

SANSKRIT SAHITYA - 248

Secondary Level

(Book-1)



विद्याधनं सर्वधनप्रधानम्

NATIONAL INSTITUTE OF OPEN SCHOOLING

(An Autonomous Organisation under Ministry of Education, Govt. of India)

A-24-25, Institutional Area, Sector -62, Noida -201309

Website: www.nios.ac.in Toll free no. 18001809393

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Published by the Secretary, National Institute of Open Schooling, A-24/25, Institutional Area, Sector-62, NOIDA-201309 and Printed at M/s Sachdeva Printing Press, Delhi.

Sanskrit Sahitya (248) Secondary Level

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GRAPHIC DESIGNING and DTP

M/S Multi Graphiocs,
New Delhi

A Word with You

Chairperson's Message

Dear learner,

I warmly welcome you to study the 'Indian Knowledge Tradition' courses. India is a very ancient and vast country. The Vedic literature of India is equally ancient and superior. God, the creator, is the motivator of all the learnings such a principle is found in the scriptures. It is known to all that Sanskrit language was the medium of exchange in ancient times between famous scholars of India, common people and other knowledgeable people. The scriptures which were written in the history of India during this long period, the thoughts which were expressed, the expressions which were expressed, are all contained in the literature of Sanskrit language. How much is the size of this treasure, how serious are the emotions, how much values, no one is able to determine it. What Indians used to read in ancient times is revealed through the following verse:

अंगानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः।

पुराणं धर्मशास्त्रां च विद्या ह्येताश्चतुर्दश॥ -वायुपुराणम्

In this verse, fourteen types of vidyas have been told. Four Vedas; four Upavedas, six Vedangas, Mimamsa; poorvottar Mimamsa, Nyaya; Anviksiki, Puranas; Eighteen main Puranas and Upapuranas, Dharmashastras; These fourteen disciplines are called Vidya. Apart from these, there are many poetry texts and many scriptures. The flow of all these disciplines is knowledge-providing, progressing and increasing, which is going on since ancient times. For the welfare of the society, spiritual, psychological, Ayurveda, politics, dandneeti, poetry and many other scriptures have been studied and taught in Gurukuls in the form of Vidya Dana tradition in India.

Leaving the family for the teaching of Vidya, Brahmachari used to spend their life in the Gurukul by holding the Brahmacharyashram and used to be proficient in these Vidyas. There are some well-versed people in these disciplines even today. Due to many reasons like natural changes, foreign invasions, upheaval in the home country, etc. this tradition is becoming discontinue.

Study of these courses, examinations, certificates, etc. are done by modern teaching method in some states/territories, but not in many states/territories. Therefore, it is necessary to study, test and authenticate these ancient scriptures. Keeping this in mind, this course has been started by the National Institute of Open Schooling. As much knowledge as is necessary for the welfare of the people, such knowledge is contained in these scriptures and should be revealed to people, such is the goal. By which all may be happy here. May all be healthy, may all be beneficent from the point of view of welfare, let no one suffer, no one should hurt anyone, thus keeping in mind the most generous objective, the course has been created with the name 'Indian Knowledge Tradition. Science deals with the health of the body. The arts discipline nurtures psychology and spiritual science. Science is a means and pleasure is the end. So, It can be said that the subject of art is better than science. Happiness cannot be obtained from science except art. Instead of leaving science, one can definitely get happiness from art.

This Sanskrit literature course is student-friendly, informative, goal-seeker and effort-seeker, I believe. In the making of this course, the well-wishers, scholars, preachers, text writers, editors, translators, and printing unit etc., ones who have directly or indirectly helped. On behalf of the NIOS family, I express my gratitude towards them. Special thanks to the Vice-Chancellor of Ramakrishna Mission-Vivekanand Vishwavidyalaya, Swami Atmapriyanand ji, without whose compatibility and inspiration the completion of this work would have been difficult. It is our heartfelt wish that the students of this course should be blessed with education, become successful in life, become a scholar, be patriotic and be a social worker.

Prof. Saroj Sharma

Chairperson,

National Institute of Open Schooling

A Word with You

Director's message

Dear learner,

I warmly welcome the followers and worshipers of 'Indian knowledge tradition' who are excited to study the courses of 'Indian Knowledge Tradition'. It is a matter of great pleasure that the curriculum taught in Gurukuls has also been included in the curriculum of our National Institute of Open Schooling. It is hoped that the distance that we had from our ancient culture for a long time will now end. Philosophical, spiritual and poetic literature of Hindu, Jain and Buddhist schools of thought is often written in Sanskrit language. Some subjects have been included at the secondary level and senior secondary level to please the mind and by the entrance qualification presented through the role of subjects will help to hundreds, millions of human beings. Like English, Hindi etc. subject cannot be study without the basic knowledge of language. Therefore, a student who has knowledge of elementary Sanskrit and English is eligible to study this course.

Students studying in Gurukulas should study in their own tradition as much as possible till class VIII. Study this syllabus of Indian knowledge tradition with devotion regularly in ninth, tenth, eleventh and twelfth class. This course will make the students eligible for higher education.

For subject determination, in subject quantification, in revealing the subject, in deciding the language level and in writing the subject text, Scholars, Professors, Teachers and Educationists have done hard work in various scriptures of Sanskrit, are involved in designing this course. So, the level of this course has to be advanced.

We hope that this self-study material of Sanskrit literature will be sufficient, intelligible, interesting, providing pleasure, giving good fortune, useful for Dharma, Artha, Kama, salvation etc. The main goal of this course is that Indian knowledge tradition should be accepted as a special and worthy in academic fields. It is our firm belief that this goal will be accomplished through this course. If the reader believes during the study period that in this study material, in the essence of the text, where amendments, changes and additions are desired, we welcome the proposal of all of them. We are always ready to join you in making this course more effective, useful and simple.

Our blessings are for all the scholars for success in studies, success in life and work.

किं बाहुना विस्तरेण। अस्माकं गौरववाणीं जगति विरलाम् सर्वविद्याया लक्ष्यधूताम् एव उद्धरामिद्य -

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामया,
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःख भागभवेत्।
ॐ शांतिः शांतिः शांतिः
दुर्जनः सज्जनो भूयात् सज्जनः शान्तिमाप्नुयात्।
शान्तो मुच्येत बन्धेभ्यो मुक्तश्चान्यान् विमोचयेत्॥
स्वस्त्यस्तु विश्वस्य खलः प्रसीदतां, ध्यायन्तु भूतानि शिवं मिथो धिया।
मनश्च भद्रं भजतादधोक्षजे, आवेश्यतां नो मतिरप्यहैतुकी।

Dr. Rajiv Kumar Singh

Director (Academic)

National Institute of Open Schooling

A Word with You

Course coordinators message

Dear Learner,

ॐ सह नावतु। सह नौ भुनक्तु। सह वीर्यं करवावहै। तेजस्वि नावधीतमस्तु मा विद्विषावहै। ॐ शान्तिः शान्तिः शान्तिः॥

It is prayed that our study should be free from obstacles. Be brilliant, the destroyer of ignorance. Be the destroyer of hatred. Be the one who removes all the troubles through the benefit of knowledge. This course, based on the 'Bharatiya Jnana Parampara', has been prescribed for the secondary class. It gives me immense pleasure to present the Self Learning Material of this course to you. One who knows simple Sanskrit and English language is capable of studying it. On the basis of the opinion and experiences of the scholars, the result of poetry and Literature is Rasa. Pleasure is the form of Rasa. Let all the work of all beings be completed happily, here is the strong desire. All the subjects of poetry are situated in the rasa. There are many types of poetry, and the greatest of all is the poetics. There are many poems. Various poems have been selected from them and included in this textual material. Similarly, the general form of literature, the form of poetry, the basic knowledge etc. have been given here. The curriculum has been formulated following the same method of teaching in the traditional Gurukuls. This syllabus of the subject 'Sanskrit Sahitya' prescribed for the secondary class is very beneficial. Learners will be able to gain knowledge from its study. By studying this, students will be able to enter other poems.

This course material is meant for entry into the study of poetry and poetry with devotion and gives peace of mind. Don't go over the size of this text and shouldn't be feared by it. But it should be studied seriously. The entire text book is divided into two parts. Readers read the text thoroughly, consider themselves the answers to the questions in the text, look at the answers to the questions at the end, and match those answers with their own. Comment on the blank space provided in each page. Prepare for the exam by building up your answers to the questions given at the end of the lesson.

If the learner experiences any difficulty during the study period, then visit the study center to approach the teacher or contact the National Institute of Open Schooling by e-mail to solve the problem. There is also a contact system on the website. The website is www.nios.ac.in.

I wish, subject increase your knowledge, get success in the examination, increase your interest in the subject, fulfill your desire.

अज्ञानान्धकारस्य नाशाय ज्ञानज्योतिं दर्शनाय च इयं मे हार्दिकी प्रार्थना-

ॐ असतो मा सद्गमय।

तमसो मा ज्योतिर्गमय।

मृत्योर्मांमृतं गमय॥

ॐ शान्ति शान्ति शान्तिः ॥ बृहदारण्यकोपनिषद् १.३.२८।

Dr. Ram Narayan Meena
Assist. Director (Academic)
National Institute of Open Schooling

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the self-learning material in Sanskrit Sahitya (248)' with the help of a team of experts, keeping you in mind. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

Title : It gives a clear indication of the contents within. Do read it.

Learning Outcomes: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Intext Questions: Very short answer self check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again. Suggested



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Do You Know: This box provides additional information. The text in boxes is important and must be given attention. It is not meant for evaluation, but only to improve your general knowledge.



Answers : These will help you to know how correctly you have answered the questions. Glossary: An alphabetical list of difficult words related to subject used in lessons has been provided and explained for better understanding.



Activities: Certain activities have been suggested for better understanding of the concept.

www

Web site: These websites provide extended learning. Necessary information has been included in the content and you may refer to these for more information.

(Book-1)

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(Valmiki Ramayana's Kishkindha Kand)

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**Note****1****INSPIRATIONAL WORDS
OF WISDOM-1**

In the Harshacharita composed by Banabhatta, the characteristics of Subhashit (wise sayings) are stated as follows:

पुराणेष्वितिहासेषु तथा रामायणादिषु।

वचनं सारभूतं यत् तत् सुभाषितमुच्यते॥

That is, in the Puranas, in the histories, in the Ramayana and in the epics, it has been said repeatedly for the benefit of all human beings that where the truth is told from the essence, it is called Subhashit. There are more than thousands of Subhashitas of the same type in Sanskrit. If life is lived according to the Subhashitas, then the whole life is happy. Ten of those Subhashitas we read in this lesson. By reading this lesson, we will know the importance of learning. And knowing the importance of learning, our love towards acquiring knowledge will arise. By reading these subhashitas, we can walk on the real paths of life. We will definitely benefit by following the path mentioned in the Subhashit. We will have great pleasure from reading this text.

**OBJECTIVE**

After studying this lesson, you will be able to:

- know the importance of Vidya;
- get knowledge about how to do Dharmacharan (Right deeds) ;
- know the importance of speech;
- know the condition of a person not having knowledge of literature and scriptures;
- know how the posts located in the verse; and.
- learn about how the verses should be interpreted.

SUBHASHITAS ETC.

1.1 LET US READ THE TEXT



Note

दानंभोगोनाशस्तिस्त्रोगतयोवित्तस्य।
यो न ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति॥1॥

विद्या नाम नरस्य रूपमधिकंप्रच्छकगुप्तं धनं
विद्याभोगकरी यशःसुखकरीविद्यागुरुणांगुरुः।
विद्याबन्धुजनोविदेशगमनेविद्यापरदैवतं
विद्याराजसुपूजिता न तु धनंविद्याविहीनः पशुः॥2॥

अजरामवत्प्राज्ञोविद्यामर्थं च चिन्तयेत्।
गृहीतइवकेशेषुमृत्युना धर्ममाचरेत्॥3॥

विद्याददातिविनयंविनयाद् यातिपात्रताम्।
पात्रत्वाद् धनमाप्नोति धनाद् धर्मततः सुखम्॥4॥

श्रोत्रं श्रुतेनैव न कुण्डलेन
दानेनपारिणितु कङ्कणेन।
भाति कायः करुणापराणां
परोपकारैः न तु चन्दनेन॥5॥

वचोहिसत्यंपरमंविभूषणं
लज्जाङ्गनायाः कृशताकटौच।
द्विजस्य विद्यैवपुनस्तथा क्षमा
शीलंहिसर्वस्य नरस्य भूषणम्॥6॥

केयूरा न विभूषयन्तिपुरुषं हारा न चन्द्रोज्ज्वला
न स्नानं न विलेपनं न कुसुमं नालङ्कृता मूर्धजाः।
वाण्येका समलङ्करोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलुभूषणानिसततंवाग्भूषणं भूषणम्॥7॥

नरस्याभरणं रूपं रूपस्याभरणंगुणः।
गुणस्याभरणंज्ञानंज्ञानस्याभरणं क्षमा॥8॥

साहित्यसङ्गीतकलाविहीनः
साक्षात्पशुः पुच्छविषाणहीनः।
तृणं न खादक्पिजीवमान-
स्तागधेयंपरमं पशूनाम्॥9॥

यत्र विद्वज्जनोनास्ति श्लाघ्यस्तत्राल्पधीरपि।
निरस्तपादपेदेशे एरण्डोऽपि द्रुमायते॥10॥

1.2 LET US UNDERSTAND THE TEXT

दानंभोगोनाशस्तिस्त्रोगतयोवित्तस्य।

यो न ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति॥१॥

अन्वयः- वित्तस्य दानंभोगः नाशः तिस्रः गतयः भवन्ति। यो न ददाति, न भुङ्क्ते तस्य वित्तस्य तृतीयागतिः भवति।

Anvaya Meaning- There are three types of movement of wealth, “donation-giving, enjoyment-consumption, destruction-destruction”. The person who does not give, that is, does not donate, does not eat, that is, does not enjoy, the third condition of that person’s wealth, that is, perishes.

Meaning- Donation of wealth, enjoyment and destruction are the three types of speed. If a person does not donate money and does not enjoy it, then his wealth is bound to be destroyed.

Meaning- Wealth is the favorite of all human beings. In our world no work is accomplished without money. But these are the three types of activities of charity and destruction of that wealth. That is, you can donate money or enjoy it, otherwise money will be destroyed. Whoever has more money, if a person like him does not give that money for the poor or other worthy deserving, and if he himself does not enjoy it, only accumulates, then within a few days his destruction is bound to happen. Everyone must earn money. But if we have more money earned, then surely it should be donated to the poor or for some good work. If there is no desire to donate any tax, then that money should be enjoyed. One who does not donate, does not enjoy, his earned wealth is bound to be destroyed.

व्याकरणविमर्श-

1. भुङ्क्ते - भुज् धातुप्रथमपुरुष एकवचन

सन्धि कार्य

1. नाशस्तिस्त्रः -नाशः + तिस्रः।
2. तिस्रोगतयः -तिस्रः + गतयः।
3. गतिर्भवति-गतिः + भवति।

Experimental change- There are three movements of wealth by giving of wealth, through enjoyment, through destruction. One who neither gives charity nor enjoys has the third condition of wealth.



Note

SUBHASHITAS ETC.



Note

Chhandparichay - In this verse there is Arya chhand.

विद्या नाम नरस्य रूपमधिकंप्रच्छन्नगुप्तं धनं

विद्याभोगकरी यशःसुखकरीविद्यागुरूणांगुरुः।

विद्याबन्धुजनोविदेशगमनेविद्यापरदैवतं

विद्याराजसुपूजिता न तु धनंविद्याविहीनः पशुः॥2॥

अन्वयः— विद्या नाम नरस्य अधिकं रूपम्, प्रच्छन्नगुप्तं धनम्, विद्याभोगकरी, यशःसुखकरी, विद्यागुरूणांगुरुः, विद्याविदेशगमनेबन्धुजनः, विद्यापरदैवतम्, विद्याराजसुपूजिता, धनं न तुपूजितम् अस्ति।विद्याविहीनः पशुः।

Anvaya Meaning- The name Vidya is the most beautiful form of man. There is hidden wealth located inside, it is the embodiment of learning, fame and happiness. It is also the guru of the gurus who preach. Knowledge is the best deity. Vidya is revered in kings, in royal assemblies. Money is not worshipped. A man devoid of knowledge is an animal form.

Simple meaning- Knowledge is the best beauty of man. It is the accumulated wealth of man. It is the result of enjoyment. It is helpful in the means of fame and happiness. Vidya also provides teachings to the scholars. At the time of going abroad, only education helps a man. Deity is not superior to education. Wealth is not worshiped even in a good place like the Rajya Sabha. But knowledge is definitely worshiped everywhere. Therefore one who does not have knowledge near him is like an animal.

Meaning- Vidya is worshiped in all the scriptures. In this verse there is praise of Vidya. Knowledge is the best beauty of man. That is, a learned man naturally appears beautiful. There is no purpose of dress etc. for beauty. There is hidden wealth inside of Vidya that is, if a learned man is seen, then the wealth of knowledge which is inside him cannot be seen by everyone outside, but it is his glory, that wealth is helpful to man during his tenure. Knowledge is helpful in the means of that enjoyment. If there is knowledge, then the fame of man also increases. That man is worshiped everywhere. Knowledge leads to modesty, modesty leads to merit, and merit leads to wealth. And happiness is obtained from money. In this way, knowledge is the instrument of all kinds of happiness. Those who are great scholars also impart teachings of knowledge. That is, knowledge is the best preacher. When a person goes abroad alone, then this knowledge is his friend. With the power of knowledge, he attains a place of worship even in foreign countries. Vidya is the supreme deity. Therefore, we all should worship Vidya Devi. We will definitely get the desired benefit from this. We do not praise wealth in a great place like the Rajya Sabha, but everyone praises the learned and learned. Therefore, we should make efforts for the gain of knowledge rather than gain

of money, if we get the knowledge, then there will definitely be money gain. The fool who is without knowledge, is condemned everywhere. In the absence of knowledge, they become animalistic. Therefore, gain of knowledge is very important.

व्याकरणविमर्श-

1. प्रच्छन्नगुप्तम्-प्रच्छन्नं च तत् गुप्तं-प्रच्छन्नगुप्तम् कर्मधारय समास
2. यशःसुखकरी- यशः च सुखं च यशःसुखे- व्याकरणविमर्श-
3. विदेशगमने- षष्ठीतत्पुरुष
4. विद्याविहीनः-विद्यया विहीनः विद्याविहीनः -तृतीय तत्पुरुष समास

सन्धि कार्य-

1. बन्धुजनोविदेशगमने-बन्धुजनः + विदेशगमने।
छन्दपरिचय - इस श्लोकमें शार्दूलविक्रीडितम् छन्द है।

अजरामवत्प्राज्ञोविद्यामर्थं च चिन्तयेत्।

गृहीतइवकेशेषुमृत्युना धर्ममाचरेत्॥३॥

अन्वय- प्राज्ञः अजरामरवत् विद्याम् अर्थं च चिन्तयेत्। मृत्युनाकेशेषुगृहीत इव धर्मम् आचरेत्।

Anvaya Meaning- The wise man is like ajar immortal; Like devoid of old age and death, the knowledge of science and technology should be considered for the acquisition of wealth. Death has caught hold of the hair, as if by wearing it one should practice righteousness and virtue.

Meaning- A learned person, considering himself as immortal acquires knowledge and wealth but considers himself as a dead person and performs the rituals of religion.

Explanation- Those who are knowledgeable by nature, they should acquire the knowledge of scriptures and knowledge of various arts by thinking like this - 'I am devoid of old age and death'. That is, there is no haste in the acquisition of knowledge. Starting from childhood, the whole life till death can gradually acquire knowledge and wealth. But this style is different in the matter of earning Dharma. One should always acquire Dharma by considering oneself to have attained death. That is, always try to earn Dharma by starting from childhood. Ordinary human beings will earn dharma when they grow up, thinking like this, they behave wickedly in their youth. But no one can tell when death will happen. Therefore, one should always try to earn dharma from childhood itself.



Note

SUBHASHITAS ETC.



Note

व्याकरण विमर्श

1. अजरामरवत्-अजरश्चासौअमरश्चेतिअजरामरः-कर्मधारय समास
2. चिन्तयेत्-चिन्त धातुविधिलिङ् प्रथमपुरुष एकवचन
3. गृहीतः-ग्रह धातु क्त प्रत्यय पु.

सन्धि कार्य-

1. प्राज्ञोविद्याम् -प्राज्ञः + विद्याम्
2. गृहीतइव-गृहीतः + इव
छन्दपरिचय-इस श्लोकमेंअनुष्टुप् छन्दहै।

विद्याददातिविनयंविनयाद् यातिपात्रताम्।

पात्रत्वाद् धनमाप्नोति धनाद् धर्मततः सुखम्॥4॥

अन्वय- विद्याविनयं ददाति, विनयात् पात्रतां याति, पात्रत्वात् धनम् आप्नोति, धनात् धर्मम् आप्नोति, ततः सुखम् आप्नोति।

Anvaya meaning- Knowledge gives humility, brings merit, from merit comes a gift of charity, a worthy gold, silver, wealth, a sacrifice from wealth, one attains virtuous deeds, then through that virtue, one attains happiness.

Meaning- Humility arises from learning. One who is humble attains to virtue. A person acquires wealth by merit. One attains Dharma by proper investment of wealth. Happiness comes from dharma.

Meaning-The importance of learning is explained in this verse. When a person acquires knowledge, then by the power of that knowledge he himself becomes humble. That scholar respects everyone. The ego does not show even in knowledge. And one who is humble in this way, he attains merit very soon, that is, he attains prestige in this world. Everyone trusts in that person. That humble person is worshiped everywhere. One who attains prestige in the world earns a lot of wealth. And with that earned money, he earns virtue by performing sacrifices and charity works. Without money, dharma means in the form of sacrifices are difficult. Therefore, money must be earned for that. The woman, son, prosperity, prestige, health, etc., always live happily with the virtue obtained by performing sacrifices and charity. Therefore, it can be said that education is the means of all kinds of happiness. A learned man experiences great happiness even in this painful world.

व्याकरणविमर्श

1. ददाति-दा धातुलट् लकारप्रथमपुरुष एकवचन
2. आप्नोति-आप् धातुलट् प्रथमपुरुष एकवचन

सन्धि कार्य

1. पात्रत्वात् धनम्-पात्रत्वात् + धनम्
2. धनाद्धर्मम् - धनात् + धर्मम्
छन्द परिचय- इस श्लोक में अनुष्टुप् छन्द है।

श्रोत्रं श्रुतेनैव न कुण्डलेन

दानेनपार्णिनतु कङ्कणेन।

भाति कायः करुणापराणां

परोपकारैः न तु चन्दनेन॥5॥

अन्वय-श्रोत्रं श्रुतेन एव विभाति, कुण्डलेन न विभाति।पाणिः दानेनविभाति, कङ्कणेन तु न विभाति। करुणापराणां कायः परोपकारैः विभाति, चन्दनेनतु न विभाति।

Anvaya meaning-Ears are blessed only by listening to Vedas and scriptures and not by wearing coils in the ears. Hands are adorned with charity, not bracelets. The body of a compassionate man is adorned with benevolence. Not with the smell of sandalwood.

Meaning-The ears of scholars are adorned by listening to the Vedas and not by wearing the Kundal. His hands are adorned with charity and good deeds, and not by wearing bracelets. Those who are compassionate, their bodies are adorned with benevolence and not by sandalwood paste.

Explanation- In this verse, the greatness of the qualities inherent in the scholars of Mahatmas has been described. Ordinary people wear coils in their ears to enhance the beauty of the ears, but those who always listen to Vedas, their ears are adorned by it. There is no purpose in wearing a coil there. And ordinary human beings wear bracelets in their hands to enhance the beauty of their hands, but those who always perform charity and good deeds with their hands, their hands are adorned by it. In the same way, sandalwood itself is not adorned for the beauty of the body of human beings who are merciful, merciful, benevolent to the poor, their body is adorned with benevolence. Therefore, for the beauty of the body, we should always try to listen to the Vedas, do charity, and always try for charity, except for the ornaments.



Note

SUBHASHITAS ETC.



Note

व्याकरणविमर्श-

1. करुणापराणाम्-करुणापरा येषांते करुणापराः -बहुव्रीहिसमास।
2. परोपकारैः-परेषाम् उपकाराः परोपकाराः - षष्ठी तत्पुरुष समास।

सन्धि कार्य-

1. श्रुतेनैव-श्रुतेन + एव।
छन्द परिचय - इस श्लोक में उपजाति छन्द है।

वचोहिसत्यं परमविभूषणं

लज्जाङ्गनायाः कृशताकटौच।

द्विजस्य विद्यैवपुनस्तथा क्षमा

शीलंहिसर्वस्य नरस्य भूषणम्॥6॥

अन्वय- सत्यं वचः हिपरमविभूषणम्। अङ्गनायाः लज्जाकटौ च कृशतापरमविभूषणम्। द्विजस्य विद्या एव पुनः क्षमा तथापरमविभूषणम्। सर्वस्य नरस्य शीलंहिभूषणम्।

Anvaya meaning- In fact, the word of truth is the best ornament. The adornment of a beautiful woman are bashfulness and the thin waist. Knowledge and forgiveness are the blessings of Scholars. In fact, the ornament of all human beings is modest.

Meaning- True words are the ultimate ornament of a person, bashfulness and thin of waist are the best ornaments of a woman, learning and forgiveness are the ultimate ornaments of Scholars. And modesty of true character is the best ornament of all human beings.

Explanation- In this verse, the greatness of truthful words and virtues is described. The word of truth is the best ornament of man, that is, one who always speaks the truth. He himself is beautified and praised everywhere. They do not need other ornaments to enhance their beauty. Truth speech is highly praised in the assembly of scholars. And the embarrassment and the thin waist are really the best ornaments of a woman. The bashfulness woman is always admired everywhere. But in the contemporary times, women are often seen as shameless. In order to enhance the physical beauty, she wears various ornaments like Kundal, necklace etc. The woman is thin from the waist, so she looks very beautiful. She gets a lot of grace from a thin waist. Similarly, learning and forgiveness are the ultimate ornament of a Scholars. The brahmin, who has knowledge and forgiveness, is admired in the assembly of the virtuous. Forgiveness is appreciated in many ways in the people. And in this way, a virtuous person is the best ornament of all human beings. So we should also produce sattva in our characters.

सन्धि कार्य

1. वचोहि- वचः + हि।
2. लज्जाङ्गनाया -लज्जा + अङ्गनायाः।
3. विद्यैव-विद्या + एव
4. पुनस्तथा-पुनः + तथा।

छन्द परिचय-प्रस्तुत इस श्लोक में वंशस्थ छन्द है।

केयूरा न विभूषयन्तिपुरुषं हारा न चन्द्रोज्ज्वला

न स्नानं न विलेपनं न कुसुमं नालङ्कृता मूर्धजाः।

वाण्येका समलङ्करोति पुरुषं या संस्कृता धार्यते

क्षीयन्ते खलुभूषणानिसततंवाग्भूषणं भूषणम्॥7॥

अन्वय- केयूरा न चन्द्रोज्ज्वलाः हाराः न, स्नानं न, विलेपनं न, कुसुमं न, अलङ्कृताः मूर्धजाः न पुरुषं विभूषयन्ति। एका वाणी या संस्कृता धार्यते, सापुरुषं समलङ्करोति।भूषणानि खलु क्षीयन्ते।वाग्भूषणंसततंभूषणम्।

Anvaya meaning- Neither the armpits, nor the necklace of pearls with radiance like the moon, nor the bath, nor the coating of sandalwood, nor the flowers, nor adorning the hair, adorns a person. A unique cultured speech adorns a man. Jewelry certainly gets tarnished. Speech in the form of speech is always adorned.

Meaning- By wearing ornaments on the arms, by wearing Kanti Vishisht Haradi to enhance beauty, by applying sandalwood paste in the body, by wearing flowers in the hair, no person becomes beautiful. It is the cultured speech that adorns everyone. The ornament in the form of speech is the ornament without decay.

Explanation- The importance of cultured speech has been said in this verse. Ordinary people wear various types of ornaments to enhance the beauty of the body, such as they wear armbands in their arms, wear necklaces with moon-like radiance around the neck. And also bathe in water. Sandalwood paste is used for fragrant substances. The hair is decorated with various types of ornaments. But all these cosmetics remain pervasive only for a few moments. Then all these Keuradi ornaments are destroyed, due to their destruction, the body is again inferior to the ornaments as before. But the one who has a cultured speech, that is, the one who always speaks pleasant sweet speech, to enhance the beauty of the body, he has other ornaments, does not have a purpose. That cultured speech is the ultimate ornament of a person. And this ornament in the form of speech is eternal, that is, it is never destroyed. The person who has this



Note

SUBHASHITAS ETC.



Note

ornament in the vicinity, he is illuminated everywhere. Hanuman was adorned with ornaments in the form of speech, received a lot of praise from Lord Shri Ram. That's why we should make the speech cultured and sweet.

व्याकरणविमर्श-

1. विभूषयन्ति-वि+भूष् धातुलट् लकारप्रथमपुरुष बहुवचन
2. चन्द्रोज्ज्वलाः -चन्द्रइवउज्ज्वलाः कर्मधारय समास
3. अलंकृता-अलम् + कृ धातु + क्त प्रत्यय

सन्धिकार्य

1. केयूरा न -केयूराः + न
2. हारा न -हाराः + न
3. नालङ्कृता - न + अलङ्कृता

प्रयोगपरिवर्तन- केयूरैः न, चन्द्रोज्ज्वलैः हारैः न, स्नानेन न, विलपनेन न, कुसुमेन न, अलंकृतैः मूर्धजैः न पुरुषः विभूष्यते। एकयावाण्यापुरुषः समलक्रियते यां संस्कृतां धारयन्ति। भूषणानि खलु क्षीयन्ति। वाग्भूषणेन सततं भूषणेन भूयते।

छन्द परिचय - इस श्लोक में शार्दूलविक्रिडितम् छन्द है।

नरस्याभरणं रूपं रूपस्याभरणगुणः।

गुणस्याभरणं ज्ञानं ज्ञानस्याभरणं क्षमा॥४॥

अन्वय- नरस्य रूपम् आभरणम् अस्ति, रूपस्य गुणः आभरणम् अस्ति, गुणस्य ज्ञानम् आभरणम् अस्ति, एवं ज्ञानस्य आभरणम् भवति क्षमा।

Anvaya meaning- The ornament of man is beauty, the ornament of beauty is virtue. And the ornament of virtue is intelligence, similarly the ornament of wisdom is forgiveness.

Meaning- The beauty of human beings is their ornament. And the embellishment of her beauty is her quality. And the ornamentation of their qualities is knowledge. Similarly, the ornament of her knowledge is forgiveness.

Explanation- Beauty is the ornament of human beings in this world. Those who are beautiful by nature, they do not need other ornaments to enhance the beauty of the body. Therefore, beauty increases the person. But if the flower is odorless, then it does not make anyone happy. Similarly, the beauty of a person devoid of qualities does not attain beauty. Therefore, quality is the ornament of form. A beautiful person is virtuous only then his beauty increases. And also raises his knowledge to a virtuous person. He/she has many qualities except knowledge, yet that person is not praised.

That's why knowledge is the ornament of virtues. But in our world, there is a sense of pride in the wise. Even a person who is not humble then his knowledge is not praised. Therefore the only ornament of knowledge is forgiveness. It is only when there is forgiveness that knowledge attains glory. Otherwise, that knowledge also suffers.

सन्धि कार्य

1. नरस्याभरणम् -नरस्य + आभरणम्
2. रूपस्याभरणम् - रूपस्य + आभरणम्
3. गुणस्याभरणम् -गुणस्य + आभरणम्
4. ज्ञानस्याभरणम् -ज्ञानस्य + आभरणम्

प्रयोगपरिवर्तन- नरस्य रूपेणआभरणेनभूयते, रूपस्य गुणेनआभरणेनभूयते, गुणस्य ज्ञानेनआभरणेनभूयते, एवंज्ञानस्य आभरणेनभूयते क्षमया।

छन्द परिचय - इस श्लोक में अनुष्टुप् छन्द है।

साहित्यसङ्गीतकलाविहीनः

साक्षात्पशुः पुच्छविषाणहीनः।

तृणं न खादकपिजीवमान-

स्तागधेयंपरमं पशूनामा॥१॥

अन्वय- साहित्यसंगीतकलाविहीनः पुच्छविषाणहीनः साक्षात् पशुः एवातृणं न खादन् अपिजीवमानः अस्तिइति यत् तत् पशूनांपरमंभागधेयम्।

Avnaya meaning- The person who does not have knowledge of literature, music, art etc. Such a person is a real animal without tail and horns. The person is alive even though he does not eat the grass. This is the good fortune of those animals.

Meaning-A man who does not have any knowledge of literature, music and art. He is like a real animal without tail and horn. That animal person, taking human form, does not eat grass like an animal, so animals get more grass for food. This is the great fate of animals.

Explanation- Through this verse, a person devoid of literary knowledge has been condemned. Human beings come in this world in human form, yet not all attain humanity. There is no benefit to the world from his birth. His birth is meaningless like a body of flesh. Knowledge of literature is very necessary for the acquisition of humanity. There are sixty-four arts in our world. If there is no knowledge of these arts, then that person does not attain humanity. The person who does not have even the slightest knowledge



Note

SUBHASHITAS ETC.



Note

of them, he is really like an animal. That man, devoid of only tail horns, does not eat grass like other animals. This does a great favor to other animals. Because in this world of ours, there are more animals in human form. If they all eat grass together, then the goat etc. will not be left with a grass for food. That is why in order to attain humanity, we should try to acquire the knowledge of literature etc.

व्याकरणविमर्श-

1. साहित्यसंगीतकलाविहीनः-साहित्यं च संगीतं च कला च साहित्यसंगीतकलाः -इतरेतरद्वन्द्वसमासः।
2. पुच्छविषाणहीनः -पुच्छं च विषाणं च -इतरेतरद्वन्द्वसमासः।
3. खाद- खाद् धातु शतृ प्रत्यय प्रथमा एकवचन
4. जीवमानः -जीव धातु शानच् प्रत्यय

सन्धि कार्य

1. खादन्नपि- खादन् + अपि
2. जीवमानस्तागधेयम्-जीवमानः + तागधेयम्।
3. तागधेयम् -तत् + भागधेयम्

प्रयोगपरिवर्तन-साहित्यसंगीतकलाविहीनेनपुच्छविषाणहीनेनसाक्षात् पशुना एवातृणं न खादताअपिजीवमानेनभूयतेइति यत् तत् पशूनांपरमेणभागधेयेनभूयते।

छन्द परिचय-प्रस्तुत इस श्लोक में उपजाति छन्द है।

यत्र विद्वज्जनोनास्ति श्लाघ्यस्तत्राल्पधीरपि।

निरस्तपादपेदेशे एरण्डोऽपि द्रुमायते॥10॥

अन्वय-यत्र विद्वज्जनः नास्ति तत्र अल्पधीः अपि श्लाघ्यः भवति, निरस्तपादपेदेशे एरण्डः अपिद्रुमायते।

Anvaya meaning- In a country where there is no pandit, even in that country retarded intelligence is praiseworthy. In a place devoid of trees, a small thorn tree named Erand is also counted like a big tree.

Meaning-In a country where there is no learned man, even a slow-witted person is admired by all. Like there is no big tree in the desert. Therefore the existing Kantak tree is also counted like a big tree.

Explanation- It should be seen in the world in the contemporary times that even the unqualified person is situated on very high rugs. Because the person worthy of that seat is not in that place. Everyone performs the work according to his words. For

example, except for the Kantak tree in the desert, there are often no other trees. That is why the people of Maru Pradesh consider that Kantak tree to be like a big tree. But when that Kantak tree comes in place of big trees like Peepal etc., only then its form is published. That tree is condemned by everyone. In the same way, in his own region, as a learned foolish person approaches a learned man, then his natural folly is exposed.

व्याकरण विमर्श-

1. विद्वज्जनः -विद्वान् च असौजनः -कर्मधारय समास
2. अल्पधीः -अल्पा धीः यस्य स -बहुव्रीहिसमास
3. निरस्तपादपे-निरस्ताः पादपाः यस्मिन् स निरस्तपादपः देशः बहुव्रीहिसमास।
4. द्रुमायते-द्रुमः इवआचरति

सन्धि कार्य

1. विद्वज्जनोनास्ति-विद्वज्जनः + नास्ति।
2. नास्ति- न + अस्ति।
3. एरण्डोऽपि- एरण्डः + अपि

प्रयोग परिवर्तन- यत्र विद्वज्जनेन न भूयते तत्र अल्पधियाअपि श्लाघ्येनभूयते, निरस्तपादपेदेशे एरण्डेनअपिद्रुमाय्यते।

छन्द परिचय-प्रस्तुत इस श्लोक में अनुष्टुप् छन्द है।



TEXT QUESTION 1. 1

1. What is the condition of finance? And which one are they?
2. What is the condition of one who neither gives nor enjoys?
3. What is the nature of Vidya?
4. Who is the brother in foreign travel?
5. Who is an animal?
6. What else should a learned man like Ajarmar think?
7. What are the ears adorned with?
8. What is adorned with compassionate body?
9. What is the ornament of limbs?
10. What adorns a man?
11. Which ornament does not fade?



Note

SUBHASHITAS ETC.



Note

12. What is the verse in this verse 'Kayura na Vibhushayanti'?
13. What is the attribute of man?
14. What is Attribute of Attribute?
15. Which animal is inferior to tail horns?
16. What is the chhanda in the verse 'Sahityasangeetkalavihinah'?
17. Where is Erand grown?
18. Combine B-column with A-column-

A-Column

1. Vishya Gati:
2. Gurunanguru:
3. Videshgamane
4. Animal
5. Vinayat
6. Danen
7. Verses
8. Bhushanam
9. Alpadhih
10. kshama

B-column

- a. Bandhujan:
- b. Patratvam
- c. Shilam
- d. Pani:
- e. Danam
- f. Shardulvicridtam
- g. Vidya
- j. Vidyavihin
- k. Abharanam
- l. Shlagya



SUMMARY

Donation of wealth, enjoyment and destruction are the three types of condition of wealth. The person who, despite being rich, does not donate it to the poor, and does not enjoy it himself. His wealth is definitely destroyed. Only knowledge is the best beauty of man, it is the accumulated wealth of a person, as a result of enjoyment, it helps in the means of fame and happiness. Vidya also imparts teachings to great scholars. In the time of going abroad, it is knowledge that helps a person. There is no better deity than Vidya. Wealth is not worshiped even in a good place like the Rajya Sabha, but education is definitely worshiped everywhere. Therefore, the one who does not have knowledge, he is like animals. A learned person acquires knowledge and meaning by considering himself as immortal, but performs the rituals of religion by considering himself as dead. Humility arises from learning, one who is humble attains merit. A

worthy person attains wealth. And wealth brings happiness. The ears of scholars are adorned by listening to the Vedas and not by wearing a Kundal. Their hands are adorned with charity and good deeds and not by wearing bracelets. Those who are charitable people, their bodies are adorned by charity and not by sandalwood paste.

True words are the best ornament of a man, bashfulness and thin waist are the best ornaments of a woman. Knowledge and forgiveness are the best ornaments of a Scholars. And true character is the best ornament of all human beings. By wearing ornaments on the hands, by wearing special haradi ornaments to increase beauty, by applying sandalwood on the body, by wearing flowers in the hair, no person becomes beautiful. Only beautiful cultured speech enralls everyone. Ornament in the form of speech is an indestructible ornament. The beauty of people is their adornment. And the ornaments of their beauty are their qualities. And the embodiment of those qualities is knowledge. In the same way, the ornament of his knowledge is forgiveness. A person who does not have any knowledge of literature, music and art, he is like a real animal without tail and horns.

That animal-like person does not eat grass like an animal by taking human form, so the animal gets more grass for food. This is the great fate of animals. In a region where there is no learned person, even a slow-witted person is admired by all. Just as there is no big tree in the desert, so the Kankar tree present there is also counted like a big tree.

**Note****WHAT YOU HAVE LEARNED**

- Money should not be accumulated in excess.
- Everyone should strive for learning to attain humanity.
- Knowledge is the means of all kinds of happiness.
- Modesty is the natural ornament of all human beings.
- A person without literature, music and art is like an animal without tail horns.
- In a country devoid of scholars, even a fool is admired by all.

**TERMINAL EXERCISE**

1. Criticize briefly about the three motions of money.
2. Describe the importance of Vidya according to the verse.
3. 'Srotram Shrutenaiva' Explain this verse.

SUBHASHITAS ETC.



Note

4. Explain the importance of Vani Bhushan like a book.
5. What is the condition of devoid of literary knowledge - Criticize briefly on that subject.



ANSWERS TO IN TEXT QUESTIONS

1. Three speeds. Charity, enjoyment and destruction.
2. Third.
3. Greater appearance and hidden wealth.
4. Vidya.
5. Inferior to knowledge
6. Vidya and Artha
7. By listening
8. Philanthropically
9. Shame and slim waist
10. Sanskrit Vani
11. Speech Ornament
12. Shavdulvikrit
13. Form
14. Knowledge
15. A person without literature, music and arts
16. Upajati
17. In a treeless country
18. 1-E, 2-G, 3-A, 4-H, 5-B, 6-D, 7-F, 8-C, 9-K, 10-E.

INSPIRATIONAL WORDS OF WISDOM-2

**Note**

Hospitality is a great dharma among the householders. Therefore, all householders should follow dharma. Destiny is the regulator of all kinds of actions. But, thinking like this, one should not give up on the effort for the work. Laziness is a great enemy of human beings. All human beings should give up laziness. We will learn from reading this lesson about such maxims. And the natural people can also decide by reading it. There are nine shlokas in this lesson. By reading it, we acquire great knowledge. It will also give us great joy.



OBJECTIVES

After studying this lesson, you will be able to:

- gain knowledge about hospitality;
- know that destiny is powerful;
- know the condition of association with wicked people;
- know the characteristics of good people ;
- interpret the word positions located in the verse; and
- explain the verses given in lesson;

2.1 LET US READ THE TEXT

अरावप्युचितं कार्यमातिथ्यं गृहमागते।

छेत्तुः पार्श्वगताच्छायां नोपसंहरे द्रुमः॥१॥

SUBHASHITAS ETC.



Note

शशिदिवाकरयोर्ग्रहपीडनं
गजभुजंगमयोरपि बन्धनम्
मतिमतां च विलोक्य दरिद्रतां
विधिरहो बलवानिति मे मतिः॥2॥

षड् दोषाः पुरुषेणेह हातव्या भूतिमिच्छता
निद्रा तन्द्रा भयं क्रोध आलस्यं दीर्घसूत्रता॥3॥

आलस्यं हि मनुष्याणां शरीरस्थो महान रिपुः।
नास्त्युद्यमसमो बन्धुः कुर्वाणो नावसीदति॥4॥

यदा किञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
त्वा सर्वज्ञोऽस्मीत्यभवदवलिप्तं मम मनः।
यदा किञ्चित् किञ्चिद् बुधजनसकाशादवगतं
तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः॥5॥

शक्यो वारयितुं जलेन हुतभुक् छत्रेण सूर्यातपो
नागेन्द्रो निशितांकुशेन समदो दण्डेन गोगर्दभौ।
व्याधिर्भेषजसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं।
सर्वस्यौषधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौषधम्॥6॥

दुर्जनेन समं सखं वैरंचापि न कारयेत्।
उष्णो दहति चाङ्गारः शीतः कृष्णायते करम्॥7॥

उत्सवे व्यसने चौव दुर्भिक्षे राष्ट्रविप्लवे।
राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः॥8॥

उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः।
न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखे मृगाः॥9॥

2.2 LET US UNDERSTAND THE TEXT

शशिदिवाकरयोर्ग्रहपीडनं
गजभुजंगमयोरपि बन्धनम्
मतिमतां च विलोक्य दरिद्रतां
विधिरहो बलवानिति मे मतिः॥1॥

अन्वय- शशिदिवाकरयोः ग्रहपीडनं गजभुजंगमयोः अपि बन्धनं, मतिमतां दरिद्रतां च विलोक्य मे मतिः भवति अहो! विधिः बलवान् इति।

Anvay Meaning- The pain of the eclipse of Rahu on the Moon and the Sun, the bondage of an elephant and a snake with mantras, and seeing intelligent people in poverty, my understanding becomes intellect. Oh! luck is strong.

Explanation- Radiant like moon and sun are also possessed by Rahu, powerful like elephant and snake are in bondage with Bhimantradi, the great wise who know all the scriptures are also poor. Seeing all this, it comes to my understanding that luck is the strongest.

Meaning- In this verse presented, the power of fate has been described. To get the nectar obtained from the churning of the ocean, a demon named Rahu came there wearing the guise of a deity. But his form was revealed by the moon and the sun. Then Vishnu severed his head from his chakra, but he did not die because of drinking the nectar. Therefore, Rahu grasps both of them out of malice against the Moon and the Sun, there is such a legend. This great sky is illuminated by the bright rays of the sun in the morning. And at sunset, the moon's Jyotsna is illuminated. To the great sky without limits, which the sun and the moon illuminate. That moon and sun are also the planet of Rahu. In the same way, an elephant capable of destroying everyone with a big body is also bound by a common chain, and whose poison is sure to kill, like him, a great venomous snake is also bound by the power of mantras. Even great scholars who have read all the scriptures are sometimes unable to earn meaning. His whole life is filled with poverty. It all happens by luck. Karma done in previous birth is called fate. Luck is the regulator of all actions.



Note

व्याकरण विमर्श-

1. शशिदिवाकरयोः- शशी च दिवाकरश्च- इतरेतरद्वन्द्वसमास
2. ग्रहपीडनम्-ग्रहेण पीडनम् - तृतीया तत्पुरुष समास
3. गजभुजङ्गमयोः - गजः च भुजङ्गम् च - इतरेतरद्वन्द्व समास
4. मतिमताम् - मतिः एषाम् अस्ति इति मतिमन्तः

सन्धि कार्य-

1. शशिदिवाकरयोर्ग्रहपीडनम् - शशिदिवाकरयोः + ग्रहपीडनम्
2. गजभुजङ्गमयोपि- गजभुजङ्गमयो + अपि।
3. विधिरहो - विधिः अहो।

प्रयोग परिवर्तन- शशिदिवाकरयोः ग्रहपीडनं गजभुजङ्गमयोः अपि बन्धनं च मतिमतां द्रिद्रतां विलोक्य मे मतिना भूयते अहो! विधिना बलवता भूयते इति।

(Chhand) Introduction - This verse contains a drutavilambhit chhand.

अरावप्युचितं कार्यमातिथ्यं गृहमागते।

छेत्तुः पाश्वर्गताच्छायां नोपसंहरे द्रुमः॥2॥

SUBHASHITAS ETC.



Note

अन्वय- गृहम् आगते अरौ अपि उचितम् आतिथ्यं कार्यम्, द्रुमः पार्श्वगतात् छेतुः छायां न उपसंहरते।

Anvay Meaning- The enemy who has come home should also be given proper hospitality. The tree also gives shade to the person who comes near, does not recapture the shadow by cutting the branch.

Simple meaning - If the enemy ever comes home as a guest. Even then, she/he must be given proper hospitality. Just as a tree feller, tired of being cut down, takes shelter of the shadow of that existing tree, then that tree does not absorb its shadow.

Purport Meaning- In this verse it has been told about the householder's dharma of hospitality. There is a lot described in the scriptures about hospitality. Atithi Devo Bhava etc. Shrutis are the evidence there. Hospitality is the great dharma of householders. If you do not follow this dharma, you are bound to commit a great sin. If a guest leaves the house after being sad, then that guest by giving his sinful deeds to the owner of the house, accepts the virtue of the householder. Therefore, one must be careful about hospitality. Even if an enemy comes home as a guest, he should not be insulted by treating him as an enemy. He should also be treated like a guest. This is the household dharma. For example, when a tree-cutter is tired of the sun's heat by cutting a tree, he takes shelter of the shade of that tree to protect it from the heat. But that tree does not accept them as enemies. Considering them as refuge also gives shelter. Therefore, you must also give hospitality to the enemy.

व्याकरण विमर्श-

1. कार्यम्- कृ धातु+ ण्य प्रत्यय
2. आतिथ्यम् - अतिथि + ष्यञ् प्रत्यय
3. आगते- आ + गम् धातु + क्त प्रत्यय पु. सप्तमी एकवचन।
4. छेतुः - छिद् धातु - तृच् प्रत्यय षष्ठी एकवचन।
5. उपसंहरते- उप + सम् + ह् धातु लट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

1. अपावपि - अरौ + अपि।
2. अप्युचितम् - अपि + उचितम् । यण सन्धि।
3. पार्श्वगताच्छायाम् - पार्श्वगतात् + छायाम् । श्चुत्व सन्धि।
4. नोपसंहरते - न + उपसंहरते। गुण सन्धि।

प्रयोग परिवर्तन-गृहम् आगते अरौ अपि उचितम् आतिथ्यं कुर्यात्, द्रुमेन पार्श्वगतात् छेतुः छाया न उपसंहियते।

Chhand Introduction - This verse has an unspoken Anushtup chhand.

षड् दोषाः पुरुषेणेह हातव्या भूतिमिच्छता
निद्रा तन्द्रा भयं क्रोध आलस्यं दीर्घसूत्रता॥३॥

अन्वय- इह भूतिम् इच्छता पुरुषेण षड् दोषाः हातव्याः, निद्रा तन्द्रा भयं क्रोधः आलस्यं दीर्घसूत्रता।

Anvaya Meaning- A person who desires to be prosperous in this world should renounce the six doshas. Sleepiness, sluggishness, fear, anger, laziness and propensity to avoid work.

Explanation- One who has the desire to attain prosperity in this world. They should renounce these six doshas - sleep, inertia, fear, anger, laziness and apathy. Growth is possible only through their sacrifice.

Meaning- In this verse presented, it has been said about the renunciation of the six doshas . The person who wants to progress in our world must renounce these defects. Those faults are sleep, sleepiness, fear, anger, laziness and apathy. Sleep means sleeping more, we should sleep only at the right time in the night. Apart from that, one should never sleep. Tandra means the feeling of sleep during work. If there is sleep, then the work will not be accomplished. And we must also give up fear. Many works are not accomplished because of fear. Similarly, laziness is a great enemy of a person. A lazy person is never perfect in his work. And procrastination in work is also a great flaw, the tendency to postpone even a small task for a long time is called procrastination. This fault must also be discarded. By renouncing these defects, we get victory, all desires are fulfilled by themselves. But the one who is possessed by them is bound to perish. Prosperity is possible only by relinquishing these defects, otherwise prosperity would never be possible.

व्याकरण विमर्श-

1. हातव्याः - हा धातु + तव्य प्रत्यय प्रथमा बहुवचन।
2. इच्छता - इष् धातु + शतृ प्रत्यय तृतीय एकवचन।

सन्धि कार्य-

1. पुरुषेणेह - पुरुषेण + इह।
2. हातव्या भूतिम् - हातव्याः + भूतिम्।
3. क्रोध आलस्यम्- क्रोधः + आलस्यम्।



Note

SUBHASHITAS ETC.



Note

प्रयोग परिवर्तन- इह भूतिम् इच्छन् पुरुषः षड् दोषान् जह्यात्। निद्रा तन्द्रा भयं क्रोधः आलस्यं दीर्घं सूत्रता।

Chhand Introduction - This verse has an Anushtup verse.

षड् दोषाः पुरुषेणेह हातव्या भूतिमिच्छता
निद्रा तन्द्रा भयं क्रोध आलस्यं दीर्घं सूत्रता॥३॥

अन्वय-इह भूतिम् इच्छता पुरुषेण षड् दोषाः हातव्याः, निद्रा तन्द्रा भयं क्रोधः आलस्यं दीर्घसूत्रता।

Anvaya Meaning- A person who desires to be prosperous in this world should renounce the six doshas. Sleepiness, sluggishness, fear, anger, lethargy and propensity to avoid work.

Explanation- One who has the desire to attain prosperity in this world. They should renounce these six doshas - sleep, inertia, fear, anger, laziness and apathy. Growth is possible only through their sacrifice.

Meaning- In this verse presented, it has been said about the renunciation of the six doshas of sleep. The person who wants to progress in our world must renounce these defects. Those faults are sleep, sleepiness, fear, anger, laziness and apathy. Sleep means sleeping more, we should sleep only at the right time in the night. Apart from that, one should never sleep. Tandra means the feeling of sleep during work. If there is sleep, then the work will not be accomplished. And we must also give up fear. Many works are not accomplished because of fear. Similarly, laziness is a great enemy of man. A lazy person is never perfect in his work. And procrastination in work is also a great flaw, the tendency to postpone even a small task for a long time is called procrastination. This fault must also be discarded. By renouncing these defects, we get victory, all desires are fulfilled by themselves. But the one who is possessed by them is bound to perish. Prosperity is possible only by relinquishing these defects, otherwise prosperity would never be possible.

व्याकरण विमर्श-

1. हातव्याः - हा धातु+ तव्य प्रत्यय प्रथमा बहुवचन।
2. इच्छता - इष् धातु+ शतृ प्रत्यय तृतीय एकवचन।

सन्धि कार्य-

1. पुरुषेणेह- पुरुषेण + इह।
2. हातव्या भूतिम् - हातव्याः + भूतिम्।
3. क्रोध आलस्यम्- क्रोधः + आलस्यम्।

प्रयोग परिवर्तन- इह भूतिम् इच्छन् पुरुषः षड् दोषान् जह्यात्। निद्रा तन्द्रा भयं क्रोधः आलस्यं दीर्घं सूत्रता।

Chhand Introduction - This verse has an Anushtup verse.

आलस्यं हि मनुष्याणां शरीरस्थो महान रिपुः।
नास्त्युद्यमसमो बन्धुः कुर्वाणो नावसीदति।।4।।

अन्वय- आलस्यं हि मनुष्याणां शरीरस्थः महान् रिपुः। उद्यमसमः बन्धुः नास्ति। कुर्वाणः न अवसीदति।

Anvay Meaning- Laziness is the great enemy of the human body. There is no friend like enterprise. The person doing the work is not sad.

Explanation - Laziness is the great enemy of the human body, which does harm. There is no other friend of human beings like enterprise. One who is enterprising person is never sad.

Meaning- In this verse the fault of laziness has been condemned. There are many lazy people in this world. But this laziness is a great enemy. It only harms us by staying in our body. If there is laziness, then no work is accomplished. This creates a big hindrance in the accomplishment of the work. So those who wish to accomplish their work. They must give up laziness. Effort is very necessary to accomplish the task. A hardworking person can accomplish any task. This effort helps in the accomplishment of work like a friend. The deer themselves do not enter the mouth of a sleeping lion. For hunting the deer, the lion must try to run etc. Effortless people never get hurt. Therefore, for the accomplishment and happiness of work, we should also try to abandon laziness.

व्याकरण विमर्श-

1. शरीरस्थः - शरीरे तिष्ठति।
2. उद्यमसमः- उद्यमेन समः तृतीय तत्पुरुष।
3. कुर्वाणः - कृ धातु + शानच् प्रत्यय, प्रथमा एकवचन।

सन्धि कार्य-

1. नास्त्युद्यमसमः- नास्ति + उद्यमसमः।
2. कुर्वाणो न - कुर्वाणः + न।
3. नावसीदति- न + अवसीदति।



Note

SUBHASHITAS ETC.



Note

प्रयोग परिवर्तन- आलस्येन हि मनुष्याणां शरीरस्थेन महाता रिपुणा भूयते। उद्यमसमेन बन्धुना न भूयते, कुर्वाणेन न अवसीद्यते।

Chhand Introduction - This verse has an Anushtup verse.

यदा किञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
त्दा सर्वज्ञोऽस्मीत्यभवदवलितं मम मनः।

यदा किञ्चित् किञ्चिद् बुधजनसकाशादवगतं
तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः॥5॥

अन्वय - यदा अहं किञ्चिज्ज्ञः, तदा अहं द्विप इव मदान्धः समभवम्, तदा सर्वज्ञः अस्मि। इति मम मनः अवलिप्तम् अभवत्। यदा बुधजनसकाशात् किञ्चित् किञ्चित् अवगतम्, तदा मूर्खः अस्मि इति ज्वरः इव मे मद व्यपगतः।

Anvaya Meaning- When I was of little knowledge. Then I was intoxicated like an elephant. Then I am omniscient, pride arose in my mind. When I got some knowledge from the wise men, then I am a fool, my pain went away like a fever.

Explanation- When I have got some knowledge then I am omniscient. Considering this, I became intoxicated like an elephant. But when I went to the scholars and saw their knowledge, then I thought that I am a great fool in comparison to them. The pain that had arisen in me at that time went away in an instant.

Meaning - In this verse the same subject which is seen in human beings only by little knowledge has been described. When any human being in this world attains some knowledge. Then he has great pride. Like a drunken elephant destroys everything that comes in front of him with his trunk or legs. Similarly, that person also does not respect Gurus or other respectable people. He treats everyone badly. He thinks that he is omniscient. No one in the world is wiser than him. In this way his whole mind is filled with ego. But when he goes to the wise. There he sees their knowledge, then he realizes that his knowledge is very less compared to them. In that time his nature illuminates the folly. With the use of proper medicine, the fever of the patient goes away in a short time. Similarly, the ego of that drunken person is completely destroyed. In fact, the ego that arises in a person with little knowledge is the main cause of destruction. That is why ego should never be published in the attainment of knowledge.

व्याकरण विमर्श-

1. किञ्चिज्ज्ञः - कुछ जानता है।
2. मदान्धः - मद से अन्धा तृतीया तत्पुरुष समास।
3. सर्वज्ञः- सब जानता है।

4. बुधजनसकाशात् - बुधजनानां सकाशः षष्ठी तत्पुरुष समास।
5. अवगतम् - अव + गम् धातु क्त प्रत्यय।
6. व्यपगतः - वि + अप् + गम् क्त प्रत्यय पु. ।

सन्धि कार्य-

1. किञ्चिज्ज्ञोऽहम् - किञ्चिज्ज्ञः + अहम्
2. द्विप इव- द्विपः + इव।
3. सर्वज्ञोऽस्मीत्यभवदवलिप्तम्- सर्वज्ञः + अस्मि + इति + अभवत् + अवलिप्तम्।
4. मूर्खोऽस्मीति- मूर्खः + अस्मि + इति।
5. मदो मे - मदः + मे

प्रयोग परिवर्तन- यदा मया किञ्चिज्ज्ञेन, तदा मया द्विपेन इव मदान्धेन समभूयत, तदा सर्वज्ञेन भूयते इति मम मनसा अवलिप्तेन अभूयत। यदा बुधजनसकाशात् किञ्चित् किञ्चित् अवगतवान्, तदा मूर्खेन भूयते इति ज्वरेण इव मे मदेन व्यपगतेन अभूयत।

Chhand Introduction - In this verse there is Shikharini verse.

शक्यो वारयितुं जलेन हुतभुक् छत्रेण सूर्यातपो
नागेन्द्रो निशितांकुशेन समदो दण्डेन गोगर्दभौ।
व्याधिर्भेषजसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं।
सर्वस्यौषधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौषधम्॥6॥

अन्वय- जलेन हुतभुक् वारयितुं शक्यः, छत्रेण सूर्यातपः, निशितांकुशेन समदः नागेन्द्रः दण्डेन गोगर्दभौ, भेषजसंग्रहैः व्याधिः, विविधैः मन्त्रप्रयोगैः च विषम्। सर्वस्य शास्त्रविहितम् औषधम् अस्ति, परन्तु मूर्खस्य औषधं नास्ति।

Anvaya Meaning- Water can be used to cure fire, parasol can be used to cure incense, with an hook, a drunken elephant, A bull and a donkey can be stop by a stick, by medicine, we can care a disease, by the use of mantras, poison can be quenched. The medicine of all is present in the scriptures, but there is no medicine for the fool.

Explanation- Fire can be extinguished by water. By wearing an umbrella, one can get protection from the effulgence of the sun. Even a drunken elephant can be tied with a sharp hook. The bull and the donkey can be pacified by the blow of the stick. Disease can be cured by taking medicine. Snake venom can also be quenched by the use of mantra. In this way the solution of all problems is said in the scriptures, but there is no way to avoid the foolishness of a fool.

Meaning- The stupidity of fools has been condemned in this verse . A foolish person



Note

SUBHASHITAS ETC.



Note

is condemned everywhere. If the son is a fool, then his father bears humiliation in. That's why it has been said that if a son dies from birth, then there is sorrow for a short time only. But if a fool becomes a son, he always gives sorrow to the father. That's why no father wishes for a foolish son. If there is more fire, then by sprinkling water there, the fire can be pacified. To protect from the heat of the sun, you can protect by wearing an umbrella. If the elephant is frantic, she destroys everything that comes in front of her with her feet. But even a frantic elephant can be tied with a sharp hook. By striking the punishment, the bulls, donkeys etc. also come under their control. A great disease can also be cured by taking the medicine of the best doctor. A person who is infected with the bite of a venomous snake is usually like a dead person, yet he can give up his venom by using mantras. In this way all the problems in life can be solved. All kinds of solutions have been told in the scriptures. You can solve all the problems, yet you cannot solve the foolishness even after trying a hundred times.

व्याकरण विमर्श-

1. सूर्यातपः- सूर्यस्य आतपः षष्ठी तत्पुरुष समास।
2. नागेन्द्रः- नागानाम् इन्द्र षष्ठी तत्पुरुष समास।
3. निशितांकुशेन - निशितः च असौ अंकुशः, कर्मधारय समास
4. गोगर्दभौ- गौः च गर्दभः च इतरेतरद्वन्द्व समास।
5. भेषजसंग्रहैः- भेषजानां संग्रहाः तृतीय तत्पुरुष समास
6. मन्त्रप्रयोगैः - मन्त्राणां प्रयोगः षष्ठी तत्पुरुष समास
7. शास्त्रविहितम्- शास्त्रेण विहितम् तृतीय तत्पुरुष समास।

सन्धि कार्य-

1. शक्यो वारयितुम्- शक्यः + वारयितुम्। विसर्ग + सन्धि।
2. व्याधिर्भेषजसंग्रहैः - व्याधिः + भेषजसंग्रहैः। विसर्ग सन्धि।
3. भेषजसंग्रहैश्च - भेषजसंग्रहैः+ च। विसर्ग सन्धि, श्चुत्व सन्धि।
4. विविधैर्मन्त्रप्रयोगैः- विविधैः+ मन्त्रप्रयोगैः। विसर्ग सन्धि।
5. सर्वस्यौषधम् - सर्वस्य + औषधम्। वृद्धि सन्धि।
6. नास्त्यौषधम्- नास्ति+ औषधम्। यण् सन्धि।

प्रयोग परिवर्तन- जलेन हुतभुजं वारयितुं शक्नुयात्, छत्रेण सूर्यातपम्, निशितांकुशेन समदं नागेन्द्रं, दण्डेन गोगर्दभौ, भेषजसंग्रहैः व्याधिम्, विविधैः मन्त्रप्रयोगैः च विषम्। सर्वस्य शास्त्रविहितेन औषधेन भूयते, परन्तु मूर्खस्य औषधेन न भूयते।

Chhand Introduction - In this verse there is Shardulvikridit

दुर्जनेन समं सखं वैरंचापि न कारयेत्।
उष्णो दहति चाङ्गारः शीतः कृष्णायते करम्॥7॥

अन्वय- दुर्जनेन समं वैरं सख्यं चापि न कारयेत्। उष्णः अंगारः करं दहति शीतश्च करं कृष्णायते।

Anvay Meaning- One should never have enmity and friendship with the wicked. Touch of burning coal burns hands and touch of cold coal darkens hands.

Explanation - One should never make friends with the wicked and should not be hostile either. Because in both the circumstances that wicked one does harm. Just as a burning coal burns the hand, and the same coal, if it cools, darkens the hand.

Meaning- In this verse presented, the wicked have been condemned. There are many wicked people in this world. Evil appears at almost all times of life. Many times they harm us out of ignorance. Their nature is such that they make friends in the beginning. Then, by creating trust, they do great harm as soon as they get a chance. That is why an evil person should come near and make friends by helping etc., yet one should never make friends with them. Also, don't make friends. If someone behaves wickedly with the wicked, then they definitely do harm in future by keeping it in mind. Just like when you touch coal when it is hot, your hands must burn. When the same coal is cold, then touch it, then the hand turns black. So don't touch coal to protect hand. Similarly, ignore the wicked.

व्याकरण विमर्श-

1. सख्यम्- सख्युः भावः।
2. कारयेत् - कृ धातु + णिच् प्रत्यय + विधि लिङ् प्रथम पुरुष एकवचन
3. कृष्णायते- कृष्ण इव आचरयति।

सन्धि कार्य

1. वैरंचापि- वैरम् + चापि।
2. चापि- च + अपि।
3. उष्णो दहति- उष्णः दहति।
4. चाङ्गारः - च + अंगारः।

प्रयोग परिवर्तन- दुर्जनेन समं वैरं सख्यं चापि न कारयेत्। उष्णेन अंगारेण करः दह्यते शीतेन च करः कृष्णायते।



Note

SUBHASHITAS ETC.



Note

Chhand Introduction - This verse has an Anushtup verse.

उत्सवे व्यसने चौव दुर्भिक्षे राष्ट्रविप्लवे।
राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः॥४॥

अन्वय- यः उत्सवे व्यसने चौव दुर्भिक्षे राष्ट्रविप्लवे च राजद्वारे श्मशाने च तिष्ठति स बान्धवः भवति।

Anvaya Meaning- The person who lives in the time of ceremonies, in the time of calamity, in the time of food shortage, in the time of attack on country by other state, in the court, and also at the place of cremation, he is the only true brother or friend.

Explanation- The person who wishes for welfare in all circumstances, in the time of ceremony, in the time of calamity, in the time of lack of food, in war time, in the court, and at the place of cremation. He does, he is actually a brother or friend.

Meaning- In this verse, the characteristics of a brother or friend are explained. While walking on the path of life in this world, many brothers i.e. relatives are there. But not all of them are friendly. Often human beings make friendship for the fulfillment of their selfishness. Few in the whole world get natural relatives. People have many friends in times of happiness, but when that person is in bad times, then none of those friends who come in times of happiness try to help. That is why in the scriptures, naturally the remedy of a brother has been said. One who rejoices with relatives at the time of marriage celebration and helps the brothers by showing them the right path even in times of adversity. And when a relative has food-related problems, he helps him with food donation etc. And when the king of any other country attacks his country, then to save the life, by donating the dwelling place, which helps the brothers. and in this way imposes false exception on any relative of the counterparty, protects him from exception by good means at the time of his consideration, and if any one dies in the family, at the time of cremation in the crematorium, help for the completion of that work. He is really a friend. But at this time, brothers or friends are rare.

व्याकरण विमर्श-

1. राष्ट्रविप्लवे- राष्ट्रस्य विप्लवः षष्ठी तत्पुरुष समास।
2. राजद्वारे- राज्ञः द्वारं षष्ठी तत्पुरुष समास।
3. तिष्ठति- स्था धातु लट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

1. चौव - च + एव।
2. यस्तिष्ठति- यः तिष्ठति।

3. स बान्धवः- सः + बान्धवः।

प्रयोग परिवर्तन- येन उत्सवे व्यसने चौव दुर्भिक्षे राष्ट्रविप्लवे च राजद्वारे श्मशाने च स्थीयते तेन बान्धवेन भूयते।

Chhand Introduction - This verse has an Anushtup chhand

उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः।

न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखे मृगाः॥१॥

अन्वय- उद्यमेन कार्याणि सिद्धयन्ति, न तु मनोरथैः, सुप्तस्य सिंहस्य मुखे मृगाः न हि प्रविशन्ति।

Anvaya Artha- Udyog leads to the accomplishment of work and not by mere desire. The deer themselves do not enter the mouth of a dormant lion.

Explanation - if we only desire for the accomplishment of the work, then the work is not accomplished. Efforts must be made for its accomplishment. Just as a lion should run and hunt an antelope for food, the deer themselves do not enter the mouth of a sleeping lion.

Meaning- In this verse presented entrepreneurship has been described. In our world, lazy people do only desire for the accomplishment of tasks. But due to laziness they do not make any effort for its accomplishment. They think that luck is the seeker of all works. Therefore, there is no benefit in making efforts for the accomplishment of the task. Therefore, the opinion of the lazy is that by establishing faith in God, do not worry about the accomplishment of the work. But the opinion of scholars is different. In his opinion, nothing can be accomplished by mere desire. One must make efforts for the accomplishment of the task. The deeds done in the previous birth are called fate. Therefore fate cannot interfere. Therefore, without thinking about luck, everyone should try. Just like a lion eats an antelope, if he sleeps thinking that, then he can never eat the deer.

व्याकरण विमर्श-

1. मनोरथैः - मनसः रथाः षष्ठी तत्पुरुष।

2. प्रविशन्ति- प्र+विश् लट् लकार प्रथम पुरुष बहुवचन।

प्रयोग परिवर्तन- उद्यमेन कार्यैः सिद्धयते, न तु मनोरथैः, सुप्तस्य सिंहस्य मुखे मृगैः न हि प्रविश्यते।

Chhand Introduction - This verse has an Anushtup chhand



Note

SUBHASHITAS ETC.



INTEXT QUESTION 2.1



Note

1. What to do with the enemy who comes home?
2. What does the tree not cover the shadow with?
3. Which of the two feel edipse
4. Who is stronger?
5. How many doshas should a man give up? And which are they?
6. Who is the great enemy of person?
7. Who does not feel grieve?
8. What is it like to know little?
9. Yada kinchijyo?... What is the chanda in this verse?
10. What can be extinguished with water?
11. Who has no medicine?
12. What kind of coal burns the hand?
13. Who is the real friend?
14. How the work accomplish?
15. In whose mouth deer does not enter?
16. Match the A-column to the B-column-

A - column

1. Hospitality
2. Poverty
3. Josha
4. Brother:
5. Laziness
6. Nagendra:
7. Karam Krishnayate
8. Laziness

B - column

- a. Six
- b. Repu:
- c. Ripu:
- d. Nishitankushen
- e. Arau
- f. Ch. cold embers
- g. Ch. Matimatam
- h. Enterprise:



SUMMARY

Radiant like Moon, Sun are also possessed by Rahu, those who are powerful like elephant and snake are also bound by chains and mantras. The great scholars who know all the scriptures are also poor. Seeing all this, it is known that fate is the regulator of all. If the enemy ever comes home as a guest, then he must be given hospitality appropriately. Like a person who cuts a tree, when tired of cutting a tree, takes shelter of the shade of that cut tree. Then the tree does not take its shadow from him. A person who desires to progress in this world, he should renounce these six faults of sleep, inertia, fear, anger, laziness, and indifference. Progress is possible only through their sacrifice. Laziness is the great enemy of the human body, which does great harm. There is no other friend of man like effort. He who is a hardworking person is never sad. When a person acquires some knowledge, then he becomes intoxicated like an elephant, believing that I am omniscient. But when he goes to the scholars and sees their knowledge, then instead of them, I am a great fool. The pain that was created in that time is destroyed in a moment.

One can quench the fire with the help of water, by wearing an umbrella, one can protect it from the scorching heat of the sun. Bulls and donkeys can also be pacified by the blow of the stick. The disease can be attacked by the use of medicine. Snake venom can also be quenched by the use of mantra. In this way the solution of all the problems is said in the scriptures. But there is no way to avoid the foolishness of a fool. One should never make friends with the wicked. But don't be hostile. Because in both the circumstances the wicked person does harm. Like burning coal burns the hand. If that coal is cold, then it darkens the hand. The person who always wishes and helps in all circumstances in the time of marriage, in bad times, in famine, in war, in court, and in cremation, he is the real friend. Those who only desire for the accomplishment of the work, they do not prove the work. One must make efforts for its accomplishment. For example, a lion should hunt an antelope by running for food. The deer itself does not come and enter the mouth of a sleeping lion.



WHAT YOU HAVE LEARNT

- The enemy who has come home should also be given proper hospitality.
- Luck is the regulator of all actions.
- Progress is not possible without renunciation of the six doshas.
- A hardworking person is never sad.

Module - 1

SUBHASHITAS ETC.



Note

SUBHASHITAS ETC.

- The wicked person is always condemnable.
- All work is accomplished by effort.



Note



TERMINAL EXERCISE

1. Write briefly about hospitality.
2. Propound the power of fate according to the lesson.
3. Briefly describe the item that has arisen in a man of little knowledge.
4. Explain the condition of the fool according to the lesson.
5. Describe the characteristics of the brother according to the lesson.



ANSWER TO INTEXT QUESTION

1. Proper hospitality.
2. From the person who went for cutting the branch.
3. Sun and Moon
4. Luck
5. Six, Sleepiness, Sleepiness, Fear, Anger, Laziness and Prolongedness.
6. Laziness
7. Hard worker
8. Blind by an item like an elephant
9. Shikharini
10. To fire
11. Fool's
12. Hot
13. One who lives in celebration, in calamity, in famine, in war, in the court, and in the crematorium.
14. Effortlessly
15. Of the sleeping lion
16. 1-E, 2-G, 3-A, 4-H, 5-B, 6-D, 7-F, 8-C

PUZZLES AND PROBLEM VERSES



Note

Dear learner, you are reading Prahelika and Problem Shloka in this lesson. Sixty-four arts are famous in our tradition. They contain problem solving and puzzles. The meaningless, meaningless or impossible sentence verse often has a pada form. Its called problem. The avoidance or virtuousness of that problem is done by the poet with his talent power. By taking the problematic one Pada, the remaining three Pada are shown to avoid the problem. This is a humorous form of ancient poetry. It is close to the imagination of the poet. The question-form word with clear and strange meaning is often a riddle. His answer does not reside in the verse. It should be told by the person reciting the shloka himself. Here some verses compiled from the texts of Subhashiratna Kosha and Bhojprabandha etc. are being explained.



OBJECTIVES

After studying this lesson, you will be able to:

- know the knowledge of the type of poetry in the form of problem;
- know the solution of that type of problems;
- know the introduction of Prahelikas in Sanskrit literature and;
- composing new Prahelika Roop Shlokas

3.1 PROBLEM VERSES

3.1.1 समस्या-ठण्ठण्ठं ठठण्ठण्ठः।

No one knows the meaning of this problem phrase. Because the words used here

SUBHASHITAS ETC.



Note

have no meaning in scripture or in practice. Nevertheless, here the coordination of redundant post community in some proper sense is being proved by the poet. A poet solved the problem as-

During the king's bath, the golden urn fell from the hands of Kampidita Taruni. Due to which, having attained the stairway route, golden urn is producing the sound of stuttering.

राजाभिषेके मदविह्वलायाः हस्ताच्च्युतो हेमघटो युवत्याः।

सोपानमासाद्य करोति शब्दं ठठण्ठठण्ठं ठठण्ठठण्ठः॥ (भोजप्रबन्धः-317)

अन्वयार्थ-दृराजाभिषेके=राज्ञः स्नानसमये मदविह्वलायाः=कामपीडितायाः, युवत्याः= तरुण्याः, हस्तात्=करात्, च्युतः = भ्रष्टः, हेमघटः=सुवर्णकलशः, सोपानम्=सोपानपङ्क्तियुक्तं मार्गम् आसाद्य=प्राप्य, शब्दम्=ध्वनिं, करोति=जनयति, ठठंठठं ठठंठठठः इति।

Meaning- A girl is giving a bath to a king. Seeing the physical beauty of the king, she became worried and worried. Due to the excitement, the golden urn, useful for bathing, fell from her hand. Then the fallen golden urn went down on the stairway located next to it, rolling down there. At that time, when golden urn is falling from the stairway, then it makes a sound like this. In this way, by imagining a delightful incident, the poet displayed a graceful avoidance of the problem. Here is the sound of the golden urn falling from the path of the padasamudaya step, that is the meaning of the poet. The poet shows a miraculous avoidance of the problem by imagining that the verse community is the imitation sound of Kalashdwani. The word imitation form has no specific meaning.

व्याकरण विशेष

राजाभिषेके - राज्ञः अभिषेकः राजाभिषेकः - षष्ठी तत्पुरुष समासः। तस्मिन् राजाभिषेके

मदविह्वलायाः - मदेन विह्वला मदविह्वला, तस्याः मदविह्वलायाः-तृतीया तत्पुरुष समासः।

हेमघटः-हेम्नः घटः- हेमघटः षष्ठी तत्पुरुष समासः।

आसाद्य- षदलृ- गतौ इति धातुः, अस्मात् स्वार्थिकणिजन्तात् आङ्गुपसर्गपूर्वकात् ल्यप्प्रत्ययः।

3.1.2 Problem “शतचन्द्रं नभःस्थलम्”।

Meaning of the Problem. The sky is full moon. We see that only one moon is adorned in the sky. The centenary sky is never visible. That's why the word that there is a centenary sky is completely opposite to reality, so this difficulty is the problem. Nevertheless, a poet of excellence has displayed exemplary avoidance with the power of talent. as-

दामोदरकराघातविह्वलीकृतचेतसा।

दृष्टं चाणूरमल्लेन शतचन्द्रं नभःस्थलम्॥ (सुभा- र-भा-समस्या 10)

The centenary sky was seen by a malla named Chanur, who was frightened by the hand strike of Shri Krishna.

अन्वयार्थ - दामोदरकराघातविह्वलीकृतचेतसा। Those with a frightened mind by the blow of Shri Krishna, चाणूरमल्लेन = From a mall named Chanur, शतचन्द्रं = Containing 100 moons, नभःस्थलम् = At the sky, दृष्टं = saw.

Meaning: There was a demon named Chanur in Dvapara Yuga. It is heard in mythology that Shri Krishna killed him with a fist blow. Based on that story, the poet has demonstrated the avoidance of this problem.

Shri Krishna struck Chanur, due to which the fallen Chanur was trembling with fear. From his vibrations, a moon-filled sky began to look like many moons. The avoidance of Chanur's problem trembling with fear is beautifully displayed.

व्याकरण विशेष - दामोदरस्य करः - दामोदरकरः - षष्ठी तत्पुरुष समासः। दामोदरकरस्य आघातः दामोदरकराघातः- षष्ठी तत्पुरुष समासः, दामोदरकराघातेन विह्वलीकृतं चेतः यस्य सः दामोदरकराघातविह्वलीकृतचेतसा - बहुव्रीहिसमासः ।

चाणूरमल्लः - चाणूरश्च असौ मल्लः - चाणूरमल्लः - कर्मधारयः समास।

शतचन्द्रम् - शतं चन्द्राः यस्मिन् तत् शतचन्द्रम् - बहुव्रीहिसमासः।

नभःस्थलम् - नभसः स्थलं नभःस्थलम् - षष्ठी तत्पुरुष समासः अथवा नभ एव स्थलं नभःस्थलम् - कर्मधारयः समास।

3.1.3 Problem- गगनं भ्रमरायते।

Meaning: Here it means that the sky is illusory. We see that the sky in infinite, the magnitude of which no one can overcome. The infinite worlds are contained in the sky. In the same way, the great sky is equal to the illusion, this is the big problem. Where is the magnitude of the sky, travel

Where is the quantity? This is the problem due to being thus extremely hostile. Which poet has miraculously avoided this?

स्वस्ति क्षत्रियदेवाय जगद्देवाय भूभुजे।

यद्दशःपुण्डरीकान्तः गगनं भ्रमरायते॥ (सुभा.र.भा.समस्या17)

May all be auspicious for the Kshatriya Shrestha, Jagdaradhya, Bhoomipalak king, whose fame in the lotus, sky behaves in an illusionary manner.

अन्वयार्थ - क्षत्रियदेवाय = for Kshatriya superior , जगद्देवाय - Lord of the world ,



Note

SUBHASHITAS ETC.



Note

भूभुजे = for the king , स्वस्ति = good luck, यद्दशःपुण्डरीकान्त = Whose fame in the lotus, गगनं = Sky, भ्रमरायते = is confused ?

Meaning- Kshatriya Shrestha was a king. He became Jagaddev with his best character. Which the subjects considered their adoration. He became famous in all the worlds due to the king's Prajapalnadikartas. His fame had spread in all the worlds. Describing his fame, the poet said that in the lotus form of fame of that king, the sky is also inherent in illusion.

Here to make the sky illusionary, the poet has imagined the king's fame as a lotus justified and beautiful. The illusionary sky is contained in the lotus, it is proved.

व्याकरण विशेष – यद्दशःपुण्डरीकान्तः-यस्य यशः – यद्दशः – षष्ठीतत्पुरुषसमासः, यद्दशः एव पुण्डरीकं – यद्दशःपुण्डरीकम् – कर्मधारयसमासः, यद्दशःपुण्डरीकस्य अन्तः यद्दशःपुण्डरीकान्तः- षष्ठीतत्पुरुष समासः।

3.1.4 Problem – मृगात् सिंहः पलायते ।

The meaning of the problem is the deer, because of the deer, the lion is famous as Mrigraj. His bravery and bravery are very famous. The deer run away even in fear of his dream. The lion sleeps happily after eating the deer. The one who killed the Goat is also brave. He flees from the deer, it is quite the opposite.

So this problem is certainly complex. The poet has displayed a beautiful avoidance of this problem with the power of his talent.

हीनहत्यादधात्येव लाघवं महतामपि ।

इति मत्वा द्विपद्वेषी मृगात् सिंहः पलायते॥ (सुभा.र.भा. समस्या-4)

Inferiority i.e. killing the inferior or weaker than oneself only produces the smallness of the superior beings, thinking of this, Gajshatru flees from the deer.

अन्वयार्थ हीनहत्या = To kill the inferior or the weak with the expectation of strength, महतामपि = Even the best of beings, लाघवम् = Sense of insignificance , दधात्येव = Certainly produces इति मत्वा = Thinking that, द्विपद्वेषी = The enemy of the yard , सिंह = Lion, मृगात् = From deer , पलायते = Flees ?

Meaning- Here the meaning of the poet is such that there is no deer as strong as me. Therefore, the action of war and adventure should be done between two equal men, it is such a rule. War between unequals is illogical. The strong do not fight with the weak. Therefore the lion walks away from the deer for fear of losing his reputation after getting the deer, is the intention of the poet. Thus the prestige in the migration of the lion from the deer. The poet has displayed proper avoidance of the problem by presenting the representational cause.

व्याकरण विशेष - हीनहत्या- हीनस्य - हत्या - हीनहत्या- षष्ठी तत्पुरुष समासः।

दधाति + एव - दधात्येव - यण् सन्धिः।

3.1.5 Problem - The ant kisses the moon

The ant kisses the moon, that is the meaning of the problem. The secret of this problem is that the ant on the ground kisses the moon located in space. This word has increased the difficulty of the problem. This impossible statement is certainly a big problem. Some poet presents its avoidance. as-

सतीवियोगेन विषण्णचेतसः प्रभोः शयानस्य हिमालयगिरौ।
शिवस्य चूडाकलितं सुधाशया पिपीलिका चुम्बति चन्द्रमण्डलम्॥

Due to the separation of Goddess Sati, while sleeping in a mountain named Himalaya, the ant kisses the Chandrabimba with the desire of nectar, located in the chuda of Shankara, the lord of the miserable world.

अन्वयार्थ- सतीवियोगेन = With the separation of Satidevi, पिपीलिका = ant, विषण्णचेतसः = of the downtrodden, हिमालये = called the Himalayas, गिरौ = on the mountain, शयानस्य = of sleeping, प्रभोः = of Jagatswami, शिवस्य = of lord Shiva, चूडाकलितम् = located on the hook/mastak, चन्द्रमण्डलम् = to the moon, सुधाशया = by the desire of nectar, चुम्बति = kisses.

Meaning-

Sati, the daughter of Dakshaprajapati, was the first wife of Shiva. He gave up his body in the Yagyakund, such a legend is heard. Then Shiva became sad due to the separation of his wife. Being sad, he was sleeping in the Himalaya Mountains. Then the moonlight on his head touched the ground. Amrit is secreted from the moon, such is the fame. Pipilika kisses Chandrabimb in order to drink the nectar out of euphoria. In this way, the poet here proves the avoidance of the problem in a very delightful way by taking shelter of the mythological story.

व्याकरण विशेष - सत्याः वियोगः सतीवियोगः - षष्ठी तत्पुरुष समासः। विषण्णचेतसः- विषण्णं चेतः यस्य सः विषण्णचेताः तस्य विषण्णचेतसः - बहुव्रीहिसमासः। सुधाशया-, सुधयाः आशा सुधाशा तया सुधाशया - षष्ठी तत्पुरुष समासः।

3.1.6 Problem. This sati embraces father-in-law in front of her husband with passion.

Meaning of the problem.

This sadhvi embraces father-in-law in front of her husband, this is the meaning of the problem.



Note

SUBHASHITAS ETC.



Note

The nature of the problem is that a sati woman, considering her husband as a deity, does not see a man even in dreams, but such a thing is done in this world. But this Sadhvi does not embrace her husband with passion in front of her husband, but embraces her father-in-law. This could be the behavior of a Ganika. But such is the behavior of the Sadhvi. How is this the sclerosis of the problem? Yet the genius of a poet avoids the problem here. as-

कदाचित्पाञ्चाली विपिनभुवि भीमेन बहुशः

कृशाङ्गि श्रान्तासि क्षणमिह निषीदेति गदिता।

शनैः शीतच्छायं तटवितपिनं प्राप्य मुदिता

पुरः पत्युः कामात् श्वशुरमियमालिङ्गति सती॥ (सुभा.र.भा.समस्या-35)

अन्वयार्थ- कदाचित् = some day, विपिनभुवि = in forest , कृशाङ्गि = hey tanwangi, बहुशः = Often , श्रान्तासि = are you tired, इह = Here, क्षणम् = for a moment , निषीद = have a sit, इति = Thus , भीमेन = by Bhimsen Vrikodar, गदिता = already told , इयम् = this one , सती = Sadhvi, पाञ्चाली = Draupadi , शनैः = slow down , शीतच्छायं = cool shade, तटवितपिनं = tree nearby , प्राप्य = passing by , मुदिता = satisfied , पत्युः = Bhima's, पुरः = Front, कामात् = with a sense of humor , श्वशुरम् =To Father in law (Vayu), आलिङ्गति = hugs

Meaning:

In the Mahabharata, there is an account of the exile of the Pandavas. Taking his shelter, the poet avoids this problem. Summer came in the context of the exile of the Pandavas. One day, seeing Draupadi tired from the heat, Bhima said that you are tired, Draupadi. Sit here for some time. Then listening to Bhima's love words, she went and sat there near the cool shade tree. He got great pleasure from it. There the wind was blowing well too. Draupadi then consumes air to overcome the fatigue caused by the heat. Vayu is the father of Bhima. That is why he also becomes Draupadi's father-in-law. It is proved that Sati embraces father-in-law in front of her husband. Thus the avoidance of the problem is demonstrated.

व्याकरण विशेष - विपिनभुवि- विपिनस्य भूः विपिनभूः - षष्ठी तत्पुरुष समासः, तस्यां विपिनभुवि।

तटवितपिनम् - तटस्य वितपी तटवितपी तं तटवितपिनम् - षष्ठी तत्पुरुष समासः।

**INTEXT QUESTION- 3.1**

1. From whose hand did the golden urn fall?
2. From where did the golden urn fell from the hand.

3. Who is Chanur?
4. Where is the sky confused?
5. Jagaddev: What is its Vighrah?
6. Who is dipdveshi?
7. Whose imitation of word-Thathathantha
8. Whose son is Bhima?
9. What has been conceived in a Pundarik form.
10. Who commits Hinahatya?

**Note**

3.2 Prahelika

कृष्णमुखी न मार्जारी द्विजिह्वा न च सर्पिणी ।

पञ्चभर्त्री न पाञ्चाली यो जानाति स पण्डितः॥ (सुभा.र.भा.प्रहेलिका-25)

अन्वयार्थ- कृष्णमुखी = Black color face, न मार्जारी = Bidali is not , द्विजिह्वा = Has two tongues , न च सर्पिणी = Is not a snake, पञ्चभर्त्री = With five husbands, न पाञ्चाली = Draupadi is not, यः जानाति = Who knows, स = He , पण्डितः = Scholar ?

Meaning-

Somebody is black-faced. But she is not a marzari. Even though she has two tongues She is not a snake. Same is the case with five husbands, But she is not Draupadi only genins can answer.

Dear students, in the same way by thinking for yourself, know and become a Scholar.

Grammar

कृष्णमुखी - कृष्णं मुखं यस्याः सा कृष्णमुखी बहुव्रीहि समासः।

द्विजिह्वा - द्वे जिह्वे यस्याः सा द्विजिह्वा - बहुव्रीहि समासः।

पञ्चभर्त्री-पञ्च भर्तारः यस्याः सा पञ्चभर्त्री-बहुव्रीहि समासः।

वने जाता वने त्यक्ता वने तिष्ठति नित्यहा।

पण्यस्त्री न तु वेश्या यो जानाति स पण्डितः॥ (सुभा. र.भा.प्रहेलिका 2)

अन्वयार्थ- सा = She , वने = In forest , जाता = Occurred, वने = In water , त्यक्ता = Abandoned, नित्यहा = Always , तिष्ठति = lives , पण्यस्त्री = Woman of money, न तु वेश्या = She is not a bad character women, यः = The person who, जानाति = Knows, ? स पण्डितः = He is a wise man

SUBHASHITAS ETC.



Note

Meaning-

She was born in a forest. It is discarded in the water itself. She lives in water only. Similarly, she can be bought with money and used, but she is not a bad character women. One who can know such a genius by thinking is a skilled scholar.

Only wise person can answer.

Grammar

पण्यस्त्री:-पण्या च असौ स्त्री पण्यस्त्री-कर्मधारयसमासः
वनम् इति पदं अरण्यार्थे यथा वर्तते तथा जलार्थेऽपि वर्तते।

आपः स्त्रीभूमिं वारवारिं सलिलं कमलं जलम्।
पयः कीलालममृतं जीवनं भुवने वनम्॥ (इत्यमरः)

वृक्षाग्रवासी न च पक्षिराजः त्रिनेत्रधारी न च शूलपाणिः।
त्वग्वस्त्रधारी न च सिद्धयोगी जलं च बिभ्रत् न घटो न मेघः॥ (सुभा.र.भा.प्रहेलिका-41)
अन्वयार्थ- वृक्षाग्रवासी = Lives on tree, न च पक्षिराजः = Not superior among birds,
त्रिनेत्रधारी = Who has three eyes, न च शूलपाणिः = He isn't Shiva, त्वग्वस्त्रधारी =
Wears bark clothes, न च सिद्धयोगी = He is not a yogi man, जलं = Water, बिभ्रत् =
Wearing, न घटः = Not a picture, न मेघः = Not a cloud?

Meaning-

There is such a special substance that stays on the tree. But not the best in birds. Has three eyes, But not hard Shiva. He wears clothes in the form of a Tattva Yogi, but he is not a Yogi Purush who wears clothes made from the bark of a tree. He also holds water, But it is not a pitcher, nor is it a cloud.

In this way, what should be a very strange substance, such a poet is asking.

Grammar

पक्षिराजः- पक्षिणां राजा - पक्षिराजः, षष्ठी तत्पुरुषसमासः।

त्रिनेत्रधारी- त्रीणि नेत्राणि धारयितुं शीलम् अस्य अति

त्रिनेत्रधारी- उपपदसमासः।

शूलपाणिः- शूलः पाणौ यस्य सः शूलपाणी -बहुव्रीहि समासः।

त्वग्वस्त्रवासी-त्वक् एव वस्त्रं त्वग्वस्त्रम् - कर्मधारयसमासः, त्वग्वस्त्रं

वस्तुं शीलम् अस्येति त्वग्वस्त्रवासी-उपपदसमासः।

सिद्धयोगी-सिद्धश्च असौ योगी सिद्धयोगी-कर्मधारयसमासः।



INTEXT QUESTION : 3.1

1. Who is said to be like a panyastrī?
2. Who are the five husbands of the pen?
3. Who is Dwijihwa?
4. How are the clothes of the coconut and the Yogi?
5. How is the splendor of the pen proved?
6. What is the Vighrah of word Pakshiraj.

वृक्षाग्रे च फलं दृष्टं फलाग्रे वृक्ष एव च।
अकारादिसकारान्तं यो जानाति स पण्डितः॥

अन्वय- वृक्षाग्रे फलं दृष्टम्, फलाग्रे वृक्षः एव च। अकारादि सकारान्तम्
यः जानाति स पण्डितः (अस्ति)।

अन्वयार्थ - वृक्षाग्रे=पादप के अग्रभाग में, फलं दृष्टम्=देखा गया, फलाग्रे=फल के अग्रभाग में,
वृक्षः= पादप ही, अकारादि सकारान्तम्=आरम्भ में अकारविशिष्ट, अन्ते सकारविशिष्टम् च यः
जानाति=जानता है, स=वह, पण्डितः = विद्वान् है।

Meaning-

There is a question in this puzzle. In order to get its answer, many information is being given in this verse. That question is, what is the fruit that appears in the front part of the tree. Does the next part of that fruit have leaves like a tree. And the first letter of his name is Akar and the last letter is Sakar. thus here Fourth information has been given. After this the person who is able to answer, is a great scholar.

The answer is pineapple fruit. Pineapple fruit is found in the front part of the tree. The next part of the pineapple fruit has leaves like a tree. The first letter of pineapple is Akar and the last letter is Skar. Thus the answer to this puzzle is pineapple fruit.

Grammar

- वृक्षाग्रे ख्रवृक्षस्य अग्रः वृक्षाग्रः इति षष्ठी तत्पुरुषसमासः, तस्मिन् वृक्षाग्रे
- दृष्टम् ख्र दृश् ख्र धातोः क्तप्रत्यये दृष्टम् इति रूपम् ।
- अकारादिसकारान्तम्- अकारः आदिः यस्य तत् अकारादि इति बहुव्रीहि समासः । सकारः अन्ते यस्य तत् सकारान्तम् इत्यपि बहुव्रीहि समासः। अकारादि च तत् सकारान्तम् अकारादिसकारान्तम् इति कर्मधारयसमासः ।



Note

SUBHASHITAS ETC.



