

पुरुषोत्तमः मासः पञ्चशताधिक-एकोनत्रिंशत्तमः (५२९-तमः) गौराब्दः (जुलै-मासः २०१५) सप्तमः निर्गमः

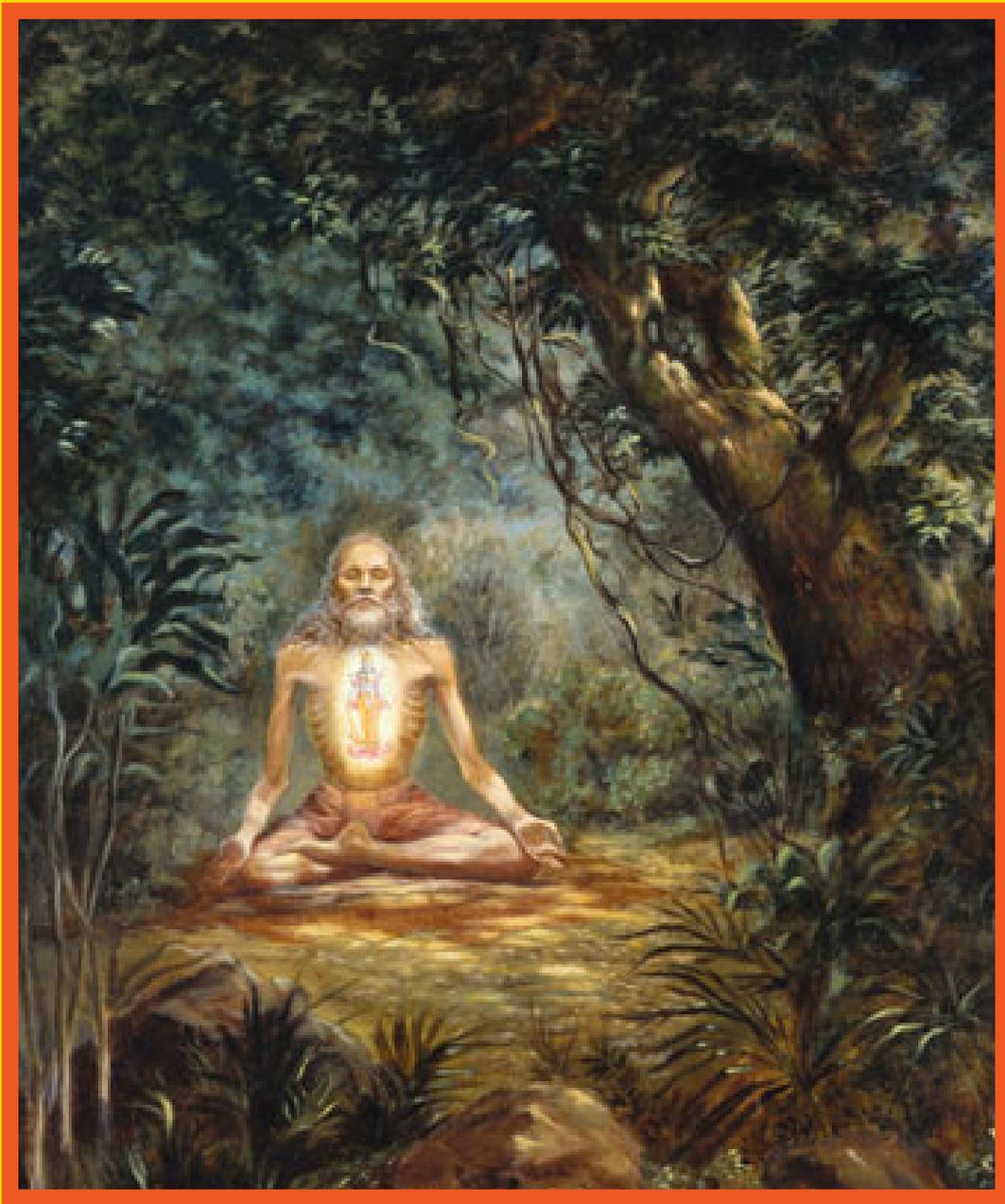
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SAPTAMAḤ NIRGAMAḤ

