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Chapter 9
9.1 IGCSE Vocabulary 8

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

अपराधः (m) crime, sin

दुर्जनः (m) bad person

तरुः (m) tree

सर्पः (m) snake*

कृष्ण° black*

सत्यम् (n) truth*

जन्तुः (m) creature

कूपः (m) well

देवः (m) god, lord*

पर्वतः (m) mountain

पीडित° distressed

पुरुषः (m) person, man

वृद्ध° (m) old, increased

सत्वरम् quickly

मुनिः (m) sage*

राजन् (m) king*

सिंहः (m) lion*

स्वामिन् (m) master

ऋषभः (m) bull

मृत्युः (m) death

अभय° fearless

प्रिय° dear

जनकः father*

जननी (f) mother*

न no, not*

दूतः (m) messenger

राजपुत्रः (m) prince*

Verbs

Dhātu	Present Active		Gerund	
शुच्	शोचति	he/she/it grieves	शोचित्वा	having grieved
जीव्	जीवति	he/she/it lives	जीवित्वा	having lived
अस्	अस्ति	he/she/it is	n/a	
वच्	उवाच	he/she/it said (perfect)	उक्त्वा	having spoken
अह्	आह	said (3rd sing perfect)		

9.2 The Perfect Tense

The perfect is a form of the past tense. It is often used by someone narrating a story.

9.2.1 "Doubling"

The perfect tense is characterised by "doubling" of the first consonant and the vowel of the root. For example:

पत् → पपात

Doubling occurs according to the following rules:

(A) An initial भ becomes ज, and an initial भ becomes ब.
For example:

भष् → बभाषे

(B) If the vowel of the first consonant of the root is short, it is replaced by a long measure. For example:

भष् → बभाषे

(C) क् or ख् as the first consonant becomes च्. For example:

कृ → चकार

(D) An initial व becomes उ. For example:

वच् → उवाच

Exercise 60

In your exercise book identify the words that are verbs containing "doubling":

1. पपात
2. मार्गः
3. उवाच
4. चखाद
5. तत्

6. शशकः
7. बभूव
8. तथा
9. अभवत्
10. चकार

9.2.2 Paradigms of the Perfect Tense

Here are the paradigms of the perfect tense. We shall use as paradigms भू for verbs which go like भवति, and भाष् for verbs which go like वर्धते. For now we shall learn just the first line (the most common) of each.

भू

बभूव	बभूवतुः	बभूवुः
he, she or it was	they (dual) were	they (plural) were

भाष्

बभाषे	बभाषाते	बभाषिरे
he, she or it spoke	they (dual) spoke	they (plural) spoke

Exercise 61

Fill in the missing endings. In your exercise book write the stems in one colour and the endings in another.

बभूव ....   बभूव ....   बभूव ....

बभाष ....   बभाष ....   बभाष ....

9.2.3 Other Verbs in the Perfect Tense

Here is a list of some other verbs in the perfect tense, which for now only need to be recognised in the 'he/she/it' form:

Dhātu	Present	Perfect
कृ	करोति makes, does	चकार made, did
गम्	गच्छति goes	जगाम went
दृश्	पश्यति sees	ददर्श saw
पत्	पतति falls	पपात fell
वच्	वक्ति says	उवाच said
शुच्	शोचति grieves	शुशोच grieved
श्रु	शृणोति hears	शुश्राव heard
हन्	हन्ति kills	जघान killed
लभ्	लभते finds	ललभे found

Exercise 62

Choose a present form ending in ति from the above table and conjugate it in the perfect tense. Then choose a present form ending in ते and do the same.

5

Exercise 63

Translate into English:

1. जन्तुरुवाच ।
2. अचलो विशालो बभूव ।
3. नरो भृत्यं बभाषे ।
4. कृष्णसर्पः सिंहं जघान ।
5. मित्रं नृपस्य मृत्युं श्रुत्वा शुशोच ।
6. कुक्कुरः स्वामिनं शुश्राव ।
7. दूतो जगाम ।
8. दुर्जनोऽपराधं चकार ।
9. जनक आह ।
10. सैनिकोऽश्वात्पपात ।

Exercise 64

Translate into Sanskrit. Do not use sandhi. Use the perfect tense.

1. The hero spoke.
2. The person grieved.
3. The sage saw the black snake.
4. The pupil made a book for the teacher.
5. The man became a dear king.
6. The mother spoke.
7. The boys became powerful.
8. The two sons became soldiers.
9. The women grieved.
10. The man, killed by an arrow, fell from the horse.

Exercise 65

Translate into Sanskrit the English sentences given in Exercise 64, this time using sandhi.

9.3 Six Ways of Expressing the Past – Revision

We now know six ways of expressing the past. गम् ('goes') is used here as an example:

1. the present form of a verb followed by स्म (गच्छति स्म) 'went'
2. imperfect (अगच्छत्) 'went'
3. word ending in –त (गत) 'went'
4. word ending in –तवत् (गतवान्) – *uses* धीमत् *endings* 'went'
5. perfect (जगाम) 'went'
6. past passive (अगम्यत) 'was gone to'

Exercise 66

Translate into English:

1. अभयवीरो राक्षसं गच्छति स्म ।
2. भर्ता भार्यामगच्छत् ।
3. ऋषभो गतः ।
4. व्याघ्रो गतवान् ।
5. जन्तुस्तरुं जगाम ।
6. वनं मयागम्यत ।
7. कन्या मार्गे गतवती ।
8. जननी न गता ।
9. जनौ सैनिकौ बभूवतुः ।
10. शिष्या बभाषिरे ।

9.4 Six Types of Verbal Forms – Revision

So far we have learnt six types of verbal forms here listed below:

1. present – expresses action happening now
2. future – expresses action that will occur in the future
3. past (imperfect) – expresses action in the past
4. imperative – expresses commands, both direct and polite
5. optative – expresses possibilities, i.e. should, would or might
6. perfect – past, often used for narration. It is distinguished by 'doubling' (see section 9.2).

Exercise 67

Identify the verbal form being expressed by the following. The first is done for you.

1. भवतु   *imperative*
2. अभवः
3. चकार
4. अस्ति
5. द्रक्ष्यति
6. भवेत्
7. अलभत
8. कुर्वन्ति
9. भविष्यामि
10. बभूवतुः

Exercise 68

Translate the following sentences into English:

1. यत् पुरुषश्चिन्तयेत् तद्भवेत् ।
2. राजपुत्रः पर्वतं गच्छतु ।
3. कूपे पीडितं पुरुषं लप्स्यामहे ।
4. तरौ कृष्णखगाः सत्वरं फलमखादन् ।
5. स्वामी भृत्यस्य मृत्योः शुशोच ।
6. राजानौ विशालान् व्याघ्रान् व्यापादयिष्यतः ।
7. पर्वते वृद्धमुनिर्जीवति ।
8. अहमश्वात्पतेयम् ।
9. मित्राणि जलाय कूपं गच्छन्तु ।
10. कुपितः सिंहः सर्पमशृणोत् ।

Exercise 69

Translate the following into Sanskrit.

1. We (*pl*) may go to the house.
2. The black horse fell in the forest.
3. Eat a fruit, son!
4. The two friends will see a prince.
5. The soldiers threw a book.

9.5 Epic Civilisation

9.5.1 Introduction

In this course we shall attempt to outline the civilisation depicted in the two Sanskrit epics, the Mahābhārata and Rāmāyaṇa. The material for this will come from a wide variety of early texts: the Vedas, *śāstra* texts such as Manusmṛti and even the Purāṇas, since their source material probably originates from a very ancient time.

Where did Sanskrit come from? Who were the people who spoke Sanskrit, or at least 'perfected' it? (*Saṃskṛta* means 'highly wrought' or 'perfected.') The society that composed the earliest Sanskrit texts called themselves '*ārya*' or 'the civilised people.' Unlike other ancient civilisations, they did not leave behind much archaeological evidence. Thus, it is difficult to piece together what everyday life was like during that time. However, the Sanskrit texts, faithfully preserved by oral transmission throughout the millennia, provide us with a window into how these people viewed the world. This course will attempt to consolidate this worldview portrayed by the Sanskrit epics with the following five units:

1. Basic Metaphysical Teachings
2. The Cosmos
3. Important Texts
4. Divine Beings
5. Human Life and its Purpose

9.5.2 Basic Metaphysical Teachings

At some point in our lives, most of us have asked the questions: Who am I? What is this universe? What is my place in this universe? The people who composed the Sanskrit epics also had the same questions, and they explored them in many different ways. The study of these phenomena that are beyond what is directly observable is called metaphysics. We shall begin our study of epic civilisation with some basic metaphysical principles, for they are central to the worldview presented in the texts.

a – Brahman and Ātman

The Upaniṣads, Vedic texts that concerned themselves with philosophy (see section 3a), heavily influenced the metaphysical ideas behind the Sanskrit epics. The Upaniṣads state that in reality, the universe and everything in it are one universal being called *brahman*. This *brahman* is pure consciousness, unlimited and the witness of all. Here are some quotes from the Upaniṣads that mention the non-dual *brahman*:

सर्वं ह्येतद् ब्रह्म *sarvaṃ hy etad brahma* "All this is verily *brahman*."
(Māṇḍūkya Upaniṣad v. 2)

सत्यं ज्ञानमनन्तं ब्रह्म *satyaṃ jñānam anantaṃ brahma* "*Brahman* is truth, knowledge, infinity."
(Taittirīya Upaniṣad 2:1:1)

एकमेवाद्वितीयम् *ekam evādvitīyam* "One only, without a second."
(Chāndogya Upaniṣad 6:2:1)

The *brahman* is also known as *ātman*, meaning 'self.' Thus, according to this philosophy, your own self is also this limitless, infinite *brahman*. Here are some quotes from the Upaniṣads that equate the universal *brahman* with the *ātman*.

अयमात्मा ब्रह्म *ayam ātmā brahma* "This Self is *brahman*."
(Māṇḍūkya Upaniṣad verse 2)

तत्त्वमसि *tat tvam asi* "That thou art." (Chāndogya Upaniṣad 6:8:7)

If you would like to explore this subject further, see Bhagavad Gītā 2.16-29

b – Illusion and Ignorance
Brahman is defined as one being which is the universe and its cause. However, we do not perceive the universe as such; rather, it seems a shifting mixture of different things. This appearance of difference within *brahman* is called *māyā*, or illusion. When the unity of *brahman* is forgotten, and the apparent multifarious differences are taken as reality, this is called *avidyā*, or ignorance. Here is an analogy: the *brahman* is like a blank cinema screen. The film projected upon it is like *māyā*, illusion. *Avidyā* is thinking the film is real and forgetting that it is a drama.

c – Knowledge and Liberation
Jñāna is the knowledge that the *brahman* is one's real self, despite outward appearances. Within this system of thought, the aim of human life is to discover that the *brahman* is our own self and the Self of the universe. This knowledge frees one from the illusion of separation and results in *mokṣa*, or liberation. Here are some quotes about *jñāna* and *mokṣa* from the Upaniṣads and the Bhagavad Gītā, another important philosophical text that is part of the Mahābhārata (see section 3c):

अज्ञानेनावृतं ज्ञानं तेन मुह्यन्ति जन्तवः *ajñānenāvṛtaṃ jñānaṃ tena muhyanti jantavaḥ*
"Knowledge is veiled by ignorance and thereby creatures are deluded."
(Bhagavad Gītā 5:15)

नाहं प्रकाशः सर्वस्य योगमायासमावृतः ।

मूढोऽयं नाभिजानाति लोको मामजमव्ययम् ॥

nāhaṃ prakāśaḥ sarvasya yogamāyāsamāvṛtaḥ,

mūḍho 'yaṃ nābhijānāti loko mām ajam avyayam.

"I (the *brahman*) am not revealed to all, as I am veiled by illusion. This deluded world knows Me not as unborn and unchanging."
(Bhagavad Gītā 7:25)

आरामस्य पश्यन्ति न तं पश्यति कश्चन ।
ārāmam asya paśyanti na taṃ paśyati kaścana
"All see His play, but no one sees Him."
(Bṛhadāraṇyaka Upaniṣad 4:3:14)

d - Rebirth

The illusion of *māyā* also includes the concept of *karman*. In essence, *karman* simply means action; however, it also refers to the metaphysical principle that actions leave a 'deposit' or 'trace', causing future effects in the life of an individual. These deposits, called *saṃskāra*, can be either good or bad. Good actions produce good *saṃskāra*, which lead to the individual's happiness, prosperity and advancement. Destructive and harmful actions produce bad *saṃskāra*, which leads to misery, poverty and lower forms of being. Thus, in an individual lifetime, *saṃskāra* generates people's good or bad tendencies and the circumstances they will meet.

According to this system, when a being dies, it is reborn into a new body. The quality of its *saṃskāra* produces the new form and conditions into which it is born. The process of continual rebirth over ever-recurring ages is called *saṃsāra*. If a person is able to develop true knowledge (*jñāna*), they will be able to break free from the cycle of *saṃsāra* and never be reborn again.

e – Primal Nature

As said in section 1a, according to this system, *brahman* is the only real absolute element in the universe. However, from the relative perspective of the illusory creation (*māyā*), there are layers or stages of existence. Within the *brahman*, the second stage that arises is unmanifest primal nature, the *avyakta*. *Avyakta* contains all potentiality, like a seed contains the possibility of a tree. Thus, this second stage is characterised by two elements: *brahman* and *avyakta*. Sometimes this second level is known as *brahman* with its reflection. In this case, *brahman* is called *puruṣa*, or spirit and its reflection is called *prakṛti*.

f - The Three Guṇas

The next and third stage is contained within the *prakṛti*. Here the creation expresses itself with a threefold nature. One way of looking at this threefold nature of the universe is in terms of the three *guṇas* (qualities) - *sattva*, *rajas* and *tamas*. *Sattva* is light, intelligence and purity. *Rajas* is movement, energy and passion.

Tamas is darkness, ignorance and inertia. It is thought that everything is composed of these three *guṇas* in various amounts. For example, divine beings have more *sattva*, men have more *rajas* and stones have more *tamas*.

Here are some quotes from 14.5-9 of the Bhagavad Gītā that elaborate more on the *guṇas*.