Note

सन्धि कार्यम्-

- वृक्ष एव = वृक्षः + एव।
- यो जानाति = यः+ जानाति।

नित्यं रथेन गच्छामि, अश्वाः मे रथं वहन्ति।

सम्राडस्मि नरो नास्मि नासुरोऽस्मि निशाचरः॥

अन्वय-नित्यं रथेन गच्छामि, अश्वाः मे रथं वहन्ति। सम्राट् अस्मि नरः न अस्मि, असुरः अस्मि निशाचरः न।

अन्वयार्थ - नित्यं = सर्वदा रथेन =रथ से गच्छामि=जाता हूँ, अश्वाः = घोड़े, मे=मेरे रथं = रथ को वहन्ति = वहन करते हैं, सम्राट् = राजा, अस्मि = हूँ, नरः = मनुष्य, न अस्मि = नहीं हूँ, असुरः प्राणदायकः = प्राणदाता, अस्मि = हूँ, निशाचरः = राक्षस।

Meaning-

There is a question in this puzzle. In order to get his answer, many information is being given in this verse. That question is, who is he, who moves like a king in a chariot. Horses carry that chariot. He is the emperor i.e. rightly adorned, but himself is not a human being. He himself gives life for all, but is not nocturnal. The answer to this question is the Sun. Because the sun moves in the ethereal sky in a chariot driven by the charioteer Arun. Seven horses pull the chariot of the sun. The Sun is highly illuminated in the sky. That's why he is the emperor. But the sun is not a human being. We all know that it gives life. He is the creator of the world, therefore he is an asura but he is a nocturnal i.e. he does not walk in the night. Runs during the day.

Grammar

- सम्राट् = सम्यक् राजते इति सम्राट्।
- निशाचरः = निशायां चरति इति निशाचरः। तस्य राक्षसः इत्यर्थः।

सन्धिकार्यम्-

- अश्वा वहन्ति = अश्वाः + वहन्ति
- सम्राडस्मि= सम्राट् + अस्मि
- नासुरोऽस्मि = न + असुरः + अस्मि।

अनेकसुशिरं वाद्यं कान्तं च ऋषिसंज्ञितम्।

चक्रिणा च सदाराध्यं यो जानाति स पण्डितः॥

अन्वय - अनेक सुशिरं वाद्यं कान्तम् ऋषिसंज्ञितं चक्रिणा च सदा आराध्यं यः जानाति स पण्डितः।

अन्वयार्थ - अनेकसुशिरम् = अनेक सुंदर सिरों से विशिष्ट, वाद्यं = वादनसाधन, वकारादि वा, कान्तं = सुन्दर, ककारान्त, ऋषिसंज्ञितं = ऋषि सदृश विशिष्ट, चक्रिणा = विष्णु द्वारा सर्प द्वारा च, सदा = सर्वदा, आराध्यं = पूज्य, यः जानाति = जो जानता है, स पण्डितः = वह विद्वान् है।

Meaning-

This riddle is confusing. The one who reads this riddle for the first time, funderstands that there is such an instrument that is distinguished by many beautiful heads like the distinguished beautiful sages, and is always worshiped by Vishnu. Thus the reader may never be able to decide the answer to interpret Prahelika. This meaning is illusory. Not worth considering here. Here the nature of the question is that there is such a thing which has many heads. Whose initial letter is Waqar and the last letter is Kakar, but whose name is similar to the name of a sage. And that thing is always desired by snakes. The one who is able to answer this question, the great Scholars should.

That answer is Valmika i.e. the abode of snakes. There are many holes in Valmik and the beginning letter of Valmik is Vakar and the last letter is Kakar. Its name is similar to the name of sage Valmiki. And that thing is very dear to them as it is the abode of snakes. Thus the answer to this puzzle is Valmika.

Grammar

1. अनेकसुशिरम् - शोभनानि शिरांसि सुशिरांसि इति गतिसमासः।
अनेकानि सुशिरांशि यस्य तत् अनेकसुशिरम् इति बहुव्रीहिसमासः।
2. वाद्यम्ब्रव् आद्यं यस्य तत् वाद्यम् इति बहुव्रीहिसमासः।
3. कान्तम् - क् अन्ते यस्य तत् कान्तम् इति बहुव्रीहिसमासः।

सन्धिकार्यक् -

1. सदाराध्यम् - सदा + आराध्यम्।
2. स पण्डितः = सः + पण्डितः।

न तस्यादिर्न तस्यान्तो मध्ये यस्तस्य तिष्ठति।

तवाप्यस्ति ममाप्यस्ति यदि जानाति तद् वद॥

अन्वय - न तस्यादिः (अस्ति), न तस्य अन्तः (अस्ति), तस्य मध्ये यः तिष्ठति। तव अपि अस्ति, मम अपि अस्ति, यदि जानासि तद् वद।

अन्वयार्थ- न = नकार, तस्यादिः = उसका आदि अक्षर, न = नकार, तस्य अन्तः = अन्तिमाक्षर, तस्य मध्ये = उसके मध्यभाग में, यः = यकार, तिष्ठति = रहता है, तव = तुम्हारा,



Note

SUBHASHITAS ETC.



Note

अपि अस्ति = है, मम = मेरा अपि अस्ति है, यदि जानासि = जानते हो, तद् वद = बताओ।

Meaning-

This riddle is also misleading. One who reads this verse for the first time, understands that there is such a thing which has nakar in its beginning and which will end with nakar. That is, that thing is eternal and infinite. But he is with everyone. For this meaning of Prahelika, the reader is never able to determine its answer. This meaning is just illusory. Therefore, this meaning is not discussed here. The question here is whether there is such a thing which is Nakar in the beginning and Nakar at the end but its middle letter is Yakav and it is with everyone.

That answer is nayan i.e. eye. The first letter of Nayan is Nakar and the last syllable is also Nakar. And there is yakar in the middle. And ite is the eyes of all beings. In this way the answer to this puzzle is determined.

सन्धि कार्य-

1. तस्यादिर्न = तस्य+ आदिः+ न।
2. तस्यान्तः = तस्य+ अन्तः।
3. यस्तस्य = यः+ तस्य।

मुखे हस्तद्वयं धत्ते, सर्वथा जागरूका सा।

प्रतिक्षणं वदन्तीव, प्राणाश्च पिञ्जिताः सदा।

अन्वय - सा मुखे हस्तद्वयं धत्ते, सर्वथा जागरूका, प्रतिक्षणं वदन्ति इव, (तस्याः) प्राणाः सदा पिञ्जिताः।

अन्वयार्थ - सा मुखे = मुख में, हस्तद्वयं = दो भुजाएँ धत्ते = धरति, सर्वथा = सर्वदा जागरूका = जागने वाली, प्रतिक्षणं = हर समय, वदन्ति = कहती - सी, (तस्याः) प्राणाः = प्राण, सदा = सर्वदा, पिञ्जिताः = बँधा हुआ।

Meaning - There is a question in this puzzle. To get his answer, many information is being given in this verse.

That question is - who is such a person, who holds two hands in mouth, that is, he has two hands in his mouth. But he never sleeps and always stays awake. And he gives knowledge of every moment for all human beings. But his life is tied, that is, he is not free. In this way, four informations have been given to solve this question.

The answer to this question is Ghatika i.e. clock. In the face of the Ghatika, that is, in the front part, there are two big sticks (needles) for determining the time. One of them is called the minute hand and the other is called the hour hand. And both of them are

the hand forms of the Ghatika. And Ghatika is always awake. In the night when everyone is sleeping, even then she is engaged in the work of her time perception. never sleeps, In this way she makes knowledge of every moment for all human beings. It is only through the Ghatika that the work of the people goes on properly. Without the knowledge of time, no one can complete the work properly. Therefore, through the memorandum of time, she does everyone a great favor. But he is not independent. His life is tied. If the electrolytic cell ends, it closes, when a new cell is received, it starts running (alive) again. Thus the answer to this puzzle is Ghatika.



Note

Grammar

1. धत्ते- धा धातु आत्मनेपदी लट्लकार प्रथम पुरुष ।

सन्धिकार्य-

1. वदन्तीव = वदन्ति + इव।

2. प्राणाश्च = प्राणाः + च।

सदारिमद्ध्यापि न वैरियुक्ता

नितान्तरक्तापि सितैवनित्यम्।

यथोक्तवादिन्यपि नैव दूती

का नाम कान्तेति निवेदयाशु॥

अन्वय- सदारिमध्या अपि वैरियुक्ता न, नितान्तरक्तापि नित्यं सिता एव। यथोक्तवादिनी अपि दूती न एव। का नाम कान्ता इति आशु निवेदय।

अन्वयार्थ - सदारिमध्या = सर्वदा शत्रुजन के मध्य में स्थित, मध्ये रि -रि इस अक्षरवाली, अपि वैरियुक्ता = शत्रुयुक्त, न, नितान्तरक्तापि = अत्यन्त लाल होने पर भी, नित्यं = सर्वदा, सिता एव = श्वेतवर्णा, यथोक्तवादिनी = स्पष्टवादिनी, अपि दूती न एव, का नाम कान्ता स्त्री = अन्त में ककारवती वा इति आशु = शीघ्र, निवेदय = बताओ।

Meaning- This riddle is going to create confusion. One who reads this Prahelika for the first time understands that there is such a woman who always lives in the midst of enemies, but herself has no relation with her enemies. There is a lot of passion in the subjects. But she is as pure as Sita. She always speaks very clearly but she is not anybody's messenger. On reading Prahelika completely, there seems to be a contradiction everywhere. By interpreting Prahelika in this way, the reader may not be able to determine its answer. This meaning is just illusory. Therefore this meaning should not be considered here. Here the question is - who is the person whose name is in the middle, even though she has a very red color, she has white color. Like a messenger, she listens from the mouth of a human and later speaks the same way. Is

SUBHASHITAS ETC.



Note

she Sarika? The last letter of whose name is also Kakar. So the answer to this riddle is Sarika.

Grammar

1. वैरियुक्ता - वैरिभिः युक्ता वैरियुक्ता इति तृतीया तत्पुरुष समास।
2. नितांतरक्ता - नितांतं रक्ता इति नितांतरक्ता।
3. कान्ता - क् अन्ते यस्याः सा कान्ता इति बहुव्रीहि समासः।
4. निवेदय - नि पूर्वकात् विद् धातोः णिच्प्रत्यये लोटि मध्यमपुरुषैकवचने निवेदय इति रूपम्।

सन्धिकार्यम्-

1. सदारिमध्यापि = सदा + अरिमध्या + अपि।
2. नितान्तरक्तापि = नितान्तरक्ता + अपि।
3. सितैव = सिता + एव।
4. निवेदयाशु = निवेदय + आशु।

आदौ भा शोभते नित्यं रतं पश्चाद् विराजते।

देवतानां प्रियं धाम तवाप्यस्ति ममापि च॥

अन्वय- आदौ नित्यं भा शोभते, पश्चात् रतं विराजते। देवतानां प्रियं धाम, तव अपि अस्ति मम अपि च।

अन्वयार्थ - आदौ = आदिभाग में, नित्यं = सर्वदा, भा = भा यह अक्षरं, शोभते = सुशोभित होता है, पश्चात् = पृष्ठभाग में, रतं = रत - यह शब्द, विराजते = सुशोभित होता है, देवतानां = अमरों का, प्रियं = इष्ट, धाम = स्थान, तव = आपका अपि अस्ति = है, मम अपि च = मेरा

Meaning-

Some features of a place have been said in this puzzle. After reading the verse by the reader, knowing those characteristics, it should be determined that what is the place containing that characteristic. They are characteristic as- there is always bha at the beginning of that place, that is, the word of its name is bha, or there is always brilliance (light) in that place, it can also be said. But after the name of that place Rat remains, that is, the last word of that name is Rat. And that place is very dear to the deities. And that place belongs to all of us.

That place is India. Bharat is the original word of this name, but great sages like Shri

Ramchandra-Vyas-Valmiki-etc were born in this Bharatvarsh. Because of this, the country of India always remains radiant due to his knowledge. And Bharat is the last word of this name. The country of India is very dear to all the deities. The deities want to take birth again and again in India. This country of India is the dream country of all our Sanskrit lovers. Thus the answer to this puzzle is Bharat

Grammar

1. विराजते = वि उपसर्गपूर्वक राज्-धातु लट्लकार प्रथमपुरुष एकवचन।

सन्धिकार्य-

1. पश्चाद् विराजते = पश्चात् + विराजते।
2. तवाप्यस्ति = तव + अपि + अस्ति।
3. ममापि = मम + अपि।

अपदो दूरगामी च साक्षरो न च पण्डितः।

अमुखःस्फुटवक्ता च यो जानाति स पण्डितः॥

अन्वय- अपदः दूरगामी, साक्षरः (परंतु) न पण्डितः, अमुखः स्फुटवक्ता च, या (एतं), जानाति स पण्डितः।

अन्वयार्थ-

अपदः = पादहीन, दूरगामी = दूरगमनकारी, साक्षरः = अक्षरयुक्त (परंतु), न पण्डितः = विद्वान् नहीं है, अमुखः = मुखहीन, स्फुटवक्ता = स्पष्टवक्ता, यः = जो जन (एतं) जानाति = जानता है, स पण्डितः = ज्ञानी।

Meaning

In this puzzle, some characteristics have been said against each other. After reading the verse by the reader, knowing those characteristics, it should be determined that what is the substance containing that characteristic. The readers are confused in deciding the answer to this riddle, that the characteristics of matter which have been said here are all opposite to each other, that is, all those characteristics cannot be together in the same substance. Therefore the reader should read this verse with concentration. Those are the characteristics of matter, as it does not have legs, but even though it is footless, it can go far. He is full of letters, but he is not a scholar. He has not a mouth, but he always speaks fearlessly and clearly. The one who knows the answer to this is a great scholar.

That is the answer sheet. The letter has two Pada but it travels from one place to another unintentionally, either in book form or otherwise. In this way, even if there is no

**Note**

SUBHASHITAS ETC.



Note

foot, the letter reaches from one place to another. But when the book is made, then many letters are printed in the letters of the books. Very informative sentences are in letters. People acquire knowledge by reading them. But the letters themselves are foolish even if they are special with abundant letters. He had no knowledge of himself. The letter doesn't even have a face. But he always displays many of the wise sentences written in his body to the readers in the same form. Thus the answer to this riddle is Patra (letters.)

Grammar

1. अपदः = अविद्यमानः पदं यस्य स अपदः इति बहुव्रीहिसमासः।
2. दूरगामी = दूरं गच्छतिइति दूरगामी।
3. अमुखः = अविद्यमानं मुखं यस्य तत् अमुखः इति बहुव्रीहिसमासः।

सन्धिकार्यम्-

1. अपदोदूरगामी = अपदः + दूरगामी



INTEXT QUESTIONS-3.3

1. In front of which fruit are leaves like a tree?
2. What is the Vighrah of the word "Samart"?
3. Aneksushiram What is its Vighrah and what is Samas?
4. What is adored by snakes?
5. Who is always awake?
6. Who is candid?
7. What is the favorite place of the Gods?
8. Who is the faceless but outspoken person?



SUMMARY

In this lesson, six problems and many puzzles have been studied. The solution of all problems and puzzles is right here.

'ठठणठणठं ठठणठणठः' The solution to this problem is the sound which, falling from the hand, generates the sound of the Kalash from the step-way of the Kalash. "Shatchandram Nabhasthalaam" is the solution to the problem that Chanur, trembling

with Balarama's shock, saw the Shatchandra sky. "Gaganam Bhramrayate" is the solution to the problem that even the sky remains illusory in the lotus form of fame of the king. Mrigat Palayate is the solution to the problem that even after finding the deer, the lion escapes from the deer because of the fear of his reputation. Pipilika Chumbathi Chandramandalam is the solution to the problem that while sleeping in the Himalaya Mountains, Pipilika kisses the nectar secreted from the moon present in the head of Shiva. Purah Patyuh Kamat Svasuramiyamalingati Sati is the solution to the problem that the tired Draupadi touches her father-in-law in the form of air in front of her husband.

Pineapple fruit is in the front part of the tree, there are tree-like leaves in its foreground. The sun constantly moves in a chariot, its chariot is pulled by horses, it is life-giving, it is not nocturnal. Valmik has many pores and is very dear to snakes. The first letter of Nayan is negation, and the last syllable is also negation. The watch always tells the time to the awake people every moment. Sarika, despite having blood color, is also white in color and speaks as she hears in a messenger. The initial letter of Bharatvarsha is Bha. The last word is Rat, and that is the favorite place of the gods. The letter goes a long way even when it is footless, speaks clearly even when it is faceless.

**TERMINAL EXERCISE**

1. Describe the reason for this gnawing sound (रणरं).
2. From the point of view of the poet, who has been called the place of Shatchandra Nabhasthd
3. How has the poet proved Gagan to be illusory?
4. Sati's father-in-law - tell the virtue of this problem verse.
5. Describe the merits against the letter (patra)
6. Describe the coconut with the poet's description method.
7. Describe the pen according to the poet.
8. Prove the moon kiss done by Pipilika with the help of poetry.
9. Give reasons for the migration of lion from deer.
10. Describe the boat according to the poet.
11. Sadarimadhyapi na Vaiyukta... Discuss the answer to this riddle according to the text.

**Note**

SUBHASHITAS ETC.

12. Aado Bha Shobhate Nityam ... Write the answer of this puzzle in brief.



ANSWER TO INTEXT QUESTION

3.1

1. Of the girl.
2. With passion.
3. The demon was killed by Krishna.
4. In the lotus form of fame.
5. Jagaddev, the god of the world - Shashthit Purushasamas.
6. Lion
7. Of the golden vase.
8. Air.
9. Of king Yash.
10. Great also become small.

3.2

1. Boat.
2. Of the finger.
3. Pen
4. Valkal vastra
5. Reasons to make sense of the written subject.
6. Pakshiraj, the king of birds.

3.3

1. Of pineapple fruit.
2. Beautify.
3. Shobhanani Shiransi Sushiransi Iti Gatisamasah. Anekani sushiransi yasya tat aneksushiram iti bahuvrihisamasah.
4. Valmik.
5. Ghatika.
6. Sarika.
7. Bharat
8. Letter (Patra)



Note

VETAL PANCHAVINSHATI-1

**Note**

In Sanskrit literature, there is a great place of story texts. Katha texts are also called Narrative (Akhyayika) literature has two parts due to the difference of trend. Preaching story ie nita story, folk story or entertainment story. The tendency of preaching is predominant in fables. Tendency of entertainment in folk tales. Again, folk tales often have human beings in the form of characters. Like Vetalphanchavinshati. Animal birds in fables like Panchatantra. The writers of Vetalphanchavinshati is Shivdas. Reading these stories gives us realization. In this lesson, the story has been taken from a book called Vetalphanchavinshati. By reading those stories, you will also have a sense of entertainment and duty.



OBJECTIVES

After studying this lesson, you will be able to:

- know about the Sanskrit stories;
- understand the types of adjectives ;
- know the different types of Tingant Padas;
- know the Sandhi, Samasadi;
- follow the many types of maxims and teachings in life; and

4.1 WHO IS ANANGARATI'S HUSBAND?

4.1.1 Story

A foolish monk, Kshantishila, used to ask Raja Vikramaditya for a gift of Vetalph and give a fruit every day to Raja Vikramaditya to attain Vidyadhara prosperity. In fact,

SUBHASHITAS ETC.



Note

that fruit was a gem. Then saying that your help is needed, that monk sent Raja Vikramaditya to bring Vetal towards the crematorium. Vikramaditya went to the crematorium and saw Vetal on a shisham tree. Then Vetal said - King, you are engaged in this work without any purpose. If you do not give the answer even after knowing it, then you will die. If given the right answer, I will go back to the shisham tree. In this way the king answers the question asked by him. Then Vetal again goes to the shisham tree. The king again goes to bring him. The story begins again while coming. Again the question-answer and Vetal's departure. In the end, due to the death of King Vetal. End of the Granth.

4.1.2 Introduction

The daughter is equal to the wealth of others (Paraya dhana). That is, just as the money is placed in the trust of another, in the same way the father has the daughter in the form of trust of her husband. There the father does not have any right over her by giving it to the girl. Has a big place. After finding a suitable groom, the father gives it to his daughter. Just as the daughter gets happiness, so also the father gets virtue. The same type of daughter donation (Kanya daan) is described in this story. Here Brahmins, Kshatriyas, Vaishyas and Shudras came here to get the girl as their wife. Vetal narrated this story to Vikramaditya only to know who among them the father should give to the girl.

4.2 LET US UNDERSTAND THE TEXT

4.2.1 Part-1

स राजाशिंशपान्तिकंगत्वा तं वेतालंस्कन्धोनादाय प्रस्थितस्तेनवेतालेनप्राग्वदभ्यधायि-राजन्, कथस्मिन् श्मशानेनिशिते एतादृक् प्रयासः। भूतसंकुलंरात्रिभीषणंचिताधूमैरिव ध्वान्तैर्निरुद्धं पितृकाननंकिं नेक्षसे। तस्य भिक्षोरनुरोधातः कथमीदृशा प्रयासेनआत्मानं खेदयसि। तदिमं मे प्रश्नमार्गविनोदकं शृणु-

अवन्तीषुदेवनिर्मिता शैवीतनुरिवउद्दामभोगभूतिविभूषितापशवतीभोगवतीहिरण्यवतीति च कृतादिषु त्रिषु युगेषुपुरीक्रमशः आसीत्।कलौ च उज्जयिनीतिपुरीअस्ति, तस्यामासीद् वीरदेवो नाम नृपतिः, तस्य पद्मरतिनाम्नीमहादेवीआसीत्।

Explanation-

That king Vikramaditya went to the shisham tree, went and carried that Vetal on his shoulder. It was said by the Vetal as before - Sir, why do you have such effort in this crematorium during the night. Why don't you see this crematorium, full of ghosts, full of darkness like pyre smoke, terrible because of night. Ho. Why do you trouble yourself

with this kind of effort at the request of that sannyasin.

In the country of Avanti, a serpent body made of a deity, and the body of Shankar ji, who was adorned with Vibhuti, was adorned with luxuries and wealth respectively. There was a king named Veerdev, he had a queen named Padmavati.

Meaning

The king used to take Vetala from the shisham tree to the monk. Then the Vetala asked the king how he made such efforts by coming to the crematorium, which was filled with demonic demons, etc. How he is busy with the work by the request of the monk? From there, that Vetala narrated the story.

Earlier there was a city named Ujjayini. That city was blessed with luxury and wealth similar to the body of Lord Mahadev. Her name was Padmavati in Satyuga, Bhogavati in Tretayuga, Hiranyavati in Dwaparayuga and Ujjayini in Kaliyuga. The king of that Ujjayini city was veerdeva his wife's name was Padmavati.

Grammar

1. शिंशपान्तिकम् - शिंशपायाः अन्तिकम्, षष्ठीसमास।
2. चिताधूमैः - चितायाः धूमः, तैः षष्ठीसमास।
3. ईक्षसे-ईक्ष दर्शने इति आत्मनेपदी धातुलट् लकार मध्यम पुरुष एकवचन।

4.2.2 Part-2

एकदा राजातयासाकं मन्दाकिनी तटे पुत्रकाम्यया तपसाहरमाराधायामास, चिरंचतपश्चरन् कदाचित् परितुष्टशंकरोदिताम् आकाशवाणीं श्रुत्वा- 'राजन्, उत्पत्स्यतेतेपुत्रः शूरः कुलोद्भवः, कन्याचैकालावप्येनजिताप्सराः'। एतांनाभसींवाणींश्रुत्वा स भूपतिरभीष्टसिद्धिप्रहृष्टोमहिष्या समं स्वनगरीमाययौ। तस्य प्रथमंपद्मरत्यांदेव्यां शूरदेवो नाम पुत्रः, तदनु च अनंगरतिर्नामअनंगमोहिनीकन्यासमजायत। क्रमेण च तस्यांवृद्धिं गतायां स राजासदृशंवरंप्रेप्सुः पृथिवीमण्डलस्थान् सर्वान् नृपतीन् पटलिखितानानाययत्। यदातेषु एकोऽपितस्याः सदृशो न प्रत्यभासत, तदा स राजावात्सल्यात् तांसुतामभाषत- "वत्से, अहंतावत् तेसदृशंवरं न पश्यामि, तत् सर्वान् नृपान् समानाय्य स्वयंवरंकुरुष्व।" एतत् पितृवचनमाकर्ण्य साराजपुत्री जगाद-"तात, स्वयंवरम् अतिद्वेषणं, तदहंनेच्छामि, योहि युवासुरूपः केवलंपूर्णविज्ञानंवेत्ति, तस्मैत्वयाअहंदेया, न्यूनाधिकेन मे नास्तिप्रयोजनम्।"

Explanation-

Once upon a time on the banks of river Mandakini, the king started worshipping Shankarji through penance with the desire of a son. While doing penance for a long time, at some point of time, he was satisfied and listened to the voice spoken by Shankarji - a



Note

SUBHASHITAS ETC.



Note

king will be born to you, who will be brave and will bear the dignity of the family. Being pleased to hear this voice, he came to his city with queen. After the conception of Padmavati Devi, a son named Shuradev was born and after that a girl named Anangarati was born. After attaining her youth, that king, with the desire to get a groom like her, got the pictures of all the kings living on the earth. When none of them was found to be like him, then that king affectionately said to the daughter - O Daughter, I do not see a groom like you, so invite all the kings for swayamvara. Hearing the father's word like this, the princess said, Father Swayamvara is a very shameful act, I do not want that. The young man who knows only one science perfectly, I should give it to him through you. I don't care more or less.

Meaning-

That king was Aputrak (don't have son). Therefore, he worshiped Shiva on the banks of the Mandakini river to get a son with his wife. Satisfied with his penance, Shiva said that he would have a son of a brave son and a very beautiful daughter. A delightful girl was born. His son's name was Shoordev and daughter Anangarati. She had such a form that even Kamadeva would be fascinated. He attained puberty in succession. He called the kings to give it to a suitable groom. But there was no one like him. The father told that Anangarati that he did not see a groom like her. Therefore, he should do swayamvara. Then she said that a lot of money will be spent by the swayamvar. If the man knows the complete science, then only she will be married.

व्याकरण विमर्श

- परितुष्टशंकरोदिताम् - तृतीयातत्पुरुष समास।
- आराधायामास-आ+राध् धातुलिट् लकारप्रथमपुरुष एकवचन।
- उत्पत्स्यते-उत्+पत् धातुलृट् लकारप्रथमपुरुष एकवचन।
- अभीष्टसिद्धिप्रहृष्टः - तृतीयातत्पुरुष समास।
- अनंगमोहिनी-अनंगकामदेवम् अपिमोहयति या साइतिविग्रहः।
- समजायत - सम् + जन् धातु लङ्लकार प्रथमपुरुष एकवचन।
- जगाद-गद् धातुलिट् लकारप्रथमपुरुष एकवचन।
- आययौ - आ + या धातुलिट् लकारप्रथमपुरुष एकवचन।

4.2.3 PART-3

इतिदुहितुर्वचः समाकर्ण्य यावत् स भूपतिस्तादृशं वरम् अन्विष्यति, तावत् तत् लोकमुखात् विदित्वाचत्वारोवीराविज्ञानिनोभव्याः पुरुषा दक्षिणपथात् तं राजानमाययुः। ते च राज्ञासत्कृताः एकैकशः स्वं स्वविज्ञानंराजसमक्षं शशंसुः। तेषामेकोजगाद- “अहंतावत् शूद्रः नाम्नापंचफुट्टिकः,

एकोऽहमन्वहंपंचअर्याणिवसनयुगमानिकरोमि, तेषामेकदेवाय प्रयच्छामि, एकं द्विजाय, एकमात्मनः कृते परिगृह्णामि, एकंच भार्यायै (या मे भवति) ददामि, पंचमंचविक्रीय आहारादिकविदधामि। तदेवविज्ञानिनेमह्यम् अनंगरतिस्तेदुहितादीयताम् इति। द्वितीयोऽब्रवीत्-‘अहंतावत् वैश्यः भाषाज्ञो नाम सर्वेषामृगपक्षिणां रुतं वेद्मि, तदेषाराजपुत्रे मह्यंदीयताम्’ इति। ततस्तृतीयोऽभाषत-‘अहं खड्गधारो नाम भुजवीर्यशाली क्षत्रियः, खड्गविद्याविज्ञानेअस्यां क्षितौ मे प्रतिमल्लोनास्ति, हेराजन्, तदेषातनयातेमह्यंदीयताम्’ इति। ततश्चतुर्थोऽब्रवीत्-‘राजन्, अहंतावत् जीवदत्तो नाम विप्रः, ममचैतादृशं विज्ञानमस्ति यत्, मृतानपिजन्तून् आनीय आशुजीवतोदर्शयामि, तद्वीरचर्यासिद्धं माम् एषा तेतनयापतिंप्रपद्यताम्’ इति। एवंब्रुवतः तान् दिव्यावेशाकृतीन् पश्यन् राजावीरदेवः सुतयादोलारूढः इवाभवत्।’

EXPLANATION-

Hearing this word of the daughter, when the king would search for that type of groom, until then, knowing from the mouths of the people, four handsome men, brave scientists, came to that king from the south. They started telling about their knowledge One of them said - I am a shudra, my name is Panchafuttik. I alone make five pairs of clothes every day. I give one of them to the deity. I keep one for brahmin, one for myself. And one for who will be my wife. I sell fifth one for food. Therefore, your daughter Anangarati should be given to me. The other said that I am a Vaishya, my have is Bhashagya. I know the sound of all antelope, animals and birds. Therefore this princess should be marry to me. Then the third said, I am a Kshatriya named "Khadgadhar" who has the strength of arms. There is no warrior on this earth like me in the science of Khadga Vidya. Therefore, O king, your daughter should be given to me. Then the fourth said - O Maharaj, I am a Brahmin named Tojeev Dutt. I have such a science that I will bring the dead creature to life and show it to life soon.

Meaning-

Then hearing his word, the father started in search of his groom. Then one day, hearing the word from the people, four men came near the king. Among them, one was a Shudra. His name was Panchafatik. He used to make five clothes a day. One for the deity, one for the Brahmin, one accepted for himself, one for the one, who would be his wife, and the leftover to buy food. The second was Vaishya. His name was Bhashagya. He knew the language of all Mrigadi animals and birds. The third was a Kshatriya. His name was Khadgadhar. He knew how to wield a sword properly. A Khadga-bearer like him was rare on earth. The fourth was a brahmin. His name was Jivadatta. He knew a special discipline. He could revive the dead beings.



Note

SUBHASHITAS ETC.



Note

Grammar

1. शशंसुः - शंसुस्तुतौइति धातुलिट्लकारप्रथमपुरुष बहुवचन।
2. आययुः - आ + या प्रापणे धातुलिट्लकारप्रथमपुरुष एकवचन।
3. वेद्मि-विद् ज्ञानेइति धातुलट् लकारउत्तमपुरुष एकवचन।
4. अब्रवीत् -ब्रूञ् व्यक्तायाम् वाचिइति धातु लङ्लकार प्रथमपुरुष एकवचन।
5. अभाषत-भाषव्यक्तायाम् वाचिइति धातु लङ्लकार प्रथमपुरुष एकवचन।
6. प्रतिमल्लः - प्रतिप्रतिरूपः मल्लः बलीयान् प्रतिमल्लः तुल्यबलवान् प्रतियोद्धा।
7. वीरचर्यासिद्धम् - वीरचर्यावीराचारेणसिद्धम् फलताम् गतम् प्राप्तैश्वर्यम् इत्यर्थः वीरचर्यासिद्धम्।
8. दिव्यावेशाकृतीन्-दिव्याः रमणीयाः वेशाः नेपथ्यानिवसनभूषणानिआकृतयः रूपाणि च येषांतान् दिव्यावेशाकृतीन् सुपरिच्छदान् सुरूपाणिइत्यर्थः इतिबहुव्रीहिसमास।

4.2.4 PART - 4

इतिकथामाख्याय वेतालः राजानमप्राक्षीत्- 'राजन्, ब्रूहि, एतेषां कस्मैकन्यैषा देया, यदि जानन्नपि मे तत्त्वं न वदिष्यसि, तदा ते मूर्ध्नि निश्चितं शतधा स्फुटिष्यति, यदि च सदुत्तरं दास्यसि, तदा हं पुनस्तवस्कन्धात् तमे वशिंशपातरुम् आश्रयिष्ये' इति। एतदाकर्ण्य राजा तं वेतालं प्रत्यवादीत्- 'योगेश्वर, भवान् केवलं कालक्षेपाय मां मौनं त्याजयति, अन्यथा कोऽयं गहनः प्रश्नः! तदुच्यताम्, शूद्राय कुविन्दाय कथं क्षत्रिया दीयते, वैश्याय च। यच्च तद्गतं मृगादिभाषाविज्ञानं, तत् कस्मिन् कार्ये उपयुज्यते। विप्रेण तेन स्वकर्मप्रच्युतेन ऐन्द्रजालिकेन पतितेन वीरमानिना किम्। तस्मात् क्षत्रियायैव खड्गधराय विद्याशौर्यशालिने सा देया' इति। एतत्तस्य वचोनिशम्य स वेतालो योगबलात् स्कन्धदेशात् सहसा अलक्षितः क्वापि जगाम। राजाऽपि तथैव तमनुययौ, सोत्साहघने हि वीरहृदये न जातु खेदोऽन्तरं लभते।।

Explanation-

After narrating the story in this way, Vetal asked King Vikramaditya - King, remembering the curse which one of these should be given to the girl. Hearing this, the king replied to that Vetal. This question is not difficult. The one who has the knowledge of the language of Mrigadi in him, in what way will be useful. Therefore, only Khadgadhar, a Kshatriya with bravery, should be given that girl. Hearing his words, vetal went somewhere unnoticed by the force of Yoga from his shoulder. The king also followed him in the same way. Because in the hearts of brave warriors trouble never gets an opportunity.

Meaning-

After narrating the story in this way, that Vetal asked Vikramaditya who among them would get that Anangarat. And the Vaishya knew the Mrigadi language. There is no need of any knowledge of the wife in the adoption of him. He has given up his karma and is engaged in some other karma. That's why even he can't get it. Hence the Kshatriya who was Khadgadhar, is capable of protecting her, that is why, he should be given to the girl. This will make his whole life happy. Thus getting a suitable answer, Vetal again went towards the tree of Shisham. The king also went to bring him again. Because there is never any pain in the hearts of enthusiastic heroes.

Grammar

1. अप्राक्षीत्-प्रच्छ धातु लुङ्लकार प्रथमपुरुष एकवचन।
2. सोत्साहघने-बहुव्रीहिसमास।
3. निशम्य-नि+शम् धातु+ल्यप् प्रत्यय।
4. जगाम-गम् धातुलिट्लकारप्रथमपुरुष एकवचन।

4.2.5 Meaning of the first story

Here Vetal narrated a story to Vikramaditya. Here is the story of a daughter's donation. Four varna men came to get that girl. Among them were a Shudra, a Vaishya, a Kshatriya and a Brahmin. They told their work to the king. Then the king got upset because he could not decide to whom the girl was given. Go. Then Vetal asked this question to Vikramaditya. He said that everyone apart from the Kshatriyas was engaged in unsuitable work. In answer to this question, who among them would be eligible, the king said that the one who is a Kshatriya who follows his religion, should be given to the girl. Then Vetal again went to the shisham tree and the king also went to fetch it. Thus ends the story.

**INTEXT QUESTION-4.1**

1. What was the type of crematorium?
2. Who is the king of Ujjayini?
3. What was the name of Ujjayini in Satyuga?
4. What was the name of Ujjayini in Tretayuga?
5. In which era was Hiranyavatit famous?

Note

SUBHASHITAS ETC.



Note

6. What is the name of Padmavati in Kali Yuga?
7. What is the name of Veerdev's wife?
8. Whom did the king worship to get a son?
9. What is the name of the king's son?
10. What is the name of the girl child born from the boon given by Shiva?
11. What kind of groom did she want?
12. What is the name of Shudra?
13. How many clothes did the Shudra make per day?
14. What is the name of Vaishya?
15. What did the Vaishya know?
16. What was the name of Kshatriya?
17. What was the name of the brahmin?
18. What was the specialty of Jivadatta?
19. According to Vikramaditya, to whom should the girl be given?
20. Which type of heart does not get afflicted?
21. The king went to carried that on his shoulder.
22. Why are you trying like this during this night.
23. In Kaliyuga there is a city named
24. Ujjayini belonged to a king named
25. The king started worshipping Shankar while doing penance on the bank of.....
26. The first Padmarati had a son named
27. Veerdev had found a groom for the girl
28. Swayamvar is, I do not want that.
29. Write the vigrah of word 'Paritushtashankaroditam'.
30. I am a shudra. my name is
31. I know the language of all animals and birds named
32. I am a Kshatriya having strength of arms.

33. I am a brahmin named
34. If you do not speak knowingly, then you will
35. Filled with enthusiasm
36. Match the column-

Column-1

1. Crematorium
2. Ujjayini in Stynga
3. Veerdev's wife in
4. Hiranyavati
5. Kshatriya
6. Sotsahaghanam

Column-2

- Hearts of Heres
- Khadgadhar
- Dwapar Yuga
- Bhootsankul
- Padmavati
- Padmarati



Note

4.3 WHO SACRIFICED

4.3.1 Foreground

Where there is dharma, there is victory. That is, where there is dharma, victory is certain. In this story, Madanasena asks for forgiveness and permission from her husband for following the truth of her promise. And knowing that the thief is not a good man, she again went near him to follow the promise. Therefore, from the study of this story, we will know that always follow the truth. That Madanasena, bound by her words, accepted the sorrow by telling her husband the desire of her mind here the renunciation of thief is also important.

4.3.2 PART-1

ततश्च स राजापुनः शिंशपामूलंगत्वा तं वेतालंतथैवस्कन्धमारोप्य सत्वरंकृतमौनः समुच्चाल। प्रयानतंच तं स्कन्धवर्ती स वेतालोऽपृच्छत-राजन्, श्रान्तोऽसि, तदिमांश्रान्तिहारिणींकथां शृणु-
आसीद् वीरबाहुर्नामसकलभूपालशिरःसमभ्यर्चितशासनः पाकशासनइवापरोनृपतिः, तस्यानंगपुरं नाम नगरवरमभवत्। तत्रर्थदत्तो नाम महाधनः सार्थवाहःप्रतिवसति स्म, तस्य धनदत्तो नाम ज्येष्ठः पुत्रः कनीयसी च कन्यामदनसेना नाम समजायत। एकदा धम्मदत्तो नाम कस्यचिद् वणिक्पतेस्तनयः तांलावण्यरसनिर्झरांकुचकुम्भाग्रबलित्रितयरंजितां यौवनद्विरदस्येवलीलामज्जनवापिकां वीक्ष्य सद्यः स्मरबाणौघपातापहतचेतनः समपद्यत,-अहो! मारेण धाराऽधिरूढेनअमुना रूपेण द्योतितामल्ली मे हृदयंभेतुमिवनिर्मिता। इत्येवंप्रासादाग्रमारूढां तां दृष्ट्वाचिन्तयतः चक्राह्वस्येवतस्य वासरोऽतिचक्राम। ततः सामदनसेनाचितंचतस्य धर्मदत्तस्य तद्दर्शनजनितरागोऽपराम्बुधौनिपपात। तांचसुमुखीं नक्तम्

SUBHASHITAS ETC.



Note

अभ्यन्तरागतां दृष्ट्वा तन्मुखाब्जविनिर्जितश्चन्द्रः शनैरुदगात्। धर्मदत्तश्च तावद् गृहंगत्वा तामनुचिन्तयन् शयने चन्द्रपादाहतोलुठन् निपत्य तस्थौः, यत्नेन सखिभिर्बन्धुभिश्च पृच्छयमानो न किञ्चित् कथयामास। निशि च कृच्छ्रात् प्राप्तनिद्रः तथैव तां पश्यन् अनुनयंश्च समुत्सुकः किमिव नाकरात्, प्राप्तश्च प्रबुद्धो गत्वारहसि स सखीं प्रतीक्षमाणम् उद्यानवर्तिनीं मदनसेनां ददर्श, उपेत्य च परिष्वंगलालसः प्रेमपेशलैर्वचोभिश्चरणानतः उपच्छन्दयामास।

Explanation-

After this, the king again went to the root of Shisham, lifting that Vetal on his shoulder in the same way and walked quickly with silence. On the way, the Vetal who was on his shoulder asked if the king is tired, then listen to this story that removes the tiredness.

There was a king named Veerbahu, like the second Indra, who ruled with respect from all the kings. He had a great city named Anangpur. There lived a very big merchant named Arthadatta. He had an eldest son named Dhanadatta, and a younger daughter named Madansena. Once the son of a big merchant named Dharmadutt, seeing after that girl's (Madansena), who was full of beauty in that form, adorned with Stana Kalash and trivali, looked like a youthful elephant's lake of luxuries bathing, was immediately struck by Cupid's arrows. Gone. Seeing her climbing on the roof of the palace - Hey! This beauty, shining with this beauty, has been created by Cupid only to pierce my heart. Thinking like this, his whole day passed like a cyclone.

After this, he entered the house of Madanasena and that Dharmadutt's mind tormented by the fire of sorrow arising out of the vision of Madansena. It was because of her look that the sun also fell into the western sea, as if a raga had arisen. The moon was defeated by her lotus face. Seeing that beautiful lady had gone inside the house in the night, Moon slowly came out. He fell down and lay down after reaching home. When asked diligently by friends and by brothers, he did not say anything. Then after getting sleep with great difficulty in the night, in the same way, seeing her in a dream, what did he not do while pleading and pleading. Waking up early in the morning, he went and saw Madanasena situated in the garden waiting for his friend in solitude, and reaching her, desiring a hug, fell at his feet and prayed with soft words with love.

Meaning-

Raja Vikramaditya, as before, went to the shisham tree and brought that Vetal. That Vetal started telling a story for the destruction of the king's labor. In ancient times, there was a famous king by the name of Veerbahu. He was revered by all the kings like Indra of Surlok. He lived in a famous town named Anangpur. A great rich merchant named Arthadatta lived in that city. His son's name was Dhanadatta and daughter's name was Madansena. Dhanadutt's friend Dharmadutt saw that Madansena one day.

Seeing her once, he fell in love with her. There was a strong desire in his heart to get her. He could not sleep in the night due to the pain of separation. The moon rays also seemed to be painful near him. Seeing her in the garden in the next morning he went near her and asked his desire.

Grammar

- सकलभूपालशिरः समभ्यर्चितशासनः-बहुव्रीहि समास।
- पाकशासनः-पाकः असुरविशेषः, तस्य शासनः निहन्तापाकशासनः इन्द्रः।
- लावण्यनिर्झराम्-षष्ठी तत्पुरुष समास।
- कुचकुम्भाग्रबलित्रितयरंजिताम्-तृतीया तत्पुरुष समास।
- लीलामज्जनवापिकाम्-चतुर्थी तत्पुरुष समास।
- स्मरबाणौघपातापहतचेतनः-बहुव्रीहि समास।
- अतिचक्राम्-अति+क्रम धातुलिट्+तिप्+णल्।

4.3.3 PART-2

साब्रवीत्-अहंकन्या, साम्प्रतंतेपरदाराश्च, यतोऽहं पित्र समुद्रदत्ताय वणिजेवाचादत्ता, कतिपर्यैरेवदिनैर्विवाहो मे भविता, तत् तूष्णीं गच्छ, माकश्चित् पश्येत्, ततोदोषो भवेत्। इत्युक्तस्तयात्यक्तश्च स धर्मदत्तास्तांजगाद- 'सुन्दरि! यदस्तु, त्वां विनानाहं जीवेयम्'। तदाकर्ण्य सावणिकसुताकन्याभावदूषणभयाऽऽकुलातनुवाच, -तर्हि विवाहो मे तावत् सम्पद्यतां, पिता मे चिरकाक्षितंकन्यादानकलंभतां, ततोऽहं त्वां निश्चितंप्रणयेनसमुपेक्ष्यामि'। तदाकर्ण्य सोऽब्रवीत्- 'अन्यपूर्वाममप्रियानेष्टा, परभुक्तेकमलेविमलेऽपिकिरंतिर्जायते। इतितेनाभिहितासाऽवादीत्- तर्हिकृतोद्वाहैवपूर्वत्वामुपयास्यामि, ततः पतिम्' इति। एवमुक्तवतीतां वणिकपुत्रीप्रत्ययार्थं शपथेनसत्येन स धर्मदत्तः सम्बन्ध। ततस्तेनोज्झितासासमुद्विग्ना स्वं मन्दिरं विवेश।

Explanation-

That Madan Sena said, I am a virgin and at this time I am paradara (other's women) for you, because I have been given by my father to a merchant named Samudradatta by promise. I will be married in a few days. So go quietly, take care that no one can see us together otherwise That would be the wrong thing for me. This was said by her and the renounced Dharmadatta after that he told to her, O beautiful! Whatever it is, I can't live without you. Upon hearing this, the Vanikputri, distraught with the fear of the loss of her virginity, She told him that if I get married, my father will get the desired fruit for a long time, then I will surely come to you with love. Hearing this, he said that I do not aspire to have a loved one accepted by someone else, do I get pleasure in the lotus consumed by others even after being clean? On saying this by him, she said that



Note

SUBHASHITAS ETC.



Note

as soon as the marriage takes place, I will come to you first and then I will go to the husband. Dharmadutt, who said in this way, was well bound by the oath of faith and by truth to that merchant's daughter. Then, being freed from him she entered her house in a fit of rage.

Meaning-

Then she said that she is a girl, she was not married. And her marriage with Samudradatta is also fixed. Therefore it is not possible. Then he said that if he does not receive his request, he will not live. She said that after marriage she would come near him. Then he said that he would not accept the pre-approved love from anyone. Then she gives another promise that after marriage she will come first to Dharmadutt, then to Samudradatta.

Grammar

- अन्यपूर्वा-बहुव्रीहि समास।
- कृतोद्वाह-कृतः सम्पादितः उद्वाहः परिणयः यस्याः साकृतोद्वाहासम्पन्नविवाहव्यापारा।

4.3.4 PART-3

अथप्राप्तेलग्नदिवसेनिर्वृत्तोद्वाहमंगलासागत्वापतिगृहं, नीत्वा च उत्सवेनवासरं, निशिपत्या समं शयनीयगृहमध्यास्त, तत्र शय्यानिषण्णाऽपिअसम्मुखीसमुद्रदत्तस्य तस्य पत्युः परिष्वंगं न प्रत्यपद्यत। तेनानुनीयमानाऽपिसा यदाउदश्रुः बभूव, तदा स नाहमस्याअभिमतोऽस्मीतिहदाऽकरोत्, अवादीच-सुन्दरि! यदितेऽहंनभिमतः, तत्ते योऽभिमतः, तं सेवितुंगच्छ'। तदाकर्ण्य सानतमुखी शनैरवादीत्-नाथ! त्वं मे प्राणाधिकः प्रेर्यान्, किन्तु मे विज्ञप्तिमेकां श्रृणु, सहर्षं मे अभयंप्रयच्छ, शपथंचकुरुष्व, आर्य्यपुत्र! अवक्तव्यमपितेवदामि'। एवमुक्तवतीसा 'तथा' इतिकृच्छ्रात् प्रतिपद्यमानं तं सविषादंसलज्जंसभयंचावादीत्-नाथ! एकदा एकाकिनीगृहोद्याने मां दृष्ट्वा धर्मदत्तो नाम ममभ्रातुः सखा युवास्मराऽऽतुरः मामरुणत्। अहंपरीवादिपितुः कन्यादानफलंच रक्षन्तीहठप्रवृत्तस्य तस्य वाचमयच्छं यत्-पूर्वविवाहितात्वामुपेष्यामि, ततः पतिम्' इति। तत् प्रभो! मे सत्यंप्रतिपालय, अनुमन्यस्व मां तदन्तिकगमनाय, तन्निकटंगत्वा क्षणेनागमिष्यामि, न हिआबाल्यसेवितंसत्यमतिक्रमितुं शक्नोमि'। इतितस्याः वचोवज्रपातेनसहसा हतः समुद्रदत्तः सत्येन बद्धः क्षणमचिन्तयत्-अहो धिक्, इयमन्यरक्ता, एतया ध्रुवमेवगन्तव्यं, तत् कथंसत्यंहन्मि। यातुइयं, कोऽस्याः परिग्रहः! इत्यालोच्य तां यथेष्टगमनाय अनुमेने।सापिसहसासमुत्थाय तस्माद् वेश्मनोनिरगात्।

Explanation-

After the whole day of marriage and the marital auspicious work was done, she spent the day through the festival and went to the husband's house at night with her husband. Despite being there on the bed, she did not turn away and embrace her husband. When she started shedding tears on his persuasion, he thought in his mind that I am not in favor of her. He said, O beauty, if I am not according to your wish, then go to the

one who is according to you. Hearing this, bowing his head, she said slowly, Oh Nath! You are dear to my life, but listen to my one prayer with pleasure and give me abhaya, and swear, then I will tell you. He said, then she said with shame, sadness and fear, O Nath! once upon seeing me in the garden of the house, my brother's friend named Dharmadutt stopped me. I promised him that after getting married, I will come to you first and then I will go to the husband. So Lord! Protect my truth, allow me, I will go to him and come back in few moments. I can not violate the truth which I have been serving since childhood. Hurt by the thunderbolt of her words, Samudradutta, bound by truth, thought for a moment, Oh God she is attached to others, it will surely go away. So why I should violate the truth. Let her go, what is the purpose of accept her. After such deliberation, he allowed her to go as per her wish. She too suddenly got up and went out of that house.

Meaning

After marriage, she started crying after going to her husband the same night. When Samudradatta asked the reason, she told him the story before her marriage. Samudradatta saw that she had love in others. not in me, So why should I stop her. For this reason he was allowed to leave soon. She too after getting permission left the house to go near Dhanadutt.

Grammar

- लग्नदिवसे-तृतीया तत्पुरुष समास।
- उदश्रुः-बहुव्रीहि समास।
- हठप्रवृत्तस्य-सप्तमी तत्पुरुष समास।
- वचोवज्रपातेन-षष्ठी तत्पुरुष समास।
- अन्यारक्ता-सप्तमी तत्पुरुष समास।

4.3.5 PART-4

अथसा यन्ती मदनसेनानिशिमार्गे एकाकिनीकेनापिचौरेणप्रधाव्य वसनांचलाद् रुरुधो, ऊचे च बिभ्यतीसा,-का त्वं सुभु। यासिइति। साऽवादीत्-मुंच मां किंतवानेनप्रसंगेनकार्यमस्तिमे। ततश्चौरोऽब्रवीत्-सुन्दरि, चौरात् मत्तः कथं त्वं मुच्यसे। तदाकर्ण्य सावदत्गृहाण मे आभरणानि। ततश्चौरः अभ्यधात्- शोभने, किमेभिरुत्पलैः। चन्द्रकान्ताननाजगदाभरणभूतांभवतीनैवाहंत्यजामि। इतितेनोक्ताविवशासा वणिंनन्दिनी निजवृत्तान्तमाख्याय तमेवंप्रार्थयामास-भद्र, क्षणम् अपेक्षस्व, यावत् सत्यमनुपालयामि। एतदाकर्ण्य चौरस्तांसत्यसन्धंमत्वामुमोच, तस्थौ च तत्र तदागमंप्रतीक्षमाणः। सापितस्य धर्मदत्तस्य वणिजोऽन्तिकमाजगाम। स च धर्मदत्तस्ताम् अभीष्टांप्राप्तां दृष्ट्वा यथावृत्तंपृष्ट्वाविचिन्त्य च क्षणमब्रवीत्-सुन्दरि, सत्येनतेपुष्टोऽस्मि, त्वयापरस्त्रिया मे नास्तिप्रयोजनम्।



Note

SUBHASHITAS ETC.



Note

यावत् त्वां कश्चिकक्षते, तावत् यथागतंगम्यताम् इतितेनत्यक्तासातथेतितद्गेहात् प्रत्यागमत्। अथपथिचौरस्य प्रतिपालयतो निकटंप्राप्य-ब्रूहि, कस्तेवृत्तान्तस्तत्र गतायाः। इतिपृच्छतेतस्मैसातेनवणिजा यथोक्तंतत् सर्वमाख्यातवती। ततः चौरस्तामवादीत्-यद्येवं, तत् मयापिसत्यतुष्टेनविमुक्तासि, साम्प्रतंसाभरणागृहं ब्रजइति। एवंतेनापिसन्त्यक्तारक्षिता अनृणा अलुप्तशीलमुदितापत्युरन्तिकमाययौ। तत्र गुप्तंप्रविष्टाप्रहृष्टैवागतापृष्टातस्मैपत्येतत् सर्वं यथावद् अवर्णयत्। सोऽपिअम्लानमुखकान्तिमसम्भोगलक्षणम् अनष्टचारित्रं सत्यपालनगताम् अदुष्टमानसांसम्भाव्य अभिनन्द्य च तया सह यथासुखं तस्थौ।

Explanation-

After this, while going alone on the way during the night, Madansena was run over by a thief and caught on the cloth and stopped. Scared, she said who are you? where are you going? She said leave me, what is your purpose with this, I have to go. Then the thief said, Sundari, how will you get rid of me. Hearing this, she said, take all my jewellery. Then the thief said, Hey beautiful 'What's the use of these stones. With a face like a moon, I cannot leave you as an ornament of the world. The merchant daughter told by him, being compelled to tell her news, started praying to him like this, wait for a moment of me, till I follow the truth. While staying here, I will come to you soon, I will not violate this promise. Hearing this, the thief left her as a true promise and waited for his arrival. She also came to that Dharmadutt merchant. After seeing all the details of that beloved, he said after thinking for a while - O beauty, I am satisfied with your truth, I have no purpose for others wife no one sees you to coming here, Just go away. In this way, she returned from his house saying that she would do the same.

After this, she reach to the thief who/was waiting on the way. He told her what happened after going there, she told the thief who asked her what was said by the merdartis . Then the thief said that if so, then satisfied with the truth. You have been abandoned by me as well, at this time, you go to your home with satisfaction. In this way, being saved and protected by him, she turned to the truth and was pleased that her character was not destroyed, Madanasena came to her husband. After entering there secretly, she came with happiness and then she told the whole story to the husband as it is. That Samudradatta also went to that Madanasena with a happy face, without any sign of having a secure character, for the upbringing of the truth, having the possibility of having a pure mind and praising this subject and lived happily with her.

Meaning-

When she was coming to Dharmdutt, she met a Theifon the way. He too was not allowing her to go. Then, I will come to you, returning from Dharmadutt, saying that she left from there and went to Dharmadutt. After so many days passed, Dharmadutt's pain got pacified. She is also the wife of another. So he asked her to go to her husband. Then while coming from her, she went to the theif. Theif was pleased to see her integrity

and asked her to go to her house. After that, when she went to her husband, Samudradatta saw that there were no signs of Sambhoga anywhere on her body. And he followed the truth but did it without contempt of his father. This increased the love of Samudratta on Madansena. He accepted her respectfully.

Grammar

- सुभ्रु-सुसुष्ठु शोभनेभ्रवौ यस्याः सासुभ्रुः।
- चन्द्रकान्ताननाम्-बहुव्रीहि समास।
- जगदाभरणभूताम्-षष्ठी तत्पुरुष समास।
- सत्यसन्धाम्-बहुव्रीहि समास।
- अनृणा-बहुव्रीहि समास।
- अलुप्तशीलमुदिता-कर्मधारय समास।
- अम्लानमुखकान्तिम्-बहुव्रीहि समास।
- असम्भोगलक्षणाम्-बहुव्रीहि समास।
- अनष्टचारित्रम्-बहुव्रीहि समास।
- सत्यपालनगताम्-चतुर्थी तत्पुरुष समास।
- अदुष्टमानसाम्-बहुव्रीहि समास।

4.3.6 PART- 5

इतिकथामुक्तवा स वेतालस्तंभूपपृच्छति स्म-राजन्, पूर्वोक्तं शापमनुस्मृत्य ब्रूहि, एषांचौरवणिजां मध्ये कः त्यागी। इति। तदाकर्ण्य स राजामौनविहाय तं वेतालमाह स्म-एषांचौरस्त्यागी, न पुनरुभौतौवणिजौ। योहिपतिस्ताम् अत्यज्याविवाह्यापिअजहात्, स कुलजः सन् अन्यासक्तांभार्याजानन् कथंवहति। योऽपिअपरः, स भयात्। अथवाकालेनजीर्णासक्तिवेगात् तामत्याक्षीत्। चौरस्तुगूढचारी निरपेक्षः पापी, प्राप्तंसाभरणं स्त्रीरत्नं यदमुंचत्, तेन स एव त्यागीइति। एतदाकर्ण्यैव स वेतालः पूर्ववत् स्वं पदमगात्, राजापिपुनस्तमानेतुंसयत्नोऽभवत्।

Explanation-

After telling this story, the Vetal asked the king, remembering the curse that the king had said earlier, say that who is more sacrificing among these thieves and the two marchants. Hearing this, the king renounced his silence and said to Vetal - Theif has sense of sacrifice (renouncer) not merchants. The one who was the husband left that unrepentable wife to go to another even after getting married. But knowing how to accept an attached wife. The other one left her out of fear or because of the passage of some time when the velocity of attachment had weakened. Thief was a sinner who wandered in secret, did not expect anyone he left the woman's gem along with the gift



Note

SUBHASHITAS ETC.



Note

that he had found, from which he was the biggest renouncer. On hearing this, Vetal went to his place as before, to the shisham tree. The king also went on trying to bring it back.

Meaning-

Thus narrating the story, Vetal asked who is the renouncer among Thief, Samudradatta, Dharmadutt. Then Vikramaditya replied that Thief is the only one. Because Samudradatta allowed him to go even knowing that she was attached to another man. Dharamdatta asked her to go to her husband fearing that exploiting another's wife would be a sin. Thief did not even have that wife, nor was he afraid of sin. Even after receiving the beautiful Madanasena, full of youthful form, full of grace, he asked her to go to her home. That's why he is a renouncer. Then Vetal after getting a proper answer from Vikramaditya, went back to the shisham tree.

4.3.7 Meaning of second story

Here Vetal has described the importance of following the true path by telling a story to Vikramaditya. He told that there was a merchant named-Arthdutta lived in Anangpur city. his daughter was Madanasena, son was Dhanadatta. Once Madan sena was in the park. Then his brother's friend Dharmadutt saw her. He wanted to get her. Then she said that she was to be married to Samudradatta. How did he not listen to her sentence. Then she promises him that after marriage she will come to him first and then to her husband. He Satisfied listening to this then she went to the house. When, Madanasena married, after the marriage, she accepts the permission of her husband and comes to Dharmadutt. Then a thief catches her on the way. Then she also promises to him that she will come to him when she comes and listen to her word. When she went to Dharmadutt, she thought that she was another man's wife. So asked her to go home. When she came to the thief, seeing her truthfulness, she also asked her to go home. Then her husband, after hearing the whole story and being happy knowing her chastity, accepted it happily. Hearing this story, Vetal asked the king who was sacrificed among them. Then the king said that Dharmadutt asked to go to house out of fear of sin. Her husband allowed her to go, believing that she was attached to others. But thief, seeing his truthfulness, sent him home. That's why that thief is a natural renouncer. After receiving the right answer, Vetal again went towards the crematorium.



INTEXT QUESTION-4.2

SUBHASHITAS ETC.



Note

1. Where did Vetal live?
2. What is the name of the Raja of Anangpur?
3. What was the name of Vankia (Merchant)?
4. What is the name of Vanika's son (Son of merchant)?
5. What is the name of Dhandutt's sister?
6. Who fell in love with Madansena?
7. What is the name of Madansena's husband?
8. From where did Dharmadutt ask Madanasena to go to her husband?
9. Seeing what, did they leave her?
10. Who among them is sacrificed in the opinion of the king?
11. Match the column with the column-

Column-1**Column-2**

king of Anangpur

Dhanadatta

Son of merchant

Anangapuram

Sister of Dhanadattasya

Dharmaduttah

Friend of Dhanadattasya

Veerbahu

Who Sacrificed

Madansena

Home of Madanasenayah

Their

12. The ruler who was respected by all the kings, was a king named Veerbahu similar to
13. Arthdutt lived in?
14. Arthdutt's eldest son named
15. Rajan is tired Listen to the story.....
16. The name of was respected by all the kings, the same king as Indra.
17. In Anangpur Nagar, there was a rich merchant named
18. His eldest son named Dhanadatta and younger daughter was

SUBHASHITAS ETC.



Note

19. I am a virgin, and at this time I am a othar's you, because I am given to..... by my father.
20. Achieve my father's long-awaited.....
21. What is found in the lotus consumed by others.
22. Sundari, how will you get rid of me.....
23. With the orgaments he left over..... that is why he is renouer.



SUMMARY

In this lesson, two stories have been taken from this text, Vetala Panchavimshati. Reading those stories gives an introduction to literary qualities. And in this the description of Kanyadaan, about protecting the truth and who is a worthy person, this subject has been described. In the first story, four persons came to attain Anangarati - Brahmin, Kshatriya, Vaishya, and Shudra. Who among them would get him asked the king. Then the king said that only a Kshatriya can get it. Here, for whom the Kanyadaan should be done, the discussion about this is prescribed.

In the second story, Madanasena made a promise to Dharmadatta. Therefore, in order to follow the truth of the promise, her husband also stopped for a moment and she went to follow the promise. On the way, the thief was found. He also promised. Dharmadutt and Thief, seeing her truthfulness protection, asked her to go home. The husband also gladly accepted her seeing her chastity and truthfulness. Here, if you give a promise to whomever, then you should protect it in any way, this preaching is received.



WHAT YOU HAVE LEARNT?

1. In the hearts of brave heroes full of enthusiasm, suffering never gets an opportunity.
2. One cannot violate the truth served since childhood.

EXTEND YOUR HORIZONS

Knowledge grows by disssion. Therefore, as long as one studies the knowledge, then that knowledge becomes strong. If the reader has more desire to read in this text then Read the book Vetala Panchavimshati.

Elaboration-

1. In this lesson, it is known about the patience of Vikramaditya.

2. These stories can be staged on the stage in the form of drama. It will also expand the language.
3. A magazine is found, its name is Chandmama. In every number of that magazine, Vetala publishes the story of Panchavishanti. There are also stories like that. With this, students can read more stories.
4. Many stories of Vetala Panchavishanti are found on YouTube in the form of a picture or in the form of a play. Students can also watch it.
5. Many organizations running Doordarshan show the story of Vetala Panchavishanti every Sunday in the form of a serial. Everyone can see that too.
6. Who is the hero in the story given here? And what kind of qualities is the publisher. If we accept his quality, follow the way the hero behaves, then we will definitely benefit.

**Note****Language extension**

1. There are many comprehensible words here. A table should be made for them. By reading that table, knowledge of new words is easily understood.
2. Write the form of the new subante words.
3. It is necessary to practice writing new words on the form in Litkar, Lalkar, Lritkar, Vidhilankar, Lutkar, and Lullkar.
4. The many stories of Vetala Panchavishanti should be presented in the form of a picture or in the form of a drama on YouTube. The table should also be presented.

**TERMINAL EXERCISE**

1. Write the account of the birth of Rajaveer Dev's children and their names.
2. Give the introduction of the four scientists.
3. How did Vikramaditya say that give a girl to Khadgadhari, describe it with a tact.
4. Describe how Madanasena was compelled to give a promise to Dharmadutt.
5. Describe his travel history.
6. What did Chaur think and say and ask him to go to his house.
7. Describe in the opinion of Vikramaditya how the chaur is renounced.
8. Describe how Madanasena's chastity was saved while following the truth.

SUBHASHITAS ETC.



ANSWERS TO TEXT QUESTIONS

Answer 1

1. Full of ghosts.
2. Veerdev
3. Padmavati
4. Bhogavati
5. In Dwapar Yuga
6. Ujjayini
7. Padmavati
8. Shiva's
9. Shoordev
10. Inconsistency
11. Beautiful and like a young man who knows full science.
12. Panchafoottik
13. Five
14. Linguist
15. Deer Animals and Birds
16. Khadgadhar
17. Jivadutt
18. He used to revive the dead creature
19. Khadgadhari Kshatriya
20. To a brave heart full of enthusiasm
21. On the shisham tree, to Vetel
22. In the crematorium
23. Ujjayini
24. Veerdev
25. Mandakini
26. Shoordev



Note

27. Ananganati
28. very shameful
29. Paritushchasau ShankarashchettiParitushtashankarah Iti. Karmadhari Sama.
30. Panchafoottik
31. Bhasagya
32. Khadgadhar
33. Jivadutt
34. Die
35. In the Heart of the Hero
36. Column Mail
1. Ghostly
2. Padmavati
3. Padmavati
4. In Dwaparayuga
5. Khadgadhar
6. To the brave heart

Answer-2

1. On the tamarind tree
2. Veerbahu
3. Artha Dutt
4. Dhandutt
5. Madanasena
6. Dhanadutt's friend Dharmadutt
7. Samudrat
8. By remembering the sin of adultery.
9. Verity
10. Chaur
11. **Pillar Melon**
12. veerbahu

**Note**

SUBHASHITAS ETC.



Note

13. dhandutt
14. madanasena
15. dharmadutt
16. char
17. anangpur
18. Cooking
19. In Anangpuri
20. Dhandutt
21. To remove labor
22. Veerbahu
23. ArthDutt
24. Madanasena
25. For Samudrat
26. To the fruit of Kanyadaan
27. Anand
28. From Chaur
29. Woman to Gem

**Note****5**

VETAL PANCHAVINSHATI - 2

In the previous lesson, you studied two stories of this text, Vetā Panchvinshati. In this lesson, you will learn about how that text ended. You will also study a story taken from that text. Rājā Vikramāditya went to the crematorium to bring Vetā. While coming, Vetā used to create delay by narrating a story. How was that? To find the answer to this question, we will read the text.



OBJECTIVE

After studying this lesson, you will be able to:

- know about Sanskrit stories;
- know about Adjectives;
- understand Tīgant pada;
- understand asant Sandhi & Samas;
- understand the impurtance velue education in your life;

5.1 WHO SHOULD BE THE HUSBAND?

5.1.1 Introduction

Young men only want to have a woman with good qualities as their wife. Everyone wants wife to be full of qualities and beautiful. But even if you get only a beautiful wife, you may not get all qualities. In this story we see that four young men came for marriage. Even after the death of that girl, there was a lot of love among those youths. But who among them will be the husband King Vikramāditya gives the answer to the question asked by Vetā without any effort.

SUBHASHITAS ETC.



Note

5.1.2 PART-1

अथ स राजा त्रिविक्रमसेनः पुनस्तंवेतालम् आनेतुंशिशपातरुमूलम् अगमत्। यावत्तत्र प्राप्तः समन्तात् वीक्षते स्म तावत् तं वेतालंभूमौकूजन्तंददर्श। ततश्चतस्मिन् नृपे तं मृतदेहस्थंवेतालंस्कन्धमारोप्य जवात् तूष्णीमानेतुंप्रवृत्तेस्कन्धस्थितः स वेतालस्तमब्रवीत्-राजन् महतिअनुचितेक्लेशेपतितोऽसितस्मात् तवविनोदाय पुनः कथामेकांकथयामिश्रयताम्।

Explanation-

After this, King Vikramaditya again went to the root of the shisham tree to bring that Vetal. After reaching there, when he looked around, he saw that Vetal lying on the ground and doing vague words. Said to him- 'Maharaj!' You have fallen into a great unjustified tribulation, for this reason I will tell a story again for your entertainment, listen-

Meaning

Raja Vikramaditya again went under the Shami tree to bring Vetal. There he searched for Vetal, but saw that Vetal was situated on the ground and was doing the words. Therefore, for the entertainment of the king, Vetal started narrating a story.

Grammar

- अगमत्-गम् धातु, लुङलकार प्रथम पुरुष एकवचन।
- ददर्श-दृश् धातु लिट् लकार प्रथम पुरुष एकवचन।

5.1.3 PART-2

अस्तिकालिन्दीतटेब्रह्मस्थलाभिधः कश्चिदग्रहारः। तत्र अग्निस्वामितिसमभवत् कश्चित् वेदपारगोविप्रः। तस्य अतिरुपवतीमन्दारवती नाम कन्यकाअजनि यां नवानर्घलावण्यां निर्माय विधिर्नियतंनिजंस्वर्गनारीपूर्वनिर्माणकौशलंजुगुप्सते। तस्यां शैशावातिक्रान्तायांकान्यकुब्जात् समसर्वगुणोपेतोस्त्रयोब्राह्मणदारकाः समाययुः। तेषामेकैकः आत्मार्थतत्पितरंतामयाचत। तत्पिताप्राणव्ययेऽपितामन्यस्मैदातुमनिच्छन् तन्मध्यादेकस्मैदातुंमतिमरोत्। सातुकन्याअन्ययोर्बाधात् भीताकियन्तंकालं न पाणिमग्राहयत्। ते च त्रयोऽपितस्याः मुखेन्दुनिक्षिप्तदृष्टयः चकोरव्रतमालम्ब्य दिवानिशं तत्रैव तस्थुः।

Explanation-

There is a village named Brahmasthal on the banks of river Yamuna. There was a Brahmin versed in the Vedas, named Agniswami. He had a very beautiful daughter named Mandarvati. The creator must have hated the art of creating his heavenly nymphs in the past by making that girl with a new and unique beauty. That is, she was very beautiful. Three Brahmin Kumars with similar qualities came from kanyakubj. Each of

them begged her father for that Mandarvati for marriage her father wanted to marry her to one of them. The girl, being frightened by the fear of hurting the other two, did not get herself married for a few days. And all three of them, keeping their eyes on the moon like her face, observed the fast of Chakor and started staying there day and night.

Meaning

There was a village called Brahmasthala on the bank of river Yamuna. There was a brahmin, a master of Vedas named Agniswami. He had a daughter named Mandarvati. Such was its beauty that at the time of its creation, Brahma did not oblige even the creation skills of Apsaras. When she attained puberty, three Brahmin sons came from Kanyakubja for marry to her. Whom the father would give to the girl, thus he was not able to decide. The daughter also had no desire to get married by hurting other two. They had kept an eye on her face for a few days according to the word of her father.

Grammar

- ब्रह्मस्थलाभिधः-ब्रह्मस्थलम् इतिअभिधा नाम यस्य तादृशः ग्रामः इति बहुव्रीहि समासः।
- वेदपारगः-वेदानाम् ऋग्यजुःसामाथर्वणाम् चतुर्णाम् पारम् अन्तम् गच्छतिइतिवेदपारगः, सांगवेदः अधीतः इत्यर्थः।
- अजनि-जनीप्रादुर्भावेइति धातु लुङ् लकार प्रथमपुरुष एकवचन।
- नवानर्घलावण्याम्-बहुव्रीहि समास।
- शैशावातिक्रान्तायाम्-बहुव्रीहि समास।
- मुखेन्दुनिक्षिप्तदृष्टयः-बहुव्रीहि समास।
- तस्थुः-स्था धातुलिट् लकार प्रथम पुरुष बहुवचन।
- दिवानिशम्-दिवा च निशा च दिवानिशम्।

5.1.4 PART-3

अथाकस्मात् समुत्पन्नेनज्वरदाहेनआर्तासामन्दारवतीपंचतामाप। ततस्तेविप्रकुमारास्तांपरासुं दृष्ट्वां शोकात्कृतप्रसाधानां श्मशानं नीत्वाअग्निंसादकुर्वन्। ततश्चतेषामेकस्तत्र मठनिमार्यतद्भस्मशय्यायांभैक्ष्येणजीवन्तिष्ठत्। द्वितीयोऽस्थीनितस्याउपादाय भागीरथ्यां निक्षेप्तुंजगाम। तृतीयस्तुतापसोभूत्वादेशान्तराणिभ्रमितुमगात्। स तुभ्राम्यन् तापसः वज्रालोकाभिधां ग्रामंप्राप्य कस्यापिचिप्रस्य गृहेअतिथिरभूत्।

Explanation-

After this, Mandarvati died after suffering from the sudden fever. The three Brahmin Kumars, seeing her dead body, suffering from grief, decorated her with ornaments and flowers, took her to the crematorium and performed fire rites. One of them used



Note

SUBHASHITAS ETC.



Note

to earn his living by alms.

Another Brahmin Kumar took the ashes of Mandarvati and went to flow into the river Ganga.

The third ascetic went to visit many countries. The wandering ascetic reached a village called Vajralok and became a guest in the house of a Brahmin.

Meaning

One day she suffered from fever. She died due to fever. Then all the kumars were very sad to see his death. After finishing her last rituals, one of them started life by alms after building a monastery in the same crematorium, making a bed over her ashes. One went to the Ganga to dedicate the ashes. The third started traveling in different countries as a sanyasi. In this way, once during the tour he went to a village called Vajralok. There he was a guest in the house of a Brahmin.

Grammar

- ज्वरदाहेन-ज्वरेण सह दाहः
- कृतप्रसाधनाम्-बहुव्रीहि समास।
- जगाम-गम् गतौ धातु प्रथम पुरुष एकवचन।
- वज्रालोकाभिधम्-बहुव्रीहि समास।

5.1.5 PART-4

तेन च गृहपतिनापूजितो यावत् तत्र भोक्तुंप्रावर्त्तततावत्तस्य एकः शिशुः रोदितुंप्रवृत्तोऽभवत्। स च शिशुः सान्त्वयमानोऽपि यदा न व्यरंसीत् तदाऽस्य गृहिणी तं बाहावादाय ज्वलत्यग्नोऽक्रुद्धा प्राक्षिपत् क्षिप्तएव स कोमलांगस्तक्षणात् भस्मसादभूतादवलोक्य स तापसः संजातरोमांचः प्राब्रवीत्-हा धिक्। कष्टम्। प्रविष्टोऽहंब्रह्मराक्षसवेशमनितस्मात् मूर्त्किल्लिषमिदमन्ननाधुनाभक्षयामि। एवंवादिनंतमतिथिं स गृहस्थः प्रत्यब्रवीत्-ब्रह्मन् पश्य मे पठितसिद्धस्य मृतसंजीवनीं शक्तिम् इत्युक्त्वापुस्तकमुद्धाटय ताविद्यांबहिष्कृत्य अनुवाच्य च तस्मिन् भस्मानिजलमक्षिपत् क्षिप्तमात्रे च जले स पुत्रस्तथैवजीवन्नुदतिष्ठतततः स तापसः सुनिर्वृतस्तत्र सहर्षबुभुजे। गृहस्थोऽपि स नागदन्तकेपुस्तकमवस्थाप्य भुक्तवैवतेनतापसेन सह रात्रौ शयनमभजत।

Explanation-

Honored by that householder, he went there to have food until one of the Brahmin's child started weeping. Then, the baby his started to take care of the baby but he was standing crying grabbed his by the arm in anger and threw him into the fire. The child with soft limbs was consumed as soon as he fell in the fire. Seeing that, the ascetic was thrilled and said- Ha dhik! It is very sad, I am not knowing that I am in the house of Mahapatik. I have entered the house of Brahmarakshas, so this is a direct sin, I will

not eat. The householder said to the guest who said in this way - 'O Brahmin! Seeing the sanjeevani power of me. After saying this, opening the book, taking out that knowledge and after reading it, sprinkled water on that ashes. As soon as the water was sprinkled, the son got up in the same way alive. Then the ascetic ate there happily after being satisfied. The householder also slept on the bed with that ascetic in the night after having the book on the peg.

Meaning

When the third Brahmin went home after being honored and started eating the food, the householder's son started crying. His crying did not stop, angered by this, the Brahmin's wife threw him into the fire. Seeing his such act, the third thought that he had come to the house of Brahmarakshas. That is why I will not eat here. Then seeing the guest not eating anything, the brahmin opened his book and recited the dead Sanjeevani mantra and brought that child to life. Seeing this, he settled there with the ascetic. The Brahmin also kept the book and slept with the ascetic.

Grammar

- कोमलांग-बहुव्रीहि समास।
- संजातरोमांच-बहुव्रीहि समास।
- ब्रह्मराक्षसनिवेशनि-षष्ठी तत्पुरुष समास।
- बुभुजे-भुजोऽनवनेइति धातुलिट्लकारप्रथमपुरुष एकवचन।
- नागदन्तके-अत्यन्तम् समीपेसकाशेनिकटे वा इतितदर्थः।
- अभजत-भजसेवायाम् धातुलङ्लकार प्रथमपुरुष एकवचन।

5.1.6 PART- 5

अथसुप्तेगृहपतौ स तापसः स्वैरमुत्थाय शंकितः स्वप्रियायामन्दारवत्याजीवनार्थतांपुस्तिकामग्रहीत्। गृहीत्वैवतस्मात् निर्गत्य रात्रिन्दिवंजन् शनैस्तत् श्मशानमासदत् अद्राक्षीच्चसहसा तं द्वितीयम् उपस्थितं योहिगंगांभसितदस्थि क्षेप्तुमगात्। अथप्राप्य च तत्रस्थंतस्याभस्मानि शायिनंतृतीयनिबद्धमठं स तापसः प्रोवाच-मठिकात्यज्यतांभ्रातः। प्रियांतामहमुत्थापयामिइति। ततः ताभ्यानिर्बन्धतः परिपृष्टः पुस्तिकामुद्धाटय मन्त्रमनुवाच्य मन्त्रपूतानिजलानितस्मिन् भस्मनिप्राक्षिपत् क्षिप्तमात्रेषुजलेषुसामन्दारवती जीवन्तीसहसासमुत्तस्थौ। तदासाकन्यावह्निंप्रणम्य निष्क्रान्तापूर्वाधिकद्युतिः कांचनेनेवनिर्मितंवपुर्बभार। तादृशीं तांपुनर्जीवितां वीक्ष्य त्रयोऽपितेस्मरातुराः तत्प्राप्त्यर्थमन्योऽन्यंकलहंचक्रुः। एकेनोक्तम् -इयंमन्मन्त्राबलात् जीवितातदेषाममैवभार्या। अपरोऽब्रवीत्- मदीयेनतीर्थभ्रमपुण्येनइयंजीवितातदेषाममैवभार्या। तृतीयेनअभिहितंमयाभस्मानिरक्षितानितत एवेयंजीवितातस्मात् ममैवेय प्रणयिनीइति।



Note

SUBHASHITAS ETC.



Note

Grammar

- शंकित-शंकासंजाता अस्य इति शंकितः।
- जीवनार्थम् -चतुर्थी तत्पुरुष समास।
- निबद्धमठम् -बहुव्रीहि समास।
- पूर्वाधिकद्युतिः -बहुव्रीहि समास।

5.1.7 PART-6

हेमहीपतेतेषां विवादानिर्णयेत्वमेव शक्तः तद्ब्रूहि कन्याऽसौ कस्य एतेषां भार्या भवितुमर्हति। यदि जानन् मृषावदिष्यसितदाते मूर्द्धा विदलिष्यति। इति वेतालादाकर्ण्य स राजा एवम् अभ्यधात् - यः क्लेशेन मन्त्रमानीय एनाम जीवयत् स खलु पितृकार्यकरणात् न पतिः। यश्च तस्या अस्थीनिगंगायां क्षेप्तुंगतः स पुत्रकार्यकरणात् पतिर्भवितुमर्हति इति।

इत्थं नृपात् त्रिविक्रमसेनादाकर्ण्य स वेतालस्तस्य स्कन्धादतर्कितं स्वपदं प्रायात्। राजा च भिक्षुकार्यार्थं पुनस्तंप्राप्तुं मनोबन्धं प्राणायत्येऽपि महासत्त्वाः प्रतिपन्नमर्थम् असाधयित्वा न निवर्तन्ते।

Explanation-

O lord! You alone are capable of deciding their dispute. Then tell which of among these, girls should be the wife. If you tell a lie even knowing this, then your head will be broken into pieces. Hearing from Vetala, that king Vikramaditya said - 'Who brought Mandarvati alive by bringing mantras, he cannot be her husband by doing the work of the father, that is, giving birth. And the one who went to throw his ashes into the river Ganges also cannot become a husband by doing the work of a son. The one who embraced the same bed of ashes and did penance. In the terrible deserted place in the crematorium, the one who did the same work as a loved one, can only be her husband. Thus, hearing from King Vikramaditya, that Vetala went from his shoulder to his place. The king decided to get him again. The king also went there, because the work that the Mahatma accepts once, does not leave it until it is finished.

Meaning-

After narrating the story, Vetala told the king that he is capable of resolving their dispute. Which of them will be her husband? If you do not tell even knowing the answer, then you will have a hundred pieces in your head. Then the king said that the one who gave life with the help of mantra did the work of the father. The one who went to flow the ashes in the Ganges did the work of the son. The one who spent time sleeping on his ashes in this ghastly crematorium, he actually did the work of husband. Therefore he will receive her as his wife. After receiving the answer in this way, Vetala again went to his place. The king also went there, because the work that the Mahatma accepts once, does not leave it until it is finished.

Grammar

- अतर्कितम्-न तर्कितम् तर्कः विचारः इत्यर्थः।
- महासत्त्वाः - बहुव्रीहि समास।

Story in brief

When Raja Vikramaditya comes to bring Vetal to the crematorium to complete the task of ascetic, Vetal started narrating a story to him. There was a village called Brahmasthala on the banks of river Yamuna. There was a Brahmin named Agniswami. His daughter was Mandarvati. When he attained puberty, three Brahmins came from Kanyakubja. They prayed for him. Then his father took some time to decide whom with he should marry his daughter.

One day she suffered from fever, died from that fever. Then after doing her fire ritel one of them making a bed over her ashes and building a monastery started living there.

Second one went to flow the ashes of the Mandawati into the Ganges. The third one went to another country as an ascetic. Once that ascetic was a guest at a Brahmin's house. There he saw that the brahmin had thrown his son into the fire to stop him from crying. He was burnt to ashes. Seeing him, the ascetic wished not to eat anything. Then the Brahmin opened a book and revived him by chanting. Seeing this, when everyone fell asleep in the night, then he came to the crematorium with that book. Then another also came there. He recited the mantra and sprinkled the water on her ashes. Then that Mandarvati came back to life. Then a conflict started between them about who would get it. For his solution, Vetal told the king - then the king said that the one who revived life with the mantra did the work of the father. The one who made the ashes flow into the Ganges did the work of the son. The ashes who were in the grave crematorium were there. She did her husband's work. Even in grief, he did not leave him. That's why he is her husband. Vetal went to his place again after listening to the answer. The king also followed him. Because when the mahant accepts any work, then he stops only after finishing it, never stops without completing it.

**INTEXT QUESTION-5.1**

1. What is the name of the village of the girl?
2. Brahmasthala village was on the bank of which river?
3. What is the name of Vipra?
4. What is the name of the heroine of the story?
5. Where did the three Kumars come from?

**Note**

SUBHASHITAS ETC.



Note

6. In which village did the ascetic become the guest of the Brahmin?
7. Whose work did the ascetic do?
8. Whose work did the one who went to the Ganges do?
9. Who is the husband of Mandarvati?
10. Kehnt work hrent people do?
11. There, when we look around, I saw that Vetala on the ground.....
12. Rajan, you have fallen very unfair.....
13. On the banks of river Yamuna, there is a village.
14. Agniswami had a very beautiful daughter named
15. One of them built a monastery there and spent his life on the bed of ashes.
16. The second took her
17. The wandering ascetic attained a village named and became a guest at a vipra's house.
18. The one who brought it alive by bringing the mantra out of trouble is definitely not a husband.....
19. does not stop without completing the accepted work.
20. Match the column-

Column A

1. Name of the Village
2. Vipra
3. Three boys
4. River
5. Brahmasthalam,
6. Tapasah
7. Mandarvati's husband
8. Pratipannamarthasadyanti

Column B

1. Monastic
2. Mahasattva
3. Agniswami
4. Mandarvati
5. daughter of Agniswami
6. Pituhkaryam
7. Kalindi
8. from Kanyakubja

5.2 NARRATIVE EPILOGUE

Preface

The observance of chivalry and the destruction of wickedness is the tradition of our Indians. How Vetala had caused the delay of Vikramaditya, or how he had tied him to the question-answer. This section was started only to look at this topic. Here we will

see how the king destroys the wicked or Vetal helped the king of Satkarni.

5.3 TEXT

According to the orders of Kshantishil, King Vikramaditya came near the monk with Vetal, Vetal told him the story and asked questions in the way. This happened twenty four times. Then that Vetal told the truth to the king.

In fact, that monk is not a monk, but a fool and a covetous person. He used to perform yagya to attain the position of Vidyadhar. But the worship of Vetal in his yajna requires the sacrifice of any great person, that is, a gentleman who is endowed with the virtues of mercy, Dakshinya, etc. Thinking that, King Vikramaditya would be endowed with such qualities, that foolish monk sent the king to bring Vetal by deceit. After interpreting this, Vetal said to the king - I take shelter of a dead body. You take that dead body. That bhikkhu will worship me by basis of dead body. After the worship, when the bhikkhus will call the king for obeisance, then - 'I did not bow down like this, first you show me, then I will do it' like this. When the bhikkhu performs, the king should separate his head.

Understanding this, King Vetaladhishtit went to the monk, placing the dead body on his shoulder. Going there, the king saw that around the crematorium there were bones, skulls and ashes of an elaborate pyre. The king went and placed the body in the proper place. Then the monk started worshipping that body. After worship, the Bhikshu told - King, this is Mantradhiraaj. It will fulfill all your wishes. So bow down. Hearing this, king said to the bhikkhus according to the precepts of Vetal - I am the king. That's why I don't know this type of prostration. You yourself perform first. Hearing this, Vikramaditya severed his head with his sword when he lay on the ground to explain how the monk prostrated. Then gave his heart and head to Vetal. Then while thanking Vetal came out of the dead body and said - King you are brave. You will get what this monk wanted Vidyadhara. Then, Vetal requested the king for the benefit of the desired boon. The king said that twenty-five stories have been told, they should be famous in the world for a long time. Then Vetal said that whoever listens or reads these stories will be free from sin. Where people listen these stories, Rakshas Yaksh etc. will not come. After that, wetal disappeared.

Then Sakshat Mahadev came there with all the Ganas. Praising the king, he gave him a knife named Aparajit. After that, the king went to his house in the morning. After ruling the kingdom with Mahadev's blessings he attained the post of Vidya Dharendra and finally attained God. In this way it is the end of the story.

SUBHASHITAS ETC.



Note

SUBHASHITAS ETC.



Note



INTEXT QUESTION-5.2

1. What is the name of the monk?
2. How many times did the king bring Vetala towards the crematorium?
3. Who emerged after the words of Vetala?
4. What did Mahadev give to the king?
5. What position was desired by the monk?



SUMMARY

In the third story, even after the death of Mandarvati, one of the three brahmins who had love for her, remained in the crematorium, another went to the another place and third one, went to the Ganges for bone immersion. She was revived by the mantra of the ascetic. Then whose question would she be, the king said that the one who was in the crematorium was with him even in a terrible, deserted place, that's why he is the only worthy groom.

In the fourth story. We saw how Vetala had delayed the king. In fact, that monk was a fool, not a quick-tempered gentleman. He wanted the king's sacrifice to attain Vidyadhar post. So chose him for the accomplishment of his work. But Vetala told him the whole story. He told the king that when the bhikkhu will ask for prostration, tell him to first you show it and then after seeing it, I will do like that. Knowing this, King Vikramaditya went to the crematorium with Vetala's dead body. There the monk worshipped the dead body. After the worship, the king was asked to bow down with many praiseworthy words. Then after remembering the words of Vetala, the king first bowed down and asked the monk to show his respect. Then king cut his head. Then his head and heart were given to Vetala. Pleased with him, Vetala came outside from the dead body and said that King Vikramaditya would attain the position of Vidyadharendra after ruling the land. Then Lord Mahadev appeared there and he gave the king a sword named Aparajit. With the grace of Lord Shiva, Vikramaditya ruled the land and then ruled in heaven.



WHAT YOU HAVE LEARNT

1. Great men do not stop without completing the task they have accepted.
2. Kanyadan has a special significance in Indian culture.
3. King Vikramaditya's intellect is sharp and thought proficient.

Extension of knowledge

Reference book introduction

The story of King Vikramaditya and Vetala is described in this book. In this text, an epilogue has been given. If anyone wants to read more, then read this book-

1. Vetala Panchavinsati

Extension of Bhara

1. These stories can be staged on the stage in the form of drama. It will also expand the language, everyone will also have knowledge.
2. A magazine is there. In every issue of that magazine, the story of Panchavishanti is published. There are stories like him too. With this, students can read more stories.
3. Many organizations running on TV the story of Vetala Panchavinsati on every Sunday in the form of a serial. Everyone can see that too.
4. Who is the hero in the story given here? And what kind of qualities does connect? If we accept his qualities, follow the way the hero behaves, then we will definitely benefit.

Language extension

1. There are many comprehensible words here. Their table should be made. Then by reading that table, knowledge of new words and understanding of new words is also easily achieved.
2. One should practice by writing the form of new Subant words.
3. A table should also be presented of the Avyaya words that appear. When you write any answer yourself, then they should be used.

**TERMINAL EXERCISE**

1. How Mandarvati's father asked her to stay there for how long.
2. Describe the story of the ascetic in your words.
3. Explain the words of Vikramaditya, 'Who is the husband of Mandarvati'.
4. Explain the essence of the story in simple words.
5. Describe in detail how Vikramaditya suppressed the wicked according to the words of Vetala.
6. What order did Vetala give to the king, explain.

**Note**

SUBHASHITAS ETC.



ANSWERS TO IN-TEXT QUESTIONS



Note

5.1

- | | |
|---|---------------------------------|
| 1. Brahmasthala | 2. Yamuna river |
| 3. Agniswami | 4. Heroine's Name Mandarvati |
| 5. From Kanyakubja | 6. In a village called Vajralok |
| 7. Father's | 8. Son's |
| 9. Who was with the ashes of Mandarvati in the crematorium. | |
| 10. Accepted work without completing it. | |
| 11. make words | 12. In tribulation |
| 13. Named Brahmasthala | 14. Mandarvati |
| 15. By alms | 16. Bones |
| 17. Named Vajralok | 18. By doing father's work |
| 19. Great Man | |

20. Column

- | | |
|--------------------|----------------|
| 1. Brahmasthala | 2. Agniswami |
| 3. From Kanyakubja | 4. Kalindi |
| 5. Mandarvati | 6. Pituh Karam |
| 7. Monastic | 8. Greatness |

5.2

21. Shantisheel
22. Twenty four
23. Lord Mahadev
24. Aparajith Sword
25. To the post of Vidyadharendra

6**SHUKASAPTATI****Note**

If the son goes the opposite way, does the father leave him? No, but he explains and guides him on the right path. Similarly, in Shuksaptati, when Madanvinod went to other countries for business, then he narrated the story of the work done by neetivachan preaching and protecting the character of Prabhavati. In the Panchatantra, the king's son was lazy, enamored of pleasures and foolish. A scholar named Vishnu Sharma preached to him through a story and he became knowledgeable from it. The story of this lesson has been taken from this text. In Shuksaptati, Shuk used to give policy precepts through story to prevent Prabhavati from immoral deeds.

**OBJECTIVE**

After studying this lesson, you will be able to:

- know proverbs mentioned in the story;
- understand that how the story generates joy in Sanskrit literature;
- receive moral education and practical education; and
- will be able to write the story yourself.

6.1 FIRST STORY - WISDOM OF SUDARSHAN**6.1.1 In**

In a city, Haridatta, a famous merchant, had a son named Madanvinod. And that son was wicked. The father felt sad seeing such a misguided son. Seeing the sad businessman, his friend, a Brahmin named Trivikram, went to his house. After coming

SUBHASHITAS ETC.



Note

home he again went to his friends house with Shukasatika, an expert in Neetivachan. He said to his friend, you should follow this married shuka like a son. By taking care of this, your sorrow will go away. Haridatta handed over to the shuka to his wicked son. Madanvinoda used to take care of him properly. By the preaching of Shuka, the wicked son became good and humble towards the parents. After this, after saluting the father, taking his permission and asking his wife, he went to another country for business by boat. Due to his departure, wife Prabhavati spent a few days in mourning. It was explained by the bad women to her that in the absence of the husband, the she should move to. She another man too had a desire in this subject. Whenever she was ready to go to Parapurush, only then Shuk used to saydon't go. Clever Shuk used to say that you are capable of committing such misdeeds, but you need intelligence to protect yourself in adverse conditions. In adversity only, the wicked ridicule. Hearing this, the curiosity of Prabhavati-Manovinod's wife's desire disapeand. That Shuk told an amusing story to protect her from Parapurush Sangam. In the middle of the story, what kind of conduct should be done in this condition etc., the question was also asked. The collection of those stories is Shuksaptati. Thus, Shuka protected her modesty. In the end of the storyMadanvinod came from abroad. Then he spent time happily with his wife.

