

Sanskrit & -:; pirc y"

An Introduction to Sanskrit : Unit – XVIII

M. R. Dwarakanath

ô Àlb,, &l ivric t;y;' k ;dMrik q;y;' xbk v, RmBô

We shall now get a glimpse of Sanskrit prose ùg« ú literature. In secular Sanskrit prose, the name of Bana-bhatta reigns supreme. He lived in the court of king Harsha-varadhana in the 7th century A.D. He is the author of Harsha-Carita - the exploits of king Harsha, Kadambari, Candi-satakam, Parvati-parinaya etc. Kadambari is a magnum opus that runs into several hundred pages with stories woven inside stories. The story begins with a description of king Sudraka. The work is noted not only for the story line but also for style and the literary heights achieved. A single sentence can run into pages and a single word can run into many lines as we shall presently see. Here are just a few sentences from Bana's Kadambari.

ô xbk v, RmBô

a ;sldxWmpitixrSsm-yic R;x;n" p;k x;s n Ev;pr" c tÜdi/ml ;nB;l ;y; &uo&t;RpI;p;nag;vnts nSt s;nTcÜ" cÜvitR=, øe" cÜ/r Ev krk ml ø l +ym, x² cÜl ; -z n" hr Ev ij tmNrq" gb Ev; pft htöxiY " k ml yänirv ivmnlk Ö;j hSm@ " j l i/irv l +mP\$W" g³ ;pV;h Ev &glrqppV" rivrv pftidvsøj ;ymnøly" nB;lv skl øj lVymn p;Dz;y" idGj Ev;nvrtP;D;n;d[k Ök r" k t;R mh;Áy;R;nB;a ;hT;B tB;nB;a ;dxRsvR;~ ; ; ;nB TPI k l ;n;nBk u &vn' gu;n;nB;a ;gm' k ;Y;mÖrs;n;nB

~ dyxIwoim] m@ Sy T;tk eahjt nSy pV;T;T; gô lbN;n;nB;a ;Áyorisk ;n;nB;P;D;o/nent;nB / r" s;hisk;n;nB;a g[livG;n;nB;vntø Ev ivnt; nNj nn" vW Ev c;pk d\$smT;irts kl ;ritk u;cl o rj ; xbk on;m.

a ;sItBa xWmpitixrSsm-yic R;x;n" ö p;k x;s n" Eva pr" c tÜdi/ml ;nB;l ;y; &u" &t;RpI;p;nag;vnt snSts;nTcÜ" cÜvitR=, øe" ö cÜ/r" Ev krk ml ø l +ym, x² cÜl ; -z n" ö hr" Ev ij tmNrq" ö gb" Ev a pfthtxiY " ö k ml yän" Ev ivmnlk Ö rj hSm@ " ö j l i/" Ev l +mP\$W" ö g³ ;pV;h" Ev &glrqppV" ö riv" Ev pftidvsøj ;ymnøly" ö nB; Ev skl øj lVymn;p;Dz;y" ö idGj " Ev a nvrtP;D;n;d[k Ök r" k t;Rmh;Áy;R;nB;a ;hT;R Ütb;nB;a ;dxRsvR;~ ; ; ;nB TPI" k l ;n;nBk u &vn' gu;n;nB;a ;gm' k ;Y;mÖrs;n;nB dyxIw' im] m@ Sy T;tk eü a ihtj nSy pV;T;T; gô lbN;n;nB;a ;Áy" risk ;n;nB;P;D;o/nent;nB/ r" s;hisk;n;nB;a g[l" ivdG;n;nB;vntø" Ev ö ivnt;nNj nn" vW" Ev ö c;pk d\$smT;irts kl ;ritk u;cl " rj ; xbk " n;m.

Thus begins the Kadambari of Bana. Although, the sentence may seem forbidding and long, it does not have to be forbidding and is not especially long for the text! We shall analyze this sentence by dissecting it into more manageable chunks. First, we pick the noun and the predicate. The rest are mostly adjectives. The underlying sentence is:

xḅḅ " n;mrj ; a ;slḅḅ A king [m,N,s] by name[I] Sudraka[m,N,s] lived[pT,3p,s.] Now we tackle the adjectives.

a xḅḅ nrpitixr"ös m>yic Röx;s'n" . This word is a compound of nöxḅḅ nrpitöixr"ös m>yic Röx;s'n" He whose edicts were respectfully accepted by kings without exception. Note the compound is not terminated by ixr" because the p[itt]pik m̄is ixrsḅ

p̄k x;s'n" Ev a pr" ctḅḅ di/öml ;önr̄l ;y;" &u" &t;R̄p̄:pöa n̄göa vntös n̄stös;n̄öcÜ" cÜvitR öl =, ȫpe" cÜö/r" Ev . p̄k x;s'n" ö p̄k 'x;ist v;n̄htv;n̄ḅ p̄k x;s'n" v; ENḅ .