सत्त्वं रजस्तम इति गुणाः प्रकृतिसम्भवाः ।

निबध्नन्ति महाबाहो देहे देहिनमव्ययम् ॥

sattvaṃ rajas tama iti guṇāḥ prakṛtisambhavāḥ,

nibadhnanti mahābāho dehe dehinam avyayam.

Sattva (goodness), *rajas* (passion) and *tamas* (darkness), the qualities born from nature, enchain the imperishable embodied one in the body, O mighty- armed.

तत्र सत्त्वं निर्मलत्वात् प्रकाशकमनामयम् ।

सुखसङ्गेन बध्नाति ज्ञानसङ्गेन चानघ ॥

tatra sattvaṃ nirmalatvāt prakāśakam anāmayam,

sukhasaṅgena badhnāti jñānasaṅgena cānagha.

Regarding this, *sattva*, because of its purity, is shining and healthy. It binds by attachment to happiness and attachment to knowledge, O sinless one.

रजो रागात्मकं विद्धि तृष्णाऽऽसङ्गसमुद्भवम् ।

तन्निबध्नाति कौन्तेय कर्मसङ्गेन देहिनम् ॥

rajo rāgātmakaṃ viddhi tṛṣṇā ''saṅgasamudbhavam,

tan nibadhnāti kaunteya karmasaṅgena dehinam.

Know that *rajas* has the nature of passion and is produced from attachment to desire. That binds the embodied one by means of the attachment to action, O son of Kuntī.

तमस्त्वज्ञानजं विद्धि मोहनं सर्वदेहिनाम् ।

प्रमादालस्यनिद्राभिस्तन्निबध्नाति भारत ॥

tamas tv ajñānajaṃ viddhi mohanaṃ sarvadehinām,

pramādālasyanidrābhis tan nibadhnāti bhārata.

However, know *tamas* as arising from ignorance, bewildering all the embodied ones. It binds with delusion, idleness and sleep, O Bhārata.

सत्त्वं सुखे सञ्जयति रजः कर्मणि भारत ।

ज्ञानमावृत्य तु तमः प्रमादे सञ्जयत्युत ॥

sattvaṃ sukhe sañjayati rajaḥ karmaṇi bhārata,

jñānam āvṛtya tu tamaḥ pramāde sañjayaty uta.

Sattva causes [one] to cling to happiness, *rajas* to action, O Bhārata. *Tamas*, obscuring knowledge, causes [one] to cling to delusion.

If you would like to know more about the three *guṇas*, you can learn more in chapter 18 of the Bhagavad Gītā.

g – Creation, Maintenance and Destruction

The act of creation is called *sṛṣṭi*. Beginning in *brahman*, one level emerges from the level before until the whole creation is complete at the final level of the physical world. The maintenance of this creation in continued existence is called *sthiti*. The merging of each level back to the one before until only *brahman* remains is called *pralaya*, dissolution. The three *guṇas* preside over this process. *Rajas* is responsible for creation, *sattva* for maintenance, and *tamas* for dissolution. This threefold process repeats endlessly, and the only escape from it is by realization of its illusory nature and of the true nature of the Self.

9.5.3 Key Terms

Brahman (ब्रह्मन्) The ultimate reality underlying all phenomena.

Ātman (आत्मन्) The self. The one Self in all.

Māyā (माया) The illusion that makes the universe seem to be here.

Avidyā (अविद्या) Ignorance. The belief that the *māyā* is the true reality.

Jñāna (ज्ञान) True knowledge. The knowledge that *brahman* is reality.

Karman (कर्मन्) The principle that actions create an effect in the future.

Saṃskāra (संस्कार) Traces or deposits from past actions that create conditions for rebirth.

Saṃsāra (संसार) Transmigration. The process of continual rebirth.

Mokṣa (मोक्ष) Liberation from bondage in *saṃsāra* (संसार.)

Avyakta (अव्यक्त) Unmanifest nature.

Puruṣa (पुरुष) Spirit, whose reflection is *prakṛti*.

Prakṛti (प्रकृति) Primal nature, where everything is stored in seed or causal form, which can be thought of as the reflection of *puruṣa*. Also known as *avyakta* (अव्यक्त)

Guṇāḥ (गुणाः) The three constituents of the universe, namely:

Sattva (सत्त्व) The quality of purity, intelligence, brightness.

Rajas (रजस्) The quality of activity and passion.

Tamas (तमस्) The quality of dullness and inertia.

Sṛṣṭi (सृष्टि) Creation. Presided over by *rajas*.

Sthiti (स्थिति) Sustenance. Presided over by *sattva*.

Pralaya (प्रलय) Dissolution. Presided over by *tamas*.

Exercise 70

Match the word in the left column with its definition in the right column. The first one is done for you.

brahman	true knowledge
samsāra	creation
guṇāḥ	ignorance
tamas	sustenance
mokṣa	knowledge of all things
pralaya	the quality of goodness
jñāna	the individual self
avyakta	the cycle of rebirth
sattva	liberation
avidyā	the quality of activity
ātman	the Unmanifest
sthiti	illusion
māyā	the three constituent qualities
veda	the quality of inertia
sṛṣṭi	the ultimate reality
rajas	dissolution

Exercise 71

Choose the word that best fits in the sentence:

1. The illusion or dream that the universe is 'real' is called ....

(a) *brahman*   (b) *māyā*   (c) *tamas*   (d) *sṛṣṭi*

2. After sṛṣṭi, he second stage of creation is known as ....

(a) *sthiti*   (b) *rajas*   (c) *avyakta*   (d) *veda*

3. According to the system in the Upaniṣads, the *ātman* and the .... are the same.

(a) *jñāna*   (b) *mokṣa*   (c) *veda*   (d) *brahman*

4. The three *guṇāḥ* are ....

(a) *sattva, rajas, tamas*   (b) *brahman, ātman, mokṣa*   (c) *sṛṣṭi, sthiti, pralaya*

5. .... is the belief in *māyā*.

(a) *avidyā*   (b) *tamas*   (c) *avyakta*   (d) *jñāna*

6. The repeated cycle of birth and death is ....

(a) *māyā*   (b) *sṛṣṭi*   (c) *saṃsāra*   (d) *avidyā*

7. .... is the quality of goodness and purity.

(a) *saṃskāra*   (b) *rajas*   (c) *tamas*   (d) *brahman*

8. True knowledge is ....

(a) *saṃsāra*   (b) *jñāna*   (c) *sattva*   (d) *avidyā*

9. The three *guṇāḥ* are contained within ....

(a) *pralaya*   (b) *puruṣa*   (c) *prakṛti*   (d) *jñāna*

Chapter 10
10.1 IGCSE Vocabulary 9

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

नगरम् (n) / नगरी (f) city*

मूषिकः (m) mouse

गृध्रः (m) vulture

शब्दः (m) sound / voice

अरण्यम् (n) forest

सुखम् (n) happiness, happily*

मनुष्यः (m) man

श्रुत्वा having heard

आहारः (m) food

दृष्ट° seen*

राज्यम् (n) kingdom

दृष्ट्वा having seen*

कर्णः (m) ear

उक्त° said, spoken to, addressed

ग्रामः (m) village

गत° gone

बिडालः (m) cat

मत्वा having thought

Verbs

Dhātu	Present Active	Gerund
आप्	आप्नोति he/she/it obtains, reaches	आप्त्वा having obtained
स्था	तिष्ठति he/she/it stands, stays	स्थित्वा having stood, stayed
नी	नयति he/she/it leads	नीत्वा having led
रक्ष्	रक्षति he/she/it protects	रक्षित्वा having protected
त्यज्	त्यजति he/she/it leaves	त्यक्त्वा having left
भू	भवति he/she/it becomes	भूत्वा having become

10.2 The Ten Families of Verbs

So far we have mostly come across verbs which conjugate like भवति. Sanskrit grammar describes verbs which conjugate like भवति as '1st Family' verbs. There are nine other verb families in Sanskrit. Most verbs are in the 1st family. In each family the verbs conjugate according to a particular pattern, which is the mark of that family. In order to understand these patterns we shall now consider a few verbs from each family, looking at the following principal parts of the verbs:

(a) the root (*dhātu*)
(b) the present form in the active and passive (first person singular)
(c) the future form (first person singular)
(d) the perfect form (first person singular)
(e) gerundive form
(f) infinitive
(g) forms ending in -त (past passive participles) and -त्वा (gerunds)

10.2.1 Some 1st Family Verbs and their Principal Parts

Root (dhātu)	Present Active & Passive	Future	Past Perfect	Gerundive	Infinitive	-त॰ and –त्वा
पत् 'fall'	पतति 'he falls' पत्यते 'he has fallen'	पतिष्यति 'he will fall'	पपात 'he fell'	पतनीय॰ 'to be fallen' or 'leading to a fall'	पतितुम् 'to fall'	पतित॰ 'fallen' पतित्वा 'having fallen'
लभ् 'find' *	लभते / लभ्यते	लप्स्यते	लेभे	लभ्य॰	लभ्धुम्	लब्ध॰ / लब्ध्वा

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* This follows the वर्धते conjugation.

10.2.2 More 1ˢᵗ Family Verbs and their Principal Parts

Root (dhātu)	Present Active & Passive	Future	Past Perfect	Gerundive	Infinitive	-त॰ and ‒त्वा
गम् 'go'	गच्छति / गम्यते	गमिष्यति	जगाम	गन्तव्य॰	गन्तुम्	गत॰ / गत्वा
त्यज् 'abandon'	त्यजति / त्यज्यते	त्यक्ष्यति	तत्याज	त्यक्तव्य॰	त्यक्तुम्	त्यक्त॰ / त्यक्त्वा
दृश् 'see'	पश्यति / दृश्यते	द्रक्ष्यति	ददर्श	द्रष्टव्य॰	द्रष्टुम्	द्रष्ट॰ / दृष्ट्वा
नी 'lead'	नयति / नीयते	नेष्यति	निनाय	नेतव्य॰	नेतुम्	नीत॰ / नीत्वा
भू 'become'	भवति / भूयते	भविष्यति	बभूव	भवनीय॰	भवितुम्	भूत॰ / भूत्वा
वद् 'speak'	वदति / उद्यते	वदिष्यति	उवाच	वदितव्य॰	वदितुम्	उदित॰ / उदित्वा
वस् 'dwell'	वसति / उष्यते	वत्स्यति	उवास	उषितव्य॰	वस्तुम्	उषित॰ / उषित्वा
स्था 'stay still'	तिष्ठति / स्थीयते	स्थास्यति	तस्थौ	स्थेय॰	स्थातुम्	स्थित॰ / स्थित्वा
खाद् 'eat'	खादति / खाद्यते	खादिष्यति	चखाद	खादनीय॰	खादितुम्	खादित॰ / खादित्वा
चर् 'walk'	चरति / चर्यते	चरिष्यति	चचार	चरणीय॰	चरितुम्	चरित॰ / चरित्वा
रक्ष् 'protect'	रक्षति / रक्ष्यते	रक्षिष्यति	ररक्ष	रक्षणीय॰	रक्षितुम्	रक्षित॰ / रक्षित्वा
वृध् 'grow'	वर्धते / वृध्यते	वर्धिष्यते	ववर्ध	वर्धणीय॰	वर्धितुम्	वर्धित॰ / वर्धित्वा

Note: Past passive participles of verbs of motion do not have a passive sense e.g., सा गता *'she went'* सः चरितः *'he walked.'*

Exercise 72

Match these words with their meanings:

भवति	has become
अभवत्	he may become
भूतँ	to become
बभूव	she becomes
भवनीयँ	it became (imperfect)
भूत्वा	let him become
भवेत्	is to become
भविष्यति	is become
भूयते	she became (perfect)
भवितुम्	having become
भवतु	he will become

Exercise 73

Choose the correct form from the two in brackets, and then translate the sentence:

1. अचलं (गत्वा, गम्त्वा) गृध्राः सरसोऽपिबन् ।

2. बिडालौ मूषिकं (लप्प्यन्ते, लप्प्येते) ।

3. व्याघ्रो ग्रामे (बभूवुः, उवास) ।

4. अरण्यं मनुष्येण (दृष्टम्, दृष्टाः) ।

5. नगराणि त्वया (द्रष्टव्यानि, द्रष्टुम्) ।

6. (राजा, राजानौ) राज्यादचरत् ।

7. आहारः मया हस्तात् (खादितम्, खादितः) ।

8. सिंहाद्द्रावित्वा गर्दभो मार्गे (तिष्ठति, तिष्ठति) ।

9. सैनिकौ मृत्युं (जगाम, जग्मतुः) ।

10. फलानि (खादन्तु, खादितुम्) ।

10.2.3 Some Verbs and Their Principal Parts in Families 2, 3 and 4

Root (dhātu)	Present Active & Passive	Future	Past Perfect	Gerundive	Infinitive	-त॰ and –त्वा
वच् 'speak' (2ⁿᵈ family)	वक्ति / उच्यते	वक्ष्यति	उवाच	वक्तव्य॰	वक्तुम्	उक्त॰ / उक्त्वा
दा 'give' (3ʳᵈ family)	ददाति / दीयते	दाम्यति	ददौ	देय॰	दातुम्	दत्त॰ / दत्त्वा
मन् 'think' (4ᵗʰ family)	मन्यते / मन्यते	मंस्यते	मेने	माननीय॰	मन्तुम्	मत॰ / मत्वा

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† This follows the वर्धते conjugation.