6.1.2 Poorvapeethika

अस्तिचन्द्रपुरं नाम नगरम्। वाणिज्यार्थंसारिकाप्रेषितेमदनविनोदनाम्निवणिजिततपस्तीप्रभावतीसम्प्राप्तमधु कालेअनलबाणाहतासतीस्वैरिणीभिः सखीभिः प्रतिबोधिता यदापुरुषान्तराभिलाषिणी संजातातदातत् क्षमयितुम् अपि च तस्याः पातिव्रत्यंरक्षितुं शुकः उक्तवान्-

6.1.3 Frist Story-Wisdom of Sudarshan -Original Text - part-1

शुकः-

गच्छदेविक्रिमाश्चर्यं यत्र तेरमतेमनः।

नृपवद्यदिजानासिपरित्राणंत्वमात्मनः॥

प्रभावतीपृच्छति-कथमेतत्।

शुकः कथयति-अस्तिविशालानगरी। तत्र सुदर्शनोराजा। तत्र च विमलो नाम वणिक्तास्य च पत्नीद्वयं सुभगं रूपसम्पन्नं दृष्ट्वाकुटिलनामा धूर्तस्तार्याद्वयग्रहणेच्छयाअम्बिकादेवीमाराध्य विमलरूपं ययाचे। लब्ध्वा च तत्प्रकृतिं विमले बहिर्गते तद्गृहं गत्वा प्रभुत्वं चकार। प्रसाधनदानैर्वशीकृतोऽखिलोऽपिपरिजनवर्गः। तद्धार्याद्वयं बहुमानदानादिनासन्तोष्य स्वेच्छया भुङ्क्ते। विमलोऽयं धनाद्यनित्यतांश्रुत्वादाताबभूवेतिपरिजनोऽनवरतंचिन्तयति।

Explanation-

There was a city named Chandrapur. There Madanvinod's wife, who had gone for business to another place, was stopped by Sarika for moving to another man. Then in order to protect Prabhavati's chastity and modesty, Shuk said-

अन्वय- देवि यदि त्वम् नृपवत् आत्मनः परित्रणम् जानासि यत्र तेमनः रमतेगच्छ। किम् आस्वर्यम्।

Meaning of Anvaya

O! Goddess Prabhavati, if you know how to protect your self like a king, then go to the man in whom your heart is engrossed. What is the matter about this? There is no wonder, one whose mind goes where it pleases.

Explanation-

Even after stopping Prabhavati going to the another man, by Shuk, he tells that Prabhavati that, if you goes for the man, then no one is surprised because whoever wishes she goes there, so, O! Goddess, you can also go there. But Goddess, if you know how to protect like a king in calamity, then go, otherwise great trouble will arise.

Prabhavati asked, how did the king protect himself?

Then shuka told-

There is a city called Vishala. There was a king named Sudarshan. And in that city there was a merchant named Vimal. After seeing two wives of that merchant, a foolish person named kutil, got the same face as merchant by worshiping Ambikadevi. One day Vimal went out to his house and then kutil entend his louse and established his possession By giving money in the form of a reward, he subdued the entire clergyman. Satisfying both his wives with great respect, donation etc., he enjoys there.

Meaning

Madanvinod, a businessman of Chandrapur city, went abroad for business, his wife Prabhavati became enamored to another man. Then on persuasion by her friends, she had a desire to have Raman with another man. But Shuka stops her and says-

If she can defend herself like a king, then she is worthy of to go to another man. Then that Prabhavati asked how the king protected himself. Then Shuka said that there was a city called Vishala. There was a king named Sudarshan. There lived a merchant, whose name was Vimal. He had two wives - named Rukmini and Sundari. There was a kutil in the city. Whose name was 'Kutila'. By worshiping Goddess Ambika, he attained the shape of face Vimal. When Vimal went out, he came inside the Vimal

**Note**

SUBHASHITAS ETC.



Note

house. He subjugated the servants by giving money. Both the wives accepted him as their husband. He satisfied everyone with wealth.

Grammar

- पुरषान्तराभिलाषिणी-पुरुषान्तरस्य पतिभिन्नस्य अभिलाषिणीअभिलाषवतीइति षष्ठीतत्पुरुष समास।
- प्रसादधनदानैः -प्रसादेनअनुग्रहेण धनस्य दानैः पुरस्काररूपेण धनदत्त्वा।
- परिजनवर्गः -भृत्यसमुदायः।
- ययाचे- याचृ याच्ञायाम् धातुलिट् लकारप्रथमपुरुष एकवचन।
- चकार-डुकृञ् करणेइति धातुलिट् लकारप्रथमपुरुष एकवचन।

6.1.4 Frist Story -Wisdom of Sudarshan -Original Text - part-2

अथसत्यविमलोऽपि द्वारमागतः कृटिलाज्ञया द्वारपालेननिषिद्धः। ततोबहिस्थः फूत्करोति “वंचितोऽहं धूर्तराजेन”। तस्य चौवक्रन्दतो गोत्रजाजनाः कौतुकाच्चमिलिताः। तत्क्षणात् हट्टानिमुक्त्वावणिक्सार्थोमिलित्वाआरक्षकमन्त्रिमुख्यानांपुरतः फूच्चक्रे। ‘राजन् वंचितोऽस्मि धूर्तराजेन’। ततोरजातदवलोकनाय प्रहिताः पुरुषाः। तेनापितेद्रव्यादिदानेनसानुकूलाः कृताः। तं धनमायकंगृहे दृष्ट्वाजनोवदति-‘स्वामिन् विमलोगृहेविद्यते। अयंच धूर्तराट् द्वारस्थः’। ततो नृपेण द्वावप्येकत्र कृतौ। ततो द्वयोर्मध्याक्कोऽपि धूर्तेतरयोर्व्यक्तिंजानाति। जातः कोलाहलोऽखिललोकव्यवहार-नाशकरोराज्ञश्चापवादः। यतोरज्ञांदुष्टनिग्रहः शिष्टपालनंचस्वर्गाय।

Explanation

After this, the real Vimal, the one who is actually Vimal, also came at the door of the house, then the gatekeeper stopped him by the order of the crooked. Then he stands outside and shouts. And shouting like this, the family members of his clan got admiration. At the same time, leaving the market, the merchant class together started shouting in front of the municipalities and the Chief Minister - Raja, I have been duped by the crooked.

Then the king sent men to see him. That sly person also made them favorable by giving them money. Seeing that money giver in the house, the king men told to king said - Swami Vimal is in the house. This person at the door is a kutil.

Then the king colled the both. Who is the kutil and who is the real Vimal, no one knows. There was such an uproar that everyone's work was stopped and the king was condemned. Because suppressing the wicked and following chivalry is the king's dharma.

Meaning

Then the real Vimal came, everyone accepted him as a thug. He took the people of his clan and went to the king. Then the king sent the king's man to know the story. But he was also fascinated by the money of the sly. Then the king called both of them. But both have similar shape. Because of this, the king could not know that who is real one. In this way, there was a public outcry and used to listen to the king's condemnation everywhere. Because the king's work is the suppression of the wicked and the observance of chivalry. By doing so, the king attains heaven.

Grammar

- फूत्करोति-चीत्कारं करोति।
- गोत्रजाः -समानेगोत्रे जायन्तेइतिगोत्रजाः कुलोत्पन्नाः।
- वणिक्सार्थः-वणिजांसार्थः समुदायः वणिक्सार्थः।
- धूर्तेतरयोः-इतरेतर द्वन्द्व समास।
- अखिललोकव्यवहारनाशकरः-षष्ठी तत्पुरुष समास।
- दुष्टदमनम्-षष्ठी तत्पुरुष समास।
- शिष्टपालनम्-षष्ठी तत्पुरुष समास।

6.1.5 Frist Story -Wisdom of Sudarshan -Original Text - part-3

उक्तंच-

प्रजापीडनसन्तापात्समुद्भूतोहुताशनः।

राज्ञः कुलंश्रियंप्राणाक्कादग्ध्वा विनिवर्त्तते॥

ततोराजा एकान्तेतयोर्निर्णयमचिन्तयत्तत्कथय कथंनिश्चयः स्यादितिप्रश्नः।

Explanation

Then the king himself engaged in its solution. It is also said-

Anvaya-

प्रजापीडनसन्तापात् समुद्भूतः हुताशनः राज्ञः कुलम् श्रियम् प्राणान् अदग्ध्वा विनिवर्त्तते।

Anvya meaning

The fire that arises from the heat of the suffering of the people does not quench without burning the king's family, property and life.



Note

SUBHASHITAS ETC.



Note

Meaning- This is the meaning of the verse - If the people are oppressed by the rule, then the people get angry because of it. The king's family, wealth and his life are also destroyed in that wrath.

Grammar

- प्रजापीडनसन्तापात् -प्रजानाम् पीडनम् तद्रूपसन्तापः उष्णतातस्मात्।

6.1.6 Frist Story-Wisdom of Sudarshan-Original Text-part-4

शुकः- स राजालब्धोपायस्तद्विमलभार्याद्वयं पृथक्पृथक्संस्थाप्यपृष्टवान्-किं युवयोः पाणिग्रहणेभर्त्राविभूषणंप्रदत्तं धनंच। पश्चात्किञ्जल्पितंप्रथमसंगे च का वार्त्ताभर्त्रासहाभूत्। का माताकश्चपिता। किंकुलम्, का जातिः। इत्येवंपृष्टाभ्यां यथालब्धं यथावृत्तं यथाप्रोक्तं यथासुप्तंसर्वताभ्यांकथितम्। पश्चात्तुतौपुरुषौ पृष्टौपरस्परं विसंवदन्तौ। ततोभार्याद्वयस्य रुक्मिणीसुन्दरीनामधेयस्य यः संवादंवदति स सत्यः। इतरस्तु धूर्तोरज्ञानिर्वासितः। सत्यस्तुराज्ञासभार्यः संस्कृतः स्वगृहंगतः। इतिमहाराजबुद्धिः।

Explanation

Shuk says - The king found the solution, he asked both the wives of Vimal separately and asked- what jewelery and money did the husband give to both of you at the time of marriage. What was the conversation with the husband after marriage. Who is the mother and who is the father. What is the total lineage? What is clan? On asking in this way, what they both got, they told whatever happened. The way they slept, she told everything. After this, the king asked the two men while arguing the same things. Then the one who said the dialogue of both the wives is true one. The second sly Vimal was thrown out by the king. True Vimal went to his house after being satisfied with his wives.

Meaning

What did he do? Shuk answers- Then the king made his two wives sit separately and asked that what was the ornament given to you by the husband at the time of marriage, what happened on the first day after marriage. What is the name of the parents? What is the name of clan, caste etc. Then, there the king asked the two men. The one who had the same answer as wives told is the real Vimal. The one who could not answer is the cunning Vimal. After this, the real Vimal along with his wives went to his house after being blessed by the king. And the sly Vimal was banished by the king.

Grammar

- लब्धोपायः -लब्धः प्राप्तः उपायः येनसः।
- महाराजबुद्धिः- षष्ठी तत्पुरुष समास।



INTEXT QUESTION-6.1

1. What is the type of motion of Anang?
2. To whom did Shuk tell the story?
3. What is the name of the city?
4. What is the name of the king of Vishalanagari?
5. What is merchant's name?
6. What are the names of merchant's wives?
7. What is the name of the sly?
8. Worshipping which goddess did the sly get a boon?
9. Which type of fire burns the family of the king?
10. For whom does the king destroy wickedness and observe chivalry?
11. The capital of a king named Sudarshan
12. Vimal has two wives
13. A sly named worshiped Ambika Devi and prayed for Vimal form?
14. How did the sly person satisfy both the wivies?
 1. out of fear
 2. with love
 3. very respectfully
 4. brutally
15. The fire produced by burns the king's family?
16. What is the king's chivalry for?



Note

6.2 THE SECOND STORY - THE STORY OF THE POISON

Introduction

In the world, those who do not listen to the teachings of the gurus, they live their lives by following their own opinion, disrespecting the opinion of others. This causes them great misfortune. In Shukasaptati, a story tells that a brahmin disobeyed the Guru's orders and married a Vishkanya. This caused him great sorrow. That story is presented here.

6.2.1 Second Story - Story of Vishkanya - Text - Section-1



Note

कृतावज्ञंकृत्वामागच्छ। यतोबालकादपिहितंवाक्यंग्राह्यम्।
कृतावज्ञः पुरादेवि वृद्धवाक्यपराङ्मुखः।

पतितोब्राह्मणोऽनर्थे विषकन्याविवाहने॥1॥
प्रभावतीपृच्छति-कथमेतत्।

शुकः-अस्तिसोमप्रभं नाम द्विजस्थाम्। तत्र विद्वान्धार्मिकः सोमशर्मा नाम विप्रः। तत्पुत्री
रूपौदार्यगुणोपेताविषकन्येतिविज्ञाताभूत्। तेनतांभयेनकोऽपि न विवाहयति। ततः सोमशर्मावरार्थंभुवंपर्यटन्
सम्प्राप्तो द्विजस्थानंजनस्थानंनाम। तत्र गोविन्दनामाब्राह्मणोजडो निर्धनश्च। तस्मैकन्याप्रदत्ता।
तेनसुहृदांनिवारयतामपिकृतावज्ञेनोढ। सर्वरूपलावण्यगुणोपेतामोहिनीविषकन्या। साविदग्धा
गोविन्दस्तुमूर्खोलघुवयाश्च। ततश्चसाआत्मनो रूपलावण्ययौवनं शुशोच।

अविदग्धः पतिः स्त्रीणांप्रौढानानायकोऽगुणी।
गुणिनांत्यागिनांस्तोकोविभवश्चेति दुःखकृत्॥2॥

प्रावृट्समयप्रवासो यौवनदिवसेतथा च दारिद्र्यम्।
प्रथमस्नेहवियोगस्त्रीण्यपिगुरुकाणि दुःखानि॥3॥

अप्रस्तावेपठितंकण्ठविहीनंचगायनंगीतम्।
मामाभणन्त्यांसुरतं त्रीण्यपिगुरुकाणि दुःखानि॥4॥

Explanation

Shuk says - do not go away despising my words. Because hitvakya (hood thing) should be taken from the child also.

अन्वय- देविपुराब्राह्मणः विषकन्याविवाहने वृद्धवाक्यपराङ्मुखः कृतावज्ञः अनर्थेपतितः॥

Anvaya meaning

O goddess! In ancient times, the brahmin got into serious trouble by marrying Vishkanya, disobeying the words of the elders, disobeying them.

Meaning

Listen Devi, in the context of marriage of Vishkanya in ancient times, the brahmin got into great trouble by not listening to the words of the elders and disobeying them.

Explanation

Prabhavati asked how is this story.

Shuk says- There is a place of Brahmins named Somprabh. There was a learned religious Brahmin named Somasharma . His daughter Vishkanya was well known for being generous. No one married her because of her fear. Then Somasharma, roaming the earth in search of a groom for her daughter reached the town of Brahmins named

Janasthan. There was a foolish and poor Brahmin named Govind. Somasharma gave his daughter to him. Govind was a fool and a young man. That Vishakanya was proficient in romance. Then she started mourning for her appearance, beauty and youth.

अन्वय. स्त्रीणां पतिः अविदग्धः प्रौढानां नायकः अगुणी। त्यागिनां गुणिनां स्तोकः विभवः च इति दुःखकृत्॥

Meaning

A foolish husband of a wife skilled in sexuality. A foolish hero of a woman who is proficient in sexual deeds and a renunciant who has less amount of property. These three conditions are very painful.

Anvaya meaning

The foolish husband of a woman skilled in sexuality, the foolish hero of an adult woman who is well in the practice of sexuality deeds, the meager wealth of a virtuous person, these three give sorrow.

अन्वय- प्रावृत्समयप्रवासः यौवनदिवसेदारिद्र्यम्, तथा च प्रथमस्नेहवियोगः इति त्रीण्यपि गुरुकाणि दुःखानि॥

Anvaya meaning

Living in a foreign country during the rainy season means being detached from Priya, in puberty due to poor wealth, the desires of the mind are not fulfilled. The separation of the beloved at the first love, these three are very painful.

Meaning

Foreign travel during the rainy season, less amount of wealth in young age, separation of Priya in first love are these three very painful.

अन्वय- अप्रस्तावेपठितं कण्ठविहीनंगीतगायनं मा मा इति भणन्त्यां सुरतम् इति त्रीण्यपि गुरुकाणि दुःखानि॥

Anvaya meaning

Reading poetry against the occasion, songs sung without melody, having intercourse with a woman who is refusing again and again these three are great sorrows.

Meaning

Reading poetry without an occasion, singing a song devoid of vocal melody, having intercourse with a woman who does not wish to have intercourse, these three are also great sorrows.



Note

SUBHASHITAS ETC.



Note

Meaning

Here in the beginning, Shuk says that no one should be disobeyed. Shuka said that earlier there was a place of famous Brahmins named Somprabh. There was a Brahmin. His name was Somasharma. His daughter was Rupalavanyavati. She became famous by the name Vishkanya. That's why no one wanted to marry her. That Somasharma did a lot of searching and got the Dwijasthan named Janasthan. There was a foolish and poor Brahmin. His name was Govind. All his brothers did not give permission for the marriage, but being fascinated by her appearance, that Govind married her. She was well versed in the art of sexuality Govind was a fool and a junior. That's why he felt sad. It is well known that if a wife of a fool is skilled in the art of sexuality. Again, if any heroine is virtuous and virtuous, then if the hero is devoid of virtues, then she will be very sad. And if any charitable person has little money, then his charitableness gives him sorrow.

When there is no time to read poetry, then reciting poetry without vocal melody, singing songs and having intercourse with a woman who does not wish to have intercourse is painful.

Grammar

- द्विजस्थानम् - षष्ठी तत्पुरुष समास।
- रूपौदार्यगुणोपेता-रूपेणऔदार्यादिगुणैश्चउपेता युक्ता।
- विज्ञाता-विख्याता
- विदग्धा-कामकलानिपुणा।
- निर्धनः-नास्ति धनम् यस्य सः निर्धनः इति बहुव्रीहि समास।
- कृतावज्ञेन-बहुव्रीहि समास।

6.2.2 Second Story - Story of Vishkanya - Text - Section-2

सान्यदागोविन्दंपतिमित्यब्रवीत् -“ममपितुर्गोहात्समागतायाबहूनिदिनानिसंजातानि। ततोऽहंत्वयैव सह गमिष्ये नान्यथा।” ततः शकटंमार्गयित्वासभार्यकः स चलितः। यावत्प्रयातितावत्पथि एको युवावाग्मीसुरूपः शूरश्चविष्णुनामब्राह्मणोमिलितः। तस्य ब्राह्मणस्य तस्याश्चान्योन्यमनुरागः संजातः। उक्तंच-

प्रीतिः स्याद्दर्शनाद्यैः प्रथममथमनः संगसंकल्पभावो।

निद्राछेदस्तनृत्वंवपुषिकलुषताचेन्द्रियाणानिवृत्तिः॥

ह्रीनाशोन्मादमूर्च्छामरणमितिजगद्यात्यवस्थादशैताः।

लग्नैर्यत्पुष्पबाणैः स जयतिमदनः सन्निरस्तान्यधन्वी॥५॥

Explanation

She said to her husband Govind - it has been a long time since I came from my father's house. So I will go with you to my father's house, otherwise not.

Then Govind went looking for the bullock cart and went with his wife. On the way, a young man, a speaker, a handsome and strong Brahmin named Vishnu was found. That Brahmin and Vishkanya fell in love with each other. It has been said-

अन्वय-सम्यक् निरस्तान्यधन्वीसन् सः मदनः कामदेवः जयति यत्पुष्पबाणैः प्रथमदर्शनाद् यैः प्रीतिः स्यात् अथ अनन्तरम् मनः संकल्पभावः, निद्राच्छेदः, वपुषितनुत्वं, इन्द्रियाणां च कलुषता, निवृत्तिः, द्वीनाशोन्मादमूर्च्छामरणम् इति एताः दश अवस्थाः जगत् याति इति।

Anvaya meaning

The heroic Cupid, who does not allow other archers to stay in front of him, is the best, whose love arises from the attachment and the sight of the first beloved, etc. Apart from the beloved, the detachment of the mind in other subjects, the detachment of shame, unconsciousness and death, these ten states get the whole world. That is, one attains all the aforesaid ten states.

Meaning

One day vishkanya told her husband that. I had come from the father's house a long time ago. That's why she wants to go to her father's house with him. Then after listening to the sentence of the wife, that Govind started walking towards her father's house with a bullock cart. There, he met a Brahmin on the way. He was a scholar, full of form and brave. His name was Vishnu. On the way that Vishkanya fell in love with Vishnu. Here in this verse ten states of Kama are described. It is said here that Kamdev is the best among archers, because before him no one can do his work under his control.

Through her flower arrows, love arises in the beloved, the desire to meet another beloved, sleeplessness, physical weakness, sluggishness in the senses, that is, laziness in one's own pursuits, disinterest in subjects other than the beloved, lack of shame, madness, unconsciousness and death are the ten states of kama.

Grammar

- अन्यदा-अन्यस्मिन् कस्मिंश्चित् दिने
- शकटम् -वाहनविशेषः
- वाग्मी-प्रशस्तावाक् अस्य इतिवक्ता, वाक्पटुः।

**Note**

6.2.3 Second Story - Story of Vishkanya - Text - Section-3



Note

स पथिकोदम्पत्योः पूगपत्रोच्चयंददाति। इत्येवंग्राम्यब्राह्मणविष्णोर्विश्वस्तः आत्मनोनिरोधसंगभयादुत्तीर्य तं गन्त्रीवाहमारोहयति। विष्णुना च पत्यौ वृक्षान्तरगतेसामोहिनीभुक्ताआत्मवशीकृता। तयाचात्मीयं नाम गोत्रं कुलक्रमंचाज्ञापितः। पत्युश्चसमागतस्य 'त्वं चोरोऽसीति' गन्त्रारोहमंकुर्वतोनिषेधः कृतः। विष्णुरपितांगृहीत्वागोविन्दं धर्षितवान्। ततस्तयोः केशाकेशिसंवृत्तम्। गोविन्दस्तुविष्णुनाविषकन्याप्रभावेणनिर्जितः। ततस्तांगृहीत्वाविष्णुः स्वगृहंप्रतिचलितः। गोविन्दः पृष्ठस्थोमार्गासन्नेग्रामेगत्वाफूत्कृतवान् - 'अनेनचौरैणममभार्यागृहीता। त्रायतांताम्। मम शरणंभोजनाः'।

अथग्रामाधिपेनविष्णुर्मोहिनीयुतो धृतः। पृष्ठेनोत्तरंदत्तविष्णुना यथेयंमयापरिणीता। मदीयां च भार्यामेषपथिकोमार्गं दृष्ट्वाग्रहिलोबभूव। गोविन्देनापिपृष्ठेनइदमेवोत्तरितम्। ततोमन्त्री तयोरेकमेवोत्तरंश्रुत्वाजात्यादिकंपृष्ठवान्। त्रयमपितुसंवदतिततः कथनिश्चयः।' इति शुकप्रश्नः।

Explanation

That wandering man gives betel leaf to the both husband and wife. In this way that foolish brahmin put faith in Vishnu and in relation to me, the wife has some kind of affection for him - out of fear, he himself got down from this fear and put that brahmin as the driver of the car. When her husband fell under the cover of trees, Vishnu enjoyed her and made her subordinate. Mohini told him her name, gotra and clan. When her husband came, Vishnu stopped her from boarding the car saying that you are a thief. And after accepting it, he attacked and humiliated Govind. They started fighting by holding each other's hair. Due to the influence of Vishkanya, Govind was defeated by Vishnu. Then Vishnu took her and went towards his house.

Govind followed behind. Going to the village near the road, he pleaded that the thief had taken my wife. Protect that siren. I have come under your protection.

Then the village headman caught Vishnu along with Mohini. Then on asking Vishnu replied that I have married her. Seeing my wife on the way, this wanderer wants to take it. Govind also gave the same answer when asked. Then the minister, after hearing an answer from both of them, asked caste etc. If all three say right then how will it be decided. Such is Shuk's question.

Meaning

That Vishnu had given betel leaf to both of them. That village Brahmin Govind was convinced by his words. That Vishnu was in the form of the driver of that bullock cart. Then when Govind went towards another tree, that Vishkanya was captivated by Vishnu. He also told her the introduction of his name, Kuladi. Then, when Govind came there, contemplated him. Then there was a dispute between the two. But Vishnu won under the influence of Vishkanya. Then Vishnu accepted him and started walking towards her home.

Govind went to a nearby village and said that Chaur had kidnaped his wife. Protect her. Then the village headman caught Vishnu along with Mohini. Then Vishnu said that this is my wife. Govind also said the same that he is taking away the same wife. Then the minister came to solve this problem. When the minister asked about his caste, etc., he said the truth. Then how would the solution be, such was the question of Shuk.

Grammar

- दम्पत्योः -जाया च पतिश्चइतिदम्पतीतयोः।
- पूगपत्रोच्चयम् -पूगम् पूगफलम् पत्रम् ताम्बूलपत्रमयोः उच्चयः अतिशयः तम्।
- गोविन्दम् - धर्षितवान् आक्रम्य गोविन्दस्य अवमानंकृतवान्।
- केशाकेशि-केशेषुकेशेषुगृहीत्वाइदं युद्धं प्रवृत्तम्।
- ग्रहिलः -जिघृक्षुः।

6.2.4 द्वितीय कथा-विषकन्या की कथा-मूलपाठ-विभाग-4

ततस्तयापृष्टः शुकः आह-मन्त्रिणोक्तम्-‘कियन्तिदिनानिसङ्गमस्य युष्माकंप्रयाणे’। तैरुक्तम्-‘कल्ये भोजनानन्तरंसंवृत्तः समागमः’। ततोमन्त्रिणा ब्राह्मणौ पृथक्पृथक्पृष्टौ-‘किमनयाकल्येभोजनवेलायांभुक्तम्।’ यच्च तयाभुक्तंद्गोविन्दोजानातिइतरस्तुन। ततः स विडम्बितः सचिवेन। गोविन्दः शिक्षितः। धिगमां ब्राह्मणी परत्रेह च दुःखदामुंच शीघ्रम्। उक्तंच-

वैद्यंपानरतंनटंकुपठितंमूर्खंपरिव्राजकम्।

योधं कापुरुषं विटंविषयसं स्वाध्यायहीनं द्विजम्॥

राज्यंबालनरेन्द्रमन्त्रिरहितमित्रं छलान्वेषिच।

भार्या यौवनगर्वितांपररतामुंचन्ति ये पण्डिताः॥6॥

तथापिकामिनीलुब्धो धिक्कृतः साधुभिस्तदा।

तामेवादाय चलितस्तत्कृतेनिहतः पथि॥7॥

तद्देवि यः करोत्येवमवज्ञां वृद्धशिक्षितः।

स पराभवमाप्नोतिगोविन्दोब्राह्मणो यथा॥8॥

इतिकथांश्रुत्वाप्रभावतीसुप्ता॥

Explanation

Then Prabhavati was asked, Shuk said, the minister said - How many days' journey are you with? When did your journey start? All of them said- It happened in the morning after the meal. Then the minister asked the two brahmins separately - what did this Mohini eat during the meal. Only Govind knew the food she ate and no one else. Then he another Brahmin got despised by minister. Govind shame on this Brahmini



Note

SUBHASHITAS ETC.



Note

in the world leave this woman who is originator of pain at the earliest. and said-

अन्वय-

ये पण्डिताः तेषामनृतवैद्यकुपठितम् नटमूर्खपरिव्राजककापुरुषं योधां विवयसं वृद्धं विटं स्वाध्यायहीनम् द्विजं बालनरेन्द्रमन्त्रिरहितराज्यंछलान्वेषिमित्रं यौवनगर्विताम् पररतांभार्यापत्नीं च मुचन्ति।

Anvaya meaning

The pundits, leave the physicians, who drink alcohol actors who do not speak properly, foolish monks, cowardly warriors, old wits, brahmins who do not read Vedas, the kingdom of Balaraja without ministers, deceitful friends, and a wife attached to a puberty and another man.

Meaning

In this verse, whom the pandit renounces has been told. And those pundits deattached to doctors who drink alcohol, nuts with bad reading, foolish ascetics, timid warriors, old men on their way to the brothel, brahmins without self-study, the kingdom of Balaraja without ministers, fraternal brothers, women interested in other men.

अन्वय-

तथापितदाकामिनीलुब्धः साधुभिः धिक्कृतः तामेवआदाय चलितः पथितत्कृतेनिहितः।

Anavya meaning

Still, taught by the secretary at that time, tempted by Kamini, reprimanded by the gentlemen, he took that Mohini and was killed for the same on the way.

Meaning

Govind, who was attached to Kamini, was preached by the minister and was despised by the gentlemen. Still, he accepted her and went on accepting it. And in the end he was destroyed on the way.

अन्वय-

तत् हेदेवि वृद्धशिक्षितः यः एवम् अवज्ञाकरोति सः गोविन्दः ब्राह्मणः यथापराभवंआप्नोति।

Anvaya meaning

That's why oh god! The one who disobeys the words of the elders in this way, and does not act by following the teachings, gets the same destruction as Govinda Brahmin.

Meaning

What should be done and what should not be done, even after being imparted knowledge by the gurus, the one who does not listen, is destroyed like Govind Brahmin.

Meaning

On asking this, shuk sadly that then the minister said - for how many days have you been together, then he said that he is with her after the morning meal. Then the minister asked Govind and the other brahmin separately - what did that Mohini eat in the morning. Govind knew what she ate in the morning. He told the truth. Vishnu lied. Then the minister punished that Vishnu and despised that Vishkanya.

A doctor who drinks alcohol is discarded by a pundit. An actor who does not utter the statements properly, the pundits abandon him when he speaks ill-tempered. A brahmin who does not study the Vedas, a kingdom in which a king does not have ministers, a friend who always looks at selfishness and has an insidious nature, and a wife who is frantic in her youth, disobeys her master and goes to another man. The pundits give up. It is learned from this verse that one should never have any kinship with them, after hearing this Prabhavati fell asleep.

Grammar

- कल्ये-प्रभातसमये
- विडम्बितः-अवमानितः
- शिक्षितः-उपदिष्टः

**INTEXT QUESTION - 6.2**

1. What is the name of the Brahmin place of Vishakanya?
2. What is the name of the father of the Vishakanya?
3. What is the name of Somasharma's daughter?
4. Where did Vishkanya's husband live?
5. What is the name of Mohini's husband?
6. What is painful about the charitable?
7. What kind of wife does a foolish husband hurt?
8. What is the name of Shur Brahmin?
9. What did Vishnu give to both of them?
10. When did they meet?
11. is also a sentence of interest admissible?

**Note**

SUBHASHITAS ETC.



Note

12. Name of Somasharma's place (Brahmasthal/Jansthan/Janapuram/Somaprabham)
13. What was not Govind's (stupidity / foolishness / scholarship / presence intelligence:)
14. On what basis did the Vishakanya think (Vidyabal / father's wealth / arrogance / her own form, Lavanya youth)
15.Husbands in women (Surup/Auddhadh/Humble/Clever)

6.3 THIRD STORY - WISDOM WINS EVERYWHERE

Preface

Intellect is the strength, foolishness is weakness. That is, the one who has the intellect can protect himself even from extreme danger. Therefore he who is wise is strong. He who does not have intelligence is really weak. In this context, Prabhavati's husband went to another country for business in the Shuk Saptati text. Then Shuk used to tell him the story to pass the time. To tell how a wise woman protects herself, Shukne narrated the story.

6.3.1 The third story - Wisdom is wins everywhere - Original text - Section- 1

हसन्नाह शुको याहि यदिकर्तुत्वमुत्तरम्।
वेत्सि यथाश्रियादेव्यानूपुरेऽपहते कृतम्॥१॥

अन्वय-

शुकः हसन् आहनूपुरे अपहते यथाश्रियादेव्याकृतं तथैव त्वम् उत्तरं कर्तुं यदिवेत्सितर्हि याहि।

Anaya meaning

Shuk laughed and said - If after Nupur was kidnapped, but when Nupur was kidnapped by her sleeping brother-in-law after meeting the man, Shriya Devi reacted if you know how to retaliate, then go.

Meaning

His wife Prabhavati was alone when Vanik went on business. For her mitigation, Shuk said that just as Shriya Devi protected herself with the strength of her intellect even with the help of a man, in the same way, even if you can do Prabhavati, then you are eligible to go to the man. Then Shuka started the story .

6.3.2 The third story - Wisdom is victorious everywhere - Text - Section - 2

अस्ति शालीपुरं नाम नगरम्। तत्र शालिगोवणिकः। तत्पत्नीजयिका। तयोः सुतो गुणाकरो नामाभूत्। तार्याश्रियादेवी। सा चापरेण सुबुद्धिनाम्नावणिजा सह रमते। ततो लोकापवादेऽपि संज्ञातेऽनुरक्तस्तदीयः पतिर्न किमपि कर्णे करोति।

उक्तंच-

रक्ताः पृच्छन्ति गुणान् दोषान् पृच्छन्ति ये विरक्ताः।

मध्यस्थाः पुनः पुरुषा दोषानपि गुणानपि पृच्छन्ति॥

किंच-

महिलारक्ताः पुरुषाश्छेका अपि न सम्भरन्ति आत्मानम्।

इतरेपुनस्तरुणीनां पुरुषाः सलिलमेव हस्तगतम्॥

Explanation-

There was a city named shalipur. there lived a merchant named shaliga. His wife name was Jayika, His son name is Guinakar. Sriyadevi was his son's wife.

She attached in love to a another merchant named subuddhi. But her husband always beleives on her even after public condemnation.

अन्वय-

रक्ताः गुणान् पृच्छन्ति विरक्ताः दोषान् पृच्छन्ति। मध्यस्थाः पुरुषाः पुनः गुणान् अपि दोषान् अपि पृच्छन्ति।

Anvaya meaning

It is said that the good hearted people see the virtues. The corrupt hearted people ask the faults, they have a purpose only from the defects. The intermediary man asks for merits and demerits, he is concerned with both merits and demerits.

Meaning

Those who are loving people crave virtues. A person devoid of love only wants blame. The mediator wants both.

अन्वय-

महिलारक्ताः छेकाः पुरुषाः अपि न आत्मानं संभरन्ति। पुनः इतरेपुरुषाः तरुणीनां हस्तगतं सलिलमेव॥



Note

SUBHASHITAS ETC.



Note

Anvaya meaning

Citizens attached to women, despite being skilled, are not able to keep their rights. They live in the control of women. And other men are like water in the hands of women. Just as the waters flowing slowly, similarly they come out from the hands of women and are independent.

Meaning

Among men who are attached to women, they do not have authority over themselves. Then others who are men do not live in the hands of women but are independent.

Meaning

Earlier there was a town named Shaligram. There lived a merchant. His name was Shalig. His wife's name was Jayika. His son's name was Gunakar and daughter-in-law was Shriyadevi. She Shriyadevi was enamored of another man named Subuddhi. Everyone used to say this. But Gunakar loved his wife very much. That's why he never listened to her Nida. In this way scholars say that the attachment asks for the qualities, accepts the qualities only. The detached asks for faults, finds faults only. The mediator man asks everyone about the faults and virtues.

6.3.3 The third story-Wisdom wins everywhere-Text-Section-3

अन्यदासा श्वशुरेणनरान्तरसहितासुप्ता दृष्टा। ततश्चरणानूपुरं श्वशुरेणचोत्तारितंतया च ज्ञातम्। ततः सा तं जारंप्रस्थाप्य भर्तारं तत्रानीय तेन सह सुप्ता। निद्रान्तरे च पतिरुत्थापितः कथितंच-त्वदोयेन पित्रा नूपुरमस्मत्पादादवतार्यगृहीतत्। एवविधं च पातकंक्वापि न दृष्टं यद्वधूपादात् श्वशुरोनूपुरं गृह्णाति। तेनोक्तं-प्रातः पितुः सकाशात्स्वयमर्पयिष्यामि। तेन च गुणाकरेणपितरनिर्भर्त्स्यतत्सकाशानूपुरं याचितम्। पित्रा चोक्तम्-यदियंपरपुरुषेण सह सुप्ता दृष्टाअतोमयानूपुरंगृहीतम्।

Explanation

One day her father-in-law saw that Shriya Devi sleeping with the another man. Her father-in-law took off Nupur from her feet. Shriyadevi knew. Then she sent that man called her husband and slept with him. Woke up the husband in the middle of sleep and said - Your father has taken Nupur off my feet. Never seen such a sinful act that the sons of the bride take off the Nupur from the feet. He said- I will give you from my father in the morning. That Gunakar reprimanded her and asked her father for Nupur. Father said that I had taken Nupur after seeing him sleeping with the another man.

Meaning

One day that Shriyadevi sleeps with the another man. Then her father-in-law saw her. Her father-in-law took Nupur out of her leg, and said that I will say to my son about

this. Shriyadevi came to know of all this. She sent Subuddhi elsewhere and brought her husband there and slept with him. In the middle of sleep, she told her husband that she had never seen such a sinful act by her father-in-law's. Then the next morning he scolded his father, asked him for Nupur. Then his father said that he saw in the night, Shriyadevi sleeping with another man. So took Nupur by her feet.

Grammar

- उत्तारितम्-गृहीतम्
- प्रस्थाप्य-सम्प्रेष्य

6.3.4 The third story - Wisdom is victorious everywhere - Text - Section-4

तयोक्तम्-त्वत्पुत्रेण सह सुप्ताहमासमइत्यर्थेदिव्यं करोमि। अत्रैवग्रामे उत्तरस्यांदिशि यक्षोऽस्ति। तस्य जंघान्तरान्निर्गमिष्यामि। यः कश्चित्सत्यो भवति स जंघयोरन्तरान्निष्क्राम्यतीतिप्रसिद्धम्। एवं श्वशुरेण चांगीकृते सा कुलटासतिदिने जारस्य गृहे गत्वा तमुवाच- भोकान्त! प्रातरहं दिव्यार्थं यक्षस्य जंघान्तरान्निर्गमिष्यामि। त्वया तत्र समागत्य वातमलत्वमाश्रित्य मम कण्ठग्रहो विधेयः। तेन च तथोक्ते सा स्वगृहमाजगाम।

Explanation

That Shriyadevi said - I slept with your son. For this I can take Goddess oath. In this village there is a Yaksha towards the north. I will get out of his thigh. The one who is truthful can come out from between his thighs, so it is famous. After the father-in-law's acceptance to do this, she went to the another man's house and said to him - Oh dear! In the morning, I will come out between the thighs of the Yaksha for the Goddess's oath. You come there and go crazy and grab my gut. Asking her to do as she said, she came to her house.

Meaning

Hearing her father's sentence from her husband, protesting against him, she says that she slept with Gunakar. Giving her proof, she says that there is a Yaksha temple in that village. The one who tells the truth there can come out of that Yaksha's thighs. I will do so, she said. Then the father-in-law also accepted. Then she went to the man and said. That when she goes to the temple in the morning, then go crazy and embrace her gut. In this way, telling Subuddhi, she came home.

Grammar

- दिव्यम्-दैवीपरीक्षा, यतः पुराअपराधा सदोषः निर्दोषोवेति निर्णयतेस्म।
- वातूलत्वमाश्रित्य-वातूलः उन्मत्तः तस्य भावंगृहीत्वा।



Note

6.3.5 The third story - Wisdom is victorious everywhere - Text - Section-5



Note

अथप्रातः समस्तमहाजनंमेलयित्वापुष्पाक्षतादिकमादाय यक्षायतयनेगत्वासमीपसरसिस्नानंकृत्वा यक्षपूजार्थसमागच्छन्त्यास्तस्याः पूर्वसंकेतितोजारोग्रहिलीभूतस्तत्कण्ठेनिजबाहुद्वयं योजयामास। ततआः किमेतदित्यभिधाय सापुनः स्नानार्थं ययौ। सोऽपिग्रहिलोलोकैः कण्ठेगृहीत्वातस्मात्प्रदेशादूरीकृतः। सापिस्नानंकृत्वा यक्षसमीपमागत्य पुष्पगन्धाद्यैरभ्यर्च्यसर्वलोकानां श्रृण्वतामुवाच- भोभगवन्यक्ष! निजभर्तारमेनं च ग्रहिलंविना यद्यन्यपुरुषः स्पृशतिकदाचन मां तदातवजंघाभ्यां सकाशान्ममनिष्क्रमणंभावत्वित्यभिधाय सर्वलोकसमक्षमेवजंघयोर्मध्ये प्रविश्य निष्क्रानता। यक्षोऽपितद्बुद्धिं मनसि श्लाघमान एव स्थितः। सापिसतोतिसमसतलोकैः पूजितास्वभवनंजगाम। एवंचेत् श्रियादेवीवत्कर्तुजानासितदाव्रज। इतिश्रुत्वाप्रभावतीसुप्ता।

Explanation

After this, after collecting all the people in the morning, taking Pushpakshat etc., after going to the Yaksha's temple and bathing in the nearby lake, she was coming for worship, in his gorge, already indicated, his lover, who became mad, put both his arms. Then what is this? After saying this, she again went to take a bath. People caught that mad person by his throat and removed him from that place. She also came to the Yaksha after taking bath. She worshiped the Yaksha with flowers and told all the people and said- O Lord, Yaksha, my husband and if there is any other man other than this lunatic If she has ever touched me, then I could not be evicted from your thighs - saying this, she entered the middle of the thighs in front of all the people and left. The Yaksha also remained situated in her mind praising her intelligence. She too was considered as Sati, was honored by the people and went to her home. In this way, if you know how to do like Shriyadevi, then go. Prabhavati fell asleep after hearing this story.

Meaning

On the next morning, after gathering everyone and taking flowers, they went to the Yaksha's temple. After taking a bath in the nearby lake, when she goes towards the temple for the worship of the Yaksha, then she goes to bathe again after saying what the male Subuddhi becomes mad and embraces her gut. After taking bath, enter the temple and worship the Yaksha deity. Then while telling everyone, said in a loud voice that apart from her husband and this lunatic, if any man has touched me, then I cannot get out of the thigh. Then she came out from under the Yaksha's thigh in front of everyone. Knowing her wisdom, the Yaksha praised her in her mind. She also became a sati and was praised by everyone. In this way, if you are able to protect yourself, then go. Prabhavati fell asleep after hearing the story.

Grammar

- ग्रहिलीभूतः - भूताविष्टः, आत्मानम् उन्मत्तम् प्रदर्शयन्किंवत्स्याजारः इत्यर्थः।
- सर्वलोकानां- शृण्वताम्-सर्वान् जनान् श्रावयित्वाइत्यर्थः।
- श्लाघमानः - प्रशंसांकुर्वन्।



INTEXT QUESTION-6.3

1. What is the name of the city?
2. What is the name of the merchant lived there?
3. What is the name of Shalig's wife?
4. What is the name of Shalig's son?
5. What is the name of Gunakar's wife?
6. With which man does she have intercourse?
7. Who accepts only the qualities?
8. Who also accepts the merits and defects?
9. What did the father-in-law take from Shriyadevi?
10. Who is authentic to the truth?



SUMMARY

In this text, three stories have been taken from the book Shukasaptati. The name of the first story was The Wisdom of Sudarshan. In that text, it is known about the thinking ability of King Sudarshan. There was a merchant named Vimal. He had two wives. There was a fool in that village. He attained the form of Vimal by worshipping Goddess Ambika to get his wife. Then when Vimal went out of the house, he went to his house. He used to give wealth to everyone. Everyone was pleased with him. Then when the real Vimal came, everyone told him otherwise. Then he went to the king. The king asked his two wives, Rukmini and Sundari, what their husband gave them at the time of marriage and what they talked about. The real Vimal told all the truth. Then the king sent him to the house with respect to his wife. Punished the other sly.

In the second story, one should always listen to the teachings of the gurus, Shuk said about this. There was a Brahmin named Govind. He violated the prohibition of gurus and friends and married a Vishkanya named Mohini. One day, when she accompanied



Note

SUBHASHITAS ETC.



Note

her husband to her father's house, a Brahmin named Vishnu started walking with her on the way. That Vishnu took off Govind and took him with him and started going towards his house. Govind told the head of the village. He caught Vishnu and Mohini. Then the minister came and asked Govind for a solution what Mohini had eaten in the morning. Vishnu came after the meal so he did not know properly. The minister announced punishment for him. And asked Govind to abandon Mohini. Because the woman leaves her husband and goes home with someone else, that is not virtuous. Therefore, he was ordered to abandon it.

In the third story, Shuka said that there was a merchant named Gunakar in a town called Shalipur. His wife was Shriyadevi. He was attached to another man named Subuddhi. One day while sleeping with Subuddhi, her father-in-law saw her. She deceitfully told her husband that the father-in-law saw the lie. On the second day when everyone did not believe, then he said that there is a Yaksha temple in the village, there will come from the middle of the Yaksha's thighs. Then he asked Subuddhi to embrace the madman with his throat before going to the temple tomorrow. In the morning, when she goes to take a bath, he embraces her throat in the same way. Then she takes a bath again and tells the Yaksha that if any man has touched her other than her husband and this madman, I should not look outside. She came out, the Yaksha also praised her on hearing her words.



WHAT YOU HAVE LEARNT

1. Thought power of King Sudarshana.
2. Interest sentence is acceptable from children.
3. You should protect yourself with the power of your intellect.

EXTENT YOU

The sense and joy of the story proves to be the same. Therefore, the story given in this text should be studied more in this type of story.

Claboration

1. You can dramatize the stories that are here.
2. Students can easily narrate this story on the occasion of sermon.
3. Here the character of Sudarshan king and minister should be observed.
4. One can know how it is protected by the power of the present intellect.

Language extension

1. Make a table of the sums that are here.
2. Make a table with meanings of the difficult terms given here.
3. Use the new words that you know at the time of writing.

**TERMINAL EXERCISE**

1. How the sly person took everyone under his control.
2. What remedy did the king follow and solve.
3. Write the essence of the story of the wisdom of Sudarshan.
4. Explain what is painful for all three.
5. What gives sorrow in life.
6. Describe the working conditions.
7. What do the pundits abandon?
8. How did Vishnu meet with the couple and from where did they have a dispute.
9. How the minister resolved them.
10. Tell the essence of Vishkanya Katha.
11. Who accepts which subjects, describe them by saying verses.
12. How did Shriyadevi protect herself?
13. Where did the Yakshadeva praise his intelligence with his heart?
14. Wisdom is victorious everywhere, explain this proverb with examples.

**ANSWERS TO TEXT QUESTIONS****6.1**

1. Aniruddha Vegi
2. Prabhavati's
3. Vishala
4. Sudarshan
5. Vimal
6. Rukmini and Sundari
7. Crooked
8. Deviambika

SUBHASHITAS ETC.**Note**

SUBHASHITAS ETC.



Note

9. Born from the wrath of Prajapitan
11. Vishala
13. Crooked
15. From the wrath of Prajapitan

10. To attain heaven
12. Rukmini and Sundari
14. By giving a lot of honor etc.
16. Heaven

6.2

1. Somprabh
3. Siren (Mohini)
5. Govind
7. Well-versed wife
9. Betel nut
11. Even from a child
13. Scholarly
15. Indefatigable

2. Vishkanya's father's name is Somasharma
4. In the Jansthan
6. less money
8. Vishnu
10. Morning After Meal
12. Somprabh
14. Your youthful youth

6.3

1. Shalipur
3. Jayika
5. Shriyadevi
7. Attached
9. Nupur of Shriyadevi

2. Shalig
4. Multiplier
6. Subuddhi's
8. Arbitrator
10. Yaksha

PANCHATANTRA**Note**

Poetry is like Kanta. Its meaning Just as the girlfriend leads her lover on the right path by utterance, poetry also generates the conscience of right and wrong. This is the meaning of the book too. The story text also gives such teachings about the interest of the story of animals and birds, what is our duty and what is the duty. Progress in life is due to the respect of policies. Story texts are also called policy-oriented texts. That is, in the story books, there must be a policy of every story. Somewhere in the stories the speaker is a human being, and somewhere a different animal from the human being. In this lesson, two stories from the story book called Panchatantra will be presented with policy sentences.

**OBJECTIVE**

after studying this lesson, you will be able to:

- understand the meaning of the story;
- get a general introduction to story creation;
- understand the writing style of the story;
- to follow the nitivachan mentioned in the story in your life;
- gain social knowledge; and
- gain syntax knowledge of vakya-vinyas;

7.1 FIRST STORY - FOOLS ARE NOT RESPECTED

7.1.1 Preface

Even more knowledge through study is not useful in the working time of human beings. What is the benefit of more study? If the knowledge that has been studied for a long time is situated in the text, then there is humor. Because there is no real knowledge of its use. Due to lack of real knowledge, sometimes other understanding comes from the scriptures. Therefore, one should think about how to use the knowledge gained from study. That is, practical knowledge is necessary. Otherwise it is counted among fools. Those who have such ethical behavior in the world, they are laughable even though they are adept in forbidden human scriptures. Like those foolish pundits became the object of laughter. Even after receiving knowledge from a foolish guru, he was not able to use it properly. Although he had the knowledge of scripture but did not have practical knowledge. Therefore, during the tenure, that Vidya did not imply the intended meaning, but propounded other meanings. Fools are not respected for knowing this, this story was told by Pandit Vishnu Sharma. That story has been presented here.

7.1.2 Introduction to the Textbook

The king of Mahilaropyakhya city of South India was Amarashakti. And that king had three sons, Bahushakti, Ugrashakti and Anantshakti. And they were fools. The king requested Pandit Vishnusharma to educate those three foolish sons. Then Vishnusharma agreed to teach them without reward and said that if he is not educated within six months, then I should be punished with death. After that, he preached to the princes through the story by making the basis of animals. Over time, proper conscience arose in him. In this way, after the end of his education, he collected the so-called stories with the aim of collecting them and wrote a book called Panchatantra. From the name of the book, it is understood that there are five tantras in this book. And they are as follows-

Mitrabhed: (Difference and separation among friends)

Mitralabh: (Getting friends and their benefits)

Kakolukiyam -(The Tale of Crows and Owls)

Labdhapranasha -(on the coming of death or destruction, if you have going to lost life)

Aparikshitkarak- Untested action (be careful before doing what hasn't been tested, don't move in a hurry)

This story presented is taken from Panchamatantra Aparikshit Karak.



Note

7.1.3 First Story - Fools are not respected - Text - Part-1

कस्मिंश्चिदधिष्ठानेचत्वारोब्राह्मणाः परस्परमित्रत्वमापन्नावसन्तिस्म।

बालभावेतेषामतिरजायत-भो, देशान्तरंगत्वाविद्यायाउपार्जनक्रियते। अथान्यस्मिन्दिवसेतेब्राह्मणाः परस्परनिश्चयंकृत्वाविद्योपार्जनार्थकान्यकुब्जेगताः। तत्र च विद्यामठंगत्वापठन्ति। एवं द्वादशाब्दान् यावदेकचित्तयापठित्वा, विद्याकुशलास्तेसर्वसंजाताः।

ततस्तैश्चतुर्भिर्मिलित्वोक्तम्-वयंसर्वविद्यापारंगता। तदुपाध्यायमुत्कलापयित्वास्वदेशेगच्छामः।

एवमन्त्रयित्वातथैवानुष्ठीयतामित्युक्त्वाब्राह्मणाउपाध्यायमुत्कलापयित्वाअनुज्ञांलब्ध्वा

पुस्तकानिनीत्वाप्रचलिता यावत्किञ्चिन्मार्गं यान्ति, तावद् द्वौपन्थानौसमायातौ। दृष्ट्वाउपविष्टाः

सर्वे। तत्रैकः प्रोवाच-केनमार्गेणगच्छामः। एतस्मिन्समयेतस्मिन् पत्तनेकश्चिद्वणिक्पुत्रोमृतः। तस्य

दाहाय महाजनोगतोऽभूत्। ततश्चतुर्णां मध्यादेकेनपुस्तकमवलोकितम्-

महाजनो येनगतः स पन्था इति।

Meaning

At some place four brahmins used to live in a friendly relationship with each other. This intellect was born to them in their childhood - Oh! Going to other country and study should be done. Then some other day those friends mutually decided and went to Kannauj city to earn education. And there they went to school and started studying together. In this way, studying diligently for twelve years, all those learned scholars became proficient in learning. Then those four friends together said - We have all become proficient in education, so please go to your country after satisfying Upadhyaya. Satisfying the brahmin after doing such a mantra and taking his permission and taking the books, until you go on some path, you will see two paths. They all sat down. There one said - which way to go? At the same time a merchant son died in that city. Mahajan went for the cremation of that Vanik son. Then one of the them opened the book and looked.

The path by which Mahajan goes, that path is the best.

Explanation -

Four Brahmins lived in a city. They were friends. When they were children, they thought that they should go out of the country and study. So they all went to Kanyakubja i.e. Kannauj to get the knowledge. And got the school there. After spending twelve years, they became were scholar after completing studies. Then they accepted the order of the Acharya and was coming to their country. On the way they saw two paths. The question arose which way to go. So they all sat there. Then a Vanikputra died in that city. Everyone went on the road carrying his dead body. Then one saw the book and said - We all should follow what our elders do. We should follow in our life what the



Note

SUBHASHITAS ETC.



Note

gurujan says. It gives us happiness. Hence the question of which way to go. We should also go by the path that the mahajana go by.' This is the answer.

Grammar

- देशान्तरम्-अन्यः देशः देशान्तरम् इति। तत्पुरुष समास।
- विद्योपार्जनार्थम्-विद्यायाः उपार्जनम्। षष्ठी तत्पुरुष।
- उत्कलापयित्वा-पृष्ट्वा धनादिदानेनसन्तोष्य वा। प्राकृतप्रसिद्धोऽयं प्रयोगः।
- वणिक्पुत्रः-वणिजः पुत्रः। षष्ठी तत्पुरुष समास।
- महाजनः-वणिग्जनसमूहः, श्रेष्ठोजनश्च।

7.1.4 First Story - Fools are not respected - Text - Part-2

तन्महाजनमार्गेणगच्छामः। अथतेपण्डिताः यावन्महाजनमेलापकेन सह यान्ति, तावद्रासभः कश्चित्त्र श्मशानेदृष्टः। अथ द्वितीयेनपुस्तकमुद्घाटयावलोकितम्-

उत्सवेव्यसनेप्राप्तेदुर्भिक्षे शत्रुसंकटे।

राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः॥

Explanation

Then all of us also go by the path of the mahajana. Just then, a donkey appeared in the crematorium. Then another pundit opened the book and saw-

अन्वय-

यः उत्सवेव्यसनेप्राप्तेदुर्भिक्षे शत्रुसंकटे राजद्वारे श्मशाने च, तिष्ठति सः बान्धवः इति।

Anvaya meaning-

One who helps in times of joy, in times of calamity, in times of hunger, when enemies attack, at the royal assembly, and at the cremation ground, is a brother.

Meaning-

The only answer to the question of who is a naturalbrother is that one who is always near, that is, in the time of happiness, in the same way in the time of sorrow, one who is nearby. He gives consolation to the enemy, helps in distress, does not leave in the crematorium, he is the only true friend.

Explanation

So they went on with the funeral procession. After going some distance, they reached the crematorium. They saw a donkey in the deserted crematorium with great fear. Then the other opened the book and said - The one who is always near in the time of

celebration, in calamity, in Annabhav, in the time of attack by the enemy, in the king's court and in the crematorium, is the only true friend.

7.1.5 First Story - Fools are not respected - Text - Part-3

Explanation

That's why this donkey is our brother. After that someone caress the neck of that donkey or someone washes its feet. After that, as the pundits looked here and there, some of them saw the camel. And they said - What is this? Then the third opened the book and said - The pace of dharma is fast. This camel is definitely dharma. Fourth Pandit said – Ishta should be associated with dharma. Then he tied the donkey to the camel's neck.

Then someone said this in front of the washerman, the owner of the donkey. And on hearing this, they fled till the washerman came to kill those foolish men.

Meaning

Thinking like this, they serve that donkey. Then a camel came there. What is this, he asked. Then the third Brahmin looking at the book said that the pace of dharma is fast. Then he said that the one who is our favorite and the one who is our dharma should be mixed. So the donkey was attached to the camel's neck. Somebody told this story to the donkey's guardian – after hearing it, master of camel came there. Seeing him they all left from there.

Grammar

- त्वरिताचपला, अचिन्तनीया, सूक्ष्माच।

7.1.6 First Story - Fools are not respected - Text - Part-4

ततो यावद्रग्रेकिंचित्स्तोकमार्गं यान्ति, तावत्काचिन्नदीसमासादिता। तस्याजलमध्ये पलाशपत्रमायान्तं दृष्ट्वापण्डितेनैकेनोक्तम्- आगमिष्यति यत्पत्रं तदस्मांस्तारयिष्यति।

एतत्कथयित्वातत्पत्रस्योपरिपतितो यावक्छानीयते,
तावत्तनीयमानमवलोक्यान्येनपण्डितेनकेशान्तंगृहीत्वोक्तम्-

सर्वनाशेसमुत्पन्ने अर्धत्यजतिपण्डितः।

अर्धेनकुरुतेकार्यंसर्वनाशोहिदुःसह॥

इत्युक्त्वातस्य शिरश्छेदोविहितः।

Explanation

After that, till they go on some short route, a river was found. Seeing the cover leaves



Note

SUBHASHITAS ETC.



Note

in the water of that river, a pundit said-

The leaf that is coming will save us. Having said this, he fell on the leaf till the river carried it away, then seeing that sage Pandit away, another Pandit holding his hair said-

सर्वनाशेसमुत्पन्ने अर्धत्यजतिपण्डितः।

अर्धेनकुरुतेकार्यं सर्वनाशोहिदुःसहः॥

अन्वय-

सर्वनाशेसमुत्पन्ने अर्धत्यजतिपण्डितः अर्धेनकार्यं कुरुते हि सर्वनाशः दुःसहः इति।

Anvaya meaning-

Scholars renounce half when there is apocalypse, fulfill their purpose with half. Because the grief of losing everything cannot be tolerated.

Meaning-

When a scholar falls into trouble, he gives half of what he has. Doesn't give all. Then it is said that if you give full, then even yourself cannot bear its sorrow.

Saying this he cut off his head.

Explanation

After that a river came in their path. There was a cover leaf in that river. Seeing that, one of the four wise men said that the leaf that is coming will make us cross the river. Thinking like this, he climbed on top of that leaf. Then he fall into the river. Seeing him like that, one caught him and said - When calamity comes, scholars do only half of the work and discard the remaining half. The reason is that if apocalypse happens, then even that sorrow cannot be tolerated by itself.

Grammar

- पलाशपत्रम् -पलाशस्य पत्रम् इति। षष्ठी तत्पुरुष समासापत्रं वाहनम् नौकादिकम्, पर्णच। पत्रन्तुवाहनेपर्णे इति विश्वः।

7.1.7 First Story - Fools are not respected - Text - Part-5

अथतैश्चपश्चाद्गत्वाकश्चिद्ग्रामआसादितः। तेऽपिग्रामीणैर्निमन्त्रिताः पृथक्पृथक्गृहेषुनीताः। तत एकस्य सूत्रिका घृतखण्डसंयुक्ताभोजनेदत्ता। ततोविचिन्त्य पण्डितेनोक्तं यत्-

दीर्घसूत्रोविनश्यति।

एवमुक्त्वाभोजनपरित्यज्य गतः। तथा द्वितीयस्य मण्डकाः दत्ताः।

तेनाप्युक्तम्- अतिविस्तारविस्तीर्णतद्भवेन्नचिरायुषम्।

स च भोजनंत्यक्त्वागतः। अथतृतीयस्य वटिकाभोजनंदत्तम्। तत्रापि(तेन)पण्डितेनोक्तं-
छिद्रेष्वनर्थाबहुलीभवन्ति।

एवं ते त्रयोऽपि पण्डिताः क्षुत्क्षामकण्ठालोकैर्हस्यमानास्ततः स्थानात् स्वदेशंगताः॥

Explanation

(Thus one of the four died.) After that all three of them reached some village. After inviting them for village food, they took them to their homes separately. Then a pandit was given food containing Sutraka Semai, Jalebi or Ghrita Khand in food. Then after seeing it, the Pandit said after thinking – food like long thread can destroyed. Saying this he left the food and left.

And gave mand sweets to others in the food. Seeing that, he also said – Extensive expansion is not done for the sake of Viva.

After that the third one was given Vatika i.e. Vada. There also that pundit said - Food with holes is disastrous. In this way, all the three pundits went to their country after getting laughter in the world, distraught with hunger.

Meaning

Then they went to the nearby village. There the villagers greeted them. Invited them to different houses. One was given jalebi mixed with ghee in the food. He thought that his teacher had said that one who is lazy, attains destruction. There is a long thread, so he did not eat food. Gave bread to another brahmin. He thought that the Guru has said that the one who expands more does not have a long life. Because of this his death is quick. Thinking this, he gave up the food. The third one was given Vatika food (kachadi) to him. Because of this fear, he also did not eat the food. Seeing them all the villagers laughed. Thus those foolish pundits came to their country without eating food.

Grammar

- घृतखण्डसंयुक्ता- घृतस्य खण्डः घृतखण्डः इति षष्ठीतत्पुरुषः,
घृतखण्डेनसंयुक्ताइतितृतीयातत्पुरुष समास।
- दीर्घसूत्र-आलस्योपहतः।
- वाटिकाभोजनम् -वटिकावडातस्याः भोजनम् इति। षष्ठीतत्पुरुष समास।
- अनर्थाः- न अर्थाः अनर्थाः इति न् तत्पुरुष समास।
- क्षुत्क्षामकण्ठाः - क्षुता क्षुधया क्षामः शुष्कः इति तृतीयतत्पुरुष समास, क्षुत्क्षामः कण्ठः
येषांते क्षुत्क्षामकण्ठाः पण्डिताः इति बहुव्रीहि समास।



Note



INTEX QUESTION-7.1



Note

1. Where did all the four go to get education?
2. Where were they in Kanyakubja?
3. After spending how many years did he study?
4. Which way?
5. Whom did he see in the crematorium?
6. With whom should Ishta be associated?
7. Under what condition do the pundits give up half?
8. What is overexpansion?
9. What happens when the pores are too large?
10. Who perishes?

7.2 SECOND STORY- WHERE THERE IS RIGHTEOUSNESS, THERE IS VICTORY.

7.2.1 Preface

Only by dharma is the life of human beings, inferior to dharma is like animals. One who renounces his dharma ethics, etc., is like an animal. One should always follow the path of righteousness and follow one's dharma. Sometimes it causes its loss, but in the end only happiness will be attained. Here, know how the intellect of dharma was on the path. Know that dharma brings happiness and unrighteousness causes sorrow. You will know how the supreme dharma is victorious.

This story is taken from Panchatantra. There, this story is found in the first system called Mitrabhed.

7.2.2 Second Story - Where there is righteousness, there is victory. Original Text - Part-1

कस्मिंश्चिदधिष्ठाने धर्मबुद्धिः पापबुद्धिश्चेति द्वे मित्रे प्रतिवसतः स्म।

अथकदाचित्पापबुद्धिनाचिन्तितम्-अहंतावन्मूर्खोदारिद्रयोपेतश्च। तदेनं धर्मबुद्धिमादाय देशान्तरंगत्वास्याश्रयेणार्थोपार्जनंकृत्वैनमपिवंचयित्वासुखीभवामि।

अथान्यस्मिन्कहनिपापबुद्धिर्धर्मबुद्धिं प्राह-“ भोमित्र, वार्द्धकभावेकिंत्वमात्मविचेष्टितंस्मरसि। देशान्तरमदृष्ट्वाकांशिःशुजनस्य वार्ताकथयिष्यसि।

Explanation

Dharmabuddhi and Papabuddhi were two friends living in a city. Then perhaps the sinful intellect thought that I am a fool and poor, so I will go to another country with righteous intellect and earn money by depriving it of wealth and will become happy.

Then one day Papabuddhi said to Dharmabuddhi - O friend! Will you remember your efforts in old age? What things would you say to your children without seeing the other country?

Meaning

Earlier in a village there lived two friends Dharmabuddhi and Papabuddhi. One day the sinful intellect thought that he is poor and foolish. If he earns money with the help of righteous intellect, then by depriving his righteous intellect and taking away his wealth, then he will become rich. He will also get happiness. Thinking in this way, he went close to his righteous intellect and said that he has not traveled to other countries for a long time, then what will he say to his son etc.

व्याकरणविमर्श-

- दाहिद्रयोपेतः दारिद्रयेणउपेतः दरिद्रः इति यावत्।
- प्राहप्र-आह, बुवः पंचानामादितआहर्बुवः इत्यनेनविकल्पेनबूतेइत्यस्य स्थानेआहइतिप्रयोगः पक्षेर्बूतेइत्यपिप्रयोगः।

7.2.3 Second Story - Where there is righteousness there is victory. Original Text - Part-2

उक्तंच

देशान्तरेषुबहुविधभाषावेषादि येन न ज्ञातम्।
भ्रमता धरणीपीठे, तस्य फलंजन्मनोव्यर्थम्॥

अन्वय- येनदेशान्तरेषुबहुविधभाषावेषादि न ज्ञातम् धरणीपीठेभ्रमतातस्य जन्मनः फलम् व्यर्थम्।

Anvaya meaning-

By which the language of other countries is not known, the birth of that man is fruitless while roaming on the earth.

Meaning

Knowledge of many types of languages and culture is necessary. What is the use of being born who does not know many types of languages etc. That is, one who does not have knowledge of foreign stories, his origin like a frog in a well is meaningless.



Note

SUBHASHITAS ETC.



Note

7.2.4 Second Story - Where there is righteousness, there is victory. Original Text - Part-3

तथा च-

विद्यावित्तंशिल्पंतावकाज्जोतिमानवः सम्यक्।
यावद्व्रजति न भूमौदेशाद्देशान्तरंहृष्टः॥

अन्वय-

मानवः हृष्टः सन् यावत् भूमौदेशात् देशान्तरं न व्रजतितावत् विद्यावित्तंशिल्पंसम्यक् न आप्नोति।

Anvaya meaning

A man does not acquire the knowledge of learning, crafts, etc., until he goes to another country after being curious.

Meaning

Knowledge increases through discussion. Therefore, for attaining knowledge, one should meet many human beings. The person who does not go to another country and does not meet with others, till then his knowledge is not complete. That is why it is very important to meet other countrymen. Knowledge increases from it, wealth also comes and knowledge of art also comes.

7.2.5 Second Story - Where there is righteousness, there is victory. Original Text - Part-4

अथ स धर्मबुद्धिः तस्य तद्वचनमाकर्ण्य प्रहृष्टमनास्तेनैव सह गुरुजनानुज्ञातः
शुभेऽहनिदेशान्तरंप्रस्थितः। तत्र च धर्मबुद्धिप्रभावेण भ्रमतापापबुद्धिनाप्रभूततरं वित्तमासादितम्।
ततश्च द्वावपितौ प्रभूतोपार्जितद्रव्यौ प्रहृष्टौ स्वगृहंप्रत्यौत्सुक्येन निवृत्तौ। उक्तंच-

प्राप्तविद्यार्थशिल्पानां देशान्तरनिवासिनाम्।
क्रोशमात्रोऽपि भूभागः शतयोजनवद्भवेत्॥

Explanation

After that, after listening to the words of the intellect, Dharmabuddhi eagerly received the blessings of the teachers along with him and started the journey to other country in the day at an auspicious time.

Anvaya meaning

For those who go to other countries to get the knowledge of education, wealth and crafts, they feel even a single earth (kosa) appears to be like a hundred yojanas, that is, very wide. For the purpose for which people go abroad, there is no longing for their home till the money is not received. After getting the work done, becoming very anxious

towards home seems unbearable even for a while, that is, a little path also seems very far away.

Meaning

Hearing this sentence of Papabuddhi, Dharmabuddhi agreed. He went to another country after getting Gurujan's permission and blessings. There, because of Dharmabuddhi, Papabuddhi gained a lot of wealth. From there, with great joy, both of them accepted the wealth and went towards home.

Explanation

When the son comes towards the home after attaining knowledge, wealth, then even a kos path appears to be four kos. Similarly, in other countries, those who come to their home after getting education, wealth, art etc.

Grammar

- गुरुजानानुज्ञातः - गुरुजनैः अनुज्ञातः इति तृतीयातत्पुरुष समास।
- धर्मबुद्धिप्रभावेण- धर्मबुद्धेः प्रभावः इति षष्ठीतत्पुरुषसमास।
- प्रभूतोपार्जितद्रव्यौ-प्रभूतम् अनेकम् उपार्जितम् द्रव्यम् याभ्याम् तौप्रभूतोपार्जितद्रव्यौइतिबहुव्रीहिसमास।
- प्राप्तविद्यार्थशिल्पानाम् -प्राप्तः अर्थः विद्याशिल्पं च यैः तेप्राप्तविद्यार्थशिल्पाः इतिबहुव्रीहिसमास।

7.2.6 Second Story - Where there is righteousness, there is victory. Original Text - Part-5

अथस्वस्थानसमीपवर्तिनापापबुद्धिना धर्मबुद्धिरभिहितः - ' भद्र, न सर्वमेतद्धनगृहंप्रतिनेतुं युज्यते, यतः कुटुम्बिनोबान्धवाश्चप्रार्थयिष्यन्ते। तदत्रैव वनगहनेक्वापिभूमौनिक्षिप्य, किञ्चिन्मात्रमादाय गृहंप्रविशावः। भूयोऽपिप्रयोजनेसंजातेतन्मात्रं समेत्यास्मात् स्थानाक्वेष्यावः। उक्तंच-

न वित्तदर्शयेत्प्राज्ञः कस्य चित्स्वल्पमप्यहो।
मुनेरपि यतस्तस्य दर्शनाच्चलतेमनः॥

तथा च-

यथामिषंजलेमत्स्यैर्भक्ष्यते श्वापदैर्भुवि।
आकाशे पक्षिभिश्चौवतथासर्वत्र वित्तवान्॥

Explanation

After that Papbuddhi near his place said to the religious intellect - Sir, it is not proper to take all this wealth home because soulmates and brothers will ask for it. Therefore, here in this dense forest, bury it somewhere in the ground and take some of it and go



Note

SUBHASHITAS ETC.



Note

to the house. If there is a need, we will come and take the remaining money from this place. And said-

अन्वय-

प्राज्ञः स्वल्पम् अपिअहोवित्तं न दर्षयेत्। यतः मुनेः मनः अपिए तस्य दर्षनात् चलते।

Anvaya meaning

A learned person should not show even a little of his wealth to anyone. Because even a sage's steady mind becomes unsteady by the sight of wealth.

Meaning

Even if there is an illusion of silver in the snake, a person runs to get it. Even the minds of sages with a calm mind become unsteady on seeing a little wealth. That's why a scholar never shows his wealth to anyone.

अन्वय-

यथाआमिषंजलेमत्स्यैः भक्ष्यतेभुवि प्वापदैः आकाषे पक्षिभिः तथाचौवित्तवान् सर्वत्र।

Anvaya meaning-

Just as meat is eaten by fish in water, lions on earth by predators, and birds in the sky like this the rich are eaten everywhere. Everyone aspires for money.

Meaning

In this verse, what are the obstacles in the attainment of wealth, it has been described. It is said here that everyone desires meat. If it is in water, the fish eat it. If it is on the earth, it eats the creature. If it is in the sky, the bird eats it. Similarly, one who is rich, everyone desires his wealth.

Meaning

When they came near the house, then the sinful intellect said that there is a soulmate in the house. They should not take all the money with them. By digging a pit anywhere near the house, they keep the money there and carry as much as they need, it is only appropriate. Will take it again when there is a need. Because money is such a thing that it can create disorder in the mind of a stable chittamuni. Enemies are present everywhere around the rich.

7.2.7 Second Story - Where there is righteousness, there is victory. Original Text - Part-6

तदाकर्ण्य धर्मबुद्धिराह- “भद्र, एवक्रियताम्”। तथानुष्ठिते
द्वावपितौस्वगृहंगत्वासुखेनसंस्थितवन्तौ।

अथान्यस्मिन्हनिपापबुद्धिर्निशिथेऽटव्यांगत्वात्सर्ववित्तंसमादाय गर्तपूरयित्वास्वभवनंजगाम।
अथान्येद्युर्धर्मबुद्धिं समभ्येत्य प्रोवाच- ‘सखे, बहुकुटुम्बावयम्, वित्ताभावात्सीदामः। तद्गत्वा
तत्र स्थानेकिञ्चिन्मात्रं धनमानयावः’। सोऽब्रवीत्-‘एवक्रियताम्’। अथ द्वावपिगत्वात्स्थानं
यावत्खननस्तावद्रिक्तंभाण्डं दृष्टवन्तौ। अत्रान्तरेपापबुद्धिः शिरस्ताडयन्प्रोवाच- ‘भो धर्मबुद्धे,
त्वयाहृतमेतद्धनम्, नान्येन, यतोभूयोऽपिगर्तपूरणंकृतम्। तत्प्रयच्छ मे तस्यार्धम्।
अथवाहराजकुलेनिवेदयिष्यामि’। स आह-‘भोदुरात्मन्, मैवं वद-धर्मबुद्धिः खल्वहम्।
नैतच्चौरकर्मकरोमि। उक्तंच-

मातृवत्परदारणिपरद्रव्याणिलोष्टवत्।
आत्मवत्सर्वभूतानि वीक्षन्ते धर्मबुद्धयः॥

Explanation

Hearing this, Dharmabuddhi said - Brother, do as you like. By doing the same thing, both of them went to their homes and settled happily. Then some other day Papabuddhi went to the forest at night and filled the pit after taking all that money as it was in the past. After doing so he went to his house. Then some other day he came to the intellect and said - friend, we are many members in family, so there is trouble due to lack of money. So go there and get some money. He said - friend, do the same.

Then when both of them dug that place, they saw the empty pot. You have stolen this money, no one else has. Because if thieves had taken it, they would not have filled the pit with soil again. You have stolen this money, so you have filled the pit to hide the theft. So give me half of that stolen money. Otherwise I will request in Rajkul.

He said - O wicked intellect, don't say such a thing, I am certainly a righteousness intellect. Doesn't steal like this. And said-

अन्वय-धर्मबुद्धयः परदारणिमातृवद्, परद्रव्याणिलोष्टवत्, सर्वभूतानिआत्मवत् वीक्षन्ते।

Anvaya meaning

Those who have righteous intellect, see other's women as mothers, other's wealth as dust and all living beings as souls.

Meaning

In this verse, the policy of those who go to the path of Dharma has been described. They see the wife of another as a mother, always have reverence for her, that is, they



Note

SUBHASHITAS ETC.



Note

never wish to receive her. They look at the wealth of others like a stone. That is, they do not covet their wealth. And they see everyone as their own. That's why they never do any disservice to others.

Explanation

Thinking in this way, Dharmabuddhi accepted it and went to the house after establishing wealth in the nearby land. Papabuddhi went one day and took all the money and came home after taking the pit in the same way as before. The next day he went near Dharmabuddhi and said that money is needed. So let's go there. Dharmabuddhi went there with him. Going there, both of them saw that the place was empty. Then seeing him, Papabuddhi blamed Dharmabuddhi and said that it was that Dharmabuddhi who stole the money. He said so to the king. Then the righteous intellect said that he never does this type of theft. He is not greedy for other's money.

7.2.8 Second Story - Where there is righteousness, there is victory. Original Text - Part-7

एवं द्वावपितौविवादमानौ धर्माधिकरणगतौ, प्रोचतुश्चपरस्परंदूषयन्तौ। अथ धर्माधिकरणाधिष्ठितपुरुषैः दिव्यार्थं यावत् नियोजितौ, तावत्पापबुद्धिराह-अहो, न सम्यग्दृष्टोऽयं न्यायः। उक्तंच-

विवादेऽन्विष्यतेपत्रं तदभावेऽपिसाक्षिणः।

साक्ष्यभावात्ततोदिव्यंप्रवदन्तिमनीषिणः॥

तदत्र विषयेमम वृक्षदेवताः साक्षीभूतास्तिष्ठन्ति, ताअप्यावयोरेकतरंचौरंसाधु वा कथयिष्यन्ति। अथतौसर्वैरभिहितम्-भोः, युक्तमुक्तंभवता। उक्तंच-

अन्त्यजोऽपि यदासाक्षीविवादेसम्प्रजायते।

न तत्र विद्यतेदिव्यंकिंपुनर्यत्र देवताः॥

तदस्माकमप्यत्र विषयेमहत्कौतूहलंवर्तते। प्रत्यूषसमये युवाभ्यामप्यस्माभिः सह तत्र वनोद्देशेगन्तव्यम् इति। एतस्मिन्तरेपापबुद्धिः स्वगृहंगत्वास्वजनकमुवाच-तात, प्रभूतोऽयं मयार्थो धर्मबुद्धिश्चोदितः। स च तववचनेनपरिणतिंगच्छति, अन्यथास्माकंप्राणैः सह यास्यति। स आह-वत्स, द्रुतं वद, येनप्रोच्यंतद् द्रव्यंस्थिरतानयामि। पापबुद्धिराह-तात, अस्तितत्प्रदेशेमहाशमी। तस्यामहत्कोटरमस्ति। तत्र त्वं साम्प्रतमेवप्रविशाततः प्रभाते यदाहंसत्यश्रावणंकरोमि, तदात्वयावाच्यं यद्-धर्मबुद्धिः चौरः इति।

Explanation

In this way, both of them quarreling and went to the Dharmadhikari i.e. Rajkul and both of them while speaking accuse each other. Surprised this is not fair justice, and said-

अन्वय- विवादेपत्रम् अन्विष्यते, तदभावेऽपिसाक्षिणः अन्विष्यन्ते, ततः साक्ष्यभावात् दिव्यम् मनीषिणः प्रवदन्ति।

Anvaya meaning

In case of trial, first the articles of proof are taken, and in the absence of the letter, the witness is accepted and in the absence of the witness, the oath is proof, it has been said by the scholars.

Then the deity of the tree is my witness in this matter. He will determine whether we are a thief or a sage. Then all of them said - you told the truth. And said-

अन्वय-

विवादेअन्त्यजोऽपि यदासाक्षीसम्प्रजायते तत्र दिव्यम् न विद्यते। यत्र देवताः तत्र पुनः किम्।

Meaning

When there is a witness in the dispute, the oath is not taken there. It is not required. Then where there is a deity, what kind of oath is there?

That's why we are also very curious about this subject. In the morning, both of you i.e. Dharmabuddhi and Papabuddhi should go with us to that forest.

After this, Papabuddhi went to his house and said to his father - O tat! I have stolen much of the wealth of the intellect. And that will be transformed by your words. If it was not there, that wealth would be gone with our lives.

The father said- O son, say it quickly, by saying whom he should attain stability. Papabuddhi said- Father! There is a tree of Mahashami in this region. There is a big pot in that Shami tree. You enter that compartment now. Then in the morning when I wish to know the truth as to who is a thief, then you should say that the intellect is a thief.

Meaning

Then both of them went near the Dharmadhikari. Then the intellect told him that where there is a dispute, if there is no proof, then one should approach the deity. Everyone will go near the deity of the forest and then they will get his proof. It will lead to good thoughts. Then everyone accepted his sentences. It was time to leave for the next day. That night, Papabuddhi told his father. that he stole all the money. Tomorrow sit on that Shami tree. When everyone asks questions, then it is said that the intellect has stolen the money. To protect the son, the father sat down in the grove of that tree in the morning.



Note

7.2.9 Second Story - Where there is righteousness, there is victory. Original Text - Part-8



Note

तथानुष्ठितेप्रत्यूषेस्नात्वापापबुद्धिर्धर्मबुद्धिपुरः सरो धर्माधिकरणकैः सह तां शमीमध्येत्य तारस्वरेणप्रोवाच-
आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापोहृदयं यमश्च।
अहश्चरात्रिश्च उभे च सन्ध्ये धर्मश्चजानातिनरस्य वृत्तम॥

भगवतिवनदेवते, आवयोर्मध्ये यश्चौरस्तंकथय। अथपापबुद्धिपिता शमीकोटरस्थः प्रोवाच-भोः, श्रृणुत, श्रृणुत, धर्मबुद्धिनाहतमेतद्धनम्। तदाकर्ण्य सर्वेतेराजपुरुषा विस्मयोत्फुल्ललोचना यावद्धर्मबुद्धेर्वित्तहरणोचितनिग्रहं शास्त्रदृष्ट्यावलोकयन्ति, तावद्धर्मबुद्धिनातच्छमीकोटरं वह्निभोज्यद्रव्यैः परिवेष्टय वह्निनासन्दीपितम्। अथज्वलतितस्मिंशमीकोटरेऽर्धदग्धशरीरः स्फुटितेक्षणः करुणंपरिदवयन्यपापबुद्धिपितानिश्चक्राम। ततश्चतैः सर्वैः पृष्टः -भोः किमिदमइत्युक्ते च पापबुद्धिविचेष्टितंसर्वम् इदमितिनिवेदयित्वोपरतः।

Explanation

Having done this in the morning, after taking a bath, Papabuddhi, after coming forward to Dharmabuddhi, came near that Shami tree along with the religious officers and said with a loud voice-

अन्वय-

नरस्य वृत्तम् आदित्यः चन्द्रः अनिलः अनलः च द्यौः भूमिः हृदयं यमः च अहः च रात्रिः च उभेसन्ध्ये च धर्मः जानाति।

Anvaya meaning

The character of man is known as Sun, Moon, Air, Fire, Sky, Earth, Mind, Yama, Day and Night, and both Sandhya Dharma.

Meaning

In this verse, who knows the dharma, it is known. Sun, Moon, Vayu, Agni, Akash, Prithvi, Varuna, Yama, Day, Night, Sandhyakal know these Dharma.

O forest god! Tell him which of the two of us is a thief.

After this, the father of the intellect, situated in the pit of the Shami tree, said - Hey listen. Dharmabuddhi has stolen this money. Hearing this, all those princes with their eyes gleamed with astonishment, until Dharmabuddhi covered the pot of that Shami tree with dust and set it on fire. Then on the burning of that Shami pot, the father of sinful intellect came out shouting with compassionate voice. Then all of them asked out of curiosity – what is this? On saying this, he died by requesting ‘All this is an attempt of Papbuddhi.

Explanation

Then everyone went near that Shami tree. Everyone there asked who is the thief. Then Papabuddhi's father replied from the middle of the tree that Dharmabuddhi stole the money. Hearing that sentence when everyone was discussing about the punishment of Dharmabuddhi. Then Dharmabuddhi set fire to that tree. Then Papabuddhi's father came out under the influence of heat. He came out and told the whole story. Then everyone praised Dharmabuddhi and declared punishment for sinfulness.

Grammar

- विस्मयोत्फुल्लोचनाः विस्मयेनउत्फुल्लम् विस्मयोत्फुल्लम्। तृतीया तत्पुरुष समास।
- तच्छमीकोटरम् - शम्याः कोटरम् शमीकोटरम्, षष्ठीतत्पुरुष समास, तच्चइदम् शमीकोटरम्, कर्मधारयसमास।
- अर्धदग्धशरीरः - अर्धदग्धं शरीरं यस्य सः अर्धदग्धशरीरः। बहुव्रीहि समास।
- स्फुटितेक्षणः -स्फुटितम् विनष्टम् ईक्षणम् नेत्रम् यस्य सः स्फुटितेक्षणः बहुव्रीहि समास।

7-2-10 Second Story - Where there is righteousness, there is victory. Original Text - Part-9

अथतेराजपुरुषाः पापबुद्धिं शमीशाखायांप्रतिलम्ब्य धर्मबुद्धिं प्रशस्येदमूचुः -अहो, साध्विदमुच्यते-
उपायंचिन्तयेत्प्राज्ञस्तथापायं च चिन्तयेत्।
पश्यतोबकमुखस्य नकुलेनहताबकाः॥

Explanation

After that, by tying the king's Papabuddhi to the branch of the Shami tree, praising the intellect and giving reward etc., he said this - He has said the truth-

अन्वय- प्राज्ञः यथाउपायंचिन्तयेत् तथाअपायं च चिन्तयेत्। नकुलेनबकमुखस्य पश्यतः बकाः हताः।

Anvaya meaning

Just as a wise man should worry about the remedy, in the same way he should worry about destruction. It is said there that the heron was killed by the mongoose in view of that heron.

Meaning

The wicked should be treated with wickedness, this is the policy. If he does such a favor to anyone as he should, then he should also think about the way his punishment system will be. That is why as scholars think about the remedy, they also think about the destruction.

**Note**



INTEX QUESTION-7.2

1. Who were the two friends?
2. Whose birth is meaningless?
3. Where did the forest gods live?
4. How do the intellect see another's woman?
5. What is like soil to Dharmabuddhi?
6. How do the intellect see everyone?
7. To whom did they both go for consideration?
8. What do scholars think?



Note



SUMMARY

In this text the story has been taken from Panchatantra. Four fools have been described in it. They did not understand the meaning of scripture after acquiring knowledge. They went to Kannauj for education. After spending twelve years there, after completing their studies, they reached the crematorium by way of Mahajan. When others went to the village, they did not eat by remembering the long Sutradi lectures after seeing Sutradika etc. From the reading of this story, it is known that the attainment of knowledge of foolish sages is in vain. Because they will read the scriptures without understanding the meaning. They will have the opposite meaning of the scriptures.

The second story is also taken from Panchatantra. Here they know about how they behave with religious intellect, how they live their lives. Papabuddhi went for business with Dharmabuddhi to gain more money. Coming from there, the money was established near the house. On the second day, Papabuddhi came and took all the money and kept it in his house. Then one day he brought Dharmabuddhi for wealth. Seeing that there is no money there, he said to the Dharmadhikari while pretending to have Dharmabuddhi. Then everyone accepted that whatever the deity of the forest would say would be the right idea. Then Papabuddhi asked his father to sit in the pot of Shami tree and call Dharmabuddhi a thief. When his father had said so, Dharmabuddhi set fire to that tree in the time of thought. After coming out of it, Papabuddhi's father told the whole story. Then everyone praised Dharmabuddhi and punished Papabuddhi. That is the essence of the story.

**WHAT YOU HAVE LEARNT**

1. Foolish pundits are everywhere
2. Scholars are worshiped everywhere.
3. The root of religion is happiness.
4. One should always follow the path of Dharma.
5. Dying in one's own religion is also a welfare factor and the religion of another is frightening.
6. The wicked should be treated with wickedness.

**TERMINAL EXERCISE**

1. Describe the cremation story of all four.
2. What did they do during the meal in the village?
3. Tell in detail the account of his coming from the Gurugriha.
4. Describe the nature of Dharmabuddhi.
5. How do scholars think?
6. How did Dharmabuddhi do solution?
7. What happens by following Dharma? Explain the story based on it.

**ANSWER TO INTEXT QUESTION****7.1**

1. Kanyakubjaga.
2. Gurukul
3. Twelve years
4. The mahajana to whom to go
5. Donkeys
6. By dharma
7. On destruction
8. Age will be less
9. Misfortune
10. Ellipsoid

**Note**

SUBHASHITAS ETC.

7.2



Note

1. Dharmabuddhi and papabuddhi
2. Those who do not have knowledge of many languages of other countries.
3. On the tree.
4. Like a mother.
5. Other's wealth.
6. Like yourself.
7. Near Dharmadhikari.
8. Remedy and not a solution.

**Note****8****INTRODUCTION TO POETICS -1**

Dear learners, the introduction of Vedadi Vamaya for the entry of literature in this lesson is achievable for you. Poetry in Sanskrit is as immense and priceless as the ocean. Our eternal knowledge and life are reflected in it. The original form of poetry like him is visible only in the Vedas. And only the elements mentioned in the Vedas are revealed through poetry. The Veda is with six parts. Therefore, you will also get the introduction of the six parts of the Veda here. In the middle of the Veda poetry is the Puranic literature. Therefore a general introduction to the Puranas is also necessary. And that has been done here. And by getting the introduction of Vedas and Puranas, you will all be eligible to enter poetry. In the subsequent lessons, your role in the study of the poetry of the poets and in the study of Alankar Shastra is proved.

**OBJECTIVES**

After reading this lesson, you will be able to:

- know the introduction of the Vedas;
- understand the knowledge of Puranas and their purpose;
- know the origin of poetry, its features and purpose;
- understand the reading poems and studying poetry; and
- know the mutual coordination of Vedas, Puranas and poems.

8.1 VEDAS

Culture is the name of a sophisticated way of life, by which self-sacrifice is gradually achieved. Four Purusharthas are envisaged in Indian culture. Dharma, Artha, Kama,

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Note

Moksha are the four Purusharthas. Kama is the fulfillment or pleasure of worldly life. Artha is the means of life of clothes, food, money, area etc. required for that type of happiness. Special rules have been said in the scriptures to gain happiness through earning through righteousness. Moksha is eternal bliss. The Vedas are the ultimate proof in this type of conscience. Vedas are not a text composed by any man. That is why They called Apaurusheya. Vedas are seen by the sages through some yoga role, that is, They are realised. It is the Veda that tells of supernatural remedies for the benefit of the favor and the avoidance of the evil. therefore-

प्रत्यक्षेणानुमित्या वा यस्तूपायो न बुध्यते।
एनंविन्दतिवेदेनतस्मात् वेदस्य वेदता॥
ऋग्वेदभाष्यभूमिका॥

Knowledgeable person of Vedas propound the characteristic. Its meaning is that when a person does not obtain a remedy for the benefit of the favor or in the avoidance of the negative, then directly or by the force of criticism, then the knowledge of the same type of remedy is the Veda. That is why the Vedas are established in the form of knowledge.

The word Veda is derived from this root vid, in the sense of knowledge. Therefore Vedas are the source of supernatural knowledge.

8.2 VEDA VIBHAG INTRODUCTION

There are mainly two parts in Vedas, Mantra and Brahmana. This is also the name of the code of the mantra. Its main subject is Yagya. There are three parts of Brahmana, Brahmana, Aranyaka and Upanishad. In the Brahmin part, the explanation of the mantras and the process of Yagya are mainly represented. In the Aranyaka part, the spirituality of the deities of the yagyas is depicted. In the Upanishad part, the characteristics of Brahman, the self-element, etc. have been propounded. That is why the name Vedanta of the Upanishads is also very famous. Similarly, in the Mantra Brahman, the rendering of Yajna and Karmas is prominently seen. From other point of view, Karma Kand and Gyan Kanda are two separate divisions of Vedas.

8.3 DIVISIONS OF VEDAS

There are four divisions of Vedas, they are famous from Rigveda, Yajurveda, Samaveda, Atharvaveda.

8.3.1 Rigveda

Rik means praise. The principal Veda is called Rigveda in praise of the Yajna deity. It

is in the form of chhanda. Therefore it is often in verse form. In the order of Mandal-Anuvak-Varga, or in the order of Ashtak-Adhyay-Sukta, the concept of this department is accepted in the scholars. Experts of modern history are of the opinion that Rigveda is the oldest text of the world. Ritvikshu is the Ritvik of Rigveda.

8.3.2 Yajurveda

Yajurveda is in the form of prose. Here are the types of Yagya procedures. Ritvikshu is the Ritvik Adhvaryuh of Yajurveda. In Yajurveda, the mantras related to Adhwaryu are mainly shown. Shukla Yajurveda, Krishna Yajurveda of this Veda are of two types. There are departments in its chapter-anuvak-kandika form. The two branches of the Shukla Yajurveda are the Madhyandin and the Kanva. There are three branches of the Krishna Yajurveda, the Taittiriya branch, the Maitrayani branch and the Kathak branch.

8.3.3 Samaveda

The song of Samaveda is predominant. Here the hymns are often sung with swar vaichitrya. Ritvikshu evokes the Ritvik of Samaveda. In the yagya, there is a song similar to Udgatri Karma.

8.3.4 Atharvaveda

Atharvaveda was seen by a sage named Atharva. Hence its name is Atharvaveda. Here mainly the mantras of Rigveda are contained. In its Vedajna Ritvikshu Yagya there is Brahma. Because here is the essence of all the Vedas. In the same way, there are many disciplines like ceremonial action, botany, medicine. There are twenty kandas in this Veda. There are seven hundred and twenty-one suktas. The Mandukyopanishad, the essence of all Vedanta, is here. Atharva Veda had nine branches.

8.4 INTRODUCTION TO VEDAGAS

There are six scriptures that are part of the Vedas. All of them are beneficial in the study of the Vedas, in the deeds said in the Vedas and in the conduct. Hence their name is Vedanga. They are all stored as follows-

शिक्षाव्याकरणछन्दोनिरुक्तंज्योतिषतथा।

कल्पश्चेति षडङ्गानि वेदस्याहुर्मनीषिणः॥

Its meaning is - Scholars say that education, grammar, chhanda, nirukta, astrology and kalpa are the six parts of the Vedas.



Note

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Note

8.4.1 Shiksha (Education)

Shiksha (Education) is the scripture to understand the rules of recitation of Vedas. Here the characters, their vowels sublime etc., and volume reduction are rendered in long plut forms. Education differs from the distinction of the Vedas and from the distinction of the branch. Yajnavalkya shiksha, Nardiya shiksha, Panini shiksha in this way many shiksha texts are obtained. The shiksha related to the branch is also called Pratishakhya.

8.4.2 Vyakaran (Grammar)

The study of grammar is essential for the purification and protection of the words of the Vedas. It proves science to use the term sage. Grammar is also beneficial for knowing the meaning of Veda Mantras. In the sacrifice of sacrifices, in the appropriation of mantras, according to that deity, linga inflection has to be used. Proper use of inflection is not proved without knowledge of grammar. This type of Vedopkari grammar is Vedang. Even in the laukika language, grammar is the only refuge in the use of the word sage. The scholars of the sect say-

ऐन्द्रचान्द्रकाशकृत्स्नकौमारं शाकटायनम्।
सारस्वतंचापिशलं शाकलंपाणनीयकम्॥ इति

8.4.3 Chhanda (meter)

Vedas are contained in Mantras. The verses have fixed quantities and characters. That's why verses are important. The knowledge of verses cannot be attained without proper recitation of mantras. Therefore it is Vedanga. Pilla's Chhandsutra text is famous where Vedic cosmic verses have been represented with symptoms.

8.4.4 Nirukta

The meaning of the verses of the Vedas is in Nirukta. The meaning of interpretation is the meaning of the words. Without the knowledge of meaning, the conception of voice and conduct of action in Veda Mantra is impossible. The difficult words located in the Vedas have been explained in the Nirukta Shastra. In understanding the meaning of Vedas, the scholar of Vedas gets a great favor from Nirukta.

8.4.5 Jyotish (Astrology)

Jyotish is the scripture to understand the time. The actions prescribed in the Vedas have to be done in a specific time. And that time depends on the particular month-paksha-tithi etc. The knowledge of month-paksha-tithi etc. is found in astrology. Therefore, taking shelter of Kaal Vishesh, astrology does a great favor for obstructing

time in the rituals of prescribed Vedic deeds. Lagadha Krit Vedanga Jyotish is very famous.