Like [I] ùEvú another [m,N,s] ùa pr"ú Indra [m,N,s] ùp̄k x;s'n"ú the lord [m,N,s] ù&t;ḅ of the world [f,G,s] ù&u"ú girded by the row of four oceans [f,G,s] ùctḅḅ di/öml ;önr̄l ;y;"ú the king to whom all the neighboring princes are respectful to his valor and love [m,N,s] ùp̄p̄:pöa n̄göa vntös n̄stös;n̄öcÜ"ú endowed with the sign of an emperor [m,N,s] ùcÜvitR̄l =, ȫpe"ú . Like[I] ùEvú the god Vishnu [m,N,s] ùcÜö/r"ú who bears the signs of the conch and discuss in his lotus-like hands [m,N,s] ùk rök m̄ ȫpl +ym, öx² öcÜöl ;-z n'ú . Like[I] ùEvú the god Shiva [m,N,s] ùhr"ú the conqueror of Manmatha [m,N,s] ùj tm̄ḅḅ"ú . Like [I] ùEvú the god Kartikeya [m,N,s] ùgh"ú whose power is not blunted [n,N,s] ùa p[itt]htxiÿ"ú . Like [I] ùEvú the god Brahma [m,N,s] ùk m̄ yān"ú who has made the orb of swan-like kings his vehicle [m,N,s] ùivm̄nk ḅ̄j h̄sm̄@ "ú . Like [I] ùEvú the ocean [m,N,s] ùj l i/"ú the creator of wealth [f,N,s] ùl +m̄p̄ḅḅ"ú . Like[I] ùEvú the flood of Ganga [m,N,s] ùg³ ;p̄v;h"ú which follows the path of Bhagiratha [m,N,s] ù&glrqpp̄ḅḅ"ú .

Like [I] ùEvú the sun [m,N,s] ùriv"ú whose wealth grew day by day [m,N,s] ùp̄t̄idvs̄p̄j ;ym̄öy"ú . Like [I] ùEvú the mount Meru [m,N,s] ùm̄ḅḅ"ú provider of shade to all its denizens [m,N,s] ùsk l ȫpj lym̄nöp;d̄z ;y"ú . Like [I] ùEvú the elephant Airavata [m,N,s] ùid̄ḅ̄j "ú whose trunk is always wet due to constantly giving (charity with water) [m,N,s] ùa n̄vrtöp̄v̄ḅḅ;d̄n̄öa ;d̄k ḅ̄k r"ú . The doer [m,N,s] ùk t̄R̄ of wonderous deeds [n,G,pl] ùm̄h;Áy;R;n̄ḅ . The offerer [m,N,s] ùa ;ht̄R̄ of sacrifices [m,G,pl] ùÛtt̄;n̄ḅ . The mirror [m,N,s] ùa ;dx̄R̄ of all the scriptures [n,G,pl] ùsv̄R̄; ; ;n̄ḅ . The progenitor [f,N,s] ù̄t̄p̄it̄"ú of the arts [f,G,pl] ùk l ;n;n̄ḅ . The ancestral home [n,N,s] ùk l u &v̄n̄ḅ of virtues [m,G,pl] ùgu;n;n̄ḅ . The origin [m,N,s] ùa ;gm̄"ú of the moods of the nectar of poetry [m,G,pl] ùk ;y;n̄ḅ ;n;n̄ḅ . The eastern mountain (place of esteem) [m,N,s] ù̄dyx̄w"ú of the orb of friends [n,G,s] ùim̄ m̄@ Syú . The harbinger of doom [m,N,s] ù̄t̄p̄tk̄ḅḅ"ú of ill wishers [m,G,s] ùa ihtj n̄Syú . The booster [m,N,s] ùp̄v̄t̄p̄t̄"ú of assemblies of sweet story tellers [m,G,pl] ùḡö lb̄N;n̄ḅ . The shelter [m,N,s] ùa ;Áy"ú of people of taste (in the arts etc.) [m,G,pl] ùrisk;n;n̄ḅ . The bearer of the yoke [m,N,s] ù/̄ḅ̄"ú of the adventurous [m,G,pl] ùs;hisk;n;n̄ḅ . The repeller [m,N,s] ùp̄ly;d̄x̄"ú of gifted archers [m,G,pl] ù/n̄m̄t;n̄ḅ . The leader [m,N,s] ùa g[l]"ú of scholars [m,G,pl] ùivd̄G;n;n̄ḅ . Like [I] ùEvú Garuda [m,N,s] ùv̄m̄ḅḅ"ú the generator of happiness to Vinata [m,N,s] ùivnt;öa ;n̄ḅöj nn"ú Like [I] ùEvú the son of Vena [m,N,s] ùv̄v̄y"ú who defeated with his innumerable archers enemies arrayed as a family like mountain [m,N,s] ùc;pök d̄šös m̄ḅ ;irtös k l öa ;r;itök l u öa c l "ú . r j ; xḅḅ " n;ma ;slḅḅ