सनातनी

Puruṣottama Month, 529th Gaura-era (July 2015) Seventh Issue

SANĀTANĪ

CULTURE OF DIVINITY



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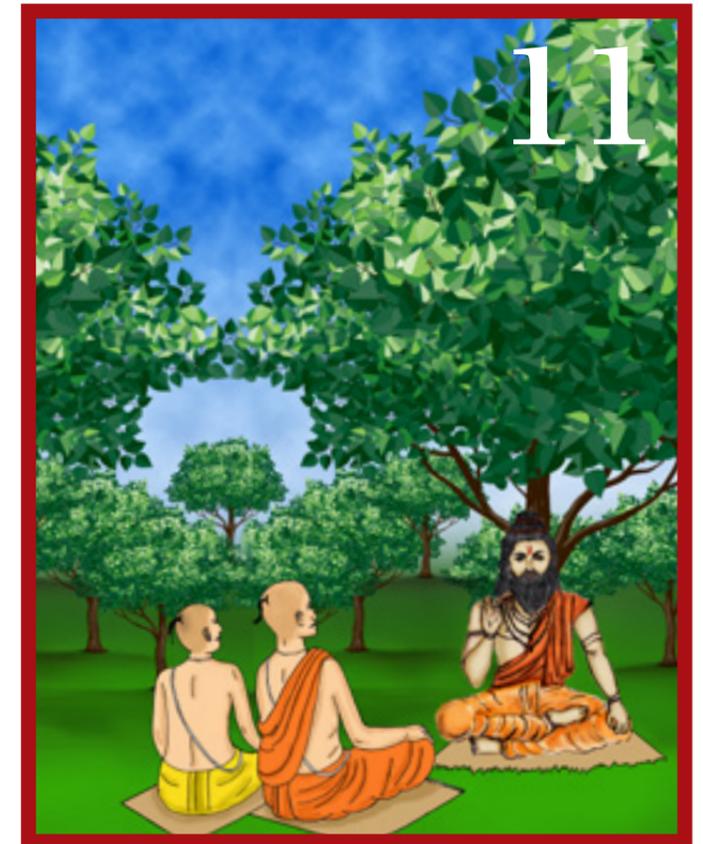
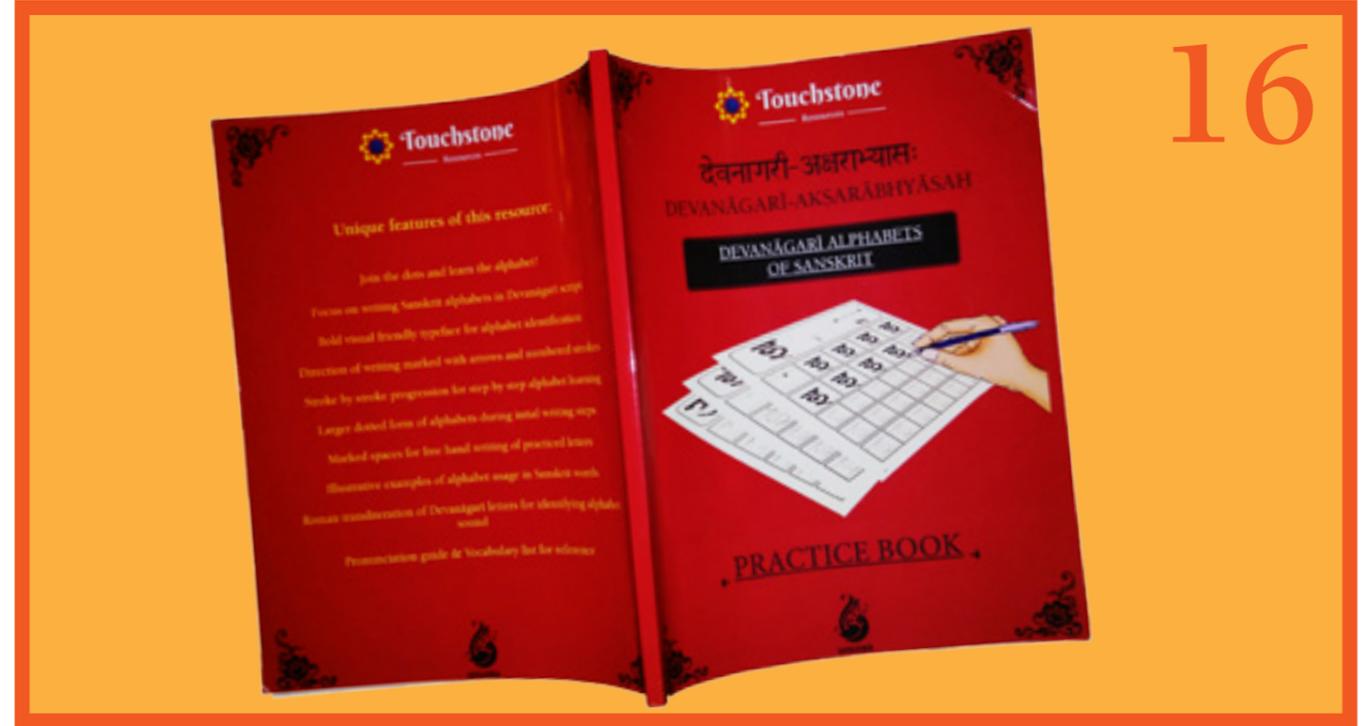
July 2015