10.2.4 Some Verbs and Their Principal Parts in Families 5 to 10

Root (dhātu)	Present Active & Passive	Future	Past Perfect	Gerundive	Infinitive	-त ँ and ‌‍–त्वा
आप्‌ 'obtain, reach' *(5th family)*	आप्नोति / आप्यते	आप्स्यति	आप	आप्तव्यँ	आप्तुम्‌	आप्तँ / आप्त्वा
शक्‌ 'being able' *(5th family)*	शक्नोति / शक्यते	शक्ष्यति	शशाक	शक्यँ	शक्तुम्‌	शक्तँ / शक्त्वा
श्रु‌ 'hear' *(5th family)*	शृणोति / श्रूयते	श्रोष्यति	शुश्राव	श्रोतव्यँ	श्रोतुम्‌	श्रुतँ / श्रुत्वा
प्रछ्‌ 'ask' *(6th family)*	पृच्छति / पृच्छ्यते	प्रक्ष्यति	पप्राच्छ	पृच्छ्यँ	प्रष्टुम्‌	प्रष्टँ / पृष्ट्वा
तुद्‌ 'hit' *(6th family)*	तुदति / तुद्यते	तोत्स्यति	तुतोद	तोद्यँ	तोदितुम्‌	तुन्नँ / तुत्त्वा
भुज्‌ 'enjoy' *(7th family)*	भुनक्ति / भुज्यते	भोक्ष्यति	बुभोज	भोजनीयँ	भोक्तुम्‌	भुक्तँ / भुक्त्वा
कृ‌ 'do, make' *(8th family)*	करोति / क्रियते	करिष्यति	चकार	कर्तव्यँ	कर्तुम्‌	कृतँ / कृत्वा
ज्ञा‌ 'know' *(9th family)*	जानाति / ज्ञायते	ज्ञास्यति	जज्ञौ	ज्ञेयँ	ज्ञातुम्‌	ज्ञातँ / ज्ञात्वा
चिन्त्‌ 'think' *(10th family)*	चिन्तयति / चिन्त्यते	चिन्तयिष्यति	चिन्तयामास *	चिन्तनीयँ	चिन्तयितुम्‌	चिन्तितँ / चिन्तयित्वा
कथ्‌ 'tell' *(10th family)*	कथयति / कथ्यते	कथयिष्यति	कथयामास *	कथनीयँ	कथयितुम्‌	कथितँ / कथयित्वा

* The 10th class verbs use the 'periphrastic perfect.'

Exercise 74

Give the dhātu and the part of speech for each of the following words. Then, translate them.

1. देय॰
2. नीत्वा
3. तुन्न॰
4. मेने
5. प्रह्यति
6. चिन्तयति
7. शक्तुम्
8. कृत्वा
9. जज्ञौ
10. श्रूयते

Exercise 75

Translate the following sentences:

1. नृपो भृत्यं शुश्राव ।
2. राक्षसैर्नरः तुन्नः ।
3. ऋषिर्वचनं बालकं वह्यति ।
4. शब्दः नरस्य कर्णेन श्रूयते ।
5. शिष्याभ्यां मुखं भोजनीयम् ।

Exercise 76

Translate the following sentences into Sanskrit. Then, write them again using sandhi.

1. The horse eats.
2. The horse eats the grass.
3. The horse will eat the grass.
4. The grass is eaten by the horse.
5. The soldier gave the gift.
6. The soldier gave the gift to the king.
7. The soldiers gave the gift to the king.
8. The boy is able to dwell in the city.
9. The girl was able to speak.
10. Having heard all, the man was able to speak.

Exercise 77

Quiz your neighbour! Write three sentences in English for your neighbour to write in Sanskrit. Use the asterisked words in the IGCSE vocabulary at the back of your book. Your English sentences should be based on the following structures, and should use verbs in a variety of tenses:

1. subject (doer) – verb
2. subject (doer) – verb – object (done to)
3. subject (doer) – verb – object (done to) – instrument (3rd case)

10.4 Epic Civilisation

10.4.1 The Cosmos

How is the universe perceived in Sanskrit literature? In terms of space, the physical and the non-physical worlds make up the cosmos. In terms of time, the universe exists in a beginningless and endless cycle.

10.4.2 The Three Worlds

Within the illusion of creation, there are three levels of consciousness: waking, dream and deep sleep. Therefore, the whole creation can be considered as having three worlds or bodies – physical (waking state), subtle (dream state) and causal (deep sleep state). Each individual within creation can be thought of as having these three bodies as well. The three bodies are all composed of *brahman* or consciousness but at different levels of density, just as water can appear as vapour, liquid and ice.

The causal body, or the deep sleep state, is the finest; it holds the seed of the subtle and physical bodies. It is difficult to describe because it is a mass of undifferentiated consciousness.

The subtle, or mental body is a vast world. Its basic material is composed of five great elements (*mahābhūtāni*) in their original, unmixed forms. These primal elements each have a special property of their own.

- *ākāśa* (space) has the property of *śabda* (sound.)
- *vāyu* (air) has the property of *sparśa* (touch.)
- *agni / tejas* (fire) has the property of *rūpa* (form.)
- *jala* (water) has the property of *rasa* (taste).
- *pṛthivī / bhūmi* (earth) has the property of *gandha* (smell.)

When the *mahābhūtāni* are mixed together then we get the physical elements that are evident to the physical senses.

The subtle body contains the inner organ of mind, or *antaḥkaraṇa*. It is made of the following parts:

- *Buddhi* (intellect) – the *buddhi* is the organ of reason, and its function is distinguishing between what is true and false, eternal and transient, good and bad, etc. *Buddhi* is said to be like a mirror that reflects the light of the *ātman*, so the seeming wisdom of a creature is dependent on *buddhi*. If the creature's *buddhi* is still and clean, then the creature is able to correctly perceive the light of the *ātman*. However, if the *buddhi* is agitated and dark, then the opposite is true.
- *Ahaṃkāra* (ego) – the *ahaṃkāra* gives each being its separate sense of 'I' and identifies the *ātman* (Self) with the body or some other aspect of the creation. The whole universe can be perceived as a single whole known as *samaṣṭi*. However, within it are individuals called *vyaṣṭi*, each of who think of themselves as separate. This apparent separation is due to *ahaṃkāra*. This separation and identification of one's self with something in the creation leads

to binding with *saṃsāra*, the endless round of rebirths.

- *Manas* (thought) – *manas* is the lower level of mind and is the organ of thought. *Manas* has two main aspects: *saṅkalpa* (opinion or belief) and *vikalpa* (.)doubt or objection.) Using these two functions, *manas* considers the pros and cons of an issue. *Buddhi* then decides which side is right.
- *Citta* (heart) – The *citta* is the seat of emotions and memory.

The subtle world also contains two sets of senses (*indriya*):

i. The senses of knowledge (*jñānendriya*) correspond to the five senses. Each of these works through a primal element:

- hearing (ears) works through *ākāśa* (space)
- touch (skin) works through *vāyu* (air)
- seeing (eyes) works through *agni / tejas* (fire)
- taste (tongue) works through *jala* (water)
- smell (nose) works through *pṛthivī / bhūmi* (earth)

ii. The senses of action (*karmendriya*) correspond to five bodily functions:

- speaking (mouth)
- grasping (hands)
- procreation (genitals)
- excretion (anus)
- moving (feet)

Here are some verses from Manusmṛti about the ten senses of knowledge and action:

श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी ।

पायूपस्थं हस्तपादं वाक्चैव दशमी स्मृता ॥

śrotraṃ tvakcakṣuṣī jihvā nāsikā caiva pañcamī,

pāyūpasthaṃ hastapādaṃ vākcaiva daśamī smṛtā.

The ear, the skin, the eyes, the tongue, and the nose as the fifth; the anus, the genitals, the hand and foot, and speech as the tenth.

बुद्धीन्द्रियाणि पञ्चैषां श्रोत्रादीन्यनुपूर्वशः ।

कर्मेन्द्रियाणि पञ्चैषां पाय्वादीनि प्रचक्षते ॥

buddhīndriyāṇi pañcaiṣāṃ śrotrādīny anupūrvaśaḥ,

karmendriyāṇi pañcaiṣāṃ pāyvādīni pracakṣate.

The five beginning with the ear are the senses of knowledge; the five beginning with

the anus are the senses of action.

 (Manusmṛti 2.90-91)

If you would like to know more about the senses of knowledge and action, please see Manusmṛti 2.88-94.

Lastly, another part of the subtle body is the *prāṇa*, the breath of life that animates all things. *Prāṇa* has five functions in the body:
- *Prāṇa* is the breath in the mouth and nose.
- *Apāna* is the breath that excretes.
- *Vyāna* is the breath that permeates the whole body.
- *Udāna* is the breath that leaves the body at death.
- *Samāna* is the breath that digests.

If you would like to know more about the function of *prāṇa,* please see Mahābhārata 14.23.

The physical body is the world apparent to the senses. This is inert and motivated by the subtle body. This world is formed from the mixing of the five *mahābhūtāni* (great subtle elements). It is characterised by birth, old age, and death.

If you would like to know more about the three worlds please see the Māṇḍūkya Upaniṣad.

10.4.3 Cycles of Time

In Sanskrit literature, time is not linear. Rather, it is cyclical, and it moves through huge revolutions in a creation without beginning or end. A *mahāyuga* is one of these gigantic cycles that takes 4,320,000 years to complete. Contained in this *mahāyuga* are the four ages (*yuga*.)

Sanskrit name of Age	English name of Age	Length (years)
Kṛtayuga / Satyayuga	Golden Age	1,728,000
Tretāyuga	Silver Age	1,296,000
Dvāparayuga	Bronze Age	864,000
Kaliyuga	Iron Age	432,000

A *mahāyuga* begins with the Kṛtayuga, then proceeds through the Tretāyuga and Dvāparayuga, and then finishes with the Kaliyuga. Once the Kaliyuga finishes, then the Kṛtayuga of the next *mahāyuga* begins again.

Seventy-one cycles of a *mahāyuga* make up one *manvantara*. A *manvantara* is

named for the Manu, or lawgiver, who presides over each of these enormous spans of time. Fourteen *manvantaras* comprise one *kalpa*. One *kalpa* is a day of Brahmā, the Creator. The creation is then dissolved for an equal period and this constitutes Brahmā's night. There are 360 of such days and nights in Brahmā's year and 120 of these years is his lifetime.

4 *yugas* =	1 *mahāyuga* (4,320,000 human years)
71 *mahāyugas* =	1 *manvantara*
14 *manvantaras* =	1 *kalpa*
2 *kalpas* =	1 day and night of Brahmā
360 days and nights of Brahmā =	1 year of Brahmā
120 years of Brahmā =	1 lifetime of Brahmā

If you would like to know more about cycles of time see the Viṣṇu Purāṇa 1.3

The Kṛtayuga is said to be a time when there is no division of subject and object, when people know of the one *brahman* as a reality. All people are wise and knowledgeable, and they practise *dharma*, or law, fully. Many peoples of the world have immemorial legends of such an age. At certain times in history, people have been inspired to live according to the standards of the Kṛtayuga, so that it has been held as an ideal to which they may aspire.

The seeds of the next age, the Tretāyuga, are sown when people begin to want something for themselves. Though the Tretāyuga is a fall in the level of *dharma* from the Kṛtayuga, it is nevertheless a time of greatness and magnificence when virtue abounds and human life is rich and harmonious. It is thought that the Rāmāyaṇa (section 3c) takes place during the Tretāyuga.

In the Dvāparayuga, the people are heroes. However, at this time, the level of *dharma* drops again from the Tretāyuga, so the good qualities are very definitely mixed with bad. Great virtues like courage, strength, magnanimity, boldness, and a spirit of adventure are intermixed with dark aspects of selfishness, with greed, cruelty, lust and arrogance. Both knowledge and power have declined from the Tretāyuga.

What distinguishes this *yuga* is the heroic mind of people at this time. They have nothing about them that is trivial or vulgar. Their minds are set upon great actions and enterprises. At a word of insult they spring to arms; at a challenge to their courage or initiative or ingenuity they set earnestly about their task. They do not complain nor quarrel over petty matters, only over things of consequence like honour and power. Doubt, timidity, miserliness, gossip – all such small-minded vices are unknown to them. Demons make worthy adversaries for these heroes, for without a demonic enemy a hero cannot measure his full stature. It is inevitable that war is a constant feature of an age of heroes, but a thread of wisdom remains that runs through their lives amidst the passions of adventure and the battlefield. Hence, the Mahābhārata (section 3c) is supposed to take place during the close of the Dvāparayuga.

It is traditionally said that the Iron Age began on 18 February, 3102 B.C.

Hence, it is thought that we currently live in the Kaliyuga. The Kaliyuga, with its very low level of *dharma*, is described in detail in the Mahābhārata. It says that all ordered relations in society, such as family relations, teacher and student, etc., become disordered; the divine world is forgotten; people are only interested in wealth and pleasure; there is famine, disease and misery; kings are corrupt, and people have children and die at a very young age. However, there is one advantage of the Kaliyuga. Life is so painful that escape is desirable. A little effort towards liberation goes a long way.

10.4.4 Key Terms

Mahābhūtāni (महाभूतानि) The five great subtle elements.

Ākāśa (आकाश) Space, or ether, the first great element with its property sound *śabda* (शब्द).

Vāyu (वायु) Air, the second great element with its property touch *sparśa* (स्पर्श).

Agni (अग्नि) or *Tejas* (तेजस्) Fire, the third great element with its property form or beauty *rūpa* (रूप).

Jala (जल) Water, the fourth great element with its property taste *rasa* (रस).

Pṛthivī (पृथिवी) or *Bhūmi* (भूमि) Earth, the fifth great element with its property smell *gandha* (गन्ध).

Antaḥkaraṇa (अन्तःकरण) Inner organ of mind, comprising *manas*, *buddhi*, *citta* and *ahaṅkāra*

Buddhi (बुद्धि) Reason, the organ of discrimination, reflecting the light of the *ātman*

Ahaṅkāra (अहङ्कार) The organ that identifies the *ātman* with something in creation.

Samaṣṭi (समष्टि) The universe as a single person or whole.

Vyaṣṭi (व्यष्टि) The individual acting as a separate unit.

Manas (मनस्) Mind, the lower level that thinks and deliberates.

Saṅkalpa (मङ्कल्प)   Mental construction, resolve, belief.

Vikalpa (विकल्प)   Doubt, conflicting idea.

Citta (चित्त) The part of the causal body called the heart where the deposits of actions are stored.

Indriyāṇi (इन्द्रियाणि) Senses.

Jñānendriyāṇi (ज्ञानेन्द्रियाणि) Senses of knowledge – seeing, hearing etc.

Karmendriyāṇi (कर्मेन्द्रियाणि) Senses of action – speaking, grasping etc.

Prāṇa (प्राण) Vital breath of life that divides into various functions: *prāṇa* (प्राण), the breath in the mouth and nose, *apāna* (अपान), the breath that excretes, *vyāna* (व्यान), the breath that permeates the whole body, *udāna* (उदान), the breath that leaves the body at death, and *samāna* (समान), the breath that digests.