What we have seen is mere verbal meaning. Each phrase carries an alliteration or a figure of speech. To illustrate, consider: *ctūdi/mṛṇāḥ; yā; &u" &t;R* The four oceans signify the four corners or directions. The oceans ringing the earth like a belt stands for the whole earth. In the Airavata analogy, the king is praised as one who is constantly giving. His hand was always wet from giving (accompanied with water) just like the elephant's trunk is always wet! This is a metaphor or a simile.

nṛṇāyo ni&R;rit, dyoivric tnrish• p@Mṛmḥ
Ak ivūmū; Nskl &untl " ivūm] y; y; is t&un] y'
j h; s v; s dēḥ

nṛṇā y" ini&R;rit, dy" ivric tnrish• p@Mṛmḥ
Ak ivūmū; Nskl " ivūm] y; y; is t&un] y'
j h; s Ev v; s dēḥ

Who [m,N,s] *ūy"ú* by his name [n,I,s] *ūn;M;ú* alone [I] *ūAvú* causes fear in the hearts of enemies [m,N,s] *ūini&R;öa r;itö, dy"ú* who subjugated the whole earth with unmatched valor [m,N,s] *ūAk öivūmōa ;ū; Nöskl ö&unöt* "ú laughed [pt,3p,s] *ūj h;sú*, as it were [I] *ūEvú* at Vishnu [m,A,s] *ūv;s dēú* who put on the show of Narasimha [m,A,s] *ūivric tönrishö• pōa ;@Mṛú* who conquered the three worlds with three strides [m,A,s] *ūivūmō] yōa ;y; is tō&unō] yú*.

Here, Bana uses hyperbole *ūa itxyō' ú* to describe the King as excelling even Vishnu!

a iticrk ;l | Gmitū; Nk apitsh- spk Rl ±imv
=;l yNl ySy ivm ek ḥ, /;rj | eicrmu;s
rj | +m" .

a iticrk ;l | Gmḥa itū; Nk apitsh- spk Rl ±mḥ
Ev =;l yNl ySy ivm ek ḥ, /;rj | eicrmḥ v;s
rj | +m" .

Like [I] *ūEvú* the nation's fortune [f,N,s] *ūrj | +m"ú* who washes [f,N,s] *ū=;l yNlú* the stain of association with thousands of overstepping, wicked kings [n,A,s] *ūa itū; Nö* *k apitösh- öspk Rkl ±mḥ* over a long period of time [n,A,s] *ūa iticrök ;l öl Gmḥ* in whose [m,G,s] *ūySyú* pure [n,L,s] *ūivm é* flowing water compared to the sharp edge of a sword [n,L,s] *ūk ḥ, ö/;r;öj | é* lived [pt,3p,s] *ū v;sú* long [I] *ūicrmḥ* .

s bNpk r, nḥ" Declension

We will now take up the declension of the Nouns and Adjectives. Every noun has a definite gender while the adjectives can take on any of the 3 genders to agree with the noun it modifies. Although most nouns have a natural gender, the gender of a noun is a given. A noun signifying the same entity may take on different genders as for example: the word wife - *pṛnlú &y; ḥj ;y; ū lúúdr; ūplú v; kl] mḥūplú* .