सनातनी SANĀTANĪ

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मङ्गलम्
MAṄGALAM
Invocation

अहं सर्वस्य प्रभवो मत्तः सर्वं प्रवर्तते ।
इति मत्वा भजन्ते मां बुधा भावसमन्विताः ॥

भगवद्गीता १०.८

aham sarvasya prabhavo mattaḥ sarvaṁ pravartate.
iti matvā bhajante mām budhā bhāvasamanvitāḥ.

I am the source of all spiritual and material worlds. Everything
emanates from Me. The wise who perfectly know this engage in
My devotional service and worship Me with all their hearts.

Bhagavadgītā 10.8

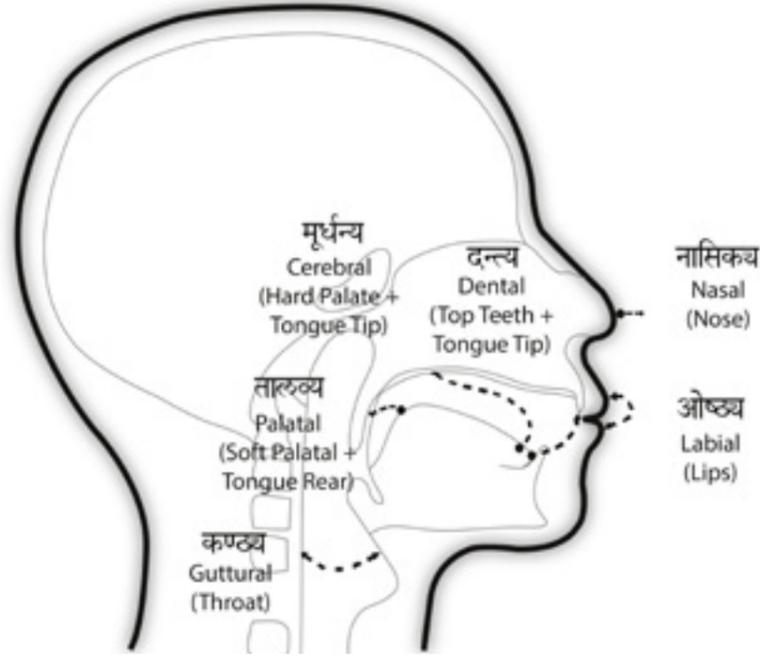
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पाकसाधनानि PĀKASĀDHANĀNI Kitchen Items



भाषा-भाण्डारः BHĀṢĀ-BHĀṆḌĀRAḤ

Lingual Repository



The Letter ऋ

The seventh letter in the Sanskrit varṇamālā is ऋ. It is pronounced like the re in pretty. In Roman Transliteration it is written as 'ṛ'. It is labelled as a mūrdhanya-varṇa (retroflex sound). Mūrdhā is the hard palate which forms part of the roof of the mouth. Wind passes through this part while the sound ऋ is uttered.

Some obstruction of wind and contact of tongue to the hard palate is felt in the pronunciation of this letter. So scholars debate on whether ऋ is a vowel or not, and if it is a vowel what its exact pronunciation is. It is evident then, that there are variations in the way in which this letter is pro-

nounced by different people, some resembling 'ree' (as in 'free') and some resembling 'ru' (as in 'ruby'). However, by all means ऋ is considered to be a vowel as it can be elongated in tone as ऋ, like other vowels as अ-आ, इ-ई etc. This is a feature of vowels only as consonants being stop sounds, cannot be elongated.

Traditionally, ऋ is noted as a basic vowel like अ, इ and उ. Ideally there should be no distortion of the mouth either horizontally (as in 'free') or as a pout (as in 'ruby') but only as a mild downward movement of the lower lip in the pronunciation of this letter.

The following is the method of writing the alphabet.



In the initial position of a word the sound 'ṛ' is written as an alphabet with the symbol in devanāgarī script as 'ऋ'. Elsewhere in a word, when attached to a consonant, the sound is represented with a vowel maker with the symbol in devanāgarī as |ृ| under the consonant, making it a complete syllable. For example, |ृ| as in कृ(kṛ), जृ(jṛ) etc.

This vowel marker does not go with many consonants in the Sanskrit language. In fact, out of the 33 consonants only 18 of them have verbal usages in Sanskrit in conjunction with this vowel sound. We shall eventually elucidate them when the Sanskrit consonants will be discussed.