8.4.6 Kalpa

For the sustenance of the Kalpa Yagya process, there is an understanding of the subjects necessary. The Kalpa Shastra text is obtained in the form of a formula.

There are mainly two types of Kalpasutras. Srutasutra and Smartasutra. In the Vedas, that is, the Shruta-sutras are the embodiments of the methods of action, which are said in the Shruti. Smarta Sutras are also indicative of the modes of action spoken in the Shrutis. Again it has two divisions – Dharmasutra and Grihyasutra. There is a Dharmasutra which gives understanding of religion from the distinction of Varnashrama. In the Grihyasutra, there is a description of sixteen sacraments which usually take place on the path of the householder. The Shulvasutra is contained in the Srutasutra. And it is required for the measurement of Yagyakunda, Yagyasala etc. Bodhayana-Aapastamba-Katyayan etc. Kalpasutra texts are famous.

In this way, the Veda, which is limited by six is the basic evidence of the Indian way of life. That is the proof. That law perception preaches the acts and inactions of human life. If you do not do the work mentioned in the Vedas or do the work prohibited in the Vedas, then the punishment of sin is received. Therefore, being like Vedaprabhu, gives orders. In the disobedience of that order or in obedience to the fault, he punishes him like a king. That is why Veda Prabhusammit is famous in the Alankarshastra sect.

Veda is the first word of the world. The scriptures-purana-poetry etc. that followed after that have their origin in the Vedas. The Vedas are echoed in them. The words outside the Vedas are not acceptable in Indian culture.



INTEXT QUESTION-8.1

1. In which Veda is the subject of Yajna predominant?
2. What is phonetics?
3. What does Nirukta do?
4. Which are the main Veda?
5. Which is the main Veda of praise?
6. Who is the sovereign?
7. Why Veda are Apaurusheya?
8. What are the basic text of Indian culture?

**Note**

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Note

8.5 PURANAS

Tatvdarshi sages composed the Puranas for their wisdom, unable to achieve the acts of life and non-actions by reading the Vedas. As an example, the story of the God-Muni-King etc. has been told in the Puranas. That's why itihās purāna bhyamvedānsmupbrihanyet is called. The meaning of Vedas is explained in detail from history and Puranas. That is, the meaning has been given in detail through illustrations etc. The subjects mentioned in the Puranas are very helpful for easily explaining the esoteric elements mentioned in the Vedas. Where the old accounts are described as examples for the representation of elements like dharma, etc., the expression of the elements are always new. That is why it is said that the old is also the new in Purana. The meaning of name Pura is ancient. The general form of Purana texts is like-

सर्गश्चप्रतिसर्गश्चवंशोमन्वन्तराणिच।

वंशानुचरितंचौवपुराणंपंचलक्षणम्॥

Purana consist of these five parts: Sarga, Prati Sarga, Vansh, Manvantara, Vanshanucharit. The universe is creation. The creation itself is the rhythm and the creation again. The lineage itself, the creation etc. When and when, who were the descendants, this type of description. There is a description of the kings of the sun moon dynasty in the Vanshnucharita. It is located in the five Ansha Purana. Apart from these, there are many subjects in the Puranas.

8.6 NUMBER OF PURANAS - NAMES

Lord Vedavyasa is the author of the Puranas. He is famous or Purana muni The Puranas are eighteen in number. An ancient verse is quoted everywhere for the adoption of their names. And that is-

मद्वयं भद्वयं चौवब्रत्रयं वचतुष्टयम्।

अनापलिंगकूस्कानिपुराणानिप्रचक्षते॥

Here their names are remembered by taking the first letter of the Puranas.

There are two Puranas consisting of the first letter Madvayam - Makar. And that is Matsya Purana, Markandeya Purana.

There are two Puranas consisting of the first syllable Bhadvayam-Bhakar. And that is Bhavishya Purana, Bhagavata Purana.

There are three Puranas consisting of the first letter Bratrayam-Brakar. And that is Brahmandpuran, Brahmapuran, Brahmavaivartapuram.

There are four Puranas consisting of the first letter Vachatushtayam-Vakar. And that is

Varaha Purana, Vamana Purana, Vayu Purana, Vishnu Purana.

a-agnipurana

Na-Narad Purana

Pa-Padma Purana

li-lingpuran

g-garudapurana

ka-kurmapurana

Skanda Purana

Thus the eighteen Puranas are famous. Apart from these, eighteen Upapuranas like Ganesh-Narasimha-Saur etc. are famous. The expansion of all the Puranas is like the infinite sky. In the Puranas, the understanding of life and wisdom has been given as told in the Vedas. The idea of creation, catastrophe, epoch-manvantar etc., time magnitude, Bhagvat Avatar, has been well represented in the Puranas on such specific subjects even these are already briefed in Vedas. The verses of the Puranas have been accepted as proof in the decision context of righteousness and adharma.

The rendering style of the Puranas appears to be different from the Veda style. Even for the mentally retarded, as much of the serious elements as possible has been discussed here. The formulation of the ancient story is often published to everyone, but there is no Vedic language here. The representation done for the philosophy of Lankika life is easily received by people. In the Puranas, there is a style in the middle of the Vedakavya genre. "About what is to be done or not done" in this context Purana are like friends. That is why the Purana is called the Alamkarika friend Sammit.

**IN-TEXT QUESTION-8.2**

1. What does it mean by word Pura?
2. Who is Puranamuni?
3. How many characteristics are there of Puranas?
4. What does the name Mitrasammit mean?
5. How many Puranas do you accept from V-Chatutaya?

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8.7 POETRY

The work of the poet is poetry, it is said by rhetorical. And other scholar also said that “वाक्यं रसात्मकं काव्यम्” Like the Shastra path, the poetic path has also been considered very important for life conscience in our tradition.

द्वे वर्त्मनीगिरादेव्याः शास्त्रं च कविकर्मच।

प्रज्ञोपज्ञंतयोराद्यंप्रतिभोद्भवमन्तिमम्॥

इतिअवदत् भट्टतौतः।

अन्वय अर्थ-शास्त्रम्-वेदशास्त्रराशिः, कविकर्म च-काव्यं च, गिरादेव्याः-सरस्वत्याः, द्वे वर्त्मनी-द्वौमागौ। तयोः-काव्ययोः मध्ये, आद्यम् -प्रथमम् अर्थात् शास्त्रम्, प्रज्ञोपज्ञम्-बुद्धिशक्त्यानिष्पन्नम्, अन्तिमम्-अन्त्यम् अर्थात् काव्यम्, प्रतिभोद्भवम्-कविप्रतिभाशक्त्यानिष्पन्नम् अस्ति।

Exaplanation

Saraswati is the deity of knowledge. There are two worlds in the way for instincts. There is a scriptural way. That is endowed with the power of wisdom. By the wisdom, those who desire to acquire knowledge. Their scriptural path is proper. There is a Anuthr path. And that is derived from the poet's talent. Those who are attached to poetry they can get rational knowledge of life through poetry. In this way, scripture and poetry are invented only for the purpose of improving life. Whoever has the kind of aptitude or nature, he follows that path. An ancient verse says-

वेदवेद्येपरेपुंसिजातेदशरथात्मजे।

वेदः प्राचेतसादासीत् साक्षात् रामायणात्मना॥ इति

अन्वय अर्थ-वेदवेद्ये-सर्ववेदैः वेदितुं शक्ये, परेपुंसि-परमपुरुषे अर्थात् श्रीमकारायणे, दशरथात्मजे-दशरथस्य पुत्रे, जाते-संजातेसति, वेदः-श्रुतिः, प्राचेतसात्-वाल्मीकिद्वारा, रामायणात्मना-श्रीमद्रामायणरूपेण, साक्षात् आसीत्-प्रकटितंप्रत्यक्षं वा आसीत्।

Meaning-

Purushottam Mahavishnu is famous among all the Vedas. All the Vedas describe that person only. When he was incarnated in the form of Dasaratha's son i.e. in the form of Shri Ram, then the entire Veda was manifested in a poetic form by Valmiki. That is why the scholars who know the sampradas mean that just as Narayan came in the form of Shri Ram, the Vedas came in the form of Ramayana. He understands that like the scriptures, the tradition of poetry was also very prevalent. And poetry has a great prestige in our sect.

8.8 ORIGIN OF POETRY

Just as Veda is the root of all our types of learning, so Vedas are the root of poetry. The first form of poetry is in Vedas. There are thousands of mantras in the Vedas in the ultimate poetic form.

आत्मानंरथिनंविद्धि शरीरंरथमेवतु।

बुद्धिं तुसारथिंविद्धि मनः प्रग्रहमेवच॥

कठोपनिषत्।

अन्वय अर्थ-आत्मानम्-स्वमात्मानम्, रथिनंविद्धि-रथी, रथस्वामीइतिजानातु। शरीरं-देहं, रथंविद्धि-रथः इतिजानातु। बुद्धिं तु-मतिंतु, सारथिंविद्धि-सारथिः रथचालकः इतिजानातु। मनः एव -चित्तमेव, प्रग्रहंविद्धि-रथाश्वनियन्त्रकं सूत्रम् इतिजानातु।

Meaning

Here the soul is envisioned in the form of a chariot. The body is conceived in the form of a chariot. Just as one goes to the desired place by taking the shelter of the chariot, in the same way, taking the shelter of the body, the soul attains the desired result. Just as there is a proper charioteer for the right movement of the chariot, in the same way the intellect of action and inaction takes shelter to drive the chariot in the form of a body, through which the charioteer soul attains his place of salvation. The mind is conceived here in the form of a rope. Just as a string is in the hand of a charioteer, so is the mind under the intellect. Here the salvation benefit of the soul has been told. The representation of that poetic style is clearly talented.

यथासम्पुष्पितस्य वृक्षस्य दूरात् गन्धोवाति एवंपुष्पस्य कर्मणोदूरात् गन्धोवाति।

महानारायणोपनिषत्।

अन्वय अर्थ- यथा- यद्वत्, सम्पुष्पितस्य-विकसितपुष्पयुक्तस्य वृक्षस्य -तरोः, गन्धः -परिमलः, दूरात्-दूरप्रदेशात्, वाति-प्रसरति, तथा- तद्वत्, पुष्पस्य-कल्याणात्मकस्य, कर्मणः -क्रियायाः, दूरात्-दीर्घतया, गन्धः -सत्फलं, वाति-व्याप्नोति।

Here the analogy of a flower-filled tree of virtuous praise is described. From that this mantra became poetic. Thus there are thousands of Veda mantras. In which delightful poetic form is exhilarating. Thus it appears that the origin of the poetics in Vedas.

8.9 DEVELOPMENT OF POETRY

Like in the Vedas, poetic verses are found in the Puranas also. The development of poetry is seen more than the Vedas. But in the Puranas, the poetic style is not visible mainly. Therefore the name of the first perfect poetic incarnation in the world is



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Ramayana composed by Valmiki. That is why Ramayana is famous in the world of Adikavya and Adikvivalmiki. Bhojraj says-

मधुमयभणितीनामार्गदर्शीमहर्षिः

Meaning-

Maharishi Valmiki is the guiding light of all the poets who have composed melodious words. Ramayana also has the highest guidance of all poetry. Perfect poetry is visible in Ramayana. Many poets composed thousands of poems on the basis of Ramayana. Therefore, saying that the basis of other poets, in the later period, the greatest base of poets is Ramayana, Valmiki himself declared.

Another great poem composed from Ramayana is the Mahabharata. The Mahabharata is written by Vyasa himself.

कृतमयेदं भगवन् काव्यं परमपूजितम्।

O Lord, a most revered poem called Mahabharata was composed by me. Its seriousness is known from this famous verse 'Bharatpanchamovedah'.

Kalidas-Bhas-Ashvaghosh and many other poets composed many types of poetry, excellent epic, drama etc. based on mahabharata after that many poets like Bharavi-Magh-Banabhata-Bhavabhuti-Shriharsha-Kumardas etc. composed thousands of poems. Poetry got immense development. That is why there are many types epics, Khandkavyas, plays, Champukavyas, Gadakavyas. Even today, Sanskrit poetry is showing increasing popularity. That is why, today the calculation of Sanskrit poetry has become impossible.

8.10 CHARACTERISTICS AND PURPOSE OF POETRY

Veda is called Prabhu Sammit. Purana is called Mitra Sammit. Poetry itself is Kantassam. Kantasammit means like kanta. Kanta means dear wife. When the sadhvi is called Kushalako and Kanta is asked in the world. Then she renounces the words expressing her intentions. Then the smile-sarcasm-faced mind etc., especially indirectly, from the words indicative of their intention, induce the beloved there. For example, will you taste the mango fruit or the grapefruit, that is, such a favorite of grapes, someone asks Kanta. Then I will taste the mango fruit, it does not say so directly. Amraphal is sweet, rich in color, with many colors, it says. It has to be said to him in this way that I wish to taste the mango fruit. In this way, as the Kantas indirectly mean their own style of cuisine, so does poetry. That's why poetry is Kantasmitit, it is so famous. Just as kantas words are sweet, poetry is also sarasa and delightful. Due to which the heart of

the recader is attracted. For this reason it is different from Vedas and Puranas.

There are many purposes for this type of poetry. It was the opinion of the ancients that poetry is useful for detailing the meaning of Vedas. As Lord Valmiki has said-

स तु मेधाविनौ दृष्ट्वावेदेषुपरिनिष्ठितौ।

वेदोपबृंहणार्थाय तावग्राहयतप्रभुः॥

वाल्मी.रा.बा.का.4.6

काव्यरामायणं कृत्स्नंसीतायाश्चरितंमहत्।4.7

अन्वय अर्थ-प्रभुः -वाल्मीकिः, मेधाविनौ-प्रज्ञावन्तौ, वेदेषु-श्रुतिषु, परिनिष्ठितौ-सम्यक् अध्ययनवन्तौ, तौ-लवकुशौ, दृष्ट्वा-अवलोक्य, ज्ञात्वा वा, वेदोपबृंहणार्थाय -वेदार्थस्य समन्वयदृष्ट्याप्रदर्शनाय, सीतायाः चरितम् -जानकीचरित्रात्मकं, कृत्स्नं-समस्तम् रामायणम्-रामायणनामकम्, महत् काव्यम् -महाकाव्यम्, अग्राहयत-ग्राहितवान्, शिक्षितवात्।

There is a sense here that Valmiki taught Ramayana poetry to Lavakush to represent the life virtues told in the Vedas from the point of view of harmony in public life. It is understood that poetry is very helpful in the formulation of Vedartha. Vyasa's Mahabharata poetry is also reflected in the expansion of Vedas. That's why Mahabharata also called panchamveda. According to the teachings of the Vedas, Dharma, Artha Kama, Moksha are the conscience of the four Purusharthas. Therefore, it is said that the purpose of rhetorical poetry is the attainment of Purusharthas.

Bhamah says-

धर्मार्थकाममोक्षेषुवैचक्षण्यंकलासुच।

करोतिकीर्तिप्रीतिं च साधुकाव्य निषेवणम्।

काव्यालंकार 1.2।

अन्वय अर्थ-साधुकाव्यनिषेवणम्-सत्काव्यानाम् अध्ययनम्, धर्मार्थविषयेषु, कलासु च-गीत-नाटयादिकलानांविषयेषु, वैचक्षण्यम् -कौशलं,बोधम्, कीर्तिम् - यशः, प्रीतिम् -आनन्दं च करोति-जनयति।

Meaning- The first fruit of satkavyas is that there is a proper understanding of dharma subjects. Poets also gain money through poetry. Poetry enhances skill in the arts of song-dance etc. Poets attain great fame through poetry. Kalidasadi Mahakavi is alive because of that fame. The second great fruit is love. Preeti's name is Anand. And here's the Rasa. In the Vedas-Shastra-Puranadi, the effort of Purushartha discernment is full of dullness. In poetry, there is a virtuous conscience, which is the specialty of such poetry.

It is rarely seen that one has attained wisdom in life by studying the Vedas. The number of people who get the wisdom of life from poetry is more. That is why poetry has a great need and prestige in this world.



Note

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Vedas are the oldest in the world. They are invincible. Vedas tell the means of attainment of favor and avoidance of evil. That is the ultimate proof in Indian culture. And that Rigveda, Yajurveda, Samveda, Atharvaveda are of four types. These four Vedas have Mantra, Brahman, Aranyaka, Upanishad sub-divisions. This Veda preaches for the attainment of worldly yoga, Kshema and salvation. Its Shiksha-Vyakarana-Chhand-Nirukta-Jyotish-Kalpa consists of six parts of scriptures. Vedas are called Prabhu Sammit.

Lord Ved Vyas composed the Puranas to easily represent the virtues stated in the Vedas. They are eighteen. The Puranas are called Mitra Sammitt.

Poetry is like Kanta. The realization of Dharma, Artha, Kama, Moksha, as said in the Vedas, is easily understood here. The first example of poetry is the Veda Mantra. The poetic style is also visible in the Puranas. Ramayana is the basic poetry of the whole world. Poetry developed from Ramayana. Then Vyasa composed the Mahabharata. Mahabharata is famous as Pancham Veda. Thousands of poems have been composed by many poets taking shelter of Ramayana and Mahabharata. Poetry got great development from him. There are more to gain the wisdom of non-action in life through poetry. That is why poetry is very important.

**INTEXT QUESTION-8.3**

1. What are the two paths of Saraswati?
2. Where is the first existence of poetry found?
3. Who is the intellect of the charioteer of Atma?
4. What is Adikavya?
5. Who is the guide of poetic words?
6. Which one is the fifth Veda?
7. What is Kantasammit?
8. Why did Valmiki teach Ramayana to Lavkush?
9. How does purushartha conscience come from poetry?
10. What is joy in poetry?

**TERMINAL EXERCISE**

1. What are the characteristics of Vedas?
2. What are the differences and strains of Vedas?
3. Introduce Rigveda?
4. Introduce Vedanga?
5. Explain the five characteristics of Purana?
6. What are the names of the eighteen Puranas?
7. Explain the poetic mantra?
8. Poetry is Kantasmic, give an example?
9. How is poetry different from Vedas and Puranas?
10. What is the purpose of poetry?

**ANSWERS TO IN-TEXT QUESTIONS****8.1**

1. In Yajurveda
2. Shiksha
3. Interpretation of the words of the Vedas.
4. Samaveda
5. Rigveda
6. Vedas
7. Veda is not a text composed by any man, therefore Veda is apaurusheya.
8. Vedas with six limbs

8.2

1. Ancient
2. Veda Vyasa
3. Five
4. Like a Friend
5. Varahapurana, Vamanapurana, Vayupuran and Vishnupuran.

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Note

8.3

1. Vedas and Poetry
2. In the Vedas
3. Charioteer
4. Ramayana
5. Valmiki
6. Mahabharata
7. Poetry
8. For the promotion of Vedartha
9. Rasasvadan
10. Rasa

**Note****9****INTRODUCTION TO POETICS -2**

Poetry is karma that is enriched by the poet's talent. And the scripture which emerged for the analysis of that poetry is called Alankarashastra. Who is the poet, what is the talent, what are the characteristics and types of poetry, what kind of poetry is good or bad, who is the reader (Sahri daya) what is the Rasa, Gunas in poetry, Alankar use of Riti's (styles), nature of vritti are know after studying the Alankarshastra. Only the scholars of Alankarshastra are capable of excellent analysis of poetry. Among the Alankarshastra scriptures composed in the Sanskrit literary tradition for the purpose of poetry, Anandavardhana's Dhvanyalok, Jagannath's Rasgangadhar, Mammatacharya's Kavyaprakash, Dandi's Kavyadarsh, Vishwanath's Sahityadarpan, Rajshekhar's Kavyamimansa, Appya Dixit's are very famous Texts.

The nomenclature of Alankarshastra is very ancient. At the time when it was named. Alankar was very famous Alankar. Alankar is beauty. Somebody has said that all Guna, Alankar, Ritis etc. are accepted in Alankar is Alankar. Here is the proof of that kavyam Grahya, Malankarat, has been called 'Sundarya Malankar'. Rajasekhar accepted the name Sahitya Vidya in place of this name of Alankarshastra.

This Alankarshastra scripture are very beneficial for Vedic Laukika knowledge. Vedangatva was accepted by Rajasekhara. '*Panchami Sahitya Vidya Iti Yayavariah, Sa Cha Chatasrunam Vidyanam Nishyandarupa*'.

For the introduction of some of the definitional words propounded in the Alankar Shastras, the nature of the poet, the differences of the poet, the nature of talent, the nature of reader (Sahridaya) the nature of poetry, the purpose of poetry, the nature of Gunas and its differences, the nature and its differences are described.

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OBJECTIVES

After reading this lesson, you will be able to:

- know the nature of the poet and its differences;
- know the nature of talent;
- know the nature of the reader (sahridaya);
- know the nature of poetry;
- know the purpose of poetry;
- know the nature and difference of vritti;
- know the nature and differences of rasa;

9.1 NATURE OF THE POET AND DISTINCTIONS OF THE POET

“अपारेकाव्यसंसारेकविरेकः प्रजापतिः।

यथास्मैरोचतेविश्वंतथेदंपरिवर्तते॥”

The poet Mahatmaya Parak Vachan of phonologist Anandavardhanacharya is well known. The poet is the creator of poetry. As he wishes to create, so he creates poetry. He is the most respected of the poetic lovers. One who writes is a poet. Kavate means narrates. What kind of description the poet does, this question arises in everyone's mind. The person present here is described with a succinct speech with his talent. With the same type of description, the poet himself enjoys and makes others feel. There are two types of talent - karyitatri and bhavayatri. vyutpatti is also expected along with talent for creating poetry. The poet's poetic composition is not as false as the sky flower, there the reality must remain. The poet describes the real meaning only from the perspective of the extraterrestrial miracle. The meaning of the word poet is generally described as a creative genius. Similarly, the poetic poet, Rajasekhara, 'Pratibhavyutpattiman Cha Kavi: Kavirityuchyate'. In the opinion of Yasak Acharya there is a revolutionary meaning.

There are three types of poets according to Kavyamimansa, Shastra Kavi, Kavya Kavi and Ubhayakavi.

A Shastrakavi- The poet who presents the classical subjects in a poetic form is a Shastra poet. From the classical subjects in the classical style, the classical poet adopts the rasa-sampad break in poetry. The scriptural poet is again divided into three types. The author of scripture, the investment of poetry in scripture and the investiture of scripture in poetry.

- B Poetry Poet-** The poet who edits the logical meaning situated in the scriptures from the utterance of Vaichitra, is a poetic poet. In the opinion of Rajasekhara, poetry is divided into eight types – Rachnakavi, Shabdakavi, Arthakavi, Alankarkavi, Uttikavi, Rasakavi, Margkavi and Shastrathkavi.
- C Ubhay Kavi-** The poet who presents the classical subject on the basis of his experience in the same way as the poet also assumes the poetic form along with the classical form.

**INTEXT QUESTION-9.1**

1. From which root does the word poet originate?
2. What is the word of the poet Mahatmaya Parak Anandavardhana?
3. By which talent does the poet create poetry?
4. What is the meaning of the word poet in the opinion of Yasak?
5. In the opinion of Rajasekhar what is required for producing poetry with talent?
6. What are the characteristics of a poet?
7. How many types of poets are there?
8. Who is the scripture poet?
9. Who is kavya Poet?
10. Who is Ubhay Kavi?

9.2 TALENT

Just like the sun is not capable of illuminating anything without the power of illumination. Similarly, without talent, a poet is not capable of creating poetry. What is the nature of talent called by Bhattaut-

‘प्रज्ञानवनवोन्मेषशालिनीप्रतिभामता।’

Talent is intelligence capable of illumination new meanings. Pratibha is a bhoot like Pragya. Bhamah says that talent is for the creation of poetry.

Acharya Vaman has said in the Kavyalankarasutra Vritti Granth

‘कवित्वबीजप्रतिभानम्।’

The seed of poetry is talent. Poetry is not complete without talent.

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And if poetry comes to fruition, you will get ridicule and not fame.

In the opinion of Abhinavaguptacharya-

‘अपूर्ववस्तुनिर्माणक्षमाप्रज्ञाप्रतिभा’।

There is a capable intellect in the composition of a new subject.

In Jagannath’s opinion-

‘काव्यघटनानुकूलशब्दार्थोपस्थितिः प्रतिभा’।

The presence of words conducive to the creation of poetry to a poetic event is a talent for development according to the meaning of the word.

The characteristic of talent is stated by Rajasekhar-

‘या शब्दग्रामम् अर्थसार्थम् अलंकार-तन्त्रम् उक्तिमार्गम् अन्यदपितथाविधम् अधिहृदयंप्रतिभासयतिसाप्रतिभा।’

Pratibha is a poet’s special power.

Or other poetic elements are also manifested in the heart.

That talent, in the opinion of Rajasekhar, is of two types, Kayyatri and Bhavyatitri. There the poet’s poetic creations have a creative talent.

Bhavyatri Pratibha is a beneficiary of the feelings of the readers (saridage) in the pursuit of poetry.

According to the rhetoricians, that talent born out of sanskar is the reason for poetry. That’s why Bhamaha says-

‘काव्यंतुजायतेजातुकस्यचित्प्रतिभावतः।’

According to Rajasekhar, the reason for poetry is -vyutpatti and talent. Therefore it is said-

‘प्रतिभाव्युत्पत्तीमिथः समवेतेश्रेयस्यौइति यायावरीयः।’

Right-improper conscience is a vyutpatti.

According to Mammatacharya, the practice, talent, vyutpatti are the reason for this poetry.

The tendency in the creation or study of poetry is practice. That’s why he said-

शक्तिर्निपुणतालोकशास्त्राद्यवेक्षणात्।

काव्यज्ञशिक्षयाऽभ्यासः इतिहेतुस्तदुद्भवे॥

In the opinion of Rudratacharya also-

‘प्रतिभाव्युत्पत्त्याभ्यासाः काव्यहेतुः।’

In the opinion of dandi-

नैसर्गिकी च प्रतिभाश्रुतं च बहुनिर्मलम्।
अमन्दश्चाभियोगोऽस्याः कारणंकाव्यसम्पदः॥

but-

‘अव्युत्पत्तिकृतोदोषः शक्त्यासंनियतेकवेः।
यत्त्वशक्तिकृतस्तस्य स झटित्यवभासते॥’

It is known from the analysis of the opinion of Anandavardhanacharya that the power of talent is the basic reason of poetry. And for the creation of poetry, it is only appropriate to consider its helpful of vyutpatti and practice.



INTEXT QUESTION-9.2

1. What is talent in the view of Bhattaut?
2. What is talent in the opinion of Abhinavaguptacharya?
3. What are the characteristics of genius in Jagannath's view?
4. What are the characteristics of talent in the opinion of Rajasekhar?
5. How many types of talent are there in the opinion of Rajasekhar?
6. What is vyutpatti?
7. What is practice called?
8. According to Mammata, how many reasons are there for poetry?
9. Actually what is the reason for poetry?

9.3 SAHRIDAYA (READER)

A reader with a heart like a poet is called a lover of poetry.

Poetry of the poet attains prestige only when that poetry enthuses the hearts of sahridaya. Sahridaya is also important like a poet. Therefore Abhinavagupta says in the beginning of Lochan-

‘सरस्वत्यास्तत्त्वंकविसहृदयाख्यं विजयते।’

The poetic form of the Vagdevi body has two parts, the poet and the saridaya. There



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the poet is Prakhyavan, that is a karyitri talented. Saridaya is upakhyawan, that is Bhavayitri talented. It is the Bhavayitri talent that influences the labor and intention of the poet. Poet's work becomes meaningful only through other talents. Otherwise the poet's work is of opposite result. And this type of Bhavayitri talented saridaya is the only taster of poetry composed by the poet.

By Abhinavagupta, the form of this type of saridaya has been said in Lochan-

येषांकाव्यानुशीलनाभ्यासवशाद् विशदीभूतेमनोमुकुरेवर्णनीयविषयतन्मयीभवनयोग्यताते
एव हृदयसंवादभाजः सहृदयाः।'

Those whose mind is always engrossed in poetic poems are always saridaya. While listening to the poetry created by the poet, the saridaya becomes engrossed in the same rasa as the poet. The poet worships freedom from poetic composition to poetic Rasa. But listening to the poet's description, the saridaya relishes that poetry. The names of saridaya are sentimental, rasik, bhavak, sacheta etc.



INTEXT QUESTION-9.3

1. What are the characteristics of saridaya?
2. What are the two elements of Saraswati?
3. How talented is Saridaya?
4. How many names of saridaya are there?

9.4 POETRY

The word poetic is derived by the 'Gunavachan brahmandibhyah karma cha' Poetry is the action produced by the poet's Karyitri talent.

What are the characteristics of that poetry, many features of poetry have been said by the rhetoricians. As in Agnipuran-

‘संक्षेपाद् वाक्यमिष्टार्थव्यवच्छिन्नापदावली।
काव्यंस्फुरदलंकारगुणवद्दोषवर्जितम्॥

That is, the phrase that reveals the desired meaning is poetry. The Ishta meaning is 'extremely miraculous lokatottar joyful meaning'. Poetry is the same type of systematic verse group. In which alankar appears which is faultless and contains guna.

That's what Dandi said-

‘शरीरंतावदिष्टार्थव्यवच्छिन्नापदावली।’

According to Anandavardhanacharya-

‘सहृदयहृदयाह्लादिशब्दार्थमयत्वमेवकाव्य लक्षणम्’ इति।

The words and meanings that make the hearts of Saridaya happy, that is poetry.

The poetic feature in Bhama’s opinion is-

‘शब्दार्थौसहितौकाव्यम्।’

Poetry is combined with the word and meaning together with the extraterrestrial miracle factor quality.

In the opinion of Vamana-

काव्यंग्राह्यमलंकारात्।

This poetic word is a word containing guna and alankar.

In the opinion of rhetorician Bhoj-

‘निर्दोषगुणवत्काव्यमलंकारैरलंकृतम्।

Poetry is a sentence decorated with rhetoric with faultless quality.

Acharyammatta-

‘तददोषौ शब्दार्थौसगुणावनलंककृतीपुनः क्वापि।’

The words and meanings of poetry are everywhere, full of rethoric and devoid of rhetoric.

In Jagannath’s Rasgangadharam -

‘रमणीयार्थप्रतिपादकः शब्दः काव्यम्।’

Poetry is the only word that conveys a delightful meaning. Pleasure means extraterrestrial joy. The father of the extraterrestrial joy is delightful. The word that renders the meaning of the extraterrestrial Ananda Janak is poetry.

Vishwanath Kavi Raj has said in Kavyadarpan-

‘वाक्यंरसात्मकंकाव्यम्।’

A sentence containing rasa is poetry.

What is the type of sentence Vishwanath has said-

‘वाक्यंस्याद्योगताकांक्षासत्तियुक्तः पदोच्चयः।’



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The group of words of the same type is a sentence, in which the group of words is yogyata, akanksha and asakti.

What is referred to pada here?

‘वर्णाः पदप्रयोगार्हानन्वितैकार्थबोधकाः।’

The absence of hindrance in the interrelationship of substances is ability (YOGYATA). The absence of a hindrance in the Anvaya bodha of the meaning of the rendering of the term through the Abmidha-yritri of the substances is YOGYATA. For example, Krishnan agaram Yati.

But Vahnina irrigation cannot be capable of watering fire in such a mutual relationship. The sentence lacks yogyata because of the constraint.

There is aspiration (AKANKSHA) after the padas. That’s why gauah ashvah purush this are not sentence.

Asatti (ASAKTTI) is the absence of hindrances present in the meaning of padas. Ten devdutt: The pronunciation of this verse after a long time does not make a sentence due to lack of association with it.

Similarly, some rhetoricians like Bhamaha mammata etc., consider the poetics with the predominance of word and meaning, Dandi, Jagannath and Kaviraj said poetic features with the predominance of words. There, according to the intellect, the characteristics have been accepted. Because all the symptoms have their own characteristics.

And that poetry is of two types with the distinction of acoustic poetry and meritorious satire. Then there are two types of it with the distinction of visual and audio. Similarly, for more knowledge about its differences, see Sahityadarpan etc.



INTEXT QUESTION-9.4

1. What is the word and what is the suffix in the word poetry?
2. What is the formula for the utterance of the poetic word?
3. What are the characteristic of poetry in Agnipuran?
4. What are the poetic feature stated by Dandi?
5. What are the poetic feature said by Bhamah?
6. What are the poetic feature said by Anandavardhana?
7. What are the poetic feature said by Jagannath?

8. What are the poetic feature of Mammata?
9. What are the poetic feature of Vishwanath?
10. What are the Sentence Characteristics in the opinion of Sahitya Darpankar?
11. What are the Pad Lakshna according to Sahitya darpankar?
12. What are Akanksha (AKANKSHA)?
13. What are the eligibility (YOGYATA)?
14. What is Asakti?

9.5 POETRY PURPOSE

The saying

प्रयोजनमनुद्दिष्य न मन्दोऽपि प्रवर्तते

What is the purpose in the creation of this type of poetry, this question comes in everyone's mind. There poetic rhetorician said the many purposes of poetry. There is the opinion of Mammatacharya writer of Kavyaprakash-

‘काव्यं यशसेऽर्थकृतेव्यवहारविदेशिवेतरक्षतये।
सद्यः परनिर्वृतयेकान्तासम्मिततयोपदेशयुजे॥’

There is poetry for fame, for wealth for knowing the behavior, for the destruction of bad luck, for attaining the ultimate bliss immediately and for preaching like Kanta. Poetry generates fame, gives wealth and gives behavior knowledge. Worship of Lord Narayana through poetry destroys the evil. By listening to poetry, Brahmanand Sahodar generates rasa.

Poetry is preachy like Kanta. Vedas are PRABHUSAMMIT. They speak truth like God and preach Dharma. But poetry is like kanta. The act in the husband by the sweet voice like Kavita, that is, the wife, generates the conscience of inaction. In the same way, poetry generates the doable and not doable conscience through sardonic style ‘one should behave like Rama and not like Ravana’.

In this way Vishwanath says-

‘चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि।
काव्यादेव यतस्तेनतत्स्वरूपं निरूप्यते।

The name of Chaturvarga is Dharma, Artha, Kama, Moksha. The believers of Lord Narayana attain dharma through words and poetry like ‘Ekah Shabdah Samyaggyaah Suprayukah Swargeloke Kaamdug Bhavati’. As the author named Dhavak got a lot

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of money from the making of Ratnavali play in the name of Shri Harsha. One can get kama by wealth. Moksha is attained by virtue arising from poetry. And in the words of salvation, the derivation factor is poetry. In this way Chaturvarga can be attained through poetry.

Similarly Bhamaha has said-

‘धर्मार्थकाममोक्षेषु वै चक्षण्यं कलासुच।
करोत्कितीर्तिप्रीतिं च साधुकाव्यनिषेवणम्॥’

Chaturvarga Phal is attained through the Vedas and Shastras through monotony, through poetry, this is the specialty of poetry. Because everyone wants the disease to be destroyed by sweet medicines than by bitter medicines.

Poetry is an excellent cause for virtuous means. Similarly Vyasa has said in the Agni Purana-

‘नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा।
कवित्वं दुर्लभं लोके शक्तिस्तत्र सुदुर्लभा॥’

From this type of review it comes that Purusharth realization and Rasaswad are the two main purposes of poetry. In the middle of realization and rasaswad, rasaswad is the main purpose of poetry.

Mahimbhatt has said-

‘काव्यैरसयितासर्वो न बोद्धा न नियोगभाक्।’



INTEXT QUESTION-9.5

1. What is the purpose of poetry in the opinion of Mammatacharya?
2. What is the purpose of poetry in Vishwanath's view?
3. How does poetry destroy evil?
4. What does poetry do in the opinion of Bhamahacharya?
5. In Agnipuran what has been said about poetry?
6. What are the two purposes of poetry?
7. What is the main purpose of poetry and what is its proof.

9.6 VRITTI

Words are exponents and meanings are pratipadya. There are three types of words –

Vachak, Lakshana and Vyanjak. The meaning of the word is also of three types - vachya hakshys and sarcasm. The vyapar with which the word conveys meaning is vyapar-vritti Vritti Shakti has also been treated by Vishwanath. That word power (shabda shakti) is of three types – Abhidha, Lakshna and Vyanjana.

Vishwanath has said in the Karika-

‘वाच्योऽभिधयाबोध्यो लक्ष्यो लक्षणयामतः।

व्यंग्योऽव्यंजनयाताः स्युस्तिम्नः शब्दस्य शक्तयः॥

In this way, the interpretation of speech is called Abhidha, Lakshana is the interpretation of Lakshya and vyanjana is used for sarcasm (vyangarth).

9.6.1 Abhidha Shabd Shakti

The first of the exponentiation powers of the word is Abhidha, which renders the meaning.

Characteristics of Abhidha Vishwanath says-

‘तत्र संकेतितार्थस्य बोधनादग्रिमाभिधा।’

There, in the middle of the three powers, the indication of the indicated meaning is the desire, the first is the Abhidha from the statement with the understanding of the meaning of that subject. Indicated, that is, indicated subject.

What is the sign, Gadadharbhattacharya says.

Which explains the meaning of the words. This meaning should be understood from this word. The act of making sense of the sign meaning is vritti.

Similarly, the sign is a natural vyapara, it is the opinion of the Mimamskas. From the sign itself, the fixed oratorical relationship between the word and the substance proves. The word fire is not understood for the time form only with the spoken-reader relationship with sattva etc. Similarly, the general indicated meaning of the name can be read or main meaning.

What is the remedy for that signal, the question arises. There is a famous instrument of the sign –

शक्तिग्रहं व्याकरणोपमानकोशाप्तवाक्याद् व्यवहारतश्च।

वाक्यस्य शेषाद्विवृतेर्वदन्तिसान्निध्यतः सिद्धपदस्य वृद्धाः॥

There, the examples of sign have been presented in sequence through grammar-

- Example of syntax from grammar - pachakah. Here the Pach root, "Kartari nvul" gives a sense of the Pak Kartari sign of the word Pachak.

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- b) Example of signage from Upamana- Gosadrasho Gavayah. It is similar to a cow by the appearance of a cow with the likeness of a cow, that's why the word 'gavay' is signaled.
- c) Vishnu sign of the words Narayan etc. is taken from the 'Vishnurnarayanah Krishnah' Amarakosha.
- d) 'Ayam ashwashabdvachyaah' by this statement the child takes the sign 'This animal makes sense of the word horse'.
- e) Behavior indicated like - the middle aged were asked to bring a cow by the old age. Then the middle aged brings the cow. Seeing the tendency to bring that cow, Sasnaadi of Balwakya knows the meaning of bringing the body. Then tie the cow and tie it the middle aged. Similarly, the child Avopodvapa (Anvaya, Vyatirek) bears this sign in the Sasnadi meaning of the word Gao.
- f) Taking cues from the remainder of the sentence, such as hearing 'Yavamayishcharurbhavati', the favorite part or use of the word Yava in the long span is such a doubt. There-

“वसन्तेसर्वशस्यानांजायतेपत्रशातनम्।

मेदमानाश्चतिष्ठन्ति यवाः कणिशशालिनः॥”

इस प्रकारविध्यर्थ आकांक्षा के प्रवर्त होने से वाक्यशेष के द्वारादीर्घशूकमें यव शब्द का संकेत ग्रहण होता है।

- छ) विवृतिर्नाम विवरणम्। विवरण से शक्ति का ग्रहण जैसे- 'हरिः वासुदेवः।' यहाँ अश्वादि अनेक अर्थ से हरि शब्द का अर्थ क्या इस संशय में वासुदेव ऐसे विवरण से हरि शब्द का वासुदेव में संकेत ग्रहण होता है।
- ज) सिद्ध पद के सान्निध्य से संकेत ग्रहण जैसे- 'इहप्रभिन्नकमलोदरे मधूनि मधुकरः पिबति।' मधुकर शब्द का भ्रमर अथवा मधुमक्खी अर्थ इस संशय में कमन पद के सान्निध्य से मधुकर शब्द का भ्रमर रूप में संकेत ग्रहण होता है। और वह संकेत जातिगुण द्रव्य और क्रिया में ग्रहण किया जाता है।

दर्पणकार कहते हैं-

“संकेतो गृह्यते जातौ गुणद्रव्यक्रियादिषु।”

9.6.2 लक्षणा का स्वरूप

लक्षणा लक्ष्यार्थ की प्रतिपादिका होती है।

What is its form



Note

Vishwanath says-

‘मुख्यार्थबाधेतद्युक्तो ययान्योऽर्थः प्रतीयते।

रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता॥’

मुख्यार्थ बाध में अर्थात् अभिधा प्रतिपादित अर्थ के बोध में रूढ़ि अथवा प्रयोजन से जिस वृत्ति के द्वारा उस कहे गए मुख्य अर्थ से सम्बन्धित अन्य अर्थ की प्रतीत होती है। वह शब्द में आरोपित वृत्ति लक्षण है। कहा गया है प्रयोजन से अथवा रूढ़ि (प्रसिद्धि) से मुख्यार्थ का बोध होता है।

यह लक्षण रूढ़ि मूला और प्रयोजन मूला के भेद से दो प्रकार की है। वहाँ रूढ़ि का अर्थ प्रसिद्धि है। रूढ़ि मूला जैसे-कलिंग साहसिक। यहाँ साहस का धर्म चेतन में ही सम्भव होता है। अचेतन में कलिंग नामक देश विशेष में सम्भव नहीं होता है। कलिंग शब्द का मुख्य अर्थ बाधित है। तब प्रसिद्धि से कलिंग शब्द कलिंग देशवासी इस अर्थ में लक्षणा का प्रतिपादन करते हैं। उससे कलिंग देश के निवासी साहसी हैं यह अर्थ सम्भव होता है।

प्रयोजन मूला लक्षणा का उदाहरण जैसे ‘गङ्गाया घोषः।’ यहाँ गङ्गा शब्द का मुख्य अर्थ है जल प्रवाह विशेष। वहाँ घोष का होना असम्भव ही है। गंगा शब्द का जल प्रवाह रूप मुख्यार्थ का बोध है। वह बाधित गंगा शब्द वक्ता के तात्पर्य सिद्धि में जल प्रवाह से युक्त तीर रूपी अर्थ के लिए लक्षणा से बोधन होता है। गंगा में शीतलता और पावनता आदि धर्म घोष में भी हैं ऐसा प्रयोजन है और दो प्रकार की लक्षणा पुनः उपादान लक्षणा और लक्षण लक्षणा के भेद से दो प्रकार की है। वहाँ उपादान लक्षणा का लक्षण है-

‘‘मुख्यार्थस्येतराक्षेपोवाक्यार्थेऽन्वयसिद्धये।

स्यादात्मनोऽप्युपादानादेशोपादानलक्षणा॥’’

जिस लक्षणा वृत्ति के द्वारा वाक्यार्थ में अन्वय सिद्धि के लिए जहाँ मुख्य अर्थ अन्य अर्थ का आक्षेप कराता है, मुख्यार्थ का भी ग्रहण होता है वह उपादान लक्षणा है। उसका उदाहरण है जैसे-श्वेतो धावति। श्वेत शब्द के गुण वाचकत्व से उसके दौड़ने की क्रिया के अनन्वय से मुख्य अर्थ का बाध होता है। तब उपादान लक्षणा श्वेत शब्द का श्वेत वर्ण विशेष अश्व के अर्थ का ग्रहण करती है। फिर श्वेत अश्व की और दौड़ने की क्रिया में अन्वय सिद्ध होता है।

लक्षण लक्षणा का लक्षण-

‘‘अर्पणंस्वस्य वाक्यार्थेपरस्यान्वयसिद्धये।

उपलक्षणहेतुत्वादेशा लक्षण लक्षणा॥’’

जिस लक्षणा वृत्ति के द्वारा वाक्यार्थ में दूसरे मुख्य अर्थ से भिन्न की अन्वय सिद्धि में अपने मुख्य अर्थ को त्याग देता है वह लक्षण लक्षणा है। उसका उदाहरण गङ्गाया घोषः है। वहाँ गंगा पद जल प्रवाह रूपी अर्थ के लिए अपने स्वरूप के समर्पण से वहाँ उपलक्षण लक्षणा है। इस प्रकार से ही लक्षणा के सारोपा साध्य वसाना इत्यादि अनेक आवान्तर प्रकार सम्भव हैं।

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9.6.3 व्यंजना का स्वरूप

व्यंजना व्यंग्यार्थ की प्रतिपादिका होती है। उसका क्या स्वरूप है?

विश्वनाथ कहते हैं-

“विरतास्वभिधाद्यासु ययार्थोबोध्यतेपरः।
सावृत्तिर्व्यजना नाम शब्दस्यार्थादिकस्य च॥”

“शब्द बुद्धि कर्मणाविरम्य व्यापारभावः” इस मत से अभिधा लक्षणा आदि वृत्तियों में अपने-अपने अर्थ को प्रतिपादित करके जिस शक्ति के द्वारा दूसरे वाच्यार्थ लक्ष्यार्थ से भिन्न अर्थ का बोध होता है वह वृत्ति शब्द के अर्थ के प्रकृति और प्रत्ययादि में व्यंजन कहलाती है। इस प्रकार व्यंजना अभिधा लक्षणा आदि सकल वृत्तियों से अतिरिक्त आलंकारिक प्रपंच में सुप्रसिद्ध कोई नवीन वृत्ति है।

जैसे उदाहरण-गतोऽस्तमर्कः। यहाँ खेलते हुए बालक के प्रतिपिता कहता है घर जाओ यह अर्थ व्यंजना से ज्ञात होता है। और वह व्यंग्यार्थ ध्वनि प्रतीय मान अर्थ से भी व्यवहृत होती है।

इस प्रकार के अनुभव सिद्ध अर्थ के प्रतिपादन के लिए ही व्यंजनावृत्ति है। उस वृत्ति का आविर्भाव आनन्द वर्धनाचार्य के ध्वन्यालोक नामक ग्रन्थ में प्रथम दिखाई देता है। और वह वृत्ति-अभिधामूला और लक्षणा मूला के भेद से दो प्रकार की है। वहाँ अभिधामूला का लक्षण है-

‘अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियन्त्रिते।
एकत्रार्थेऽन्यधीहेतुर्व्यजनासाभिधाश्रया॥’

अभिधा के संयोग से शब्द के संयोगादि से एक अर्थ के नियन्त्रण में अन्य अर्थ के ज्ञान की हेतु व्यंजना अभिधा मूला होती है।

संयोगादि पद से यहाँ विप्रयोगादि पदों का ग्रहण करते हैं। कौन शक्ति नियामक संयोगादि है इस कारिका में कहा है-

संयोगोविप्रयोगश्चसाहचर्यविरोधिता।
अर्थः प्रकरणांलिंगं शब्दस्यान्यस्य सन्निधिः॥
सामर्थ्यमौचितीदेशोकालोव्यक्तिः स्वरादयः।
शब्दार्थस्यानवच्छेदेविशेषस्मृतिहेतवः॥

शब्द के अर्थ का अनवच्छेद होने पर संयोगादि उसके नियामक होते हैं। संयोगादि के क्रम से उदाहरणों को प्रस्तुत किया गया है।

क. संयोग का उदाहरण-सशंखचक्रोहरिः। हरि शब्द विष्णु यम आदि अनेक अर्थों का वाचक है। परन्तु यहाँ शंख चक्र के सम्बन्ध से हरि शब्द विष्णु अर्थ में वर्णित है।

ख. विप्रयोगे अशंखचक्रोहरिः। हरि शब्द के अनेक अर्थ के वाचकत्वमें भी शंख चक्र सहित का ही एव वियोग से हरि शब्द विष्णु अर्थ को कहता है।

ग. साहचर्य का उदाहरण भी मार्जुनौ। “अर्जुनः ककुभेपार्थेकार्तवीर्यमयूरयोः” इत्यादिकोष से



Note

- अर्जुन शब्द का पार्थ अथवा कार्तवीर्य अर्जुन इत्यादि अर्थ के सन्देह में भीम के साहचर्य से अर्जुन पार्थ है।
- घ. विरोधिता कर्ण अर्जुन का उदाहरण। यहाँ भी अर्जुन शब्द के अनेक अर्थ का कर्ण से विरोधी पद साहचर्य से पार्थ अर्थ का बोध होता है।
- ङ. प्रयोजन को अर्थ कहते हैं। अर्थेभवच्छिदेस्थाणुवन्देइतिउदाहरणम्। स्थाणु शब्द का शिव, पत्थर, खण्ड आदि अनेक वाचक के संसारोच्छेद रूप प्रयोजन बल से शंकर अर्थ में प्रयुक्त है।
- च. प्रकरण में उदाहरण होता है सर्वजानातिदेवः। यहाँ देव पद से सुर, नृप के सन्देह में राज प्रकरण से देव शब्द राजा परक है।
- छ. धर्म का नाम लिंग है। यहाँ उदाहरण है कुपितोमकरध्वजः। मकरध्वज शब्द का कामदेव समुद्रवाचक के कोप रूपप्राणि धर्म से लिंग से कामदेव के अर्थ में प्रयुक्त है।
- ज. अन्य शब्द सन्निधि का देवः पुरारिः उदाहरण है। पुरारि शब्द खल और महादेव अर्थ में है। यहाँ देव पद के सान्निध्य से पुरारि शब्द का महादेव अर्थ से बोध होता है।
- झ. सामर्थ्य का उदाहरण है मधुनामत्तः पिकः। मधु शब्द मद्य अर्थ में और वसन्त अर्थ में प्रयुक्त है। वहाँ कोयल के मद की प्रसिद्धि से सामर्थ्य से मधु शब्द वसन्त वाचक है।
- ञ. औचित्य का उदाहरण यातु वो दयितामुखम्। मुख शब्द के अनेक अर्थों के यहाँ औचित्य से सामुख्य अर्थमेंप्रयुक्तहै।
- ट. स्थान को देश कहते हैं। यहाँ उदाहरण विभाति गगनेचन्द्रः इति। चन्द्र शब्द के इन्द्र, कपूर और शशि अर्थ है। यहाँ गगन रूपदेश से चन्द्र शब्द शशि का ही बोध होता है।
- ठ. काल का उदाहरण-निशिचित्रभानुः। चित्र भानु सूर्य अथवा अग्नि है इस सन्देह में निशाकाल से चित्र भानु शब्द का अग्नि अर्थ में बोध होता है।
- ड. लिंग का अर्थ व्यक्ति है। उसका उदाहरण भातिरथांगम् है। रथांग शब्द चक्र परक और चक्र वाक पक्षी परक है। यहाँ नपुंसकलिंग से रथांग शब्द का चक्र का ग्रहण होता है। इसी प्रकार स्वरादि शब्दार्थ के नियामक होते हैं।

अभिधामूला का उदाहरण है-

दुर्गालङ्घितविग्रहोमनसिजंसम्मीलयश्चेतसा।
प्रोद्यद्राजकलोगृहीतगरिमाविश्वग्वृतोभोगिभिः।
नक्षत्रेशकृतेक्षणोगिरिगुरौगाढां मतिं धारयन्
गामाक्रम्य विभूतिभूषिततनूराजत्युमावल्लभः॥

यहाँ उमा के पति शिव अथवा उमा नाम की राज महिषी के स्वामी भानुदेव राजा है इस सन्देह में प्रकरण से अभिधा के द्वारा उमा वल्लभ शब्द का उमा नाम की राज महिषी के पति स्वामी भानुदेव राजा का अर्थ आता है। वहाँ से अभिधा मूला व्यंजना से गौरी के पति शिव इस अर्थ को स्वीकार करते हैं। एवम् उमा नामक राज महिषी के पति भानुदेव गौरी के पति शिव के

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समान प्रतीत होते हैं।

लक्षणामूलाव्यंजना का उदाहरण-

‘लक्षणोपास्यते यस्य कृतेतत्तुप्रयोजनम्।

यया प्रत्यायतेसास्याद् व्यंजना लक्षणाश्रया॥’

जिस प्रयोजन के लिए लक्षणा का आश्रय लिया जाता है उस प्रयोजन का जो बोध कराती है वह लक्षणा मूला व्यंजन होती है।

जैसे गंगा या घोषः यहाँ गंगा शब्द का गंगा के तीर में प्रयोजन लक्षणा है। एवं लक्षणा विरत है। लक्षणा का शीतलता और पवित्रता का आधिक्य प्रयोजन होता है। वह प्रयोजन व्यंजना का बोध कराता है। वह व्यंजना लक्षणा मूला व्यंजना होती है।

यहाँ से भी शाब्दी आर्थी इत्यादि व्यंजना के अनेक प्रकार होते हैं।



IN-TEXT QUESTION-9.6

1. How many types of words and what are they?
2. How many types of meanings are there and what are they?
3. What is Vritti
4. How many differences are there of Vritti and what are they?
5. What is Abhidha characteristic?
6. What is ‘sanket’ in the opinion of Gadadhara?
7. Where is the ‘sanket’ taken?
8. What is the form of Lakshana?
9. What is the example of rudhimoola lakshana?
10. What is an example of prayojanamula lakshana?
11. What is upadana lakshana?
12. What is lakshana lakshana ?
13. What is the example of upadan lakshna?
14. What is lakshana example?
15. What is the form of vyanjana?
16. How many types of vyanjana are there in general, which they are?
17. Describe shabda shakti recited verse?

9.7 रस स्वरूप

काव्य का परम प्रयोजन रसास्वाद है। और वह रस क्या है यह प्रश्न उत्पन्न होता है। इसके उत्तर में कहा गया है- 'रस्यतेआस्वाद्यतेइतिरसः।' अर्थात् काव्य नाट्यादि कलाओं में परम आस्वादित रस है। यह रस ही काव्य की आत्मा के रूप में प्रतिष्ठित है। इसके उन्मेष के लिए ही कवि चेष्टा करते हैं। और सहृदय इस प्रकार के काव्य अध्ययन से ही आस्वादन करते हैं। 'न हिरसादृतेकश्चिदर्थः प्रवर्तते' भरत मुनि ने रस को काव्य की आत्मा के रूप में प्रतिष्ठापित किया है।

उस रस का स्वरूप पूरक सूत्र इस प्रकार है- 'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः।' विभाव, अनुभाव, व्यभिचारी भाव के संयोग से रस की निष्पत्ति होती है।

विभाव क्या है इस प्रश्न के उत्तर में विभाव का स्वरूपनिर्दिष्ट किया जा रहा है। लोकोत्तर से सहृदयों के हृदय में आस्वाद योग्य रति आदि स्थायी भाव को करते हैं जिनसे वह राम कृष्ण आदि काव्य में निवेशित होकर विभाव होते हैं। दर्पण में विभाव का लक्षण है-

रत्याद्युद्बोधकाः लोकेविभावाः काव्यनाटययोः।

अनुभाव क्या है-विभावादि गत चेष्टा अनुभाव है। उसका लक्षण दर्पण में कहा है-

उद्बुद्धं कारणैः स्वैः स्वैर्बहिर्भावांप्रकाशयन्।

लोके यः कार्यरूपः सोऽनुभावः काव्यनाटययोः॥

व्यभिचारी भाव क्या है। निर्वेदादि प्रभृति व्यभिचारी भाव है। रति आदि स्थायी भाव स्थिर रूप से है निर्वेदादिरति आदि भाव से उद्भूत होते हैं और उन्हीं में तिरोहित होते हैं वे व्यभिचारी भाव होते हैं। व्यभिचारी भाव है-निर्वेद, आवेग, दैन्य, श्रम, मद, जडता, औग्रय, मोह, विबोध, स्वप्न, अपस्मार, गर्व, मरण, अलसता, अमर्ष, निद्रा, वहित्थ, औतसुक्य, उन्माद, शंका, स्मृति, मति, व्याधि, त्रास, लज्जा, हर्ष, असूया, विषाद, धृति, चपलता, ग्लानि, चिन्ता और वितर्क। विभाव अनुभाव व्यभिचारी भावों के संयुक्त होने पर स्थायी भाव रसत्व को प्राप्त करता है यह सूत्र का आशय है। रति शोकादि भाव रस प्राप्ति में पहले से ही स्थित रहते हैं। इसलिए संसार में रति शोकादि भाव स्थायी भाव कहलाते हैं। स्थायी भाव नौ है वे इस प्रकार हैं-

'रतिर्हासश्च शोकश्चक्रोधोत्साहौभयंतथा।

जुगुप्साविस्मयश्चेत्थमष्टौप्रोक्ताः शमोऽपिच॥'

रस स्वरूप के व्याख्यान अवसर पर चारों वाद सम्यक् रूप से प्राप्त होते हैं। वे इस प्रकार हैं- 'रसः उत्पद्यते' भट्टलोल्लट का उत्पत्तिवाद, 'रसः अनुमीयते' श्री शंकुक का अनुमित्तिवाद, 'रसः भुज्यते' भट्टनायक का भुक्तिवाद, 'रसः अभिव्यक्ति वाद। इन वादों में अभिनव गुप्त का अभिव्यक्तिवाद ही विद्वानों के द्वारा सिद्धान्त रूप से स्वीकृत है।

एवं रस सूत्र में अभिव्यक्तिवाद के अनुसार निष्पत्ति जिसका अभिव्यक्ति अर्थ है। और इस प्रकार सूत्र अर्थ होता है- विभाव के अनुभाव के और व्यभिचारी भाव के संयोग से स्थायी भाव रस के स्वरूप को प्राप्त करता है। इसलिए अभिव्यक्तिवाद के समर्थक विश्वनाथ कविराज ने कहा है-

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“विभावेनानुभावेनव्यक्तः संचारिणातथा।
रसतामेतिरत्यादिः स्थायिभावः सचेतसाम्॥”

वस्तुतः रस का आस्वादन में प्रयोग नहीं होता। क्योंकि आस्वाद ही रस है। इसलिए अभिनव गुप्त कहते हैं- ‘रसाः प्रतीयन्ते इति तुओदनंपचतिइतिवद् व्यवहारः’ इति। रस के स्वरूप का निरूपण, आस्वादन के प्रकार को दर्पण कार के द्वारा प्रस्तुत किया गया है-

‘सत्वोद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः।

वेद्यान्तरस्पर्शशून्योब्रह्मास्वादसहोदरः।

लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः

स्वाकारवदभिकत्वेनायमास्वाद्यतेरसः॥’

बाहरी विषयों से चित्त वृत्तियों को हटाने वाला कोई अन्तःकरण का धर्म सत्व कहलाता है। उसके उद्रेक से एक अखण्ड आनन्दस्वरूप, अन्य जाने हुए पदार्थों के स्पर्श से रहित, आनन्दमय ब्रह्म के साक्षात्कार के समान, लोकोत्तर चमत्कार है जिसका वह रस अपने आकार के सामान अभिन्न रूप से किसी सहृदय के द्वारा आस्वादन करता है।

जिन सब भावनाओं का संसार में अनुभव किया जाता है उन सबका ही काव्य में लोकोत्तर अनुभव होता है। इसका कारण साधारणीकरण होता है। विभाव अनुभाव आदि में सहृदयों का मन जैसे-जैसे प्रवर्तत होता है वैसे-वैसे तन्मयता बढ़ती है। तब रज तम से अभिभूत होकर बाहरी चित्त वृत्तियों से विमुख होकर सत्व का प्रकाशन होता है। तब देश काला दिसम्पूर्ण लौकिक उपाधि सम्बन्धों का नाश कर सहृदय उत्पन्न होते हैं। तब विभावादि साधारण निर्विशेष होते हैं। यह व्यापार ही साधारणीकरण है। तब साधारणीकरण के लिए विभावादि के द्वारा व्यक्त स्थायी भाव रस के स्वरूप को प्राप्त करता है। पण्डित राजजगन्नाथ ने ‘रत्याद्यवच्छिन्नाभगनावरणाचिदेवरस’ भिन्न मत को पुष्ट किया है। उनके मत की यहाँ आलोचना नहीं की गई है।

फिर से कितने रस होते हैं प्रश्न पर स्थायी भाव के नौ होने से नौ रस होते हैं उत्तर प्राप्त होता है। और वे-

‘शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः।

बीभत्सोऽदुतइत्यष्टौ शान्तोऽपिनवमोरसः॥’

उन रसों के स्थायी भावों, वर्णों और देवों की तालिका नीचे दी गई है-

क्रम	रस	स्थायीभाव	देवता	वर्ण
1.	शृङ्गार	रति	विष्णु	श्याम
2.	हास्य	हास	प्रथमगण	श्वेत
3.	करुण	शोक	यम	कपोत
4.	रौद्र	क्रोध	रुद्र	रक्त

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5.	वीर	उत्साह	महेन्द्र	हेमवर्ण
6.	भयानक	भय	काल	कृष्ण
7.	वीभत्स	जुगुप्सा	महाकाल	नील
8.	अद्भुत	विस्मय	गन्धर्व	पीत
9.	शान्त	शम	नारायण	अतिधवलवर्ण



INTEXT QUESTION-9.7

1. What is Rasa Sutra?
2. What are the four discussions of rasa?
3. What are the characteristics of Vibhava?
4. What is the symptom of Anubhava?
5. What are the characteristics of vyabhicharibhav?
6. Whose argument about rasa is superior to all?
7. What is the meaning of Rasasutra in the opinion of Abhinavagupta?
8. What is the shlok of Ras expression said in darpana?
9. Write Rasaswad Karika?
10. From which work are Vibhavadi specialised?
11. What is the characteristic of permanence?
12. How many permanent expressions are there?
13. What is the Rasa according to Jagannath?
14. How many rasas?
15. Who is the deity of shringar -hasya -karuna rasas?
16. What is the color of shringar -hasya -karuna rasas?
17. Who is the deity of Raudraveerbhayankarson?
18. What are the characters of Raudraveerbhayankaras?
19. Bibhatsa- adbhut-shant- Who is the deity of the rasas?
20. What are the colors of bibhatsa-adbhut-shant?

Module - 2

INTRODUCTION TO POETICS



Note

INTRODUCTION TO POETICS



Note



SUMMARY

Alankarshastra was created for poetic benefactors for the expedient processing of poetry. Alankarshastra is the mirror of poetry.

The true knowledge of poetry comes only through the study of poetry from the path stated in the Alankarshastra.

Alankarshastra composed in the Sanskrit literature tradition for poetic pursuits includes Anandavardhana's dhavnyalok, Jagannath's Rasgangadhara, Mammatacharya's Kavyaprakasha, Dandi's Kavyadarsha, Vishwanath's Virajkrit sahyadarpana, Rajshekhar's Kavyandadimanshikrit, the most famous book, Kuvaladimanshikrit, etc.



TERMINAL EXERCISE

1. Describe the nature of poet and types of poet?
2. Describe the nature of talent?
3. Describe the opinions about the reason for the origin of poetry?
4. Describe the nature of saridaya?
5. Describe the nature of poetry?
6. Describe the character of the sentence?
7. Describe the characteristics of akansha, yogyata and ashakti?
8. Describe the purposes of poetry?
9. Propound a Vritti for rendering nature of Vritti?
10. Render Abhidha?
11. Describe lakshana?
12. Describe the remedies of sanketgraha?
13. Describe word power shabda shaktiyon?
14. Describe vyanjana?
15. Describe the rasa form?
16. Criticize Rassutra?
17. Describe how many types of rasa are there?

**Note**

18. From which root is the word poet derived?
(a) ka-ku dhatu (b) kavru dhatu (c) kav dhatu.
19. Which is not kavibhed
(a) Scripture poet (b) Smritikavi
(c) Poetry poet (d) Ubhayakavi.
20. Who is having kavyitri Telent
(a) poet (b) heartfelt
(c) hero (d) pronouncer.
21. What is prakhya
(a) actionary talent (b) feasible participatory
(c) etymology (d) practice.
22. What is the ultimate purpose of poetry?
(a) success (b) effort (realization)
(c) taste (d) practical knowledge.
23. Gangayan Ghosh: What is the symptom here?
(a) Roodimla (b) puryojnmula
(c) Upadanamula

**ANSWERS TO IN TEXT QUESTIONS****9.1**

1. Kavra
2. "Aparekavyasansarekvirekah Prajapatih.
Yathasmarochtevisvantthedamparivartate.
3. Karyitri pratibha
4. Krantdarshi
5. Vyutpatti with pratibha
6. Containing karyitri pritibha.

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Note

7. There are three types of poets – Shastrakavi, Kavyakavi and Ubhaykavi.
8. The poet who presents the classical subjects in a poetic form is a Shastrakavi.
9. He is a poetic poet who edits the meaning of the logic in the scriptures from the poetic Vaichitrya.
10. The poet who presents the classical subjects on the basis of his experience as if adopts the poetic form along with the classical form, he is an ambivalent.

9.2

1. In the opinion of Bhattauta - 'Pragyanvanvanmeshalini Pratibhamata'.
2. In the opinion of Abhinavaguptacharya - 'Apoorva object creation, pragna-pratibha'.
3. The symptom of talent in Jagannath's opinion is- 'Poetry Ghatna-Koolabdarthopasthith: Pratibha'.
4. In the opinion of Rajasekhara, 'Ya Shabdagramam Arthasartham Alankartantram Ukthimargam Anyadapitatha Vidham Adihrydayampratibhasayatisapratibha.'
5. In the opinion of Rajasekhar, there are two types of talents - Karyatri and Bhavyatitri.
6. Derivative is the name of the conscience of right and wrong.
7. Exercise Name Continuing
8. In Mammata's opinion, talent practice and vyutpatti
9. In fact, the reason for poetry is talent.

9.3

1. Characterisation of the lover of poetry is- 'Yeshankavyanushilnaabhyasavashad vishadibhutenomukuredenarniya vide tanmayi bhavna aptitudeate and heart dialogue bajah sahridayah.
2. The two elements of Saraswati are poet and lover of poetry.
3. Saridaya are endowed with talent.
4. The name of the savidaya are sentimental, sentimental, rasik, conscious, etc.

9.4

1. In the word poetry, there is a poetic word and a suffix myan.

**INTRODUCTION TO
POETICS****Note**

2. The 'Gunavachan brahmandibhyah karma cha' is the formula for the utterance of the word poetic.
3. The characteristic of poetry in Agnipuran is-
'Short sentence Mishtharthvyvacchinnapadavali.
Kavyansfurdalankargunavaddoshvarjitam.
4. Dandi has said the characteristic of poetry –
5. Bhamaha has said the characteristic of poetry- 'Shabdarthaushitaukavyam.
6. Anandavardhana has said the characteristic of poetry -
'Sahridayahridayahladishabdarthmayatvamekavylakshanam'.
7. Jagannath has said poetically - 'Ramaniyarth Pratipadaka: Shabd: Kavyam'.
8. 'Taddoshau Shabdarthaugunaavanalankritipuna Kwapi'.
9. The poetic feature of Vishwanath is- 'Vakyanrasatkankavyam'.
10. वाक्यं स्याद्योगता कांक्षासतियुक्तः पदोच्चयः
11. In the view of the Salitya darpal the characteristic of the word is 'Varnah padamprayogarahananvitaikarthabodhka'.
12. There is aspiration after the padas.
13. Ability is the absence of hindrance in the interrelationship of word meaning
14. Absence of hindrance present in word meaning is asset.

9.5

1. Poetry purpose in the opinion of Mammatacharya is-
'Videshverekshatye, which is meant for poetry.
Sadyah parnirvritaye kantasammitatyopadeshhyuje.
2. The purpose of poetry in Vishwanath's view is
Achievement of Chaturvarga fruit: Sukhadalpadhiyampi.
Kavyadeva yastenatswaroopamnirupyate.
3. Worshiping Lord Narayana through poetry destroys evil.
4. In the opinion of Bhamahacharya

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Note

‘Dhararthakaamoksheshuvaikshanyunkalasuch.

Karotikirtimpreetin cha sadhukavyanishevanam’.

5. About poetry in Agnipuran it is said-

‘Naratvandurlabhallokevidya tatra sudurlabha.

Kavitavandurlabhanloke shaktistatra sudurlabha.

6. The purpose of poetry is two - purusharth realization and Rasa.

7. Poetry is the main purpose of the Rasa of all.

9.6

1. Words are of three types: reader, target and expression.

2. Artha is of three types - speech, target and satire.

3. Vocabulary has a perceptible business specialty.

4. There are three divisions of Vritti – Abhidha, Lakshna and Vyjana.

5. Characteristics of Abhidha- ‘Tatra sintittarthasya bodhnadgrimabhidha’.

6. In the opinion of Gadadhara, the sign - ‘Idampadimam arthambodhayatuiti
asmatpadad ayamarthobodvya itivecha sanketrupavrihah iti.

7. Indication is received in species, quality, matter, action etc.

8. The nature of Lakshna is - ‘Makhartha Badhetdyukto Yayanyortha: Pratyate.
Rudhe: Prajaknadvasau Lakshna Shaktirpita.

9. Kalinga is a bold example of orthodox traits.

10. Gangayan Ghosh of Purpose Moola Lakshna: Anexample.

11. The characteristic of material symptom is-

‘Chieflyarthasyetarkhepsovakyarthenvaysiddhaye.

syadatmano= pupadanadeshopadanalakshana” Iti.

12. The symptom is the symptom of the symptom.

‘Aparpanamsya’

Symptom for symptoms.

13. An example of a material trait is Shweto Dhavati.

**Note**

14. An example of a characteristic symptom is Gangayan Ghosh.
15. Euphemism is in the mirror
‘Viratasvabhidyasu yayarthobodhyateparah.
S Vrittivryanjana name shabdasyarthaadiksya c.
16. Euphemisms are generally of two types Abhidhamula, Euphoric.
17. The two dimensions of the power regulatory rendering are-
Yogaviprayogashchasacharyantivitra.
Meaning: episodeling shabdasyanyasya sannidhi.
Samathryamauchitideshokalovyakti: swaradayah.
Shabdarthasyanavachhedeviseshmritihetavah..

9.7

1. The rasasutra is- ‘Vibhavanubhavvyabhicharisayogad rasanispatih iti.
2. The four discussions of Rasa are – ‘Rasah Utpadyate’ the originism of Bhattalollat, ‘Rasah Anumiyate’ the Anumitivism of Sri Shankuka, ‘Rasah Bhujyate’ the Bhuktism of Bhattanayak, ‘Rasah Abhivyajyate’ the expressionism of Abhinavagupta.
3. Ratyadyudbodhakaah lokevibhavah kavyanatyoh.
4. Udbuddham reasonai: svaih svairbahirbhavam prakashayana.
Loke yah karrupah: sonubhavah kavyanatyoh.
5. ‘Steady present hirtyado nirvedadih Pradurabha’
6. Abhinavagupta’s expressionism regarding Rasa is superior to all.
7. In the opinion of Abhinavagupta, the meaning of the Rasasutra is-
‘Vibhavanubhavvyabhicharinaamsamyogat sthiyabhavasya rasatmana
expression: iti.
8. ‘Vibhavenubhavenyavay: transmittingand.
Rastametiratyaadi: sthayabhava: sachetsam.
9. ‘Savodrekadkhandsvaprakashanandchinmayah.
Vedantraparshashunyobrahmaaswadasahodarah.

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Note

- Lokottaramatkarapranah kaishchitpramatrbhiih.
Swakaravadabhintvenayamasvadyaterasah.
10. Sadharikarana.
 11. Rati shokadibhava lives in pre-stability in the realization of the Rasa. Hence the rati shokadibhava is called a permanent bhava in the world.
 12. 'Ratiharsashshkshchchchkrodhhotsahubhyantathatha.
Jugupsavismayashchethamtauprokta: Shamolpich.
 13. Bhagnavarana Rasa
 15. There are Navaras.
 16. Vishnu, Prathama, Guna, Gana, Yama.
 17. Shyam, White and Kapotvarna.
 18. Rudra, Mahendra and Kaal Devatas.
 19. Rakta Hemavarna and Krishnavarna .
 20. Mahakal, Gandharva, and Narayan.
 21. Neel, Pitta and Atidhavalvarna.

**Note****10**

INTRODUCTION TO POETICS-3

At the time of the introduction of the padas of Alankarshastra, the flourishing factors kavyatma-Rasa, The Gunas, Alamkaras, Ritis, etc., are worth mentioning. In this lesson, we will read the nature of Gunas, the nature of the Vrittis, the nature of the Ritis, the nature of the Alamkara and the distinction of the Alamkaras. At the time of the description of the Alamkaras, some of the useful Alamkaras have been mentioned in this lesson. In that context, the nature of the Chhandas and the differences of the Chhandas are also described.



OBJECTIVE

After studying this lesson, you will be able to:

- know the Guna-swaroopa and Guna-bheda;
- know the writing style and difference among different writing styles (Riti-swaroop and Riti-bheda);
- know the figure of speech (Alamkar) and difference among different Alamkars;
- know the characteristics of some useful Alamkars;
- know the nature of verse and the differences of verse.
- know the characteristics of some meters (Chhanda).A

10.1 NATURE OF GUNAS

The Gunas, Alamkaras are meant for the flourishing of Ritikavya. It has been said by the Drapanakar-

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TO POETICS



Note

“उत्कर्षहेतवः प्रोक्तागुणालंकाररीतयः”।

The Gunas in poetry are like bravery, Alamkaras are like Katak-Kundal, the Riti (writing styles) are avayava-sansthan (Body parts). Like the body, they are the makers of the soul rasa of literal poetry. That is why these are also for the flourishing of poetry.

Guna are similar to bravery. That is, there are Gunas are like bravery etc. for the elevation of the soul. In the same way, in poetry, the dharmadhuryaadi rasavyanjak verse of the predominant rasa has the useful Guna of poetry. That is why in the text Darpana - “रसस्यांगित्वमाप्तस्य धर्माः शौर्यादयो यथागुणाः”।

There are three types of Guna- Madhurya, Auja and Prasada

A. Madhurya Guna-

“चित्तद्रवीभावमयो ह्लादौमाधुर्यमुच्यते॥”

Such an ecstasy has a special melodious quality, in which the conscience becomes quick in the quick form of the heart of the poetry lover (Sarihdaya). This Guna is visible in the poems of Valmiki Kalidas etc. In Sambhogasringar, in Karunashringar, in Vipralambhashringar and in Shantashringar, it is visible in abundance. Ref, Dakaradi Shruti, free from bitter varnas, with the last varna of that class, composition without suffix and small samasa, melodious composition is the means of expression of this Gunas. like-

अनंगमंगलभुवस्तदपांगस्य भंगयः।

जनयन्तिमुहूर्धनामन्तः सन्तापसन्ततीम्॥ इति।

Here in the first part, from the last letter located in the line, the gakar of that line including belching, and in the second part, with the last varna negation located in the line, the conflict of that line is the reason for the expression of the melody.

B. Auja Guna

‘ओजश्चित्तस्य विस्ताररूपंदीप्तत्वमुच्यते।’ इति।

Through the Saridya, at the time of Veerdairasvaad, the radiance as an extension of the mind, contrary to the feeling of liquidity, is radiated. In the Veerbibhatsaraudras, there is an excess of this Rasa respectively. This Rasa is properly expressed through Shrutikatu characters, through long words, through aspirated letters.

चंचद्भुजभ्रमितचण्डगदाभिघात-

संचूर्णितोरुयुगलस्य सुयोधनस्य।

स्तयानावनद्धघनशोणितशोणपाणि-

रुत्तंसयिष्यति कचांस्तवदेविभीमः॥

Here, due to the inclusion of Shrutiktuvarno, Nchdbhu, etc., there is a right expression of Ojaguna from the great samasik pada and sattva.

C. Prasad Guna-

‘चित्तंव्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः।
स प्रसादः समस्तेषुरसेषुरचनासुचः॥’ इति।

Just as fire burns dry fuel quickly, similarly the quality which pervades the mind quickly is called Prasad. This prasad is in all the rasas and compositions. The word prasad, which is understood to mean by syllable, is the reason for the expression of Rasa.

Example like-

सूचीमुखेनसकृदेवकृतद्रणस्त्वं
मुक्ताकलापलुठसिस्तनयोः प्रियायाः।
बाणैः स्मरस्य शतशोविनिकृत्तमर्मा
स्वप्नेऽपितांकथमहं न विलोकयामि॥

This is how the Gunas are described.

**INTEXT QUESTION - 10.1**

1. Who are there for the flourishing of poetry?
2. How is poetry beneficial to poetry?
3. What is the nature of the attribute?
4. How many differences are there of qualities, and what are they?
5. What are the characteristics of melody?
6. What is the purpose of the expression of melody?
7. The melody is present in kinnars?
8. An example of a melody?
9. What is the symptom of Oja?
10. What is the purpose of the expression of Oz?
11. Ojaguna is predominant in which one?
12. An example of Ojaguna?
13. What are the characteristics of Prasad?
14. What is the purpose of the expression of Prasad?

**Note**

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Note

15. An example of Prasad?

10.2 RITI (STYLE)

The ritual component is similar to the institution, has already been propounded. Now what is called riti, it has been said in the mirror- “पदसंघटनारीतिरंगसंस्थाविशेषवत् उपकर्त्रीरसादीनाम्।”

The organization of the organs in the body in the same way as the word meaning is done by the incorporation of Mdhurya etc. Gunas in the body of poetry with meaning, it is the nourishment of Rasa through tradition. And that ritual is of four types - Vaidarbhi, Gaudi, Panchali and Lati according to the mirror. There is no Lati with the meaning of acoustics, there is no purpose of Lati. Yet here, the mirror artist has given a general introduction to all the four.

A. Vaidarbhi Ritti-

माधुर्यगुण के अभिव्यंजकवर्णों के द्वारासुकुमारबन्ध से युक्त, समासरहित, छोटे समास सहित जो रचना है वह वैदर्भी रीति है। वैसा ही दर्पण में है-

The composition which is composed by the expressive characters of Mdhuryaguna, without samasa, with small samasa, is Vaidarbhi Ritti. The same is in the Darpana-

“माधुर्यव्यंजकैर्वर्णैः रचनाललितात्मिका।
अवृत्तिरल्पवृत्तिर्वावैदर्भीरीतिरिष्यते॥” इति।

That is, there should be soft words in abundance.

It is used in rasas like sringar, karuna etc., expressed with Madhuryaguna. Example like-

लताकुंजगुंजन् मदवदलिपुंजचपलयन्
समालिङ्गकगंद्रुततरमनंगंप्रबलयन्।
मरुन्मन्दमन्दंलितमरविन्दंतरलयन्
रजोवृन्दविन्दन् किरतिमकरन्दंदिशिदिशि। इति।

B. Gaudí-

The udbhata pada scheme is gaudy with many aujaprakashak characters. Said in the darpana-

“ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः। समासबहुलागौडी”॥ इति।

This is used in Krodhadipradhan, Raudradirasas.

विकचकमलगन्धैरन्धयन् भृंगमालाः
सुरभितमकरन्दमन्दमावातिवातः।

प्रमदमदनमाद्यद्यौवनोऽत्रामरामा-
रमणरभसखेदस्वेदविच्छेददक्षः॥ इति।

c-five-

By additional characters of Gaudivaidarbhi's expression,

That bandha of five or six all the words is Panchali. The same is in the darpana-

“वर्णैः शेषैः पुनर्द्वयोःसमस्तपंचषपदोबन्धाः पांचालिकामता।” इति।

Example:

मधुरया मधुबोधितमाधवीसमृद्धिसमेधितमेधया।
मधुकरांगनयामुहुरुन्मदध्वनिभृतानिभृताक्षरमुज्जगे॥ इति।

d. Latika-

Latikaariti is the opinion of the darpanakar-

“लाटीतुरीतिर्वैदभीपांचाल्योरन्तरेस्थिता।” इति।

Example-

अयमुदयतिमुद्राभंजनः पद्मिनीनाम्
उदयगिरवनालीबालमन्दारपुष्पम्।

विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ इति।

**INTEXT QUESTION-10.2**

1. What is the nature of Riti?
2. How many different types of Ritis are there and what are they?
3. What are the characteristics of Vaidrabhiriti?
4. Give an example of Vaidrabhiriti.
5. What are the characteristics of Gaudiriti?
6. Give an example of Gaudiriti.
7. What are the characteristics of Panchalariti?
8. Give an example of Panchaliriti.
9. What is the characteristics of Latikariti?
10. Give an example of Latikariti.



Note

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11. Who does not believe in Latikariti?

10.3 ALAMKAR (FIGURE OF SPEECH)

Alamkara means ornaments or adornments. Like the women use ornaments to enhance their beauty, Alamkar in language are also used essentially to enhance the beauty of a poem. Alamkar is also one of them in the beauty of poetry. It is like a kataka-kundaladi. Just as only the kataka-kundaladi enhances the beauty of the body by adding to the beauty, similarly the Alamkar which enhance the beauty of poetry containing words and meanings, are stimulating the Rasa- soul of poetry. The characteristics of Alamkar in the text Darpana is-

“शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः।
रसादीनुपकुर्वन्तस्तेऽलंकारास्तेऽंगदादिवत्॥” इति।

That which is a means to beautify something/someone is an Alamkar. Many Vamanadis do metaphorical thinking. That Alamkar is the improver of the Laukottar beauty of the poetic body containing word and meaning. Due to the strangeness of the word meaning, there are two types of Alamkar - Shabdalamkar and Arthalamkar. Some rhetorical rhetoricians also refer to this third Shabdarthalamkar. Anuprasadi are Shabdalanakar and Upama Rupakadi are Arthalamkar. Some of them are presented below-

A. Shabdalamkar

The ornament in which the word predominates is called Shabdalanakar. Anuprasa, Yamaka, and Vakrokti have been described in the Shabdalanakars-

1. Anuprasa:-

Even if there is asymmetry of vowels, the similarity of the word is called anuprasa. Characteristics of anuprasa in Darpana is-

"Anuprasa: “अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य चत्।”

Vowels do not create strangeness. Therefore, vowel analogy has not been accepted in the characteristics. Like here is the example-

आदाय वकुलगन्धानन्धीकुर्वन् पदे पदेभ्रमरान्।
अयमेतिमन्दमन्दंकावेरीवारिपावनः पवनः॥ इति।

The similarity of consonant letters in पदे पदे में, मन्द मन्दं, पावनः पवनः etc. is anuprasa.

That anuprasa is of five types - chhakanupras, vityuprasas, srutyunuprasas, antyanuprasa, and latanupras. study Sahityadarpan for details-



Note

1. Yamak Alamkar -

The frequency of a group of vowel consonants with different meanings in the same sequence with meaning is called Yamak. Vishwanath has said the same characteristics-

“सत्यर्थेपृथगर्थायाः स्वरव्यंजनसंहतेः।
क्रमेणतेनैवावृत्तिः यमकंविनिगद्यते॥” इति।

The group of vowels and consonants is somewhere meaningful, somewhere meaningless. In order to represent the same, this term- Satyarth was used in the characteristics. Here is the example-

“नवपलाश-पलाश-वनंपुरः स्फुटपराग-परागत-पंकजम्।
मृदुल-तान्त-लतान्तमलोकयत् स सुरभिसुरभिसुमनोहरैः॥ इति

In this verse, the frequency of the group of both vowel consonants, Palash-Palash, Surabhim Surbhim, is significant. Latanta-Latanta, here the first is meaningless. Parag Parag, here is the futility of the second. Thus, due to the frequency of the group of vowels and consonants in the same order, here is the Yamak Alankar

1. Vakrokti- The characteristic of Vakrokti alamkar , Vishwanath has given in Sahityadarpana-

“अन्यस्यान्यार्थकंवाक्यमन्यथा योजयेत् यदि।
अन्यः श्लेषेणकाक्वा वा सावक्रोक्तिस्ततो द्विधा॥” इति।

Where another listener, listening to the meaning of a sentence of someone else, narrates the meaning other than through Slesha or Kaku, then it is an alamkara called Vakrokti. The different guttural sound is called Kaku. That Vakrokti is generally of two types with the distinction of Slesh Vakrokti and Kaku Vakrokti. Its example is like-

“के यूयं, स्थल एव सम्प्रतिवयम्, प्रश्नोविशेषाश्रयः,
किंब्रूतेविहगः, स वा फणिपतिर्यत्रस्ति सुप्तोहरिः।

वामा यूयमहोविडम्बरसिकः कीदृक् स्मरोवर्तते।
येनास्मासुविवेकशून्यमनसः पुंस्वेव योषिद्भ्रमः॥” इति।

Here the speaker asked 'Ke Yuyum'. Then the listener conceived the word 'K' in its water meaning. Then it says - we are still in on the land. The first speaker again says - the question is fo'ks"kijd (special). That is, the question is person based. The listener assumes the meaning of Vih from the slesh and takes the meaning of Vih as Vihag (Bird) and Shesh as Nagaraj (King of serpants) and says - Tell me if it is the right bird or Phanipati on whom Vishnu sleeps. In this way, the listener has conceived here from the other meaning of the speaker's other purported sentence, hence here alamkar is Vakrokti. Generally three alamkaras are presented.

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B. Arthalankar- The alamkara which is derived from Arthavachitriya is Arthalankar. The Upama, Roopak, Utpreksha, Dristanta, Samasokti etc. Arthalamkaras are presented here for entering into the Arthalankars.

1. Upma - The mother of analogous alamkaras in the Arthalamkara is Upama. Characteristics of Upama in Sahityadarpana is-

“साम्यंवाच्यमवैधर्म्यंवाक्यैवउपमा द्वयोः।” इति।

The analogy of two substances in a sentence, without any vaidharmya, is called Upama. Through which analogy assumes, where analogy of which that is called Upamana. There is an analogy in the mouth, so the mouth is Upameya.

Here the Roopaka alamkara is prohibited by the use (Upadana) of the word Vachyam. Because there is satire in the Roopaka. Similarly, Vyatireka is removed through Avaidharmya pada. The reason is that in Keval Vyatirek, sadharmya along with Vaidhyamya is also considered. Upamayapamaya is negated by the use of the Vakyaikya. Because there are two sentences in Upameyopamaya. Use of duyoh pada, There is a negation of Ananvaya, there by only one similar statement.

Purnopama and Lutopama are the two distinctions of this alamkara. In which Upama, there are Upameya, Upamana, sadrishyavachaka are, that is called purnopama. example of full Puranopama-

वागर्थाविवसम्प्रक्तौवागर्थप्रतिपळये।

जगतः पितरौवन्देपार्वतीपरमेश्वरौ॥ इति।

Here Vagarthou is Upamana, ParvatiParameshwarau is Upameya, Eva is the analogous word, Sampraktattva is a common dharma, hence it is Purnopama.

In which upama, among upamana, upameya, sadharana dharma, and sadrishyavachak word, one of the four, two or three is not accepted, that is called Luptopma. Here is an example like-

मुखमिन्दुर्यथापाणिः पल्लवेन समः प्रिये।

वाचः सुधा इवोष्ठस्तेबिम्बतुल्योमनोऽश्मवत्॥ इति।

Here, due to the use of Ananad, komala, Madhur, kathin and sadharanadharmavachak words in order, here is Luptopama. And its divisions are many in distinction of srauti-arthi.

1. Roopaka- Prikritgopana is roopaka alamkara. In Sahityadarpana-

“रूपकं रूपितारोपाद्विषयेनिरपह्वे।” इति।

Prikritgopana is called roopak. The impeccable description of sadrishyata of upaman



Note

in the subject without negation Upameya is called roopaka i.e. in roopaka alamkara, the distinction of Upamana Upameya is propounded. The face is like the moon is Upama and , the face is the moon is roopaka. Here is an example like-

पान्तु वो जलदश्यामाः शार्ङ्ग्याघातकर्कशाः।
त्रैलोक्यमण्डपस्तम्भाश्चत्वारोहरिबाहवः॥ इति।

प्रकृत प्रस्तुत की अप्रस्तुत के रूप में सम्भावना करने को उत्प्रेक्षा कहते हैं। मन्ये, शंके, ध्रुवं, प्रायः, इवइत्यादिउत्प्रेक्षा वाचक होते हैं। उसका उदाहरण है जैसे-

Here त्रैलोक्यम् हरिबाहवः these are two upameya. The मण्डपस्तम्भ, these two are upamana. Here = त्रैलोक्य पे मण्डप, हरिबाहवः is स्तम्भ, due to the description of distinction, here is roopak alamkar. And that roopaka is of three types- Paramparita, Nirang and Sanga.

1. **Utpreksha-** Utpreksha alamkara is based on possibilities. in the sahyadarpana-

“भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।” इति।

The possibility of presenting nature in the form of unpresentation is called utreksha. मन्ये, शंके, ध्रुवं, प्रायः, इव etc. are the indicative word for utpreksha.

ज्ञानमौनं क्षमा शद्रौत्यागे श्लाघाविपर्ययः।

गुणागुणानुबन्धित्वात् तस्य सप्रसवाइव॥ इति।

1. दृष्टान्त-दृष्टान्त अलंकार तो समर्थ्य समर्थक भावमूलक अलंकार है। साहित्य दर्पण में दृष्टान्त अलंकार का लक्षण कहा है-

“दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।

जहाँ दोवाक्यों के मध्य में धर्मसहितसमानधर्मविशिष्टवस्तु के सामान्य धर्म के प्रतिबिम्बन को प्रतिबिम्बभाव से वर्णनहोताहैवह दृष्टान्त अलंकार है।सादृश्य के अवधानगम्य होने को प्रतिबिम्बन कहते हैं।

Among the qualities presented here, there is an utpreksha alamkar with the possibility of prasavatva. There are vachya, pratiyamana are types of utpreksha.

1. **Drishtanta-** drishtanta alamkara is 'samathya-samarthaka-bhavamoolaka. In sahyta Darpana-

“दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।

Where in the middle of two sentences, the reflection of the common dharma of the same dharma-specific object with dharma is described with a sense of reflection, that is drishtanta alamkara.

“अविदितगुणापिसत्कविभणितिः कर्णेषुवमति मधुधारां।
अनधिगतपरिमलापिहिहरतिदृशंमालतीमाला॥” इति।

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यहाँ समानता से ही सामान्य धर्म में बिम्ब प्रतिबिम्ब भाव होता है यह दृष्टान्तअलंकार का लक्षण है।

2. **समासोक्ति-** कविराज विश्वनाथ ने साहित्य दर्पण नामक ग्रन्थ में समासोक्ति अलंकार के लक्षण को कहा है-

"Despite not knowing the qualities of a good poet's utterance, it seems sweet in the ears".

The support of this sentence, despite the fact that "the smell of Maltimala takes away the sight", is a supporter of the sentence. In both the sentences, Vamana and Haran are two common dharmas. Here, due to the equality, Bimb-pratibimba-bhava are in common dharmas.

2. **Samsokti-** Kaviraj Vishwanath has described in the text Sahityadarpan-

“समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः॥” इति।

When the behaviour of another is ascribed to the subject of description, from a sameness of (i) action, (ii) sex or gender, or (iii) attribute, that is Sam?sokti alamkara. Where through the equal karyalinga or visheshana, unpresented subjects in presented subject is described, is called samasokti alamkara. Here is an example like-

“असमाप्तजिगीषस्य स्त्रीचिन्ता का मनस्विनः।

अनाक्रम्य जगत् कृत्स्ननोसन्ध्यां भजतेरविः॥” इति।

One whose desire to win has not been fulfilled, how is it possible for a wise man to have sambhog like that, this is the first sentence. Here the hero and heroine are presented. And the meaning of the second sentence is that the sun does not reach the whole world by evening. In this verse, there is a communion of Surya in the hero and Sandhya in the heroine. Here the imposition has a gender equivalence reason. There is an imposition of the behavior of the hero in the sun and the behavior of the sun in the hero because of the male gender, and similar to the female gender in the evening and heroine.

In this way five Arthalankars are described in general.



INTEXT QUESTION 10.3

1. What are the characteristics of figure of speech (Alamkara)?
2. How many types of alamkara are there?
3. What is the characteristic of anuprasas?

4. How many types are there of anuprasa and which are?
5. What is the characteristic of yamaka?
6. What is an example of a yamak?
7. Satyarthe- why is this in the characteristic of Yamak?
8. What is the symptom of a vakrokti?
9. How many types are there of vakrokti?
10. What is the mother of analogical alamkara?
11. What is the characteristic of analogy?
12. How many types and what are the analogies?
13. What is Anchatushtaya in Poornopaama?
14. What is the characteristic of roopaka?
15. How many types are there of roopaka and from what?
16. What are the characteristics of utpreksha alamkara?
17. What is the sign of the drishtanta?
18. What is an example of a drishanta?
19. What is the meaning of pratibimbana?
20. What are the characteristics of samasokti?

10.4 CHHANDA (METER)

Knowledge of chhanda is essential for the pursuit of poetry. And the development of chhanda is first reflected in the Vedas. Without the knowledge of chhanda, one cannot pronounce the Veda mantras well. Therefore, for the benefit of the Vedas, chhandas are this Vedangapad. In Aitareya Aranyak- ^ekuoku~ ikideZH;% Nkn;frNUnkafbfNUn%A^^ According to the great grammarian Panini, chhanda is derivates from the root chhanda. That which is engraved in chhanda is a chhandashastra. The first text of this chhandashastra is Pingalchandsutra composed by Pingal Maharishi.

- A. Poetry devison** - Only verses are of four stages. And that vritta is of two types-Jatipadya and vrittapadya.

“पद्यंचतुष्पदीतच्चवृळंजातिरिति द्विधा।
वृळमक्षरसंख्यातंजातिर्मात्राकृताभवेत्॥” इति।

**Note**

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Letters are counted in Vrittapada and matra is counted in Jatichand. There are three types of matras. And they are the one matra, the dual matra and the triad matra. There is one matra of harsva, two matra of deergha and three matra of plut.

There are three types of vritta, samavritta, semi-samavritta and odd vritta. The vritta in which all four steps have the same number of letters in guru-laghu sequence is a samavritta. Examples are Indravajra, Malini, Vasanttilaka etc.

