिषु । वाचां सर्वत्र वैचित्र्यं नीतिविद्यां ददाति च । In other words the listeners of this Hitopadesh reap three benefits : 1. proficiency in speaking Sanskrit, 2. unusualness in speech (different from the way other speak) and 3. Knowledge of ethics. All these sentences said by the writer prove to be true.

(अ) History of Ayurveda - Dhanvantri, Charaka, Sushruta

Ancient medical science is called Ayurveda 'Ayu' means life and 'Veda' means to knowledge. The science which has the knowledge of maintaining life is called Ayurveda. (आयुः अस्मिन् विद्यते स आयुर्वेदः ।) That through which we get information about life is Ayurveda. (आयुर्विन्दति अनेन सः आयुर्वेदः ।)

In Ayurveda there is a balanced presentation of two things - (1) cure of diseases of the diseased person and (2) techniques of health care and well-being.

The beginning of Ayurveda in India is very ancient. Its roots are in Veda. Ashwinikumar referred to in the 'Mantras' of Rigveda are the vaidyas of Gods. The records of their diagnosis are available in very scattered manner (i.e. here and there). The description of surgical operation is also attention drowing. These Ashwins had provided (gave/gifted) youth to Chyavanrishi by dispelling/obviating his old age. They had fixed up the leg of Vishpala, the wife of king Khel, that was severed in a battle with an iron heap. In or over, in Vedas there are many prayers for getting life i.e. living long. There are hints of names of different medicines as remedies for removing different diseases. There are descriptions of principles relating to physiology. Moreover, there is a detailed description of healing different diseases. That is it is believed that Ayurveda is the Upveda of Atharvaveda. (इह खलु आयुर्वेदं नामोपाङ्गमथर्ववेदस्य । - सुश्रुत सू. 1.60)

This tradition of Ayurveda that started allusively during the Vedic period has gone on developing growing. Today many books on Ayurveda are available.

Out of the books available on Ayurveda Charaksamhita, Susrutsamhita and Kashyapsamhita are of great importance. In the begining of these books a very pleasing story of the emergence of Ayurveda is given According to that the propagator/pioneer of this science was Brahma himself. Ashvinkumaras learnt this science from him and from them it reached Indra. Maharshi Bhardwaj received from Indra and from him it spread over the whole country.

According to another opinion, Maharshis brought the science of Ayurveda to the earth from Indra. After that, as it is believed Bhardwaj, Charak and Susrut propagated, pioneered three branches of Ayurveda. Out of them Bharadwaj is the doctor of Kay Chikitsa. कायचिकित्सा i.e. general/intena medicine and the pioneering book of that branch is चरकसंहिता - Charaksamhita. Dhanvantari pioneered Shalyachikitsa i.e. surgery and the best book of that branch is सुश्रुतसंहिता - Susrutsamhita. After that Rishi Kashyapa is the pioneer of pedi-atrics कौमारभृत्य Kashyapsamhita काश्यपसंहिता is the best book of this branch.

Ayurveda is अष्टाङ्गशास्त्र i.e. there are eight branches of Ayurveda. Those branches are as given below :

- (1) Shalyatantra - It is known as surgery today.
- (2) Shalakya - This can be compared with ENT of today.
- (3) Kayachikitsa - This is General Medicine today.
- (4) Bhootvidhya, inhuman, protection from other than human beings - Today it can be said Psychiatry/ wemonology.
- (5) Balchikitsa - कौमारभृत्य Kaumarbhrutya - pediatrics of today.
- (6) Vishtantra - (अगदतंत्र) It is Toxicology.
- (7) Rasayantantra - Rejuvenation
- (8) Vajikaran - Aphrodisiacs

Different Acharyas have written books on all these branches independently. Numerous works related to Ayurveda have been written from time to time. Out of which the names of come works and Acharyas are unforgettable. e.g.

महर्षि चरक

We do not have any special information about the personal life of Maharshi Charak. There are many opinions about the time of his existence. It is said that he was the 'Rajvaidya' i.e. a state doctor of Kanishka and he lived before the second century A.D.

The book written by Maharshi Charak is Charaksanhita चरकसंहिता compendium of Charak. This basically is the book of Kaychikitsa i.e. general medicine And there is detailed description of Kaychikitsa (compare - चरकस्तु चिकित्सितेन । such is famous statement - There is a book titled Charak in the field of medicine) According to some scholars Charaksanhita is an encyclopaedia of medicine and Ayurveda. Therein there is fundamental interpretation of the original facts and principles of Ayurveda.

There is the description of the life of Indians of the time. There is a discussion of the pattern of the livings, marriage, married life, children.