Following is a list of words in Sanskrit starting with 'ऋ' –

ऋतम्	ऋtam	Truth
ऋजु	ऋju	Upright/Straight
ऋजुकृतम्	ऋjukṛtam	Straightened
ऋभुमान्	ऋbhumān	Clever (masculine)

Please observe the word ऋजुकृतम् (in the above list). The sound 'r̥' when written in the beginning of the word is written as the alphabet 'ऋ', while elsewhere in the word the sound is represented by the vowel marker |ॠ|.

Let us recap how to write the alphabet ऋ.

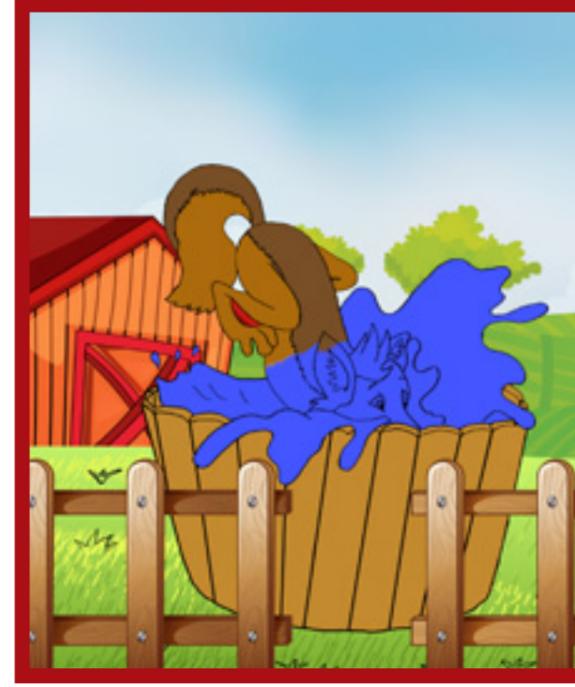


Practise writing ऋ in the following words:

Example: Riddle of Britain- ऋddle of Bṛtain
Writ
Rid
British
Riddance

कथा-कोषः KATHĀ-KOṢAḤ

The Story Chest



नील-शृगालः NĪLA-ŚṚGĀLAḤ The Blue Jackal

एकदा वने कश्चन शृगालः निवसति स्म ।

ekadā vane kaścana śṛgālaḥ nivasati sma.

Once, a jackal was living in a forest.

एकस्मिन् दिने, बुभुक्षया सः समीपस्थं नगरं गच्छति स्म ।

ekasmin dine, bubhuṣayā saḥ samīpasthaṁ nagaraṁ gacchati sma.

One day, because of hunger he went to a nearby town.

तं दृष्ट्वा कुक्कुरसमूहः तम् अनुधावति स्म ।

taṁ dṛṣṭvā kukkurasamūhaḥ tam anudhāvati sma.

Seeing him, a group of dogs chased him.

शृगालः भीतः । सः रजकस्य गृहं प्रविशति स्म ।

śṛgālah bhītaḥ. saḥ rajakasya gṛhaṁ praviśati sma.

The jackal was frightened. He entered the house of a washerman.

सः नीलवर्णेन पूरितायां द्रोणिकायां निलीनः भवति स्म । यदा सः बहिः

आगच्छति स्म तदा सः नीलपशुः एव जातः ।

saḥ nīlavarṇena pūritāyām droṇikāyām nilīnaḥ bhavati sma. yadā saḥ bahiḥ āgacchati

tadā saḥ nīlapaśuḥ eva jātaḥ.

He hid in a tub of blue dye. When he came out, he became a blue animal indeed.



शरीरं नीलवर्णेन वर्णितः शृगालः वनं पुनरागच्छति स्म ।

śarīraṁ nīlavarṇena varṇitaḥ śṛgālah vanaṁ punarāgacchati sma.

The jackal came back to the forest with his body dyed in blue.



वने सिंहः, व्याघ्रः, जिह्वापाः, वृकाः अन्यपशवः च यदा तं पश्यन्ति स्म तदा तस्मात्
भीताः ते दूरं धावन्ति स्म ।

vane siṁhaḥ ,vyāghraḥ, jihvāpāḥ, vṛkāḥ anyapaśavaḥ ca yadā taṁ paśyanti sma tadā
tasmāt bhītaḥ te dūraṁ dhāvanti sma.

When the lions, tigers, panthers, wolves and other animals in the forest saw him, they
were afraid and ran away.

सः तेषां राजा अस्ति इति सः सर्वेभ्यः वदति स्म ।

saḥ teṣāṁ rājā asti iti sarvebhyaḥ vadati sma.