Yuga (युग) An age

Manvantara (मन्वन्तर)   71 *mahāyugas*, supervised by one Manu (Lawgiver).

Kalpa (कल्प) 14 *manvantaras* , a day of Brahmā.

Mahāyuga (महायुग) One cycle of the four *yugas* – 4,320,000 years.

Kṛtayuga (कृतयुग) / *Satyayuga* (सत्ययुग) The Golden Age:

1,728,000 years.

Tretāyuga (त्रेतायुग) The Silver Age: 1,296,000 years.

Dvāparayuga (द्वापरयुग) The Bronze Age: 864,000 years.

Kaliyuga (कलियुग) The Iron Age: 432,000 years.

Exercise 78

Fill in the blanks:

1. .... is the name of the five great subtle elements.
2. The property of *jala* is ....
3. The two main aspects of *manas* are .... and ....
4. .... is a term referring to the universe as a single person or whole.
5. The .... are speaking, grasping, procreation, excretion and moving.
6. Fourteen *manvantaras* are equal to a ....
7. The .... has 1,296,000 years.
8. The .... is made of *buddhi*, *ahaṃkāra*, *manas* and *citta*.
9. The vital breath is divided into five and is known as ....
10. The four ages make up one ....

Exercise 79

Write a short paragraph about the four *yugas*. In this paragraph, write a short description of each *yuga*. Remember to use the correct Sanskrit transliteration!

Exercise 80

Draw a figure of a human body. Label the *jñānendriyāṇi* and the *karmendriyāṇi*.

Exercise 81

Write a short paragraph describing the *antaḥkaraṇa*. Explain its different parts and how they work together.

Chapter 11
11.1 IGCSE Vocabulary 10

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

अभितः (+2nd) around

*प्रति (+2nd) towards

पूर्ण॰ (+3rd) filled with

विना (+3rd) without

अलम् (+3rd) enough of

*सह (+3rd) together with

युक्त (+3rd) provided with / possesses

*जित॰ conquered, is victorous

Nouns

अरिः (m) enemy

उदरम् (n) belly

कारणम् (n) cause, reason

गिरिः (m) mountain

*चन्द्रः (m) moon

जरा (f) old age

दण्डः (m) staff

*द्वारम् (n) door

ध्यानम् (n) meditation

नासिका (f) nose

नौका (f) ship

*पादः (m) foot

*रथः (m) chariot

*शाला (f) room

*सूर्यः (m) sun

*सोदरः (m) brother

Verbs

Dhātu	Present Active	Gerund
क्रीड्	क्रीडति plays	क्रीडित्वा having played
जि	जयति conquers, is victorious	जित्वा having conquered
*मिल्	मिलति (+3rd) meets	मिलित्वा having met
नि-वस्	निवसति lives	न्युष्य having lived

11.2 Exercises in the Use of Case Endings (Part 1)

Exercise 82 – Uses of the First Case (nominative)

(a) The First Case is used to indicate the existence of something and its name. Translate:

1. कारणम्
2. नासिका
3. सूर्यः

(b) The First Case is used to identify the 'doer.' Translate:

4. दूतो गिरिं पश्यति ।
5. नरः शालां गच्छेत् ।

(c) In a sentence with a passive verb, the First Case is used to identify the object. Translate:

6. चन्द्रो बिडालेन दृश्यते ।
7. अग्रयो वीरेण व्यापादिताः ।

(d) The First Case ending is used with भू (e.g. भवति), अस् (e.g. अस्ति) and कृ (e.g. करोति) when something becomes, is, or is made into something. Translate:

8. मोदरौ शिष्यावभवताम् ।
9. तेनर्षिणा राक्षसो नरः कृतः ।
10. समुद्रो महान् ।

Exercise 83

Using the principles covered in Exercise 82, translate the following into Sanskrit, not using sandhi:

1. The dog sees the sun.
2. The sun is seen by the dog.
3. The demons go towards the brothers.
4. The two snakes became angry.
5. The lion is made into a horse by the sage.

Exercise 84 – Uses of the Second Case (accusative)

(a) Generally, the Second Case indicates the object of an active sentence. Note that in Sanskrit the position in the sentence does not necessarily reveal the object. Translate:

1. जनकोऽरिमजयत् ।

2. गजः फलं खादेत् ।

3. फलं गजः खादेत् ।

(b) The Second Case indicates the destination of a verb of motion. Translate:

4. बालको शालामगच्छत् ।

5. तौ गिरिंश्चरतः ।

(c) Sometimes in a sentence there are two words with Second Case endings. Translate:
6. सोऽश्वं कूपमनयत् ।

7. राजा भृत्यं वचनमवदत् ।

(d) The Second Case is used with certain indeclinables, e.g. प्रति (towards), अभितः (around). Translate:

8. राजपुत्रो व्याघ्रं भूमिं प्रति क्षिपति ।

9. भृत्या राजानमभितः स्थिताः ।

Exercise 85

Using the principles covered in Exercise 83, translate the following into Sanskrit, not using sandhi:

1. The lion eats the soldier.
2. The king will shoot an arrow.
3. The teacher makes a statement to the pupil.
4. The sage might go to the room.
5. The birds go around the tree.

Exercise 86 – Uses of the Third Case (instrumental)

(a) The Third Case indicates 'by means of.' Thus the instrument that brings about the action is expressed by the Third Case. Translate:

1. नरो हस्तेनाखादत् ।

2. ऋषिर्दण्डेन चरिष्यति ।

3. नारी नौकयागच्छत् ।

(b) The Third Case is used in the sense of 'with,' 'together with,' with or without the word सह following. Translate:

4. रामः मोदरेण सह वनेऽवसत् ।

5. त्वया सह समुद्रं गमिष्यामि ।

6. स नृपं शुद्धहृदयेनागच्छत् ।

7. मित्रेण क्रीडामि ।

(c) The Third Case is used with such words as विना 'without', अलम् 'enough', पूर्ण 'filled', and युक्त 'provided with/possesses.' Translate:

8. स तत्र मित्रैर्विना ।

9. अलं वचनैः ।

10. नरस्योदरमाहारेण पूर्णम् ।

11. अश्वः पादेन युक्तः ।

(d) In a sentence with a passive verb, the Third Case is used to identify the agent of the action. Translate:

12. नगरं सैनिकेन दृश्यते ।
13. द्वारं नरपादेन तुन्नम्
14. ध्यानमस्माभिः कर्तव्यम् ।

(e) The Third Case can have the sense of cause or reason. You would translate the Third Case in these circumstances as 'because' or 'due to.' Translate:

15. उपायेन अर्जितः ।
16. जरया म्रिये ।

(f) With किम्, the Third Case has the sense of 'what's the use of.' Translate:

17. किं धनेन ।
18. किं मृत्युना ।

(g) The Third Case is also used with the verb मिल् 'meet.'

19. ऋषभः कुक्कुरेणामिलत् ।
20. राजा राजपुत्राभ्यां मिलति ।

Exercise 87

Using the principles covered in the past exercises, translate the following into Sanskrit, not using sandhi:

1. The soldier will kill by means of an arrow.
2. The elephant may dwell together with the man.
3. The brother met with the sister.
4. The mountain is gone to by chariot.
5. The king is victorious because of righteousness.

11.3 Epic Civilisation

11.3.1 Important Texts

There are two types of Sanskrit texts – Vedic texts, known as *śruti*, and post-Vedic texts, known as *smṛti*. Generally speaking, we can classify *śruti* texts as pre 500 B.C.E, while *smṛti* texts come after this time.

11.3.2 Śruti – Vedic Texts

The Vedic texts are the oldest Sanskrit literature. They are sometimes classified as *śruti*, 'that which has been heard.' This is because it is thought that great poets 'heard' them through revelation. What is truly amazing is that these texts have been preserved from very ancient times (perhaps 1800-1500 B.C.E.) through oral transmission and were not written in any form until modern times.

The Vedas are the oldest of the Vedic texts. Legend has it that the sage Vyāsa, 'the compiler,' arranged the Vedas into three parts – Ṛg, Yajur and Sāma. After that, a fourth part known as the Atharvaveda was included in the Vedas. Some parts of the Vedas contain beautiful and mysterious hymns and poems, whereas others give rules for various important rituals.

Included as part of each Veda are the Brāhmaṇas, which give the rules for recitation of the hymns, legends of their origin and other related matters. Also each Veda contains Āraṇyakas, which were intended for those who had left their homes and had taken up residence in the forest in order to study the scriptures. They cover such matter as the inner meaning of the rituals and sacrifices enjoined in the Vedas.

Finally, the latest texts (c. 500 B.C.E.) in the Vedic literature are the Upaniṣads. Since they are at the end of the Veda they are known as *vedānta* (*veda-anta*.) They teach the ultimate knowledge of the realization of the supreme *ātman* (individual self) as the *brahman* (universal self).

11.3.3 Smṛti – Post - Vedic Sanskrit Texts

Smṛti means 'remembered'. This refers to scriptures that have recorded and transmitted the words of great sages and were composed after the Vedic literature. In this section we shall examine some early *smṛti* texts such as the a. Vedāṅgas b. Sūtras and c. Manusmṛti. The epics and another related class of text called the Purāṇas are also considered *smṛti,* and we shall study them more closely in section 11.3.4.

a. Vedāṅgas*:* The six Vedāṅgas are the 'limbs of the Veda.' They support the Veda: *śikṣā* describes its pronunciation; *chandas*, with metre and singing of verses; *nirukta*, etymology; *vyākaraṇa*, the science of grammar; *jyotiṣa*, the science of astronomy and planetary influence; and *kalpa*, ritual.

b. *Sūtra* Texts*:* In Sanskrit scientific texts, many concepts are expressed in *sūtras*, very short statements that set forth a systematic formulation of a science. There are many types of scientific texts, such as those on medicine, mathematics, music, architecture and archery. Sanskrit literature contains a wealth of knowledge.

One important example of *sūtra* literature is Pāṇini's treatise on *vyākaraṇa*, or Sanskrit grammar. In this text, about four thousand *sūtras* are used to describe all of Sanskrit grammar. The *sūtras* simplify the grammar; they show that all Sanskrit

words are derived from a few simple *dhātus*, or roots and an even simpler system of *pratyayas*, or endings. Another important *sūtra* text is Patañjali's Yogasūtras, which established and formalized the system of *yoga*. *Yoga's* main aim is to quiet unnecessary mental activity. Still another important text of this category is the Brahmasūtras, which systematised the various types of *vedānta* teaching in the Upaniṣads.

c. Manusmṛti: Manusmṛti, or The Laws of Manu, provides the system of *dharma*, or law. *Dharma* can be thought of as the way in which the creation is justly organised, the great order of the universe. The Laws of Manu discusses the laws of right and wrong, the duties of men of different callings and at different times of life. Manusmṛti belongs to a class of texts known as *śāstras*. *Śāstra* works are texts that teach a particular discipline. Thus, The Laws of Manu can be classed as *śāstra* that teaches *dharma*.

11.3.4 Smṛti – Epics and Purāṇas

There are two Sanskrit epics – the Rāmāyaṇa and the Mahābhārata. Along with the Purāṇas, a related class of literature, they are thought to have originated from ballads and legends that were composed alongside the Vedic rituals. This source material was part of an oral storytelling tradition. The epics and Purāṇas, as we know them today, were not compiled into formal literature until later. The epics and the Purāṇas are also considered to be *smṛti* texts.

a. The Rāmāyaṇa: The Rāmāyaṇa, the older of the two Sanskrit epics, is the story of the incarnation of the god Viṣṇu in the Silver Age (see section 10.4.3) as Prince Rāma. The story begins with King Daśaratha lamenting his lack of children and deciding to perform the horse sacrifice to win the favour of the gods. After the horse sacrifice was completed, the king's three wives gave birth to four sons – Rāma, Bharata, and the twins Lakṣmaṇa and Śatrughna.

In time, Rāma, Daśaratha's heir apparent, married the princess Sītā. However, trouble soon began after this. One of Daśaratha's wives, Queen Kaikeyī, persuaded Daśaratha that her son, Bharata, should become king instead of Rāma and Rāma should be banished to the forest. Rāma accepted this and went into exile with his wife Sītā and brother Lakṣmaṇa. Shortly after his departure, King Daśaratha died of grief.

In exile, Rāma, Sītā and Lakṣmaṇa carved out a life for themselves, although the forest was full of demons. Lakṣmaṇa injured the sister of the king of the demons, Rāvaṇa. In revenge for injury to his sister, Rāvaṇa abducted Sītā and carried her off to his city on the island of Laṅkā. At about the same time, Rāma met the usurped monkey-king and, restoring him to his throne, he secured the whole monkey race as allies in his campaign against Rāvaṇa. Rāma's chief friend among the monkeys was Hanumān, a monkey with special powers, who eventually tracked down Sītā in captivity.

The great war between Rāma and the demons is recounted in detail in the epic. Also notable is Sītā's loyalty to the memory of Rāma, in spite of Rāvaṇa's threats of what would happen if she did not become his wife. Nevertheless, when Rāvaṇa was finally destroyed, Sīta had to undergo an ordeal by fire, so that the fire god could testify to her purity. Amid much rejoicing, the exile was ended and Rāma and Sītā were enthroned.

b. The Mahābhārata: The Mahābhārata, compiled by the sage Vyāsa, is the other great Sanskrit epic. It is a huge work containing many different characters, stories and philosophical teaching, and it is darker in tone than the Rāmāyaṇa. The main storyline deals with the conflict between the Pāṇḍava brothers and their evil cousins, the Kauravas. The eldest of the five Pāṇḍava brothers, Yudhiṣṭhira, loses his kingdom through a game of dice to his cousin Duryodhana. The Pāṇḍava brothers then have to go into exile in the forest where they have various adventures. On their return from exile, Duryodhana refuses to give back the slightest part of the kingdom. This leads to an enormous battle which the Pāṇḍavas win, but which wipes out all the warriors on earth. This battle also heralds the beginning of the Iron Age and the final decline of the human race (see section 10.4.3.)

Here are some important characters in the Mahābhārata:

Yudhiṣṭhira – The eldest Pāṇḍava brother. He is the son of the god Dharma and is very wise. Yudhiṣṭhira is responsible for the exile of the Pāṇḍavas because of his weakness for gambling.