A vritta whose first step is equal to the third step, the fourth step is equal to the second step, is a semi-vritta. Examples are Pushpitagra, Sundari, Malbharini, etc. The vritta in which all four phase fractions are distinct is called a odd-vritta. Udgata, Saurabh, etc. are examples here. the same is mentioned in chandomanjari-

“समं समचतुष्पादं भवत्यर्धसमंपुनः॥
आदिस्तृतीयवद् यस्य पादस्तुर्यो द्वितीयवत्
भिन्नचिह्नचतुष्पादं विषमंपरिकीर्तितम्॥” इति।

B. Gana:- The Gana which is present in the Samvritchand are the letters Gana. They are, Yagana, Ragana, Sagan, Tagan, Jagan, Bhagan, Ngan, Gagan, Lagana. These are the beneficiary gana of samavritta. In these, the Gana which starts from Magan till Ngan are made up of three letters. Gagan and Lagana are one letter specific. Here the letter is a sign of the word vowel. In Chhandamanjari-

“मस्त्रिगुरुस्त्रिलघुश्चनकारोभादिगुरुः पुनरादिलघुर्यः।
जोगुरुमध्यगतोरलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥
गुरुरेकोगकारस्तुलकारोलघुरेककः।” इति।

Magan is the Triguru. The Gana in which there are three swarvarna gurus is Magan. Before coincidence, the vowel letters is known as guru. Nakara is trilaghu. The Gana in which three vowels are laghu is Ngan. Adiguru means the Gana in which the initial vowels are Guru and others are laghu, that is Bhagan. Adilghu means the Gana in which only the first letter is a laghu, that is Yagan. GuruMadhyagat means the middle varna in Jagan is Guru Sanganak and others are laghu. In Ragana the middle varna is Laghusangnak. The last varna in Sagan is Guru and other laghu characters. The last varna in Tagan is Laghu Sangnak. There is a Gakar in the Guru, that is, there is one Guruvarna in the Gagana. Decimal symbols are given below-



Note

Name of Gana	characteristics	symbols
Magana	Triguru	SSS
Nagana	Trilaghu	lll
Bhagana	Adiguru	Sll
Yagana	adilaghu	lSS
Jagana	Gurumadhyagata	lSl
Ragana	Lamadhya	SIS
Sagana	Antaguru	llS
Tagana	Antalaghu	SSl
Gagana	Gurureka	S
Lagana	Laghureka	l

The useful gana of the Matravrta are five - Sarvaguru, Antguru, Madhyaguru, Adiguru and Sarvalaghu. The same is mentioned in chandomanjari

“ज्ञेयाः सर्वान्तमध्यादिगुरवोऽत्र चतुष्कलाः।
गणाश्चतुर्लघूपेताः पंचार्यादिषुसंस्थिताः॥” इति।

These ganas are Chatushkala. Chatushkala is four matrik. Where there are four matras, it is Gana Chaturmatraka. The Gana in which all the Varnas are Gurus is Sarvaguru. The Gana in which there is a middle varna guru is a madhyaguru. And the other two are laghu varna. The Gana in which the Adi Varna is the Guru is Adiguru, and the other two Varnas are laghu. The Gana in which all the letters are laghu is Sarvalaghu. It is to be noted here that the matravrta has Chaturmatrik Ganas. Therefore four matras are essential in each gana. Here is the table for convenience-

गण	चिह्न	मात्रा
सर्वगुरु	SS	चतस्रः
अन्तगुरु	llS	चतस्रः
मध्यगुरु	lSl	चतस्रः
आदिगुरु	Sll	चतस्रः
सर्वलघु	ll ll	चतस्रः

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Note

मात्रा तीन प्रकार की होती है- एक मात्रा, द्विमात्रा, त्रिमात्रा। वहाँ एकमात्रिक ह्रस्ववर्ण, द्विमात्रिक दीर्घऔर त्रिमात्रिक प्लुतहै।वैसे ही कहा है-

Matras are of three types - single matra, dual matra, and triad matra. There are the single matrika is Hrsvavarna, the dual matrika is deergha, and the triplet matrika is plut. Also mentioned-

“एकमात्रोभवेद् ह्रस्वो द्विमात्रोदीर्घउच्यते।
त्रिमात्रस्तुप्लुतोज्ञेयोव्यंजनं चार्धमात्रकम्॥” इति।

C. **Laghuguru system** - What are the Guru Varna, which are the laghu characters, this doubt arises in everyone's mind. The solution for this in chandomanjari is-

“सानुस्वारश्चदीर्घश्चविसर्गी च गुरुर्भवेत्।
वर्णः संयोगपूर्वश्चतथापादान्तगोऽपिवा॥” इति।

Anusvara vowel consisting of anusvara is gurusangnak. As Grama ko jata hai (one goes to the village), here is the anuswar is after the akar of post makar. That's why that akar is a guru with anuswar. That anuswar is sub-symptom of avasana. From that avasan, consonant becomes laghu-guru. Similarly, Visarga is the combined vowel guru. Just as word Ram, here before the Visarga Makarottara Akar Guru. Similarly, before the combined varna, the varna is the guru. Like rakta (blood), here, before the combined varna, the varna is rak?tar akarguru. From the laghu varna option located at the end of the chhanda, the guru and guru varna are laghu according to the purpose.

D. **Yati-** Yati is important in chhanda. Yeti is the resting place of the tongue. It can be called break. By Gangadas Kaviraj he said-

“यतिर्जिह्वेष्टविश्रामस्थानंकविभिरुच्यते।
साविच्छेदविरामाद्यैः पदैर्वाच्यानिजेच्छया॥” इति।

Yeti is not everywhere in the chhanda. Yeti is a miracle at the end of the chhanda. If yati is the middle of the chhanda, it destroy the mirecle. It is yatipadanta and padamadhya. As in Vashasthavila chhanda, yati is padanta.

न तज्जलं यक् सुचारुपंकजं/
न पंकजंतद् यदलीनषट्पदम्॥ इति।
पादमध्या यतिः यथामालिनीच्छन्दसि-
सरसिजमनुविद्धं/शैवलेनापिरम्यं/
मलिनमपिहिमांशोः/लक्ष्म लक्ष्मींतनोति॥ इति।

Here, ‘ननमयययुतेयंमालिनीभोगिलोकैः’ With the sign of the chhanda, like a yeti in the padanta, in the middle of the padanta, it is beyond the eighth letter.

The vritta is of three types with the distinction of vritaasama, ardhasama and vishamasama. There are again 26 different types of samavrita. The introduction of some vrittasamas is given below.

1. **Indravajra-** There are 11 syllables in the Trishtup chhanda. One of its types is Indravajra. Its symptom is - “स्यादिन्द्रवज्रा यदितौजगौ गः” इति। The chhanda in which there are two Tagans, Jagan and two Gurus in each pada, that chhanda is Indravajra. Here in the padanta, there is Yeti. Its example is like-

ॐ ॐ | ॐ ॐ | ॐ ॐ ॐ ॐ

गोष्ठेगि-रिं-सव्य-करेण धृत्वा/

रुष्टेन्द्रवज्राहतिमुक्तवृष्टौ।/

योगोकुलंगोपकुलंचसुस्थं/

चक्रे स नो रक्षतुचक्रपाणिः॥इति

In the four stages of this chhanda, there are respectively two Tagans, one Jagan and two Guru Varnas. Here all is yeti at the end of the stage. That is why it is not mentioned in the lakshana of the chhanda.

2. **Upendravajra-** This is a type of Trishtup chhanda. The characteristic of Upendravajra chhand is in chhandomanjari- “उपेन्द्रवज्राप्रथमंलघौसा” (“Upendravajrapratham langhausa”). The first syllable of Indravajra chhand is being laghu to Upendravajra chhand. Thus the first gana of Indravajra is Tagana. Its first letter is being laghu to Guru Jagan in the middle. And the chhanda which has Jagan, Tagan, Jagan and two Guru Varnas in each step is called Upendravajra Chhand. Here too there is a Yeti in Padanta. Its example is like-

| ॐ | ॐ ॐ | ॐ | ॐ ॐ

उपेन्द्र-वज्रादि-मणिच्छ-टाभिः/

विभूषणानांछुरितं वपुस्ते।/

स्मरामिगोपीभिरुपास्यमानं/

सुरद्रुमूलेमणिमण्डपस्थम्॥ इति।

In the shloka presented here, each step is respectively Jagan, Tagan, Jagan and two Guru Varnas. And the lakshana of Upendravajra chhand is relevant here.

3. **Rathoddhata-** this is the type of the trishtubh chhanda. Its lakshana is in chandomanjari - “रात्परैर्नरलगैरथोद्धता” (Ratparinaral gairthodhata). The chhanda

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in which each step is followed by Ragana, Ngan, Ragana, Laghu and Guru. Here is the Yeti at the end of the pada. An example of this chhanda is-

SIS I || S I S I S /

एवमाश्रमविरुद्धवृळिना/

संयमः किमतिजन्मतस्त्वया/

सळवसंश्रयसुखोहि दुष्यते/

कृष्णसर्पशिशुनेवचन्दनः॥इति।

4. **वंशस्थविलम्**-बारह अक्षरवालेजगतीछन्द का एक प्रकार वंशस्थविलम् है। उसका लक्षणछन्दोमंजरीमेंहै-“वदन्तिवंशस्थविलंजतौजरौ” इति।जिसछन्द के प्रत्येकचरण में क्रम से जगण, तगण, जगणऔररगणहोतेहैवहवंशस्थविलम् है। यहाँ भीपादान्तमें यति है। इस छन्द का उदाहरणहै-

In each of the steps of Prakrit Shloka, there are Ragana, Ngan, Ragana, Laghuvarna and Guruvarna respectively. In this way the lakshana of this chhanda is proved.

4. **Vanshasthivilam-** A variant of the twelve syllable Jagati chhanda is Vanshasthivilam. Its lakshana is in the chhandomanjari - “वदन्तिवंशस्थविलंजतौजरौ” इति। ("Vadantivanshasthivilanjataujarau"). The chhanda, in which each step is followed by Jagana, Tagana, Jagana and Ragan, is Vanshasthivilam. Here too there is a Yeti in the padas. An example of this chhanda is-

I S I S S I I S I S I S /

अयं स तेतिष्ठतिसंगमोत्सुको/

विशंकसेभीरु यतोऽवधीरणाम/

लभेत वा प्रार्थयिता न वा श्रियं/

श्रियादुरापः कथमीप्सितोभवेत्॥इति।

In each step of the shloka, there is a sequence of Jagana, Tagana, Jagana and Ragana, where the lakshana of Vanshasthivilam is proved.

5. **Vasanttilaka-** A variant of the fourteen-syllable Sharkaya is Vasanttilaka. Its name is Vasanttilaka. Its lakshana is in the Chhandomanjari - ^{^^Ks;aolUrfrydarHkktkxkS x%^^A} ("Gyyanvsanttilakantabhajajagou Gah"). Tabhaja Tagana, Bhagana, Jagan, Jagau-Jagan, Guruvarna Ga: Guruvarna. A chhand in which the tagans, bhagans, two jagans and two gurus are in order, is Vasanttilaka. Its yati occurs at the end of the pada. Its example is-

ॐ ॐ | ॐ | ॥ ॐ | | ॐ | ॐ ॐ/

फुल्लं-व-सन्तति-लकंति-लकं-व-नाल्याः/

लीलापरंपिककुलं कलमत्र रौति।/

वात्येषपुष्पसुरभिर्मलयाद्रिवातो/

यातोहरिः स मधुराविधिनाहताः स्मः।।/इति।

In each of its phases, there are sequentially Tagan, Bhagan, two Jagan and two Guru Varnas. Therefore, there is a chhanda of Vasanttilaka.

6. **Malini-** Atishakari chhanda with fifteen letters is a type of Malini chhanda. The characteristic of Malini chhanda is - “ननमयययुतेयंमालिनीभोगिलोकैः” "(Namayayutayammalini Bhogilokaiah)". This is Malininamayayuta. That is, the chhand in which there are two nagans, maganas and two yagnas in sequence in each step, that is Malini chhand. Bhogi is the realization of number eight and lok number seven. Thus a yeti on the first eighth letter of each step, then a yeti on the seventh letter at the end of the phase. Here the Yeti takes place in the middle of the phase. Example of this is-

॥ | ॥ ॐ ॐ ॐ | ॐ ॐ | ॐ ॐ

सरसिजमनुविद्धं शैवलेनापिरम्यं

मलिनमपिहिमांशोर्लक्ष्म लक्ष्मींतनोति।

इयमधिकमनोज्ञावल्कलेनापितन्वी

किमिवहि मधुराणामण्डनंनकृतीनाम्।।इति।

In each of its steps, there are two ganas, two ganas and two yagnas from the sequence. In this way the lakshana of Malini Chand is proved. In this way some of the samavrittis are presented here.



INTEXT QUESTION - 10.4

1. Who is the pioneer of Chhandashastra?
2. What type of Vedanga is Chhandashastra?
3. What is the form of chhanda?
4. What are the divisions of poetry?
5. What is the character of a vritta?



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6. How many divisions does the vritta have?
7. What is the nature of a vritta?
8. What is the nature of a ardha-vritta?
9. What is the nature of the vishama-vritta?
10. What are the benefactors gana of chhanda?
11. What are the names of the benefactors of matra-chhanda?
12. Write the Swarupbodhikarika of Ganas?
13. Write the systematic verses of Laghuguru?
14. What is the lakshana of Yeti?
15. How many types are there of yati and what are they?
16. Where are the yati do miracles?
17. Where does Yeti destroy miracles?
18. What is the lakshana of Indravajrachand?
19. What is the lakshana of Upendra Vajrachand?
20. What is the lakshana of Rathoddhatachand?
21. What is the lakshana of heredity?
22. What is the lakshana of Vasanttilkachand?
23. What is the lakshana of Malichand?
24. Where is Yeti in Malini Chand?



SUMMARY

We have discussed on different flourishing tattvas of the poetry like- the nature and types of Gunas, the nature and types of Rasas, the nature and types of Alamkaras, the nature and types of Ritis, the nature and types of Vrittis, the nature and types of Chhandas.



TERMINAL EXERCISE

1. Describe the nature of a Guna and the their types?

2. Describe the Madhurya with an example?
3. Describe the Ojaguna with an example?
4. Describe Prasadguna with an example?
5. Describe the nature of Riti and their types?
6. Describe Vaidarbhi with an example?
7. Describe Gaudi's with an example?
8. Describe Panchali with an example?
9. Describe the example of Latika?
10. Describe the nature of Alamkar?
11. What are the lakshana of Shabdalamkar?
12. What are the lakshana of an Arthalamkar?
13. Describe anuprasa alamkara?
14. Describe the Vakrokti?
15. Describe the yamaka?
16. Describe a Upamalamkar with an example?
17. Give an example of a roopaka?
18. Give an example of utprekshalamkara?
19. Describe the example of samsukti?
20. Describe the drishtanta alamkara with an example?
21. Describe the nature and types of poetry?
22. Describe the nature and types of vritta.
23. Describe the nature of Yati?
24. Describe the Laghuguru system in verses?
25. Describe the Gunas of vritta and jati?
26. Describe the Indravajra with an example?
27. Describe the Upendravajra with an example?

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28. Describe the rathoddhta?
29. Describe the Vasantilika with an example?
30. Describe Malini with an example?
31. What are the types of Gunas?
 - A. Similar to bravery
 - B. As a avayayasansthanvishesha
 - C. Similar to Katakundal.
32. Where is the most Madhurya-
 - A. in sambhogashringar
 - B. in karunashringar
 - C. in veershringar.
33. Where is the excess of Ojgun compared to all-
 - A. Veer
 - B. Bibhatsa
 - C. Raudra
 - D. Shringar.
34. Which is not riti according to dhvanikara?
 - A. Gaudi
 - B. Panchali
 - C. Latika
 - D. Vaidarbhi.
35. How many types of roopaka are there?
 - A. One
 - B. Two
 - C. Three
 - d. Four
36. What type of vritta?
 - A. Letter and number
 - B. Sentence and number
 - C. Pada and number.



ANSWER TO INTEXT QUESTION

10.1

1. Guna, Alamkara and Riti

**Note**

2. Of Kavyatma Rasa
3. 'रसस्यागित्वमाप्तस्य धर्माः शौर्यादयो यथा।गुणाः' इति।
4. Madhurya, Auja and Prasad
5. 'चित्तद्रवीभावमयो ह्लादोमाधुर्यमुच्यते।' इति।
6. Raf, Dakaradi Shruti free from bitter varnas, with the last varna of that class, composition without suffix and small samasa, melodious composition is the means of expression of this Gunas
7. Sambhog, Karuna, Vipralambh and Shanta
8. Example-
अनंगमंगलभुवस्तदपांगस्य भंगयः।
जनयन्तिमुहूर्थनामन्तः सन्तापसन्ततीम्॥ इति।
9. "ओजश्चित्तस्य विस्ताररूपदीप्तत्वमुच्यते।" इति।
10. This Rasa is properly expressed through Shrutikatu characters, through long words, through aspirated letters.
11. Veera, Bibhatsa and Raudra
12. Example
चंचद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य।
स्तयानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तवदेविभीमः॥
13. चित्तंव्यापनोति यः क्षिप्रं शुष्केन्धनमिवानलः।
स प्रसादः समस्तेषुरसेषुरचनासुचः॥
14. The word prasad, which is understood to mean by syllable, is the reason for the expression of Rasa.
15. सूचीमुखेनसकृदेवकृतव्रणस्त्वं
मुक्ताकलापलुठसिस्तनयोः प्रियायाः।
बाणैः स्मरस्य शतशोविनिकृत्तमर्मा

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Note

स्वप्नेऽपितांकथमहं न विलोकयामि॥ इति।

10.2

1. The organization of the organs in the body in the same way as the word meaning is done by the incorporation of Mdhurya etc. Gunas in the body of poetry with meaning, it is the nourishment of Rasa through tradition.
2. Vaidarbhi, Gaudi, Panchali and Lati
3. “माधुर्यव्यंजकैर्वर्णैः रचनाललितात्मिका।
अवृत्तिरल्पवृत्तिर्वावैदभीरीतिरिष्यते॥” इति।
4. लताकुंजंगुंजन् मदवदलिपुंजचपलयन्
समालिङ्गकंगद्रुततरमनंगंप्रबलयन्
मरुन्मन्दंमन्दंदलितमरविन्दंतरलयन्
रजोवृन्दंविन्दन् किरतिमकरन्दंदिशिदिशि।इति।
5. “ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः।समासबहुलागौडी” इति।
6. Example-
विकचकमलगन्धैरन्धयन् भृङ्गमालाः
सुरभितमकरन्दंमन्दमावातिवातः।
प्रमदमदनमाद्यघ्नौवनोद्दामरामा-
रमणरभसखेदस्वेदविच्छेददक्षः॥ इति।
7. “वर्णैः शेषैः पुनर्द्वयोः।समस्तपंचषपदोबन्धः पांचालिकामता।” इति।
8. मधुरया मधुबोधितमाधवीसमृद्धिसमेधितमेधया।
मधुकरांगनयामुहुरुन्मदध्वनिभृतानिभृताक्षरमुज्जगे॥ इति।
9. “लाटीतुरीतिर्वैदभीपांचाल्योरन्तरेस्थिता।” इति।
10. अयमुदयतिमुद्राभंजनः पद्मिनीनाम्
उदयगिरवनालीबालमन्दारपुष्पम्।
विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ इति।



Note

11 Writer of Dhvanyaloka- Ananadavardhan

10.3

1. “शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः।
रसादीनुपकुर्वन्तस्तेऽलंकारास्तेऽगदादिवत्॥” इति।
2. Two types- शब्दालंकार और अर्थालंकार।
3. “अनुप्रासः शब्दसाम्यवैषम्येऽपिस्वरस्य यत्” इति।
4. Five types- छेकानुप्रास, वृळ्यनुप्रास, श्रुत्यनुप्रास, अन्त्यानुप्रास, दक लाटानुप्रास।
5. “सत्यर्थेपृथगर्थायाः स्वरव्यंजनसंहतेः।
क्रमेणतेनैवावृत्तिः यमकविनिगद्यते॥” इति।
6. “नवपलाश-पलाश-वनंपुरः सुटपराग-परागत-पंकजम्।
मृदुल-तान्त-लतान्तमलोकयत् स सुरभिंसुरभिंसुमनोहरैः॥ इति।
7. The group of vowels and consonants is somewhere meaningful, somewhere meaningless. In order to represent the same, this term- Satyarthe was used in the characteristics.
8. “अन्यस्यान्यार्थकंवाक्यमन्यथा योजयेत् यदि।
अन्यः श्लेषेणकाक्वा वा सावक्रोक्तिस्ततो द्विधा॥” इति।
9. Two types- श्लेषवक्रोक्ति और काकुवक्रोक्ति।
10. Upama
11. “साम्यंवाच्यमवैधाम्यंवाक्यैक्य उपमा द्वयोः।” इति
12. Mainly two types- पूर्णोपमा और लुप्तोपमा।
13. उपमान, उपमेय, सादृश्यवाचक and साधारणधर्म।
14. “रूपकं रूपितारोपाद्विषयेनिरपह्ववे।” इति।
15. Three types. परम्परित, निरंग and सांग।
16. “भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।” इति।
17. “दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।
18. “अविदितगुणापिसत्कविभणितिः कर्णेषुवमति मधुधाराम्।
अनधिगतपरिमलापिहिरतिदृशंमालतीमाला॥” इति।
19. प्रणिधानगम्यम्
20. “अनुप्रासः शब्दसाम्यवैषम्येऽपिस्वरस्य यत्” इति।

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Note

1. Pingalacharya
2. पादरूप
3. चतुष्पादात्मक
4. Two-Vritta and Jati
5. “वृत्तमक्षरसंख्यातम्।
6. Three- समवृत्त, अर्धसमवृत्त and विषमवृत्त।
7. “समं समचतुष्पादम्” इति।
8. In ardhshamavritta, first pada is similar to third pada, fourth pada is similar to second pada
9. In Vishamavritta, all four padas are different
10. Magan, Yagana, Ragana, Sagan, Tagana, Jagan, Bhagana, Nagan, Gagan, Lagan, these are ten ganas.
11. सर्वगुरु, अन्तगुरु, मध्यगुरु, आदिगुरु and सर्वलघु।
12. “मस्त्रिगुरुस्त्रिलघुश्चनकारोभादिगुरुः पुनरादिलघुर्यः।
जोगुरुमध्यगतोरलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥
गुरुरेकोगकारस्तुलकारोलघुरेकः।” इति।
13. “सानुस्वारश्चदीर्घश्चविसर्गी च गुरुर्भवेत्।
वर्णः संयोगपूर्वश्चतथापादान्तगोऽपिवा॥” इति
14. ‘यतिर्जिह्वेष्टविरामस्थानम्’।
15. Yati is two types, middle of the pada and end of the pada
16. In end of the pada, yati generate miracle
17. Yati destroy the miracle in the middle of the pada
18. ‘स्यादिन्द्रवज्रा यदितौजगौ गः’।
19. उपेन्द्रवज्राप्रथमेलघौसा।
20. रात्परैर्नरलगैरथोद्धता।
21. वदन्तिवंशस्थविलंजतौजरौ।
22. उक्तावसन्ततिलकातभजाजगौ गः।
23. ननमयययुतेयंमालिनीभोगिलोकैः।
24. In malini chhanda, Yati is after eighth letter and then at seventh letter at the end of the pada.

**Note****11****TYPE OF POETIC WORK (KAVYA)**

The Sanskrit literature is like an ocean. In our Sanskrit literature, the work of the poet is reflected in many genres. But how is the work of the poet, there is no proper introduction in this matter. Somewhere only prose form, somewhere prose-verse form, or somewhere only verse form is visible. So, that arises is doubt in the mind of the reader. Therefore, in this lesson, the poetic distinction has been rendered in a simple manner for the ease of the learners. 'What type of poetry is mentioned and in which Vidha', it has been analyzed here.

**OBJECTIVES**

After Studying this lesson, you will be able to:

- know the types of poetic work;
- enjoy the perception of pleaser (Rasas) of the poetic work;
- know the objectives of the poetic distinction;
- know the reasons of the poetic distinction;
- know about Kavyakratri (Creation of Poetics);
- learn about various literature and poetic texts; and
- know the nature of drishyakavya.

11.1 INTRODUCTION

There are four basics of subjects of poetics are-Puranas, History, Jana?ruti and imagination of a poet. Those which are written on the basis of mythology, those

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mythological text(Kavya), and those which are written on historical basis, are historical text (Kavya) and those which are composed on the basis of Janashruti (public opinion), are Janashruti text(Kavya) , and those which are composed on the basis of poet's imagination are fictional poetry.

Though fiction is predominant even in Puranic poetry, yet they are considered based on the the story. And many distinctions have also been made by the critics from their re-formation of Deva Kavya-Yamak Kavya-Slesh Kavyadi distinctions.

The mythological poems include Jambativijaya of Panini, Balcharit of Vyadi, Swargarohan of Katyayan, Mahanandamaya of Patanjali, Raghuvansham and Kumarasambhava of Kalidasa, Janakiharan of Kumardas, Kiratarjunyam of Bharavi, Harshacharita of Banabhatt, Ravanavadham of Bhattikavi, shishupaalvadham of Magha, Naishadhiyacharitam of Shriharsha.

Among the historical poems, Vakpatiraj's Gaudavadham (Godvaho), Shivaswami's Kapfanabhyudaya, Padmagupta's Navasamhasakacharit, Bilhan's Vikramankadevcharit, Kalhana's Rajatarangini, Jalhan's Sompalvijay, Hemachandra's Kumarpalacharit, Someshvara's kirtikaumudi epic, sukritkirtanam of arising, Vasavtilas of Balchandra, Nayanchandra's Hammir epic,

Surjancharita of Chandrashekhar, Achyutarajabhuday of Rajnath, Madhuravijay or Veerakamparaycharita of Gangadevi, Rampalcharit of Sandhyakaranandin, Prithvirajvijayam of Jayanak poet, Shambhukavi's Rastrodhavansh epic, Raghunathbhupavijaya of Yagyanarayana,

Sriramavarmamaharajacharita of Parameshwarashivadvija, Shankarlal's Raojirajkirtivilas, Bharatiyadeshajnabhaktacharit of Nagraj, Pratapavijayam of Mathuraprasad, Dilipadatta,

Swarajvijayam of Dwijendranath, The Govindasingh epic of Satyavrat etc. are the famous text.

Most of the prose literature appears in the original poems of Janshruti. In those Subandhu's Vasavadatta, Kadambari of Banabhatta, And Dandi's Daskumarcharit etc. are famous texts.

In this way, vrihatkatha of Gunadhyay, Someshvar's Kathasaritsagar, and Kshemendra's brihatkathamajari are also availble.

In fiction based, only short poems like Meghdoot-Ritusanhar etc. are visible.

11.2 POETRY ACCORDING TO FORM

Kavyas are different forms according to their poetic specialties. There are many forms of poetry (Kavya). Their differences are stated below. There are many genres of poetry, yet there are basically two types of poetry (Kavya) according to the nature. And that are Shrvyakavya and Drishyakavya.

11.3 SHRAVYAKAVYA

Poetry (Kavya) whose perception of pleaser (Rasasvadana) can be received from hearing from others or by reading, that Kavya is Shrvyakavya. Like-Ramayana, Mahabharata etc. There are many differences of Shrvyakavya. They are as given below:

11.3.1 Epic

The epic is written in cantos i.e. divided in many chapters. There must be more than eight cantos in it. In the epic, there is a hero with the qualities of Dhirodatta etc. Among the Shringar, Veera, Shanta, Karuna rasas, one rasa should be main and other rasas are part of it. The origin of Kavya should be historical or words of gentle persons. The fruit of the epic is one of the four classes. Shameful subjects should not be described in the epic. Examples of epics are Raghuvansham, Kumarasambhava, etc.

11.3.2 Shastrakavya

The kavya which have been composed for the access of other classical knowledge, for the knowledge of grammar rules for use of words (Padas), are called Shastrakavya. Some of the Shastrakavya are mentioned below.

Bhattikavya of Bhattiswami, This is one of the famous Shastrakavya. It is called –
ॠि र्; % i cU/ks ; a 'kny{k.kp{kMe^ bfrA

his kavya is composed by Bhatti Swami. This kavya is also known by the name Ravanavadha.

There are twenty-two cantos in poetry in which 1329 verses are present. The purpose of the creation of this kavya is to explain the knowledge of Sanskrit grammar with humor. This purpose is also fulfilled.

Bhattabhima's Ravanaarjunyam

It is considered one of the famous Shastrakavya. The description of the verses from the Ashtadhyayi Sutra path is explained in this Kavya. In his text 'Suvaratilakam',

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Kshemendra mentions Ravanaarjuniyam along with Bhattikavya for the example of Shastrakavya.

Since Kshemendra refers to Ravanaarjuniyam as Shastrakavya in his Suvratilaka, the time of Bhattabhima, the progenitor of Ravanaarjuniyam, is proved to be before the eleventh century.

प्रत्यक्षमात्र प्रमाण के प्रतिकवि ने यह उक्ति अत्यन्त सरलता और सरसता से कही

Vasudeva's Vasudevijayam

Kerala-born Vasudev's poem called Vasudevijayam is incomplete. Was made incompletely by Vasudeva, which was completed by Narayana, a resident of Kerala, for the creation of Dhatukavya in three cantos (sargas). Based on the difference in the use of roots (Dhatus), Kansavadhvritta is described here. Its time is uncertain.

Kumarpalcharitam of Hemachandra.

This poem is also a Shastrakavya described in the specific episode of historical kavya, because in it, Sanskrit grammar rules are explained in 20 cantos, and; Prakrit grammar rules are also explained in eight cantos.

Chiranjeevbhattacharya's Vidyavanmodataranginikavyam.

Chiranjeevbhattacharya, a scholar born in a Bengal before the nineteenth century, composed this kavya in a rhetorical way to render the entire philosophy. This book is heartwarming due to Saras Pad Vinyasa. Regarding the Pratyaksha Pramana, the poet writes- “ भवादृशेदूसविदेशमागतेचरन्तुवैधाव्यविधानमंगनाः।’ इति।

11.3.3 Devakavya

Just as the Shastrakavya were composed by eminent scholars on the basis of the classical elements, similarly the kavya composed primarily to sing the glory of the Gods are called Devakavyas. Kavya like Magha, Kumarasambhadi seem to have been composed for performance of poetic excellence and not to describe the glory of the Gods. That's why they are not Devakavya. Devotion has the predominance of the glory of God in Devakavya. Here some poetic works of that type have been introduced below-

Sr. no.	Devkavya	Writer	Subject described
1	Bhikshatanakavyam	Utprekshavallabhgokulnath	Here Shiva has been depicted in the form of a monk by the Shringarika method.

TYPE OF POETIC WORK (KAVYA)

2	Shivlilarnavah	Neelkanth Dixit:	Here in 22 sargas, 64 famous leelas of Surendranathsivas are described
3	Haricritchintamani:	Jayadratha	Here the glory of Shiva is described. Here, Anushupa chhanda.
4	Harivilasakavyam	Lolimbraje:	Here a beautiful description of the balaleelas of Shri Krishna has been given.
5	Yadavbhaydayam	Vedantdeshek:	Here the life story and glory of Shri Krishna is described.

11.3.4 Khanda Kavya

In the epic (Mahakavya), the entire life of only one or more than one heroine or Heroes is depicted. In Khandkavya, only his one parameter is portrayed. Because of this, Khandkavya is actually short poetic work. Because in Mahakavya, where the totality of life is spread, there is only one aspect of life in Khandkavya. The Khandakavya is smaller in size than the wide-sized epic (Mahakavya).

Mainly four types of Khandkavya- Shrngarika, Dharmika, Naitika, Sangrahik . Shrngarika is also have two types-Geeti and Prastuti. There is glorification in Dharmika kavya. The third- Naitika kavya is ethical (it is called didactic), and the metaphorical form. Fourth one-Sangrahika is have tow types- The collection of words of wisdom (Subhashita) and Glossary (Shabdkosh). Somewhere we can see the mixture of all.

Origin of Khandkavya - Although in the Laukika literature, Khandakavya was inaugurated by Kalidas, yet it proves to be the oldest from him. The form of Khandkavya is also available in Rigveda etc. The expression of the delightful meaning is called poetic work (Kavya). Collection of sentences is called poetic work (Kavya) if such type of sentences expression of the delightful meaning. In the Rigveda etc., such verses certainly have poetic quality and we can consider these as poetic work (Kavya. Such as Ushas Sukta, Vipashashutdri Sukta, Sudasvijaya Sukta and Bhumi Sukta etc.

Hansaraja considers the Khandkavya to be of five types: Suktamaya, Bhaktirasamaya, historical, metaphorical (Roopka) and Sankirna. Among them only Suktamaya is available in Vedas such as Ushasa sukata, Bhaktirasamaya in Upanishadas and texts of Buddhist thought of Philosophy, Historical in description of Nature in Ramayana and Mahabharata, Metaphorical in the poetry where metaphors (Roopakas) are presented and Sankirna in the poetry based on Shringara rasa, as Meghadootam of Kalidas.

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11.3.5 Yamaka Kavya

Just as Shastrakavya and Devkavya are established in separate classes, similarly Yamakakavya and Shaleshkavya are also deserve a separate class. First let's look at Yamakakavya and then we will read the Shaleshkavya.

Yamaka appears in many different writings, riti texts etc. Dandi has described Yamaka in detail in his text-Kavyadarsha. Dandi's Dwisandhan text is also consider a similar type.

Ghatkharpar's Yamaka kavya

The real name of Ghatkharpar is not known.

आलम्ब्य चाम्बुतृषितः करकोशपेयंभावानुरद्रवनितासुरतैः शपेयम्।
जीयेय येनकविना यमकेनतेनतस्मैवहेयमुदकं घटखर्परिण॥

This Yamaka kavya is completed in only 22 verses. Those who believe the author of this kavya is Kalidas, are confused. There are eight commentaries on this text. Its date of creation cannot be determined.

Kichakavadhakavayam of Nitivarmana

Its author appears to be a poet from ancient India. There are five cantos, and 177 verses here. The miracle of Yamak in the first four cantos is heart-winning.

Vasudeva's Nalodayakavyam

Nalodaya poetry composed by Kerala countryman Vasudev is famous among the Yamaka poems. Here 217 verses are contained in four cantos. The poet also composed a full of Yamaka poem called 'Yudhishtiravijayodaya'. The time of Vasudevakula is considered in the tenth century, contemporary of Shekharvarma. The Yamaka of Nalodayakavya is very beautiful. Example-

“योजनिनागोपीतश्चचार योवल्लवांगनागोपीतः।
भूर्येनागोपीतः कंसारेद्वेषमेव योनागोपीतः॥”

11.3.5 Shalesha Kavya

'Ramcharitam' by Sandhyakaranandi

This Sandhyakaranandi is the son of Pinakinandin and the grandson of Prajapati Nandin in Pundravardhana in Vangadesh (Bengal). Its fulfillment was fixed by the poets in the time of Rajamadan Pal, born at the end of the eleventh century. Here in poetry, Rampal, born in Palvansh and Lord Rama has been described in full of Shlesha. Poetry is a great tool to know about the medieval history of Vangadesh (Bengal).

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Dhananjay's RaghavPandaviyam

The time of this poet is considered to be 1123-1140 century. Here in 18 cantos, the story of Ramayana, Mahabharata has been written very cleverly.

There are other poems like this-

Text	Writer	Time
Raghavpandaviyam	Kavirajmadhavbhatta	Twelfth century
Raghavanaishadhiyam	Hardattasuri:	Eighteenth century
Parvatirukminiyam	Vidyamadhav	Middle of the twelfth century
Yadavraghaviyam	Venkatadwari	sSventeenth century
Raghavpandavayadviyam	Chidambarakavi	1586-1714 AD
Ramakrishnavilomkavyam	Daivjnyasurya	Early 16th century



INTEXT QUESTION-11.1

1. What is an example of historical poetry?
2. What type of poetry is Panini's Jambavativijay?
3. How many cantos must be there in the epic?
4. What type of poetry is Bhattikavya?
5. By whom was Ravanarjuniya created?
6. Give one example of Yamaka poetry?
7. What type of poetry is the Ramcharit of Sandhyakaranand?
8. What is the composition period of Yadavraghaviya poetry?

11.4 DRISHYAKAVAYA (POETIC-VISUAL POETRY)

The poetry which is relished by the acting of poetry and by listening to the conversation of the characters, is called poetic visual poetry. Like Abhijnanashakuntalam. There are two types of visual poetry- Allegory (Roopaka) and sub-allegory (uproopaka).

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11.4.1 Allegory (Roopaka)

When the poet imagines for the performance of poetry through his talent, then it is called poetic allegory. There are ten types of allegory. They will be listed below respectively. Like other literature in the world of Sanskrit literature, allegorical literature is also rich. It has a special tradition of its own. From the point of view of popularity, allegorical literature has the first place in poetry. It has only three parts - Natya, Nritya, Nritya.

It is proved from the Vedas that they were in existence even before the Vedic age. In Rigveda, Usha is depicted as a dancer-

“अधि पेशांसिवपतेनृतूरिवापोर्णते वक्ष उम्नेववर्जहम्।

ज्योतिर्विश्वस्मैभुवनाय कृण्वतीगावो न ब्रजंव्युषाआवर्तमः”॥ (ऋ.1।92।4)

In this theatrical element, the main narrative is also seen like in Pururvorvshi Sukta, in Yamayami Sukta and in Indendrani Drishakapi dialogues. In Katyayana Srautsutra, there is also a context of acting on the occasion of Sompan. Such as- ‘अपोर्णुतेदीक्षितः षिरः’ (ऋ 7.8.25). In the Yajurveda, only the mention of dance and Sutashailusha etc. is visible.

‘नृत्ताय सूतंगीताय शैलूषं (30।6)।

शब्दायाडम्बराघातमहसेवीणावादं (30।19)।

नमयि पुंश्वलूहसाय कारिं (30।20)।

In the same way, Natyabeej sown in the Vedic period appears to have spread properly in the Ramayana period. There is also a mention of the union of the Nata dancers. As-

‘नटनर्तकसंघानांगायकानां च गायताम्।

यतः कर्णसुखा वाचः शुश्रावजनताततः॥”

In the Mahabharata and Ramayana, two plays named Kauber and Rambhabhisar appear. There is a theatrical performance of Bhadrakhya Nat in the context of Vasudeva Yagya in Harivamsa.

The mention of Rangshala in Vinaya Pitaka appears in the story of Chullavagga. Patanjali Mahabhashya also mentions two plays Kansavadh, Balivadh. From the Shunga period, the Natya era appears to be trending. There are different opinions among the scholars regarding the origin of Sanskrit drama literature. According to theme, the tendency to imitate is the basis of drama. The tendency to imitate is the top most of all human tendencies. Especially in children, this tendency is more specific than in adults. This tendency is followed by acting and in the origin of drama, respectively. Firstly, this tendency is clearly visible in Veer Puja. In the memory of the brave men who went to



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heaven, mass festivals are organized from time to time to show respect to them. They are defined only by the word 'society'. In the same way, revered heroic characters are imitated in the society by their efficient acting. Ramlila and Krishnalila are an example of this. There, the tendency to present the changes of nature from the tangible was also helpful in the origin of the theatrical art. Puttlika (Puppet) dance also had a great contribution here. Festivals like hoisting of the flag, etc. are also cooperative in the origin of drama. In fact, the origin of drama is due to the natural imitation of man. Acharya Bharata directs the origin of Natya for other reasons. According to him, in the first world of Tretayuga in the Vaivastamanvantara, he prayed to Indradi Pitamah to compose the Vedas for all the Varnas, for his teachings, who were overwhelmed by happiness in rural religion. The text from the Rigveda, the song from the sama, the acting from the Yajurveda, the rasa from the Atharva, composed the Natyaveda related to the Upaveda. And then Bharatmuni asked Brahma to use it. In the beginning, on the occasion of Indradhwaj, Nandi was used for the first time. Parameshwara Praneeth performed the first act of a samavakar named Amritmanthan. And then Brahma created the second dimurdah called Tripurdah. Although in Bharat's opinion, mythology is more joyful than reality, yet it proves that Indradhwajotsav is the first motivator of the play. The expectation of the Chhayanataka of Koan mahodya is also commendable, because that opinion is actually said with the opinion of Natyacharya Bharata. Amritmanthan and Tripuradahveer are special texts of the worship tradition.

नाटयस्य प्रयोजनंहिलोकरंजनपूर्वकं धर्मार्थकामशिक्षणम्। उक्तमेव- 'त्रिवर्गसाधननाटयम्'।

Public entertainment is the basic aim of drama. As Dhananjaya says -

‘आनन्दनिः स्यन्दिषु रूपकेषुव्युत्पत्तिमात्रं फलमल्पबुद्धिः’

In sorrow, in labor, in mourning and in time for the ascetic, this play will be born of rest. As said by Kalidas in Malavikagnimitra-

‘देवानामिदमामनन्तिमुनयः शान्तंक्रतुं चाक्षुष।
रुद्रेणेदमुमाकरव्यतिकरे स्वांगेविभक्तं द्विधा।
त्रैगुणयोद्धवमत्र लोकचरितनानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाऽप्येकसमाराधनम्॥’ इति (14)

The imitation of the stage/condition (Avastha) is Natya and it is the shelter of rasa. There is emotion dependent is Nritya and rhythmic dependent is Nritya. There are ten types of Natya from the distinction of- object (Vastu), leader (Neta), and Rasa: Drama (Natak), Episode (Prakarana), Bhana, Vyayoga, Samavakara, Dima, Ehamriga, Anka, Vithi, Scenic (Prahasana).

There are two types of narrative -Adhikarika and Prasangika. And it is again of two

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types with the distinction of famous and fictional. Leaders are of four types- Dhirodatta, Dhiroddhat, Dhiralalit, Dhirprashant. Rasas are eight - Shringar, Veer(Heroic), Karuna (compassionate), Adbhut (wonderful), Hasya (humorous), Bhayanaka (terrible), Vibhatsa (loathsome), Raudra (furious). Some also confirm the Shantaras in the drama. In the opinion of Ramchandra, it is also possible to confirm it by imitation . Imitation is the life of theatre. It is of four types - Vaachika-Angika-Aharya-Sattvika.

Types of Allegory (Roopaka)

There are ten types of allegory;

“नाटकमथप्रकरणंभाणव्यायोगसमवकारडिमाः।

ईहामृगांकवीथ्यः प्रहसनमिति रूपकाणिदश॥” इति।

1. **Drama-** In the idea of how Indian dramas originated, one should first look at the views of western scholars. There 'Ridgeway' consider the origin of Indian dramas from Veerpuja. In his opinion, the trend of drama started in India as a result of honoring the heavenly brave people. Ramlila and Krishnalila are the result of similar sentiments.

Dr. Keith consider the birth of plays by transforming natural changes into tangible form. In the play called Kansavadha specified in the Mahabhashya, Krishnapaksha is Rakt-mukhi and Kansapaksha is shyammukhi. There they want to show the victory of Vasant over Hemant. Krishnavijaya is a symbol of light against nature's wrath.

Dr. Pishel said the origin of plays from Puttilaka dance - has supported its origin with the word Sutrayasthapakadi, which is prevalent in plays. The facilitator makes the puppet dance with the thread, and the administrator protects in place. All these words used in puppet dance, now used in plays. The origin of drama is said to be from such Puttilaka dance.

Some western scholars consider the pole dance as the basis for the origin of Indian drama. This happens in May in cold western countries. In that month, women and men used to dance by raising the flag. From this premise the drama originated.

Indian scholars told the origin of dramas to the hymns located in the Vedas. In the Rigveda, there are many main narrations, such as Yamayamisukta, Sarmapanisamvad, Urvashipururavasvad Sukta, etc.

The German scholar Dr. Schröder is also of the same view. Dr. Hertl also approves the idea of shri Shrodar. The second scholar Vindish, Oldenvarga, Pishel maintains that the dialogue hymns were first prose verses. The verse is superfluous. The prose part is lost by mere description. A mixture of prose-verse is now seen in the play, yet

it is similar to this type of dialogue. These scholars have presented the Shunah-Shepopakhyan of Aitareyabrahmin and the Urvashipururava anecdote of Shatapathabrahman here.

Regarding the origin of the name of the play, according to Bharata the Indian opinion has been specified below-

‘महेन्द्रप्रमुखैर्देवैरुक्तः किलपितामहः।

क्रीडनीयकमिच्छामोदृश्यंश्रव्यं च यद्भवेत्॥’ इति।

It is known from this verse that the four-faced Brahma created the drama for the pleasure of the Gods. ‘नाटकं ख्यातवृत्तस्यात्,’ this is considered by the ancient sects, modern believes that fictional is also drama.

The difference between Rupak drama, from ancient times, that the famous narratives (Stories) are presented in the Drama whereas fictional narratives (Stories) are presented in the Rupak. The creation of rupaka in ancient Sanskrit literature was also done with great effort. Some famous rupakas are displayed here

Sr. No.	Allegory (Rupak)	Writer
1	Multimadhavam	Bhavabhuti
2	Mrichhakatikam	Shudraka:
3	Mallikamarutam	Udanda
4	Kaumudimitranandam	Jainacharya Hemachandrasya shishya Ramchandra:
5	Prabuddharouhineyam	Virambhadra:
6	Printedkumudchandram	A Jain poet named Yashchandra

Prabodh Chandrodaya-Chaitanyachandrodaya-Jeevanand-Vidyaparinay etc. are a fictional drama. their characters, being imagined by the poet, are also described with famous expressions.

- 2. Prakarana (Episode)-** Dhirprashant is the hero in the prakarana. The heroine is either female from the best clan or courtesan. Shringar is associated rasa. The prakarana is pentagonal. An example of a prakarana is Mrichhakatikam.
- 3. Bhana -** The place of Bhana in Sanskrit literature from ancient point of view is

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also as prestigious as drama. The character of the sly hero, one episode, being the main rasa is hasya (humorous), but the description of good fortune and bravery leads to Shringar and Veer (heroic) rasa, and have Bharti Vritti. Bhana is created for the attainment of fame. As it is said-

‘वररुचिरीश्वरदत्तः श्यामिलकः शुद्रकश्चत्वारः।
एतेभाणान् बभणुः का शक्तिः कालिदासस्य॥’

Among the Bhana texts are the Ubhayasarika of Vararuchi, Padmaprabhritakam of Shudrak, the dhurtavidsamvad of Ishvaradatta, Padataditakam of Shyamilaka, Shringarbhushanam of Vamanabhataban, Shringartilakam of Ramabhadradikshit, Vasanttilakam of Varadacharya, Shardatilaka of Shankarakavi, Shrngarsarvasvam of Nallakavi, Rasasadanbhana of Yuvaraj, Leelamadhukar mentioned in Sahityadarpana are famous Bhana texts.

4. **Vyayoga-** The rupak called Vyayoga is not rare even in Sanskrit literature. In Vyayog, there is a famous Narrative (Story), lack of female character, more male characters, absence of Garbhavimarsha sandhi, Kaishiki Vritti and eminent hero. Hasya (Humor), Shringar rasa are different rasa than Shanta rasa.

Among the Vyayoga texts, in the second half of the twelfth century, the Vatsaraja poet's Kiratarjuniya Vyayoga, Bhasa's Madhyayam Vyayoga, Prahladanadev's Parthaparakram, Kanchanarya's Dhananjayvijay, Ramachandra's Nirbhayabhima Vyayoga, Vishwanath's Saugandhikaharanam etc are famous texts.

5. **Samavakara-** In Samvakar, there is a famous narrative (Story) dependent on Devasura, 12 Nayak, Vedic Gayatri etc. Chhanda, Veer (heroic) is the dominant rasa. There is a lot of rasa in Samvakar. The literature of this distinction is meager, such as Samudramanthanam of Vatsaraj.

6. **Dima-** Raudra rasa is predominant, famous narrative (Story), four episode (Anka), sixteen lofty heroes, containing different rasas other than Shanta (calm), Hasya (humorous), Shringara rasa, Other vrittis than Kaishiki is called Dima. And its example is Tripuradah. It is also told-

‘इदं त्रिपुरदाहेतु लक्षणं ब्रह्मणोदितम्।
ततस्त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः॥’

The examples are 'Krishnavijaya' of Venkantavarya, 'Manmathonmathanam' of Ramakavi.

7. **Ihamriga -** Ihamriga consists of famous narrative and fiction, four episode (Anka), three-sandhis, conflict based story. Although the ancient text titled 'Veervijay, Rukminiharan' is not available, yet an example of it is found in the book of

Rukminiparinay. The Kusumshekharavijaya text mentioned in Sahityadarpana is not available.

8. **Veethi-** The rupaka called Veethi is similar to bhana, Single episode (Anka), different rasa from Shringara, and Kaishiki vritti. 'Madhaviveethi' is an example of it.
9. **Anka-** Narrative (Story) is based on Puran or History. Karuna rasa is main rasa. speech war in absence of actual war, etc. are expected in the story. An example of this is Sharmishthayayati. An example of Bhaskarkavi's text named Unmttaraghavan is found in the book, but its time of creation is not found.
10. **Prahasana-** There is a lot of respect for the great useful literature in the society of Hasya rasa. Even before the Prahasana text has not been written in abundance. Still there are many texts in Sanskrit literature. In Prahasana, there are sandhi like Bhana, fiction story, absence of Vishakambhakapraveshaka, main rasa is Hasya. .

The oldest text of this type is Mattvilas. Its author was Mahendra Vikramvarmatha, the son of Singh Vishnuvarma of Pallavanresh.

11.4.2 Sub-allegory (Upupakam)

Sub-allegory is like allegory. There are eighteen types of sub-allegory. Examples of their types are written below.

1. Natika-Ratnavali.
2. Trotakam-Vikramorvshiyam.
3. Seminar-Raivatmadanika.
4. Sattakam - Karpoormanjari.
5. Natyarasakam - Narmavati.
6. Prasthanakam - Shringaratilakam.
7. Ullapyam-Devimahadevam.
8. Kavyam - yadavodayam.
9. Prekhanam-Walibadham.
10. Rasakam-menakahitam.
11. Sanlapakam - Mayakapalikam.

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12. Srigaditam-Kridarasatalam.
13. Shilpakam - Kanakavatimadhavam.
14. Vilasika- Not available
15. Durmalika-Bindumati.
16. Prakaranila - Not available
17. Hallish-Keliraivatakam.
18. Bhanika-Kamdatta.

11.5 THE ANTIQUITY OF THE DRISHYAKAVYA (VISUAL POETIC WORK)

The emergence of Drishyakavya in Sanskrit literature took place in the ancient period itself. The existence of Drishyakavya in the Vedic age is attested. It appears from the Rigvedic hymns that it was also that time. The description of Kriyamana's acting at the time of Somvikraya suggests the existence of instant Drishyakavya. The achievement of the word Shailush in the Samhita Brahmana texts also attests to the existence of visual poetry in the Vedic age. The Yamayamisamvada and Sarmapani Samvada in Rigveda to know the existence of the plays of that time.

Evidence of the existence of visual poems is available in the Ramayana period. In the Ramayana, there is a mention of visible poetic organs like Shailush, Nata-dancer etc. The idols of Kathak group are found in the idols received from Sanchi place, in which the acting is illuminated by their efforts. There is a mention of the acting of Ramcharit in the Harivamsa part of Mahabharata. The origin of the visual poetic work is proved by these evidences.

These two sutras appear in Panini's Ashtadhyayi- 'पाराषर्यषिलालिभ्याभिक्षुनटसूत्रयोः' 4/3/110 'कर्मन्दकृषाष्वादिनिः' Therefore, it is proved that there were sutras for the education of nuts at that time. There was a lot of publicity for the education and acting of nuts.

Patanjali also reveals the harmony of acting of that time in Mahabhashya. 'ये तावदेते षोभनिकानामैतेप्रत्यक्षं कंसं घातयन्ति, प्रत्यक्षं च बलिबन्धयन्ति' said so. Kansa-Vadh and Bali-Vadh Abhinayak are described there.

It is written in the Kamasutra of Vatsyayana in the second century - 'पक्षस्य मासस्य वा प्रज्ञातेऽहनिसरस्वत्याभवनेनियुक्तानानित्यंसमाजः। कुषीलवाष्वागन्तवः प्रेक्षकमेषांदद्युः' Vatsyayan has said that acting is a means of entertainment for the citizens.

**INTEXT QUESTION 11.2**

1. Where is Ushadevi depicted as a dancer?
2. Maltimadhav is composed by?
3. What is the name of the play composed by Shudraka?
4. Give an example of Bhana text?
5. Write one example of trotaka?
6. Where does the Kamadatta text find its inflection in the sub-allegory (Upupakas)?
7. How many different types of allegory (Rupak) are there?
8. How many types are there in the sub-allegory (Upaupaka)?
9. Sattaka is type of which poetic work?

11.6 POETIC WORK ACCORDING TO GENRE

The above mentioned poetic distinctions have been said from the point of view of the nature of poetry. According to the style again there are three types of poetry. Prose, Poetry and Champukavya.

11.7 PROSE

Like poetry literature in Sanskrit, prose literature is also flourishing. The use of prose was abundant even in the Vedic period. A large amount of prose is found in the Samhita texts. The prose plurality of Atharvaveda is superb.

In the scientific texts like Ayurveda, Jyotish etc., from the name of the authors towards verse, although the quantity of prose is less than that of verse, yet the prose part is also found in Charakas etc.

The verse text gives a feeling of happiness to the readers. The verse set in the grove is interesting and appropriate by the shelter of the rhythm.

Examples from the development sequence of Sanskrit prose are like- - 'ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत, ततोरात्र्यजायत, ततः समुद्रोऽर्णवः समुद्रादर्णवादधि, संवत्सरोऽजायत, अहोरात्राणिविदधद्विश्वस्य मिषतोवशी, सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत्, दिवं च पृथिवींचान्तरिक्षमथोस्वः. In the Dashamandala of Rigveda and in Krishna Yajurveda.

The style of this prose is similar to the style used in speech. And the word difficult is more used. Then prose is used in abundance in the Brahman texts, the Samhita is

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easily incorporated in comparison to the texts.

‘यदेतन्मण्डलंनयतितन्महदुक्थंता ऋचः स ऋचांलोकोऽथ यदेतदर्चिर्दीप्यतेतन्महाव्रतंतानिसामानि स साम्नांलोकोऽथ य एष एतस्मिन्मण्डलेपुरुषः सोऽग्निस्तानि यजूषिसंयजुषांलोकः’- In manadala brahamana texts.

After this, the use of prose is found in the Upanishads like ‘श्वेतकेतुर्ह्यारुणेय आस तं ह पितोवाच श्वेतकेतोवसब्रह्मचर्यम्, न वैसोम्यास्मत्कुलीनोऽननूच्य ब्रह्मबन्धुरिवभवति स ह द्वादशवर्षम् उपेत्य चतुर्विंशतिवर्षः सर्वान्वेदानधीत्य महामनाअनूचानमानी स्वब्ध एयाय। तं ह पितोवाच श्वेतकेतो यकुसोम्येदंमहामनाअनूचानमानीस्तब्धोऽस्युततमदेशमप्राक्ष्यः। इति। Chhandogyopanishada 6A1-2A

By reviewing the quotation of this Vedic prose, it can be learned with pleasure that the nature of the prose was gradually clear. The language of the Samhita is devoid of the grammatical features, the language characteristic of the Brahmins is more clear than that, the language of the Upanishads is grammatically balanced and clear, ample example of its gradual development is found. The first use of laukika prose was done in Nirukta like-

‘‘सर्वरसाः अनुप्राप्ताः पानीयमिति यथो एतद्विस्पष्टार्थाभवन्तीतिनैषस्थाणोरपाधो यदेनमन्धो न पश्यति, पुरुषापराधः स भवति, यथाजानपदीषुविद्यातः पुरुषविशेषो भवति, पारोवर्यवित्सुतु खलुवेदितृषुभूयोविद्यः प्रशस्योभवति।’ इति (नैषण्टुककाण्डे)

For so long, prose was not used as a poetic language, but only as a language of practice. This sequence is also found in classical prose. No attempt was made to imbibe literary miracles in classical prose. Examples of this type of prose are presented in a chronological order.

‘ये पुनः कार्याभावानिर्वृत्तौतावत्तेषां यत्नः क्रियते।तद्यथा घटेनकार्यंकरिष्यन् कुम्भकारकुलंमत्वाऽऽह---कुरु शब्दान् प्रयोक्ष्ये।’ इति(महाभाष्यस्य पश्चाह्निके)

Reading these prose shows the developed perfection of the immediate prose. In Shabaraswamy Bhashya- ‘इच्छयाऽऽत्मानमुपलभामहे, कथमिति? उपलब्धपूर्वेह्यभिप्रेतेभवतीच्छा। यथोमेरुमुत्तरेण यान्यस्मज्जातीयैः अनुपलब्धपूर्वाणि स्वादूनि वृक्षफलानि, न तानिप्रत्यस्माकमिच्छाभवति।’

The development sequence of prose that has been displayed so far can be considered as a classical prose subject or a laukika prose subject. Literary prose is first found in inscriptions. The prose style that is seen in the inscription of Rudradaman is completely mature with the qualities of auja rasa.

In prose literature, there is always a distinction of poetry called prose. This appears to be the first composition in the inscriptions of literature and literary experiment. The inscription of Rudradamna is an example written in prose style, long before the prose

TYPE OF POETIC WORK (KAVYA)

of Subandhu and Banabhatta.

In the description of Harishena's Prayaprasastivajayastambh-

‘सर्वपृथिवीजयजनितो दयव्याप्तनिखिलावनितलांकीर्त्तिमितस्त्रिदशपतिभवनगमनावाप्त
ललितसुखविचरणामाचक्षाणइवभुवोर्बाहुरयमुच्छ्रितः स्तम्भः।’ इति।

Thus, starting from the Vedic literature till the Prayagprashastilekh period, the developed form of prose literature appears to be present.

11.8 POETRY

Poetry in which only verses are there, is called Poetry. Here the poet describes the subject through verses. There are five epics. They are in order - Raghuvansham, Kumarasambhavam, Kiratarjuniyam, Sisupalavadham, Naishadhiyacharitam. A different examples are given below.

Harcharitchintamani by Jayadratha

The epic named Harcharitchintamani was composed by Jayadratha, born in Kashmir. This Jayadratha was the brother of the famous Alankarshastri Jayaratha of Alankarvimarsha. It is famous that both the brothers were under a king named Rajdev of 1203-1226 AD. For this reason their time is fixed at the beginning of the 13th century.

The language of Harcharitchintamani is simple, similar to the Purana text, it generates the rasa for the reader.

'Harivilasakavya' by Lolimbraj

This Lolimbraj is famous in the field of Ayurveda by the Karta of the famous Vaidyajeevan. Its Harvilas poetry is full of virtues even though it is short poetry. Its time is considered to be the eleventh century. It was a contemporary of a South Indian emperor named Harihara, a contemporary of Bhojraj. In this poem, a beautiful description of Krishna's childhood has been given.

11.9 Champu Kavya

Poetry in which there is prose, there is also poetry, that is a mixture of prose and poetry. It is called Champu. Poetic Arthagaurava, Poetry Arthagaurava and Ragamayatva both together produce more miracles in Champukavya.

Symptoms of Champu

First Acharya Dandi says- ‘गद्यपद्यमयी वाणी चम्पूरित्यभिधीयते ‘गद्यपद्यमयंकाव्यंचम्पूः’

Module - 2

INTRODUCTION TO POETICS



Note

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Note

इति।

‘क्वचिदत्र भवेदार्याक्वचिद् वक्त्रपवक्त्रे।

आदौपद्यैर्नमस्कारः खलादेवृत्तकीर्त्तनम्॥’

In Champukavyas, the amount of prose is almost the same. No one part is more. The poet is cautious in this matter.

Development of Champukavya

Champukavya is a refined form of prose-poetry. Although a mixture of prose is found in Yajurveda. Yet it is not of Champu type. The form of Champu is not visible even in the Paliyata texts written in prose-verse. Therefore, the Jatakamala composed by Aryasuri can be called the original source of Champukavya. Harishena's Prayagprashasti can be considered as the primary use of Champu kavya. Although the Jatakamala and Harishena's Prayagprashasti are mixed form, yet Champukavya was actually received in the form of Nalchampu only in the beginning of the tenth century.



INTEXT QUESTION 11.3

1. What is prose?
2. What is poetry?
3. Give an example of poetry?
4. What are the characteristics of Champukavya?
5. Harvilasakavya of Lolimbraj is prose or poetry?



SUMMARY

In this text, some form of Sanskrit literature is displayed and the type of poetry has been described. Various types of poetry have been displayed. According to the form, two types of poetry have been displayed. That Drishyakavaya and Shrvyakavaya. Again, the differences of Shrvyakavaya like epic, Khandkavya, Shleshkavya, Yamaka kavaya etc. have been shown with examples. The Rupaka of visual poetry has described two differences in detail. The ten differences of Rupaka and the eighteen differences of Uparupak have been criticized here.

Then according to the style- Prose, Poetry and Champu kavya displayed three distinctions of poetry. In the subject of prose, about poetry and about Champukavya, the characteristics and examples have been described.

**TERMINAL EXERCISE**

1. Write the antiquity of Drishya kavya (visual poetry).
2. Give the characteristics of Champukavya with an example.
3. Describe the ten types of allegory (rupaka).
4. Name and give examples of types of sub-allegory (uprupak).
5. Write a short essay on the subject of Shastrakavya.
6. Write a short note on the subject of Devkavya.
7. Write a short essay based on epic and Khandkavya.
8. Describe the nature and example of Yamak poetry.

**ANSWERS TO INTEXT QUESTIONS****11.1**

1. Gudavahpo of Vakpatiraj
2. Mythological poetic work
3. Eight
4. Scripture Poetry
5. By Bhattabheem
6. Kichakavadha of Nitiverma
7. Shlesha kavaya
8. Seventeenth century

11.2

1. Rigveda
2. Composed by Bhavabhuti
3. Mrichhakatikam
4. Vararuchi's Abhisarika
5. Vikramorvasiyam

**INTRODUCTION TO
POETICS****Note**

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Note

6. Bhanika is internalized.
7. Ten
8. Eighteen
9. Sub-Allegory

11.3

1. Prose form poetry is prose.
2. Whose only written in verse is called poetry.
3. Kumarasambhav
4. 'Gadyapadyamayi Vani Champurityabhiyate' Itichampoolakshanam.
5. Poetry

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A Word with You

Chairperson's Message

Dear learner,

I warmly welcome you to study the 'Indian Knowledge Tradition' courses. India is a very ancient and vast country. The Vedic literature of India is equally ancient and superior. God, the creator, is the motivator of all the learnings such a principle is found in the scriptures. It is known to all that Sanskrit language was the medium of exchange in ancient times between famous scholars of India, common people and other knowledgeable people. The scriptures which were written in the history of India during this long period, the thoughts which were expressed, the expressions which were expressed, are all contained in the literature of Sanskrit language. How much is the size of this treasure, how serious are the emotions, how much values, no one is able to determine it. What Indians used to read in ancient times is revealed through the following verse:

अंगानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः।

पुराणं धर्मशास्त्रां च विद्या ह्येताश्चतुर्दश॥ -वायुपुराणम्

In this verse, fourteen types of vidyas have been told. Four Vedas; four Upavedas, six Vedangas, Mimamsa; poorvottar Mimamsa, Nyaya; Anviksiki, Puranas; Eighteen main Puranas and Upapuranas, Dharmashastras; These fourteen disciplines are called Vidya. Apart from these, there are many poetry texts and many scriptures. The flow of all these disciplines is knowledge-providing, progressing and increasing, which is going on since ancient times. For the welfare of the society, spiritual, psychological, Ayurveda, politics, dandneeti, poetry and many other scriptures have been studied and taught in Gurukuls in the form of Vidya Dana tradition in India.

Leaving the family for the teaching of Vidya, Brahmachari used to spend their life in the Gurukul by holding the Brahmacharyashram and used to be proficient in these Vidyas. There are some well-versed people in these disciplines even today. Due to many reasons like natural changes, foreign invasions, upheaval in the home country, etc. this tradition is becoming discontinue.

Study of these courses, examinations, certificates, etc. are done by modern teaching method in some states/territories, but not in many states/territories. Therefore, it is necessary to study, test and authenticate these ancient scriptures. Keeping this in mind, this course has been started by the National Institute of Open Schooling. As much knowledge as is necessary for the welfare of the people, such knowledge is contained in these scriptures and should be revealed to people, such is the goal. By which all may be happy here. May all be healthy, may all be beneficent from the point of view of welfare, let no one suffer, no one should hurt anyone, thus keeping in mind the most generous objective, the course has been created with the name 'Indian Knowledge Tradition. Science deals with the health of the body. The arts discipline nurtures psychology and spiritual science. Science is a means and pleasure is the end. So, It can be said that the subject of art is better than science. Happiness cannot be obtained from science except art. Instead of leaving science, one can definitely get happiness from art.

This Sanskrit literature course is student-friendly, informative, goal-seeker and effort-seeker, I believe. In the making of this course, the well-wishers, scholars, preachers, text writers, editors, translators, and printing unit etc., ones who have directly or indirectly helped. On behalf of the NIOS family, I express my gratitude towards them. Special thanks to the Vice-Chancellor of Ramakrishna Mission-Vivekanand Vishwavidyalaya, Swami Atmapriyanand ji, without whose compatibility and inspiration the completion of this work would have been difficult. It is our heartfelt wish that the students of this course should be blessed with education, become successful in life, become a scholar, be patriotic and be a social worker.

Prof. Saroj Sharma

Chairperson,

National Institute of Open Schooling

A Word with You

Director's message

Dear learner,

I warmly welcome the followers and worshipers of 'Indian knowledge tradition' who are excited to study the courses of 'Indian Knowledge Tradition'. It is a matter of great pleasure that the curriculum taught in Gurukuls has also been included in the curriculum of our National Institute of Open Schooling. It is hoped that the distance that we had from our ancient culture for a long time will now end. Philosophical, spiritual and poetic literature of Hindu, Jain and Buddhist schools of thought is often written in Sanskrit language. Some subjects have been included at the secondary level and senior secondary level to please the mind and by the entrance qualification presented through the role of subjects will help to hundreds, millions of human beings. Like English, Hindi etc. subject cannot be study without the basic knowledge of language. Therefore, a student who has knowledge of elementary Sanskrit and English is eligible to study this course.

Students studying in Gurukulas should study in their own tradition as much as possible till class VIII. Study this syllabus of Indian knowledge tradition with devotion regularly in ninth, tenth, eleventh and twelfth class. This course will make the students eligible for higher education.

For subject determination, in subject quantification, in revealing the subject, in deciding the language level and in writing the subject text, Scholars, Professors, Teachers and Educationists have done hard work in various scriptures of Sanskrit, are involved in designing this course. So, the level of this course has to be advanced.

We hope that this self-study material of Sanskrit literature will be sufficient, intelligible, interesting, providing pleasure, giving good fortune, useful for Dharma, Artha, Kama, salvation etc. The main goal of this course is that Indian knowledge tradition should be accepted as a special and worthy in academic fields. It is our firm belief that this goal will be accomplished through this course. If the reader believes during the study period that in this study material, in the essence of the text, where amendments, changes and additions are desired, we welcome the proposal of all of them. We are always ready to join you in making this course more effective, useful and simple.

Our blessings are for all the scholars for success in studies, success in life and work.

किं बाहुना विस्तरेण। अस्माकं गौरववाणीं जगति विरलाम् सर्वविद्याया लक्ष्यधूताम् एव उद्धरामिद्य -

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामया,
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखं भागभवेत्।

ॐ शान्तिः शान्तिः शान्तिः

दुर्जनः सज्जनो भूयात् सज्जनः शान्तिमाप्नुयात्।
शान्तो मुच्येत बन्धेभ्यो मुक्तश्चान्यान् विमोचयेत्॥
स्वस्त्यस्तु विश्वस्य खलः प्रसीदतां, ध्यायन्तु भूतानि शिवं मिथो धिया।
मनश्च भद्रं भजतादधोक्षजे, आवेश्यतां नो मतिरप्यहैतुकी।

Dr. Rajiv Kumar Singh

Director (Academic)

National Institute of Open Schooling

A Word with You

Course coordinators message

Dear Learner,

ॐ सह नावतु। सह नौ भुनक्तु। सह वीर्यं करवावहै। तेजस्वि नावधीतमस्तु मा विद्विषावहै। ॐ शान्तिः शान्तिः शान्तिः॥

It is prayed that our study should be free from obstacles. Be brilliant, the destroyer of ignorance. Be the destroyer of hatred. Be the one who removes all the troubles through the benefit of knowledge. This course, based on the 'Bharatiya Jnana Parampara', has been prescribed for the secondary class. It gives me immense pleasure to present the Self Learning Material of this course to you. One who knows simple Sanskrit and English language is capable of studying it. On the basis of the opinion and experiences of the scholars, the result of poetry and Literature is Rasa. Pleasure is the form of Rasa. Let all the work of all beings be completed happily, here is the strong desire. All the subjects of poetry are situated in the rasa. There are many types of poetry, and the greatest of all is the poetics. There are many poems. Various poems have been selected from them and included in this textual material. Similarly, the general form of literature, the form of poetry, the basic knowledge etc. have been given here. The curriculum has been formulated following the same method of teaching in the traditional Gurukuls. This syllabus of the subject 'Sanskrit Sahitya' prescribed for the secondary class is very beneficial. Learners will be able to gain knowledge from its study. By studying this, students will be able to enter other poems.

This course material is meant for entry into the study of poetry and poetry with devotion and gives peace of mind. Don't go over the size of this text and shouldn't be feared by it. But it should be studied seriously. The entire text book is divided into two parts. Readers read the text thoroughly, consider themselves the answers to the questions in the text, look at the answers to the questions at the end, and match those answers with their own. Comment on the blank space provided in each page. Prepare for the exam by building up your answers to the questions given at the end of the lesson.

If the learner experiences any difficulty during the study period, then visit the study center to approach the teacher or contact the National Institute of Open Schooling by e-mail to solve the problem. There is also a contact system on the website. The website is www.nios.ac.in.

I wish, subject increase your knowledge, get success in the examination, increase your interest in the subject, fulfill your desire.

अज्ञानान्धकारस्य नाशाय ज्ञानज्योतिं दर्शनाय च इयं में हार्दिकी प्रार्थना-

ॐ असतो मा सद्गमय।

तमसो मा ज्योतिर्गमय।

मृत्योर्मांमृतं गमय॥

ॐ शान्ति शान्ति शान्तिः ॥ बृहदारण्यकोपनिषद् १.३.२८।

Dr. Ram Narayan Meena
Assist. Director (Academic)
National Institute of Open Schooling

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the self-learning material in Sanskrit Sahitya (248)' with the help of a team of experts, keeping you in mind. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

Title : It gives a clear indication of the contents within. Do read it.

Learning Outcomes: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Intext Questions: Very short answer self check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again. Suggested



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Do You Know: This box provides additional information. The text in boxes is important and must be given attention. It is not meant for evaluation, but only to improve your general knowledge.



Answers : These will help you to know how correctly you have answered the questions. Glossary: An alphabetical list of difficult words related to subject used in lessons has been provided and explained for better understanding.



Activities: Certain activities have been suggested for better understanding of the concept.

www

Web site: These websites provide extended learning. Necessary information has been included in the content and you may refer to these for more information.

(Book-1)

Sr. No.	Title of Lesson	Page No.
Module-1 Subhashitas etc.		
Lesson-1	Inspirational words of wisdom-1	1-16
Lesson-2	Inspirational words of wisdom-2	17-32
Lesson-3	Puzzles and problem verses	33-50
Katha Sahitya		
Lesson-4	Vetal Panchavinshati-1	51-72
Lesson-5	Vetal Panchavinshati - 2	73-84
Lesson-6	Shukasaptati	85-108
Lesson-7	Panchatantra	109-128
Module-2 Introduction to Poetics		
Lesson-8	Introduction to Poetics -1	129-142
Lesson-9	Introduction to Poetics -2	143-168
Lesson-10	Introduction to Poetics-3	169-192
Lesson-11	Type of Poetic work (Kavya)	193-212

(Book-2)

Module-3 Study of Ramayana

(Valmiki Ramayana's Kishkindha Kand)

Third sarga, verses 2-39

Lesson-12	Casual Acquaintance of Ram and Hanuman	1-14
Lesson-13	Hanuman Dignifies Ram and Lakshmana	15-30
Lesson-14	Ram Glorifies Hanuman	31-48
Lesson-15	The Bond of Ram and Sugriva	49-56

Module-4 Study of Kavya (Poetic work)

Lesson-16	The Regret of Karna	57-68
Lesson-17	Story of Weapon	69-76
Lesson-18	Karna Donates Kavach-Kundal	77-92

Kiratarjuniyam

(First sarga, verse-1-30)

Lesson-19	Forester's Discourse as Detective	93-106
Lesson-20	Righteousness of Pretentious Duryodhana	107-122
Lesson-21	Suspicious Duryodhana's Ethical Proficiency	123-144
Lesson-22	Enlightenment of Yudhishtira's	145-160

Secondary Level

Sanskrit Sahitya - 248

(Book-2)

Module-3 Study of Ramayana

(Valmiki Ramayana's Kishkindha Kand)

Third sarga, verses 2-39

Lesson-12	Casual Acquaintance of Ram and Hanuman	1-14
Lesson-13	Hanuman Dignifies Ram and Lakshaman	15-30
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Module-4 Study of Kavya (Poetic work)

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Kiratarjuniyam

(First sarga, verse-1-30)

Lesson-19	Forester's Discourse as Detective	93-106
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Lesson-22	Enlightenment of Yudhishtira's	145-160

**Note****12**

CASUAL ACQUAINTANCE OF RAM AND HANUMAN

We do not know clearly the importance of Sanskrit. Sanskrit is the language of the gods and the seers of Vedas. We take pride in the use of this language. But following the western culture, even a misguided person takes pride in his behavior after regaining enlightenment. Swami Vivekananda has said 'Sanskrit and culture are synergistic'. Therefore, to protect our culture, all of us, especially Indians, must respect Sanskrit. There are many beautiful poetic gems of Sanskrit in this whole world. Among them till now Adikavya Ramayana is famous. The author of this epic is Maharishi Valmiki. We all know about Valmiki that a dacoit named Ratnakar was told to Narad Muni and after getting the knowledge transformed in the form of a sage, he recorded the story of Lord Shri Ram in Ramayana.

The poem in which Rama's path is the Ramayana, is a derivation of the word Ramayana. That is, the poem in which it is described about the path by which Lord Shri Ram lives, that poem itself is Ramayana. There are 24000 verses in the entire Ramayana text. There this verse is divided into seven kandas. Clear knowledge about how one should live in this world is found in Ramayana. That is why even today Ramayana is read in many homes of India. Even though there are many delightful epics in the Sanskrit world, those poems are incapable of attaining the place of Ramayana in the hearts of the people. Almost all Indians listen to the story of Ramayana from the mouth of mother or grandfather without any effort. There are only a few such people in India who do not know the story of Ramayana. Kishkindhakand is the most famous among the seven kandas of Ramayana. In that case, the first dialogue of the present Ram-Hanuman makes the heartbroken again and again. People have heard a lot on this subject and seen it on Doordarshanadi. But the clear understanding that comes from the reading of Valmiki Ramayana, is not understood from other paths. Therefore, in

Module - 3

CASUAL ACQUAINTANCE OF RAM AND HANUMAN

STUDY OF RAMAYANA



Note

order to know the Sanskrit language in a right way, we must read the Ramayana composed by Valmiki.

One of the famous devotees in this world is Hanuman. This Hanuman is a great devotee of Lord Rama. To see that only Rama is enshrined in his entire heart, he ripped off his chest and saw Lord Rama and Lord's wife Sita in this way. Even today, it is said that where Rama is worshiped, Hanuman is still present there. How was the first interaction of such a devotee with the Lord, it is from such contemplation that great joy arises in our mind. That is why in this lesson, we will see the context of his first interaction. There, Hanuman, in the guise of a beggar, goes near to Rama and Lakshmana to know the introduction. There are ten verses in this text. We will surely have great pleasure from reading this text.



OBJECTIVE

After reading this lesson, you will be able to:

- Know about Hanuman's first interaction with Lord Ram;
- know the melody of Hanuman's speech;
- get knowledge about the valor of Rama and Lakshmana;
- know how the behavior of the people was during the Ramayana period;
- know how to interpret the verses;
- understand how the verses should be interpreted; and
- understand the Upma Alankar.

12.1 LET US READ THE ORIGINAL TEXT

वचो विज्ञाय हनुमान् सुग्रीवस्य महात्मनः।
पर्वतात् ऋष्यमूकात् तु पुप्लुवे यत्र राघवौ॥1॥

कपिरूपम् परित्यज्य हनुमान् मारुतात्मजः
भिक्षुरूपम् ततो भेजे शठबुद्धितया कपिः॥2॥

ततः च हनुमान् वाचा श्लक्ष्णया सुमनोज्ञया।
विनीतवत् उपागम्य राघवौ प्रणिपत्य च॥3॥
आबभाषे च तौ वीरौ यथावत् प्रशशंस च।
संपूज्य विधिवद् वीरौ हनुमान् वानरोत्तमः॥4॥

**Note**

उवाच कामतो वाक्यम् मृदु सत्यपराक्रमौ।
राजर्षिदेवप्रतिमौ तापसौ संशितव्रतौ॥5॥
देशम् कथम् इमम् प्राप्तौ भवन्तौ वरवर्णिनौ।
त्रासयन्तो मृगगणान् अन्यांश्च वनचारिणः॥6॥
पम्पातीररुहान् वृक्षान् वीक्षमाणौ समन्ततः।
इमाम् नदीं शुभजलां शोभयन्तौ तरस्विनौ॥7॥
धैर्यवन्तो सुवर्णाभौ कौ युवाम् चीरवाससौ।
निःश्वसन्तौ वरभुजौ पीडयन्ताविमाः प्रजाः॥8॥
सिंहविप्रेक्षितौ वीरौ महाबलपराक्रमौ।
शक्रचापनिभे चापे गृहीत्वा शत्रुनाशनौ॥9॥
श्रीमन्तौ रूपसंपको वृषभश्रेष्ठविक्रमौ।
हस्तिहस्तोपमभुजौ द्युतिमन्तौ नरर्षभौ॥10॥

12.2 LET US UNDERSTAND THE TEXT

वचो विज्ञाय हनुमान् सुग्रीवस्य महात्मनः।
पर्वतात् ऋष्यमूकात् तु पुप्लुवे यत्र राघवौ॥1॥

अन्वय- हनुमान् महात्मनः सुग्रीवस्य वचः विज्ञाय यत्र राघवौ आस्ताम्, ऋष्यमूकात् पर्वतात् तु तत्र पुप्लुवे।

Anvay Meaning-

Hanuman, knowing the words of a great-witted forest king named Sugriva, went to the place where Rama and Lakshmana were, from the Rishyamook mountain.

Meaning-

Hanuman, the secretary of Sugriva, according to the words of Kapiraj Sugriva, went to the Rishyamook mountain to know the Ram and Lakshmana.

Exaplanation-

In this verse, Maharishi Valmiki begins to narrate the first interview of Hanuman with Rama and Lakshmana. Kapiraj Sugriva saw Rama, Lakshmana with big arms, armed with bow and arrows, from a distance, that is why he was scared considering that both of them have been sent by Bali. That is why he ordered Hanuman, his secretary, to know the reason for their arrival. And Hanuman, according to his promise, left for both of them from Rishyamook mountain to know the reason for their arrival.

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CASUAL ACQUAINTANCE OF RAM AND HANUMAN

STUDY OF RAMAYANA



Note

Grammar

- विज्ञाय- वि+ज्ञा धातु+ ल्यप् प्रत्यय।
- पुप्लुवे- गमनार्थक प्लुङ् धातु लिट् लकार प्रथम पुरुष एक वचन।

सन्धि कार्य

- वचो विज्ञाय - वचः + विज्ञाय विसर्ग सन्धि।
- पर्वतादृष्यमूकात्- पर्वतात् + ऋष्यमूकात् जशत्व सन्धि।

प्रयोग परिवर्तन- हनुमता महात्मनः सुग्रीवस्य वचः विज्ञाय यत्र राघवाभ्याम् अभूयत, ऋष्यमूकात् पर्वतात् तु तत्र पुप्लुवे।

कपिरूपम् परित्यज्य हनुमान् मारुतात्मजः

भिक्षुरूपम् ततो भेजे शठबुद्धितया कपिः॥2॥

अन्वय- मारुतात्मजः कपिः हनुमान् शठबुद्धितया कपिरूपं परित्यज्य ततः भिक्षुरूपं भेजे।

Anvay Meaning-

Hanuman, the son of Vayu, renounces the form of the monkey with a clever intellect and then assumes the form of a monk.

Meaning-

Hanuman, the son of Vayu, disguising his form as a monkey with his intellect, dressed as a beggar and went near Rama and Lakshmana.

Explanation-

The sixth intelligence of the monkeys is famous in the world. That is why Hanuman, who was eager to go to Rama Lakshmana according to the words of Sugriva, thought that - Hanuman is a monkey, that is why he is also full of sixth intellect, knowing that Ram did not communicate with him. That is why he disguised himself as a monkey and dressed as a beggar. The Mahatma always shows mercy to the poor people like beggars etc. That is why Hanuman thought that Ram Lakshman would also have pity on him dressed as a beggar. That is why renouncing that form, he assumed the form of a monk. Maharishi Valmiki has also described the intellect effect of Hanuman in the verse presented.

Grammar

- परित्यज्य - परि+त्यज् धातु+ल्यप् प्रत्यय।
- मारुतात्मजः- मारुतस्य आत्मजः मारुतात्मजः- षष्ठी तत्पुरुष।
- भेजे- भज् धातु लिट् लकार प्रथम पुरुष एकवचन।

**Note****सन्धि कार्य-**

- ततो भेजे- ततः+ भेजे विसर्ग सन्धि।

प्रयोग परिवर्तन- मारुतात्मजेन कपिना हनुमता शठबुद्धितया कपिरूपं परित्यज्य ततः भिक्षुरूपं भेजे।

ततः च हनुमान् वाचा श्लक्ष्णया सुमनोज्ञया।

विनीतवत् उपागम्य राघवौ प्रणिपत्य च॥३॥

आबभाषे च तौ वीरौ यथावत् प्रशशंस च।

अन्वय - ततः विनीतवत् हनुमान तौ वीरौ राघवौ उपागम्य प्रणिपत्य च श्लक्ष्णया सुमनोज्ञया वाचा आबभाषे यथावत् प्रशशंस च।

Anvaya meaning-

After assuming the form of a bhikkhus, Hanuman humbly bowed down to the two heroes, Rama and Lakshmana, and spoke sweet and pleasant voices and praised them appropriately.

Meaning-

The beggar-dressed Hanuman politely went to Rama and Lakshmana. And going there, he bowed down to both of them in the beginning. After that he started a conversation with both of them with his melodious and melodious voice. And then praised both those heroes in a proper way.

Explanation-

In this verse, Maharishi Valmiki has described the humility of Hanuman. After assuming the form of a beggar, Hanuman went near Rama and lakshamana find out the reason for arrival. Coming there, he bowed to both of them humbly. Hanuman in the form of a monk bowed to Rama and Lakshmana. It is known that householders should pay obeisances to the monks. After that Hanuman properly praised both of them with his sweet words. By praising them properly, Hanuman did not falsely praise both of them, such is what Maharishi Valmiki wants to tell. After that he started the conversation with both of them with his melodious melody and delightful voice. In this verse, Maharishi Valmiki has also described the melodious voice of Hanuman.

Grammar

- सुमनोज्ञा- सुष्टु मनोज्ञं सुमनोज्ञम्, गति समास।
- उपागम्य- उप+गम् धातु+ल्यप् प्रत्यय।
- प्रणिपत्य- प्र+नि+पत् धातु+ल्यप् प्रत्यय।

Module - 3

CASUAL ACQUAINTANCE OF RAM AND HANUMAN

STUDY OF RAMAYANA



Note

- आबभाषे- आ+भाष् धातु+लिट् लकार प्रथम पुरुष एकवचन।
- प्रशशंस- प्र+शंस् धातु+ लिट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

- ततश्च- ततः+च विसर्ग सन्धि।
- विनीतवदुपागम्य- विनीतवत्+ उपागम्य जश्त्व सन्धि

प्रयोग परिवर्तन- ततः विनीतवत् हनुमता तौ वीरौ राघवौ उपागम्य प्रणिपत्य च श्लक्ष्णया सुमनोज्ञया वाचा आबभाषे यथावत् प्रशशंसे च।

संपूज्य विधिवद् वीरौ हनुमान् वानरोत्तमः॥४॥

उवाच कामतो वाक्यम् मृदु सत्यपराक्रमौ।

अन्वय- वानरोत्तमः हनुमान् वीरौ सत्यपराक्रमौ राम लक्ष्मणौ विधिवत् संपूज्य कामतः मृदु वाक्यम् उवाच।

Anvaya meaning-

Hanuman, the best of the monkeys, the mighty, the true mighty, worshiped both of them Rama and Lakshmana in a proper way and said soft words with the desire of Sugriva.

Meaning-

Hanuman went near Rama and Lakshmana and duly worshiped both of them in the beginning. Then according to Sugriva's wish, he started speaking soft sentences with both of them with his sweet voice.

Explanation

On the orders of Sugriva, Hanuman dressed as a monk and went near Rama and Lakshmana. And having received both of them, he worshiped both of them according to the method prescribed in respect of guest worship. Rama Lakshmana both are mighty in truth, they know the glory of both of them. That is why both of them were worshiped by Hanuman. The virtuous person always worships the worthy of worship. That is why Hanuman is also known to be a wanderer of the virtuous path by worshiping the revered Ram Lakshmana. In fact, it can also be said that Hanuman worshiped Rama only out of his devotion. After worshiping Hanuman, remembering the reason for which Sugriva sent him here, started saying it with his sweet words. Hanuman is the best among the monkeys, with this Maharishi informs the glory of Hanuman.

**Note****Grammar**

- संपूज्य- सम्+ पूज् धातु+ ल्यप् प्रत्यय।
- वानरोत्तमः - वानराणाम् उत्तमः वानरोत्तमः - षष्ठी तत्पुरुष
- उवाच- वच् धातु+ लिट् लकार प्रथम पुरुष एकवचन।
- सत्यपराक्रमौ- सत्यम् एव पराक्रमः ययौस्तौ सत्यपराक्रमौ।- बहुव्रीहि समास।

सन्धि कार्य-

- विधिवद्गीरौ - विधिवत्+ वीरौ। जश्त्व सन्धि।
- कामतो वाक्यम्- कामतः+ वाक्यम् विसर्ग सन्धि।

प्रयोग परिवर्तन- वानरोत्तमेन हनुमता वीरौ सत्यपराक्रमौ रामलक्ष्मणौ विधिवत् संपूज्य कामतः मृदु वाक्यम् ऊचे।

राजर्षिदेवप्रतिमौ तापसौ संशितव्रतौ।।5।।

देशम् कथम् इमम् प्राप्तौ भवन्तौ वरवर्णिनौ।

त्रासयन्तो मृगगणान् अन्यांश्च वनचारिणः।।6।।

अन्वय - राजर्षिदेवप्रतिमौ संशितव्रतौ वरवर्णिनौ, मृगगणान् अन्यान् वनचारिणः च त्रासयन्तौ भवन्तौ तापसौ इमं देशं कथं प्राप्तौ।

Anvaya meaning-

Like the figure of king rishis and deities, the keepers of a fast fasting, the best among brahmacharis and the vanchari who are harassed by a group of deer. Wearing your radiance, for what reason did you ascetic come to this region.

Meaning-

Hanuman worshiped and praised both of them, Rama and Lakshmana and asked both of them that the kind of shape of the sages and the gods. Both of you having that type of shape are the guardians of strict fasting. But how did both of you brahmacharis come to this inaccessible country, frightening the forest, the antelopes and other forest-dwelling creatures.

Explanation-

Ram Lakshmana came towards Rishyamook mountain. That is why in the verse presented, Hanuman asked the reason for the arrival of both of them. The body of Rama and Lakshmana had the same shape as the gods and sages. And both of those ascetics were strict fast-keepers. By observing celibacy, great brilliance arises in the brahmacharis, due to which ordinary people are somewhat troubled. That is why the

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deer and other wildlife located in the forest were frightened by the effect of Brahmacharytej of Rama Lakshmana. That is why Hanuman asked both of them that how did you two ascetics, having a beautiful figure and having a celibate brilliance, come to this inaccessible country where ordinary people do not come. In fact, in this verse, Maharishi Valmiki has described the physical beauty of Rama, Lakshmana, the maintenance of strict fasting and the effect of brahmacharya.

Grammar

- राजर्षिदेवप्रतिमौ - राजर्षयः च देवाश्च राजर्षिदेवाः। इतरेतरद्वन्द्व समास।
- संशितव्रतौ - संशितौ तीक्ष्णौ व्रतौ ययोस्तौ संशितव्रतौ - बहुव्रीहि समास।
- वरवर्णिनौ- वरौ च तौ वर्णिनौ- कर्मधारय समास।
- त्रासयन्तौ- त्रास धातु+ णिच् प्रत्यय+शतृ प्रत्यय प्रथमा बहुवचन।
- मृगगणान् - मृगानां गणाः मृगगणाः षष्ठी तत्पुरुष।
- वनचारिणः - वने चरन्ति।

सन्धि कार्य-

- अन्यांश्च - अन्यान्+च हल सन्धि।

प्रयोग परिवर्तन- राजर्षिदेवप्रतिमाभ्यां संशितव्रताभ्यां वरवर्णिभ्यां, मृगगणान् अन्यान् वनचारिणः च त्रासयद्भ्यां तापसाभ्याम् अयं देशः कथं प्राप्तः।

पम्पातीररुहान् वृक्षान् वीक्षमाणौ समन्ततः।

इमाम् नदीं शुभजलां शोभयन्तौ तरस्विनौ॥७॥

धैर्यवन्तौ सुवर्णाभौ कौ युवाम् चीरवाससौ।

निःश्वसन्तौ वरभुजौ पीडयन्ताविमाः प्रजाः॥८॥

अन्वय-समन्ततः पम्पातीररुहान् वृक्षान् वीक्षमाणौ इमां शुभजलां नदीं शोभयन्तौ तरस्विनौ धैर्यवन्तौ सुवर्णाभौ चीरवाससौ निःश्वसन्तौ वरभुजौ इमाः वन्याः प्रजाः पीडयन्तौ युवां कौ।

Anvaya meaning-

Like the figure of king rishis and deities, the keepers of a fast fasting, the best among brahmacharis and the vanchari. Wearing your radiance, for what reason did you ascetic come to this region.

Meaning-

Hanuman worshiped and praised both of them, Rama and Lakshmana and asked both of them that the kind of shape of the sages and the gods. Both of you having that type of shape are the guardians of strict fasting. But how did both of you brahmacharis

**Note**

come to this inaccessible country, frightening the forest, the antelopes and other forest-dwelling creatures.

Explanation-

Ram Lakshmana came towards Rishyamook mountain. Hanuman asked the reason for the arrival of both of them. The body of Rama and Lakshmana had the same shape as the gods and sages. And both of those ascetics were strict fast-keepers. By observing celibacy, great brilliance arises in the brahmacharis, due to which ordinary people are somewhat troubled. That is why the deer and other wildlife located in the forest were frightened by the effect of Brahmacharytej of Rama Lakshmana. That is why Hanuman asked both of them that how did you two ascetics, having a beautiful figure and having a celibate brilliance, come to this inaccessible country where ordinary people do not come. In fact, in this verse, Maharishi Valmiki has described the physical beauty of Rama, Lakshmana, the maintenance of strict fasting and the effect of brahmacharya.

व्याकरण विमर्श-

- पम्पातीररुहान- पम्पायाः तीरं पम्पातीरम्- षष्ठी तत्पुरुष समास
- वीक्ष्माणौ- वि+ईक्ष् धातु+ शानच् प्रत्यय, प्रथमा द्विवचन।
- धैर्यवन्तौ- धैर्यम् अस्य अस्ति। धैर्य+मतुप्
- सुवर्णाभौ - सुवर्णा आभा ययोस्तौ सुवर्णाभौ - बहुव्रीहि समास।
- चीरवाससौ - चीरं वासः ययोस्तौ - बहुव्रीहि समास।
- वरभुजौ- वरौ भुजौ ययोस्तौ- बहुव्रीहि समास।
- पीडयन्तौ - पीड धातु+ शत् प्रत्यय। प्रथमा द्विवचन।

सन्धि कार्य-

- पीडयन्ताविमाः - पीडयन्तौ+इमाः। अच् सन्धि।

प्रयोग परिवर्तन- समन्ततः पम्पातीररुहान् वृक्षान् वीक्षमाणाभ्याम् इमां शुभजलां नदीं शोभयद्भ्यां तरस्विभ्यां धैर्यवद्भ्यां सुवर्णाभ्यां चीरवासोभ्यां निःश्वसद्भ्यां वरभुजाभ्याम् इमाः वन्याः प्रजाः पीडयद्भ्यां युवाभ्यां काभ्यां भूयते।

सिंहविप्रेक्षितौ वीरौ महाबलपराक्रमौ।

शक्रचापनिभे चापे गृहीत्वा शत्रुनाशनौ॥१॥

अन्वय-सिंहविप्रेक्षितौ शक्रचापनिभे चापे गृहीत्वा शत्रुनाशनौ महाबलपराक्रमौ वीरौ युवां कौ।

other meaning-

Vision like a lion, strength and might like a lion, holding the bow like the bow of Indra,

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having the power to destroy the enemies, who are both of you brave, mighty.

Meaning-

Sugriva's secretary, Hanuman, asks Rama Lakshmana, who are the two of you, the mighty heroic, the destroyer of enemies, with a bow like the bow of a very strong Indra.

Explanation

In this verse presented, Maharishi Valmiki has described the valor of Rama and Lakshmana from the mouth of Hanuman. Just as it is always dreadful to be situated before the sight of a lion, the king of beasts, like that were Ram and lakshmana. Both of you were stronger than a lion. Enemies were also frightened by the might of both of you, great mighty ones. Just as the aim of Indra's bow is never in vain, similarly the aim of the bow of both of you is also not in vain. That is why Hanuman asked both of them that who are both of you, more powerful than a lion, archers like the mighty Indra Dhanush, or what is the introduction of both of you, for what reason did you come to this inaccessible country.