He told all the animals he was their new king.

वनस्य सर्वे पशवः तं राजरूपेण स्वीकुर्वन्ति स्म ।

vanasya sarve paśavaḥ taṁ rājarupeṇa svīkurvanti sma.

All the animals in the jungle accepted him as the king.

एकस्मिन् दिने यदा नीलशृगालस्य राजसभा प्रचलति स्म तदा सः
शृगालानां शिवारुतं शृणोति स्म ।

ekasmin dine yadā nīlaśṛgālasya rājasabhā pracalati sma tadā saḥ śṛgālānām
śivārutam śṛṇoti sma.

One day when the blue jackal was holding court, he heard a gang of
jackals howling.

नीलशृगालः अपि उच्चैः प्रतिरौति स्म ।

nīlaśṛgālaḥ api uccaiḥ pratirauti sma.

The blue jackal also howled loudly in response.

सिंहादयः पशवः दृष्टवन्तः यत् नीलशृगालः शृगालः एव, न तु राजा इति ।

siṃhādayaḥ paśavaḥ dṛṣṭavantaḥ yat nīlaśṛgālaḥ śṛgālaḥ eve, na tu rajā iti.

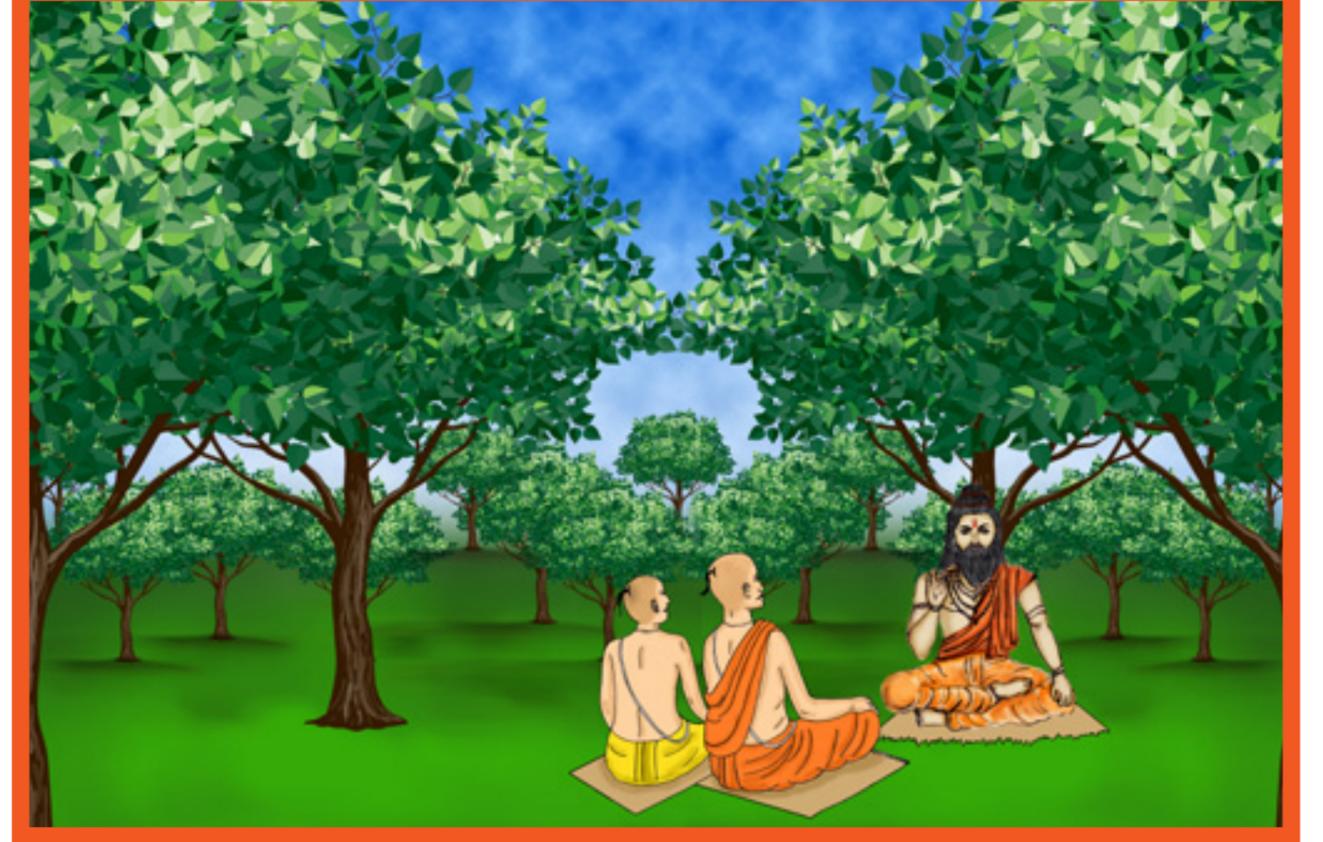
The lions and other animals saw the blue jackal was not their king but a jackal.