Arjuna – One of the Pāṇḍava brothers. He is the most accomplished warrior in the world and a hero in the Mahābhārata.

Duryodhana – The leader of the evil Kaurava brothers. Dissatisfied and angry, Duryodhana has an inauspicious birth which leads to him being jealous of his Pāṇḍava cousins.

Draupadī – Wife of all five Pāṇḍava brothers.

Kṛṣṇa – The Pāṇḍavas' cousin on their mother's side. Kṛṣṇa, who is an incarnation of Viṣṇu (see section 4e), takes the Pāṇḍavas' side during the great battle and gives spiritual advice to Arjuna in the part of the Mahābhārata known as the Bhagavad Gītā.

Kuntī – The mother of the Pāṇḍava brothers, Kuntī was not able to have children except through a *mantra* (a special magic word) which summoned a god to father a child on her. Thus, the Pāṇḍavas are all half deities.

c. The Bhagavad Gītā : The Bhagavad Gītā (the Song of the Lord) is one of the world's best loved Sanskrit texts, both in the East and in the West. Contained in chapter 6 of the Mahābhārata, it records a conversation between Kṛṣṇa and Arjuna. This conversation takes place on a chariot between two mighty armies. Arjuna has sunk into a depression because he does not want to fight a war against his friends and family even though it is his duty as a warrior to fight against evil. Kṛṣṇa reasons with Arjuna that he should fight, for the true Self of his loved ones on the opposing side is eternal and cannot be killed. Kṛṣṇa also mentions that Arjuna should pursue his duty as a warrior with no thought of reward and with no attachment. In the end, Arjuna is convinced by Kṛṣṇa's teaching and takes up his arms to fight.

d. The Purāṇas: Although the Purāṇas, as we have them today, are more modern than the two Sanskrit epics, their source material is probably also from Vedic times. The word *purāṇa* in Sanskrit means 'ancient' or 'ancient tale.' The Purāṇas are a collection of texts that cover a number of topics.

• An account of the creation of the universe.
• The cycles of dissolution and rebirth of creation.
• The family lines of deities, sages and prophets.
• The great cosmic periods of the universe under the supervision of the lawgivers, the Manus.

- The history of the earth and its kings.

The Purāṇas also contain many discussions of sages on various topics, accounts of various sciences and studies, the stories of the incarnations of the gods and many other matters. There are eighteen main Purāṇas and they are considered to have been arranged by Vyāsa, the compiler of the Vedas and the epic Mahābhārata. The most famous of the Purāṇas is the Bhāgavatapurāṇa, which includes stories of Kṛṣṇa's childhood.

11.3.5 Key Terms

Śruti (श्रुति) 'What has been heard' i.e., Vedic literature. This is considered to be of the highest authority.

Veda (वेद) Thought to be the oldest Sanskrit literature, the *veda* is a collection of hymns compiled into four sections. These are: *Ṛk* (ऋक्) *Sāman* (सामन्) *Yajus* (यजुस्) and *Atharva* (अथर्व). Traditionally, the *veda* is considered to be the eternal, non-human knowledge that shapes the creation.

Vyāsa (व्यास) Vyāsa means 'compiler.' Traditionally, he is considered to be the sage who compiled the *veda* into sections and who also composed the Mahābhārata, Purāṇas and the Brahmasūtra.

Āraṇyaka (आरण्यक) 'Forest discussions' of the *vedas'* inner meaning.

Upaniṣad (उपनिषद्) Philosophical discussions of the identity of the *ātman* (आत्मन्) with the *brahman* (ब्रह्मन्).

Vedānta (वेदान्त) The teaching of the Upaniṣads, literally the 'final part' or goal of the *veda*.

Smṛti (स्मृति) 'What has been remembered'. The teachings of the great sages. Secondary in authority to the *śruti*.

Vedāṅga (वेदाङ्ग) 'The support of the *veda*'. Six sciences which preserve the proper understanding and recitation of the *veda*. Their subjects are: *śikṣā* (शिक्षा) pronunciation, *chandas* (छन्दस्) metre, *vyākaraṇa* (व्याकरण) grammar, *nirukta* (निरुक्त) meaning of words, *jyotiṣa* (ज्योतिष) astronomy and *kalpa* (कल्प) performance of rituals.

Vyākaraṇa (व्याकरण) Science of grammar. One of the *vedāṅgas*.

Sūtra (सूत्र) A very terse statement which is part of a complete system explaining a science.

Pāṇini (पाणिनि) Author of the 4000 or so *sūtras* comprising the *vyākaraṇa*. In this science all words are shown to derive from a few simple *dhātus* (seed forms) and an even simpler system of *pratyayas* (endings).

Dhātu (धातु) Seed of a word. For example, '*vid*' is the *dhātu* of *veda*.

Pratyaya (प्रत्यय) The endings of words.

Yogasūtrāṇi (योगसूत्राणि) A text outlining the principles of *yoga* (योग). Attributed to Patañjali.

Manusmṛti (मनुस्मृति) [Also called *dharmaśāstra*] The Laws of Manu sets out the laws of human life according to the universal system of *dharma*.

Śāstra (शास्त्र) Scripture, methodology, teaching.

Rāmāyaṇa (रामायण) The story of Rāma and his battles with the demons, by the sage Vālmīki.

Mahābhārata (महाभारत) The world's longest epic, by Vyāsa, narrating the story of the battle between the Pāṇḍavas and the Kauravas and the events leading to it.

Mantra (मन्त्र) A special magic word or verse with particular powers.

Bhagavad Gītā (भगवद्गीता) The 'Song of the Lord', found in the Mahābhārata, records the spiritual discourse between Kṛṣṇa and the warrior Arjuna.

Purāṇa (पुराण) 'The ancient teachings'. Eighteen works traditionally attributed to Vyāsa that deal with creation and dissolution, kings, sages, incarnations etc.

Śrīmad Bhāgavatam (श्रीमद्भागवतम्) The most famous Purāṇa, dealing especially with the life and exploits of Kṛṣṇa.

Exercise 88

Choose one of the two terms in order to complete the statements correctly.

1. (*Śruti* , *Smṛti*) means 'remembered' and is the class of literature composed after the Vedic literature.
2. The name of one of the Vedas is (*atharva* , *purāṇa*).
3. (*Kalpa* , *Nirukta*) is the Vedāṅga dealing with ritual.
4. (*Vyāsa* , *Pāṇini*) composed a treatise on Sanskrit grammar.
5. (*Rāmāyaṇa* , *Mahābhārata*) is a Sanskrit epic dealing with the war between the Pāṇḍavas and the Kauravas.
6. The Bhagavadgītā is a special part of the (*Mahābhārata* , *Manusmṛti*).
7. (*Manusmṛti* , *Yogasūtrāṇi*) is a *śāstra* text dealing with *dharma*.
8. The *Śrīmad Bhagavatam* is the best known of the (*Śrutis* , *Purāṇas*).

Exercise 89

Define the following terms. Give two sentences for each:

1. *Śruti*
2. *Veda*
3. *Vedāṅga*
4. *Mantra*
5. *Pratyaya*

Chapter 12
12.1 IGCSE Vocabulary 11

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

अधः (+6th) under

समीपे / समीपम् (+6th) near, in the vicinity, to the vicinity

बहिः (+6th) outside

पूर्वम् (+5th) before

अग्रे (+6th) in front of

समर्थ° (+4th, 6th or 7th) capable, fit for

उपरि (+6th) on top

कृते (+6th) for the sake of

अर्थ° (mfn) for the sake of

दुःखित° (mfn) sad

Nouns

*आनन्दः (m) bliss

कामः (m) desire

*क्रोधः (m) anger

क्लेशः (m) trouble, pain

दुःखम् (n) sorrow

देशः (m) place, country

द्वेषः (m) hatred

*रात्रिः (f) night

*सेवकः (m) attendant, servant

आश्रमः (m) hermitage

राज्ञी (f) queen

*भयम् (n) fear

*कालः (m) time

*गगनम् (n) sky

Verbs

Dhātu	Present Active	Gerund
*स्निह्	स्निह्यति (+7th) is fond of e.g. सा कृष्णे स्निह्यति 'She is fond of Kṛṣṇa'	स्निग्ध्वा having been fond of
*अस्	अस्ति is	भूत्वा having been
*आ-गम्	आगच्छति comes	आगम्य having come
*उद्-भू	उद्भवति arises, is born	उद्भूय having arisen
*प्र-विश्	प्रविशति enters	प्रविश्य having entered

12.2 Exercises in the Use of Case Endings (Part 2)

Exercise 90 – Uses of the Fourth Case (dative)

(a) The Fourth Case is used for the person or purpose to which the action is dedicated. You can translate it as "for / for the sake of." Translate:

1. स जलाय नदीं गतः ।
2. सा आश्रमे ध्यानायावसत् ।
3. पुस्तकाय गुरुमगच्छम् ।

(b) In the act of giving, the recipient takes the Fourth Case. Translate:

4. राज्ञी सेवकाय धनं ददाति ।
5. जना ऋषीभ्यां दानानि दास्यन्ति ।
6. पुस्तकं शिष्याय दत्तम् ।

(c) अर्थम् has the sense of the Fourth Case 'for the sake of' at the end of a compound. Translate:

7. आनन्दार्थं मुनिमागच्छामि ।
8. कुक्कुर आहारार्थं नरमचरत् ।

Exercise 91

Using the principles covered in the past exercises, translate the following into Sanskrit, not using sandhi:

1. The servant comes to the river for water.
2. You make a house for your wife.
3. They will go to the city for wealth.
4. The mother gave her son a fruit.
5. For the sake of righteousness the demon is killed.

Exercise 92 – Uses of the Fifth Case (ablative)

(a) The Fifth Case is used mainly in the sense of 'away from.' You can translate it with the word 'from.'

1. राज्यश्वात् पतति ।

2. अहं देशाद्गन्तुमिच्छामि ।

(b) The Fifth Case is used when there is fear of something. Translate:

3. मम भयं विडालादस्ति ।

4. मृत्योर्बालकस्य भयं नास्ति ।

(c) The Fifth Case is used when there is protection from something. Translate:

5. वीरो राक्षसेभ्य आश्रममरक्षत् ।

6. नरा अग्नेर्नगरं रक्षन्ति ।

(d) The Fifth Case is used with the words दूरे ('far away'), पूर्वम् ('before') and अन्य° ('other than'). Translate:

7. सेवको नगराद्दूरे ।

8. रात्र्याः पूर्वमागच्छ ।

9. फलादन्यत्किंचिदिच्छामि ।

(e) The Fifth Case states the source of something. Translate:

10. द्वेषः क्रोधादुद्भवति ।

11. दुखं कामादागच्छति ।

(f) The Fifth Case is used to say 'because of' or 'due to.' Translate:
12. क्रोधात्स कुक्कुरमतुदत् ।
13. भयान्मृतो भवामि ।
14. क्लेशेभ्यो नरौ दुःखितौ ।

Exercise 93

Using the principles covered in the past exercises, translate the following into Sanskrit, not using sandhi:

1. The person fell from the elephant.
2. The king is afraid of the demon.
3. The servant will come before night.
4. The fruit arises from the tree.
5. Due to anger, the lady killed the monkey.

Exercise 94 – Uses of the Sixth Case (genitive)

(a) The Sixth Case indicates possession. Translate:

1. नरस्य भ्राता भीमो नाम ।
2. काको गर्दभस्य फलमपश्यत् ।

(b) The Sixth Case is used to express the verb 'to have.' Translate:

3. राक्षसस्य द्वेषोऽस्ति ।
4. राज्ञ्याः धनमासीत् ।

(c) The Sixth Case is used with words of direction, such as अधः ('under'), अग्रे ('on top of'/ 'in front of'), समीपे / समीपम् ('near to'), and बहिः ('outside'). Translate:

5. अरण्यं आश्रमस्य समीपे ।
6. पुरुषावचलस्याग्रे स्तः ।
7. राजपुत्रो राज्यस्य बहिर्गच्छत् ।
8. तारका भूमेरुपरि ।
9. गिरिर्गगनस्याधः ।

(d) The Sixth Case is used with प्रिय° ('dear to'). Translate:

10. धर्मो नृपस्य प्रियः ।
11. आहारः सिंहस्य प्रियः ।

Exercise 95

Using the principles covered in the past exercises, translate the following into Sanskrit, not using sandhi:

1. the lady's bliss
2. the bird's fear
3. The elephant eats the boy's book.
4. The servant has water.
5. The deer is near to the forest.

Exercise 96 – Uses of the Seventh Case (locative)

(a) The Seventh Case indicates the place where something occurs. Translate:

1. मत्स्या नद्यां निवसन्ति ।
2. वने मुनिः संतुष्टः ।

(b) The Seventh Case indicates the time when something occurs. Translate:

3. रात्रौ राक्षसी नरान् खादेत् ।
4. तस्मिन् काले दूरे चरिष्यामः ।

(c) In the plural, the Seventh Case may have the sense of 'among.' Translate:

5. नरेष्वर्जुनो व्याघ्रः ।
6. देवेषु निवसामि ।

(d) The Seventh Case is used for the person or thing towards which emotion is directed. Translate:

7. आहारे स्निह्यामि ।
8. दुर्जने कुपितो भवतु ।

(e) The Seventh Case is used with समर्थ° ('capable'). Translate:

9. कर्मणि शिष्यः समर्थः ।
10. ज्ञान ऋषयः समर्थाः ।

(f) The Seventh Case can have the sense of 'into'. Translate:

11. वृक्षो नद्यामपतत् ।
12. शरो हृदये गच्छति ।

(g) The Seventh Case may have the sense of 'concerning', 'with reference to', 'in the matter of', or 'about'. Translate:

13. नृप धर्मे ऋषि पृच्छति ।

(h) The Seventh Case is used with the locative absolute construction. Translate:

14. नरे मृते गृध्रो देहमखादत् ।
15. गजेषु वनं गच्छत्सु बालका मार्गे धावन्ति ।

Exercise 97

Using the principles covered in the past exercises, translate the following into Sanskrit, not using sandhi:

1. The person ate in the house.
2. Sītā dwelt among the demonesses.
3. She fell in love with the warrior.
4. The pupil asked the teacher about time.
5. When the king was killed, the people became afraid. (use locative absolute)

12.3 Epic Civilisation

12.3.1 Divine Beings

The Sanskrit epics are populated by many different sorts of supernatural beings. Some of these are benevolent; others are 'tricksters' or even malevolent. These beings add a layer of depth and interest to the stories in the literature.

a. Gods and Goddesses

The word for god in Sanskrit is *deva*, which means 'shining one' as well as 'playful'. The *devas* preside over the workings of the universe and reflect the great universal powers. It is thought that all these divine beings have a lifespan, although very long by our standards.