Grammar

- सिंहविप्रेक्षितौ - सिंहस्य विप्रेक्षितं प्रेक्षणं - षष्ठी तत्पुरुष समास।
- महाबलपराक्रमौ - महत् च तत् बलं महाबलम्- कर्मधारय समास
- शक्रचापनिभे - शक्रस्य चापः। - षष्ठी तत्पुरुष समास।
- शत्रुनाशनौ- शत्रूणां नाशनौ -षष्ठी तत्पुरुष समास।

प्रयोग परिवर्तन-

- सिंहविप्रेक्षितौ शक्रचापनिभे चापे गृहीत्वा शत्रुनाशनाभ्यां महाबलपराक्रमाभ्यां वीराभ्यां युवाभ्यां काभ्यां भूयते।

Alankar

There is an analogy in this verse. Upma Alankar has four parts. And they are Upameya, Upamana, Analogous Pada Analog Dharma. There are two types of similes - Poornopama and Luptopama. Where all these four parts reside, it is Poornopana. And where there is no one or more parts between these four, it is Luptopama. Here is the Upameya chap. Upameya is shakrachap. An analogous Pada. The analogy is Dharma Shatrunasakatvam. There are four parts in this verse, that is why it is Purnopama.

श्रीमन्तौ रूपसंपत्को वृषभश्रेष्ठविक्रमौ।

हस्तिहस्तोपमभुजौ द्युतिमन्तौ नरर्षभौ॥10॥

अन्वय- श्रीमन्तौ रूपसंपन्नौ वृषभश्रेष्ठविक्रमौ हस्तिहस्तोपमभुजौ द्युतिमन्तौ नरर्षभौ युवां कौ।

Anvaya meaning-

Radiant, full of beauty, mighty like a bull, having hands like an elephant's trunk, splendid, who are the two of you the best among men

Meaning-

Hanuman, the best among the apes, asked Rama Lakshmana who are the best amongst humans, who beautiful, mighty like the might of a bull, having arms like the trunk of an elephant,

Explanation- In this verse presented, Maharishi Valmiki praises the beauty and valor of Rama Lakshmana through Hanuman. Rama, Lakshmana, living in the forest, eating the food obtained in the forest, were still as radiant and beautiful as the son of a king. The bulls have the same might as the best bull, both of them were equally mighty. As there is power in the trunk of an elephant, the same power was in the arms of both of them. Both of them were great stunners by observing the fast of celibacy. Both of them were the best among men. That's why Hanuman asked that in such a beautiful way, who are you both with such power, what is the introduction of both of you, for what reason both of you came to this inaccessible country.

Grammar

- रूपसंपन्नौ- रूपेण संपन्नौ इति- तृतीय तत्पुरुष समास
- वृषभश्रेष्ठविक्रमौ- वृषभेषु श्रेष्ठः वृषभश्रेष्ठः सप्तमी तत्पुरुष समास। वृषभश्रेष्ठस्य विक्रमः वृषभश्रेष्ठविक्रमः- षष्ठी तत्पुरुष समास।
- हस्तिहस्तोपमभुजौ- हस्तिनः हस्तौ हस्तिहस्तौ इति षष्ठी तत्पुरुष समास। हस्तिहस्तौ उपमा ययौस्तौ हस्तिहस्तोपमभुजौ इति- बहुव्रीहि समास।
- नरर्षभौ- नरेषु ऋषभौ नरर्षभौ - सप्तमी तत्पुरुष समास।

प्रयोग परिवर्तन- श्रीमद्भ्यां रूपसंपन्काभ्यां वृषभश्रेष्ठविक्रमाभ्यां हस्तिहस्तोपमभुजाभ्यां द्युतिमद्भ्यां नरर्षभाभ्यां (युवाभ्यां काभ्यां भूयते)।

**IN TEXT QUESTIONS-12.1**

1. Hanuman went from Rishyamook mountain to know from whose words?
2. From which mountain did Hanuman go?
3. Whose son was Hanuman?

Note

Module - 3

CASUAL ACQUAINTANCE OF RAM AND HANUMAN

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Note

4. In what form did Hanuman go near Rama Lakshmana?
5. With what type of speech did Hanuman praise Rama and Lakshmana?
6. Whom did Ram Lakshman harass and get that country?
7. On the banks of which river did Rama and Lakshmana see trees?
8. What was the type of Pampanadi?
9. Whom was Ram Lakshman tormenting?
10. How did Ram Lakshman hold the bow?
11. How were the arms of Rama and Lakshmana?
12. In which Kand of Ramayana is the first dialogue of Ram Hanuman?
A. Kishkindhakande B. Aranyakande
C. Sunderkande D. Yudhkande
13. From which mountain did Hanuman go near to Rama Lakshmana?
A. Himalayas B. Vindhya
C. Rishyamookah D. Ayodhya
14. What form did Hanuman take?
A. Manushrupaam B. Bhikkhurupam
C. Brahmin D. Rajaroopam
15. On the bank of which river was Rama and Lakshmana present?
A. Ganga B. Yamuna
C. Pla D. Pampa
16. Hastihastopambhujou Which alnkar is here?
A. Rupak B. Drishtant
C. Upamalankar D. Anuprasalankar
17. Match Column-A with Column-B

Column-A	Column-B
1. Pupluwe	A. Bhashitran
2. Ramayanam	B. Kapi:

- | | |
|-----------------|--------------|
| 3. Abhashe | C. Ukhtwan |
| 4. Pampa | D. Prap |
| 5. Hanuman | E. Jagam |
| 6. Send | F. mountain |
| 7. Rishyamookah | G. Valmiki: |
| 8. Uvach | H. Shubhjala |

**SUMMARY**

During the exile, Shri Ram went with brother Lakshmana on the banks of Pampa Sarovar near Sugriva to pray for help in finding Sita. Some distance away from there, the king of monkeys, Sugriva lived in hiding from the fear of Vali on the Rishyamook mountain. That Sugriva saw from afar two ascetics with big arms, armed with bows, arrows etc. That is why he thought that his brother Vali sent two armed men here to kill him. That's why he got very scared. His secretary was Hanuman. That is why Sugriva ordered Hanuman to know why two ascetics on the banks of Pampa Sarovar have come here. And according to the orders of the king, Hanuman left his monkey form and went to both of them in the guise of a beggar.

Going there, he first bowed to both of them with guest knowledge. After worshipping both of them according to the law, he started praising them both with his sweet and pleasant words. Rama and Lakshmana were tormenting the deer and other creatures in the forest with his brahmacharya effulgence. Pampa Sarovar with holy water was also getting beautified by his beauty effect. After spending the whole day, both of them got tired of traveling in the forest. Seeing the suffering of both of them, other wild animals were also saddened. The luster of both of their bodies was like that of gold, but they had only two worn clothes in their clothes. The bow of both of them was piercing the target like the bow of Indra. Ram Lakshman, both of them, with hands as strong as the trunk of an elephant, was the best among all human beings. This is the gist of this text.

**WHAT YOU HAVE LEARNT**

- The monks should bow towards the householders.
- The guest is always revered.
- If brahmacharya is followed properly, then great brilliance arises in the body.

**STUDY OF
RAMAYANA****Note**

Module - 3

STUDY OF RAMAYANA



Note

CASUAL ACQUAINTANCE OF RAM AND HANUMAN

- Knowing the introduction of anyone, one should have a sweet conversation with him.
- One should not praise anyone falsely.



TERMAINAL EXERCISE

1. Write briefly about Hanuman's first interview with Rama and Lakshmana.
2. How Hanuman disguised as a beggar went to Rama Lakshmana.
3. What did Hanuman do after going there? Describe the context.
4. How Ram Lakshman was torturing the wild animals.
5. Criticize briefly on the bow of Rama and Lakshmana.



ANSWER TO INTEX QUESITON

1. Sugriva's
2. From Rishimook
3. of air
4. Monk Form
5. Sweet and charming
6. Groups of antelope and other wildlife
7. Pampa River
8. Holy Water
9. to the people
10. Like the bow of Indra
11. like an elephant's trunk
12. a
13. c
14. b
15. d
16. c
17. 1-E 2-G 3-A 4-H 5-B 6-D 7-F 8-C.

**Note****13****HANUMAN DIGNIFIES RAM AND
LAKSHAMAN**

The moon of Treta Yuga was Shri Ram. Purushottam Shri Ram is famous. From this we can get some idea about the valor and beauty of Shri Ram. We do Ram Kirtan everywhere now and we get great pleasure from it. If we ordinary people rejoice with their kirtans, then we get pleasure only from the thought of how the devotee Hanuman performed the praises of his lord Rama with selfless devotion. Surely all of us Indians should know this. In this lesson we will know about that topic. It would be a pleasure to know how brave that Rama was and what his beauty was like. There are 13 verses in this text.

**OBJECTIVE**

After studying this lesson, you will be able to:

- know about the beauty of Rama;
- know that Ram was a great hero;
- know about the weapons of Ram;
- interpret the Anvaya of the verses;
- understand the knowledge of grammar; and
- know about upama upma Alankar;

13.1 LET US READ THE TEXT

प्रभया पर्वतेन्द्रोऽसौ युवयोरवभासितः।
राज्यार्हावमरप्रख्यौ कथं देशमिहागतौ॥११॥

STUDY OF
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Note

पद्मपत्रेक्षणौ वीरौ जटामण्डलधारिणौ।
अन्योन्यसदृशौ वीरौ देवलोकादिहागतौ॥12॥

यदृच्छयेव संप्राप्तौ चन्द्रसूर्यौ वसुंधराम्।
विशालवक्षसौ वीरौ मानुषौ देवरूपिणौ॥13॥

सिंहस्कन्धौ महोत्साहौ समदौ इव गोवृषौ।
आयताश्च सुवृत्ताश्च बाहवः परिघोपमाः॥14॥

सर्वभूषणभूषार्हाः किमर्थम् न विभूषिताः।
उभौ योग्यावहं मन्ये रक्षितुम् पृथिवीम् इमाम्॥15॥

ससागरवनां कृत्स्नां विन्ध्यमेरुविभूषिताम्
इमे च धनुषी चित्रे श्लक्ष्णे चित्रानुलेपने॥16॥

प्रकाशेते यथेन्द्रस्य वज्रे हेमविभूषिते।
संपूर्णाश्च शितैर्बाणैस्तूणाश्च शुभदर्शनाः॥17॥

जीवितान्तकरैर्घोरैर्ज्वलारिव पकगैः।
महाप्रमाणौ विपुलौ तप्तहाटकभूषणौ॥18॥

खड्गावेतौ विराजेते निर्मुक्तभुजगाविव।
एवं मां परिभाषन्तं कस्माद् वै नाभिभाषतः॥19॥

सुग्रीवो नाम धर्मात्मा कश्चिद् वानरपुंगव।
वीरो विनिकृतो भ्रात्रा जगद् भ्रमति दुःखितः॥20॥

प्राप्तोऽहं प्रेषितस्तेन सुग्रीवेण महात्मना।
राज्ञा वानरमुख्यानां हनुमान् नाम वानरः॥21॥

युवाभ्याम् स हि धर्मात्मा सुग्रीवः सख्यमिच्छति।
तस्य मां सचिवं वित्तं वानरं पवनात्मजम्॥22॥

भिक्षुरूपप्रतिच्छकंसुग्रीवप्रियकारणात्।
ऋष्यमूकादिह प्राप्तं कामगं कामचारिणम्॥23॥

13.2 LET US UNDERSTAND THE TEXT

प्रभया पर्वतेन्द्रोऽसौ युवयोरवभासितः।
राज्यार्हावमरप्रख्यौ कथं देशमिहागतौ॥1॥

अन्वय- युवयोः प्रभया असौ पर्वतेन्द्रः अवभासितः, तादृशौ राज्यार्हो अमरप्रख्यौ युवां इह देशं कथम् आगतौ।

Anvaya meaning-

This mountain kingdom was illuminated by the brilliance of both of you Ram Lakshmana.

Deserving a kingdom like them, having the same might as the gods, how and for what have you both come here in this region.

Meaning-

Hanuman asked Rama and Lakshmana that due to whose brilliance this mountain named Rishyamook was illuminated, both of you, worthy of the regal throne, both of you having the shape of the gods, for what reason have you come to this country.

Meaning-

Ram Lakshman did the exile. That's why they both used to eat the food they got in the forest. Nevertheless, the radiance of both of them had illumined the entire sage mountain. It was known from the sight of both of them that they were worthy of the throne. And the might of the gods. The same feat was of Rama and Lakshmana. But still both of them were roaming in the forest as ascetics. That's why Hanuman asked both of them with astonishment that for what reason have you both left the throne and came to this inaccessible country. That is, the enjoyment of the state is right for you, exile is inappropriate, such is the meaning of Hanuman.

Grammar

- अवभासितः - अव+भास् धातु+क्त प्रत्यय प्रथम एकवचन
- राज्याहौ - राज्याय अर्हः राज्यार्हः। चतुर्थी तत्पुरुष समास।

सन्धि कार्य

- पर्वतेन्द्रोऽसौ - पर्वतेन्द्रः + असौ। विसर्ग सन्धि।
- इहागतौ- इह+ आगतौ। सवर्ण दीर्घ सन्धि।
- राज्यार्हावमरप्रख्यौ- राज्यार्हौ + अमरप्रख्यौ अच् सन्धि

प्रयोग परिवर्तन- युवयोः प्रभा अमुं पर्वतेन्द्रम् अवभासितवती, तादृशाभ्यां राज्यार्हाभ्याम् अमरप्रख्याभ्यां युवाभ्यां इह देशः कथम् आगतः।

पद्मपत्रेक्षणौ वीरौ जटामण्डलधारिणौ।

अन्योन्यसदृशौ वीरौ देवलोकादिहागतौ॥12॥

अन्वय- पद्मपत्रेक्षणौ जटामण्डलधारिणौ अन्योन्यसदृशौ वीरौ देवलोकात् इह देशं कथं आगतौ।

Anvaya meaning-

How come this country from heaven, having eyes resembling lotus leaves, jat-dhari, as strong as each other, came here.

**Note**

STUDY OF RAMAYANA



Note

Meaning-

The monk dressed Hanuman asked Rama that for what reason did both of you come to this inaccessible region from Devalok, having eyes like lotus leaves, wearing hairs, ascetics, equally powerful.

Explaining- As the lotus leaves are very beautiful to look at, similarly the beautiful Rama and Lakshmana both had their eyes. And the handsome Ram Lakshman was a jatadhari. and were similar to each other. That is, Lakshmana was brave and beautiful like Rama and Rama was as brave and beautiful as Lakshmana. Seeing both of them, it was known that both of them came here from Devlok. That is why Hanuman, the best among the apes, asked both of them that in this way the beautiful, jatadhari, ascetic, for what reason did you both leave the Devlok and come to this inaccessible country.

Grammar

- पद्मपत्रेक्षणौ - पद्मस्य पत्रं पद्मपत्रम् षष्ठी तत्पुरुष समास।
- जटामण्डलधारिणौ- जटयाः मण्डलं जटामण्डलम् षष्ठी तत्पुरुष समास। धृधातोः - इन् प्रत्यय प्रथमा द्विवचन।
- अन्योन्यसदृशौ- अन्योन्येन सदृशो। तृतीया तत्पुरुष समास।

प्रयोग परिवर्तन- पद्मपत्रेक्षणाभ्यां जटामण्डलधारिभ्याम् अन्योन्यसदृशाभ्यां वीराभ्यां देवलोकात् इह देशं कथं आगतः।

Alankar

There is an analogy in this verse. Upma Alankar has four parts. And they are upameya Upaman, analogous pada, analogous dharma. There are two types of similes - Poornopama and Luptopama. Where all these four parts reside, it is Purnopama. And where there is no one or more parts between these four, it is lutopama. Here the Luptopama.

यदृच्छयेव संप्राप्तौ चन्द्रसूर्यौ वसुंधराम्।

विशालवक्षसौ वीरौ मानुषौ देवरूपिणौ॥13॥

अन्वय- यदृच्छया वसुंधरां संप्राप्तौ चन्द्रसूर्यौ इव स्थितौ देवरूपिणौ विशालवक्षसौ वीरौ मानुषौ देवलोकात् इह देशं कथम् आगतौ।

Anvaya meaning-

Having attained the earth by his own will, he is situated like the moon and the sun, how did the great mighty man come to this region from Devaloka, having huge eyes full of the form of the gods.

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Note

Meaning-

Like the moon, the sun, of its own accord, in the guise of Rama and Lakshmana, is situated on this earth. In the same way, both of you, having huge eyes full of deities, asked Rama, Lakshmana, the best of the apes, Hanuman, why both of you have left the Devlok and came to this region.

Explanation-

In this verse presented, Maharishi Valmiki has depicted Rama, Lakshmana, like the moon and the sun. It was known from the darshan of Rama and Lakshmana that the moon and the sun had left the Devlok on their own volition and came to this earth in human form. Just as the chest area of the heroes is big, so was the chest of both of them. Just as the form of the deities is delightful, the sight of which gives pleasure to all, so was the beautiful form of both of them. That is why these two are not ordinary people, Hanuman came to know that. Asked him that for what reason have you both left heaven and came to this inaccessible country, having eyes as big as the moon.

Grammar

- चन्द्रसूर्यौ - चन्द्रश्च सूर्यश्च चन्द्रसूर्यौ । इतरेतर द्वन्द्वसमास।
- विशालवक्षसौ - विशालं वक्षः ययोस्तौ - बहुव्रीहि समास।
- देवरूपिणौ - देवस्य रूपं देवरूपम् षष्ठी तत्पुरुष समास। देव+इन् प्रथमा द्विवचन।

सन्धि कार्य-

- यदृच्छयेव- यदृच्छया + इव गुण सन्धि।

प्रयोग परिवर्तन- यदृच्छया वसुंधरां संप्राप्ताभ्यां चन्द्रसूर्याभ्याम् इव स्थिताभ्यां देवरूपिभ्यां विशालवक्षोभ्यां वीराभ्यां मानुषाभ्यां देवलोकात् इह देशः कथम् आगतः।

सिंहस्कन्धौ महोत्साहौ समदौ इव गोवृषौ।

आयताश्च सुवृत्ताश्च बाहवः परिघोपमाः॥14॥

सर्वभूषणभूषार्हाः किमर्थम् न विभूषिताः।

उभौ योग्यावहं मन्ये रक्षितुम् पृथिवीम् इमाम्॥15॥

ससागरवनां कृत्स्नां विन्ध्यमेरुविभूषिताम्।

अन्वय- अहं हनुमान् सिंहस्कन्धौ महोत्साहौ समदौ गोवृषौ इव युवाम् उभौ इमां ससागरवनां विन्ध्यमेरुविभूषितां कृत्स्नां पृथिवीम् रक्षितुं योग्यौ मन्ये, अतः युवयोः आयताः सुवृत्ताः परिघोपमाः सर्वभूषणभूषार्हाः बाहवः किमर्थं न विभूषिताः।

Anvaya meaning -

I am Hanuman feisty, with the same head as the new Taurus, mighty both of you are

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Note

able to protect this ocean, including the forests, this whole earth adorned with Vindhya Meru, it is my view that both of you Why don't you adorn the arms worthy of all ornaments like a wide mace?

Meaning-

Hanuman praising Rama Lakshmana asks that both of you, having shoulders like a lion, having the same item as a new Taurus, are able to protect this whole earth, but why both of you are embellished with such elaborate, strong, mace-like arms. don't do.

Explanation

In this verse presented, Maharishi Valmiki has described the country-protecting power of Rama and Lakshmana. Just as the shoulders of a lion are fixed and fierce, so were the shoulders of both of them. The enthusiasm of both of them was also great. Just like the new Taurus with the item is very mighty and can do whatever, so was the power in both of them. Therefore Hanuman told both of them that in this way both of you are capable of protecting the whole earth, which is adorned by the Vindhya mountain, including both the oceans and the forest. The arms of Rama and Lakshmana were like long maces. And as the body of the snake is wide, so the arms of both of them were wide. If he had any ornament in his arms, that ornament would have adorned it. But Hanuman wondered how both of them did not wear ornaments in such beautiful arms.

Grammar

- सिंहस्कन्धौ - सिंहस्य स्कन्धः सिंहस्कन्ध षष्ठी तत्पुरुष समास।
- महोत्साहौ - महान् उत्साहः ययोः तौ - बहुव्रीहि समास।
- परिघोपमाः - परिघः उपमा येषां ते - बहुव्रीहि समास।
- सर्वभूषणभूषार्हाः - सर्वाणि भूषणानि सर्वभूषणानि- इतरेतरद्वन्द्व समास। सर्वभूषणानां भूषा सर्वभूषणभूषा। षष्ठी तत्पुरुष समास।
- रक्षितुम् - रक्ष् धातु+ तुमुन् प्रत्यय।
- ससागरवनाम्- सागराश्च वनानि च सागरवनानि- इतरेतरद्वन्द्व समास।
- विन्ध्यमेरुविभूषिताम्- विन्ध्यः एव मेरुः विन्ध्यमेरुः - कर्मधारय समास।

सन्धि कार्य-

- समदाविव - समदौ + इव अच्सन्धि।
- आयताश्च - आयताः + च। विसर्ग सन्धि।
- सुवृत्ताश्च - सुवृत्ताः + च। विसर्ग सन्धि।

**Note**

इमे च धनुषी चित्रे श्लक्ष्णे चित्रानुलेपने॥16॥

प्रकाशेते यथेन्द्रस्य वज्रे हेमविभूषिते।

अन्वय- इमे चित्रे श्लक्ष्णे चित्रानुलेपने हेमविभूषिते धनुषी इन्द्रस्य वज्रे यथा तथा प्रकाशेते।

Grammar**व्याकरण विमर्श-**

- चित्रानुलेपने - चित्रेण अनुलेपने चित्रानुलेपने - तृतीय तत्पुरुष समास।
- हेमविभूषिते - हेम्ना विभूषिते हेमविभूषिते - तृतीय तत्पुरुष समास।

सन्धि कार्य-

- यथेन्द्रस्य - यथा + इन्द्रस्य गुण सन्धि।

प्रयोग परिवर्तन- आभ्यां चित्राभ्यां श्लक्ष्णाभ्यां चित्रानुलेपनाभ्यां धनुर्भ्याम् इन्द्रस्य वज्राभ्यां यथा तथा प्रकाशयते।

In this verse there is a lutopama.

संपूर्णाश्च शितैर्बाणैस्तूणाश्च शुभदर्शनाः॥17॥

जीवितान्तकरैर्घोरैर्ज्वलद्भिरिव पन्नगैः।

अन्वय-शितैः जीवितान्तकरैः पन्नगैः इव घोरैः ज्वलद्भिः बाणैः तूणाः संपूर्णाः अत एव शुभदर्शनाः सन्ति।

Anvaya meaning-

Sharp, the destroyer of the enemy's life, fierce as a serpent, shining like a flame, full of arrows, Tunir is very beautiful to be seen.

Meaning-

Hanuman while praising the arrows and thunirs of Rama and Lakshmana, that the arrows of both of you are very sharp, enemy like snakes and fierce, both of you are filled with arrows like them. That's why they are also worth seeing.

Explanation- In this verse, Hanuman was astonished to see the arrows of Rama and Lakshmana. That is why his arrows are praised, those arrows are very sharp, that is, if used on anyone, then his death is certain. If the enemy touches the snake, then within a moment that snake destroys that enemy with its venom. In the same way, the arrows of both of them were also destroyers in an instant. And his arrows were also fierce, the mere sight of which creates fear in the mind of the enemy. Both of them were full of such blazing arrows. That is why the tusks of both of them, adorned with such extraordinary arrows, also looked beautiful.

Module - 3

HANUMAN DIGNIFIES RAM AND LAKSHAMAN

STUDY OF RAMAYANA



Note

Grammar

- संपूर्णाः - सम्+पूर् धातु+क्त प्रत्यय प्रथमा बहुवचन।
- शुभदर्शनाः - शुभं दर्शनं येषां ते शुभदर्शनाः - बहुव्रीहि समास।
- जीवितान्तकरैः - अन्तं कुर्वन्ति इति अन्तकराः। षष्ठी तत्पुरुष समास।
- ज्वलद्भिः - ज्वल् धातु+ शतृ प्रत्यय तृतीय बहुवचन।

सन्धि कार्य-

- संपूर्णाश्च - संपूर्णाः + च। विसर्ग सन्धि।
- शितैर्बाणैः - शितैः + बाणैः। विसर्ग सन्धि
- तूणाश्च - तूणाः + च। विसर्ग सन्धि
- जीवितान्तकरैर्घोरैः - जीवितान्तकरैः + घोरैः। विसर्ग सन्धि
- घोरैर्ज्वलद्भिः - घोरैः + ज्वलुः। विसर्ग सन्धि
- ज्वलद्भिरिव - ज्वलद्भिः + इव। विसर्ग सन्धि

प्रयोग परिवर्तन-शितैः जीवितान्तकरैः पक्कैः इव घोरैः ज्वलुः बाणैः तूणैः संपूर्णैः अत एव शुभदर्शनैः भूयन्ते।

Purnopama in this verse

महाप्रमाणौ विपुलौ तप्तहाटकभूषणौ॥18॥

खड्गावेतौ विराजेते निर्मुक्तभुजगाविव।

अन्वय-महाप्रमाणौ विपुलौ तप्तहाटकभूषणौ एतौ खड्गौ निर्मुक्तभुजगौ इव विराजेते।

meaning-

Hanuman praises Rama and Lakshmana and tells both of them that the sword of both of you is very wide and it was inscribed with solid gold. And they were like snakes that had left their dermis.

Explanation-

In this verse presented, Maharishi Valmiki has described the Khadga of Rama Lakshmana from the mouth of Hanuman. Both of them had wide swords. And they were both strong, who could destroy their enemies. There was inscribed in the middle of the sword with solid gold. That is why the sight of both of them was also very delightful. When the snake leaves the mantle, then the snake is smoother than before. Similarly, their swords were smooth.

**STUDY OF
RAMAYANA****Note****Grammar**

- महाप्रमाणौ- महत् प्रमाणं ययोः तौ महाप्रमाणौ। बहुव्रीहि समास।
- तप्तहाटकभूषणौ - तप्तं च तत् हाटकं तप्तहाटकम् - कर्मधारय समास।
- निर्मुक्तभुजगौ - निर्मुक्तो च तौ भुजगौ निर्मुक्तभुजगौ- कर्मधारय समास।

सन्धि कार्य-

- खड्गावेतौ - खड्गौ + एतौ। अच् सन्धि।
- निर्मुक्तभुजगाविव - निर्मुक्तभुजगौ + इव।

प्रयोग परिवर्तन- महाप्रमाणाभ्यां विपुलाभ्यां तप्तहाटकभूषणाभ्याम् एताभ्यां खड्गाभ्यां निर्मुक्तभुजगाभ्याम् इव विराज्यते।

In this verse there is a lutoyama.

एवं मां परिभाषन्तं कस्माद् वै नाभिभाषतः॥19॥

अन्वय- एवं परिभाषन्तं मां कस्मात् वै युवां न अभिभाषतः।

Anvaya meaning-

For what reason both of you did not say anything to Hanuman while saying in many ways.

Meaning-

Thus, after praising Rama and Lakshmana, Hanuman asked both of them with some surprise that I have said a lot for so long, but how come both of you did not say anything to me.

Explanation-

Hanuman praised Rama and Lakshmana's valor, beauty, both of their arms, bow, arrow and khadga for so long, but both of them remained silent even after hearing all this Rama Lakshmana did not say anything. That's why Hanuman was surprised and said to both of them - that I said a lot for so long, but both of you did not say anything to me.

Grammar

- परिभाषन्तम् - परि+भाष् धातु+ शतृ प्रत्यय द्वितीय एकवचन।

सन्धि कार्य-

- कस्माद् - कस्मात् + वै जश्त्व सन्धि

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Note

- नाभिभाषतः - न + अभिभाषतः। सवर्ण दीर्घ सन्धि।

प्रयोग परिवर्तन- एवं परिभाषन् अहं कस्मात् वै युवाभ्यां न अभिभाष्ये।

सुग्रीवो नाम धर्मात्मा कश्चिद् वानरपुंगव।

वीरो विनिकृतो भ्रात्रा जगद् भ्रमति दुःखितः॥20॥

अन्वय- सुग्रीवः नाम कश्चित् वानरपुंगवः वीरः धर्मात्मा भ्रात्रा विनिकृतः दुःखितः जगत् भ्रमति।

Anvaya meaning-

A warrior named Sugriva, the best among the apes, wanders around the world feeling sad, separated from his righteous brother.

Meaning-

Hanuman told Rama Lakshmana about Sugriva that Sugriva is the best of the apes who follow the religion, that great hero, separated from his brother, travels around the world feeling sad.

Explanation-

Hanuman sent by Sugriva went to Ram and Lakshmana, and there after seeing the valor, beauty etc. of both of them, he knew that they were was not an ordinary person. That is why it was decided that Vali did not send them both. That is why after praising his king Sugriva, he said about him that Sugriva is the best and most powerful monkey among the monkeys. He is a great religious person. But his brother Vali left him for some reason. That Wali still tries to kill him. That's why Sugriva now being sad travels the whole world out of fear of his brother.

Grammar

- वानरपुंगवः - वानरेषु पुंगव वानरपुंगवः - सप्तमी तत्पुरुष समास।
- विनिकृतः - वि+नि+ कृ धातु+ क्त प्रत्यय प्रथमा एकवचन।

सन्धि कार्य-

- सुग्रीवो नाम - सुग्रीवः+नाम विसर्ग सन्धि।
- कश्चिद्वानरपुंगव - कश्चित्+ वानरपुंगव। जश्त्वसन्धि
- जगद्भ्रमति - जगत् + भ्रमति। जश्त्व सन्धि।

प्रयोग परिवर्तन - सुग्रीवेण नाम्ना केनचित् वानरपुंगवेन वीरेण धर्मात्मना भ्रात्रा विनिकृतेन दुःखितेन जगत् भ्रम्यते।

**Note**

प्राप्तोऽहं प्रेषितस्तेन सुग्रीवेण महात्मना।

राज्ञा वानरमुख्यानां हनुमान् नाम वानरः॥21॥

अन्वय- तेन वानरमुख्यानां राज्ञा महात्मना सुग्रीवेण प्रेषितः अहं हनुमान् नाम वानरः त्वां प्राप्तः अस्मि।

Anvaya meaning-

Both of you have received a monkey named Hanuman, sent by the chief king of monkeys, the great intelligent Sugriva.

Meaning-

Knowing the form of Rama, Lakshmana, Hanuman told both of them about himself that my name is Hanuman, Mahatma Sugriva, the king of monkeys, sent me here. That's why I came to you both.

Explanation-

In the preceding verse, Hanuman said about his king Sugriva. That is why in this verse presented, Hanuman begins to introduce himself to Rama and Lakshmana. Hanuman politely told both of them that my name is Hanuman. I am a monkey According to the orders of the monkey king Mahatma Sugriva, I came near to both of you.

Grammar

- महात्मना - महान् आत्मा यस्य स - बहुव्रीहि समास
- वानरमुख्यानाम् - वानरेषु मुख्याः वानरमुख्याः - षष्ठी तत्पुरुष समास

सन्धि कार्य-

- प्राप्तोऽहम् - प्राप्तः + अहम् विसर्ग सन्धि
- प्रेषितस्तेन - प्रेषितः + तेन विसर्ग सन्धि।

प्रयोग परिवर्तन - मयातेन वानरमुख्यानां राज्ञा महात्मना सुग्रीवेण प्रेषितेन हनुमता नाम वानरेण त्वां प्राप्तेन भूयते।

युवाभ्याम् स हि धर्मात्मा सुग्रीवः सख्यमिच्छति।

अन्वय- स हि धर्मात्मा सुग्रीवः युवाभ्यां सह सख्यम् इच्छति।

Anvaya meaning-

That pious king named Sugriva desires friendship with both of you.

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Note

Meaning-

On the question of how the monkey king Sugriva sent Hanuman to Rama and Lakshmana, Hanuman said that Sugriva aspires to be a friend of both of you.

Explanation-

After knowing the introduction of Hanuman, Sugriva sent Hanuman here, so Shri Ram came to know. That is why he wished to know the reason for sending Hanuman here by Sugriva. That is why Hanuman started talking to him. Hanuman said that the monkey king Sugriva wishes to be friends with Rama Lakshmana. That's why he sent me here to know the introduction of both of you.

व्याकरण विमर्श-

- सख्यम् - सखि + ष्य् प्रत्यय द्वितीय एकवचन।

सन्धि कार्य-

- स हि - सः + हि। विसर्ग सन्धि

प्रयोग परिवर्तन- तेन हि धर्मात्मना सुग्रीवेण युवाभ्यां सह सख्यम् इष्यते।

तस्य मां सचिवं वित्तं वानरं पवनात्मजम्॥22॥

भिक्षुरूपप्रतिच्छकंसुग्रीवप्रियकारणात्।

ऋष्यमूकादिह प्राप्तं कामगं कामचारिणम्॥23॥

अन्वय- भिक्षुरूपप्रतिच्छन्नं सुग्रीवप्रियकारणात् ऋष्यमूकात् इह प्राप्तं कामगं कामचारिणं तस्य सचिवं पवनात्मजं वानरं मां वित्तम्।

Anvaya meaning-

Came here from a mountain named Rishyamook for Sugriva's beloved in the guise of a monk, who is capable of taking any form worthy of being called by his will, know me Hanuman, the secretary of that Sugriva, the son of the monkey.

Meaning-

Hanuman told Rama Lakshmana about himself that I am Hamuman, the secretary of Sugriva, the monkey king Sugriva, the son of Vayu. Knowing the introduction of both of you is his desired task. That's why Hanuman came here from the Rishyamook mountain in the guise of a monk to do it. I can go anywhere I want. And I can take any form.

Explanation-

The monkey king Sugriva wants to establish friendship with Ram and Lakshmana.

**STUDY OF
RAMAYANA****Note**

That's why he sent Hanuman here, Shri Ram came to know from the mouth of Hanuman. But on this question, what is the relation of Hanuman with Sugriva, Hanuman told them both that I am the secretary of the monkey king Sugriva, the son of Vayu. Knowing the introduction of both of you is the favored task of the monkey king Sugriva. That's why I came near to you both from Rishyamook mountain in the form of a monk to know the introduction of both of you. I can go wherever I want. And I can take any form I want. In fact, in this verse presented, Maharishi Valmiki has described Hanuman's more than ordinary abilities.

Grammar

- वित्तम् - विद् धातु लोट् लकार मध्यम पुरुष द्विवचन।
- पवनात्मजम् - पवनस्य आत्मजः पवनात्मजः - षष्ठी तत्पुरुष समास
- भिक्षुरूपप्रतिच्छकम् - भिक्षुरूपेण प्रतिच्छकः भिक्षुरूपप्रतिच्छकः - तृतीय तत्पुरुष समास।
- सुग्रीवप्रियकारणात् -सुग्रीवस्य प्रियं सुग्रीवप्रियम् - षष्ठी तत्पुरुष समास।
सुग्रीवप्रियमेव कारणम् सुग्रीवप्रियकारणम् - कर्मधारय समास।
- कामचारिणम् - कामं चरति इति कामचारी।

सन्धि कार्य-

- ऋष्यमूकादिह - ऋष्यमूकात् + इह। जश्त्व सन्धि।

प्रयोग परिवर्तन- भिक्षुरूपप्रतिच्छकः सुग्रीवप्रियकारणात् ऋष्यमूकात् इह प्राप्तः कामगः कामचारी तस्य सचिवः पवनात्मजः वानरः अहं विद्यै।

**INTEXT QUESTIONS**

1. From whom was the mountain illuminated?
2. How were the eyes of Rama and Lakshmana?
3. From which world did Ram Lakshman come here?
4. Where did the moon and the sun come from?
5. Ram Lakshmana was a great zealot like whom?
6. What were the arms of Rama and Lakshmana?
7. Ram Lakshmana was able to protect whom?
8. How were their bows?

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Note

9. How do their bows light up?
10. What was the tuna of both of them full of?
11. Whom did they both have the same face?
12. With whom did Sugriva a part from?
13. What does Sugriva desire?
14. What was Hanuman like?
15. Padmapatrekshanou..... What is the Alankar here?
 - a Drishtant
 - b Upama
 - c Kupak
 - d Utpreksha
16. Rajyaarhavamaprakhyau Katha Deshmihagatau - Whose statement is this?
 - a Sugriva's
 - b Hanuman's
 - c Ram's
 - d Lakshmana's
17. Vindhyaameruvibhushita is the specialty of
 - a Pampa River
 - b Sita
 - c earth
 - d lanka
18. By whom are the arrows attributed?
 - a snake
 - b thunderbolt
 - c discarded snake
 - d elephant's trunk
19. Whose secretary is Hanuman?
 - a Ram's
 - b Vayu's
 - c Vali's
 - d Sugriva's
20. Match the A-column to the B-column.

A Column	B Column
1. Manye	a. Samcharati
2. padmapatre	b. Bahareh
3. Chandrasuryu	c. Govrushau
4. Prakshete	d. Ikshane
5. Samdou	e. Sugrivah

- | | |
|---------------------------|-------------------|
| 6. Virajate | f. Rajete |
| 7. Sarvabhushanbhusharhah | g. Janitam |
| 8. Bhramati | h. Chintayami |
| 9. Dukhitah | i. Shobhete |
| 10. Vittan | j. ramalakshmanau |

**SUMMARY**

As ordered by Sugriva, Hanuman disguised as a monkey went to Rama and Lakshmana on the banks of Pampa Sarovar, disguised as a monk. Going there, he started praising both of them with his lovely voice. Rishyamook mountain was illuminated by the brilliance of both of them. Hanuman had to ask how he came to this inaccessible region in the guise of an ascetic, worthy of the throne. The eyes of both the Jatadharis were like lotus leaves. It is known from the vision of both of them that as the moon and the sun came to this earth in the form of human beings on their own will. More powerful than the lion, the king of animals, great zealous like the new Taurus, both of them are capable of protecting the entire earth, adorned with the Vindhya mountain, including the ocean forest, such was the belief of Hanuman. But to his surprise, the arms of Rama and Lakshmana were as strong as a mace. Those who were adorned with any ornamentation, those arms were adorned. But still he did not wear any ornament in such beautiful arms.

Like Indra's thunderbolt, their bows were marked with solid gold. Like a snake, the destroyers of the enemy life, both of them were filled with fierce light arrows. That's why Hanuman asked that reason and started talking about King Sugriva. Then the secretary of that Sugriva, giving his introduction, said that Sugriva sent him here, wishing for friendship with both of you. Saying all this he again did not say anything to both of them.

**WHAT YOU HAVE LEARNT**

- The object that comes in contact with the luminous light also receives the light.
- A person deserving of praise should be praised properly.
- The person worthy of the throne of the state must carry the burden of the state.
- Before introducing yourself, you should introduce your king in the beginning.
- One should praise his king everywhere.

**STUDY OF
RAMAYANA****Note**

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STUDY OF RAMAYANA



Note

HANUMAN DIGNIFIES RAM AND LAKSHAMAN



TERMAINAL EXERCISE

1. Criticize Hanuman's statement about the arms of Rama and Lakshmana.
2. Describe the weapons of Rama and Lakshmana according to the scriptures.
3. How were the arrows of Ram Lakshmana, criticize according to the text.
4. Sampoomascha Shitairbanaiah. Write briefly about the Alankar which is here.
5. What did Hanuman say about Sugriva and about himself, what did both of them write about.
6. What was the power of Hanuman?



ANSWER TO INTEX QUESITON

1. Ram from the effulgence of Lakshmana
2. Like a lotus leaf
3. From Devlok
4. To the earth
5. Like a drunken Taurus
6. Elaborate and adorned with all ornaments
7. Of the earth adorned with ocean forests Vindhya Meru
8. Amazingly smooth and picture responsive
9. Like the thunderbolt of Indra
10. Fierce sharp arrows that destroy life like a snake
11. Like a slender snake
12. From Brother
13. Rama's friendship with Lakshmana
14. Moveable Anywhere and Capable of Taking Any Form
15. b
16. b
17. c
18. a
19. d
20. 1-h 2-d 3-j 4-f 5-c 6-i 7-b 8-a 9-e 10-g.

**Note****14**

RAM GLORIFIES HANUMAN

Indra etc. have nine grammars. It is so famous. Hanuman knew all those grammars. Valmiki's word 'Soyam Navayakaranarthveta' is his proof. Apart from grammar, education of many scriptures is known by him. Hanuman was an infinite ocean of knowledge. Shri Ram, who himself knew everything, praised him in this matter. His voice was so sweet that even the Supreme Anand Shri Ram was delighted by his pleasant words. Hanuman was the messenger of the monkey king Sugriva. Shri Ram said that if there is a messenger like this from any king, then that king will definitely be accomplished. In this lesson, let us experience the joy of knowing about that knowledge of Hanuman. By reading this text, we get to know about Lord Shri Ram. There are 12 verses in this text.



OBJECTIVE

After studying this lesson, you will be able to:

- understood that Hanuman was the ocean of knowledge;
- know that Hanuman is the knower of all the four Vedas;
- understand about how to use sentences at the time of conversation;
- understand how a king's messenger should be;
- learn how to interpret the padas in the verses;
- know that how the anvaya should be interpreted;
- understand the knowledge of grammar;

STUDY OF
RAMAYANA

Note

14.1 LET US READ THE ORIGINAL TEXT

एवमुक्तवा तु हनुमास्तौ वीरौ रामलक्ष्मणौ
वाक्यज्ञो वाक्यकुशलः पुनर्नोवाच किंचन॥24॥

एतच्छ्रुत्वा वचस्तस्य रामो लक्ष्मणम् अब्रवीत्।
प्रहृष्टवदनः श्रीमान् भ्रातरं पार्श्वतः स्थितम्॥25॥

सचिवोऽयं कपीन्द्रस्य सुग्रीवस्य महात्मनः।
तमेव कांक्षमाणस्य ममान्तिकमिहागतः॥26॥

तमभ्यभाष सौमित्रे सुग्रीवसचिवं कपिम्।
वाक्यज्ञं मधुरैर्वाक्यैः स्नेहयुक्तम् अरिन्दमम्॥27॥

नानृगवेदविनीतस्य नायजुर्वेदधारिणः।
नासामवेदविदुषः शक्यम् एवं विभाषितुम्॥28॥

नूनं व्याकरणं कृत्स्नम् अनेन बहुधा शरुतम्।
बहु व्याहरतानेन न किंचिद् अपशब्दितम्॥29॥

न मुखे नेत्रयोश्चापि ललाटे च भ्रवोस्तथा।
अन्येष्वपि च सर्वेषु दोषः संविदितः क्वचित्॥30॥

अविस्तरमसंदिग्धम् अविलम्बितम् अव्यथम्।
उरःस्थं कण्ठगं वाक्यं वर्तते मध्यमस्वरम्॥31॥

संस्कारक्रमसंपकाम् अुताम् अविलम्बिताम्।
उच्चारयति कल्याणीं वाचं हृदयहर्षिणीम्॥32॥

अनया चित्रया वाचा त्रिस्थानव्यंजनस्थया।
कस्य नाराध्यते चित्तम् उद्यतासेररेरपि॥33॥

एवंविधो यस्य दूतो न भवेत् पार्थिवस्य तु।
सिद्ध्यन्ति हि कथं तस्य कार्याणां गतयोऽनघ॥34॥

एवंगुणगणैर्युक्ता यस्य स्युः कार्यसाधकाः।
तस्य सिद्ध्यन्ति सर्वेऽर्था दूतवाक्यप्रचोदिताः॥35॥

14.2 LET US UNDERSTAND THE TEXT

एवमुक्तवा तु हनुमास्तौ वीरौ रामलक्ष्मणौ
वाक्यज्ञो वाक्यकुशलः पुनर्नोवाच किंचन॥24॥

अन्वय- वाक्यज्ञः वाक्यकुशलः हनुमान् तौ एवम् उक्त्वा तु पुनः किंचन न उवाच।

Anvay Meaning - Hanuman, who is skilled in the use of sentences, did not say anything again by saying this to both of them Ram Lakshmana.



Note

Meaning- Kushal Hanuman did not say anything to Rama Lakshmana again after saying everything like this. There was silence.

Explanation- In this verse, Maharishi Valmiki has described the speech proficiency of Hanuman. Hanuman came near Rama and Lakshmana and praised the valor of both of them. And also praised their bows, arrows and the sword very much. And told them both about himself and his king. He also told them the reason for sending him here by Sugriva. He kept silent after saying everything for so long. The way in which he praised his subjects with syntax, it is known that Hanuman was a great knower of sentences, and was adept at using sentences. After saying everything, he became silent and did not say anything again.

Grammar

- उक्त्वा - वच् धातु+ क्त्वा प्रत्यय
- वाक्यज्ञः - वाक्यं जानाति। ज्ञा धातु+ क प्रत्यय।
- वाक्यकुशलः - वाक्ये कुशलः वाक्यकुशलः -सप्तमी तत्पुरुष समास।
- उवाच - वच् धातु लिट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

- हनुमांस्तौ - हनुमान् + तौ। हल सन्धि।
- वाक्यज्ञो वाक्यकुशलः - वाक्यज्ञः +वाक्यकुशलः। विसर्ग सन्धि।
- पुनर्न - पुनः+न। विसर्ग सन्धि।
- नोवाच - न + उवाच। गुण सन्धि।

प्रयोग परिवर्तन- वाक्यज्ञेन वाक्यकुशलेन हनुमता तौ एवम् उक्त्वा तु पुनः किञ्चन न ऊचे।

एतच्छ्रुत्वा वचस्तस्य रामो लक्ष्मणम् अब्रवीत्।

प्रहृष्टवदनः श्रीमान् भ्रातरं पार्श्वतः स्थितम्॥25॥

अन्वय-तस्य एतत् वचः श्रुत्वा प्रहृष्टवदनः श्रीमान् रामः पार्श्वतः स्थितं भ्रातरं लक्ष्मणम् अब्रवीत्।

Anvay Meaning-

Hearing such words of that Hanuman, Shri Ram spoke to his brother Lakshmana with a cheerful mouth.

Meaning-

Shri Ram was delighted to hear all about that Sugriva from the mouth of Hanuman. His brother Lakshmana was nearby. He started saying something to that Lakshmana.

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Note

Explanation-

For so long Rama listened silently to the great speech of Hanuman. That's why he started talking now. Hearing all these words of Hanuman, Rama was very happy. Rama had his brother Lakshmana beside him. Ram got ready to say something to the brother who was next to him. The mind of ordinary people becomes fickle by listening to praises etc. about themselves for so long. But even after listening to his praise, Ram remained silent without getting distracted. This proves the patience of Rama.

Grammar

- अब्रवीत् - ब्रू धातु + लङ् लकार प्रथम पुरुष एकवचन।
- प्रहृष्टवदनः - प्रहृष्टं वदनं यस्य सः - बहुव्रीहि समास।
- स्थितम् - स्था धातु + क्त प्रत्यय द्वितीय एकवचन।

सन्धि कार्य-

- एतच्छ्रुत्वा - एतत् + श्रुत्वा। श्चुत्व सन्धि।
- वचस्तस्य - वचः + तस्य। विसर्ग सन्धि।
- रामो लक्ष्मणम् - रामः + लक्ष्मणम्। विसर्ग सन्धि।

प्रयोग परिवर्तन- तस्य एतत् वचः श्रुत्वा प्रहृष्टवदनेन श्रीमता रामेण पार्श्वतः स्थितः लक्ष्मणः अब्रूयत्।

सचिवोऽयं कपीन्द्रस्य सुग्रीवस्य महात्मनः।

तमेव कांक्षमाणस्य ममान्तिकमिहागतः॥26॥

अन्वय- अयं कपीन्द्रस्य महात्मनः सुग्रीवस्य सचिवः तम् एव कांक्षमाणस्य मम अन्तिकम् इह आगतः।

Anvaya meaning-

The secretary of the great-wise Sugriva, the king of monkeys, came here to Rama with the desire of that Sugriva.

Meaning-

On hearing Hanuman's words, Rama told his brother that I had come here for Sugriva and this Hanuman, the secretary of Sugriva, the king of monkeys, came to me.

Explanation-

Shri Ram was delighted to hear Hanuman's words. Ram Lakshman came to this country to interview with Vanararaj Sugriva. And here Hanuman, the secretary of that Sugriva himself, came to both of them. That is why Shri Ram rejoiced and told the brother

Lakshman who was nearby that I came here wishing for Sugriva and this Hanuman, the secretary of that monkey king Sugriva, came to me.

Grammar

- कपीन्द्रस्य - कपीनाम् इन्द्रः कपीन्द्रः - षष्ठी तत्पुरुष समास।
- कांक्षमाणस्य - कांक्ष धातु+शानच् प्रत्यय, षष्ठी एकवचन।

सन्धि कार्य-

- सचिवोऽयम् - सचिवः + अयम्। विसर्ग सन्धि।
- ममान्तिकम् - मम् + अन्तिकम्। सवर्णदीर्घ सन्धि।
- इहागतः - इह+आगतः - सवर्णदीर्घ सन्धि।

प्रयोग परिवर्तन- अनेन कपीन्द्रस्य महात्मनः सुग्रीवस्य सचिवेन तम् एव कांक्षमाणस्य मम अन्तिकम् आगतम्।

तमभ्यभाष सौमित्रे सुग्रीवसचिवं कपिम्।

वाक्यज्ञं मधुरैर्वाक्यैः स्नेहयुक्तम् अरिन्दमम्॥27॥

अन्वय-सौमित्रे! तं सुग्रीवसचिवं कपिं वाक्यज्ञम् अरिन्दमं स्नेहयुक्तम् मधुरैः वाक्यैः अभ्यभाष।

Anvaya meaning-

O Lakshmana! the secretary, Kapivar Hanuman, who is going to understand the meaning of the matter, you talk with affection in a sweet voice.

Meaning-

Rama told his brother Lakshmana who was nearby that - O Lakshmana! Like Sugriva's secretary Hanuman is endowed with affection, in the same way he spoke with sweet words.

Explanation-

Rama told the brother Lakshmana who was nearby that - this Hanuman, the secretary of Sugriva, is a great scholar. He has great proficiency in the use of sentences. This Hanuman is the destroyer of enemies. O son of Sumitra, Lakshmana! You talk to Hanuman with sweet words only, so that he becomes affectionate. In fact, if a minister is affectionate, then his king is also affectionate. If the king is affectionate, then the work gets completed quickly. That is why if Hanuman is affectionate, then the work for which Ram Lakshman came here will be proved.

**Note**

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Note

Grammar

- अभ्यभाष - अभि+भाष् धातु लोट् लकार मध्यम पुरुष एकवचन।
- सुग्रीवसचिवम् - सुग्रीवस्य सचिवः सुग्रीवसचिवः- षष्ठी तत्पुरुष समास।
- स्नेहयुक्तम् - स्नेहेन युक्तः स्नेहयुक्तः। तृतीय तत्पुरुष समास।

सन्धि कार्य-

- मधुरैर्वाक्यैः - मधुरैः + वाक्यैः विसर्ग सन्धिः।

प्रयोग परिवर्तन- सौमित्रे! स सुग्रीवसचिवः कपिः वाक्यज्ञः अरिन्दमः स्नेहयुक्तः मधुरैः वाक्यैः अभिभाष्यतम्।

नानृग्वेदविनीतस्य नायजुर्वेदधारिणः।

नासामवेदविदुषः शक्यम् एवं विभाषितुम्॥28॥

अन्वय- अनृग्वेदविनीतस्य अयजुर्वेदधारिणः असामवेदविदुषः एवं विभाषितुं न शक्यम्।

Anvaya meaning-

The meaning of Anrgveda Vinitasya is - One who does not know Yajurveda, devoid of the practice of Rigveda, cannot have such a conversation, one who does not know the secrets, etc.

Meaning-

Rama, enchanted by Hanuman's erudition, told Lakshmana that one who does not know the entire Rigveda, who has not studied the entire Yajurveda. One who is not a scholar of Samaveda cannot speak such erudite complete sentences. That is, Hanuman is the knower of all the Vedas.

Explanation-

This verse is one of the famous shlokas of Ramayana. In this verse, Maharishi Valmiki has described the great knowledge and omniscience of Hanuman. Rama was astonished to see Hanuman's knowledge and proficiency in using sentences. That is why he told brother Lakshmana that one who does not read Rigveda by using and understanding Swaradi in mantras with reverence in the presence of Guru, cannot say such wise words and one who does not read Yajurveda properly i.e. Yajurveda In each of the anuvaks there is a sankari of the other anuvak. That is why he who cannot read it cannot say such words. And one who has not studied the Samaveda regularly, that is, in the Samaveda there are songs implied by many secrets, etc., who does not know how to sing them, he cannot say such words.

**STUDY OF
RAMAYANA****Note**

Hanuman read the Rigveda with devotion, studied the Yajurveda properly, and also studied the Samaveda as a rule, that is what Shri Ram wants to say. Generally such scholars are rare in the world. A great sage like Ram praises Hanuman. That is why Hanuman does not seem ordinary.

Grammar

- अनृग्वेदविनीतस्य- ऋग्वेदस्य विनीतः ऋग्वेदविनीतः- षष्ठी तत्पुरुष समास। न ऋग्वेदविनीतः नञ् तत्पुरुष समास।
- अयजुर्वेदधारिणः - यजुर्वेदं धारयति इति यजुर्वेदधारी। न यजुर्वेदधारी- नञ् तत्पुरुष समास
- असामवेदविदुषः - सामवेदस्य विद्वान् सामवेदविद्वान् - षष्ठी तत्पुरुष समास।, न सामवेद विद्वान् असामवेदविद्वान् - नञ् तत्पुरुष समास।
- विभाषितुम् - वि+ भाष् धातु+ तुमुन् प्रत्यय।

सन्धि कार्य-

- नानृग्वेदविनीतस्य - न+अनृग्वेदविनीतस्य। सवर्णदीर्घ सन्धि।
- नायजुर्वेदधारिणः - न+ अयजुर्वेदधारिणः। सवर्णदीर्घ सन्धि।
- नासामवेदविदुषः - न+ असामवेदविदुषः। सवर्णदीर्घ सन्धि।

प्रयोग परिवर्तन- अनृग्वेदविनीतः अयजुर्वेदधारी असामवेदविद्वान् एवं विभाषितुं न शक्नुयात्।

नूनं व्याकरणं कृत्स्नम् अनेन बहुधा श्रुतम्।

बहु व्याहरतानेन न किञ्चिद् अपशब्दितम्॥29॥

अन्वय- नूनम् अनेन कृत्स्नं व्याकरणं बहुधा श्रुतम्। अत एव बहु व्याहरता अनेन किञ्चित् न अपशब्दितम्।

Anvaya meaning-

Hanuman read the entire grammar script many times. That is why even after saying in many ways, he did not say anything abusive.

Meaning-

Enchanted by Hanuman's wisdom, Rama told Lakshmana that - Hanuman read the entire Ramayana many times. That is why he said a lot for so long, but did not use a single word.

Explanation-

In the earlier verses, Rama spoke about Hanuman's knowledge of the Vedas. That is

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why now it is said about his grammar knowledge. Rama told his brother Lakshmana, who was nearby, that this Hanuman not only knows the Vedas, he has read the entire grammar many times. That is why he has the knowledge of which words are sages and which words are nonsensical. And he also has knowledge of what the word means. That is why he said a lot for so long, but did not use a single word. Hanuman rightly knows who is the suffix in all the words and who is the nature. That is why he used all the words of sage in his own sense. In fact, from this verse Hanuman knows all the subjects of Vedas, grammar etc. It has been described by Maharishi Valmiki.

Grammar

- श्रुतम् - श्रु धातु+ क्त प्रत्यय।
- व्याहरता - वि+आ+ह धातु+शतृ प्रत्यय तृतीय एकवचन।
- अपशब्दितम् - अप्+शब्द धातु+क्त प्रत्यय, नपुंसकलिङ्।

सन्धि कार्य-

- व्याहरताऽनेन - व्याहरता अनेन। सवर्णदीर्घ सन्धि।

प्रयोग परिवर्तन- नूनम अयं कृत्सनं व्याकरणं बहुधा श्रुतवान्। अत एव बहु व्याहरन् अयं किञ्चित् न अपशब्दितवान्।

न मुखे नेत्रयोश्चापि ललाटे च भ्रवोस्तथा।

अन्येष्वपि च सर्वेषु दोषः संविदितः क्वचित्॥३०॥

अन्वय- अस्य मुखे नेत्रयोः ललाटे भ्रवोः च तथा अन्येषु सर्वेषु अंगेषु न क्वचित् दोषः संविदितः।

Anvaya meaning-

In the face of this Hanuman, there was no disorder in the body, in the eyes, on the head and brow and in all the organs.

Meaning-

Shri Ram told brother Lakshmana that Hanuman said a lot for so long. But there was no defect in any part of him. It means that Hanuman has known education very well.

Explanation-

In this verse, Maharishi Valmiki has described the knowledge of Hanuman's education. When ordinary people talk, different disorders are seen in their mouth, frontal etc. If there is a disorder in the organs at the time of conversation, then in education it is called a defect of speech. But Rama said that this was not the fault of Hanuman. Hanuman came near Rama and Lakshmana and said a lot. But there was no disorder

**Note**

on his face, in both eyes, on his head, and in any part of his brow. It is known from him that Hanuman also studied education properly. That is why he knows the faults rightly. And here it is known that Ram is also a sukshmarshi. That is why there was no disorder in Hanuman's organs during the conversation, he also saw this subtle subject.

सन्धि कार्य-

- नेत्रयोश्चापि - नेत्रयोः+च+अपि। विसर्ग सन्धि, सवर्णदीर्घ सन्धि।
- भ्रुवोस्तथा - भ्रुवोः+तथा। विसर्ग सन्धि।
- अन्येष्वपि - अन्येषु+अपि। यण् सन्धि

प्रयोग परिवर्तन-अस्य मुखे नेत्रयोः ललाटे भ्रुवोः च तथा अन्येषु सर्वेषु अंगेषु न क्वचित् दोषं संविदितवान् अहम्।

अविस्तरमसंदिग्धम् अविलम्बितम् अव्यथम्।

उरःस्थं कण्ठगं वाक्यं वर्तते मध्यमस्वरम्॥३१॥

अन्वय- अस्य अविस्तरम् असंदिग्धम् अविलम्बितम् अव्यथम् उरःस्थं कण्ठगं मध्यमस्वरं वाक्यं वर्तते।

Anvaya meaning-

Hanuman utters a sentence with a medium tone from the heart without detail, without doubt, without delay, without pain

Meaning-

Praising the sentence used by Hanuman, Shri Ram told Lakshmana that the sentence used by Hanuman is not very detailed, without doubt, is not pronounced very loudly, and is not painful to hear. It is used with a medium tone.

Explanation-

In the presented verse, Rama has described the beauty of Hanuman's sentence composition. The sentence that ordinary people use is very detailed. And there is some doubt in knowing what letter to use. Some people pronounce the sentence very fast, that is why hearing it causes pain in the ears, that is, it is very bitter in hearing. According to education, this is also a defect in speaking. Hanuman did not have a single such fault. The sentence used by Hanuman was very short, and in such a way that he used the alphabets, which did not arouse any doubt to Rama. And he didn't even pronounce the sentences very fast. Those sentences were sweet to hear from him. And he always used sentences with a medium tone. Maharishi Valmiki has described in this verse the faults said in education about the use of sentences were not in Hanuman.

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Grammar

- अविस्तरम् - अविद्यमानः विस्तरः यस्मिन् तत्। बहुव्रीहि समास।
- असन्दिग्धम् - न सन्दिग्धम् असन्दिग्धम्। नञ् तत्पुरुष समास।
- अविलम्बितम् - न विलम्बितम् । नञ् तत्पुरुष समास।
- अव्यथम् - न विद्यते व्यथा यस्मात् तत् - बहुव्रीहि समास।
- मध्यतस्वरम् - मध्यमः स्वरः यस्य तत् - बहुव्रीहि समास।

प्रयोग परिवर्तन- अस्य अविस्तरेण असंदिग्धेन अविलम्बितेन अव्यथेन उरःस्थेन कण्ठगेन मध्यमस्वरेण वाक्येन वत्यते।

संस्कारक्रमसंपक्काम् अुताम् अविलम्बिताम्।

उच्चारयति कल्याणीं वाचं हृदयहर्षिणीम्॥३२॥

अन्वय- अयं संस्कारक्रमसंपक्काम् अुताम् अविलम्बितां हृदयहर्षिणीं कल्याणीं वाचम् उच्चारयति।

Anvaya meaning-

This Hanuman is full of rituals, devoid of quick utterance, uttered without delay, the sweet benevolent voice that takes away the heart.

Meaning-

While praising Hanuman's voice, Rama told Lakshmana that Hanuman knows the rites of education, grammar, etc., in the course of speech, and destroys the characters he uses. Does not pronounce quickly, does not pronounce late. And listening to his voice makes the heart happy.

Explanation-

In this verse, Rama tells the nearby brother Lakshmana about the importance of the speech used by Hanuman. If the letters are pronounced quickly, then the letters which are said in a proper way, they are also destroyed, that is, they are not heard properly. And if there is too much delay between two words, then the meaning of the sentence is not understood. The speech of Hanuman generates education-grammar etc. in a sequence, that is, the speech of Hanuman is proper from the point of view of education-grammar etc. And is devoid of quick pronunciation, hence does not destroy the properly used characters. And there is no delay in pronunciation between his two words, that is why there was a relationship between the words. Apart from these, many qualities were in his voice. Rama was very pleased to hear his voice, endowed with such qualities.



Note

Grammar

- संस्कारक्रमसंपन्नाम् - संस्काराणां क्रमः संस्कारक्रमः - षष्ठी तत्पुरुष समास। संस्कारक्रमे संपन्ना संस्कारक्रमसम्पन्ना - सप्तमीतत्पुरुष समास।
- अविलम्बिताम् - न विलम्बिता - नञ् तत्पुरुष समास।
- हृदयहर्षिणीम् - हृदयं हर्षयति इति।

प्रयोग परिवर्तन-अनेन हनुमता संस्कारक्रमसंपन्ना अद्भुता अविलम्बिता हृदयहर्षिणी कल्याणी वाक् उच्चार्यते।

अनया चित्रया वाचा त्रिस्थानव्यंजनस्थया।

कस्य नाराध्यते चित्तम् उद्यतासेररेरपि॥33॥

अन्वय-अनया चित्रया त्रिस्थानव्यंजनस्थया वाचा उद्यतासेः अपि कस्य अरेः चित्तं न आराध्यते।

Anvaya meaning-

In all the three places, the speech uttered with ur-gorge-murdha does not suit the mind of which enemy even to a ready sword.

Meaning-

Rama praised Hanuman's speech - his voice is pronounced from all three places, chest, throat and corpse, so his speech is astonishing, if you use this type of speech towards an enemy who is inclined to kill by holding a sword, then he will become the enemy. Satisfied too.

Explanation-

In this verse, Rama refers to the power of speech used by Hanuman to the nearby brother Lakshmana. There are three types of letters: Uttta, Anudatta and Swarita. The sublime character is pronounced from the head. Anudatta varna is pronounced from the chest. And the vowel sound is pronounced from the gut. If the sublime anudatta swarita uses varnas with these swaras, then that varna is a sage. Hanuman's voice was uttered from places like head, chest, throat etc. It is known that Hanuman used these vowels as well as varnas along with the sublime-anudatta-swarat. If a person uses such pleasant words towards an enemy who is ready to kill him with a sword, then that enemy is also very satisfied with those words. Doesn't harm him again. Such power was in the voice of Hanuman.

Grammar

- त्रिस्थानव्यंजनस्थया - त्रीणि च तानि स्थानानि -इतरेतर द्वन्द्व समास।
- त्रिस्थानेषु व्यंजनं त्रिस्थानव्यंजनम् - सप्तमी तत्पुरुष समास।

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- आराध्यते - आ+राध धातु।
- उद्यतासेः - उद्यतः असिः येन स उद्यतासिः इति - बहुव्रीहि समास

सन्धि कार्य-

- नाराध्यते - न + आराध्यते। सवर्ण दीर्घ सन्धि।
- उद्यतासेरेः - उद्यतासेः + अरेः विसर्ग सन्धि।
- अरेरपि - अरेः + अपि। विसर्ग सन्धि।

प्रयोग परिवर्तन- इयं चित्रा त्रिस्थानव्यंजनस्था वाक् उद्यतासेः अपि कस्य अरेः चित्तं न आराध्नोति।

एवंविधो यस्य दूतो न भवेत् पार्थिवस्य तु।
सिद्ध्यन्ति हि कथं तस्य कार्याणां गतयोऽनघ॥३४॥

अन्वय- हे अनघ! यस्य पार्थिवस्य एवंविधः दूतः न भवेत् तस्य कार्याणां गतयः कथं सिद्ध्यन्ति।

Anvaya meaning-

O sinless Lakshmana! How can the fruit of the actions of that king who does not have such an earthly king and an emissary with such qualities be proved?

Meaning-

Rama told his brother Lakshmana, who is the master of all the Vedas, if he is the messenger of all the Vedas, then all his works are sure to be accomplished.

Explanation-

In this verse, Rama praises the messenger of Hanuman. If the messenger is knowledgeable, clever, skilled in conversation, then the king's work is done very easily. His works are proved soon. The ignorant messenger then tells the secret element of the king to the enemies. That is why if the messenger is ignorant, the king is at a loss. Hanuman was the messenger of the monkey king Sugriva. He was a great scholar, fluent in speech, knowing all the Vedas and knowing the scriptures like grammar education etc. That is why Rama told brother Lakshmana that - The king whose messenger is like Hanuman, endowed with such qualities, all the works of that king must be proved, not a single work goes in vain. In this verse, Rama addressed brother Lakshmana with 'Anagha'. Anagha means one who has no sin. That is why Lakshman was completely sinless, the importance of Lakshman is also proved here.



Note

Grammar

- अनघ - अविद्यमानम् अघं यस्मिन् सः। बहुव्रीहि समास।

सन्धि कार्य-

- एवविधो यस्य - एवविधः + यस्य। विसर्ग सन्धि।
- दूतो न - दूतः+न विसर्ग सन्धि।
- गतयोऽनघ - गतयः + अनघ। विसर्ग सन्धि।

प्रयोग परिवर्तन- हे अनघ! यस्य पार्थिवस्य एवविधेन दूतेन न भूयतां तस्य कार्याणां गतिभिः कथं सिध्यते।

एवंगुणगणैर्युक्ता यस्य स्युः कार्यसाधकाः।

तस्य सिद्ध्यन्ति सर्वेऽर्था दूतवाक्यप्रचोदिताः॥३५॥

अन्वय- यस्य कार्यसाधकाः एवंगुणगणैः युक्ताः स्युः, तस्य सर्वे अर्थाः दूतवाक्यप्रचोदिताः सन्तः सिद्ध्यन्ति।

Anvaya meaning-

If the king whose servants are learned, clever, capable of speech etc., then all the works of that king are proved if they do according to the messenger sentences.

Meaning-

Rama told Lakshmana about Hanuman that - If a king has a scholar, speech-skilled worker like Hanuman, then if the work is done according to the words of that worker, then that work is definitely completed.

Explanation-

Knower of all Vedas, melodious speech, skill in conversation, knowledge of grammar education etc., many qualities were in Hanuman. And Hanuman was the secretary of the monkey king Sugriva. That is why Rama told brother Lakshmana that the king who has such an employee as Hanuman with such qualities, if that king executes the work according to the instructions of that work assistant i.e. secretary, then his work must be proved. That is why it is also known that the king should appoint only a secretary with qualities like him. If the king appoints an ignorant secretary for the work, then all the work of the king becomes fruitless. And by this, King Sugriva will also get the desired benefit very soon, Ram informed. In fact, Rama praised Hanuman, which pleased Hanuman very much.

STUDY OF
RAMAYANA

Note

Grammar

- युक्ताः - युज् धातु+क्त प्रत्यय, प्रथमा बहुवचन।
- स्युः - अस् धातु, लोट् लकार प्रथम पुरुष बहुवचन।
- कार्यसाधकाः - कार्यं साधयन्ति इति।
- दूतवाक्यप्रचोदिताः - दूतवाक्येन प्रचोदिताः - तृतीय तत्पुरुष समास।

सन्धि कार्य-

- गुणगणैर्युक्ताः - गुणगणैः + युक्ताः विसर्ग सन्धि।
- युक्ता यस्य - युक्ताः + यस्य। विसर्ग सन्धि।
- सर्वेऽर्थाः - सर्वे + अर्थाः। पूर्वरूप सन्धि।

प्रयोग परिवर्तन- यस्य कार्यसाधकैः एवंगुणगणैः युक्तैः भवेयम्, तस्य सर्वैः अर्थैः दूतवाक्यप्रचोदितैः सद्भिः सिध्यते।



INTEX QUESTION

1. Whose secretary was Hanuman?
2. Who would not be able to say such words?
3. Which scripture did Hanuman listen to many times?
4. Which parts of Hanuman do not have disorders?
5. What type of sentence did Hanuman say?
6. How was the voice of Hanuman?
7. Whose mind is pleased with the strange speech of Hanuman uttered from three places?
8. If there is a messenger like Hanuman, what does the king prove?
9. How are the king's actions accomplished?
10. 'Vakyagno Vakyakushal: Punarnovach Kinchan' What is meant by the phraseologist here.

a Lakshmana	b Hanuman
c ram	d wali

STUDY OF RAMAYANA



Note



SUMMARY

According to the orders of Sugriva, Hanuman disguised as a monk appeared near Rama Lakshmana situated on the banks of Pampa Sarovar, hiding his monkey form. And going there, he praised their valor and beauty by performing the rituals of worship of both of them. Then he introduced himself as Sugriva's secretary by telling them both about Sugriva. Then again he fell silent without saying anything. Hearing all these words of his, Shri Ram was very happy. He had brother Lakshmana beside him. Then he started praising Hanuman by targeting Lakshmana. The type of language used by Hanuman for so long. Such great statements can be made only by a great scholar, a knower of all the Vedas, a scholar. Hanuman was the knower of all three Vedas, Rigveda-Samveda-Yajurveda. Even after saying a lot for so long, no abusive word was used from his mouth. If one must have studied grammar many times, only he can say this type of language, thus Shri Ram praised Hanuman's grammar.

Hanuman studied not only the grammar but also the educational scriptures very well. That is why when speaking here, Hanuman knew very well the defects of such disorders in the organs. That is why even after speaking this much to Shri Ram, no disorder was seen in any part of the body. The speech of Hanuman was completely specified in education. He always spoke in a moderate voice. By listening to his words of Shri Ram, grammar rituals were generated. That's why ecstatic Shri Ram also rejoiced on hearing that. If this type of speech is used, even an enemy inclined to kill with a sword becomes possessed. Saying this Shri Ram illuminated the importance of his words. If any king has an emissary with such qualities, then that king will soon achieve accomplishment, there is no doubt about it. And if that king does all the works according to the messenger's words, then surely all his meanings are proved. Saying this Shri Ram also praised his messenger. This is the gist of this text.



WHAT YOU HAVE LEARNT

- It is the ornament of speech that adorns human beings more appropriately than all ornaments.
- By the melody of speech, even God attains infinite satisfaction.
- There is no speech related defect while using the sentence by the knowledge of grammar education.
- By the power of speech, even an enemy inclined to kill by wearing a sword is possessed.

RAM GLORIFIES HANUMAN

- The king should always appoint a messenger with qualities like melodious etc. in scriptural speech.
- By doing work according to the instructions of the virtuous work assistant, all the meanings of the king are fulfilled.



TERMINAL EXERCISE

1. Write the context of what Ram said to the brother who was nearby.
2. Analyse Rama's statement about the grammar knowledge of Hanuman according to the text.
3. Nanrugvedavinitasya..... Write a brief explanation of the verse
4. Describe the beauty of Hanuman's voice.
5. Criticize Rama's statement about the educational knowledge of Hanuman according to the scriptures.
6. What did Rama say about the messenger of Hanuman?



ANSWER TO INTEX QUESITON

1. Mahatma Sugiv, the king of apes
2. One who does not read Rigveda, does not practice Yajurveda, does not know Samaveda
3. to grammar
4. In the mouth, eyes, head, brow and all other parts
5. unexplained, unambiguous, without delay, avyatham, with heart, throat, murdha and medium tone
6. Fulfilled with rituals, wonderful, prompt, welfare and heart-defeating
7. Even the enemy prone to die
8. The result of actions is proved
9. By acting according to the messenger
10. b
11. a

Module - 3

STUDY OF RAMAYANA



Note

Module - 3

RAM GLORIFIES HANUMAN

STUDY OF RAMAYANA



Note

12. d
13. c
14. c
15. 1-c 2-e 3-a 4-g 5-i 6-b 7-' 8-d 9-f 10-h.

**Note****15**

THE BOND OF RAM AND SUGRIVA

During the exile, Lankeshwar Ravana kidnapped Mother Sita. Then Shri Ram befriended Sugriva and killed Sugriva's enemy Vali. After that, with the help of the monkey army and with the help of Hanuman, we all know that by killing Ravana and protecting Sita. But we are very ignorant about how he became friends with Sugriva. That is the subject we know about in this last lesson. Having told Lakshmana that he wanted to be friends with Sugriva, Hanuman was overjoyed to think that his king would be victorious. To know this topic clearly, let us now read the last four verses.



OBJECTIVE

After studying this lesson, you will be able to:

- know about Lakshman's speech dexterity;
- know how much love Hanuman had for the king;
- know how to interpret the PADAS located in loka;
- know the word of grammar; and
- know about the anvaya should be interpreted;

15.1 LET US READ THE TEXT

एवम् उक्तस्तु सौमित्रिः सुग्रीवसचिवम् कपिम्।
अभ्यभाषत वाक्यज्ञो वाक्यज्ञम् पवनात्मजम्॥36॥

विदिता नौ गुणा विद्वान् सुग्रीवस्य महात्मनः।
तमेव चावाम् मार्गावः सुग्रीवम् प्लवगेश्वरम्॥37॥

STUDY OF
RAMAYANA



Note

यथा ब्रवीषि हनुमान् सुग्रीव वचनादिह।
तत् तथा हि करिष्यावो वचनात् तव सत्तम॥38॥
तत् तस्य वाक्यम् निपुणम् निशम्य।
प्रहृष्ट रूपः पवनात्मजः कपिः।
मनः समाधाय जयोपपत्तौ
सख्यं तदा कर्तुमियेष ताभ्याम्॥39॥

15.2 LET US UNDERSTAND THE TEXT

एवम् उक्तस्तु सौमित्रिः सुग्रीवसचिवम् कपिम्।
अभ्यभाषत वाक्यज्ञो वाक्यज्ञम् पवनात्मजम्॥36॥

अन्वय- रामेण एवम् उक्तः वाक्यज्ञः सौमित्रिः वाक्यज्ञं सुग्रीवसचिवं पवनात्मजं कपिम्
अभ्यभाषत।

Anvaya meaning-

Lakshman, who is proficient in the sentences spoken by Rama, told Vanararaj, son of Pawan Vanara Hanuman, the secretary of Vaktatparyagya Sugriva.

Meaning-

When Rama praised Hanuman in the vicinity of Lakshmana, then that Lakshmana started a conversation with the great scholar Hanuman the secretary of the monkey king Sugriva, according to the word of Rama.

Explanation-

Rama admired Hanuman very much near Lakshmana for so long. That is why Sumitra's son Lakshmana learned the importance of Hanuman from the words of Rama, then he now started talking to Vayu Nandan Hanuman. The speech proficiency of Hanuman has already been described. From this verse, Maharishi Valmiki has also described the speech proficiency of Lakshmana.

Grammar

- सुग्रीवसचिवम् - सुग्रीवस्य सचिवः इति-षष्ठी तत्पुरुष समास।
- अभ्यभाषत- अभि+ भाष् धातु लङ् लकार प्रथम पुरुष एकवचन।
- सौमित्रिः - सुमित्रा+इञ् प्रत्यय।

सन्धि कार्य-

- वाक्यज्ञो वाक्यज्ञम्- वाक्यज्ञः + वाक्यज्ञम्। विसर्ग सन्धि।

**Note**

प्रयोग परिवर्तन- रामेण एवम् उक्तेन वाक्यज्ञेन सौमित्रिणा वाक्यज्ञः सुग्रीवसचिवः पवनात्मजः कपिः अभ्यभाष्यत।

विदिता नौ गुणा विद्वन सुग्रीवस्य महात्मनः।

तमेव चावाम् मार्गावः सुग्रीवम् प्लवगेश्वरम्॥37॥

अन्वय- हे विद्वन नौ महात्मनः सुग्रीवस्य गुणाः विदिताः अत एव आवां तं प्लवगेश्वरं सुग्रीवम् एव मार्गावः।

Anvaya meaning-

O great wise, we both know the qualities of Rama, Lakshmana, the great intelligent Sugriva. That is why both of us are looking for that monkey king Sugriva, Ram Lakshmana.

Meaning-

Lakshman said to Hanuman that O great wise Hanuman, we both know the importance of the monkey king Sugriva, that is why we both search for that Sugriva.

Explanation

In search of the monkey king Sugriva, Rama and Lakshmana came near the Rishyamook mountain. And there came an interview with Hanuman. Hanuman praised Sugriva very much to both of them. And said that Sugriva wants to be friends with both of them. That's why sent him here. That is why Lakshmana told Hanuman as ordered by Rama that we both know the qualities of Mahatma Sugriva. Both of us came to this inaccessible country to have an interview with Sugriva. In this verse, Lakshmana also answered the question 'how both of you came to this inaccessible country' asked by Hanuman.

Grammar

- विदिताः - विद् धातु+ क्त प्रत्यय प्रथमा बहुवचन।
- मार्गावः - मार्ग धातु लट् लकार उत्तम पुरुष द्विवचन।
- प्लवगेश्वरम् - प्लवगानाम् ईश्वरः इति षष्ठी तत्पुरुष समास।

सन्धि कार्य-

- विदिता नौ - विदिताः + नौ। विसर्ग सन्धि।
- चावाम् - च + आवाम्। सवर्णदीर्घसन्धि।

प्रयोग परिवर्तन- हे विद्वन नौ महात्मनः सुग्रीवस्य गुणाः विदिताः अत एव आवाभ्यां स प्लवगेश्वरः सुग्रीवः एव मार्ग्यते।

STUDY OF
RAMAYANA

Note

यथा ब्रवीषि हनुमान् सुग्रीव वचनादिह।

तत् तथा हि करिष्यावो वचनात् तव सत्तम॥३८॥

अन्वय- हे हनुमन् सुग्रीववचनात् यथा यत् त्वम् इह ब्रवीषि, तत् तव वचनात् आवां करिष्यावः।

Anvaya meaning-

O Hanuman, as Sugriva desires friendship with the words of Sugriva, which you said here, he will do friendship according to your word.

Meaning-

Lakshman told Hanuman that the monkey king Sugriva desires friendship with both of us, that is why he sent you here. That is why both of us also want to accept friendship with him according to your word.

Explanation-

Hanuman told Rama Lakshmana that the monkey king Sugriva wanted to be friends with you. So sent him here to both of them. Ram Lakshmana also came here to meet with that Sugriva. So they both want to accept the friendship of the monkey king Sugriva. That's why Lakshmana said to Hanuman that O Hanuman, you said that Sugriva wants to be friends with both of us, we will do the same according to your words. In this verse, Lakshmana addressed Sattam to Hanuman. Sattam means one who is the best among gentlemen.

Grammar

- ब्रवीषि - ब्रू धातु लट् लकार मध्यम पुरुष एकवचन।
- सुग्रीववचनात् - सुग्रीवस्य वचनं इति। षष्ठी तत्पुरुष समास।
- सत्तम - सत्सु उत्तमः। सत्त्+तमप् प्रत्यय।

सन्धि कार्य-

- सुग्रीववचनादिह - सुग्रीववचनात्+इह। जश्त्व सन्धि।
- करिष्यावो वचनात् - करिष्यावः + वचनात्। विसर्ग सन्धि।

प्रयोग परिवर्तन- हे हनुमन् सुग्रीववचनात् यथा यत् त्वया इह ब्रूयते, तत् तव वचनात् आवाभ्यां करिष्यते।

तत्तस्य वाक्यम् निपुणम् निशम्य।

प्रहृष्ट रूपः पवनात्मजः कपिः।

मनः समाधाय जयोपपत्तौ

सख्यं तदा कर्तुमियेष ताभ्याम्॥३९॥

अन्वय- प्रहृष्टरूपः पवनात्मजः कपिः तस्य तत् वाक्यं निपुणं निशम्य जयोपपत्तौ मनः समाधाय ताभ्यां सख्यं कर्तुम् इयेष।

Anvaya meaning-

After listening to the eloquent sentences of Pawan's son Hanuman Lakshmana, considering Sugriva's victory in mind, both of you were happy to know that Ram Lakshman wanted to do friendship.

Meaning-

Rama and Lakshmana also wanted to be friends with Sugriva, Hanuman heard from Lakshman's mouth. He was very happy thinking that Sugriva would surely win from him. So he wants to be friends with Rama and Lakshmana.

Explanation-

Rama and Lakshmana also wanted to be friends with Sugriva, Hanuman learned this from the mouth of Lakshmana. The divine bow-sword-arrow-etc weapons are near Rama and Lakshmana. And there is great valor in both of them, which is not ordinary, all this Hanuman knew. Therefore, if such a hero is a friend of Sugriva, the king of monkeys, then with the help of both of them in the war with Vali, Sugriva will surely win. That's why Hanuman, the son of Pawan, was very happy after thinking deeply about that subject. So he thought of befriending Rama and Lakshmana. From the verse presented, it is known that messengers like Hanuman are always interested in the welfare of the king. That's why he initially thought about how King Sugriva would win.

Grammar

- निश्मय- नि+शम् धातु+ल्यप् प्रत्यय।
- प्रहृष्टरूपः - प्रहृष्टं रूपं यस्य स - बहुव्रीहि समास।
- समाधाय- सम्+आ+धा धातु+ल्यप् प्रत्यय।
- जयोपपत्तौ - जयस्य उपपत्तिः। षष्ठी तत्पुरुष समास।
- इयेष -इष् धातु लिट् लकार प्रथम पुरुष एकवचन।

प्रयोग परिवर्तन- प्रहृष्टरूपेण पवनात्मजेन कपिना तस्य तत् वाक्यं निपुणं निशम्य जयोपपत्तौ मनः समाधाय ताभ्यां सख्यं कर्तुम् इषे।

Chhand Introduction - In this verse there is a upjati chhanda. There are eleven syllables in each step of the upjati chhanda. And there are four steps in one verse. There are 44 letters in that whole shloka.

**STUDY OF
RAMAYANA****Note**

STUDY OF RAMAYANA



Note



INTEX QUESTION

1. To whom did Lakshmana tell?
2. How was Lakshmana?
3. Whose qualities are known to Ram Lakshmana?
4. Who came in search of Sugriva?
5. Where did Hanuman put the mind?
6. What did Hanuman wish to do?
7. Tattasya Vakana Nipunam Nishamya..... Which chhanda is there in the verse.
8. Abhybhat Vaktajyo Vaktajna Pavanatmajam Who is referred to by the phraseologist here
 - a Lakshmana
 - b Hanuman
 - c Ram
 - d Sugriva
9. Which scripture did Hanuman listen to many times?
 - a Jurisprudence
 - b Grammar
 - c astrology
 - d education
10. Tamev Chavan Margaoah Sugriva Plavagevaram Whose utterance is this?
 - a Ram's
 - b Hanuman's
 - c Lakshmana
 - d Vali's
11. Tattatha hi karishyavo vachanatva sattam - Who is addressed here by sattam.
 - a Ram
 - b Hanuman
 - c Lakshmana
 - d Sugriva
12. Manah Samadhya Jayoppattou Sakhya Tada Kartum Iyesh Tabhyam Here Hanuman said this to be Manah Samadhatvan for the origin of victory.
 - a. Ram's
 - b Wali's
 - c Ravana
 - d Sugriva

13. Join the A-column to the B-column.

A-Column

1. Plavgeshwar
2. Margao
3. Bravishi
4. Karishyavah
5. Iyesh

B-Column

- a. Anvishava:
- b. Edityishyava:
- c. Sugriva:
- d. Ishtwan
- e. Attha

**SUMMARY**

Sri Rama was very pleased to hear the heart-destroying words of the bhikkhus-formed Hanuman. So he praised Hanuman's erudition by targeting the brother who was nearby. Hanuman introduces himself as the secretary of Sugriva by telling them both about Sugriva. Then said that Sugriva wants friendship with both of you, so sent him here. Both those brothers went there only to meet Sugriva. That's why both of them were happy to hear that sentence. Then, fluent in sentences, Vagmi Lakshmana said to Hanuman, who has a speech as per the orders of Rama, that both of us know about the qualities of Mahatma Vanararaj Sugriva, both of us came here searching for that Sugriva.

Sugriva Rama wants friendship with Lakshmana, according to what Hanuman said, Lakshmana accepted Sugriva's friendship. And upon hearing that Hanuman thought that if such a divinely armed hero would be friend of Sugriva, then Sugriva would surely win in the war with Vali. Therefore, thinking of the victory of his king, he felt great joy. He too was inclined to be friends with them. This is the gist of the text.

**WHAT YOU HAVE LEARNT**

- One must make friendship with the one with whose help the work will be accomplished.
- Knowing the qualities properly, one should make friends with strangers.
- In the beginning, the child should think only about the victory of the king.

**STUDY OF
RAMAYANA****Note**

Module - 3

THE BOND OF RAM AND SUGRIVA

STUDY OF RAMAYANA



Note



TERMAINAL EXERCISE

1. What did Lakshmana say to Hanuman? Write the context
2. How Hanuman rejoiced after hearing that Rama would make friends with Lakshmana Sugriva.
3. Tattsya sentence Nipunam Nishamya... Explain the verse.



ANSWER TO INTEX QUESITON

1. Sugriva's secretary to Pawan's son Hanuman
2. speech proficiency
3. Mahatma Sugriva
4. Ram Laxman
5. Victory Genesis
6. Friendship with Rama Lakshmana
7. Upjati Chhanda
8. a
9. b
10. c
11. b
12. d
13. 1-c 2-a 3-? 4-b 5-d.

**Note****16****THE REGRET OF KARNA**

Introduction to the playwright - Mahakavibhasa is one of the oldest Sanskrit visual poetry works. His plays are famous in Sanskrit literature. In fact, in the world of Sanskrit literature, Bhasa is very famous for drama. He composed 13 plays. They are-1. Pratigyayogandharayanam, 2. Avimarakam, 3. Swapnavasavadattam, 4. Pratimaanataka, 5. Madhyamvvyogah, 6. Pancharatraha, 7. Abhishek, 8. Dutavakyam, 9. Dutagatotkacham, 10. Karnabharam, 11. Urubhangam, 12. Balacharitam, 13. Charudattam Cheti. There is a difference of opinion among scholars about the time and country of Bhasa like everyone else, but he considered. From the fourth century BC. Some scholars consider Bhasa to be South Indian and because of the maximum description of the places of North India in Bhas's works, some scholars consider Bhas to be North Indian. But still Bhas's place is not fixed.

**OBJECTIVE**

After studying this lesson, you will be able to:

- Know the definitional words used in Sanskrit drama;
- Know the characters of Karnabharam drama;
- Know the auspiciousness of Chiracharit Natak;
- know that when did Karna leave for Arjuna;
- know the difficult words at Amarakosha; and
- know the nature of some specific root forms;

STUDY OF KAVYA
(POETIC WORK)

Note

16.1 DRAMA INTRODUCTION

16.1.1 Introduction to the Terms Used in Drama

Nandi-

आशीर्वचनसंयुक्तास्तुतिर्यस्मात् प्रयुज्यतके।

देवद्विजनृपादीनांतस्माकान्दीतिसंज्ञिता॥

मांगल्यशंखचक्राब्जकोककैरवंशसिनी।

पदैर्युक्ता द्वादशभिरष्टाभिर्वापदैरुत॥

Meaning- Where God, Brahmin and Nripadi are praised with blessings, it is called Nandi. From the twelve or eight pads, conch, chakra, padmadi mangalwa chak words lead to Nandi. Nandi recites before the play.

Mukha -

नटोविदुषकोवापिपारिपाश्विक एव वा।

सूत्रधारेणसहिताः संलापं यत्र कुर्वते॥

चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।

आमुखं तत्तुविज्ञेयनाम्नाप्रस्तावनापिसा॥

Meaning- Where the Nat clown or any other actor talks about the story of the play with the facilitator, then he is called Aamukh. And it is also called as Preamble.

Sutradhar (Director)

आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुना।

रंगप्रसाधनप्रौढः सूत्रधारइवोदितः॥

नाटयस्योपकरणादीनि सूत्रमित्यभिधीयते।

सूत्रं धारयतीत्यर्थे सूत्रधारोमतो बुधैः॥

Meaning - The one who describes the qualities of an mature hero is called a **Sutradhar**. The instruments of drama are called Adisutras, the one who holds that sutra is the sutradhar, it has been said by the scholars.

Nepathyam - 'Kusilavakutumbasya grahnamnepathyamuchyate'. The natak where he stays in the period of rest is called nepathyam.

THE REGRET OF KARNA

Swagatam - 'Ashravyam Khalu Yadvastutdihswagatamtam.' That which is not audible by all is called Swagatam.

Prakasam - 'Sarvashravyamprakasansyat' that which is audible by all is called Prakasam.

16.1.2 Introduction of characters of Karnabhar drama

The story of the drama Karnabharam has been composed considering the Mahabharata as basic text. Karna provides Kavach Kundal to Indra. And from that Indra gets the power of Mayavi. There the story is described in this way. Some characters of Mahabharata have been accepted here due to the creation based on Mahabharata.

Karna - son of the Sun, Karna, the Kaurava general of Angadesh.

Shalya - Shalyaraj, the charioteer of Karna.

Bhat - pointer.

Sakra - Indra in the form of a brahmin.

Angel - messenger of Indra.



INTEXT QUESTION- 16.1

1. Mahakavi Bhas is famous for what?
2. By taking the shelter of which text did this play come to be?
3. What is Napathyam?
4. What was the name of Karna's charioteer?
5. How many characters are there in this play?

16.2 LET'S US UNDERSTAND THE TEXT OF THE PLAY

First Ank:

(Nandyante taha pravishatisutradharah)

Sutradhar -

नरमृगपतिवर्ष्मालोकनभ्रान्तनारी-

नरदनुजसुपर्वव्रातपाताललोकः।

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

STUDY OF KAVYA
(POETIC WORK)

Note

करजकुलिशपालीभिकदैत्येन्द्रवक्षाः

सुररिपुबलहन्ताश्रीधरोऽस्तु श्रिये वः॥1॥

अन्वय- नरमृगपतिवर्ष्मालोकन-भ्रान्त-नारी-नर-दनुज-सुपर्व-व्रात-पाताल-लोकः
करज-कुलिश-पालीभिकदैत्येन्द्रवक्षाः सुररिपुबलहन्ताश्रीधरः वः श्रिये अस्तु॥1॥

Meaning - After the Nandi recitation, the sutradhar enters the stage and utters this verse. In this verse, the sutradhar while praising Lord Narasimha prays for the welfare of all. He says that the male and female demon gods and the people of Hades were astonished on seeing Nrasimha and who pierced the chest of Hiranyakashipu with the tip of the nails like a thunderbolt, the destroyer of demonic forces, that Lord Sridharvishnu wished all of us good luck.

Grammar

- दनुजः - असुरदैत्यदैतेयदनुजेन्द्रारिदानवाः इति।
- सुपर्वा-अमरानिर्जरादेवास्त्रिदशाविबुधाः सुराः। सुपर्वाणः सुमनसस्त्रिदिवेशादिवौकसः इति॥
- रिपुः - रिपौवैरिसपत्नारिद्विषह्वेषणदुर्हृदः इति।

16.3 LET US UNDERSTAND THE TEXT

एवमार्थमिश्रान् विज्ञापयामि। (परिक्रम्य, कर्णं दत्त्वा।) अयेकिं न खलुमयि विज्ञापनव्यग्रे
शब्दइवश्रूयते। अंग! पश्यामि।

(नेपथ्ये)

भोभो! निवेद्यतानिवेद्यतां महाराजायागेश्वराय।

सूत्रधारः - भवतु विज्ञातम्।

संग्रामेतुमुलेजातेकर्णाय कलितांजलिः।

निवेदयतिसम्भ्रान्तोभृत्योदुर्योधनाज्ञया॥2॥

(निष्क्रान्तः)

Explanation- In this way, a civilized human being with the qualities of Aryakulashhila, I inform the best societies worthy of worship.

अन्वय- संग्रामेतुमुलेजातेसम्भ्रान्तः भृत्यः दुर्योधनाज्ञयाकलितांजलिसन् कर्णाय निवेदयति॥2॥

Explanation- The distraught mind, born in a fierce battle, informs Karna with folded hands on the orders of the royal servant Duryodhana. It means a fierce battle. Anushtup Chhand..

THE REGRET OF KARNA

Meaning- After uttering the verse, the Sutradhar wants to inform something to the civilized social people, to the audience and to the worshippers. Then he heard some words. There someone said that request the Angadhipati Karna.

Hearing it, the Sutradhar says - OK, now I understand. What he understood says to the verse - The distraught servants by joining hands, at the orders of Duryodhana, inform Karna about the great war. Saying this the Sutradhar leaves the stage.