ते नीलशृगालं लुम्पन्ति विद्रावयन्ति स्म च ।

te nīlaśṛgālam lumpanti vidrāvayanti sma ca.

They at once pounced on the blue jackal and chased him away.

SANĀTANĪ PARAMPARĀ The Perpetual Tradition



वेदाः VEDĀḤ Vedas

वेदः भारत-देशस्य प्राचीनं वाङ्मयम् अस्ति ।

vedaḥ bhārata-deśasya prācīnam vāṅmayam asti.

Veda is an ancient literature from Bhārata-deśa.

वेद-शब्दस्य व्युत्पत्तिः विद्-धातोः कल्प्यते ।

veda-śabdasya vyutpattiḥ vid-dhātoḥ kalpyate.

The derivation of the word Veda is considered to be from the root verb 'vid'.

विद्-धातुः 'जानाति', 'बोधति' इत्यर्थे वर्तते ।

vid-dhatuḥ 'jānāti', 'bodhati' ityarthē vartate.

The root verb 'vid' is in the sense of 'knows' or 'understands'.

ततः 'वेदः' इत्यस्य 'श्रेष्ठ-ज्ञानम्' इत्यर्थः ।
tataḥ 'vedaḥ' ityasya 'śreṣṭha-jñānam' ityarthah.
Thus, 'Veda' means 'supreme knowledge'.

ज्ञानस्य उपलब्धिः वेदैः भवति इति श्रद्धा अस्ति ।
jñānasya upalabdhīḥ vedaiḥ bhavati iti śraddhā asti.
There is a belief that, the acquisition of (ultimate) knowledge is from the Vedas.

अतः सर्वेषां क्षेत्राणां मूलानि अत्र प्राप्यन्ते ।
ataḥ sarveṣāṃ kṣetrāṇāṃ mūlāni atra prāpyante.
Thus, the source of all fields (of knowledge) are found here.

वेदाः अपौरुषेयाः सन्ति, अर्थात् वेदाः न केनापि रचिताः ।
vedāḥ apauruṣeyaḥ santi, arthāt vedāḥ na kenāpi racitāḥ.
Vedas are divine, which means that the Vedas were not composed by anyone.

वेदाः अनन्ताः सन्ति । इदानीं तु ते भागशः एव उपलभ्यन्ते ।
vedāḥ anantāḥ santi. idānīm tu te bhāgaśaḥ eva upalabhyante.
Vedas are infinite. However, now they are available in parts only.

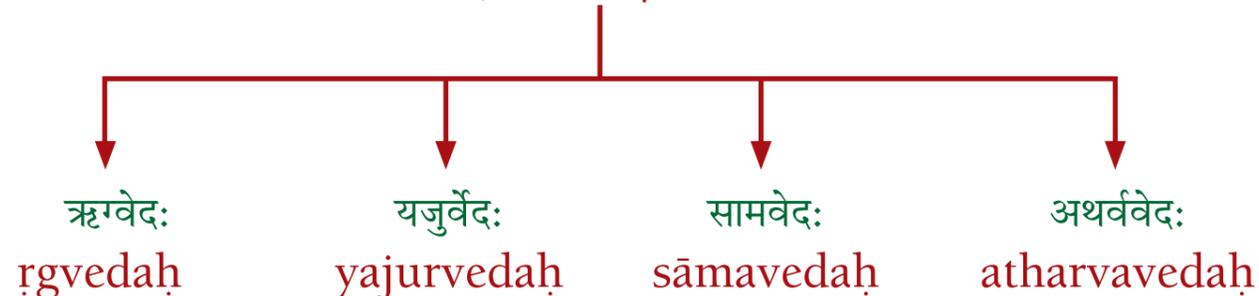
आदौ वेदाः समग्राः आसन् । अनन्तरं कृष्णद्वैपायनेन तेषां विभजनं कृतम् । तेन सः व्यासः
इति नामधेयं प्राप्तवान् ।
ādau vedāḥ samagrāḥ āsan. anantaram kṛṣṇadvaipāyanena teṣāṃ vibhajanam kṛtam. tena
saḥ vyāsaḥ iti nāmadheyam prāptavān.