आचार्य सुश्रुत

There is no information about the life of Susrut also as we do not have any information about the life of Charak. But he is famous as the writers of Sushrutsamhita. We find the reference of Sushrut in the books of the grammarians like Acharya Panini and Patanjali. So many scholars believe that Sushrut lived before seventh century B.C.

Sushrutsamhita is also one of the fundamental books of Ayurveda. This book is divided into five sections. e.g. - 1. Sutrasthanam-Sutra-sthana, सूत्रस्थानम् 2. निदानस्थानम् - Nidana-sthana 3. शारीरस्थानम् - Sarir - sthana 4. चिकित्सास्थानम् - Chikitsa -sthana and 5. कल्पस्थानम् - Kalpa - sthana. The book is divided into 120 chapters. Therein we find very attention-catching presentation of surgery, wound and its type, measures for preventing septic in a wound, healing a wound and taking stitches on a wound use of animals (insects) like 'Jalo' leech for sucking spoiled blood, etc.

It is belief in Ayurveda literature that the book Charaksamhita and Sushrutsamhita are supplementary to each other. One book is of Kayachikitsa (general medicine) and the other is of Shalyachikitsa (Surgery). The books written with the lapse of time bear great impressions of these books.

Some other notable works of Ayurvedic literature are as given below :

1. अष्टाङ्गहृदयम् Asthanga Haridayam - authored by Vagbhatta - who lived in fifth or sixth century A.D.
2. माधवनिदानम् Madhavnidanam - authored by Madhavkar - who lived in seventh century
3. शार्ङ्गधरसंहिता Sharngadharasamhita -authored by Sharngadhara - who lived in thirteenth century A.D.
4. भावप्रकाशः 'BhavPrakashnighantu'-authored by Bhavprakash - he lived in sixteenth century A.D.

Activities like teaching-learning and research - publication in Ayurveda have been going on India from very ancient time. One whose name is in the fore - front in this tradition is Acharya Jadavji Trikamaji. He was born in Porbandar in the year 1939. His father Trikamji was a Rajvaidhya (state doctor). Jadavji made a study of different books on Ayurveda under his father. Then he made Mumbai his 'Karmakshetra, - work place. Here along with his medical practice edited many books on Ayurveda, did researches, translated many works and thus did very praise worthy work for the all round development of Ayurveda. He edited books doing research on the definition of Madhukosh, Ras Hridaya Tantra, Nadipariksha, Rasapaddhati and did research on the valuable books like Charaksamhita - Susrutsamhita he coedited those books and thus he made unique contribution to the learning - teaching tradition of Ayurveda.

(आ) Astronomy (Khagolshastra)

The begining of the tradition of astronomy is also as ancient (old) as the period of Vedas. Numerous facts about astronomy is found occasionally described in Vedas. Culture in the Vedic period was 'Yagnapradhan' - Yagna oriented. To decide proper time to conclude the sacred fire much discussion used to be held. In this situation principles of astronomy were practised. Today also the works / books describing the accepted principles are available.

Astrology as such is considered to be a part of Vedas. Astronomy is an integral part of astrology. The minutest description of the sun, the moon, the planets, the stars, etc and the tradition of thinking of their movements starts from the period of Vedas. There is a mention twenty seven constellation, stars, of Saptarshi (group of seven stars) and planets in Rugveda. There is a description of planets in Yajurveda. There is a very long story in Taitiriyasamhita about the liking of moon the planet Rohini. There is a mention of Dhruv i.e. North star and Arundhati in Aslayan Sutra Description of planets comet and stars at many places in Mahabharat.

Discussion-thinking of astronomy became more clear with the passage of time. The tradition of astronomy after that of Ved-vedang literature is furthered by Scholars like Aryabhatta, Bhaskaracharya, Varahmihir, etc. The principles laid down by them are world famous. Out of them Varahmihir is the most outstanding scholar.

Varahamihira :

Varahmihir is the most impressive Acharya of the science of astronomy. He wrote three books titled Panchsiddhantika, Bruhatjatak and Bruhatsamhita. A long tradition from vedang astrology to Varahmihir is introduced by him in his book Panchsiddhantika. Varahmihir was not only an astronomer but also an astrologer. He was capable of formulating his own principles, still however he has collected in his book the prevalent principles in his book. And so those principles have reached us. Bruhatsamhita is the encyclopedic work light is shed by him on many aspects of Indian religion, Sculpture and religious architecture in this book.

It is believed that Varahmihir was the resident of Avanti, (Ujjayini). He lived during the earlier part of the sixth century. Adityadas was his father as well as his Vidyaguru - teaches. It is said that Varahmihir was a devout worshipper of the Sun. He studied astronomy to please the Sun. He had a son named Pruthuyashas. He wrote a book titled Shatpanchashika. Today this work is also one of the famous books of astronomy.