The highest of all gods and goddesses in the universe are the three great *devas* – Brahmā, Viṣṇu and Śiva. These three are responsible for the creation, maintenance and dissolution of the creation. Brahmā is the Creator. Viṣṇu is the Preserver. He sustains the creation, nourishing and protecting it, and sometimes takes birth in a human or other form in order to destroy evil and support the good. Śiva dissolves everything back to its essence at the proper time. Brahmā, Viṣṇu and Śiva can also be thought to represent the three *guṇas* (see section 9.5). Brahmā is *rajas*, Viṣṇu is *sattva*, and Śiva is *tamas*.

Each of these three has his consort or goddess (*devī*), which is his *śakti*, or power. Brahmā's consort is Sarasvatī, who is responsible for wisdom, learning and the arts. Viṣṇu's consort is Lakṣmī, who controls prosperity and wealth. Śiva's consort is Pārvatī, whose power is law. It is important to realise that the *deva* and *devī* cannot exist independent of one another; they are only different aspects of the same universal force.

The following table sums up the main trinity:

deva	responsibility	*guṇa*	*devī*	power
Brahmā	creation	*rajas*	Sarasvatī	wisdom, learning and the arts
Viṣṇu	maintenance	*sattva*	Lakṣmī	prosperity and wealth
Śiva	dissolution	*tamas*	Pārvatī	law

Below the great trinity are other important gods, who originate in the Vedas. Here are a few you should know about:
- Indra – The lord of the lower *devas*, symbolizing the universal power of the mind.
- Yama – The god of death.
- Agni – The fire god, symbolizing the universal power of consciousness. Agni is an important god in the Vedic ritual.
- Sūrya – The sun god.
- Vāyu – The wind god.
- Pṛthivī – The earth goddess.

12.3.2 Demigods

Besides the gods, there are some other fantastic creatures that inhabit the Sanskrit epics. They can be malevolent, causing many troubles for human beings. However, they can also be beneficial, helping people achieve their goals. All in all, they are forces that human beings need to appease and of which they should be wary. Here are some you should know about:

- *Apsaras* – celestial nymph
- *Gandharva* – celestial musician
- *Pitṛ* - ancestor
- *Nāga* – serpent being
- *Yakṣa* – guardian spirit

12.3.3 Demons

In the Sanskrit epics, evil beings can live in many places and are able to freely plague human beings and gods. Many demons are antagonistic characters, such as Rāvaṇa in the Rāmāyaṇa. Here are some names of some types of evil spirits that you might encounter:

- *Rākṣasa* – demon who eats human flesh and disturbs sacrifices. Rāvaṇa was considered to be a *rākṣasa*.
- *Piśāca* – demon who eats human flesh, imp
- *Bhūta* – ghost
- *Vetāla / Preta* – zombie-like spirit

12.3.4 The *Avatāras* (Incarnations of Viṣṇu)

As stated in section 12.3.1, Viṣṇu's responsibility is to maintain the universe. One way Viṣṇu does this is by incarnating himself whenever things run down and *dharma*, the law, is transgressed. This phenomenon is described in Bhagavad Gītā 4.7:

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ॥

अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥

yadā yadā hi dharmasya glānir bhavati bhārata,

abhyutthānam adharmasya tad ātmānaṃ sṛjāmy aham.

For whenever there is a decrease of lawfulness and an increase of unlawfulness, O Bhārata, then I manifest Myself.

The being in which Viṣṇu incarnates is called an *avatāra*. There are many different lists of Viṣṇu's *avatāras*, but the following is the most famous. Some of the names will be familiar.

Matsya	Fish who saved humanity from the great flood.
Kūrma	Tortoise who stabilised the churning of the ocean.
Varāha	Boar who saved the earth from a flood.
Narasiṃha	Man-lion who saved the devout Prahlāda from his evil father.
Vāmana	Dwarf who humbled the king of the demons.
Paraśurāma	Killed evil warriors
Rāma	Hero of the great epic Rāmāyaṇa. Killed the evil demon Rāvaṇa.
Kṛṣṇa	There are many stories about Kṛṣṇa. He is a major character in the Mahābhārata and Bhagavad Gītā, and there are many stories about his childhood in the Śrīmad Bhāgavatam.
Buddha	Discovered a new philosophy in about 500 B.C. Historical figure.
Kalkin	Will come at the end of the world to help cleanse corruption and allow society to return afresh.

12.3.5 The *Ṛṣis* (Sages)

The *ṛṣis*, or sages, feature in all of the *śruti* and *smṛti* texts that we have examined. In the Vedas, they were the composers of the Vedic hymns. Later on, they were also considered to be the keepers of the sacred tradition and would remind men of the eternal truth of their nature. They practised asceticism and were considered by some to be the progenitors of the human race. The epics are full of the adventures and teachings of these sages -- Nārada, Yājñavalkya, Vasiṣṭha, Viśvāmitra, Bhiṣma and many more.

12.3.6 Key Terms

Deva (देव) 'Shining one'. A universal power or deity.

Devī (देवी) A female deity.

Śakti (शक्ति) The power or force of a *deva*, considered as his consort.

Brahmā (ब्रह्मा) The god responsible for creating the creation. Represents *rajas*.

Viṣṇu (विष्णु) The god responsible for maintaining the creation. Maintains order by incarnating himself with *avatāras*. Represents *sattva*.

Śiva (शिव) The god responsible for destroying creation. Represents *tamas*.

Sarasvatī (सरस्वती) Consort of Brahmā, the power of wisdom.

Lakṣmī (लक्ष्मी) Consort of Viṣṇu, the power of increase and prosperity.

Pārvatī (पार्वती) Consort of Śiva, the power of law.

Indra (इन्द्र) Lord of the minor gods. Universal mind, lord of the elements.

Yama (यम) Death, controller and ender of all.

Agni (अग्नि) God of fire.

Vāyu (वायु) God of wind.

Sūrya (सूर्य) God of the sun.

Pṛthivī (पृथिवी) Goddess of the Earth.

Apsaras (अप्सरम्) Beautiful heavenly nymph.

Gandharva (गन्धर्व) Celestial musician.

Pitṛ (पितृ) Ancestor.

Nāga (नाग) Serpent being.

Yakṣa (यक्ष) Guardian spirit.

Rākṣasa (राक्षस) Night wandering ogre or demon.

Avatāra (अवतार) Incarnation of Viṣṇu when *dharma* is transgressed.

Ṛṣi (ऋषि) Sage.

Exercise 100

Match the word in the left column with its definition in the right column.

ṛṣi	celestial musician
rākṣasa	goddess
nāga	a deity or god
gandharva	god of the wind
pṛthivī	incarnation of Viṣṇu
vāyu	god of fire
yama	sage
pārvatī	serpent being
sarasvatī	guardian spirit
devī	consort of Śiva
agni	ancestor
deva	heavenly nymph
avatāra	god of death
yakṣa	goddess of the earth
pitṛ	night wandering demon
apsaras	consort of Brahmā

Exercise 101

Choose one of the two words in brackets to correctly complete the following sentences.

1. A (*nāga*, *bhūta*) is a ghost.

2. Nārada, Viśvāmitra and Vasiṣṭha are examples of (*ṛṣis*, *avatāras*.)

3. The word (*deva*, *rākṣasa*) means 'a shining one.'

4. (Yama, Vāyu) is the god of wind.

5. The preserver of the universe is known as (Brahmā, Viṣṇu).

6. A celestial musician is a (*gandharva*, *devī*)

7. The name of Śiva's consort is (Sarasvatī, Pārvatī).

8. (Indra, Agni) is the god that symbolizes the universal power of the mind.

9. (Brahmā, Viṣṇu) incarnates himself as an *avatāra* when *dharma* breaks down.

10. A guardian spirit is known as a (*yakṣa*, *pitṛ*).

Chapter 13
13.1 IGCSE Vocabulary 12a

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

*अचिरेण (or अचिरात्) soon

*अतीव very

*अद्य today

*अधुना now

*अत्र here

अन्ततः finally

अहो O my!

आम् yes

इदानीम् now

इह here

*एकदा once, at the same time

*एवम् thus, in such a manner

कथम् how?

*कदा when?

किंतु but

*कुतः why?

केवलम् only

क्व where?

*क्षणम् for a moment

*चिरम् / चिरेण for a long time

चेत् if

तद् then

13.2 IGCSE Vocabulary 12b

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

*तस्मात् therefore

तु but, however

नित्यम् ever, always

*पुनः again

पुरा formerly, of old

मन्दं मन्दम् slowly slowly

मा do not

*यत् ... यत् whatever (used with तत् ... तत्)

यतः since

यत्र where

यत्र यत्र wherever

यथा ... तथा as ... so

*यदा ... तदा when ... then

*यदि ... तर्हि if ... then

यावत् ... तावत् as long as ... for so long

वा or

*शीघ्रम् quickly

श्वः tomorrow

सत्वरम् quickly

सदा always

सर्वत्र everywhere

सर्वदा always

सस्मितम् with a smile

*स्म (gives past sense to a present verb)

स्वयम् himself, yourself, etc.

ह्यः yesterday

*हा हा Alack! Alas!

13.3 Indeclinable Words

An indeclinable word always stays the same. It never takes different endings. In Sanskrit they are often used as adverbs.

Exercise 102

Match the word in the left with its meaning on the right.

तु	always
इदानीम्	yes
सदा	thus, in such a manner
अहो	since
मा	now
आम्	only
शीघ्रम्	not, do not
सस्मितम्	Alack! Alas!
यतः	quickly
क्व	where?
एवम्	but
कथम्	to such an extent
हा हा	with a smile
तावत्	how?
केवलम्	O my!

Exercise 103

Translate the following into English:

1. गृहे मातरं पितरं वा द्रक्ष्यामि ।
2. ह्यस्तव नगरमगच्छाम ।
3. मित्र पुनरागच्छ ।
4. अद्य त्वं कुपिता । श्वः व्यापादयिष्यसि ।
5. पुरा नृपाः प्राज्ञाः ।

Exercise 104

In each sentence, fill in the blank with an indeclinable word of your choice. Then translate the sentence.

1. .... नरो दानं दास्यति ।
2. वृद्धव्याघ्रो जन्तुं .... हन्ति ।
3. तां .... अगच्छम् ।
4. .... राजा राज्यं रक्ष ।
5. .... नार्यः जलेऽपतन् ।

Exercise 105

Translate the following into Sanskrit.

1. Come now!
2. Soon I shall go to the forest.
3. Why does the lady cry?
4. The man drinks water for a moment.
5. The monkey quickly ran to the sage.

13.4 Indeclinable Words formed by Special Endings

Some indeclinable words are formed by the addition of special endings that give an adverbial sense. These words never change. Here are some examples:

(a) –तः This ending has the sense of the fifth case ('from', 'away from') as in:

ततः 'from that', 'therefore', 'after that'

कुतः 'from what?', 'why?'

यतः 'from which', 'since'

(b) –त्र This ending has the sense of the seventh case ('in', 'in a place') as in:

अत्र 'here'

तत्र 'there', 'in that place'

सर्वत्र 'everywhere'

कुत्र 'where?'

यत्र 'where'

(c) –दा This ending has the sense of time, as in:

तदा 'then'

सर्वदा 'always'

कदा 'when?'

एकदा 'once'

Exercise 106

Translate the following into English:

1. कुतो अन्नं करोति ।
2. समुद्रे जलं सर्वत्र ।
3. अत्र राक्षसी तं नयेत् ।
4. शिष्याः सर्वदाचिन्तयन् ।
5. कदारि व्यापादयिष्यति ।

Exercise 107

Translate the following into Sanskrit. Use the words presented in section 13.3.

1. Where are you walking?
2. A monkey dwelt there.
3. Once there was a king.
4. When will she come here?
5. Why is the sky blue?

13.5 Epic Civilisation

13.5.1 Human Life and its Purpose (Puruṣārtha)

Puruṣārtha means the aspiration, aim or purpose of the human being and is traditionally described as having four aspects:

- *kāma*, enjoyment / pleasure
- *artha*, wealth
- *dharma*, virtue / duty
- *mokṣa*, liberation

A civilized life aspires to cultivate all four of these in balance. Life devoted only to the pursuit of *kāma* is shortsighted and tends to lead to misery, violence and exhaustion. *Kāma* is a basic human need, but it needs to be pursued ethically. If the senses are given proper consideration, then a person can cultivate the next *puruṣārtha*, *artha*. *Artha* is economic prosperity and wealth. It confers power, ability and advantage in the world. *Artha* also has its legitimate place, but it needs to be subservient to higher aims.

Next is *dharma*, which can be translated as virtue, justice or religion. The word *dharma* derives from the *dhātu √dhṛ*, which means 'uplifting and supporting.' Through *dharma*, human beings are more than animals, for it provides the ethical framework that can guide the two lower *puruṣārthas*. Society stays together and is supported and uplifted by *dharma*. *Dharma* is also the system by which one is rewarded for virtuous deeds and is punished for actions that are selfish or vicious.

The final *puruṣārtha* is *mokṣa*, or liberation. *Mokṣa* is the liberation from all confinements, even of the human form. This immortal and limitless state is final, permanent and untouched by all sorrow or fear.

13.5.2 Occupation (Varṇa)

Varṇa is defined as the occupations into which society is divided according to function. In Sanskrit literature, this is a controversial subject. There are many different opinions regarding caste, both historically and in modern India. However, for this course, we will simply define *varṇa* as occupation:

- *brāhmaṇa* – priests and teachers
- *kṣatriya* – warriors, kings or statesmen
- *vaiśya* – merchants, producers or farmers
- *śūdra* – servants or labourers

The idea in the Ṛgveda behind the *varṇa* system is that all people are born from the Universal Person, or *puruṣa*. The *brāhmaṇas* are the head, the *kṣatriyas* the arms, the *vaiśyas* the thighs and the *śūdras* the feet. Each *varṇa* is responsible for a sphere of human activity and contributes towards the smooth operation of society.