Grammar

- परिक्रम्य -परि+क्रम+क्त्वा+ल्यप् प्रत्यय।
- निवेद्यताम् -नि+विद्+भावे य। लोट् लकारप्रथमपुरुष एकवचन।
- विज्ञातम् -वि+ज्ञा+क्तप्रत्यय
- निवेदयति-नि+विद्+णिच् प्रथमपुरुष एकवचन।
- भृत्यः -भृत्येदासेरदासेयदासगोप्यकचेटकाः इति।



INTEXT QUESTION-16.2

1. To whom has the Sutradhar performed Mangal Shloka?
2. Arya: Who is it?
3. When do the servants inform Karna?

16.4 LET US UNDERSTAND THE TEXT

(प्रस्तावना)

(ततः प्रविशति भटः)।

भटः -भोभो! निवेद्यतानिवेद्यतांमहाराजांगेश्वराय युद्धकालउपस्थितइति।

करितुरगरथस्थैः पार्थकेतोः पुरस्तात्

मुदितनृपतिसिंहैः सिंहनादः कृतोऽद्य।

त्वरितमरिनिनादैर्दुस्सहालोकवीरः

स्मरमधिगतार्थः प्रस्थितो नागकेतुः॥३॥

अन्वय- पार्थकेतोः पुरस्तात् करितुरगरथस्थैः मुदितनृपतिसिंहैः अद्य सिंहनादः कृतः अतः अरिनिनादैः दुःसहालोकवीरः अधिगतार्थः नागकेतुः त्वरितंसमरं प्रस्थितः॥३॥

Explanation - In front of Arjuna's flag, those joyful kings sitting on elephants, horses

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

STUDY OF KAVYA
(POETIC WORK)

Note

and chariots made the lion roar. That is why, unable to bear the words of the enemy, the intolerant, mighty, invincible power, Nagketu is the flag with the elephant's symbol, from which Duryodhana marched very quickly towards the battlefield. Malini verses.

Meaning - Bhat enters the stage after the Sutradhar leaves. On entering he says that the time for war has come, request this to Maharaj Karna. Then Bhat says that in the battle, Duryodhana left targeting Arjuna. Why did he depart? Perhaps the king situated near the chariot of Arjuna roars with joy for the war. Hearing the sound of the enemy's thunder, Duryodhana, unable to bear his roar, left for the war.

Grammar

- उपस्थितः - उप+स्था+क्तप्रत्यय।
- प्रस्थितः - प्र+स्था+क्तप्रत्यय।
- करी-मतंगजोगजोनागः कुंजरोवारणः करीइति।
- तुरगः - घोटकेवीतितुरगतुरंगाश्वतुरंगमाः इति।
- सिंहः -सिंहोमृग्रेन्द्रः पंचास्योहर्यक्षः केसरीइति।

16.5 LET US UNDERSTAND THE TEXT

(परिक्रम्य विलोक्य) अयेअंगमहाराजः समरपरिच्छदपरिवृतः शल्यराजेन सह स्वभवनाकिष्कम्येत एवाभिवर्तते। भोः किन्तु खलु युद्धोत्सवप्रमुखस्य दृष्टपराक्रमस्याभूतपूर्वोहृदयपरितापः।

एष हि-

अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः

शौर्ये च सम्प्रतिसशोकमुपैति धीमान्।

प्राप्तेनिदाघसमये घनराशिरुद्धः

सूर्यः स्वभावरुचिमानिवभाति कर्णः॥४॥

यावदपसर्पामि।

(निष्क्रान्तः)

Explanation - O lord of Angeswar, Karna is adorned with the clothes of war, that is, dressed in battle. He comes here after coming out of his house with Shalyaraj. O in the festival of war, how is this unprecedented mental anguish of the very mighty Karna, the chief commander?

अन्वय- अत्युग्रदीप्तिविशदः समरे शौर्ये च अग्रगण्यः धीमान् सम्प्रतिसशोकम् उपैति। निदाघसमये प्राप्ते घनराशिरुद्धः स्वभावरुचिमान् सूर्यः इव अयम् कर्णः भाति॥४॥



Note

Explanation- In a battle with great might, the mighty being intelligent are getting filled with grief. Like the sun, the Karna is also getting adorned. Just like the easily lit sun in summer, when covered by clouds so this Karna becomes filthy. Even in wartime, he seems to be as ineffectual as the filthy Kanti from the mourning.

Meaning- Then Bhat, after circumambulating the stage, seeing something from a far, says- Maharaja Karna, wearing a war robe, comes out of his home with Shalyaraja and comes to the battle site itself. Although he is the chief among the warriors. Still, there is an unprecedented concern in his mind. This is a very surprising factor. Saying this, Karna says-

Bhat describes how the bereaved Karna is visible - Karna is very radiant, foremost in war and valor, intelligent too. But now he is covered with grief. Just as the sun covered with clouds does not adorn in summer, so Karna, a mighty brilliance by nature, does not get embellished by mourning at the time of war. Saying this, Karna leaves the stage.

Grammar

- विलोक्य-वि+लोकि+क्त्वा (ल्यप्) प्रत्यय
- हृदयम् -चित्तंतुचेतोहृदयंस्वान्तंहृन्मानसंमनः इति।
- समरः -अस्त्रीयांसमरानीकरणाः कलहविग्रहौइति।
- अपसर्पामि- अप्+सृप्+लट् लकारप्रथमपुरुष एकवचन।
- भाति-भा+लट् प्रथमपुरुष एकवचन
- निदाघः-ग्रीष्मउष्मकः।निदाघ उष्णोपगम् उष्णउष्मागमस्तपः इति।

16.6 LET US UNDERSTAND THE TEXT

(ततः प्रविशति यथानिर्दिष्टः कर्णः शल्यश्च।)

कर्णः

मातावन्मम शरमार्गलक्षभूता

सम्प्राप्ताः क्षितिपतयः सजीवशेषाः।

कर्तव्यंरणशिरसिप्रियंकुरूणां

द्रष्टव्यो यदि स भवेद्धनंजयो मे॥5॥

अन्वय- मम शरमार्गलक्षभूताः क्षितिपतयः तावत् मासजीवशेषाः सम्प्राप्ताः।(अद्य) यदि सः धनंजयः मे द्रष्टव्यः भवेत् (तर्हि मया)रणशिरसि।कुरूणाम् प्रियं कर्तव्यम्॥5॥

STUDY OF KAVYA
(POETIC WORK)

Note

Explanation- The life of the kings who were targeted on the path of Karna's arrows does not remain. If Arjuna appears to me today on the battle day, then I will do the favored work of Kuruvanshis like Duryodhana etc. on the battlefield. Today, by winning Arjuna in the battle, I prove the beloved of the Kauravas. Praharshini verses.

Meaning - Then Karna enters with the charioteer Shalya. Karna remembers his valor and says that the king who fought with me is not alive, that is, I defeated and killed all the kings in the war. If Arjuna appears in the battle today, I will kill Arjuna today, and Duryodhanadikuruvanshi will have his wishes.

Grammar

- कर्तव्यम् - कष्ट+तव्य प्रत्यय
- द्रष्टव्यः - दृश्+ तव्य प्रत्यय।

**INTEXT QUESTIONS – 16.3**

1. Who informs Karna about the war?
2. Who is Nagketu?
3. What did the servant Maharaj come to inform Angeshwar?

16.7 LET US UNDERSTAND THE TEXT

शल्यराज! यत्रासावर्जुनस्तत्रैव चोद्यतांममरथः।

शल्यः-बाठम्।(चोदयति)

कर्णः-अहोनु खलु।

अन्योन्यशस्त्रविनिपातनिकृत्तगात्र-

योधाश्ववारणरथेषुमहाहवेषु।

क्रुद्धान्तकप्रतिमविक्रमिणोममापि

वैधुर्यमापततिचेतसि युद्धकाले॥6॥

अन्वय-अन्योन्यशस्त्रविनिपातनिकृत्तगात्रयोधाश्ववारणरथेषुमहाहवेषु युद्धकालेक्रुद्धान्तकप्रतिमविक्रमिणः ममअपिचेतसिवैधुर्यम् आपतति॥6॥

Explanation- Brave warriors, who injure horses, elephants, chariots by the blows of mutual weapons, are as mighty as Yama, who is angry in war time, which brings humility even in the mind of that Karna. Vasanttilka verse.

Meaning- Then to kill Arjuna, Karna tells Shalyaraj to take my chariot where Arjuna is. Shalyaraj does the same. Then Karna informs the Shalya present at the time of the



Note

war, a disturbance never felt before. And whose valor is like that of an angry Yama, in the same way, in the mind of brave Karna, there is a at the time of war. It is amazing.

Grammar

- चोद्यताम् -चुद्+य लोट् लकारप्रथमपुरुष एकवचन।
- आपतति-आ+पत् लट् लकारप्रथमपुरुष एकवचन।
- चेतस-चित्तंतुचेतोहृदयंस्वान्तंहृन्मानसंमनः इति।

16.8 LET US UNDERSTAND THE TEXT

भोः कष्टम्।

पूर्वकुन्त्यांसमुत्पक्कोराधेय इतिविश्रुतः।

युधिष्ठिरादयस्ते मे यवीयांसस्तु पाण्डवाः॥७॥

अयं स कालः क्रमलब्धशोभनो

गुणप्रकर्षोदिवसोऽयमागतः।

निरर्थमस्त्रं च मयाहिशिक्षितं

पुनश्चमातुर्वचनेन वारितः॥८॥

भोः शल्यराज! श्रूयतांममास्त्रस्य वृत्तान्तः।

श्लोक अन्वय- पूर्वकुन्त्यांसमुत्पक्कः राधेयः इतिविश्रुतः, युधिष्ठिरादयः पाण्डवाः मे यवीयांस॥७॥

Explanation- Born from a woman named Kunti, Radheya is famous in the world due to the take care Radheya. Yudhishtira etc. are the five sons of Pandu, the younger brothers of me i.e. Karna. In this way, knowing that they will be violated, due to which humility is being expressed. Anushtup chhanda.

अन्वय- गुणप्रकर्षः क्रमलब्धशोभनः सः कालः अयम् दिवसः आगतः, हिमयाशिक्षितम् अस्त्रं निरर्थचापुनः च मातुः वचनेन वारितः॥८॥

Explanation- That beautiful time obtained from the most excellent days by the skillful display of weapons with qualities is for the battle with Arjuna, this awaited day has come, but the weaponry learned by me (Karna) is a failure. And the killing of Pandavas is also prohibited by the word of Mother Kunti. vanshasth chhanda.

Meaning- Now, denoting his separation, Karna says that I am the eldest son of Kunti, five Pandavas like Yudhishtira are my youngsters to sdyā. I am prohibited from killing the Pandavas by the order of my mother. Still, I was determined to kill the Pandavas. And the long-awaited time by me has now come when it will be proved that I had learned weaponry in vain. In this way, Karna narrated his weapon story.

STUDY OF KAVYA
(POETIC WORK)

Note

Grammar

- विश्रुतः -वि+श्रु+क्तप्रत्यय
- शिक्षितम् -शिक्ष्+क्तप्रत्यय
- कालः -कृतान्तो यमुनाभ्राता शमनो यमराडयमः।कालोदण्डधरः श्राद्धदेवोवैवस्वतोऽन्तकः।इति॥



INTEXT QUESTIONS-16.4

1. Who is Radheya?
2. For whom did Karna narrate the Astra Vritanta?



SUMMARY

The introduction of the words used extensively in the play Nandi, Sutradhar, Nepathyam etc. has been given in the beginning.

Some of the features of the Karnabhar drama have been analysed. Then given the interpretation by quoting the text of the play. The essence of the story is given below.

After the Nandipath, the Sutradhar came on the stage and wished for Mars with the description of Vishnu in the form of Narsimha. In the same way, he said- The men, demons, gods and the people of Hades were astonished on seeing the form of Vishnu, and the one who pierced the heart of the demon king Hiranyakashipu with his nails like a thunderbolt, may Vishnu, the destroyer of demonic forces, bless you all. At that time, the word is heard in Nepathye - Angadeshadhipati Maharaj informs Karna. Hearing the words of the background, the sutradhar says - By the order of Duryodhana, the servant gives information to Karna, 'There will be a fierce battle'. The Sutradhar departs. Then comes to the Bhat, Angadeshadhipati wants to inform Karna that the time of war has come. In front of the flag of Arjuna, the kings like lions in the chariots of elephants, performed the lion sound. Hearing the unbearable sound of the enemy's side, Duryodhana left for the war. But Karna's heart appeared troubled. Seeing this, Bhat said that just as the radiance of the sun becomes tainted when it is covered with clouds in summer, similarly the wise Karna, the leader of war and valor, does not become embittered by grief during the war. Then Bhat departs.

Then karna entered with his charioteer Shalyaraj. Today, if Arjuna appears in battle, then by killing Arjuna, I will fulfill the wishes of the Kauravas. O Shalyaraja, take my chariot to Arjuna. Then Karna thinks in his mind that whose incomparable power is compared with that of the angry Yamaraja, and who in battle breaks the warriors, the

THE REGRET OF KARNA

horses, the elephants and the chariots, Why did such a feeling of fear arise in the mind of that Karna at the time of war. And again in his mind he says – In the past I became famous by this name Radheya born of Kunti. Yudhishtira Adi Bhai is my younger brother. And now the time has come for which I was waiting, but the weaponry learned by me is useless and the killing of Pandavas is prohibited by Kunti's order. By saying this way, targeting Shalyaraj, he narrated that weapon story.



TERMINAL EXERCISE

1. Discuss the characteristics of Nandi.
2. Present the introduction with characteristics.
3. Write the names of five plays of Bhas.
4. Who is the sutradhar? Present with characteristics.
5. Who and why was Nagketu called?
6. With whom has the poet compared grief-stricken Karna?
7. What is the reason for Karna's heart ache?



ANSWERS TO IN TEXT QUESTIONS

16.1

1. Famous for composing drama
2. Mahabharata
3. The house of Kushilavakutumb is called Nephathya
4. Salya
5. Five

16.2

1. Bhagwan Narasimhako
2. Social people with qualities like family, modesty etc.
3. Informs Karna that a fierce battle is taking place when the battle is fierce

16.3

1. Servant

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

Module - 4

THE REGRET OF KARNA

STUDY OF KAVYA (POETIC WORK)



Note

2. Duryodhana
3. The king is ecstatic near Arjuna's chariot. Duryodhana left aiming at Arjuna.

16.4

1. Karna
2. Charioteer Salya

**Note****17**

STORY OF WEAPON

Knowing the definitional words of the play in the previous lesson. You also know the Nandi, Sutradhar nepathyam, swagatam, prakasam etc. Knowing the talks of war, Karna left for the war. Bound by the words of Mother Kunti, Karna, cursed by the Guru, asks for Shalyaraja, unable to bear his sorrow. There, for what reason did the Guru curse Karna, Karna himself tells Shalya with his own. That is why this story is called the story of Astra.



OBJECTIVE

After studying this lesson, you will be able to:

- know the how the Karna went near the Guru;
- know that how did Karna say untrue, how would the knowledge of weapons be acquired from the guru;
- know about Karna's lie and how the Karna's guru has cursed Karna;
- understand that in some participle forms, you can decide the suffix of nature; and
- know the synonyms of some words in the dictionary.

17.1 LET US UNDERSTAND THE TEXT

शल्यः –ममाप्यस्तिकौतूहलमेनंवृत्तान्तंश्रोतुम्।

कर्णः –पूर्वमेवाहंजामदग्यस्य सकाशंगतवानस्मि।

शल्यः –ततस्ततः

STUDY OF KAVYA
(POETIC WORK)

Note

कर्णः -ततः

विद्युल्लताकपिलतुंगजटाकलाप-

मुद्यत्प्रभावलयिनंपरशुं दधानम्।

क्षत्रान्तकमुनिवरंभृगुवंशकेतुं

गत्वाप्रणम्य निकटेनिभृतः स्थितोऽस्मि॥1॥

अन्वय- विद्युल्लताकपिलतुंगजटाकलापम् उद्यत्प्रभावलयिनंपरशुं दधानं क्षत्रान्तकम् भृगुवंशकेतुंमुनिवरंगत्वाप्रणम्य निकटेनिभृतः स्थितः अस्मि॥1॥

Explanation- He belongs to a group of yellow and long hairs like a vine of electricity. Surrounded by the periphery of Prabha, Bhrgu, the destroyer of the Kshatriyas who wore Parashu, went to Ketu and the best among sages and stood silently on one side.

Meaning- Shalya then says that he too is very curious to listen to the Astra Katha. Karna says that he first went to Parashurama. Wearing a great hair of Kapil color like an electric vine, and holding a bright-edged Parashu in his hand, that Kshatriya destroyer Bhrgu went to the best ascetic and bowing down to him, that Karna sat silently beside him.

Grammar

- गत्वा-गम् + क्त्वा प्रत्यय।
- प्रणम्य -प्र+नम्+क्तवा ल्यप् प्रत्यय।
- विद्युत् -तडित्सौदामिनीविद्युच्चंचलाचपलाअपि।

17.2 LET US UNDERSTAND THE TEXT

शल्यः -ततस्ततः

कर्णः-ततोजामदग्न्येनममाशीर्वचनंदत्त्वापृष्टोऽस्मि।कोभवान् किमर्थमिहागतइति।

शल्यः -ततस्ततः।

कर्णः -ततः भगवन्! अखिलान्यस्त्राण्युपशिक्षितुमिच्छामीत्युक्तवानस्मि।

शल्यः -ततस्ततः।

कर्णः -ततउक्तोऽहंभगवताब्राह्मणेषूपदेशंकरिष्यामि न क्षत्रियाणमिति।

शल्यः -अस्ति खलुभगवतः क्षत्रियवंशयैः पूर्ववैरंमतस्ततः।

कर्णः -ततोनाहं क्षत्रिय इत्यस्त्रोपदेशंग्रहीतुमारब्धं मया।

शल्यः -ततस्ततः।



Note

कर्णः- ततः कतिपयकालातिक्रमेकदाचित् फलमूलसमित्कुशकुसुमाहरणाय गतवतागुरुणा सहानुगतोऽस्मि।

शल्यः- ततस्ततः।

कर्णः- ततः स गुरुर्वनभ्रमणपरिश्रमान्मदंकेनिद्रावशमुपगतः।

शल्यः- ततस्ततः

कर्णः- ततः

कृत्तेवज्रमुखेन नाम कृमिणादैवान्ममोरुद्वये

निद्राच्छेदभयादसह्यतगुरोधैर्यात् तदावेदना।

उत्थाय क्षतजाप्लुतः स सहसारोषानलोद्दीपितो

बुद्ध्वा मां च शशापकालविफलान्यस्त्राणिते सन्तिवति॥10॥

अन्वय- दैवात् वज्रमुखेनकृमिणामम ऊरुद्वये कृत्तेसतितदागुरोः निद्राच्छेदभयात् धैर्यात् वेदनाअसह्यताततः क्षतजाप्लुतः सः उत्थाय सहसारोषानलोद्दीपितः मां बुद्ध्वा तेअस्त्राणिकालविफलानिसन्तुइति मां शशाप॥10॥

Explanation- Unfortunately, the Vrajmukh insect bitten me on my thigh and at that time patiently tolerated that pain due to the fear of disturbing the sleep of Guru Parashuram. Then the Maharishi, who was wet with blood, got up from his sleep and got angry, knowing Karna to be a Kshatriya, Karna's weapons were ineffective when the time came and gave such a curse. For this reason forgot them. Shardulvikridit verses.

Meaning- Seeing Karna in silence, Parashuram blessed him and asked why he came. Karna then requested that I wish to learn Akhil Astra Shastra. Then Parashuram said that I educate Brahmins, not Kshatriyas. Because he had an earlier enmity with the Kshatriyas. Then I am not a Kshatriya, I am a Brahmin, by saying such false words, Karna started learning the science of weaponry. Then one day Guru went with Parashuram to bring fruits, flowers, Kush, Kusum etc. The Guru slept in Karna's lap after working hard to travel in the forest. Unfortunately, an insect named Bajramukh bit him on his thigh. But thinking that the Guru's sleep would be disturbed, he endured the pain of being bitten by an insect.

Grammar

- उपशिक्षितुम् -उप+शिक्ष्+तुमुन् प्रत्यय
- ग्रहीतुम् -ग्रह्+तुमुन् प्रत्यय।
- असह्यत-सह्+कर्मणि लङ् लकारप्रथमपुरुष एकवचन।
- उत्थाय -उत्+स्था+क्त्वाल्थप् प्रत्यय।

STUDY OF KAVYA
(POETIC WORK)



Note

- शशाप- शप्+लिट् लकारप्रथमपुरुष एकवचन।
- सहसा-अतर्कितेतुसहसास्यात् इति।
- वेदना-आक्रोशनमभीषंगसंवेदोवेदना न नाइति।



INTEXT QUESTION-17.1

1. Who is the mother of Karna?
2. To whom did Karnastra go for education?
3. Whom does Jamadagnya preach about weapon education?
4. Which insect bite on Karna's thigh?
5. What curse did Parashuram give to Karna?

17.3 LET US UNDERSTAND THE TEXT

शल्यः -अहोकष्टमभिहितं तत्रभवता।

कर्णः -परीक्षामहेतावदस्त्रस्य वृत्तान्तमतथाकृत्वा एतान्यस्त्राणिनिर्वीर्याणीव लक्ष्यन्ते।अपि च-

इमेहिदैन्येननिमीलितेक्षणा

मुहुः स्वलन्तोविवशास्तुरंगमाः।

गजाश्चसप्तच्छदागन्धिनो

निवेदयन्तीवरणे निवर्तनम्॥11॥

अन्वय- हिदैन्येननिमीलितेक्षणाः मुहुः स्वलन्तः विवशाः इमेतुरंगमाः सप्तच्छदागन्धिनः गजाः च रणेनिवर्तननिवेदयन्ति इव॥11॥

Explanation- The humiliated horses are falling again and again with their eyes closed, the elephants with the scent of the saptaparna are requesting to return from the war. On the way to the war, the horses and elephants inform me to leave the war, that is, not to go. Vahshasth Chhand

Meaning- Shalyaraj felt sad after hearing this story. Whether the story of Karna Astra is true or not, got ready for the test. He saw that the weapons seem to be without power. The horses are in the posture of carrying, they do not have the enthusiasm to run, so they are ejaculating.

Grammar

- कष्टम् -स्यात् कष्टकृच्छ्रमाभीलम् इति।
- वृत्तान्तः -वार्ताप्रवृत्तिर्वृत्तान्तउदन्तः स्यात् इति।

17.4 LET US UNDERSTAND THE TEXT

कर्णः - शंखदुन्दुभयश्च निःशब्दाः।

शल्यः - भोकष्टकिंनु खल्विदम्।

कर्णः - शल्यराज! अलमलंविषादेन।

हतोऽपिलभतेस्वर्गजित्वातुलभते यशः।

उभेबहुमतेलोकेनास्तिनिष्फलता रणे॥12॥

अन्वय- रणेवीरः हतः अपिस्वर्गलभते, जित्वा यशः लभते, लोकेउभेबहुमतेरणेनिष्फलता नास्ति॥12॥

Explanation- Even if a brave warrior dies in battle, he attains heaven and by winning he attains fame. Both are desirable for the heroes in the world. Therefore there is no failure in fighting, there is profit in both. Anushtup verses.

Meaning- Seeing his inauspicious symptoms in battle, Karna says - even harsh words are not heard. Shalyaraj reveals suffering. Karna consoles her and says - don't be sad. Then the calculation of inauspicious signs in the war of Karna is not honorable, both victory and defeat show success for the heroes in the war. If there is defeat in the war, one attains heaven and if there is victory, one attains fame. So there is no failure in war.

Grammar

- वाच्यान्तरम् - हतः अपिस्वर्गलभतेकर्तारि।हतेनअपिस्वर्गः लभ्यतेकर्मणि।
- रणेनिष्फलता न अस्तिकर्तारि-रणेनिष्फलतया न भूयते।

17.5 LET US UNDERSTAND THE TEXT

कर्णः -अपि च

इमेहि युद्धेष्वनिवर्तिताशा

हयासुपर्णेनसमानवेगाः।

श्रीमत्सुकाम्बोजकुलेषुजाता

रक्षन्तु मां यद्यपि रक्षितव्यम्॥13॥

अन्वय- हि युद्धेषुअनिवर्तिताशाः सुपर्णेनसमानवेगाः श्रीमत्सुकाम्बोजकुलेषुजाताः इमेहयाः यद्यपि मयारक्षितव्यम् तथापितेइदानीं मां रक्षन्तु॥13॥

Explanation- Those who do not give up the hope of success in the war, they become fast like Garuda, because of being born in the Kamboja clan, they became famous in the world by the name of Kabuli. These horses are protected by karana, yet how they

STUDY OF KAVYA
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Note

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Note

protected Karna in battle, such is the prayer of Karna.

Meaning - Now praising his auspicious signs, Karna says - these horses do not give up hope in war, they were born in the country of Kamboja, as fast as Garuda. Although these horses are protected by Karna, yet now they protect Karna in battle, such is the prayer of Karna.

Grammar

- रक्षितव्यम् - रक्ष् + त्व्य प्रत्यय।
- सुपर्णः - नागान्तकोविष्णुरथः सुपर्णः पन्नगाशनः इति।

17.6 LET US UNDERSTAND THE TEXT

कर्णः - अक्षयोऽस्तुगोब्राह्मणानाम्। अक्षयोस्तुपतिव्रतानाम्। अक्षयोऽस्तुरणेष्वापरागुखानां योधपुरुषाणाम्। अक्षयोऽस्तुममप्राप्तकालस्य। एष भोः प्रसक्तोऽस्मि।

समरमुखमसह्यपाण्डवानांप्रविश्य
प्रथितगुणगणाढयं धर्मराजं च बद्ध्वा।
मम शरवरेगैरर्जुनं पातयित्वा
वनमिवहतसिंहंसुप्रवेशं करोमि॥14॥

शल्यराज! यावद्रथमारोहावः।

शल्यः - बाढम्।

(उभौ रथारोहणं नाटयतः)

कर्णः - शल्यराज! यत्रासावर्जुनस्तत्रैव चोद्यताममरथः।

अन्वय- पाण्डवानाम् असह्यसमरमुखं प्रविश्य प्रथितगुणगणाढयं धर्मराजं बद्ध्वा च मम शरवरेगैः अर्जुनं पातयित्वाहतसिंहं वनम् इव सुप्रवेशं करोमि॥14॥

Explanation- By entering into an unbearable war to bear the Pandava sons, by tying Yudhishtira, a Dharmaraja endowed with well-known virtues, and killing Arjuna with the rain of my arrows, the forest in which he killed the lion, just as that forest is easily accessible, in the same way war do the site of war. Malini Chhand.

Meaning - Thinking of his good fortune, Karna prayed for the welfare of all. He said - Go, Brahmins, sati women, warriors who do not show their backs in battle and me, Karna. Now, being pleased, Karna tells his desire to Shalya that after entering the battlefield of Pandavas, I will tie up the eminent virtuous Dharmaraja Yudhishtira and kill Arjuna with a rain of arrows. And just as if a lion dies in a forest, that forest is freely accessible to all, so the battle ground of Pandavas will be accessible to all.

Grammar

- प्रविश्य -प्र+विश्+क्त्वा ल्यप् प्रत्यय
- पातयित्वा- पा+णिच्+क्त्वा प्रत्यय।
- वनम् -अटव्यरण्यं विपिनंगहनंकाननंवनम् इति।

**INTEXT QUESTION-17.2**

1. Why in war there is no failure?
2. In which country did Karna's horses originate?
3. Whom does Karna want to kill among the Pandavas?

**SUMMARY**

The main topic in this lesson is Karna's going to attain weapon knowledge. The attainment of knowledge with the guru. And the curse of the guru. Karna narrates this weapon story to Shalyaraj with his own mouth. It is briefly described below.

Karna tells the Astra Vrittaan

First Karna went to Parashuram and bowed down and stood silent nearby. Then Parashuram asked – why have you come here. Then Karna requested that I come here to learn Akhil Astra Vidya. Then Parashuram said that he educates Brahmins and not Kshatriyas. Then saying that I am not a Kshatriya, Karna started learning astra Vidya. Then one day Guru went with Parashuram to bring fruits, flowers, Kush, Kusum etc. The Guru slept in Karna's lap after working hard to travel in the forest. Unfortunately, an insect named Bajramukh bit him on his thigh. But thinking that there would be disturbance in Guru's sleep, he suffered the pain of insect bite. But the Guru, who was wet with blood, got up from sleep knowing everything and cursed him that your weapons would fail during the war.

Similarly, Karna got ready to test the story by telling the Astra Vritanta. He says that the weapons appear to be powerless, the horses are blinking their eyes humbly, and the elephants, in a foul-smelling stream, inform them to leave the battle. Can't even hear the conch shell. But don't be sad. If there is death in war then heaven is attained, if victory is achieved then success is attained, hence there is no failure in war. And the horses of the speed like the Garuda, who are saved by me, who do not give up hope in battle, protect me. Thinking like this, Karna's heart was pleased. Pleased, he says that after entering the front of the Pandava armies, I will tie Dharmaraja Yudhishtira

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA (POETIC WORK)



Note

and kill Arjuna with arrows.

Thinking like this, climb on the chariot and take your chariot to Arjuna. Karna instructed Shalyaraj.



TERMINAL EXERCISE

1. Give the description of Parshuram done by Karna.
2. Describe the inauspicious features of Karna in war.
3. Write the curse story of Karna in detail.
4. Write the characteristics of Karna's horses.



ANSWERS TO TEXT QUESTIONS

17.1

1. Kunti
2. Jamadagnya Parashuram
3. For Brahmins
4. Thunderbolt (Vajramkha)
5. Those weapons will fail when the time comes.

17.2

1. If you die in war, you get heaven and if you win, you get fame.
2. In Kamboja Desh
3. Arjuna

**Note****18**

KARNA DONETS KAVACH-KUNDAL

The theme in the previous lesson was that Karna goes to Parashurama to get the weapons. Although he acquired the knowledge of weapons, he also received the curse of the Guru. That's why this sorrow is in his heart. Still, he has a Kavach Kundal. Therefore he is also invincible. But Karna is a donor, it is well-known in the history of India. Knowing the fear of his life, he gives the armor coil to the disguised monk. The poet expresses the feelings of Karna in a sulit style.



OBJECTIVES

After studying this lesson, you will be able to:

- know the deceit of Indra;
- know the generosity of Karna in charity;
- know the poetic style of poet Bhas;
- understand the proper use of different Sanskrit words;
- understand some grammatical points; and
- write, speak and use Sanskrit words that used in original text.

STUDY OF KAVYA
(POETIC WORK)

Note

18.1 UNDERSTAND THE TEXT

(नेपथ्ये)

भोकण्ण! महत्तरंभिक्षं याचेमि। (भो: कर्ण! महत्तराभिक्षां याचे)।

कर्णः-(आकर्ण्य)अयेवीर्यवान् शब्दः।

श्रीमानेष न केवलं द्विजवरो यस्मात् प्रभावोमहा-
नकर्ण्य स्वरमस्य धीरनिनदंचित्रार्नितांगाइव।
उत्कर्णस्तिमितांचिताक्षवलितग्रीवार्पिताग्रानना-
स्तिष्ठन्त्यस्ववशांगयष्टिसहसा यान्तोममैते हयाः॥15॥
आहूयतां स विप्रः।नन।अहमेवाह्वयामि।भगवक्तितइतः।

अन्वय- एष केवलं द्विजवरः न अपितुश्रीमान्, यस्मात् महान् प्रभावः, धीरनिनदंस्वरमाकर्ण्य मम एतेहयाः उत्कर्णस्तिमितांचिताक्षवलितग्रीवार्पिताग्राननाः अस्ववशांगयष्टिसहसा यान्तः चित्रार्पिताइव तिष्ठन्ति॥15॥

Explanation- Hearing a serious word, this petitioner is not only the best among the brahmins but is endowed with a special beauty. Because of which his great influence is visible. Whose influence is that? Hearing whose solemn utterances, the horses walking towards me, looking at him with an anxious gaze with uninteresting gaze, suddenly stopped, as if they had not touched their bodies. His body picture is as stable as chitralikhit. Due to this effect of the petitioner, I became as innocent as the Ashvachitra. Shardul Vrikrid verse.

Meaning- Saying this way, Karna, along with Shalya, raised the chariot to go to the battlefield. Then Karna ordered Shalya. Where Arjuna is there, take my chariot. At the same time, listening to the serious words spoken by the monk 'Mahatram bhiksham Yache' on the way to Karna, he said - This throat voice is that of a wise and couvesias Brahmin, because after hearing the serious words, my horses became curious with beautiful eyes became stable. Their organs are not in their years. Having said this, he said to Shalya, as Shalya calls a brahmin, but he stopped him and called a brahmin himself.

Grammar

- आकर्ण्य-आ+कर्ण+क्त्वाल्थप् प्रत्यय।
- यान्तः-या+शत् प्रत्यय पुल्लिङ्ग प्रथमा विभक्ति बहुवचन।
- वाच्यान्तरम्-आहूयतां स विप्रः-भवान् तं विप्रम् आह्वयतु।

18.2 LET US UNDERSTAND THE TEXT

(ततः प्रविशतिब्राह्मणरूपेण शक्रः)

शक्रः - भोमेघाः, सूर्येणैवनिवर्त्यगच्छन्तुभवन्तः।(कर्णमुपगम्य)

भोकण्ण! महत्तरांभिक्षं याचेमि। (भोः कर्ण! महत्तरांभिक्षां याचे।)

कर्णः दृढं प्रीतोऽस्मिभगवन्!

यातः कृतार्थगणनामहमद्य लोके

राजेन्द्रमौलिमणिरंजितपादपद्मः।

विप्रेन्द्रपादरजसातुपवित्रमौलिः

कर्णोभवन्तमहमेष नमस्करोमि॥16॥

अन्वय- अद्य लोकेराजेन्द्रमौलिमणिरंजितपादपद्मः कृतार्थगणनां यातः तुविप्रेन्द्रपादरजसापवित्रमौलिः
एषः अहम् कर्णः भवन्तं नमस्करोमि॥16॥

Explanation- The one whose lotus feet are adorned with the crown of many majestic kings in the world, that Karna today bows to you in gratitude, having a holy head from the washing of the feet of a brahmin superior. Vasanttilka verse.

Meaning- On the call of Karna, the Brahmin form entered the stage and aimed at the clouds and said, O cloud, you leave with the sun only. Then he came to Karna and said - Oh Karna, I am asking for a big alms. Karna, delighted to see the brahmin, salutes him for the benefit of his blessings and says- My lotus feet are adorned with the crown jewels of the king's superiors. Out of the blessings in the world, I salute you today, Karna, having a pure head from the dust of the feet of a brahmin superior.

Grammar

- उपगम्य - उप+ गम्+क्त्वा ल्यप् प्रत्यय।
- पद्म- वा पुंसिपद्मंनलिनमरविन्दमहोत्पलम्।सहस्रपत्रं कमलं शतपत्रं कुशेशयम्।इति।
- रजः -रेणुद्वयोः स्त्रियां धुलिः पांसुर्ना न द्वयोरजः इति।

18.3 LET US UNDERSTAND THE TEXT

शक्रः -(आत्मगतम्)किन्तु खलुमयावक्तव्यं, यदिदीर्घायुर्भवेति वक्ष्येदीर्घायुर्भविष्यति। यदि न वक्ष्ये मूढइति मां परिभवति। तस्मादुभयंपरिहृत्य किन्तु खलु वक्ष्यामि।भवतु दृष्टम्।(प्रकाशम्)
भोकण्ण! सुय्ये विअ, चन्देविअ, हिमवन्तेविअ, सागलेविअ, चिट्टुदु दे जसो। (भो कर्ण!
सूर्यइव, चन्द्रइव, हिमवान् इव, सागरइवतिष्ठतुते यशः।)

कर्णः -भगवन्! किं न वक्तव्यंदीर्घायुर्भवेति। अथवा एतदेव शोभनम्।कुतः-

धर्मोहि यत्नैः पुरुषेण साध्यो



Note

STUDY OF KAVYA
(POETIC WORK)

Note

भुजंगजिह्वाचपलानृपाश्रियः।

तस्मात् प्रजापालनमात्रबुद्ध्या

हतेषु देहेषु गुणा धरन्ते॥17॥

भगवन् किमिच्छसि। किमहंददामि।

अन्वय- हि पुरुषेण धर्मः यत्नैः साध्यः, नृपाश्रियः भुजंगजिह्वाचपलाः, तस्मात् देहेषु नष्टेषु प्रजापालनमात्रबुद्ध्या गुणाः धरन्ते॥17॥

Explanation- In human beings, only dharma is achievable by efforts like prohibition of scriptural laws etc. The Rajalakshmi of kings is as fickle as the tongue of a snake, so even after the destruction of the body, by protecting the subjects with wisdom, its virtues, dakshina etc. remain. Upjati chhand.

Meaning- Listening to Karna's words, Indra himself said that if he has a long life in the form of blessings, then he will live long. But if I do not say it, I am a fool and will ridicule me by thinking like this. That is why both should be abandoned. Then he says in the light - O Karna like the sun, like the moon, like a mountain, like the ocean, may your fame last forever. Generally, in the form of blessings, everyone prays for long life, but this brahmin did not say so. Therefore, hearing this, Karna said - O Brahmin, may he have a long life, why didn't he say this? Or is this blessing more beautiful than longevity. Why - Dharma should be done with utmost diligence through hard work, wealth and Lakshmi are fickle like the tongue of a snake, so for the upbringing of the people, only the work should be done with the intellect. After the destruction of the body, only the gunas remain, that is, only by virtues a person lives long, neither by meaning or by taking shelter of the body, he lives for a long time. Then Karna asked that Brahmin what he wanted.

Grammar

- यशः - यशः कीर्तिसमज्ञा च इति।
- भुजंगः - सर्पः पृदाकुर्भुजगो भुजंगोऽहिर्भुजंगमः॥
- वाच्यान्तरम् - धर्मः हि यत्नैः पुरुषेण साध्यः।

**INTEXT QUESTION-18.1**

1. What blessings did Indra, a brahmin, give to Karna?
2. In what form did Indra take shelter near Karna?
3. What blessings does Karna seek from Indra?



Note

4. 'Hutan cha datta ch tathaiva tishthati' Whose quote is this?
5. What is the meaning of the sentence 'Bhujangjihvachapalaah nripashriyah'?

18.4 LET US UNDERSTAND THE TEXT

शक्रः - महत्तराभिक्षं याचेमि। (महत्तरां भिक्षां याचे।)

कर्णः - महत्तराभिक्षां भवते प्रदास्ये। श्रूयन्तांमद्विभवाः।

गुणवदमृतकल्पक्षीरधाराभिवर्षि
द्विजवर रुचितं तेतृप्तवत्सानुयात्रम्
तरुणमधिकमर्थिप्रार्थनीयंपवित्रं
विहितकनकश्रृंगगोसहस्रं ददामि॥१८॥

अन्वय- हे द्विजवर, अहम् गुणवदमृतकल्पक्षीरधारभिवर्षि, तृप्तवत्सानुपात्रं तरुणम् अधिकम् आर्थिप्रार्थनीयं विहितकनकश्रृंगपवित्रं रुचितं गोसहस्रंते ददामि॥१८॥

Explanation- O best of brahmins, I am Karna with wonderful qualities, shedding a stream of milk like nectar, with contented calves, young maiden, special, worthy of prayer to the petitioners, having horns adorned with gold, holy for sacrifices, thousands of beautiful cows dedicate you. Malinichand.

Meaning- I want a lot of alms, listening to such a brahmin's word, Karna revealed his splendor to remove the hesitation of his plea. Karna says - I can give you a thousand cows. What kind of cow showers a stream of milk like nectar, full of virtues, vats are pleased with their milk, and it is also possible to sustain a public journey.

Grammar

- प्रदास्ये-प्र+दा+लृट् प्रथमपुरुष एकवचन।
- पवित्रम् -पूतंपवित्रं मेध्यं च वीध्रंतुंविमलार्थकम् इति।
- वाच्यान्तरम् -महत्तराभिक्षां याचे।

18.5 LET US UNDERSTAND THE TEXT

शक्रः - गोसहस्रंस्ति। मुहुत्तअं खिरंपिबामि। णेच्छामिकण्ण! णेच्छामि। (गोसहस्रमिति। मुहूर्त्क क्षीरंपिबामि। नेच्छामिकर्ण! नेच्छामि।)

कर्णः - किंनेच्छसि भवान् इदमपिश्रूयताम्।

रवितुरगसमानंसाधनंराजलक्ष्म्या
सकलनृपतिमान्यमान्यकाम्बोजजातम्
सुगुणमनिलवेगं युद्धदृष्टापदानं

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Note

सपदिबहुसहस्रंवाजिनाते ददामि॥19॥

अन्वय- रवितुरगसमानराजलक्ष्म्याः साधनसकलनृपतिमान्यमान्यकाम्बोजजातम् सुगुणम् अनिलवेगं युद्धदृष्टापदानंवाजिनांबहुसहस्रंसपदिते ददामि॥19॥

Explanation- Like the horses of the Sun, the instrument of Raja Lakshmi, admired by all the kings, born in the country of Kamboja, having wonderful qualities, having a speed like fire, whose might have been seen in wars, thousands of such mighty horses are offered to you. Malini Chhand.

Meaning- That brahmin does not want the thousand cows that Karna wants to give. He says that if you want to give thousand cows, I will drink milk from him only for some time. Therefore he should not. Then Karna, wishing to give many horses, says - like the horses of the sun, the instrument of Rajalakshmi, admired by all the kings, born in the Kamboja clan, having wonderful qualities, as swift as the wind, I give to the mighty thousands of horses only now.

Grammar

- क्षीरम् -दुग्धं क्षीरंपयः समम् इति।
- अनिलः - श्वसनः स्पर्शनोवायुर्मातिरिश्वासदागतिः। पृषदश्वोगन्धवहोगन्धवाहानिलाशुगाः इति।

18.6 LET US UNDERSTAND THE TEXT

शक्रः -अश्वइति। मुहूर्तकम् आलुभामि। नेच्छामिकर्ण, नेच्छामि।

कर्णः -किनेच्छतिभगवान्। अन्यदपिश्रूयताम्।

मदसरितकपोलं षट्पदैः सेव्यमानं
गिरिवरनिचयाभंमेघगम्भीरघोषम्।
सितनखदशनानांवारणानामनेकं
रिपुसमरविमर्दं वृन्दमेतद्ददामि॥20॥

अन्वय- मदसरितकपोलं षट्पदैः

सेव्यमानंगिरिवरनिचयाभंमेघगम्भीरघोषंसितनखदशनानांवारणानारिपुसमरविमर्दम् एतद् अनेकंवृन्दंतेददामि।

Explanation- From the item, on which the illusions are constantly hovering, like the mountains, whose aura means radiance, Like the clouds, there is a serious word, whose white-coloured nails and teeth, which are the destroyers of enemies in the war, I donate many such groups of elephants. Malini chhand



Note

Meaning- The brahmin does not accept even thousands of horses. Then, while wishing to give to a group of elephants, Karna says - Those whose glands are energized by the mud, are confused by the smell of the item, whose glory is like the mountains, whose roar is like a fierce cloud, whose nails and teeth are of white color and those who are angry in battle like that of the elephants.

Grammar

- सेव्यमानः सेव् + ल्यप् + शानच् पुण् प्रथमा विभक्ति एकवचन।
- षट्पदः द्विरेफपुष्पलिंगभृंगषट्पदभ्रमरालयः। इति।
- मेघः .अभ्रमेघोवारिवाहः स्तनयित्नुर्बलाहकः। धाराधरो जलधरस्तडित्वान्वारिदोऽम्बुभृत्। इति।

18.7 LET US UNDERSTAND THE TEXT

शक्रः -गअत्ति। मुहुत्तअंआलुहामि णेच्छामिकण्ण! णेच्छामि। (गज इति। मुहूर्तकम् आलुभामिनेच्छामिकर्णं नेच्छामि।)

कर्णः -किंनेच्छतिभवान्। अन्यदपिश्रूयताम्। अपर्याप्तंकनकंददामि।

शक्रः -गहिणअगच्छामि। (किंचिद् गत्वा।)गृहीत्वागच्छामिनेच्छामिकर्ण! नेच्छामि।

कर्णः -तेनहिजित्वापृथिवींददामि।

शक्रः -पुहुवीए किंकरिस्सम्। (पृथिव्या किं करिष्यामि।)

कर्णः -तेनह्याग्निष्टोमफलंददामि।

शक्रः -अग्निष्टोमफलेनकिं कय्य। (अग्निष्टोमफलेन किं कार्यम्।)

कर्णः -तेणहिमच्छिरोददामि। (तेन हिमच्छिरो ददामि।)

शक्रः -अविहाअविहा।अविहाअविहा!

कर्णः - न भेतव्यं न भेतव्यमाप्रसीदतुभवान्। अन्यदपिश्रूयताम्।

अंगैः सहैवजनितंममदेहरक्षा

देवासुरैरपि न भेद्यमिदंसहस्रैः।

देयंतथापि कवचं सहकुण्डलाभ्यां

प्रीत्यामया भगवते रुचितं यदि स्यात्॥21॥

अन्वय- अंगै सह एव जनितंममदेहरक्षा सहस्रैः देवासुरैः अपि यन्न भेद्यंतथापिकुण्डलाभ्यां सह इदं कवचं यदि भगवते रुचितं स्यात् तर्हिमयाप्रीत्यादेयम्।

STUDY OF KAVYA (POETIC WORK)



Note

Explanation- To protect my body born with the body parts, even thousands of armed gods and demons, who are not able to pierce even that armor coil, if brahmins are your desire, then I will gladly give the kavach-kundal. Although my limbs are protected by this armor, I also give it to you if you want it. Vasanttilka verse.

Meaning- Karna has a desire to give to the elephants, hearing this the petitioner says - I will mount the elephant for some time only. That's why he doesn't want to. Then Karna says - I give you gold as per your wish. Hearing this, I will go after taking gold, even saying this, the petitioner again says - does not want gold. Then Karna said - I win and give it to the land. The petitioner says - what will I do with the earth? Earth has no purpose. Then Karna says - A sacrifice called Agnistom gives heaven, the scholars of Vedas must do it. I want to give its fruit. Indra says - I do not have any purpose with Agnishtom. Then Karna says - Then I give it to my head. That is, take my life. Then Indra Anarth Anarth, says so. Don't be afraid to hear him, don't be afraid Karna consoles. Seeing the Brahmin, after being given and repeatedly refusing the Brahmin, Karna went to give his desired armor. To protect my body, the armor with the coils has existed since my birth, and this armor is not able to be pierced by thousands of gods and demons. If you want, I will also give you a Kavach Kundal.

Grammar

- श्रूयताम् - श्रु + य + लोट् लकारप्रथमपुरुष एकवचन।
- भेतव्यम् - भी + तव्य प्रत्यय
- कनकम् - स्वर्णसुवर्णकनकहिरण्यं हेमहाटकम् इति।



INTEXT QUESTION-18.2

1. How many cows did Karna ask to give?
2. How many horses did Karna ask for donation?
3. To whom did Karna wish to give?
4. How much gold does Karna want to give?
5. What kind of earth does Karna want to give?

18.8 LET US UNDERSTAND THE TEXT

शक्रः –(सहर्षम्) ददातुददातु।

कर्णः –(आत्मगतम्) एष एवास्य कामः। किंनु खल्वनेककपटबुद्धेः कृष्णस्योपायः सोऽपिभवतु। धिगयुक्तमनुशोचितम्। नास्तिसंशयः (प्रकाशम्)गृह्यताम्।

शल्यः –अंगराज! न दातव्यं न दातव्यम्।

कर्णः – शल्यराज! अलमलंवारयितुम्। पश्य

शिक्षा क्षयंगच्छतिकालपर्ययात्

सुबद्धमूलानिपतन्तिपादपाः।

जलंजलस्थानगतं च शुष्यति

हुतं च दत्तं च तथैव तिष्ठति॥22॥

तस्माद् गृह्यताम् (निकृत्य ददाति।)

अन्वय- कालपर्ययात् शिक्षा क्षयंगच्छतिसुबद्धमूलाः पादपाः निपतन्ति।जलस्थानगतंजलं शुष्यतिच। किन्तुहुतं च दत्तं च तथैव तिष्ठति॥22॥

Explanation - This is the purpose of Krishna with very clever intellect. No reason to stop. Don't stop

With the passage of time, education attains destruction. Strong rooted trees also fall to the ground. The water that goes into the reservoir also dries up. But the offerings and donations given in the fire are received at the right time to the satpatra. Similarly, it remains in an indestructible form. Therefore, worship is done through Havanadi and all the things given in charity.

Meaning- Hearing the name of the Kavach Kundal, Indra said with joy – give it, then Karna says in his mind that – This Kavach wants to accept the Kundal only. This is the work of Krishna's insidious intellect. I will give it, I should not grieve in this matter. Think in this way in your mind - said Karna. Shalyaraj stops her. But he says Karna - education perishes with the passage of time, trees with strong roots also fall, the water in the reservoir also dries up when the time comes, but all those offered in charity and sacrifice remain as they are without perish. . Then Karna took off the armor and gave it to Indra.

Grammar

- निकृत्य -नि+कृत्+क्तवा ल्यप् प्रत्यय।
- दातव्यम् -दा+तव्य प्रत्यय।

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA
(POETIC WORK)



Note

- निपतन्ति-नि+पत्+ लट् लकारप्रथमपुरुष बहुवचन।
- पादपः - वृक्षोमहीरुहः शाखीविटपीपादपस्तरुः इति।

18.9 LET US UNDERSTAND THE TEXT

शक्रः -(गृहीत्वा आत्मगतम्)हन्तगृहीते एते।

पूर्वमेवाहमर्जुनविजयार्थसर्वदेवैर्यत् समर्थितं तदिदानीं मयानुष्ठितम्।
तस्मादहमप्यैरावतमारुह्यार्जुनकर्णयोर्द्वन्द्वयुद्धं पश्यामि।

(निष्क्रान्तः।)

शल्यः -भोअंगराज! वंचितः खलुभवान्।

कर्णः -केन?

शल्यः - शक्रेण।

कर्णः - न खलु। शक्रः खलुमयावंचितः। कुतः,

अनेकयज्ञाहुतितर्पितो द्विजैः

किरीटवान् दानवसंघमर्दनः।

सुरद्विपस्फालनकर्कशांगुलि-

मयाकृतार्थः खलु पाकशासनः॥23॥

अन्वय- द्विजैः अनेकयज्ञाहुतितर्पितः किरीटवान् दानवसंघमर्दनः सुरद्विपस्फालनकर्कशांगुलिः
पाकशासनः मयाकृतार्थः खलु॥23॥

Explanation: Satisfied by the sacrifices made by many brahmins in the yajna, wears a crown and destroys a group of demons. Whose finger has become hard due to the operation of Airavata, Indra has fulfilled his successful wishes by me. The one who is pleased with the many sacrifices made by Brahmins, the one who is praying to Indra has become full of desire by Me. Vanshasth chhand.

Meaning- After accepting the Kavach Kundal, Indra said in his mind that the work that I had already promised to all the Gods for the victory of Arjuna has now been done by me. That's why I watch the battle of Arjuna and Karna from Airavat. Having said this, Indra left. Shalya then tells Karna that Indra has cheated you. Then Karna says - I have not been cheated by Indra, but Indra cheated by me. How- One who is satisfied with the sacrifices offered by many brahmins in the yajna, who kills the demons wearing the crown. Indra, whose fingers became hard due to the operation of Airavat, is certainly obliged by Karna today. That's why Indra has been cheated by Karna.

Grammar

- गृहीत्वा-ग्रह+क्त्वाप्रत्यय।
- यज्ञः - यज्ञः सवोऽध्वरो यागः सप्ततन्तुर्मखः क्रतुः इति।

18.10 LET US UNDERSTAND THE TEXT

(प्रविश्य ब्राह्मणरूपेण)

देवदूतः - भोः कर्ण! कवचकुण्डलग्रहणाज्जनितपश्चात्तापेनपुरन्दरेणानुगृहीतोऽसि। पाण्डवेष्वेकपुरुषवधार्थममोघमस्त्रं विमला नाम शक्तिरियंप्रतिगृह्यताम्।

कर्णः - धिग्, दत्तस्य न प्रतिगृह्णामि।

देवदूतः - ननुब्राह्मणवचनाद् गृह्यताम्।

कर्णः - ब्राह्मणवचनमिति। न मयातिक्रान्तपूर्वम्। कदालभेय।

देवदूतः - यदास्मरसितदालभस्व।

कर्णः - बाढम्। अनुगृहीतोऽस्मि। प्रतिनिवर्ततांभवान्।

देवदूतः - बाढम्। (निष्क्रान्तः।)

कर्णः - शल्यराज! यावद्रथमारोहावः।

शल्यः - बाढम्।(रथारोहणं नाटयतः।)

कर्णः - अये! शब्दइवश्रूयते। किन्तु खल्विदम्।

शंखध्वनिः प्रलयसागरघोषतुल्यः

कृष्णस्य वा न तुभवेत् स तुफाल्गुनस्य।

नूनं युधिष्ठिरपराजयकोपितात्मा

पार्थः करिष्यति यथाबलमद्य युद्धम्॥24॥

शल्यराज! यत्रासावर्जुनस्तत्रैव चोद्यतांममरथः।

शल्यः - बाढम्।

अन्वय- प्रलयसागरघोषतुल्यः शंखध्वनिः कृष्णस्य वा न तुभवेत् स तुफाल्गुनस्य भवेत्। युधिष्ठिरपराजयकोपितात्मापार्थः अद्य यथाबलं युद्धं करिष्यतिइति नूनम्॥24॥

Explanation- Indra went to Karna out of remorse caused by accepting the armor and the coil.

Like the sound of the ocean of destruction, that sound will be that of Vasudeva, that is, of Krishna and not of anyone else. That sound deserves to be of Arjuna only. Angered by the defeat of Dharmaraja Yudhishtira, Arjuna will fight the battle today by using as

STUDY OF KAVYA
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Note

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Note

much force as possible. vasantilika chhanda.

Meaning- At that time, an angel entered the form of a Brahmin and informed that Indra had given Karna a power named Vimala to kill one of the Pandavas in order to repent of taking the armor. But Karna does not accept the donation in return for the one given. But he did not retaliate against the words of the brahmin, because of this, he again accepts the power after being enlightened by the angel. And then asks when this power will be received. The angel says when you remember it will be received. Having said this, the angel departs. Shalyaraja accompanies Karna on the chariot. At the same time, listening to the sound of the conch, Karna says, “Listen to the loud conch shell sound of Krishna and Arjuna. Hearing the defeat of Yudhishtira by me, Arjuna will fight with all his might. Therefore take my chariot to where Arjuna’s chariot is. Hearing Karna’s order, Shalyaraj did the same.

Grammar

- प्रतिनिवर्तताम् -प्रति+नि+वृत्+लोट् लकार प्रथम पुरुष एकवचन।
- ध्वनिः - शब्देनिनादनिनदध्वनिध्वानरवस्वनाः इति।
- सागरः -समुद्रोऽब्धिरकूपारः पारावारः सरित्पतिः।उदन्वानुदधिः सिन्धुः सरस्वान्सागरोऽर्णवः इति।

18.11 LET US UNDERSTAND THE TEXT

(भरतवाक्य)

सर्वत्र सम्पदः सन्तु नश्यन्तु विपदः सदा।

राजाराजगुणोपेतोभूमिमेकः प्रशास्तु नः ॥25॥

(निष्क्रान्तौ)

इतिकर्णभारंसमाप्तम्।

अन्वय- सर्वत्र सम्पदः सन्तुसदा विपदः नश्यन्तु, राजगुणोपेतः एकः राजा नः भूमिं प्रशास्तु॥25॥

Explanation- Let there be wealth in the whole world. May the calamities always perish, let a king with royal traits rule this land properly.

Meaning- Now the play ends with Bharatavakya. May there be wealth everywhere in the world, may calamities always perish, may a king endowed with royal qualities rule the earth.

Grammar

- प्रशास्तु-प्र+शास्+लोट् लकारप्रथमपुरुष एकवचन।
- सम्पद् -अथसम्पदि। सम्पत्तिः श्रीश्च लक्ष्मीश्चइति।
- भूमिः -भूमिरचलानन्तारसाविश्वम्भरास्थिरा। धरा धरित्री धरणिः क्षोणिर्ज्या काश्यपी क्षितिः। सर्वसहावसुमतिः वसुधोर्वीवसुन्धरा। गोत्रा कुः पृथिवीपृथ्वीक्ष्माऽवनिर्मेदिनीमही। इति।

**INTEXT QUESTION-18.3**

1. Arjuna was prevented from donating the Kavach Kundal by whom?
2. What gets destroyed with the passage of time?
3. Does it last for a long time?
4. What power did the angel give to Karna by the grace of Indra?
5. By whom was the angel sent?
6. Who is Falgun?

18.12 CHARACTERISTICS OF THE METERS (CHHAND) USED IN THIS PLAY

- अनुष्टुप् - श्लोके षष्ठंगुरु ज्ञेयंसर्वत्र लघुपंचमम्।
द्विचतुष्पादयोर्ह्रस्वसप्तमंदीर्घमन्ययोः।
- उपजाति-अनन्तरोदीरितलक्ष्मभाजौपादौ यदीयावुपजातयस्ताः।
- शार्दूलविक्रीडित-सूर्याश्वैर्मसजस्तताः सुगरवः शार्दूलविक्रीडितम्।
- मालिनी-ननमयययुतेयंमालिनीभोगिलोकैः।
- वसन्ततिलका-उक्तावसन्ततिलकातभजाजगौगः।
- प्रहर्षणी- त्र्याशाभिर्मनजरगाप्रहर्षणीयम्।
- वंशस्थ-जतौतुवंशस्थमुदीरितंजरौ।

**STUDY OF KAVYA
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STUDY OF KAVYA (POETIC WORK)



Note



SUMMARY

Karna got on the chariot and took his chariot near Arjuna - so instructed Shalyaraj. Then listening to someone's voice 'Mahatrambhiksham yache' in the background, Karna said that this voice is of a braue Brahmin. Because on hearing the serious word, the horses became as stable as a picture. Then he called the brahmin.

Then Indra in the form of a brahmin enters. Indra says - O Karna, I want a lot of alms. Then Karna salutes him to get his blessings. Indra thinks in his mind that if I say long life, then Karna will live long, if he does not tell him then he is a fool - will think so, hence cannot say anything.

It is said in the light that O Karna, like the sun, like the moon, like the mountains, may your glory be like the oceans. Hearing this, Karna says that why did you not say that you have a long life, O Lord? Or it is better for me, because only Dharma should be followed diligently by men. Rajalakshmi is as fickle as the tongue of a snake. Therefore, the subjects should be followed only by the intellect, because even after the destruction of the body, the qualities remain stable. Tell me what God wants, what should I give. Hearing this, Indra says that he wants a lot of alms. Karna said – I only give you big alms. Do you want thousands of cows? Indra does not want him. Then he says - wants many thousand horses ? Or wish to have more elephants? Do you want enough gold? Or do you want earth? Do you desire the fruit of Agnishtom? Indra does not want any of these. That's why Karna says do you want my head. Indra doesn't want that either. Then do you want the impenetrable armor ? So Karna asked. Then Indra said to Harsh, give, give. Knowing that this is the code work of Krishna Karna, not listening to the prohibition of Shalyaraja, gave the armor to Indra. And said - With the passage of time, education also perishes, trees also fall in time, the water of the reservoirs also dries up, but the sacrifices made in the sacrifice and charity are never destroyed. He always stays like that. Indra accepted him and left with joy. Shalyaraj said – you have certainly been duped by Indra. Karna said that Indra has been duped by me. From where? The one who is satisfied by many brahmins by offering sacrifices in a yajna, who kills the demons by wearing a crown, that Indra is certainly obliged to Karna today.

At that time, the angel came there and requested that Indra, after repenting of receiving the armor, had bestowed on Karna the power of killing one of the Pandavas named Vimala. But Karna does not accept the given. But he never retaliated to the brahmin's words, because of this, he accepted the power after being infatuated with the angel. And asks him when the power is received. Saying this the angel departs. Shalyaraja

accompanies Karna on the chariot. At the same time, hearing the sound of conch shell, Karna says, "The sound of conch shell of Krishna or Arjuna is being heard. Hearing the defeat of Yudhishtira, Arjuna will fight with his might. Therefore take my chariot to where Arjuna's chariot is. Shalyaraj does the same. Then he listens to Bharatvakya - May there be wealth everywhere in the world, may the calamities be destroyed. May a king endowed with royal qualities rule the earth. Then Karna and Shalya leave. The play ends.

**TERMINAL EXERCISE**

1. By whom was Karna prevented from killing the Pandavas?
2. What did Indra give to Karna as a reward for the Kavach Kundal?
3. What did Karna want to give for the Brahmin?
4. Hutam cha dattatthaivatishthati- Expand this sentence of Karna.
5. Write in brief the donation of Kavach Kundal of Karna.
6. Actually Indra was duped by Karna, what is Karna's statement here?
7. Considering what Karna gives the Kavach Kundal.
8. Briefly introduce the playwright.
9. What is the type of Kavach Kundal - says Karna.
10. With whom the words in the column are related, show by adding a line.
 1. Karna: Dhananjaya:
 2. Shalyah Nagketuh
 3. Duryodhana Jamadagnya:
 4. Arjuna: Purandarah
 5. Parashurama: Duryodhana:
 6. Nagketu: Charioteer:
 7. Shakra: Angeshwarah

**STUDY OF KAVYA
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STUDY OF KAVYA (POETIC WORK)



ANSWERS TO IN-TEXT QUESTIONS



Note

18.1

1. Your fame will be like the sun, moon, mountains, oceans.
2. Brahmin's
3. Longevity
4. of karna
5. The wealth of kings is as fickle as the tongue of a snake.

18.2

1. Thousands
2. Thousands
3. Elephants
4. Inadequate
5. Conquering the whole earth

18.3

1. By Salya
2. Education
3. Sacrifice and donated
4. Vimala
5. By Indra
6. Arjun

**Note****19**

FORESTER'S DISCOURSE AS DETECTIVE

There is an invaluable place of Mahabharata in Hindu culture since ancient times. In the scriptures, India is famous as the fifth Veda in the subject of Mahabharata. Its author, Maharishi Krishnadvaipayana Vyas, has himself said about the book - that which is not here, is not anywhere. The story of the vanaparva of this text is stored in the epic Kiratarjuniya by Mahakavi Bharavi. There, according to the rules in gaming, the defeated Yudhishtira lived in the forest with his brother and Draupadi Yudhishtir sent a detective to Hastinapur to know the policies of Duryodhana's towards people. And that detective went there to know how everything is. And after coming back from there, how did he request for King Yudhishtira etc. We will read in this lesson. A king's spy is like his eyes. So if they tell a lie, whose loss will be there, you can also guess. That is why he also keeps the painful truth word in the close of the king, the context will be known in this lesson. In fact, we know from this text how the king's spy is.



OBJECTIVE

After studying this lesson, you will be able to:

- know how the detectives do the work;
- know that what should be the contact between the king and the Amatyas;
- know how friendly detectives are;
- to know the arthagurva of Bharvi; and
- know about the Alankar;

STUDY OF KAVYA
(POETIC WORK)

Note

19.1 LET US READ THE TEXT

श्रियः कुरूणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुक्त वेदितुम्।
 स वर्णिलिंगी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः॥11॥

कृतप्रणामस्य महीं महीभुजे जितां सपत्नेन निवेदयिष्यतः।
 न विव्यथे तस्य मनो न हि प्रियं प्रवक्तुमिच्छन्ति मृषा हितैषिणः॥12॥

द्विषां विघाताय विधातुमिच्छतो रहस्यनुज्ञामधिगम्यः भूभूतः।
 स सौष्ठवौदार्यविशेषशालिनीं विनिश्चितार्थामिति वाचमाददे॥13॥

क्रियासु युक्तैर्नृप चारचक्षुषो न वंचनीयाः प्रभवोऽनुजीविभिः।
 अतोऽर्हसि क्षन्तुमसाधु साधु वा हितं मनोहारि च दुर्लभं वचः॥14॥

स किंसखा साधु न शान्ति योऽधिपं हिताक यः संश्रृणुते स किंप्रभुः।
 सदानुकूलेषु हि कुर्वते रतिं नृपेष्वमात्येषु च सर्वसम्पदः॥15॥

निसर्गदुर्बोधमबोधविक्लवाः क्व भूपतीनां चरितं क्व जन्तवः।
 तवानुभावोऽयमवेदि यन्मया निगूढतत्त्वं नयवर्त्म विद्विषाम्॥16॥

19.2 LET US UNDERSTANT THE TEXT

श्रियः कुरूणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुक्त वेदितुम्।
 स वर्णिलिंगी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः॥11॥

अन्वय- कुरूणां अधिपस्य श्रियः पालनीं प्रजासु वृत्तिम् यम् वनेचरं युधिष्ठिरः अयुक्त।
 वर्णिलिंगी विदितः सन् स वनेचरः द्वैतवने युधिष्ठिरं समाययौ।

Anvaya meaning-

In order to know whether King Yudhishtira's behavior is like that of King Yudhishtira or not, regarding the behavior with people, Vritti behavior, by which the behavior of the people's Palit king is respected or not. Sent to Hastinapur as a spy to know the details of the state properly, the celibate-dressed Vanechar returned to Yudhishtira in a tapovan named Dvaitavana, knowing the secret of the enemy Duryodhana.

Meaning-

Yudhishtira, defeated by deceit in a gaming game with Duryodhana, was living in exile after losing everything. Then a thought arose in Yudhishtira's mind about how Duryodhana reigns. In whose kingdom, if the people are happy, then only Raja Lakshmi i.e. wealth and splendor becomes well-established. To know the method of operating the kingdom of that Duryodhana, he sent a Vanchar. And wearing Brahmacharivesha, he went there and found out everything. Then he came to Dvaitavana near Yudhishtira to tell everything.

**Note****Explanation-**

In this verse presented, the importance of detectives has been rendered. The defeated Yudhishtira lives in the forest with his brothers and Draupadi. He sent Vanchar to Hastinapur to know the policies of Duryodhana's people. After going there, knowing everything as it was, he returned in the Dvaitvana to Yudhishtira.

Grammar

- वेदितुम् - विद् धातु + तुमुन् प्रत्यय।
- युधिष्ठिरः - युधिः स्थिरः।
- वनेचरः - वने चरति।
- अयुक्त- युज् धातु लङ् लकार प्रथम पुरुष एकवचन।
- समाययौ - सम् + आङ् + या धातु लट् लकार प्रथम पुरुष एकवचन

प्रयोग परिवर्तन-

- कुरूणाम् अधिपस्य श्रियः पालनीं प्रजासु वृत्तिम् वेदितुम् युधिष्ठिरेण यः अयुज्यत, वर्णिलिंगिना तेन वनेचरेण द्वैतवने युधिष्ठिरः समायये।

Alankar

Om Vane Vanechar: - Here is a vritya Anuprash Alankar, because of the frequent frequency of waqar and negation.

कोषः -

- श्रीः - लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिप्रिया।

**INTEX QUESTION 19.1**

1. Where did the Forester return?
2. To whom did the forestry return?
3. Yudhishtira appointed Vanchar to find out what?
4. What is meant by the word Vanature?
5. What is the adjective of Varnilingi?

कृतप्रणामस्य महीं महीभुजे जितां सपत्नेन निवेदयिष्यतः।

न विव्यथे तस्य मनो न हि प्रियं प्रवक्तुमिच्छन्ति मृषा हितैषिणः॥12॥

अन्वय-कृतप्रणामस्य सपत्नेन जितां महीं महीभुजे निवेदयिष्यतः तस्य मनः न विव्यथे। हि

STUDY OF KAVYA
(POETIC WORK)

Note

हितैषिणः मृषा प्रियं प्रवक्तुं न इच्छन्ति।

Anvaya meaning-

After bowing down to Yudhishtira, the mind of that forester was not disturbed while asking for King Yudhishtira about the kingdom of the enemy Duryodhana. He did not get distracted while saying such obnoxious words to Yudhishtira that Duryodhan is ruling successfully by winning the enemies kingdom. He says without getting distracted. Because the well-wisher who wishes for the welfare of the Lord never tells a lie. Dear sweethearts do not wish to utter pleasant words.

Meaning-

Knowing Duryodhana's behavior to people, forester returned to the forest. Then after bowing down to Yudhishtira he told about, Duryodhana rule of law of the state as it is. But his mind was not disturbed by the thought of how to say something unpleasant to the king. It is the duty of friendly detectives to tell unpleasant truths. Be it dear or unpleasant. Because the servants who want the welfare of the king never tell lies even in their mind. His truth statement is the ultimate dharma.

Explanation-

The qualities of a detective are described in this verse presented. And those qualities are of four types - cleverness, enthusiasm, truthful and logical. The ultimate purpose of the detective is the improving of the interests of the owner. Therefore, the success of the king in the matter of policy is mostly dependent on the messenger.

Grammar

- विव्यथे - व्यथ धातु लट् लकार
- कृतप्रणामस्य - कृतः प्रणामः येन सः। बहुव्रीहि समास
- महीभुजे - महीं भुनक्ति।
- हितैषिणः - हितम् इच्छन्ति।

सन्धि कार्य -

- मनो न - मनः + न विसर्ग सन्धि।

प्रयोग परिवर्तन-

- कृतप्रणामस्य सपत्नेन जितां महीं महीभुजे निवेदयिष्यतः तस्य मनसा न विव्यथे। हि हितैषिभिः मृषा प्रियं प्रवक्तुं न इष्यते।

ornament criticism-

Here the friendly person does not say untrue beloved words, the sentence has been asked to support the sentence. Arthantarnyas alankar is in this shloka.

कोष:-

- मही- गोत्रा कुः पृथिवी पृथ्वी क्ष्माऽवनिर्मेदिनी मही।

**INTEX QUESTION-19.2**

1. Who does not wish to lie?
2. Whose mind was not disturbed?
3. How the well-wishers do not want to say the words?
4. Whose adjective is Mahibhuje?
5. What is the meaning of the word benevolent?

द्विषां विघाताय विधातुमिच्छतो रहस्यनुज्ञामधिगम्यः भूभूतः।
स सौष्टवौदार्यविशेषशालिनीं विनिश्चितार्थामिति वाचमाददे॥13॥

अन्वय- स द्विषां विघाताय विधातुम् इच्छतः भूभूतः रहसि अनुज्ञाम् अधिगम्य
सौष्टवौदार्यविशेषशालिनीं विनिश्चितार्थाम् इति वाचम् आददे।

Meaning-

Vanechar received the orders of King Yudhishtira, thinking of a remedy for the destruction of the enemies. Then he started uttering a statement worth saying in solitude in a melodious language.

Explanation

Vanechar went to Hastinapur to know the whole story of how Duryodhana reigns, and how he will be defeated. In this verse, how the Vanechar, who came from Hastinapur, after receiving the orders of Yudhishtira, said to Yudhishtira in solitude and said the word containing miraculous words, all that is described.

Grammar

- भूभूतः - भुवं विभर्ति ।
- विनिश्चितार्थम्- विशेषेण निश्चितः तृतीया तत्पुरुष
- आददे- आ+ दा धातु आत्मनेपद लट् लकार प्रथमपुरुष एकवचन।
- इच्छतः- इष् धातु षष्ठी एकवचन।

**Note**

STUDY OF KAVYA (POETIC WORK)



Note

सन्धि कार्य

- रहस्यनुज्ञाम्- रहसि+अनुज्ञाम् यण सन्धि।

प्रयोग परिवर्तन-

- रहसि तेन द्विषां विघाताय विधातुम् इच्छतः भूभृतः अनुज्ञाम् अधिगम्य सौष्टवौदार्यविशेषशालिनी विनिश्चितार्था इति वाक् आददे।

Alankar

Here is the Vriyanapras Alankar Here because of the frequent frequency of waqar and takar.

कोष:-

- रहः - विविक्तविजनक्षत्रिनःशलाकास्तथा रहः।



INTEX QUESTION-19.3

1. Who began to utter the words aesthetically and unambiguously?
2. What is meant by the word secret?
3. What did Vanature get and say to the word?
4. For what reason does Yudhishtira desire Hard work?
5. What voice did Vanature say?

क्रियासु युक्तैर्नृप चारचक्षुषो न वंचनीयाः प्रभवोऽनुजीविभिः।

अतोऽर्हसि क्षन्तुमसाधु साधु वा हितं मनोहारि च दुर्लभं वचः॥14॥

अन्वय- हे नृप! क्रियासु युक्तैः अनुजीविभिः चारचक्षुषः प्रभवः न वंचनीयाः। अतः असाधु वा साधु क्षन्तुम् अर्हसि। हितं मनोहारि च वचः दुर्लभम् भवति।

Anvaya meaning-

O king! The watchers should not be deceived by the attendant spies appointed in Yudhishtira's work. The king knows everything as it is by appointing spies for the information of the other nation. That's why the detective is like his eyes. That is why forgive the unpleasant or dear for these reasons. Beneficial i.e. benevolent, pleasant i.e. dear words are hard to come by. So you listen.

Meaning-

O king! A servant appointed in any work should not deceive his master. Because the lord has four eyes. That is, whoever sees with the eyes of a young man. That's what

the proof says. And what the detectives say is their proof. Rare words are always rare. Therefore, be it dear or unpleasant, listen with patience. And forgive anyone who speaks expedient or inappropriate. Because in the same sentence both beneficial and sweet words cannot be obtained.

Explanation-

The duties of the detective have been described in this verse. The servants appointed in the works should speak the truth only to the king. Because in the same way the master is better than the servants. The king is blinded by the servants who lie. Therefore, just as the blind fall into a well, they fall into the enemy's trap. Beneficial sentences are not always dear to the truth. Swami should not get angry on hearing the truth of the detective. If the detective ever speaks the truth, the state will surely be destroyed. Therefore one should always request the truth from the servant. And then the king listens to unpleasant words also.

Grammar

- चरचक्षुषः - चरन्ति इति चराः। कर्मधारय समास।
- मनोहारि - मनो हरति।
- वचनीयाः- वच् धातु+ अनीयर् प्रत्यय।
- दुर्लभम्- दुःखेन लभ्यते।

सन्धिकार्य

- युक्तैर्नृप - युक्तैः + नृप विसर्ग सन्धि।
- अतोऽर्हसि- अतः+ अर्हसि विसर्ग सन्धि।

प्रयोग परिवर्तन-

- नृप! क्रियासु युक्ताः अनुजीविनः चारचक्षुषः प्रभून् न वंचयेयुः, अतः असाधु साधु वा त्वया क्षन्तुम् अर्हति, हितेन मनोहारिणा च वचसा दुर्लभेन भूयते।

Rhetoric critique

Here is the interest of the manohari cha rarem vacha. The meaning of the phrase 'my dear or unpleasant words should be listened to' is a kavyalinya Alankar with a rational statement for the sentence.

कोषः-

- प्रभुः- अधिभूर्नायको नेता प्रभुः परिवृढोऽधिपः।

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA
(POETIC WORK)

Note



INTEX QUESTION 19.4

1. How should the king not be deceived by the servants?
2. How rare is the word?
3. What kind of king should not be cheated?
4. What is the meaning of the word Charachakshush?
5. How should the master listen to the word?

स किंसखा साधु न शान्ति योऽधिपं हिताक यः संश्रृणुते स किंप्रभुः।
सदानुकूलेषु हि कुर्वते रतिं नृपेष्वमात्येषु च सर्वसम्पदः॥15॥

अन्वय- यः अधिपं सयधु न शास्ति, स किंसखा। यः हितात् न संश्रृणुते, स किंप्रभुः। हि सदा अनुकूलेषु नृपेषु अमात्येषु च सर्वसम्पदः रतिं कुर्वते।

Anvaya meaning-

The one who does not preach to the king in a good way. He is the ill-fated minister, the benefactor of the king. The owner who neither listens to the Amatya who speaks of interest nor accepts the words of benevolence, is a disgraceful owner. Because in the kings and ministers who are always affectionate, all the wealth adores.

Meaning-

A friend or minister who does not preach beneficially to the owner is a sick minister. And the master or the king who does not listen to the preached words, is a sick king. Therefore the king or the minister should be mutually affectionate. Then all kinds of royal assets are fixed there too. Therefore, listen carefully to what I say to you for future welfare.

Explanation-

For the prosperity of the state, there is a need for unanimity between the king and the ministers, it has been propounded in this verse. One who always speaks only beneficial words to the lord is a qualified amatya. One who hears and accepts the teachings of Amatya is a worthy master. Therefore, those who are mutually affectionate, the assets in their building are stable. She doesn't even take a step to go anywhere else.

Grammar

- सर्वसम्पदः- सर्वाः चामूः सम्पदः।
- शास्ति- शास् धातु लट् लकार प्रथम पुरुष एकवचन।

- संश्रुणुते: सम् + श्रु धातु लट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

- हितान्न- हितात् + न हल् सन्धि।
- नृपेष्वमात्येषु - नृपेषु + अमात्येषु। यण् सन्धि।

प्रयोग परिवर्तन-

- येन अधिपः साधु न शिष्यते, तेन किंसख्या भूयते, येन हितात् न संश्रुणुते, तेन किंप्रभुणा भूयते। सदा अनुकूलेषु नृपेषु अमात्येषु च सर्वसम्पत्तिः रतिः क्रियते।

Rhetoric critique

Here the master and the servant have a common cause and the accomplishment of all the properties is the work. For that reason, Arthantarnyas Alankar is her

कोष:-

- सखा- वयस्यः स्निग्धः सवया अथ मित्रं सखा सुहृत्।



INTEX QUESTION 19.5

1. Who is the sick friend?
2. Who is the ill-fated owner?
3. What happens in the loving kings and the amatyas?
4. When do all the assets love?
5. What is the meaning of Shasti?

निसर्गदुर्बोधमबोधविक्लवाः क्व भूपतीनां चरितं क्व जन्तवः।

तवानुभावोऽयमवेदि यन्मया निगूढतत्त्वं नयवर्त्म विद्विषाम्॥16॥

अन्वय- निसर्गदुर्बोधं भूपतीनां चरितं क्व। अबोधविक्लवाः जन्तवः क्व। मया विद्विषां निगूढतत्त्वं नयवर्त्म यत् अवेदि, तत् अयम् तव अनुभावः।

Anvaya meaning-

Where is the character of the ill-informed kings by nature? Where is an indecisive simple creature like me? Wisdom does the work only wise. The policy path that is the most secret element of the enemies through me, that is, the political path, which has been known by me, is the glory of Yudhishtira itself.



Note

STUDY OF KAVYA
(POETIC WORK)

Note

Meaning-

The character of the king is unusual. Even a very intelligent person cannot know him very well. So how can I know through my mental intellect? Still, whatever little I have known, it is only your glory.

Explanation-

In this verse presented, the difficulty of the character of the king i.e. innocence or the modesty and conceit of the detective has been depicted. Even the wise are ignorant of the nature of the king. What to say about a creature like me? Still, I came to know the most secret policy of the enemy. It is because of your own strength that it is not mine.

Grammar

- अवेदि- विद् धातु लुङ् लकार प्रथम पुरुष एकवचन।
- निगूढतत्त्वम्- निश्चयेन गूढं। गति समास, निगूढं तत्त्वं यस्य तद्-बहुव्रीहि समास।
- नयवर्त्म- नयस्य वर्त्म । तत्पुरुष समास।

सन्धि कार्य-

- यन्मया - यत्+मया हल् सन्धि।
- तवानुभावोऽयम्- तव + अनुभावः सवर्ण दीर्घ + अयम् विसर्ग सन्धि।

प्रयोग परिवर्तन-

- निसर्गदुर्बोधेन भूपतीनां चरितेन क्व भूयते। अबोधविकलवैः जन्तुभिः क्व भूयते। निगूढतत्त्वं विद्विषां नयवर्त्म अहं यत् अवेदिषम् अनेन तव अनुभावेन भूयते।

ornament criticism-

Here is a Visham Alankar. Because of the great contrast between the two statements.

कोष:-

- जन्तुः- प्राणी तु चेतनो जन्मी जन्तुजन्यशरीरिणः।



INTEX QUESTION 19.6

1. What is the character of the kings?
2. What is meant by the word new?
3. What are the animals like?
4. What is meant by Anubhava?
5. What did Vanature know of the enemies?

**SUMMARY**

Yudhishtira defeated Duryodhana by deceit in a gaming game, losing everything and living in the forest. Then a thought arose in the mind of Yudhishtira about Duryodhana's reign. Because if the people in the state are happy, then the royal property of King becomes well-established. He sent Vanchar to know Duryodhana's rule system there. And after going there wearing a celibate disguise, knowing everything and coming from there, returned to Yudhishtira to Dvaitavana for all the problems with Yudhishtira. There, after bowing down to Yudhishtira, he got ready to tell Duryodhana the rule of law of the kingdom, as it was. But his mind was not disturbed by thinking of how to say unpleasant words to the king. Because unpleasant truthful words should be the duty of friendly spies. Be it unpleasant or dear. That is why the benevolent servants of the king never utter untrue words even in their mind. His truthful word is the ultimate religion. And after thinking of the remedy for the destruction of the enemies of the forest, after getting the order of King Yudhishtira, started saying the words worth saying in that solitary region in the sweet language that O king! Your king should not be deceived by the servants appointed in any work. Because a king has four eyes. That is, a person with eyes, who sees with the eyes, says that proof. Similarly, what the detectives say is their proof. Always dear words are rare. That is why one should listen to the words dear or unpleasant with patience. And he should be forgiven for whatever he said, right or wrong. Because the same sentence is not both useful and sweet. And the friend or minister who does not say beneficial words to the king is a sick friend or a sick minister. Similarly, the king who does not listen to the benevolent sentences is also a sick king. Therefore kings and ministers should be mutually affectionate. Only then do all the royal assets there become stable. Therefore, you should listen carefully to what I have been told for the future. The character of kings is always unusual. Even a very intelligent person cannot know him properly. So how can I know through my mental intellect? Yet whatever I have come to know is only your glory.

**TERMAINAL EXERCISE**

1. For what purpose was Vanature appointed?
2. In what way did Vanature accomplish that task?
3. The king should not be cheated by whom?
4. Who is the sick friend and the sick king?

**STUDY OF KAVYA
(POETIC WORK)****Note**

Module - 4

FORESTER'S DISCOURSE AS DETECTIVE

STUDY OF KAVYA (POETIC WORK)



Note

5. What was the promise of the forestry like? And whose words are rare?
6. What do the two words used here denote 'Kva Bhupatinam Charit Kva Jantavah'?
7. Mix synonymously

A-Column

1. Avedi
2. Ichchhti
3. Samayyou
4. Arhoti
5. Kurvate
6. Graded
7. Vivythe

B-Column

- a. Kurvanti
- b. Vyathitam
- c. Shaknoti
- d. Rjnayai
- e. Vanchhati
- f. Swikritvan
- g. Samagatwan

Ans. 1.D 2.-E 3-H 4-C 5-A 6-G 7-B.



WHAT YOU HAVE LEARNT

1. How should the Amatyas be? know from this text
2. Who should be like a king, it is also known from this text.
3. Benevolent does not wish to tell lies and sweethearts.
4. Beneficial and pleasant words are rare.
5. Understand how spies are humble and affectionate.
6. Also acquires knowledge of new words and various ornaments.



ANSWER TO INTEX QUESITON

19.1

1. In duality
2. Yudhishtira's
3. To know the attitude of the subjects.
4. Kirat
5. of the forester

**Note****19.2**

1. friendly person
2. of the forest
3. False and Dear
4. Yudhishtira
5. Kalyankamin

19.3

1. Vanature
2. In solitude
3. To command
4. For the destruction of enemies
5. Words without doubt with power and meaning serious.

19.4

1. Appointed to functions
2. Beneficial and Pleasant
3. Detective
4. Four-eyed
5. Beloved or Disliked

19.5

1. One who does not give beneficial sermons to the king.
2. He who does not listen to benevolent words from a benefactor.
3. Loves all wealth.
4. Being a fan of kings and ministers
5. preaches

19.6

1. Hardly Known
2. Ethics

Module - 4

FORESTER'S DISCOURSE AS DETECTIVE

STUDY OF KAVYA (POETIC WORK)



Note

3. ignorant
4. Glory
5. very secretive

**Note****20**

RIGHTEOUSNESS OF PRETENTIOUS DURYODHANA

You all know that the insidious Duryodhana defeated Yudhishtira by deceit in gambling. But that Duryodhana knew that at the end of the exile, Yudhishtira would regain his kingdom by his own power. Therefore, while expanding his fame with the qualities of Dakshina, Daya tries according to his strength to be better than Yudhishtira. In this way, what did Duryodhana do to hide his evil nature, etc., you will all read in this lesson. And how was his behavior with the servant brothers etc. Those who are greedy are not all opponents. And how did that wicked serve the four Purusharthas, through which those four Purusharthas were mutually incompatible. In this way you get the solution of all the questions. You will also know how Duryodhana was with him in the appropriation of the four types of political measures, charity, punishment, distinction. In this way in many ways he wished to defeat the evil Yudhishtira. But the opposition of that evil character Duryodhana with a gentleman like Yudhishtira is not beneficial, you will be clear in this lesson.



OBJECTIVE

After studying this lesson, you will be able to:

- know that what kind of policy path does the insidious Duryodhana follow;
- know that what does Duryodhana do for the love of the people;
- know how Duryodhana's political knowledge was;
- know the words of grammar; and
- create verse poetry;

STUDY OF KAVYA
(POETIC WORK)

Note

20.1 LET US READ THE TEXT

विशंकमानो भवतः पराभवं नृपासनस्थोऽपि वनाधिवासिनः।
दुरोदरच्छद्मजितां समीहते नयेन जेतुं जगतीं सुयोधनः॥1.7॥

तथापि जिह्वः स भवज्जिगीषया तनोति शुभ्रं गुणसम्पदा यशः।
समुक्यभूतिमनार्यसंगमाद्वरं विरोधोऽपि समं महात्मभिः॥1.8॥

कृतारिषड्वर्गजयेन मानवीमगम्यरूपां पदवीं प्रपित्सुना।
विभज्य नक्तदिवमस्ततन्द्रिणा वितन्यते तेन नयेन पौरुषम्॥1.9॥

सखीनिव प्रीतियुजोऽनुजीविनः समानमानान्सुहृदश्च बन्धुभिः।
स सन्ततं दर्शयते गतस्मयः कृताधिपत्यामिव साधु बन्धुताम्॥1.10॥

असक्तमाराधयतो यथायथं विभज्य भक्त्या समपक्षपातया।
गुणानुरागादिव सख्यमीयिवाक बाधतेऽस्य त्रिगणः परस्परम्॥1.11॥

निरत्ययं साम न दानवर्जितं न भूरि दानं विरहय्य सत्क्रियाम्।
प्रवर्तते तस्य विशेषशालिनी गुणानुरोधेन विना न सत्क्रियाम्॥1.12॥

वसूनि वाञ्छक वशी न मन्युना स्वधर्म इत्येव निवृत्तकारणः।
गुरुपदिष्टेन रिपौ सुतेऽपि वा निहन्ति दण्डेन स धर्मविप्लवम्॥1.13॥

20.2 LET US UNDERSTAND THE TEXT

विशंकमानो भवतः पराभवं नृपासनस्थोऽपि वनाधिवासिनः।
दुरोदरच्छद्मजितां समीहते नयेन जेतुं जगतीं सुयोधनः॥17॥

अन्वय- नृपासनस्थः अपि वनाधिवासिनः भवतः पराभवं विशंकमानः सुयोधनः दुरोदरच्छद्मजितां जगतीं नयेन जेतुं समीहते।

Anvaya meaning-

Suyodhana, the eldest son of Dhritarashtra, even while sitting on the throne, doubting the defeat of the one who lives in the forest, ie King Yudhishtira, wants to win the earth won by deceit on the pretext of gaming.

Meaning-

That emperor King Duryodhana won the kingdom by fraud in a game. And tries to make the state snatched away from fraud in good politics. You live in the forest these days. At the end of the exile, you will win again and accept your kingdom, due to which he always remains suspicious. That's why he is trying to win by policy. Because of which you cannot revive your state.

Explanation-

Mounted on the throne, Duryodhana always contemplates the defeat of Yudhishtira. He is unable to win over Yudhishtira with valor. He himself knows this. Still, following the nation with justice, tries to do it in the year. Everything else is explained in this verse.

Grammar

- समीहते - सम् + इह धातु लट् लकार।
- जेतुम् - जि धातु तुमुन् प्रत्यय
- नृपासनस्थः - नृपस्य आसनं।
- वनाधिवासिनः - वनम् अधिवसति।
- दुरोदरच्छद्मजिताम् - द्युतस्य कपटं जिताम्

सन्धि कार्य

- नृपासनस्थनोऽपि - नृपासनस्थः + अपि।

प्रयोग परिवर्तन-

- सुयोधनेन नृपासनस्थेनापि वनाधिवासिनः भवतः पराभवं विशंकमानेन दुरोदरच्छद्मजिता जगती नयेन जेतुं समीह्यते।

कोष:-

- जगती - त्रिष्वथो जगती लोको विष्टपं भुवनं जगत।

**INTEXT QUESTION 20.1**

1. Who wants to conquer the land?
2. What does Duryodhana, sitting on the throne, doubt?
3. By what means does Suyodhana want to conquer the world?
4. Whom does Duryodhana suspect of defeat?
5. Who won by deceit in gambling?

तथापि जिह्वाः स भवज्जिगीषया तनोति शुभ्रं गुणसम्पदा यशः।

समुन्नयन्भूतिमनार्यसंगमाद्वरं विरोधोऽपि समं महात्मभिः॥४॥

अन्वय-तथापि जिह्वाः भवज्जिगीषया गुणसम्पदा शुभ्रं यशः तनोति। भूतिं समुक्कयन् महात्मभिः समं विरोधः अनार्यसंगमात् अपि वरम्।

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA (POETIC WORK)



Note

Anvaya meaning-

Still, fearing defeat from you, that crooked Duryodhana, with the desire to win you, that is, with the desire to win you with virtues like mercy, bravery, etc. In order to imbibe the wealth of your fame from the charitable qualities, rather than you, he reveals his qualities. The conduct of opulence-increasing mahatmas is also better than the friendship of the wicked.

Meaning-

Due to your kindness, dakshina etc., all the people are attached to you. Seeing him, Duryodhana is apprehensive that after coming from exile, you will get your kingdom again. That is why he tries so that the subjects are subordinate to him. That is why he manifests his qualities in a great way. and spreads his fame. Because opposition with great men is better than contact with the wicked. Which brings glory.

Explanation-

In this verse presented, it has been propounded that the charity expands his fame by following the kingdom with virtues. The reason for this is, just as the people look at you from a higher point of view, look at them as well. But even now, Dushasan etc. does not leave with the wicked. Because they are evil by nature. That is why he considers opposition to the Mahatmas as superior as you.

Grammar

- भवज्जिगीषया-जेतुम् इच्छा जिगीषा।भवतो जिगीषा ।
- गुणसम्पदा- गुणानां सम्पद् गुणसम्पत्।
- अनार्यसंगमात्- न आर्यः अनार्यः, अनार्यस्य संगमः अनार्यसंगमः। तस्मात् अनार्यसंगमात्।
- महात्मभिः- महान् आत्मा यस्य असौ महात्मा।
- तनोति - तन् धातु लट् लकार।
- समुन्नयन- सम्+ उत्+ नी धातु शतृ प्रत्यय।

सन्धि कार्य

- अनार्यसंगमाद्वरम्- अनार्यसंगमात्+ वरम्।
- विरोधोऽपि - विरोधः + अपि।

प्रयोगपरिवर्तन-

- तथापि जिह्मेन तेन भवज्जिगीषया गुणसम्पदा शुभ्रं यशः तन्यते। भूतिं समुक्थता महात्मभिः समं विरोधेन अनार्यसंगमाद् वरेण भूयते।

कोषः

- भूतिः- विभूतिभूतिरैश्वर्यमणिमादिकमष्टधा।



INTEXT QUESTIONS 20.2

1. Who spreads fame with the splendor of virtues?
2. Contradiction with Mahatmas is better than friendship with the wicked.
3. For what does Duryodhana spread fame?
4. By what Duryodhana believes that even opposition with Mahatmas is better than friendship with the wicked?
5. What is the meaning of the word Jihm?

कृतारिषड्वर्गजयेन मानवीमगम्यरूपां पदवीं प्रपित्सुना।

विभज्य नक्तदिवमस्ततन्द्रिणा वितन्यते तेन नयेन पौरुषम्॥१॥

अन्वय - कृतारिषड्वर्गजयेन अगम्यरूपां मानवीं पदवीं प्रपित्सुना अस्ततन्द्रिणा तेन नक्तन्दिवं विभज्य नयेन पौरुषं वितन्यते।

Anvaya meaning -

Having conquered these six enemies, lust, anger, greed, delusion, madness, matsarya is established with grace. Vinay is the only way to uphold the people. Unattainable by ordinary human beings, the nature of which such a rare human memory has been destroyed by Duryodhana, who desires to obtain the method of Prajapalan as told by Manu, whose sleeplessness, being such laziness, expands the hard work by dividing day and night. .

Meaning-

Kama, anger and victoriously conquers the six enemies and follows the policies of Prajapalan as told by Manu. and wishes to gain fame from him. It should be done in this time, in that time it should be done by dividing the day in such a way that it does all the work according to proper rules. And by abandoning laziness, he exhibits his hard work among the people.

Explanation-

In this verse presented, Kirat has described how Duryodhana displays the effort. Duryodhana divided the day into different parts after conquering six enemies. And by holding the path told by Manu, he proves the work in time. And always shows the hard work by following the policy path. And he also hides his wicked nature.