Initially Vedas existed as a whole. Later their division was done by Kṛṣṇadvaipāyana. He
thus acquired his name as 'Vyāsa' (the arranger).

चत्वारः वेदाः ।
catvāraḥ vedāḥ.

The Vedas are four.

वेदाः VEDĀḤ Vedas



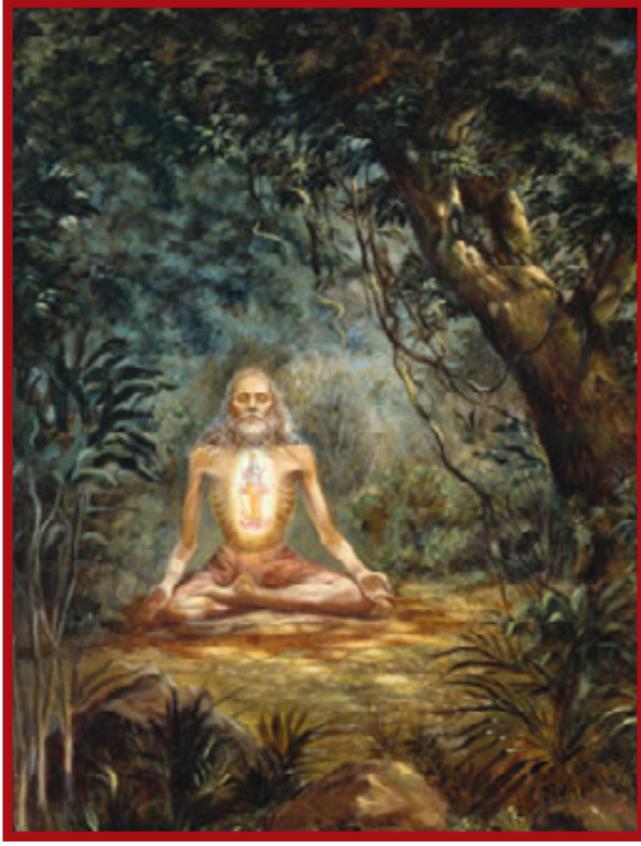
Lord Kṛṣṇa, as the paragon teacher par-excellence, utilizes a comprehensive and coherent repertoire of literary devices to capture the essence of His ultimate message of transcendence. Here, we examine the literary device of alaṅkāra or more precisely, upamā-alaṅkāra, the usage of simile in the Bhagavadgītā. Simile, as a subset of analogy, enables the reader to conjure up a visual image and attach that imagery to a more abstract line of thought by means of an appropriate comparison.

In the second chapter, Kṛṣṇa categorizes a vast array of concise illuminations on the yoga system. With a focus priority on the nature of the soul, we receive description and analysis to enable accurate classification and clarification of our constitutional position as jīvas, or spiritual beings.

All spirit souls have acquired a certain conditioned nature which inhibits the capacity for realisation of our full po-

tential. Kṛṣṇa explains this with reference to the hierarchy of bodily functions; the senses, the mind, the intelligence and the soul in this particular sequence. In describing the successful yoga practitioner, Kṛṣṇa highlights his/her ability for sense control through the vivid simile of the tortoise who withdraws its limbs when in a dangerous position – कूर्मोऽङ्गानीव सर्वशः kūrmo'ṅgānīva sarvaśaḥ (Bg. 2.58). Just as the tortoise withdraws its limbs when in danger, so the experienced yogī withdraws his senses at the time of potential negative engagement.

Contrary to popular contemporary analysis, this type of self-control is promoted as the bedrock of success in the process of self-realisation. Kṛṣṇa next raises a red flag on the roaming senses, with the warning that any one of the unattended senses may cause havoc on the path for the spiritual seeker. Just as a boat may be swept away by the powerful winds in the ocean, as वायुर्नवमिवाम्भसि vāyur-nāvam ivāmbhasi (Bg. 2.67), so the yogī may be dragged to the material platform



the unsuccessful practitioner – will he not perish like a riven cloud? – छिन्नाभ्रमिव नश्यति chinnābhram iva naśyati (Bg. 6.38). In the process of responding to Arjuna, Kṛṣṇa reveals another system of yoga – bhakti-yoga – which encompasses the essence of all the other processes of yoga. Bhakti – devotion, enables the practitioner to engage the senses, mind and intelligence in connection with the Supreme and to ultimately become absorbed in, and sheltered by, the energy of the Supreme Lord. In the seventh chapter of the Gītā, Kṛṣṇa begins to reveal the intricacies of bhakti and to detail the comprehensive nature of its application.