13.5.3 Stages of Life (Āśrama)

In Sanskrit literature, human life is divided into four stages:

- *brahmacārin* – student
- *gṛhastha* – married householder
- *vānaprastha* – forest dweller
- *sannyāsin* – an ascetic who has completely renounced material life

The first stage is the *brahmacārin*. This is the student stage of life, and it begins in childhood. The *brahmacārin* lives a chaste life serving a teacher and learning the ancient wisdom in preparation for the challenges that life will present in the later stages. When the *brahmacārin* finishes studying and leaves the teacher, he or she gets married and enters the second stage of life, the *gṛhastha*, or householder. In this stage the *gṛhastha* raises a family and supports society on a wider scale.

Traditionally, the third stage of *vānaprastha*, or forest-dweller, begins when the first grandchild is born. At this point, the *vānaprastha* leaves home and dependants and takes to a life in the forest, sometimes accompanied by a spouse or sometimes as part of a group of disciples under a master. Here the *vānaprastha* returns to the texts studied as a *brahmacārin* and reflects deeply upon them. The *vānaprastha* also practices austerities (*tapas*) and meditation (*dhyāna*).

Finally, even this stage is abandoned and he or she enters the life of a *sannyasin*, or complete renunciation. *Sannyasin* is a life of solitary wandering, eating only what others offer for food. The mind of the *sannyasin* is free from all concern. Such a person, free of all social and bodily ties, gradually redeems all faults and becomes inwardly fixed on philosophical truths. Sometimes a person who is sufficiently strong in character may take to the forest-dwelling or *sannyasin* stages straight after the stage of studentship, thereby bypassing the householder stage.

13.5.4 Sacrifice (Yajña)

Yajña, or sacrifice, is the principle that actions are dedicated to something. Early Sanskrit literature describes the practice of complicated rituals involving altars, oblations in fire, and sacred chants. The Mahābhārata tells of the great *Aśvamedha* sacrifice (horse-sacrifice), which involved many people, much money and much time. Manu 3.68-70 mentions the 'Five Great Sacrifices' (*pañcamahāyajña*) which are intended for the householder. They are:

- *devayajña* - sacrifice, or worship, for the divine and its powers, often through songs of praise.
- *ṛṣiyajña* - sacrifice and honour for the sages, through study and recitation of their words and scriptures.
- *pitṛyajña* - sacrifice and respect to the fathers, our ancestors and instigators of our families, nation and traditions.
- *manuṣyayajña* - sacrifice for mankind. This is through hospitality, the setting up of hospitals, schools and other charitable foundations of benefit and uplift to men.
- *bhūtayajña* - sacrifice to the lower beings, which is through care and protection of the animals, birds and plant kingdoms.

Another way of viewing *yajña* is that all actions, whether we know it or not, are dedicated to some universal power. This power could be many things: anger, wisdom, greed, the good of all, or many other things.

13.5.5 Discipline (Tapas)

The primary meaning of *tapas* is self-discipline or asceticism. However, it is mentioned in texts as having many forms and different purposes. The word *tapas* comes from the *dhātu √tap*, which means to burn brightly or to purify. According to the purpose of the *tapas*, sometimes one has to undergo great suffering to release certain powers. Another definition of *tapas* is the unswerving performance of one's duty in the face of pleasure, pain, like and dislike, and other pairs of opposites in this world. The description of tapas of the body, speech and mind are described in Bhagavad Gītā 17.14-16:

देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।

ब्रह्मचर्यमहिंसा च शारीरं तप उच्यते ॥

devadvijaguruprājñapūjanaṃ śaucam ārjavam,

brahmacaryam ahiṃsā ca śārīraṃ tapa ucyate.

Reverence for the gods, the twice-born, teachers, and wise men; cleanliness, uprightness, chastity and non-violence – all this is *tapas* of the body.

अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत् ।

स्वाध्यायाभ्यसनं चैव वाङ्मयं तप उच्यते ॥

anudvegakaraṃ vākyaṃ satyaṃ priyahitaṃ ca yat,

svādhyāyābhyasanaṃ caiva vāṅmayaṃ tapa ucyate.

Speech that does not cause fear, that is truthful, pleasant and beneficial, and the recitation of the scriptures – this is *tapas* of speech.

मनःप्रसादः सौम्यत्वं मौनमात्मविनिग्रहः ।

भावसंशुद्धिरित्येतत् तपो मानसमुच्यते ॥

manaḥprasādaḥ saumyatvaṃ maunam ātmavinigrahaḥ,

bhāvasaṃśuddhir ity etat tapo mānasam ucyate.

> Mental peace, kindness, silence, self-control and purity – this is *tapas* of mind.

Lastly, the Mahābhārata, in Śāntiparva 250:4, states that "the highest *tapas* consists of one-pointedness of mind and senses." All in all, we can see that *tapas* is a multifaceted but important concept.

13.5.6 Merit and Sin (Puṇya and Pāpa)

Merit (*puṇya*) and sin (*pāpa*), are concepts that come under close examination in the Sanskrit epics. *Puṇya* is the result of good actions, words and thoughts, and it is important for a number of reasons. First, the person who practices *puṇya* becomes civilized and helps to civilise society. Second, if someone practises *puṇya,* he or she gains a better embodiment in the next round of reincarnation. This can take the form of a fortunate human embodiment in the material world or a godly body in *svarga*, heaven. It is even possible, through long-term and faultless cultivation of good actions, to earn the position of a *brahmā*, or a Creator. However, the merit acquired from living a good life eventually runs out, and the being has to return to Earth in order to work out their liberation.

Sanskrit texts propound many lists of virtues that lead to *puṇya*; for example, the following brief verse (10.63) from the Laws of Manu lists five virtues that all human beings should hold to for a civilized life:
- *ahiṃsā* - harmlessness of thought, speech and action
- *satyam* - speech which is truthful
- *asteyam* - abstention from theft
- *śaucam* - cleanliness;
- *indriyanigraha* - control of the senses

In 16:1-3 of the Bhagavad Gītā, a more complete list of virtues is given:
- *abhayam* - fearlessness;
- *dānam* - generosity;
- *dama* - control of mind, senses, speech and body;
- *svādhyāya* - regular study and recitation of the scriptures;
- *akrodha* – absence of anger;
- *śānti* - peace, stillness and contentment;
- *dayā* - compassion for all.

As we all know, however, the world is a mixture of merit and sin, and *puṇya* is not the only factor. *Pāpa*, or sin, is the result of evil actions, words and thought. If someone primarily practises *pāpa*, they gain a lower embodiment during their next round of reincarnation. This can take the form of an unfortunate human embodiment, or an animal, plant, worm, etc. Extremely evil actions can cause someone to be born into a body that gets tortured in hell, or *naraka*. After the being's sentence is served, it returns to Earth and is born in lowly embodiments, slowly working its way up to being a human being.

Pāpa destabilizes individuals and leads to chaos in society. In 16:4 of the Bhagavad Gītā, a list of vices leading to *pāpa* is given:

- *dambha* - hypocrisy
- *darpa* - arrogance
- *abhimāna* - conceit
- *krodha* - anger
- *pāruṣya* – harshness
- *ajñāna*- ignorance

The Sanskrit epics highlight the fact that human beings are a mixture of virtue and vice. Many characters are complex and are not clichéd 'good guys' or 'bad guys.' Good tends to prevail, but its victory is bittersweet. In the end, the epics indicate this important point -- reality is beyond merit and sin.

13.5.7 Key Terms

Puruṣārtha (पुरुषार्थ) The aspiration and purpose of human life. This has four aspects: *kāma*, sensual enjoyment; *artha*, wealth; *dharma*, virtue; and *mokṣa*, liberation.

Kāma (काम) Desire and sensual enjoyment

Artha (अर्थ) Wealth, prosperity

Dharma (धर्म) Virtue. 'That which upholds', the system of duties, rewards, punishments etc. Universal justice, which ensures happiness for all who follow the law of their own nature.

Mokṣa (मोक्ष) Liberation

Varṇa (वर्ण) Caste, occupation. There are four main divisions:

Brāhmaṇa (ब्राह्मण) The class of priests and teachers

Kṣatriya (क्षत्रिय) The class of warriors, kings and statesmen

Vaiśya (वैश्य) The class of merchants, producers and farmers

Śūdra (शूद्र) The class of servants and labourers

Āśrama (आश्रम) A stage in life. There are four main divisions:

Brahmacārin (ब्रह्मचारिन्) The student stage of chastity, study and obedience

Gṛhastha (गृहस्थ) The householder stage

Vānaprastha (वानप्रस्थ) The forest-dweller stage

Sannyāsin (सन्न्यासिन्) The stage of complete renunciation as a wandering mendicant

Dhyāna (ध्यान) Meditation

Yajña (यज्ञ) Sacrifice. This can be a complicated ritual or dedicated action. Five sacrifices are enumerated in Manu: *devayajña* (to the gods), *ṛṣiyajña* (to the sages), *pitṛyajña* (to the ancestors), *manuṣyayajña* (to human beings), and *bhūtayajña* (to the lower creatures.

Tapas (तपस्) Disciplined action that purifies and enhances energy

Puṇya (पुण्य) Merit, the essence of good deeds

Pāpa (पाप) Sin, the essence of bad deeds

Ahiṃsā (अहिंसा) Harmlessness of thought, speech and action

Satyam (सत्यम्) Unfailing truthfulness in speech

Asteyam (अस्तेयम्) Abstention from theft

Śaucam (शौचम्) Cleanliness

Abhayam (अभयम्) Fearlessness

Dānam (दानम्) Generosity

Dama (दम) Control of mind, speech, senses and body

Svādhyāya (स्वाध्याय) Regular study of the scriptures

Akrodha (अक्रोध) Absence of anger

Śānti (शान्ति) Peace

Dayā (दया) Compassion

Exercise 108

Choose which of the following words is the odd one out.

1.
(a) *kāma*　　　(b) *dharma*　　　(c) *dama*　　　(d) *artha*

2.
(a) *sannyāsin*　　(b)*brāhmaṇa*　　(c) *gṛhastha*　　(d)*brahmacārin*

3.
(a) *vanaprastha*　(b) *kṣatriya*　　(c) *śūdra*　　(d) *vaiśya*

4.
(a) *devayajña*　　(b) *ṛṣiyajña*　　(c) *pitṛyajña*　　(d) *tapas*

5.
(a) *pāpa*　　　(b) *satyam*　　　(c) *śānti*　　　(d) *dānam*

Exercise 109

Answer the following questions fully:

1. Explain *yajña* and enumerate the different types.

2. What is *puruṣārtha*? What are its four aspects?

3. How is *varṇa* divided?

4. What is the difference between *puṇya* and *pāpa*? List five virtues that lead to *puṇya*.

5. What are the four *āśramas*?

Chapter 14
14.1 IGCSE Vocabulary 13

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

Verbs

Dhātu	Present Active	Gerund
अनु-गम्	अनुगच्छति follows	अनुगम्य having followed
अनु-धाव्	अनुधावति runs after, pursues	अनुधाव्य having followed
अनु-भू	अनुभवति experiences, feels	अनुभूय having experienced
अव-गम्	अवगच्छति understands	अवगम्य having understood
अव-तृ	अवतरति descends	अवतार्य having descended
आ-चर्	आचरति practises	आचार्य having practised
*आ-नी	आनयति brings	आनीय having brought
उद्-स्था	उत्तिष्ठति stands up	आगम्य having stood up?
उद्-धृ	उद्धरति lifts	उद्धृत्य having lifted
उप-गम्	उपगच्छति approaches	उपगम्य having approached
*उप-विश्	उपविशति sits down	उपवेश्य having sat down
तृ	तरति crosses over	तीर्त्वा having crossed over
धा	दधाति places	हित्वा having placed
*नम्	नमति bows	नत्वा having bowed
निर्-गम्	निर्गच्छति comes out	निर्गम्य having come out
पठ्	पठति reads	पठित्वा having read
परि-नी	परिणति marries	परिणय having married
प्रति-गम्	प्रतिगच्छति returns	प्रतिगम्य having returned
*प्रति-वद्	प्रतिवदति replies	प्रतिवद्य having replied
प्र -आप्	प्राप्नोति obtains	प्राप्य having obtained
वह्	वहति carries	ऊढ्वा having carried
वि -रम्	विरमति stops	विरम्य having stopped
वि-स्मृ	विस्मरति forgets	विस्मर्य having forgotten
स्मृ	स्मरति remembers	स्मृत्वा having remembered
हस्	हसति laughs	हसित्वा having laughed

14.1 Prefix Review

A prefix is added to the beginning of a word to create a new word with a different meaning. Here are the Sanskrit prefixes you have learned:

Sanskrit	English Meaning
सम्	with, together; completely, absolutely
वि	divided, asunder, apart; different; negates the verb it goes with
आ	near, toward, up to; reverses the meaning of the verb it goes with
उप	towards, near to, up towards
अभि	to, towards, into, over, upon
अप	away, off, back, down
अव	off, away, down
परि	around, round, about
अति	beyond, over
अधि	above, over, besides
अनु	along with
उद्	upon, on
उप	up
अनु	after, along, alongside, with
नि	down, back, in, into, within
निस्	out of, away from
परि	around
प्र	forward, in front of, forth
प्रति	towards, near to, against, in opposition to
सु	good, excellent
दुस्	bad, evil

Exercise 108

Translate the following into English:

1. मनुष्यः क्रोधमनुभवति ।
2. क्षणं खगो भूम्यामवातरत् ।
3. सिंहौ वनान्निगच्छतः ।
4. चिरं गृध्रः सरसः समीपे न्यवसत् ।
5. ह्यः सर्पः कुक्कुरं परिणयत् ।
6. पुस्तकं विस्मर्य गुरुः शालां प्रत्यगच्छत् ।
7. ज्ञानमवगच्छामि ।
8. प्रबलनारी गजमुद्धरेत् ।
9. जना ग्राममुपगमिष्यन्ति ।
10. वृद्धनृपो ऽधनं प्राप्नोति ।

Exercise 109

Translate the following into Sanskrit:

1. Bring a horse, O warrior!
2. The mother sits down in the house.
3. "I am not afraid," he replied.
4. Having come to the door, the girl bowed.
5. Where does the river arise?