The form a word takes, when declined in one of the 7 (8) cases, depends on the gender, number and case as well as the root word *ūp[itpidk nḥ* itself. The case endings are called *sp"* . This name is derived from the Panini *sṣ*

Sv' smḥḥ ;&y; &s ḥey; >y; ḥ is >y; >y; ḥ s ḥ ;ñ ḥō
Ss pḥ This may be decomposed into triplets as follows:

sōa ḥj sḥ a mḥa ḥḥxsḥ ḥö>y; mḥi&sḥ ḥñ >
y; mḥ >y; ḥ ḥ is ö>y; mḥ >y; ḥ ḥ sḥa ḥḥa ;mḥ ḥñ ö
a ḥḥsḥḥō

These 21 syllables contain the affixes along with a possible marker called Etß. After removing the markers, we are left with the case endings as follows:

| | Ak | ib | bhu |
|---------|------|-------|------|
| ṣṣmūsú | sß | a * | a sß |
| ib̄tly; | a nß | a * | a sß |
| t̄ly; | ; | >y;nß | i&sß |
| ctqIR | A | >y;nß | >ysß |
| p̄ m | a sß | >y;nß | >ysß |
| Wl | a sß | a sß | a;nß |
| sRm | E | a sß | su |

Notice that there are two types of affixes - beginning with a vowel or a consonant. These affixes are added to the root nominal, ṣṣmūsú. However, many changes occur depending on the gender and the final letter of the noun. The following rules-of-thumb should help to **identify** the iv&iŸ.

1. The first 5 boxes with a heavy border undergo complex changes in masculine and feminine genders, and will be addressed separately.
2. If either the final of the ṣṣmūsú or the initial of the affix is a consonant, the affix is added in a relatively straight forward manner **most** of the time.
3. The affixes in the shaded boxes are fairly straightforward. Only s iŸ rules have to be obeyed. Final nß of ṣṣmūsú is dropped. However, a hnßö a ho>y;nß r;m ö r;m>y;nßö rmeŸ".

4. Instrumental, plural suffix is i&" except when the nominal ends in a . Then it is Aë. Like r;mŸ svß.
5. Genitive, plural suffix takes an extra nß when the ṣṣmūsú ends in a vowel. Also, the vowel is lengthened. iptë;nß
6. Genitive dual and locative dual have identical forms. For a ending nouns a yßis added. For EÚ ending neuter nouns, nßis added.
7. Accusative plural suffix for simple vowel ending masculine nouns changes to nß with the prior vowel lengthened.
8. Accusative plural suffix for vowel ending, feminine nouns have two main forms. In one case the a of a" is dropped and the vowel lengthened. In the other form, the final long vowel is split into two short vowels and the latter combines with a" . mit ö mtl" . ~ l ö r̄ y" .
9. Accusative plural suffix for neuter nouns takes many forms. A useful rule for vowel ending nouns is to lengthen the vowel and add in instead of the a sß
10. For neuter nouns the nominative and accusative forms are identical in all numbers.
11. The forms of ablative singular and genitive singular are identical except for a ending nouns.

Sanskrit Crossword #17 (One syllable per box)**Clues Across:**

- 1 ँ पदे त; उ ग न्य व ई ik ङ र उ iv « ; / r Ev
 4 a ³ n; v; nv ø ;
 5 x ð k v, ReEñl[
 6 dæ:n; x ð l
 8 r ð n Û Û ð n
 10 a ³ Ñ t l k ; ic t ß Jy ð t W
 11 p ð m Sy iv py; R"
 12 x ly ReEit t n ù
 13 k i Á t ß mi, "

Clues Down:

- 2 idv;k r Sy p[t m ð R
 3 ँ ङ r p ð R
 4 j ; n py R' - k ß
 6 in] m ß
 7 mt;y;" mt;
 8 « ù k r
 9 p] ' v; hn' ya s "

| | | | | | | |
|----|---|----|---|----|---|---|
| 1 | 2 | | 3 | | 4 | |
| | 5 | | | | | |
| | | | | | | |
| 6 | | 7 | | 8 | | 9 |
| | | 10 | | | | |
| 11 | | | | 12 | | |
| | | 13 | | | | |

1. Solution to crossword # 16

- 1 ivn; . 4 A . 5 gj k, R . 6 rj t . 8 a Vyy .
 10 ndit. 11 k # ø . 12 x k in . 13 smy ô
 2 n; gr; j . 3 Ak d; . 4 Ak l Vy . 6 r ð n; k r .
 7 t n æ s . 8 a itxy . 9 yvink ; ô

Guru's Guidance**Work and Worship**

Whatever duties we perform in life, we should consider it as a service to God, or an opportunity to obey the Commands of God. It should be done as a prayer, puja or Anushtana. Have this concept of Puja or Prayer even when you are doing your domestic duties. As a family man or woman when you are serving your parents or children, instead of feeling that it is only a fulfillment of family duty, feel that it is an opportunity given by God. That is why Saints & Seers have said 'Work is Worship'.

H. H. Sri Sri Abhinava Vidya Theertha Mahaswamiji