In a summary statement of inspiration, Kṛṣṇa reassures Arjuna that He (Kṛṣṇa) is the ultimate and guiding principle of the universe, and that he (Arjuna) is safe within the jurisdiction of His instruction. सूत्रे मणिगणा इव – sūtre maṇigaṇā iva (Bg. 7.7) – everything rests upon Kṛṣṇa as pearls are strung on thread. Kṛṣṇa is the unseen thread connecting of all living beings and He is directing the wanderings of all.

by inattention or misuse of the senses. Arjuna, similarly employs the usage of this upamā-alaṅkāra in his response to Kṛṣṇa's directive to pursue the aṣṭāṅga-yoga path. Considering his present condition and state of mind, Arjuna proclaims his unlikely ability to control the senses by the aṣṭāṅga-yoga process. He captures the severity of his dilemma with the simile of the raging wind – वायोरिव सुदुष्करम् vāyoriva suduṣkaram (Bg. 6.34). Here, Arjuna reveals to Kṛṣṇa that the mind is more powerful and unwieldy than the forceful wind – वायोरिव vāyoriva.

Following this line of thought, Arjuna presents his final doubt in regards to



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Shortly, Goloka is going to launch its first Online Course संस्कृत-शब्दार्थ-प्रक्रमः (saṁskṛta-śabdārtha-prakramah) - Sanskrit Vocabulary Course. Enrol in to the most exciting way of acquiring Sanskrit Vocabulary! It is interactive and replete with wonderful audio-visuals. You will know how the Sanskrit words actually come in conversational usage through the illustrations.

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The Practice Book introduces the Devanāgarī symbols, written in Sanskrit words, along with illustrations. Learners will not only learn how to read and write the letters but they will also see how the Devanāgarī symbols fit amongst other symbols in Sanskrit words. This provides a foundation for the following Practice Books in the series (currently in the production process) which focus on writing and reading words and sentences.

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This resource is very useful for both learners who are new to Devanāgarī and also those who are familiar with this ancient script, but wish to practise and fine-tune their skills in writing Devanāgarī. Though it is designed on the lines of alphabetical workbooks for children, the Akṣarābhyāsa Practice Book is suitable for learners at all stages, of all ages.

Our Akṣarābhyāsa Practice Book is especially recommended for those who are using, or those who have completed learning Saṁskṛta-citrakoṣaḥ and Saṁskṛta-vidyārambha Part one. It is the perfect tool for complementing speaking with writing Sanskrit.

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saṁskṛta-citra-koṣaḥ
Sanskrit Picture Dictionary

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संस्कृत-विद्यारम्भः भागः १
शिक्षक-पुस्तकम्
saṁskṛta-vidyārambhaḥ bhāgaḥ I
śikṣaka-pustakam
First Lessons in Sanskrit Part I
Teacher's Book

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संस्कृत-विद्यारम्भः भागः १
saṁskṛta-vidyārambhaḥ bhāgaḥ I
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संस्कृत-विद्यारम्भः भागः २ अभ्यासदर्शिनी
(saṃskṛta-vidyārambhaḥ bhāgaḥ II abhyāsadarśinī - Sanskrit Primer Book II Learner's Manual)

संस्कृत-अभ्यासाय प्रहेलिकाः क्रीडाः च
saṃskṛta-abhyāsāya prahelikāḥ krīḍāḥ ca - Puzzles and Games for learning Sanskrit

संस्कृत-शब्द-ज्ञानाय विविध-भित्ति-पत्राणि
saṃskṛta-śabda-jñānāya vividha-bhitti-patrāṇi - Posters on varied topics for Sanskrit vocabulary

स्तुति-साधनम् (stuti-sādhanam – Prayer book)

सद्यस्क-साधनानि (sadyaska-sādhanāni - Online Resources)

संस्कृत-शब्दार्थज्ञान-प्रक्रमः (saṃskṛta-śabdārthajñāna-prakramaḥ - Sanskrit Vocabulary Course)

संस्कृत-विद्यारम्भ-प्रक्रमः १
saṃskṛta-vidyārambha-prakramaḥ I - Sanskrit Primer Course I

प्रयुक्तयः (prayuktiḥ - Apps)

संस्कृत-अक्षरावली (saṃskṛta-akṣarāvalī - Sanskrit alphabet list)

संस्कृत-वर्णविलासः
(saṃskṛta-varṇavilāsaḥ - Sanskrit Devanāgarī learning app with in-built games and puzzles)

संस्कृत-वाक्यविलासः
(saṃskṛta-vākyaivilāsaḥ - Simple Sanskrit sentence creation game)

ध्वनि-ग्रन्थाः (dhvani-granthāḥ - Audio Books)

विद्युत्-ग्रन्थाः (vidyut-granthāḥ - E-Books)

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