14.2 Scansion

Syllables in Sanskrit are given either a 'light' or a 'heavy stress. The following three rules apply:

(1) **A short vowel** is 'light', e.g. पि

(2) **A long vowel** is 'heavy' (ए, ऐ, ओ, औ count as long vowels), e.g. पा, ने

(3) **A short or a long vowel** – before a conjunct consonant, a halanta letter or a visarga – is 'heavy,' e.g. पर्व, तः, अत्र, तम्

The customary way to indicate the stress of a syllable is by an overhead ˘ for a light syllable and an overhead ‾ for a heavy syllable.

For example: नारदः

Exercise 105

Indicate the stress of the syllables of the following letters and words, using the system described above.

1. म
2. मि
3. मी
4. स्त
5. स्तौ
6. लुः
7. तत्र
8. श्रेष्ठः
9. महत्
10. वदति

Exercise 106

Mark the light and heavy syllables shown here (from Bhagavad Gītā 1.1 and 1.27). Having done this, answer the two questions at the end of this exercise.

1.1

धर्मक्षेत्रे कुरुक्षेत्रे ममवेता युयुत्सवः ।

मामकाः पाण्डवाश्चैव किमकुर्वत सञ्जय ॥

1.27

तान्समीक्ष्य स कौन्तेय सर्वन्बन्धुनवस्थितान् ।

कृपया परयाऽऽविष्टो विषीदन्निदमब्रवीत् ॥

Questions:
(a) How many syllables does each contain?
(b) Do you see any patterns in the syllables?

14.3 Metre – The Śloka

The most common verse form, or metre, in Sanskrit is the *śloka*. Most of the great epics, as well as other significant works, use this metre. The *śloka* has 32 syllables, divided into two halves of 16 syllables, each of which is further divided into two 8-syllable quarters.

When you read a *śloka* verse, you pause for a short time after reading each quarter.

धर्मक्षेत्रे कुरुक्षेत्रे / समवेता युयुत्सवः ।
मामकाः पाण्डवाश्चैव / किमकुर्वत सञ्जय ॥

To 'scan' a verse means to mark the weight of its syllables, like you did in Exercise 106.

Exercise 107

Scan the following two verses (Bhagavad Gītā 1.25 and 1.26):

1.25

भीष्मद्रोणप्रमुखतः सर्वेषां च महीक्षिताम् ।

उवाच पार्थ पश्यैतान्समवेतान्कुरूनिति ॥

1.26

तत्रापश्यत्स्थितान्पार्थः पितॄनथ पितामहान् ।

आचार्यान्मातुलान्भ्रातॄन्पुत्रान्पौत्रान्सखींस्तथा ॥

14.4 Epic Civilisation – Practice Essays

Write a short essay on ONE of these two topics:

EITHER

(i) *Śakti* is the power of a deity, as for example *lakṣmī*, the power of wealth, which is associated with *viṣṇu*. Explain this system as fully as possible, giving Sanskrit terms if possible, and say whether this system has any relevance today.

OR

(ii) Discuss the theme of renunciation, or 'giving up', as it is portrayed in Sanskrit epic literature, referring to Sanskrit terms where possible.

Chapter 15
15.1 IGCSE Vocabulary 14

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

Nouns

अहंकारः (m) pride

आज्ञा (f) a command

*आस्यम् (n) mouth

ईशः (m) Lord

देवी (f) goddess

देशः (m) place, country

प्रश्नः (m) question

भाषा (f) speech

भूतम् (n) a being

यज्ञः (m) sacrifice

*रूपम् (n) form, beauty

वर्णः (m) colour

शान्तिः (f) peace

सागरः (m) ocean

*स्वप्नः (m) dream

*स्वर्गः (m) heaven

Suffixes

-अन्तर॰ (mfn) another

-आदि॰ (mfn) etc, beginning with

-कृत् (mfn) maker

-ग॰ (mfn) goer

-ज्ञ॰ (mfn) etc, knower of

-तम॰ (mfn) etc, most

-तर॰ (mfn) etc, more

-द॰ (mfn) etc, giver

-मय॰ (mfn) made of

-वत् (mfn) like

-वित् (mfn) knower

-स्थ॰ (mfn) dweller

15.2 Suffixes

A suffix is a letter or group of letters added to the end of a word that changes the meaning of the word.

Exercise 108

Give the meanings of the following words that have had suffixes added to them:

1. आस्यनासिकाकर्णादि
2. सागरस्थः
3. शान्तिदा
4. रूपमयम्
5. यज्ञकृत्
6. यज्ञकृदाः
7. देशान्तरः
8. देवीवती
9. कुपिततरः
10. कुपिततमः

Exercise 109

Translate the following sentences into English:

1. धर्मविन्नृपो राज्यमकरोत् ।
2. तव भाषा क्लेशदा ।
3. मुनिः सत्यज्ञोऽचलेऽवमत् ।
4. देव्यः स्वर्गगाः ।
5. प्रियतमायाः कन्यायाः प्रश्नः ।
6. ईशस्याज्ञा सुखदा ।

15.3 Replacement of न् and म् with ण् and ष्

Have you ever wondered why some words have a ण with the third ending while others use a न?

For example:

रामेण by Rāma   रथेन by chariot

Similarly:

रामाणाम् of many Rāmas   रथानाम् of many chariots

How is it that you get ण् in some words but न् in others? Here is the rule:

A न् preceded in the same word by a र् or ष् or a ॠ is replaced by a ण्, but only if there is nothing other than the following between the र् or ष् or ॠ and the न् – i.e. :

the vowels अ आ इ ई उ ऊ ऋ ॠ ऌ ए ओ ऐ औ
the semi-vowels ह् य् व् र्
and the अ and उ family consonants   क् ख् ग् घ् ङ्
प् फ् ब् भ् म्

Thus,   रामेण (with आ, म्, आ, ए standing between)
हरिणा (with इ standing between)
रामायणम् (with आ, म्, आ, य्, अ standing between)
गृहाणाम् (with ह, आ, standing between)

This change does not happen when the न् is final (e.g. रामान्)

A similar rule replaces म् with ष् after any vowel except अ or आ.
Examples: सीतासु रामेषु आत्मसु हरिषु मनःसु धनुःषु

Exercise 110
Translate the following into English:

1. अहंकारेण
2. भूतेन
3. वर्णानाम्
4. अरिणा
5. कपिना

Exercise 111
Translate the following into Sanskrit:

1. with a dream
2. by a kingdom
3. by the dog
4. by the snake
5. pupils (object)
6. houses (plural)
7. in teachers
8. in flowers
9. in armies
10. in minds
11. by chariot
12. deer (plural, object)
13. in roads
14. by the prince
15. in heroes
16. in forms
17. of friends
18. in trees
19. in demons
20. by road

15.4 Numerals

There are two types of numerals in Sanskrit. The first are cardinal numerals, i.e., the numbers you use to count. The second type or the ordinal numerals, the numbers representing position or rank in a sequential order.

Number	Cardinal	Ordinal
1	एक॰ one	प्रथम॰ first
2	द्वि॰ two	द्वितीय॰ second
3	त्रि॰ three	तृतीय॰ third
4	चतुर्॰ four	चतुर्थ॰ fourth
5	पञ्च five	पञ्चम॰ fifth
6	षष् six	षष्ठ॰ sixth
7	सप्त seven	सप्तम॰ seventh
8	अष्ट eight	अष्टम॰ eighth
9	नव nine	नवम॰ ninth
10	दश ten	दशम॰ tenth

100   शतम् (+6th case)

one hundred

Some number rules:

- एक॰ 'one' is declined like a prounoun (e.g., तत्)
- द्वि॰ 'two' only takes the dual endings of masculine, feminine and neuter words ending in –अ
- The remaining words are declined in the plural, but with irregularities.

Exercise 112

Translate the following into English. Some are phrases and some are compounds. Remember some compounds are bahuvrīhis:

1. एकम् रूपम्
2. नवबिडालाः
3. त्रिवचनम्
4. दशकुपितनराः
5. द्वौ कुक्कुरौ
6. चतुरङ्गः
7. पञ्चाग्नयः
8. सप्तसागराः
9. षष्वनानि
10. अष्ठदेव्यः

Exercise 113

Translate the following sentences into English.

1. सा द्वितीयं नगरमन्वधावत् ।
2. प्रथमः सर्पः त्वं व्यापादयिष्यति ।
3. मया दशममरण्यं दृष्टम् ।
4. भार्या नवमं फलं खादितुमर्हति ।
5. आनन्देन सप्तमं स्वर्गं प्राप्नोमि ।

Chapter 16
16.1 IGCSE Vocabulary 15

Words shown with an asterisk (*) need to be known from Sanskrit to English and vice versa. Those without an asterisk need only be known from Sanskrit to English.

Nouns

*आत्मन् (m) one's self

*प्लवनम् (n) a jump

*तीरम् (n) bank, shore

*मरणम् (n) death

*नामन् (n) name

*वस्त्रम् (n) garment

Adjectives

*उत्तम° (mfn) best

*नष्ट° (mfn) ruined, destroyed

*गृहीत° (mfn) grabbed

*बहु° (mfn) many

*छिन्न° (mfn) cut

*शुद्ध° (mfn) pure

*जात° (mfn) born, arisen

*साधु°/साध्वी (mfn) virtuous

*ज्ञानिन् (mfn) wise

*सुवर्ण° (mfn) golden, gold

*धीमत् (mfn) intelligent

*सुन्दर°/ सुन्दरी (mfn) beautiful

Verbs

Dhātu	Present Active		Gerund
*क्रुश्	क्रोशति cries out		क्रुष्ट्वा having cried out
*नश्	नाशयति destroys		नाशयित्वा having destroyed
*बन्ध्	बध्नाति binds		बद्ध्वा having bound
*रुद्	रोदति cries, wails		रुदित्वा having cried

16.2 English to Sanskrit Review

We are now going to practise your English to Sanskrit skills in greater depth. Here are some helpful hints:
- Mind your word order. The verb should go at the end.
- Do not use *sandhi* for this section.
- Make sure you have the correct spelling of Sanskrit words.
- Make sure you have the correct endings on words.

Exercise 114
This exercise will practise standard English to Sanskrit sentences that use the present tense. You should focus on:
- Subject – verb agreement
- Correct placement of sixth case words, i.e. <u>before</u> the words that they 'own.'
- Correct placement of adjectives before the nouns they modify.
- Noun-adjective agreement

Translate the following sentences into Sanskrit.

Example: The horses of the man run from the forest.

नरस्य अश्वाः नदीम् वनात् धावन्ति ।

1. Many soldiers go to the palace by chariot.

2. The book of the teachers falls on the ground.

3. Now we bring flowers to the king of the people.

4. The virtuous sage destroys the golden city of the demons.

5. You give food to the snakes.

Exercise 115

This exercise will practise English to Sanskrit sentences that use the past tense and future tense. You should focus on:

- Using the correct tense
- Noun-adjective agreement

Translate the following sentences into Sanskrit.

Example: They will meet powerful soldiers near the forest.

प्रबलान् सैनिकान् वनस्य समीपे मिलिष्यन्ति ।

1. The door of the house was beautiful.
2. The servants cried together with the boys.
3. I will go to the bank of the river by the best chariot.
4. They killed the angry demons with arrows.
5. The birds will fly to the tree for the sake of food.

Exercise 116

This exercise will practise English to Sanskrit sentences that use dual endings. All three tenses of verbs will be used. You should focus on:

- Dual endings in nouns, adjectives and verbs.

Translate the following sentences into Sanskrit.

Example: Two wise sages left the city.

प्रबलौ ऋषी नगरम् अत्यजत् ।

1. Two dogs cried out in the ruined house.
2. The two friends give a garment to the king.
3. The intelligent teacher will go quickly to the two pupils.
4. Two monkeys played at night.
5. The death of the two men was horrible.

Exercise 117

This exercise will practise English to Sanskrit sentences that use –त्वा / –य ending words. You should remember that the phrase that goes with the –त्वा / –य ending word precedes it.

Translate the following sentences into Sanskrit.

Example: Having killed the demon, the hero went from the forest.

राक्षसम् व्यापादित्वा वीरः वनात् अगच्छत् ।

1. Having made a jump, the lady entered the water.
2. Having gone to the moon, I saw blue men.
3. Having bound the lion, we ran quickly.
4. Having come from the mountain, the king spoke a statement.
5. Having eaten a fruit, the elephant walked near the river.

Exercise 118

This exercise will practise English to Sanskrit sentences that use imperative verbs. You should focus on:
- Using imperative verbs in the singular and plural
- Using the vocative in the singular and plural to show direct address

Translate the following sentences into Sanskrit.

Example: Go to your father, son!

पुत्र जनकम् गच्छ ।

1. Drink the water, my friends!
2. Drink the pure water, O wife!
3. King, protect the kingdom.
4. Give us riches, O gods!
5. Sit down here, pupil!

Exercise 119

This exercise will practise English to Sanskrit sentences that use passive constructions. You should focus on:

- Using past passive participles
- Using the third case for the subject of the sentence

Translate the following sentences into Sanskrit.

Example: The fruit is eaten by the dog.

कुक्कुरेन फलम् खादितम्।

1. The sun has been seen in the sky.
2. The gifts have been grabbed by the monkeys.
3. The fire has been made by the two ladies.
4. An arrow has been shot by the warrior.
5. The fruit has been cut by my own hand.

Exercise 120

This exercise will practise English to Sanskrit sentences that use speech and इति clauses. You should remember that the phrase that is in speech marks goes first and is finished with the word इति.

Example: "The teachers bring books," she said.

गुरवः पुस्तकानि आनयन्ति इति सा अवदत्।

1. "There is fire in that room," you say.
2. "The fish swims in the water," the servant will say.
3. "Go to the mountain," wails the sage.
4. "The mouth of the demon is large," thought the boy.
5. "Bliss has arisen," said the mother.

14.3 English to Sanskrit Drill