Note

STUDY OF KAVYA (POETIC WORK)



Note

Grammar

- कृत्तरिषड्वर्गजयेन- षण्णां वर्गः षड्वर्गः। अरीणां षड्वर्गः अरिषड्वर्गः। कृतः अरिषड्वर्गस्य जयो येन सः कृत्तरिषड्वर्गजयः।
- अगम्यरूपाम् - अगम्यं रूपं यस्याः सा।
- मानवीम् - मनो इयं मानवी।
- अस्ततन्द्रिणा - अस्ता तन्द्रिर्यस्य येन वा सः अस्ततन्द्रिः।
- पौरुषम्- पुरुषस्येदं पौरुषम्।
- विभज्य - वि+ भज् धातु क्त्वा+ ल्यप्।
- वितन्यते- वि + तन् धातु यक् लट् लकार।

प्रयोग परिवर्तन

- कृत्तरिषड्वर्गजयः अगम्यरूपां मानवीं पदवीं प्रपित्सुः अस्ततन्द्रिःस पौरुषं नक्तन्दिवं विभज्य नयेन वितनोति।

ornament criticism-

Here Kritarishadvargajayen, Manavi Padavi Prapitsuna, and Astatandrina are the parikar Alankar with the mutual desire meaning of the three adjectives.

कोषः-

- पदवी- अयनं वर्त्ममार्गाध्वपन्थानः पदवी सृतिः।
सरणिः पद्धतिः पद्या वर्त्तन्येकपदीति।



INTEXT QUESTIONS 20.3

1. By which policy does the hard work expand?
2. What is Duryodhana doing to expand the hard work?
3. What method do those who conquer the six enemies of Kama, anger and desire to achieve?
4. Astatandrina What does it mean?
5. What is the name of the hard work?

सखीनिव प्रीतियुजोऽनुजीविनः समानमानान्सुहृदश्च बन्धुभिः।
स सन्ततं दर्शयते गतस्मयः कृताधिपत्यामिव साधु बन्धुताम्॥10॥

अन्वय- गतस्मयः स सन्ततम् अनुजीविनः प्रीतियुजः सखीन् इव सुहृदः च बन्धुभिः समानमानान् बन्धुतां कृताधिपत्याम् इव साधु दर्शयते।

Anvaya meaning-

Destroyed is the pride, whose egoless Duryodhana always sees servants as loving friends, and friends as brothers with equal respect. The state treats the brothers as well as the assumed suzerain.

Meaning-

That King Duryodhana renounces the ego and treats the servants as friends of the king. And they consider the acolyte king to be a friend. King Duryodhana also treats them the same way. Those who are friends of the king are treated like brothers, the king also treats them like brothers. He considers his brother as the ruler of the state. This is how he manifests his saintliness.

Explanation-

In this verse, the behavior of Duryodhana towards the servants and the brothers has been described. He always behaves like a friend with the servants, giving up the pride of Duryodhana. Shows his affection for the servants. Always treats brothers like brothers. That is why he treats his brothers like brothers. And behaves with brothers in such a way that one may think that he has given everything to his brothers.

Grammar

- गतस्मयः - गतः स्मयो यस्य स गतस्मयः।
- प्रीतियुजः - प्रीत्या युञ्जन्ति ये ते प्रीतियुजः, तान् प्रीतियुजः।
- अनुजीविनः- अनु पश्चात् धावनेन जीवनं येषां तेऽनुजीविनः।
- समानमानान् - समानः मानो येषां ते समानमानाः।
- कृताधिपत्याम्- अधिपतेः कर्म आधिपत्यम्

सन्धि कार्य

- प्रीतियुजोऽनुजीविनः - प्रीतियुजः + अनुजीविनः।
- सुहृदश्च - सुहृदः + च।

प्रयोग परिवर्तन-

- गतस्मयेन तेन सन्ततम् अनुजीविनः प्रीतियुजः सखायः इव दर्शयन्ते।
सुहृदः बन्धुभिः समानमाना इव दर्शयन्ते। बन्धुता कृताधिपत्या इव साधु दर्शयते।

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA (POETIC WORK)



Note

ornament criticism-

Here is the chhekanuprasa Alankar. Because of the frequent frequency of there affirmation and negation.

कोष:-

- सखा - वयस्यः स्निग्धः सवया अथ मित्रं सखा सुहृत्।



INTEXT QUESTIONS 20.4

1. Who is here without pride?
2. To whom does he see the servants?
3. How does he see a friend?
4. How does he show the group?
5. "Samanmanan" What does it mean?

असक्तमाराधयतो यथायथं विभज्य भक्त्या समपक्षपातया।

गुणानुरागादिव सख्यमीयिवान् बाधतेऽस्य त्रिगणः परस्परम्॥11॥

अन्वय- यथायथं विभज्य समपक्षपातया भक्त्या असक्तम् आराधयतः अस्य गुणानुरागात् सख्यम् ईयिवान् इव त्रिगणः परस्परं न बाधते।

Anvaya meaning-

By dividing it in the right way by Duryodhana Dharma in this time, Artha in this time, Kama in this time by dividing it equally with love and without attachment to devotion, while consuming three of this, Friendship is achieved by having affection for virtues as do not suffer each other.

Meaning-

He does not adopt the word that Dharma, Artha and Kama should be consumed equally. That king dividing it appropriately and consuming it at the right time. That is, at the time when the effort which is being served, then it is not otherwise to be consumed. All those efforts remain in that Duryodhana without difficulty. That is why his dharma, artha and kama always attain immense growth.

Explanation-

In this verse presented, how the unattached Duryodhana consumes similar virtuous efforts, has been described. Dharma Artha and Kama Purushartha are contradictory. Nevertheless, King Duryodhana divides the time of their consumption and consumes

them without attachment. All those efforts remain unhindered in that Duryodhana. That is, in the time of Dharmacharan, Artha and Kama do not stop Dharma. In the time of earning money, Dharma and Kama do not stop Artha. And at the time of kama intake, even religion and artha do not stop the work.

Grammar

- समपक्षपातया - समः पक्षपातो यस्यां सा समपक्षपाता
- गुणानुरागात् - गुणेषु गुणानां वा अनुरागो।
- त्रिगणः - त्रयाणां गणः।
- आराधयतः - आ+राध् धातु+ णिच्+शतृ।
- भक्त्या - भज् धातु क्तिन् प्रत्यय तृतीय एकवचन।

सन्धि कार्य-

- गुणानुरागादिव - गुणानुरागात् + इव।
- बाधतेऽस्य - बाधते + अस्य।

प्रयोग परिवर्तन

- यथायथं विभज्य समपक्षपातया भक्त्या असक्तम् आराधयतः अस्य गुणानुरागात् सख्यम् ईयुषा त्रिगणेन परस्परं न बाध्यते।

कोष:-

- असक्तम् - अनासक्तमसक्तं च पृथग्वर्ति पृथग् स्थितम्।
- यथायथम् - यथार्थं तु यथायथम्।

**INTEXT QUESTION 20.5**

1. Whose group of three does not hinder each other while consuming it without attachment?
2. What kind of devotion does Duryodhana consume without attachment?
3. What do not hinder each other to Duryodhan?
4. What is the name of Trigana?
5. What did he get from having affection for the Trivarga?

निरत्ययं साम न दानवर्जितं न भूरि दानं विरहय्य सत्क्रियाम्।
प्रवर्तते तस्य विशेषशालिनी गुणानुरोधेन विना न सत्क्रिया॥12॥

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA
(POETIC WORK)



Note

अन्वय - तस्य निरत्ययं दानवर्जितं साम, न प्रवर्तते। सत्क्रियां विरहय्य भूरि दानं न प्रवर्तते। विशेषशालिनी सत्क्रिया गुणारोधेन विना न प्रवर्तते।

Anvaya meaning-

The sincere sweet words of that Duryodhana were not without charity. His bountiful charity does not work without hospitality. Without the attachment of virtues like knowledge, virtue, etc., which are specially adorned by him, do not appear.

Meaning-

That king Duryodhana's party does not work without charity. Similarly, the praiseworthy hospitality of that Duryodhana does not work without affection. That is, his Samiti is full of wealth. He gives wealth to whomever he is pleased. And gives money respectfully and not disrespectfully. That is, he only respects the virtuous person and not the nirguna.

Explanation-

Here in this verse, 'Duryodhana was skilled in the use of four types of material, charity, punishment and different measures in politics'. Anyone whom Duryodhana happily talks to. There, the fruit of conversation is not only sweetness, but it also gives him money. Charity is a failure without respect, that is why by giving proper hospitality, one gives money. Whosoever he treats, and whoever is worthy of hospitality, does the same. Others are familiar with his ethics.

Grammar

- निरत्ययम् - निर्गतः अत्ययो यस्मात् तद्।
- दानवर्जितम् - दानेन वर्जितम्॥
- सत्क्रियाम् - सती चासौ क्रिया सत्क्रिया।
- गुणानुरोधेन - गुणानाम् अनुरोधः।
- प्रवर्तते - प्र+ वृत्त धातु लट् लकार।

प्रयोग परिवर्तन-

- तस्य निरत्ययेन साम्ना दानवर्जितेन न प्रवृत्त्यते। सत्क्रियां विरहय्य भूरिणा दानेन न प्रवृत्त्यते। गुणानुरोधेन विना विशेषशालिन्या सत्क्रियया न प्रवृत्त्यते।

ornament criticism-

Here is the adjective of the second sentences in relation to the former sentence, for this reason there is an ornament called Ekavali.

कोष:-

- अत्ययः - अत्ययोऽतिक्रमे कृच्छ्रे दोषे दण्डेऽप्यथापदि।

**INTEXT QUESTION-20.6**

1. How does Duryodhana's uninterrupted sama not appear?
2. How does his bountiful charity not work?
3. How is he respected?
4. How does hospitality not prevail?
5. What does word Sama mean here?

वसूनि वाञ्छन् वशी न मन्युना स्वधर्म इत्येव निवृत्तकारणः।

गुरूपदिष्टेन रिपौ सुतेऽपि वा निहन्ति दण्डेन स धर्मविप्लवम्॥13॥

अन्वय- वशी सः दुर्योधनः, वसूनि वाञ्छन् न, मन्युना न, निवृत्तकारणः सन् स्वधर्मः एव एषः इति गुरूपदिष्टेन दण्डेन रिपौ वा सुते अपि धर्मविप्लवं निहन्ति।

Anavaya meaning-

Jitendriya that Duryodhana is not out of the desire to acquire wealth, nor is it his dharma, being free from anger, greed, anger etc. In the same way, by the punishment prescribed by the gurus, he removes the violation of the dharma situated in the enemy or friend. Relieves the violation of dharma with punishment.

Meaning-

Jitendriya that Duryodhana punishes neither out of desire to get wealth nor out of anger. Rather, being devoid of greed, anger, etc., it is my religion that the king practices righteousness considering punishment for the oppressed and forgiveness for the oppressed. That is why, by the punishment prescribed by the gurus, he removes the violation of dharma in the enemy or his son, that is, unrighteousness.

Explanation-

In this verse, the punishment of King Duryodhana has been praised. He is skilled in the use of Duryodhana's punishment. Jitendriya himself, he sees the enemy as the son and both of them equally. And he protects dharma by destroying the violation of religion by proper use in punishment. His attitude towards the people is non-partisan. He never punishes anyone out of greed for money or anger. Rather, in order to protect dharma, he punishes the criminals in this spirit. Never an innocent person.

**STUDY OF KAVYA
(POETIC WORK)**



Note

STUDY OF KAVYA (POETIC WORK)



Note

Grammar

- निवृत्तकारणः - निवृत्तानि कारणानि यस्मात् सा।
- गुरुपदिष्टेन - गुरुणा उपदिष्टः तेन।
- धर्मविप्लवम्- धर्मस्य विप्लवः धर्मविप्लवः तम् ।
- निहन्ति- नि+ हन् धातु प्रथम पुरुष एकवचन।
- वशी - वश् धातु इन् प्रत्यय प्रथमा एकवचन।

सन्धि कार्य-

- वाञ्छक - वाञ्छन् + न।
- सुतेऽपि - सुते + अपि।

प्रयोग परिवर्तन-

- वशिना तेन , वसूनि वाञ्छता न, मन्युना न, स्वधर्म एव इति निवृत्तकारणेन दुर्योधनेन गुरुपदिष्टेन दण्डेन रिपौ सुते अपि धर्मविप्लवो निहन्यते।

ornament criticism-

Here the instinct is alliteration. Because of the frequent frequency of arguments.

कोषः -

- कारणम् हेतुर्ना कारणं बीजं निदानं त्वादिकारणम्।



INTEXT QUESTION-20.7

1. What does Jitendriya Duryodhana destroy?
2. And what does he destroy by doing?
3. With whose help does he destroy the violation of dharma?
4. In what does he destroy the violation of dharma?
5. What is the meaning of the word Manyu here?



SUMMARY

That emperor King Duryodhana won the kingdom by deceit in gaming. Agyer tries to conquer the state obtained by fraud with good politics. You live in the forest these days. When the exile is over, you will win again and take over your kingdom. This always worries him. That is why the policy tries to do in the year with force. So that

**Note**

you cannot revive your kingdom. All the people are very fond of you due to your compassionate qualities. Seeing him, Duryodhana is apprehensive that after coming back from exile, you will again accept your kingdom. That is why the people try to do as they are under him. In the same way, he reveals his qualities with great enthusiasm and glorifies his fame. Because it is better to have conflict with Mahatmas than contact with wicked people. Which brings glory. After conquering the six enemies with wisdom, Kama, anger, etc., follows Prajashasan according to the policy prescribed by Manu. And wishes to get fame from him. It should be done in this time, in that time it should be done by dividing the day in such a way that it does all the work properly. And without laziness, he displays his hard work among the subjects. That king Duryodhana abandons his ego and treats the servants as friends. And those servants consider the king a friend. King Duryodhana also treats them the same way. And treats the brothers as his brothers. The king also treats them like a brother. He considers his brother like a king. And he manifests his saintliness. He does not follow the promise that Dharma, Artha and Kama should be consumed equally. That king does the right department of Dharma, artha and kama and consumes it at the appropriate time. That is, at the time in which the effort is being served, then only he consumes it, otherwise he does not. That is why all those efforts remain unhindered in that Duryodhana. That is why his dharma artha and kama always achieves great growth. That king Duryodhana's party would not have flourished without the donation of money. His abundant wealth distribution also does not work without hospitality. Similarly, the praiseworthy hospitality of that Duryodhana does not work without affection. That is, his party is rich in wealth. He gives wealth to whomever he pleases. And gives money respectfully and not disrespectfully. That is, he only respects the virtuous men and not the nirguna. Jitendriya that Duryodhana neither out of desire to get money nor out of anger does any punishment. But being devoid of greed and other reasons, it is my dharma that the punishment of the oppressed and the forgiveness of the oppressed, as such, follows the dharma. That is why by the punishment given by the Gurus, one destroys the adharma that is violated by the enemy or the dharma situated in his friend.

**TERMINAL EXERCISE**

1. What is the name of Manavi method?
2. What are Shatrushadvarga?
3. How Duryodhana's trivarga do not hinder each other?
4. What kind of effort is required by Duryodhana, who desires to attain the Manavi system?

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

RIGHTEOUSNESS OF PRETENTIOUS DURYODHANA

5. What did the Duryodhana to win over Yudhishtira by policy?
6. How was Duryodhana's policy of using material donations etc.?
7. Describe the method of punishment of that Duryodhana?
8. Match synonyms.

A-Column

1. Badhate
2. Tanoti
3. Nihanti
4. Samihate
5. Pranritate
6. Drishyate

B-Column

- a. Nivaryati
- b. Bodhayate.
- c. Vistarayati.
- d. Prabhavati.
- e. Prati badhanati
- f. Chestate

Answer- 1-e 2-C 3-A 4-F 5-D 6-B.



WHAT YOU HAVE LEARNT

1. Know from this lesson how Duryodhana manipulates the subjects by deceit.
2. It is also known that King Duryodhana was skilled in politics.
3. It is clear how punishment should be done in royal work.
4. If the king is evil, then we know what is the condition of the subjects.
5. How to break the terms, understood from this lesson.
6. With the new words, their meanings were also introduced.



ANSWER TO INTEX QUESITON

20.1

1. Duryodhana
2. to defeat
3. By Policy
4. From Yudhishtira, who lived in the forest.

5. to land

20.2

1. Duryodhana
2. Duryodhana
3. With the desire to win over you (Yudhisthir)
4. Increasing opulence
5. Promoter:

20.3

1. From Duryodhana
2. By dividing night and day
3. Rarely follow the method prescribed by Manu
4. laziness free
5. Industrialist

20.4

1. Duryodhana
2. Affectionate like friends
3. Brotherlike
4. Like the lord of a good kingdom
5. Like brothers

20.5

1. Duryodhana's
2. Respectfully
3. Trivarga
4. Dharma, Artha, Kama
5. To friendship



Note

STUDY OF KAVYA (POETIC WORK)



Note

20.6

1. Not charityless
2. Without Respect
3. Specially Adorned
4. Without attachment to virtues
5. To sweet words

20.7

1. Violation of religion
2. Not wanting money
3. From the punishment prescribed by the gurus
4. Enemy and friend
5. Anger

**Note****21**

SUSPICIOUS DURYODHANA'S ETHICAL PROFICENCY

Even Duryodhana was afraid of Yudhishtira and used to reveal himself to be fearless. Despite being distrustful of himself, he behaved like a trusted person. Being suspicious, he had established reliable brothers everywhere in his and other kingdoms to protect himself. In this lesson, you will know how these four measures were used properly by the skilled Duryodhana in the appropriation of all the four measures. He will also know how many kings used to adorn the courtyard of Duryodhana's assembly hall, filled with chariots and horses. And this illuminated the great prominence of King Duryodhana's dominion. As long as Duryodhana was involved in the welfare of the people, how did the earth become liquefied by virtues like Kubera, the lord of wealth, charity, dakshina etc. And we will know from this lesson how the brave warriors honored by him were. It will be understood how all the kings were happy and followed his rule. And it will be clear from that king Duryodhana how he used to perform the rituals of yagyas according to the scriptures. Opposing to the strong has negative consequences.



OBJECTIVE

After studying this lesson, you will be able to:

- know what Duryodhana does when he is worried;
- know that how all the kings followed him;
- know what he had done for the welfare of the people;
- know that how his soldiers were;

STUDY OF KAVYA (POETIC WORK)



Note

- know that what is the result of opposing the strong; and
- explain the verses;

21.1 LET US READ THE TEXT

विधाय रक्षान्परितः परेतरानशंकितकारमुपैति शंकितः।
क्रियापवर्गेष्वनुजीविसात्कृताः कृतज्ञतामस्य वदन्ति सम्पदः॥1.14॥

अनारतं तेन पदेषु लम्बिता विभज्य समयग्विनियोगसत्क्रियाम्।
फलन्त्युपायाः परिबृहितायतीरुपेत्य संघर्षमिवार्थसम्पदः॥1.15॥

अनेकराजन्यरथाश्वसंकुलं तदीयमास्थाननिकेतनाजिरम्।
नयत्ययुग्मच्छदगन्धिरार्द्रतां भृशं नृपोपायनदन्तिनां मदः॥1.16॥

सुखेन लभ्या दधतः कृषीवलैरकृष्टपच्या इव सस्यसम्पदः।
वितन्वति क्षेममदेवमातृकाश्चिराय तस्मिन्कुरवश्चकासति॥1.17॥

महौजसो मानधना धनार्चिता धनुर्भृतः संयति लब्धकीर्तयः।
न संहतास्तस्य न भेदवृत्तयः प्रियाणि वाञ्छन्त्यसुभिः समीहितुम्॥1.18॥

उदारकीर्तेरुदयं दयावतः प्रशान्तबाधं दिशतोऽभिरक्षया।
स्वयं प्रदुग्धेऽस्य गुणैरुपस्नुता वसूपमानस्य वसूनि मेदिनी॥1.19॥

महीभृतां सच्चरितैश्चरैः क्रियाः स वेद निःशेषमशेषितक्रियः।
महोदयैस्तस्य हितानुबन्धुभिः प्रतीयते धातुरिवेहितं फलैः॥1.20॥

न तेन सज्यं क्वचिदुद्यतं धनुर्न वा कृतं कोपविजिह्यमाननम्।
गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम्॥1.21॥

स यौवराज्ये नवयौवनोद्धतं निधाय दुःशासनमिद्धशासनः।
मखेष्वखिकोऽनुमतः पुरोधसा धिनोति हव्येन हिरण्यरेतसम्॥1.22॥

प्रलीनभूपालमपि स्थिरायति प्रशासदावारिधि मण्डलं भुवः।
स चिन्तयत्येव भियस्त्वदेष्यतीरहो दुरन्ता बलवद्विरोधिता॥1.23॥

21.2 LET US UNDERSTAND THE TEXT

विधाय रक्षान्परितः परेतरानशंकितकारमुपैति शंकितः।
क्रियापवर्गेष्वनुजीविसात्कृताः कृतज्ञतामस्य वदन्ति सम्पदः॥14॥

अन्वय-शंकितः सकपि परितः परेतरान् रक्षान् विधाय अशंकितकारम् उपैति। क्रियापवर्गेषु
अनुजीविसात्कृताः सम्पदः अस्य कृतज्ञतां वदन्ति।

**Note****Anvaya meaning-**

Having doubts, that Duryodhana assumes a form without doubt by appointing 'one who is skilled in knowing the story of others by esoteric mantras etc. The self doubting also shows the form without doubt. The properties given to the servants at the end of the tasks illuminate Duryodhana's gratitude.

Meaning-

King Duryodhana is suspicious of the excess of the enemy's strength. That is why in himself and in other kingdoms, the faith attains a form without doubt by establishing the characters as protectors. Despite having a feeling of fear in his mind, he reveals himself to be fearless. And the property given to the acolytes at the end of the works, illuminates the favor of Duryodhana.

Explanation-

Here in this verse, Duryodhana's sense of fear, security, and the feeling of gratitude arising from charity have been described. In the same way, being always doubtful, he behaves like a doubtless one. And the fearful also shows fearlessness. That's why he keeps his trusted friends everywhere to protect himself. And to show his gratitude, he dedicates money to the servants at the end of the work.

Grammar

- परेतान् परेभ्य इतरे परेतरे।
- अशंकितकारम् शंका जाता अस्य इति शंकितः, न शंकितः अशंकितः, अशंकितः आकारो यस्मिन् इति अशंकितकारम् क्रिया विशेषणम्।
- कृतज्ञताम्- कृतं जानाति इति।
- विधाय वि+धा धातु+क्तवा+ल्यप्।
- उपैति- उप्+ इण् धातु+लट् लकार।

सन्धि कार्य

- क्रियापवर्गेष्वनुजीविसात्कृताः - क्रियापवर्गेषु + अनुजीविसात्कृताः।

प्रयोग परिवर्तन-

- शंकितेन तेन परितः परेतान् रक्षान् विधाय अशंकितकारम् उपेयते। क्रियापवर्गेषु अनुजीविसात्कृताभिः सम्पुः अस्य कृतज्ञता उद्यते।

Module - 4

SUSPICIOUS DURYODHANA'S ETHICAL PROFICIENCY

STUDY OF KAVYA (POETIC WORK)



Note

Alankar

Here the instinct is Vritti Anupras Alankar. Because of the frequency of Rakar and Takar here.

कोष:-

- परितः - समन्ततस्तु परितः सर्वतो विष्वगित्यपि।



INTEXT QUESTION-21.1

1. Who attains the shape without doubt?
2. And like what does he attain without a doubt?
3. And by what means does it attain the shape without doubt?
4. What assets indicate his gratitude?
5. Kripvargeshu What does it mean?

अनारतं तेन पदेषु लम्बिता विभज्य समयग्विनियोगसत्क्रियाम्।

फलन्त्युपायाः परिबृहितायतीरुपेत्य संघर्षमिवार्थसम्पदः॥15॥

अन्वय- तेन पदेषु सम्यक् विभज्य लम्बिताः विनियोगसत्क्रियाः उपायाः संघर्षम् उपेत्य इव परिबृहितायतीः अर्थसम्पदः अनारतं फलन्ति।

Anvaya meaning-

By that Duryodhana, by appropriately dividing the duties into places, in the items of merit, by appropriate appropriation, the four measures of politics sama dama, danda and bheda, mutually stabilise his wealth.

Meaning-

That king Duryodhana did the proper division according to the duty, in the items. And appropriately they used the means of four politics. And they stabilize his wealth by achieving mutual competition. That is, all these measures used properly bring prosperity everywhere for his success.

Explanation-

It is described in this verse presented that Duryodhana is skilled in the application of the four measures of Samadandabheda. And these are the four remedies used properly. They compete with each other and execute Duryodhana's success and prosperity in all his works.

**Note****Grammar**

- विनियोगसत्क्रियाः - विनियोग एव सत्क्रिया येषां ।
- अर्थसम्पदः - अर्थाः एव सम्पदः अर्थसम्पदः।
- परिबृंहितायतीः - परिबृंहितः आयतिः यासां ताः परिबृंहितायतः।
- लम्बिताः - लभ् धातु क्त प्रत्यय प्रथम पुरुष बहुवचन।
- विभज्य - वि+भज् धातु+ क्त्वा +ल्यप्

सन्धि कार्य-

- सम्यग्विनियोगसत्क्रिया- सम्यक्+ विनियोगसत्क्रिया।
- फलन्त्युपायाः - फलन्ति+ उपायाः।

प्रयोग परिवर्तन-

- तेन पदेषु सम्यक् विभज्य लम्बितैः विनियोगसत्क्रियैः उपायैः संघर्षम् उपेत्य इव परिबृंहितायतयः अर्थसम्पदः फलयन्ते।

कोषः-

- अनारतम्- 'सततानारताश्रान्तसन्तताविरतानिशम्।

**INTEXT QUESTION-21.2**

1. By whom and where were those measures used?
2. How were they used?
3. How and what do those measures generate?
4. To whom do those measures used work?
5. Paribrhinhitayati: What does it mean?

अनेकराजन्यरथाश्वसंकुलं तदीयमास्थाननिकेतनाजिरम्।

नयत्ययुग्मच्छदगन्धिरार्द्रतां भृशं नृपोपायनदन्तिनां मदः॥16॥

अन्वय- अयुग्मच्छदगन्धिः नृपोपायनदन्तिनां मदः अनेकराजन्यरथाश्वसंकुलं तदीयम् आस्थाननिकेतनाजिरं भृशम् आर्द्रतां नयति।

Anvaya meaning-

The water of elephants gifted by the kings, having an odor like the flowers of the saptavarna tree, the chariots of many kings filled with horses and the chariots of many kings, Kshatriyas, filled with horses, to the courtyard of the assembly hall, that is,

STUDY OF KAVYA (POETIC WORK)



Note

related to Duryodhana.,Wets excessively.

Meaning-

Like the fragrance of a saptaparni flower, the gifts of the kings who are fragrant, the water of elephants moistens Duryodhana's courtyard. And the courtyard of his synagogue is filled with the chariots of many kings. This highlights the greatness of King Duryodhana's supremacy.

Explanation

In this verse presented the great influence of Duryodhana has been depicted. Many kings desire many drunken elephants and horses for that king. The courtyard of that king's assembly hall would have been filled every moment with those elephant horses etc. The head of elephants is moistened with water. And his courtyard full of elephants illuminates Duryodhana's immense supremacy.

Grammar

- अनेकराजन्यरथाश्वसंकुलम्- राज्ञां समूहो राज्ञाम् अपत्यानि पुमांसो वा राजन्याः क्षत्रियाः। अनेके राजन्या इति अनेकराजन्याः। रथाश्च अश्वाश्च इति रथाश्वम्, तेषाम् अनेकराजन्यानां रथाश्वं तद् अनेकराजन्यरथाश्वं, तेन अनेकराजन्यरथाश्वेन संकुलम् इति अनेकराजन्यरथाश्वसंकुलम्।
- आस्थाननिकेतनाजिरम्- आस्थानस्य निकेतनम् आस्थाननिकेतन, तस्य आस्थाननिकेतनस्य आजिरमिति आस्थाननिकेतनाजिरम्।
- अयुग्मच्छदगन्धिः - अयुग्मानि विषमाणि सप्त छदाः पत्राणि यस्य सः, अयुग्मच्छदः। अयुग्मच्छदस्य गन्ध इव गन्धो यस्य सः अयुग्मच्छदगन्धिः।
- नृपोपायनदन्तिनाम् - उपायनानि दन्तिनः इति उपायनदन्तिनः। नृपाणां ये उपायनदन्तिनः ते नृपोपायनदन्तिनः, तेषां नृपोपायनदन्तिनाम्।

सन्धि कार्य-

- नयत्ययुग्मच्छदगन्धिरार्द्रताम्- नयति+ अयुग्मच्छदगन्धिः + आर्द्रताम्।

प्रयोग परिवर्तन-

- अयुग्मच्छदगन्धिना नृपोपायनदन्तिनां मदेन अनेकराजन्यरथाश्वसंकुलं तदीयम् आस्थाननिकेतनाजिरं भृशम् आर्द्रतां नीयते।

कोष:-

- आजिरम्- अंगनं चत्वरज्जिरे।



INTEXT QUESTION-21.3

1. What makes Duryodhana court wet?
2. And how does one get him wet?
3. And what kind of him?
4. What moistens the courtyard of his synagogue?
5. "Ayugmachhadagandhi" what does it mean?

सुखेन लभ्या दधतः कृषीवलैरकृष्टपच्या इव सस्यसम्पदः।

वितन्वति क्षेममदेवमातृकाश्चिराय तस्मिन्कुरवश्चकासति॥17॥

अन्वय- चिराय तस्मिन् क्षेमं वितन्वति सति अदेवमातृकाः कुरवः अकृष्टपच्याः इव कृषिवलैः सुखेन लभ्याः सस्यसम्पदः दधतः चकासति।

Anvaya meaning-

For a long time, the Kuru country, which was irrigated by the water of canals, did not depend on the Natural river water. Being embellished by holding the properties.

Meaning-

Duryodhana has been doing welfare of the subjects since long time At that time of welfare, Kuru country is living only by relying on the water of rivers through unnatural rivers. It is a producer of crops without plowing through plowing items. With this the farmers could get the crops with little effort. And wearing the prosperity of crops, let Kurudesh be adorned.

explanation-

It is propounded in the present verse that Duryodhana is engaged for the benefit of the people. The rich Kurudesh is adorned by his own efforts. In the same way, Duryodhana creates unnatural water flow for the people to irrigate his kingdom through canal water. So that the people can produce crops happily. And remove Annabhav from the state. And Duryodhana, who is famous for the pleasure of the people, is not easily able to do in the year. This is the result here.

Grammar

- देव एव माता येषां ते देवमातृकाः, न देवमातृका इति अदेवमातृकाः।
- कृषीवलैः - कृषिरस्ति येषां ते कृषीवलास्तैः कृषीवलैः।
- रजः कृषि- वलच् प्रत्यय।

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Note

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Note

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- अकृष्टपच्याः - कृष्टेन पच्यन्ते इति कृष्टपच्याः, न कृष्टपच्याः इति अकृष्टपच्याः।
- लभ्याः - लभ् धातु+ यत् प्रत्यय।
- चकासति- चकास् धातु लट् प्रथमपुरुष बहुवचन।

सन्धि कार्य-

- कृषिवलैरकृष्टपच्याः- कृषिवलैः + अकृष्टपच्याः।
- अदेवमातृकाशिचराय- अदेवमातृकाः + चिराय।

प्रयोग परिवर्तन-

- चिराय तस्मिन् क्षेमं वितन्वति सति अदेवमातृकैः कुरुभिः अकृष्टपच्या इव कृषिवलैः सुखेन लभ्याः दर्धाः चकास्यते।

कोषः-

- देवमातृकः - देशो नद्यम्बुवृष्टयम्बुसम्पन्नव्रीहिपालितः। स्यान्नदीमातृको देवमातृकश्च यथाक्रमम्।



INTEXT QUESTION-21.4

1. What is Kurudesh wearing while adorning it?
2. And with what pleasure are they going to get the property?
3. How did he get prosperity in Kurudesh?
4. Since when is Kuru district being adorned with the prosperity of crops?
5. *Adevamatrika* What does it mean?

उदारकीर्तेरुदयं दयावतः प्रशान्तबाधं दिशतोऽभिरक्षया।

स्वयं प्रदुग्धेऽस्य गुणैरुपस्नुता वसूपमानस्य वसूनि मेदिनी॥18॥

अन्वय- उदारकीर्तः दयावतः अभिरक्षया प्रशान्तबाधम् उदयं दिशतः वसूपमानस्य अस्य गुणैः उपस्नुता मेदिनी स्वयं वसूनि प्रदुग्धे।

Anvaya meaning-

Having great fame, that is, full of compassionate compassion, by protection, pacified by obstacles, while performing the nuisance-free progress, like Kubera, the earth liquefied by the qualities of Duryodhana, kindness, charity, valor, automatically bestows wealth.

**Note****Meaning-**

The great sage Duryodhana always protects the people by being merciful. And through protection, it achieves smooth growth in the people. Like Kubera, the earth was liquefied by the virtues of this Duryodhana's kindness, charity, dakshina etc. And the earth is liquefied and is giving itself to wealth. That is, without making demands, he happily gives money.

Explanation-

How Duryodhana, who is blessed with good qualities, protects all the subjects. And how it proves the progress of that people. That is what has been described in this verse. Like a newly pregnant cow, being satisfied with soft leaves, gives the milk itself. Similarly, in a country without water, the people satisfied with the welfare of the people pay their taxes on time without the permission of the king.

Grammar

- उदारकीर्तेः - उदारा कीर्तिर्यस्य स उदारकीर्तिः, तस्य उदारकीर्तेः।
- दयावतः - दयाऽस्यास्तीति दयावान्, तस्य दयावतः।
- वसूपमानस्य - वसुः उपमानं यस्य स वसूपमानः।
- दिशतः- दिश् धातु + शतृ प्रत्यय
- प्रदुग्धे- प्र+ दुह् धातु आत्मने पद लट् लकार।

सन्धि कार्य-

- उदारकीर्तेरुदयम्- उदारकीर्तेः + उदयम्।
- दिशतोऽभिरक्षया- दिशतः+ अभिरक्षया।

प्रयोग परिवर्तनम्

- उदारकीर्तेः दयावतः अभिरक्षया प्रशान्तबाधम् उदयं दिशतः वसूपमानस्य अस्य गुणैः उपस्नुतया मेदिन्या स्वयं वसूनि प्रदुह्यन्ते।

कोषः -

- दया- कृपा दयाऽनुकम्पा स्याद्

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INTEXT QUESTION-21.5

6. What does the earth itself do?
7. And what type is the earth?
8. What is Duryodhana associated with here?
9. How does that Duryodhana perform Abhyudaya?
10. How does Duryodhana protect the people?

महौजसो मानधना धनार्चिता धनुर्भृतः संयति लब्धकीर्तयः।

न संहतास्तस्य न भेदवृत्तयः प्रियाणि वाञ्छन्त्यसुभिः समीहितुम्।१॥

अन्वय- महौजसः मानधनाः धनार्चिताः संयतिल लब्धकीर्तयः धनुर्भृतः न संहताः न भिक्वृत्तयः अपि तु तस्य असुभिः प्रियाणि समीहितुं वाञ्छन्ति।

Anvaya meaning-

The great mighty, the most powerful, the value is wealth, that is, proudfull, psychic, those who do not get organized and do not behave adversely in the war worshiped with money, all the warriors want to do the work for Duryodhana even with the cost of their lives.

Meaning-

The brave warriors of Duryodhana, who are honored with great wealth, have attained fame in the war. And those archers do not come for the fulfillment of their selfishness. And they are not against their king. But it is the seeker of Swami's purpose. And they also wish to lay down their lives for it.

explanation-

In this verse presented, Mahakavi Bharavi has described the beautiful qualities of brave soldiers. They are the seekers of the interests of the king. You can not win Duryodhana easily, this is the meaning of Vanature. Because those brilliant arched warriors do not come for the fulfillment of their selfishness. Rather, they wish to fulfill their master's purpose with their lives as well.

Grammar

- महौजसः - महद् ओजो येषां ते- बहुव्रीहि समास।
- मानधनाः - मान एव धनं येषां ते- बहुव्रीहि समास।
- लब्धकीर्तयः - लब्धा कीर्तयैस्ते लब्धकीर्तयः- बहुव्रीहि समास।

**Note**

- धनुर्भूतः - धनुषि बिभ्रतीति धनुर्भूत्।
- समीहितुम्- सम्+ इह धातु तुमुन् प्रत्यय।

सन्धि कार्य-

- वाञ्छन्त्यसुभिः - वाञ्छन्ति + असुभिः।
- संहतास्तस्य- संहताः + तस्य।

प्रयोग परिवर्तन-

- महौजोभिः मानधनैः धनार्चितैः धनुर्भूः संयति लब्धकीर्तिभिः न संहतैः न भिक्वृत्तिभिः भूयन्ते। किन्तु असुभिरपि प्रियाणि समीहितुं वाञ्छयन्ते।

कोषः -

- असुः - पुंसि भूम्यसवः प्राणाश्चौवं जीवोऽसुधारणम्।

**INTEXT QUESTION- 21.6**

1. How are Duryodhana's soldiers?
2. Where are they going to achieve fame?
3. What do they want to do?
4. How else do they wish?
5. What type of warrior are they?

महीभृतां सच्चरितैश्चरैः क्रियाः स वेद निःशेषमशेषितक्रियः।

महोदयैस्तस्य हितानुबन्धिभिः प्रतीयते धातुरिवेहितं फलैः॥20॥

अन्वय- अशेषितक्रियः सच्चरितैः चरैः महीभृतां क्रियाः निःशेषं वेद। हितानुबन्धिभिः महोदयैः धातुः ईहितम् इव तस्य ईहितम् फलैः प्रतीयते।

Anvaya meaning-

Duryodhana, who completes the tasks completely, does not leave the tasks incomplete, knows the actions of other kings through the spies of pure character. The effort of that Duryodhana like a creator who is always ready for welfare, with beneficial results, is known by the results.

Meaning-

After finishing all the royal duties, Duryodhana knows secretly the behavior of all the kings through the pure character and the best spies, but as what God wants to do is

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Note

known only by his actions. Similarly, the effort of that Duryodhana's mind is known only by its beneficial results.

Explanation

In this verse presented by Mahakavi Bharavi, the secret system of Duryodhana has been depicted in the secret of his mantra and in the knowledge of the second story. Similarly, Duryodhana, with the help of spies, knows all the secret behavior of all the kings. His mental determination is shown by the result of his action. That is why it cannot be easily known.

Grammar

- महीभृताम्- महीं बिभ्रतीति महीभृतः।
- सच्चरितैः- सत् चरितं येषां ते सच्चरिताः। बहुव्रीहि समास।
- अशेषितक्रियः - न शेषिता अशेषिता इति - न् तत्पुरुषा, अशेषिता क्रिया येन सः- बहुव्रीहि समास।
- हितानुबन्धिभिः - हितम् अनुबध्नन्तीति।
- वेद् - विद् धातु लट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

- सच्चरितैश्चरैः- सच्चरितैः + चरैः।
- धातुरिवेहितम्- धातुः+ इव+ ईहितम्।
- महोदयैस्तस्य- महोदयैः + तस्य।

प्रयोग परिवर्तन-

- अशेषितक्रियेण येन दुर्योधनेन सच्चरितैश्चरैरन्येषां महीभृतां क्रियाः ज्ञायन्ते विद्यन्ते। हितानुबन्धिना महोदया धातुरीहितमिव तस्य चेष्टितम् फलैः प्रतियन्ति।

Alankar

In this verse also upama Alankar, Dhaturiv is analogous to his analogy rendering.

कोषः -

- धाता - स्रष्टा प्रजापतिर्वेधा विधाता विश्वसृग्विधिः।

**INTEXT QUESTION-21.7**

1. Whose works does Duryodhana know perfectly?
2. And by whom does he know his?
3. And what type is that Duryodhana?
4. From whom does the effort of the creator appear?
5. By what kind of fruit does Duryodhana's effort appear?

न तेन सज्यं क्वचिदुद्यतं धनुर्न वा कृतं कोपविजिह्वमाननम्।
गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम्॥21॥

अन्वय- तेन क्वचित् सज्यं धनुः न उद्यतं वा कोपविजिह्वम् आननम् न कृतं गुणानुरागेण नराधि-
पैः अस्य शासनं माल्यमिव शिरोभिः उह्यते।

Anvaya meaning-

By that king Duryodhana, the bow containing the string was not raised or raised anywhere. Or the face was not crooked by anger. The command of this Duryodhana is worn by the kings like a garland of flowers with the affection of the virtues of mercy, Dakshinya, etc.

Meaning-

By that king Duryodhana did not raise the bow containing the filament anywhere. Or did not crook his face with anger. Nevertheless, the orders of this Duryodhana are accepted by the kings like a garland of flowers. Like the sutras, they wear garlands of flowers on their heads. That is, all the kings happily follow his orders.

Explanation

The rich influence of Duryodhana, adorned with virtues, is depicted here. Now no king behaves against Duryodhana. He also never raised a bow to tame people out of anger. Nor did he ever show anger disorder on his face. Nevertheless, the king, who was captivated by the set of his qualities, accepts his command like a garland on his head.

Grammar

- सज्यम् - ज्यया सहितं सज्यम्। तृतीय तत्पुरुषः।
- कोपविजिह्वम् - कोपेन विजिह्वं।
- गुणानुरागेण- गुणेषु अनुरागो गुणानुरागः।

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- नराधिपैः- नराणामधिपा नराधिपा।
- उह्यते- वह धातु कर्मणि लट् लकार।

सन्धि कार्य-

- शिरोभिरुह्यते- शिरोभिः + उह्यते।
- नराधिपैर्माल्यम् - नराधिपैः + माल्यम्।

प्रयोग परिवर्तन-

- स क्वचित् सज्यं धनुः नोद्यतवान्। वा कोपविजिह्वम् आननं न कृतवान्। नराधिपाः गुणानुरागेण अस्य शासनं माल्यमिव शिरोभिः वहन्तीति।

Alankar

In this verse, Malyamiva Shasanam is an analogy of rendering similarity between these two. Vpama Alankar is here.

कोषः -

- कोपः - कोपक्रोधामर्षरोषप्रतिष्ठा रुट् कुधौ खियौ।



INTEXT QUESTION-21.8

1. What was not raised anywhere by Duryodhana?
2. And how did he not do the face?
3. What are the heads worn by the kings?
4. And by whose ends is it held?
5. Why is the order accepted by the kings from the ends?

स यौवराज्ये नवयौवनोद्धतं निधाय दुःशासनमिद्धशासनः।

मखेष्वखिक्कोऽनुमतः पुरोधसा धिनोति हव्येन हिरण्यरेतसम्॥22॥

अन्वय- इद्धशासनः सः यौवराज्ये नवयौवनोद्धतं दुःशासनं निधाय मखेषु अखिन्नः पुरोधसा अनुमतः सन् हव्येन हिरण्यरेतसं धिनोति।

Anvaya meaning-

The one with the ignited ruler who doesnot violete his order, Duryodhan, due to his new youth in the post of crown, assumes story Dushasana, that is, by oppointing his younger brother to the post of crown prince, without getting disturbed in the yajnya, he burns the fire through Hari according pristis permission is now satisfies.

**Note****Meaning-**

Duryodhana, who had irreversible rule, appointed his younger brother Dushasan to the post of Yuvraj. And being determined himself, according to the orders of the priests, pleases the fire with a havi. And that Duryodhana, being happy in the sacrifices, practices dharma.

Explanation-

In this verse, the great poet Bharavi has depicted the religious conduct of Duryodhana. Similarly, for the benefit of helping the gods by consolidating the state with samadhi, performs dharma through yagya. And for him, Duryodhana gave the responsibility of conducting the state work to his brother. And according to the orders of the priest, the ritual of sacrifice started.

Grammar

- यौवराज्ये- युवा चासौ राजा चेति युवराजः - कर्मधारय समास। तस्य कर्म यौवराज्यम् - तत्पुरुष समास।
- नवयौवनोद्धतम् - नवं चासौ यौवनं - कर्मधारय समास, नवयौवनेन उद्धतो नवयौवनोद्धतः - तृतीय तत्पुरुष।
- इद्धशासनम् - इद्धं शासनं यस्य स- बहुव्रीहि समास
- हिरण्यरेतसम् - हिरण्यं रेतो यस्य स हिरण्यरेताः - बहुव्रीहि समास
- निधाय - नि+धा धातु+ क्तवा+ ल्यप् प्रत्यय।

सन्धि कार्य-

- मखेष्वखिकोऽनुमतः - मखेषु+ अखिकः+ अनुमतः।

प्रयोग परिवर्तन-

- तेन इद्धशासनेन यौवराज्ये नवयौवनोद्धतं दुःशासनं निधाय मखेषु अखिकेन पुरोधसाऽनुमतेन हव्येन हिरण्यरेताः धिन्व्यते।

कोषः -

- हिरण्यरेतः - हिरण्यरेतहुतभुग्दहनो हव्यवाहनः इति।

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INTEXT QUESTION-21.9

1. How does Duryodhana please Agni?
2. Where and whom did he appoint?
3. By whom does Duryodhana satisfy Agni?
4. On what subject does Duryodhana constantly satisfy Agni?
5. And by whose permission does he satisfy the fire?

प्रलीनभूपालमपि स्थिरायति प्रशासदावारिधि मण्डलं भुवः।
स चिन्तयत्येव भियस्त्वदेष्यतीरहो दुरन्ता बलवद्विरोधिता॥23॥

अन्वय- स प्रलीनभूपालं स्थिरायति आवारिधि भुवः मण्डलम् प्रशासत् अपि त्वत् एष्यतीः भियः, चिन्तयति एव। अहो बलवद्विरोधिता दुरन्ता भवति।

Anvaya meaning-

That Duryodhana has merged, the king in whom, while ruling the ocean for a sure future devoid of that hostile kings, still thinks about the calamities coming from you. Surprisingly, enmity with the strong bears painful results.

Meaning-

After defeating all the kings, he is not the only ruler of the entire earth, Duryodha, who is without enemies for a long time. But he is afraid of you, afraid of his defeat. That is why he cannot live happily. Because conflict with the strong is vicious.

Explanation-

In this verse, the great poet Bharavi has described that Duryodhana is the only ruler of the earth without enemies. But still he is afraid of Yudhishtira, apprehensive of his defeat. Because conflict with the strong always leads to total annihilation.

Grammar

- प्रलीनभूपालम्- प्रलीना भूपाला यस्मिन् तत् प्रलीनभूपालम् बहुव्रीहि समास।
- स्थिरायति- स्थिरा आयतिः यस्य तत्- बहुव्रीहि समास।
- आवारिधि- आ वारिधिभ्य इति।- अव्ययीभाव समास।
- बलवद्विरोधिता - बलमस्यास्तीति बलवान्, बलवुः विरोधिता। तृतीय तत्पुरुष।
- प्रशासत् - प्र+शास् धातु लट् लकार शतृ प्रत्यय।

**Note**

- एष्यतीः - इण् धातु लृट् लकार शतृ प्रत्यय।

सन्धि कार्य -

- चिन्तयत्येव - चिन्तयति + एव।
- भियस्त्वदेष्यतीरहो - भियः+ त्वदेष्यतीः+ अहो।

प्रयोग परिवर्तन-

- तेन दुर्योधनेन प्रलीनभूपालं स्थिरायति, आवारिधि भुवो मण्डलं प्रशासता, त्वदेष्यत्यो भियः, चिन्तयन्ते एव। अहो बलवद्विरोधितया दुरन्तया भूयते।

Alankar

Here from the fourth pada there is arthantarnyas Alankar of the three steps with the support of the meaning.

कोषः -

- भीः - भीतिर्भीः साध्वसं भयम्।

**INTEXT QUESTION-21.10**

1. What type of mandala does Duryodhana rule?
2. How is the opposition to the strong?
3. What does he think at all?
4. 'Praleenbhoopalam' What does it mean?
5. Awaridhi What does it mean?

**SUMMARY**

King Duryodhana is apprehensive of the excessive power of the enemies. That is why by appointing kinsmen as protectors in his own and other's kingdom, he attains a form without doubt. Despite the feeling of fear in the mind, he reveals himself to be fearless. And the properties dedicated to the servants at the end of the tasks illuminate Duryodhana's gratitude. That king Duryodhana properly divided the items according to their duties. And appropriately those four measures are used in politics. And they stabilize his wealth by achieving competition among themselves. That is, all these measures used properly give his success and prosperity everywhere. Duryodhana's courtyard attains humidity with the water of elephants gifted by kings with a fragrance similar to the scent of a saptaparni flower. And the courtyard of that assembly hall is

STUDY OF KAVYA (POETIC WORK)



Note

covered with the chariots and horses of many kings. This specially illuminates the excess of King Duryodhana's dominance. Duryodhana has been the distributor of welfare of the subjects for a long time. The Kuru countries are alive only by taking shelter of unnatural rivers in his auspicious time. This Kuru country is a producer of crops without plowing through plows. That is why crop wealth is obtained by the farmers with little effort. And holding the wealth of the crop, that Kurudesh is adorned. The great renown Duryodhana, being merciful, always protects the subjects. And through protection, the smooth progress of the subjects is accomplished. Like the wealthy Kubera, the earth was liquefied by the virtues of this Duryodhana's kindness, charity, etc. And the earth liquefies itself and gives it to wealth. That is, without begging, happily provides money. The brave warrior of Duryodhana, honored with great wealth donation, has attained fame in Samar. And those archers do not come for the fulfillment of their selfishness. They are not against their master. But it is the seeker of Swami's purpose. And for that they are also inclined to donate their lives. After finishing all the royal works, Duryodhana knows the behavior of all the kings by the pure character and the best spies. But just like what the creator wants to do, it is known only through his actions. Similarly, the intended work of that Duryodhana's mind is also known only by its beneficial results. By that king Duryodhana did not raise the bow containing the string anywhere. Or did not crook his face with anger. Even then, the order of that Duryodhana is accepted by the kings like a garland of flowers. As in the thread, the garland of flowers is worn on the head with respect. That is, all the kings are pleased and follow his rule. Duryodhana, who had irreversible rule, appointed his younger brother Dushasan to the post of Yuvraj. And being sure of himself, according to the orders of the priests, pleases the fire by means of Havi. And that Duryodhana, being happy in the sacrifices, practices dharma. After defeating all the kings, that Duryodhana single-handedly ruled the entire earth without enemies. But he is afraid of you, afraid of his defeat. That is why he cannot live happily. Because conflict with the strong is only inauspicious.



TERMINAL EXERCISE

1. How does the suspicious Duryodhana attain the shape without doubt?
2. How do all his remedies always give him success and prosperity?
3. Excessively wets the courtyard of his hall. How does this reveal his sovereignty?
4. How was Duryodhana's protection of people?
5. How were his soldiers described?

**Note**

6. Despite not being dependent on the animals, how is the Kuru becoming adorned by holding the properties of crops?
7. How were his actions known by the fruits?
8. The king was impressed by him. Describe the parable?
9. What does Duryodhana do to conduct Dharma?
10. How does opposition to the strong have negative consequences?
11. Mix the synonymous metal form.

A-Volumn

1. Dhinoti
2. Pratiyate
3. Upaiti
4. Fruitfulness
5. Chakasati
6. Pradugdhe
7. Wantati
8. Uhyate

B-Column

- a. Dharyate
- b. Juhoti
- c. Prapanoti
- d. Pradhogdhi
- e. Abhilasati
- f. Prasunate
- g. Virajante
- h. Gyate

Ans. 1-b 2-h 3-c 4-f 5-g 6-d 7-e 8-a.

**WHAT YOU HAVE LEARNT**

1. Know from this lesson how Duryodhana was afraid.
2. King Duryodhana was not easily conquerable. Know this too.
3. It is clear how his influence was among the kings.
4. How brave warriors are engaged in the work of lord by nature is clear.
5. Conflict with the strong is inauspicious.
6. How are the samaas and its deities understood from this lesson.

Module - 4

SUSPICIOUS DURYODHANA'S ETHICAL PROFICIENCY

STUDY OF KAVYA (POETIC WORK)



ANSWER TO INTEX QUESITON



Note

21.1

1. Duryodhana
2. apprehensive
3. By appointing kindred people around as protectors.
4. Properties given to servants on completion of works.
5. On completion of tasks

21.2

1. By Duryodhana, in verses
2. By doing the proper department
3. Wealth asset with a constant, stable future
4. Received from competition
5. Stable

21.3

1. To the courtyard of the meeting hall
2. excessive
3. Full of chariots and horses of many kings.
4. Madjal of elephants gifted by kings, smelling like saptaparna flowers
5. Smell like the flower of a tree named Saptaparna.

21.4

1. Crop properties.
2. By farmers.
3. Ripe without tillage c.
4. Welfare of the subjects of that Duryodhana from time immemorial.
5. Irrigated by canal water.

**Note****21.5**

1. Provides Wealths
2. She was liquefied by the qualities of Duryodhana.
3. With money
4. fuss free
5. Excellency, Merciful

21.6

1. Satisfied with great manasvi wealth.
2. In War
3. Wants to do the desired tasks.
4. With your life
5. Those who do not organize, do not behave adversely.

21.7

1. King's
2. By spies of pure character
3. Completely devoted to the work.
4. By its consequences
5. Beneficial results, highly flourishing

21.8

1. Squeezed Bow
2. Crooked by anger
3. Order of Duryodhana
4. Like a wreath
5. With the affection of virtues

Module - 4

SUSPICIOUS DURYODHANA'S ETHICAL PROFICINCY

STUDY OF KAVYA (POETIC WORK)



Note

21.9

1. irreversible rule
2. In the post of Crown Prince, due to his youth, Pragalbha
3. By Havi
4. In Yagyas
5. By the priest

21.10

1. devoid of hostile kings
2. vicious
3. To the calamities arising from you
4. devoid of hostile kings
5. Over the sea, Single text.

**Note****22**

ENLIGHTENMENT OF YUDHISHTHIRA'S

By listening to the mantra that removes poison, the snake sheds the poison and keeps its mouth down. In the same way, if in the context of a conversation in the assembly, he used to listen to the fame of Yudhishtira from anyone's mouth, similarly Duryodhana used to go down by remembering the might of Arjuna. And always unable to win Yudhishtira, Duryodhana was inclined to deceive Yudhishtira. And then after listening to the whole story told by the detective from Yudhishtira's mouth, what did Draupadi feel and what did she say to increase Yudhishtira's anger and enthusiasm, etc., you will read in this lesson. In the scriptures and among the pragmatists, any word spoken by a woman is an among people, knowing that how Draupadi was inclined to say anything towards Yudhishtira, and what was the big mistake Duryodhana actually committed, we will know from this lesson. Simplicity towards fraudsters is not fair. You will have a good understanding of what Draupadi's words mean.



OBJECTIVE

After studying this lesson, you will be able to:

- know how to create verse poetry;
- know about how to interpret the verses;
- why is Draupadi inclined to preach;
- know the knowledge of what is the essence of the words of the spies; and
- know how to behave with whom;

STUDY OF KAVYA
(POETIC WORK)



Note

22.1 LET US READ THE TEXT

कथाप्रसंगेन जनैरुदाहृतादनुस्मृताखण्डलसूनुविक्रमः।
तवाभिधानाद् व्यथते नताननः स दुःसहान्मन्त्रपदादिवोरगः॥1.24॥
तदाशु कर्तुं त्वयि जिह्वमुद्यते विधीयतां तत्र विधेयमुत्तरम्।
परप्रणीतानि वचांसि चिन्वतां प्रवृत्तिसाराः खलु मादृशां धियः॥1.25॥
इतीरयित्वा गिरमात्तसत्क्रिये गतेऽथ पत्यौ वनसंनिवासिनाम्।
प्रविश्य कृष्णासदनं महीभुजा तदाचक्षेऽनुजसक्किधो वचः॥1.26॥
निशम्य सिद्धिं द्विषतामपाकृतीस्ततस्ततस्त्या विनिगन्तुमक्षमा।
नृपस्य मन्युव्यवसायदीपिनीरुदाजहार द्रुपदात्मजा गिरः॥1.27॥
भवादृशेषु प्रमदाजनोदितं भवत्यधिक्षेप इवानुशासनम्।
तथापि वक्तुं व्यवसाययन्ति मां निरस्तनारीसमया दुराधयः॥1.28॥
अखण्डमाखण्डलतुल्यधामभिश्चिरं धृता भूपतिभिः स्ववंशजै।
त्वया स्वहस्तेन मही मदच्युता मतंगजेन स्रगिवापवर्जिता॥1.29॥
व्रजन्ति ते मूढधियः पराभवं भवन्ति मायाविषु ये न मायिनः।
प्रविश्य हि घ्नन्ति शठास्तथाविधानसंवृतांगाकिशिता इवेषवः॥1.30॥

22.2 LET US UNDERSTAND THE TEXT

कथाप्रसंगेन जनैरुदाहृतादनुस्मृताखण्डलसूनुविक्रमः।
तवाभिधानाद् व्यथते नताननः स दुःसहान्मन्त्रपदादिवोरगः॥1.24॥
अन्वय- कथाप्रसंगेन जनैः उदाहृतात् तव अभिधानात् अनुस्मृत अखण्डलसूनुविक्रमः नताननः
सः दुर्योधनः सुदुःसहात् मन्त्रपदात् उरगः इव व्यथते।

Anvaya meaning-

In the name of yours spoken by the superior people in the talks, in the name of Tai and Vasuki, have remembered the footsteps of the bird of Indra's brother, who, remembering the footsteps of Garuda, the brother of Indra, lowered his face. Duryodhana, who is sitting on the throne, is troubled like a snake by the chant of a mantra that removes intolerable poison.

Meaning-

In the meeting, if in the conversation one hears the fame of Yudhishtira from anyone's mouth. Duryodhana then turns down by remembering your greatness, especially Arjuna's valor. Like, by listening to the mantras that remove poison, a venomous snake leaves the venom and lowers the hood.



Note

Explanation-

In this verse, the great poet Bharavi has expressed the fear of Duryodhana. After listening to the mantras containing the name Garuda Vasuki recited by Vishvaidyas, the snake sits down with the hood down, thinking of the effect of Garuda in his mind. Similarly, hearing the name of Yudhishtira spoken by anyone in the meeting is disturbed with fear. And remembering Arjuna's might, he becomes downcast. Arjuna's exalted statement of justice is the ornament of Yudhishtira.

Grammar

- अनुस्मृताखण्डलसूनुविक्रमः - अनुस्मृतः आखण्डलसूनुविक्रमो येन सः अनुस्मृताखण्डलसूनुविक्रमः।
- तवाभिधानात् -तश्च वश्च तवौ ताक्ष्यवासुकी तयोः अभिधानमिति तवाभिधानम्, तस्मात् तवाभिधानात्।
- नताननः - नतम् आननं यस्य स नताननः।
- व्यथते - व्यथ धातु लट् लकार प्रथम पुरुष एक वचन।

सन्धि कार्य-

- मन्त्रपदादिवोरगः - मन्त्रपदात् + इव+ उरगः।
- जनैरुदाहतादनुस्मृताखण्डलसूनुविक्रमः - जनैः+ उदाहतात्+ अनुस्मृताखण्डलसूनुविक्रमः

प्रयोग परिवर्तन-

- कथाप्रसंगेन जनैः उदाहताद् अनुस्मृताखण्डलसूनुविक्रमेण नताननेनतेन् सुदुःसहात् मन्त्रपदात् उरगेण इव तव अभिधानाद् व्यथते।

Alankar criticism-

Here in the verse there is an Upama with the analogy of Urag Iv.

कोष:-

- अभिधानम्- आख्याह्वे अभिधानं च नामधेयं च नाम च।



INTEXT QUESTION-22.1

1. Whom is that Duryodhana troubled like?
2. What annoys Duryodhana?
3. And what kind of Duryodhana is he worried about?

STUDY OF KAVYA (POETIC WORK)



Note

4. What bothers the snake?
5. Tawabhidhanat What two meanings of this are possible?

तदाशु कर्तुं त्वयि जिह्वमुद्यते विधीयतां तत्र विधेयमुत्तरम्।
परप्रणीतानि वचांसि चिन्वतां प्रवृत्तिसाराः खलु मादृशां धियः॥25॥

अन्वय- तत् त्वयि जिह्वं कर्तुम् उद्यते तत्र विधेयम् उत्तरम् आशु विधीयताम्। परप्रणीतानि वचांसि चिन्वतां मादृशां गिरः प्रवृत्तिसाराः खलु।

Anvaya meaning-

Therefore, for this reason, there should be quick measures to be taken about Duryodhana, who is ready to cheat on you (Yudhishtira). Because the speech instinct of the Vancharis like me, who accumulate the words spoken by others, is the essence. Surely the story is the main

Meaning-

For this reason Duryodhana was ready to deceive towards Yudhishtira. That is, therefore, you should take doable measures as soon as possible. Because our words of the messengers who collect the words said by others are the main news. That is, a slow-witted messenger like me only knows the conversation and not the work. That is why after considering yourself, do the proper work.

Explanation-

In this verse Kirat sums up his message. That Duryodhana always wants to win you over by deceit. That's why think as if you were defeated by him. I am not able to say how he will be defeated. Truth statement is the purpose of messengers. What is to be done there is the duty of the owner. That is, for whatever proper work is done, you should do it quickly.

Grammar

- परप्रणीतानि - परैः प्रणीतानि इति।
- प्रवृत्तिसाराः - प्रवृत्तिरेव सारो यासां ताः।
- विधीयताम् - वि+धा धातु+ यक् प्रत्यय लोट लकार

सन्धि कार्य-

- तदाशु- तत्+आशु

प्रयोग परिवर्तन-

- तत् त्वयि जिह्वं कर्तुम् उद्यते तत्र विधेयम् उत्तरं विधेहि। परप्रणीतानि वचांसि चिन्वतां मादृशां गीर्भिः प्रवृत्तिसारभिः भूयते खलु।

कोषः -

- प्रवृत्तिः - वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्याद्।

**INTEXT QUESTION-22.2**

1. What is Duryodhana ready to do?
2. What should Yudhishtira to do quickly about Duryodhana?
3. What did Yudhishtira accumulate?
4. What is the voice of the foresters?
5. 'Jihma' What does it mean?

इतीरयित्वा गिरमात्तसत्क्रिये गतेऽथ पत्यौ वनसन्निवासिनाम्।
प्रविश्य कृष्णासदनं महीभुजा तदाचक्षेऽनुजसन्निधो वचः॥26॥

अन्वय- अथ इति गिरम् ईरयित्वा गते आत्तसत्क्रिये वनसन्निवासिनां पत्यौ सति महीभुजा कृष्णासदनं प्रविश्य अनुजसन्निधो तद् वचः आचक्षे।

Anvaya meaning-

After that, after saying such words, after going to his home, after receiving the hospitality, after receiving the reward, King Yudhishtira of the lord of Vanechar, entered Draupadi's house and told the words spoken by Vanechar to the Bhimadi brothers. Or, after entering the building by King Yudhishtira, he told Draupadi the statements said by that Vanechar near Bhimadi Anuj.

Meaning-

After requesting such words to Yudhishtira, he accepted the Vanchara award and went to his home. After that King Yudhishtira entered Draupadi's house and told Bhima Arjunadi the words spoken by Vanechar to his brothers. Or King Duryodhana entered the house and told his brothers the words spoken by Vanechar.

Explanation-

By submitting the entire account of Duryodhana to Yudhishtira, Vanechar performed his work. Then he went to his home after receiving the Vanature award from Yudhishtira. Then Yudhishtira also went to Draupadi's house to tell Draupadi, who was located

**STUDY OF KAVYA
(POETIC WORK)****Note**

Module - 4

ENLIGHTENMENT OF YUDHISHTHIRA'S

STUDY OF KAVYA (POETIC WORK)



Note

near Bhima.

Grammar

- आत्तसत्क्रिये- आत्ता गृहीता सत्क्रिया येन स ।
- वनसक्किवासिनाम् - वने सक्किवसन्ति ये ते वनसक्किवासिनः।
- कृष्णासदनम् - कृष्णाया द्रौपद्याः सदनं कृष्णासदनम्।
- ईरयित्वा- ईर् धातु + णिच् प्रत्यय + क्तवा प्रत्यय।
- आचक्षे - आङ् + चक्षिङ् धातु लिट् लकार।

सन्धि कार्य-

- गतेऽथ - गते+ अथ।
- इतीरयित्वा - इति + ईरयित्वा।

प्रयोग परिवर्तन-

- इति ईरयित्वा आत्तसत्क्रिये वनसन्निवासिनां पत्यौ गते महीभुक् कृष्णासदनं प्रविश्य, वा सदनं प्रविश्य अनुजसक्किधो कृष्णां प्रति आचक्षे।

कोष:-

- वनम् - अटव्यरण्यं विपिनं गहनं काननं वनम्।



INTEXT QUESTION-22.3

1. What did King Yudhishtira do around the Bhimadi brothers?
2. Where did he enter and say?
3. After whose departure was the word spoken by Yudhishtira?
4. And what did that forester do?
5. "Attasatkriye" What does it mean?

निशम्य सिद्धिं द्विषतामपाकृतीस्ततस्ततस्त्या विनिगन्तुमक्षमा।

नृपस्य मन्युव्यवसायदीपिनीरुदाजहार द्रुपदात्मजा गिरः॥27॥

अन्वय- ततः द्रुपदात्मजा द्विषतां सिद्धिं निशम्य ततस्त्याः अपाकृतीः विनिगन्तुम् अक्षमा, सती नृपस्य मन्युव्यवसायदीपिनीः गिरः उदाजहार।

Anvaya meaning-

After hearing Yudhishtira's advice, Draupadi, the daughter of Draupadi, hearing the

progress of Duryodhanadi kings of Kauravas, being unable to stop the evils received from them, tells King Yudhishtira a speech that increases the anger and hard work.

Meaning-

Yudhishtira told the enemies story of prosperity of Kauravas from the mouth of vanchar. Then unable to stop the mental disorders caused by the misery caused by the Kauravas, she tells the words Yudhishtira to increase the anger and enthusiasm of Yudhishtira.

Explanation-

In this verse, the great poet Bharavi has said such words from Draupadi's mouth to Yudhishtira, which generates anger. Heard from the mouth of Yudhishtira the progress of enemy Duryodhana. And heart stunned on hearing him, she says such words to Yudhishtira, remembering the wrongs done by Duryodhana to her Due to which the anger of Yudhishtira increases and try to eradicate Duryodhana.

Grammar

- द्रुपदात्मजा- द्रुपदस्य आत्मजा द्रुपदात्मजा।
- मन्युव्यवसायदीपिनीः - मन्युश्च व्यवसायश्च मन्युव्यवसायौ।
- निशाम्य- नि+ शम् धातु क्त्वा + ल्यप्।
- उदाजहार- उत्+ आ+ ह धातु लट् लकार प्रथम पुरुष एकवचन।

सन्धि कार्य-

- अपाकृतीस्ततस्ततस्त्याः - अपाकृतीः + ततः + ततस्त्याः।
- मन्युव्यवसायदीपिनीरुदाजहार - मन्युव्यवसायदीपिनीः + उदाजहार।

प्रयोग परिवर्तन-

- द्विषतां सिद्धिं निशाम्य, ततः ततस्त्या अपाकृतीः विनियन्तुम् अक्षमया, द्रौपद्या नृपस्य मन्युव्यवसायदीपिनीः गिरः उदाजह्विरे।

कोषः -

- गीः - ब्राह्मी तु भारती भाषा गीर्वाग्वानी सरस्वती।

**INTEXT QUESTION-22.4**

1. Who said the words?
2. And when did he speak the words?

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA (POETIC WORK)



Note

3. What did he hear this way?
4. What kind of voice did he say?
5. What was that Draupadi unable to do?

भवाद्दृशेषु प्रमदाजनोदितं भवत्यधिक्षेप इवानुशासनम्।
तथापि वक्तुं व्यवसाययन्ति मां निरस्तनारीसमया दुराधयः॥28॥

अन्वय- यद्यपि भवाद्दृशेषु प्रमदाजनोदितम् अनुशासनम् अधिक्षेपः इव भवति। तथाऽपि निरस्तनारीसमयाः दुराधयः मां वक्तुं व्यवसाययन्ति।

Anvaya meaning-

The preaching given by women to wise men like you, is tantamount to contempt. Still, the intense anguish that destroys the dignity of women is prompting me to say, Draupadi said to Pandavas.

Meaning-

The preaching spoken by women to intelligent people like you does not amount to contempt. Still, Draupadi is deeply annoyed by the humiliation and anguish done by the enemies. That's why I tell you something except proper behavior for women.

Explanation-

In this verse presented, Draupadi's echo is found arising from the feeling of fierce vengeance ignited in her heart. The word preaching towards scholars shows humiliation, there is only impropriety of women on it. Draupadi was grieved by the misery caused by the enemy Kauravas. And Draupadi was inspired to tell her all about her sad sorrow to Yudhishtira.

Grammar

- भवाद्दृशेषु - भवन्त इव दृश्यन्ते ।
- प्रमदाजनोदितम् - प्रमदा एव जनः प्रमदाजनः - तृतीय तत्पुरुष।
- निरस्तनारीसमयाः - नार्यः समयाः नारी समयाः- षष्ठी तत्पुरुष।
- अनुशासनम् - अनु+शास् धातु+ ल्युट् प्रत्यय।
- व्यवसाययन्ति- वि+ अव+ षो धातु+ णिच् प्रत्यय लट् लकार प्रथम पुरुष बहुवचन।

सन्धि कार्य-

- भवत्यधिक्षेपः - भवति + अधिक्षेपः।
- इवानुशासनम् - इव+ अनुशासनम्।



Note

प्रयोग परिवर्तन-

- भवाद्दशेषु प्रमदाजनोदितेन अनुशासनेन अधिक्षेपेण इव भूयते। तथापि निरस्तनारीसमयै दुराधाभिः अहं वक्तुं व्यवसाय्ये।

Alanakar

Upama Alankar

कोष:-

- आधिः -पुंस्याधिर्मानसी व्यथा।



INTEXT QUESTION-22.5

1. What is an insult to scholars like you?
2. What are you motivating?
3. What is causing those mental anguish and for what?
4. Where is the sermon spoken by women equal to disdain?
5. "Adhikshepa" What does it mean?

अखण्डमाखण्डलतुल्यधामभिश्चिरं धृता भूपतिभिः स्ववंशजै।
त्वया स्वहस्तेन मही मदच्युता मतंगजेन स्रगिवापवर्जिता॥29॥

अन्वय- आखण्डलतुल्यधामभिः स्ववंशजैः भूपतिभिः चिरम् अखण्डं धृता मही मदच्युता मतंगजेन, स्रक् इव त्वया आत्महस्तेन अपवर्जिता।

Anvaya meaning-

For a long time, the earth, which was completely held by the kings born in his clan, as mighty as Indra, himself was discarded by Yudhishtira with his hand like a garland of flowers by the Madasravi elephant.

Meaning-

For a long time, the entire earth was held by the kings like you, who were born in your clan as mighty. But it was destroyed by your hands. Like a madamast elephant removes the garland from its gorge.

Explanation-

In this verse, from the mouth of Draupadi, the poet says that this earth was destroyed by his agility. That is why this calamity is not given by God, the meaning of his statement is. Like Indra, mighty kings like Bharata, who were born in their clan, had held this

Module - 4

ENLIGHTENMENT OF YUDHISHTHIRA'S

STUDY OF KAVYA (POETIC WORK)



Note

earth for a long time. But that earth was now released from Yudhishtira's own hand. Like a wreath is thrown by a madrasavi elephant.

Grammar

- आखण्डलतुल्यधामभिः - आखण्डलेन तुल्यं धाम येषां ते।
- स्ववंशजैः - स्वस्य वंशः स्ववंशः , स्ववंशाज्जायन्ते इति स्ववंशजा।
- धृता- धृ धातु + क्त प्रत्यय।
- अपवर्जिता - अप्+ वृज् धातु + क्त प्रत्यय।

सन्धि कार्य-

- आखण्डलतुल्यधामभिश्चिरम् - आखण्डलतुल्यधामभिः + चिरम्
- स्रगिव - स्रक् + इव।

प्रयोग परिवर्तन-

- आखण्डलतुल्यधामभिः स्ववंशजैः चिरम् अखण्डं धृता महीं मदच्युतः मतंगजस्य, स्रक् इव त्वम् आत्महस्तेन अपवर्जितवान्।

Alankar

Here in Matangjen ev tvaya surgiv avarjita, there is a poornopama Alanakar with the equivalence rendering.

कोष-

- मतंगजो गजो नागः कुंजरो वारणः करी।



INTEXT QUESTION-22.6

1. Who held the earth as a whole for a long time?
2. And what type are they?
3. By whom was that earth abandoned?
4. And how was she abandoned?
5. Akhandaltulyadhambhi: What does it mean?

व्रजन्ति ते मूढधियः पराभवं भवन्ति मायाविषु ये न मायिनः।

प्रविश्य हि घ्नन्ति शठास्तथाविधानसंवृतांगान्निशिता इवेषवः॥३०॥

अन्वय- ये मायाविषु मायिनः न भवन्ति ते मूढधियः पराभवं व्रजन्ति। शठाः तथाविधानम् असंवृतांगान् निशिता इषवः इव प्रविश्य घ्नन्ति।

**Note****Anvaya meaning-**

Those who are not hypocrites towards the hypocrites, they are defeated by slow-witted people. Because that type of cunning swindlers enter like sharp arrows and kill people with unclogged bodies.

Meaning-

Those who are not insidious, elusive, those people always get defeat. Because crooked men, being soulful, destroy them easily. For example, by entering the body protected by armor etc., sharp arrows destroy the body. Hence simplicity is not proper with the frauds.

Explanation-

In this verse, the great poet Bharavi has said "*Arjavam hi kutileshu na nitih. Shathe, Shathyam and Acharet*" etc. policy has been propounded. The retarded people are always defeated by those who do not cheat with the hypocrites. Just like in war, sharp arrows enter a body without armor and destroy it very quickly. In the same way, the hypocrites, the sly people, knowing the inner nature of simple people, destroy them.

Grammar

- मूढधियः- मूढा धीर्येषां ते मूढधियः - बहुव्रीहि समास।
- असंवृतांगान् - न संवृतानि असंवृतानि - नञ् तत्पुरुष।
- घ्नन्ति- हन् धातु+ लट् लकार प्रथम पुरुष बहुवचन।

सन्धि कार्य-

- शठास्तथाविधान - शठाः + तथाविधान्
- इवषेवः - इव+ इषवः

प्रयोग परिवर्तन-

- यैः मायाविषु मायिभिः न भूयते, तै मूढधीभिः पराभवो ब्रज्यते। शठैः प्रविश्य निशितैः इषुभिरिव तथाविधाः असंवृतांगाः हन्यन्ते।

अलंकार आलोचना-

- यहाँ शठाः निशिताः इषवः इव के साम्यप्रतिपादन से उपमा अलंकार है।

कोषः -

- शठः - निकृतस्त्वनृजुः शठ।



Note



INTEXT QUESTION-22.7

1. Who are retards?
2. And what do they get?
3. Whom do the insidious enter and kill?
4. And how do those insidious enter and kill them?
5. Nishitaah Ishava: What does it mean?



SUMMARY

In the meeting, if one hears the fame of Yudhishtira from anyone's mouth then Duryodhana, especially by remembering Arjuna's valor, falls down. Like, by listening to the mantra that removes poison, the venomous snake, leaving the venom, lowers the hood. That is why he is ready to deceive Yudhishtira towards you. That is, wants to defeat you. That's why you should take doable measures as soon as possible. Because our word accounts are predominant among the messengers spoken by others. That is, a short-witted messenger like me only knows the news and not the actions. That's why you should consider doing the right thing after thinking. Having requested such words to Yudhishtira, he went to his home after receiving the Vanechar award. After that King Yudhishtira entered Draupadi's house and told Bhima, Arjuna etc. the words spoken by Vanechar to his brothers. Or King Duryodhana entered the building and told his brothers the word spoken by Vanechar. After hearing the prosperity of Kauravas from the mouth of Yudhishtira. Then unable to stop the mental disorders caused by the misery caused by the Kauravas, Dropadi tells the words to increase the anger and enthusiasm of Yudhishtira. The preaching spoken by women to intelligent people like you does not amount to contempt. Still, Draupadi is deeply annoyed by the humiliation and anguish done by the enemies. That's why I tell you something except proper behavior for women. For a long time, the entire earth was held by the kings like Indra, who were born in your clan as mighty. But it was destroyed by your hands. Like a elephant removes the garland from its gorge. Those who are not insidious, elusive, those people always get defeat. Because crooked men, being soulful, destroy them easily. For example, by entering the body protected by armor etc., sharp arrows destroy the body. Hence simplicity is not proper with the frauds.

**TERMINAL EXERCISE**

1. On hearing the fame of Yudhishtira, what is the condition of Duryodhana. Describe.
2. What did Draupadi do for Yudhishtira's enthusiasm?
3. How was Draupadi inspired to say?
4. Describe how the earth was abandoned by Yudhishtira according to Draupadi's words?
5. Describe the condition of those who are not hypocrites with hypocrites.
6. Match the synonyms.

A-Column

1. Udajahav
2. Vyathate
3. Aravarjita
4. Ghananti
5. Vrajati
6. Vidhyatam
7. Vyavasayati
8. Aachakshee

B-column

- a. Tyakta
- b. yati
- c. Uktavati
- d. Gavesaytam
- e. Vinashayanti
- f. Dukhayate
- g. Kathita
- b. Preyati

Ans. 1-c 2-f 3-a 4-e 5-b 6-d 7-h 8-g.

**WHAT YOU HAVE LEARNT**

1. Simplicity is not justified by hypocrites
2. The conversational nature of messengers is abstract
3. Knowing what the preaching of women is like.
4. What is the talent of the poet, it became clear.
5. It became clear how the verses are verses.

**STUDY OF KAVYA
(POETIC WORK)****Note**

STUDY OF KAVYA (POETIC WORK)



EXTEXT YOUR HORIZON



Note

Mahakavi Bharavi

biography-

Nothing can be said with certainty about Bharavi's career, the commentator of Kiratarjuniyam named Gadsingh has mentioned in the beginning of his commentary - 'Kavikunjaro Bharavih Prandevanarnamdheya: Kiratarjuniyakavyam Praninustalakshanam Vaastinirdeshaam Pranayannah'. The name is and because of his brilliant talent, Bharavi was famous by this name.

Work-

There is only one composition of Bharavi available today and that is Kiratarjuniyam. In this way, a capable accomplished poet has composed only one book, it cannot be imagined. Because in the Sanskrit literature of the time, as only the name of some immortal poet remains, in the same way only one work has been published till then. Although this alone is sufficient for his immortality. And some freebies are also available regarding Bharavi. As it is said in Shri Dhara Das Praneeth Saduktikarnamrita-

Sodwegam karikrittivasasi bhavadvridavanvitam brahmani trilaukya-
guravanadarvalattaram sachibhartari. Trasamilitpakshmasabhasvilasatpremprasanam
harau ksirodoththiya dhiya vinihat chakshuh sivayastu vas.

composition style-

The creation of Mahakavi Bharavi is famous in the public because his composition is counted in the Brihatrayi in Sanskrit poetry. Arthagaurva is the main pillar of his writing style. And that is clear only from the words of Bharverthagauravam. The time of Shishir has come and expressed such a sentence in this way

कतिपयसहकारपुष्परम्यस्तनुतुहिनोऽल्पविनिद्रसिन्दुवारः।

सुरभिमुखहिमागमान्तशंसी समुपययौ शिशिरः स्मरैकबन्धुः॥

It means - After this, the unique friend of Kamadeva is an indicator of the arrival of spring, at the end of Hemant, the beauty of mango safflower is delightful, the winter season has arrived, adorned with red vermilion flowers.

There are at least 37 commentaries on Kiratarjuna in Sanskrit literature. In which Mallinath's Ghantapath commentary is the best. In the 1912 Christian century, Karl Keppler's Harvard Oriental Series has been translated into the German language under this Kiratarjuniyam. More than six translations of its different parts have been done in English language too.

ENLIGHTENMENT OF YUDHISHTHIRA'S

Kurukshetam- is the main division and its headquarters in the state of Haryana. This place is in the north direction of Haryana state. There are national highways and railroads connecting places like Amritsar and Delhi. This place is very important as a Hindu pilgrimage site. It is believed that the Mahabharata war took place at this site. And Lord Shri Krishna preached the Gita to Arjuna in this area. Its mythological significance is even more than this. This place is mentioned in Rigveda and Yajurveda. The Saraswati river present here is also of great importance.

Dvaitavanam - This place is about 20 km to the north of Meerut region. It is situated far away. and is called Devavand. This place is under Saharanpur division of Uttar Pradesh. This forest is situated on the east of Kali river at a distance of 10 yojans by occupying a finite space of yojana in the directions. Which extends to Muzaffar Nagar. In this way, we hear that the birthplace of Maharishi Jaimini, the originator of Mimamsa etc., is also a demon.



ANSWER TO INTEX QUESITON

22.1

1. like a snake
2. By your name spoken by people in conversation
3. The one who remembers the foot strike of the bird of Indra's brother should bow down.
4. From the post of a mantra that removes bad venom
5. From the name of your Tai and Vasuki

22.2

1. To deceive
2. Doable Measures
3. Words spoken by others
4. Brief Summary
5. Kapatam

22.3

1. The Word Said
2. Entering Draupadi's house

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

Module - 4

STUDY OF KAVYA (POETIC WORK)



Note

ENLIGHTENMENT OF YUDHISHTHIRA'S

3. Vanchar, who received the prize from the owner, went home
4. Saying the Word
5. Receiving the Prize

22.4

1. Drupada's daughter Draupadi
2. After Yudhishtira told
3. Hearing the accomplishment of Kauravas
4. The words of the king to increase anger and industry.
5. To prevent wrongs done by enemies

22.5

1. Orders Said by Women
2. Redeemer of women's dignity
3. Draupadi, to say
4. To scholars like you
5. Disdain

22.6

1. Born in the family of Yudhishtira
2. Mighty like Indra
3. With Yudhishtira's own hand
4. Thrown like a garland by an elephant
5. Bright as Indra

55.7

1. Those who are not hypocrites with hypocrites.
2. Defeat
3. Simple people like that
4. Like sharp arrows to those without armor.
5. Sharp arrows.

National Institute of Open Schooling

Sanskrit Sahitya (248)

Secondary Level

Curriculum

Justification

Poetic work in Sanskrit is as immense and priceless as the ocean. In this, our eternal knowledge and life filled with it is reflected. The role of learners is expected in reading Kavi Karma Alankarshastra. The original form of the poetic work is visible only in the Vedas. General knowledge of Vedas etc. is necessary for entry into the vedic literature. At the same time, it is also to be known that the vedic literature reveals the elements mentioned by the Vedas. There are six parts of the Veda. Knowledge of these six parts is also necessary for general knowledge. There is a place of Puranic literature between Vedas and poetry, so general knowledge of Puranas is also necessary. In this way, only after getting the general knowledge of the Vedas and the Puranas, one enters poetic work (kavya).

Sanskriti is super-rich life-form and its objective is the salvation of the soul. The Indian culture talks about four Purusharthas. The four Purusharthas are Dharma, Artha, Kama and Moksha. The meaning of Kama is to be satisfied in the Laukika life or to get good. In order to obtain the required resources from the Arth, is the collection of substances like clothes, food, food, land etc. called arth. There is hope from religion for attaining salvation, the conduct of Shastra method is in the form of salvation, infinite and eternal bliss. Vedas are the only proof for these real knowledge.

Poetry is the work of the poet, such is the opinion of the Alamkarika scholars. Poetry (Poetic work) is the coordination of melodious words and Rasatmaka sentences. Yes, this is the principle of poetry. In our tradition, as the scriptures are respected for the knowledge of life, in the same way, Poetry path is also considered as ideal. The Vedas are called the Prabhu Sammita and the Puranas are called the Mitra Sammita. Poetry has been called Kanta Sammit. The word Kanta Sammit means, according to dear wife, Kanta means dear wife. Whenever the beloved wife asks about the desire to know something, she does not use the words intended. But then the humor and the variety of tricks. Along with that, she inspires for that work by telling the meaning of her beloved in her own way. As Priya's words are very sweet and Rasatmak, similarly poetry is also sweet and delightful. The way by which poetry attracts the "heart" of the poetry lovers (Sarihdaya) hearts. Therefore, poetry is unique from the Vedas and Puranas.

In this way, with the aim of introducing this course is to make familiar to learner about poetry, poets and poetics. You can express the feelings directly or indirectly; this is known from poetry. Therefore, there are many purposes for the study of poetry. Poetry also inspires us to read the works of the best poets.

WHO CAN STUDY (ADHIKARI)

These texts are completely translated from Sanskrit language to English language. So, who will be the authority to read this text? This is a common question that arises.

Yes, but those learner are authorized who-

- wants to get the poetic rasa by acquiring the knowledge of the grammar.
- read and understand simple Sanskrit, English and Sanskrit literature and simple prose and poetry.
- understand simple Sanskrit.
- can express the expressions by writing them in simple Sanskrit and English language.

OBJECTIVES- GENERAL

Some of the objectives of the curriculum of Sanskrit literature in the secondary level are given below.

- The ultimate goal of life is good attainment. That goal will be achieved only from the study of poetry (poetic work), so the students should get this goal.
- What is the reason for the success and failure of many poets by indulging in the rendering of poetry? Knowing this learners will think in micro way about it.
- Just as the poet pleases the people with his quirky utterances, in the same way the student will be able to do by study the poetry. They will able to do respect the poetic compositions made by other poets.
- They should be able to complete the life of their acquaintances and themselves in the poetic way.
- Knowing the glory of Sanskrit poetry, one can convert with respect and reverence in its promotion.
- Students will be able to proud of India's ancient knowledge wealth, the glory of science.
- By reading simple passages of poetic texts, the student will be able to find out the meaning of those passages, they themselves can create the verse. They will be able to express themselves.
- After studying the poetry student can go to college level and university level to study further ongoing Sanskrit language and literature courses.
- Student will be able and engaged by generating interest in poetic contemplation.

OBJECTIVES SPECIAL

Ability to enter Sanskrit literature

- It will be possible to have a general knowledge of which topics are involved in poetry.

- Learner will get a general introduction of poets.
- Learner will get the introduction of poetic works.
- Learner will be able to answer questions based on the topic.

SANSKRIT LITERATURE: SPECIAL KNOWLEDGE

- There is some specific order of study of poets. By acquiring that knowledge, learner will be able to study poetry further.
- Learner will make the passages of verses, rhetoric and grammar known to the existing values.
- Apart from this knowledge, there will also be knowledge of other traditions like Alamkara, Rasa, Gunas, Ritis, Chhandas, Vrittis etc.

ABILITY TO USE SANSKRIT LITERATURE

- The studies of Sanskrit poets will reveal kavyatmakata in their own words.
- Have knowledge of poetic experiments composed by others.
- Be able to exchange of emotion and sentiments.
- Improve the power of speech and writing.
- You will be able to see the world in the way of poets.

STUDY MATERIAL

The following material will be available along with the curriculum-

- Two printed books.
- A Tutor Mark Assessment (TMA) will be provided.
- Literary teaching will also be practical. But there is no practical test.
- Personal Contact Programme (PCP) will be provided to solve the queries of the learners.
- After entering the National Institute of Open Schooling, the learner should start this course from one year and should complete in maximum five years.

EVALUATION AND SCHEME OF EXAMINATION

- Syllabus is bifurcated in three parts as given in Question Paper Design.
- There will be formative and summative assessment. Formative assessment will be 20% of the theory.

- In summative assessment- 50% of total marks will be access through objective exam and 50% of total marks access through subjective exam.
- Passing criteria: 33% marks
- Weightage : Theory-100%

SCHEME OF STUDY

- Language of instruction: English
- The duration of the self study period is 240 hours.
- 30 PCP classes at study centre

DIVISION OF MARKS

Given in table

CURRICULUM STRUCTURE

The following topics are included in the Sanskrit Literature course for the secondary class. Whose details are given below. All the curriculum topics have been designed in different modules. Some lessons in each modules, how many for self study Hours, how many lessons for the final objective and subjective exam, how many lessons for TMA, and the division of marks in each module are given below.

Module 1- Subhashitas (Lesson 1 to 7)

Justification of the module

Subhasitas are Manoram in poetry. On the basis of the practical knowledge, these called subhasitas. Simple and Rasatmaka siubhashitas will be explained in this module. If there is something mysterious in it, then people are eager to know it. That's why the Paheliyan and Problem Shlokas are composed by poets. Some shlokas will be given in this module.

In the Sanskrit Literature, Betal pachchisi is very famous prose poetry text. In the same way, there are shuksappati and Panchatantra also.

Module-2 Introduction to Poetics (Lesson 8 to 11)

Justification of the module

Many poetry lovers do Kavyasvad (people get ultimate joy by reading poetry). But what is poetry? Who is the poet? Who have the basic eligibility for understand end get ultimate joy to reading the poetry? What are the types of poetry? These question are the matter of concern. That's why those subjects are included in this module. This is not poetry, this is poetry, In general, this knowledge will be received after studying this module.

Module-3 Ramayana (Lesson 12 to 15)

Justification of the module

Ramayana is called Adikavya. In which, Shri Hanuman in the guise of a Brahmin interviews Shri Ram in Dandakaranya. The wonderful dialogue between the two is given here in the style of Maharishi Valmiki. The subject of interpretation of the verses of the original Ramayana, grammar discussion etc. have been covered in this module.

Module 4 Study of Poetry

Karnabharam (Lesson 16 to 18)

Justification of the module

The play is delightful, no doubt about it. Bhasa's plays are very famous in Sanskrit Drama. This play named 'Karna Bharam' has been written on the basis of Mahabharata. Karna's sacrifice has been targeted through this play. Even putting his life in danger, Karna gladly donates his armor and coil to Indra, who is in the form of a Brahmin. This sacrifice of Karna is very famous. Such renunciation is always worth learning for all human beings.

Kirtarjuniyam (Lesson 19 to 22)

Justification of the module

Mahakavi Bharavi selected a major episode of Mahabharata and composed the famous epic named 'Kirtarjuniyam'. Mahakavi Bharavi has described his story in his own style. The poet composed this book by authorizing Kirat and Arjuna. Some part of his poetry has been included here to increase the interest of the learners.

Course Structure

The following subjects are included in the Sanskrit literature syllabus for the secondary class.

Sr. No.	Main Points	Hours of Study	Weightage of Marks
	Module-1 Subashitas	78	32
Lesson-1.	Inspirational words of wisdom-1		
Lesson-2	Inspirational words of wisdom-2		
Lesson-3	Puzzles and problem verses		
Lesson-4	Vetal Panchavinshati-1		
Lesson-5	Vetal Panchavinshati - 2		
Lesson-6	Shukasaptati		
Lesson-7	Panchatantra		
	Module-2 Introduction to poetics	40	16
Lesson-8	Introduction to poetics -1		
Lesson-9	Introduction to poetics -2		
Lesson-10	Introduction to poetics-3		
Lesson-11	Type of Poetic work (Kavya)		
	Module-3 Study of Ramayan	42	18
Lesson-12	Casual Acquaintance of Ram and Hanuman		
Lesson-13	Hanuman Dignifies Ram and Lakshaman		
Lesson-14	Ram Glorifies Hanuman		
Lesson-15	The Bond of Ram and Sugriva		
	Module-4 Study of petry	80	34
Karnabharam			
Lesson-16	The Regret of Karna		
Lesson-17	Story of Weapon		
Lesson-18	Karna Donets Kavach-Kundal		
Kiratarjuniyam			
Lesson-19	Forester's Discourse as Detective		
Lesson-20	Righteousness of Pretentious Duryodhana		
Lesson-21	Suspicious Duryodhana's Ethical Proficiency		
Lesson-22	Enlightenment of Yudhishtira's		

Question Paper Design

Subject- Sanskrit Sahitya (248)

Level: Secondary

Exam Time- 3 hours

Total Marks:100

1. Weightage by Objectives

OBJECTIVES	MARKS	% OF TOTAL MARKS
Knowledge	25	25%
Understanding	45	45%
Application Skill	30	30%
Total marks-	100	

2. Weightage by types of Questions

Types of ques	No. Of ques	Marks per ques	Total marks
LA	4	5	2
SA	6	3	18
VSA	6	2	12
MCQ	50	1	50
Total	66		100

3. Weightage by Contents

Modules	Marks	Hours of Study
1. Subhasitas	16	40
2. Intyroduction to Poetics	32	78
3. Study of Ramayana	18	42
4. Introduction to Poetry	34	80
Total	100	240

Difficulty Level of the Question Paper

LEVEL	PERCENTAGE	MARKS
DIFFICULT	25%	25
AVERAGE	50%	50
EASY	25%	25

Bifurcation of Syllabus (January 2022)

Subject : Sanskrit Sahitya Code:- 248

Bifurcation of Syllabus in Sanskrit Literature-248 at Secondary Level			
Total No. of Lessons = 22			
MODEL	TMA (40%)		Public Examination (60%)
	(8 lessons)		OBJECTIVE 50% (7 LESSONS)
		SUBJECTIVE 50% (7 LESSONS)	
1. Subhashitas	Lesson-1 Inspirational words of wisdom-1	Lesson-2 Inspirational words of wisdom-2	Lesson-3 Puzzles and problem verses
2. Introduction to Poetics	Lesson-4 Vetal Panchavinshati-1 Lesson-7 Panchatantra	Lesson-5 Vetal Panchavinshati-2 Lesson-8 Introduction to poetics -1 Lesson-11 Type of Poetic work (Kavya)	Lesson-6 Shukasaptati Lesson-9 Introduction to poetics -2 Lesson-10 Introduction to poetics -3
3. Study of Ramayana	Lesson-12 Casual Acquaintance of Ram and Hanuman Lesson-13 Hanuman Dignifies Ram and Lakshaman	Lesson-14 Ram Glorifies Hanuman	Lesson-15 The Bond of Ram and Sugriva
4. Study of Kavya (Poetic work)	Lesson-16 The Regret of Karma Lesson-17 Story of Weapon Lesson-18 Karna Donets Kavach-Kundal	Lesson-19 Forester's Discourse as Detective Lesson-20 Righteousness of Pretentious Duryodhana	Lesson-21 Suspicious Duryodhana's Ethical Proficiency Lesson-22 Enlightenment of Yudhishtira's