# **Discussion Draft**

# Basics of Veda Recital – 1

#### **Version Notes: Version 0.2 dated August 31,2020**

- 1. A separate Section has been added on Recital flow and pause.
- 2. More articulation has been done on Swarabhakti
- 3. More explanations shall be provided after going through Classical SikshA texts in future. We are awaiting English translation of some of these Classical texts.

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## 1 Veda Recital Concepts & Rules

#### 1.1 The Separator '|' and '||'

A statement is marked with a separator '|' in books indicating the end of a statement. (paadam or leg). For easy reference let us call this separator as Ruk-Stop or Vedic Full-Stop. While reciting, a pause must be given before the start of the next statement. (2<sup>nd</sup> paadam or leg).

When the Chandas/MantrA ends, it is marked as '||' (double vertical line) at the end of the statement. (last paadam of the Chandas/MantrA) .The Concept of Chandas is statement with predefined number of Letters / aksharas with well defined grammer rules. (Example: "Gaayatri Chandas", "Anushtup Chandas" etc).

Examples of Chandas shall be provided in a separate Article – Basics of Veda - Chandas

A statement with a set of words ending with a separator is called a 'Ruk' in Veda.

Note: The **last aksharam/letter of a statement** ending with either of the separators (Ruk) **cannot have an anudAttam (lower) swaram.** 

This is from Bhaagya Suktam as rendered together. But when it is rendered in a split form, as in Udaka Shanti, the original statement first part will be as follows

with no AnudAtta for 'mi'. The letter 'mi' has infact acquired AnudAtta to support upcoming 'sa' which is udAttam, due to combining two statements.

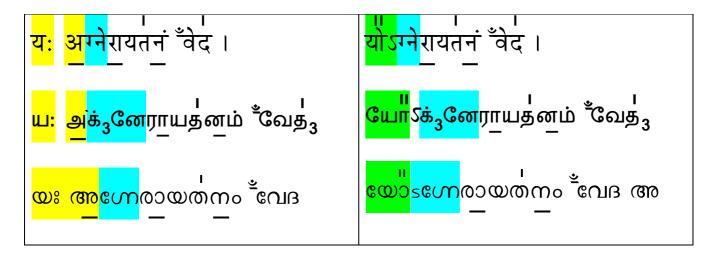
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तं त्वा भग सर्व इज्जोहवी मि । स्नी भग पुर एता भवेह ॥ कुंकुंक्रा u_4 u_4 u_4 u_4 u_5 u_4 u_5 u_5
```

The first statement does not have an anudAtta/lower swaram since the yam in "vareyNyam" is the last aksharam of a Ruk and does not acquire any swaram. The second statement vareyNyam is combined and the yam acquires anudAttam swaram to support upcoming 'Ba' which is udAttam.

The Start of a Ruk, the first akshara of the word/padam generally cannot be a Dheerga Swarita. But there are exception. The only exception we see is with the letter OM and the rest due to Sandhi Rules:



Some Special rules due to Sandhi will be articulated in our Article on Dheerga Swaritam. One example is shown below where the first letter acquires Swaritam due to Sandhi Rule.



Similar statements with swaritam or dheerga Swaitam will appear as the first letter, if a Nitya Swara (Swaritam) is formed. E.g of words are

Kindly refer to our Article on Pada Paatam and Swara Flow for details.

# 2 Rules for Anuswara

#### 2.1 Basics

The letters which are derived from base vowel Anuswara, 'am' (ਤੀਂ) are all called AnuswAras. (Classical text reference is 'anusvAraH')

Example, 'kam,tam,ram,sam,Sham, yam'. कं, तं , रं, सं, शं, यं,

Dheerga letters and conjunct consonant letters with dot are also anuswAra letters only.

In Sanskrit , रांकर् , will be read as राङ्कर् and not as राम्कर्. The 'ङ्' will

follow if the first letter is from 'ka' vargam. That is गंगा will be read as गङ्गा and

not as गम्गा !

The 'm' in the middle of the statement/word is presented as anuswAra.

The 'm' at the end of the statement/Padams are represented as 'm' without anuswAram dot. But in modern books, it has become a pratice to print a word with 'm' ending with anuswAra. This is not preferred in the classical text.

There are differing views given in PS by various Rishis/Mahans of the past.

PS 17-1 SaityAyana says that the nasal quality is stronger in anuswAra and the nasal mutes. (nasals of Consonant letters ~g,~j,N,n,m)

PS 17-2 Kauhaliputra says that it is the same everywhere.

PS 17-3 BhAradvAja rishi says it is faint in anuswAra compared to nasals of Consonants.

Currently VedaVMS compilations use anuswAram symbols at the end of the statements and words. It might take us some effort to represent them as 'm' due to the volume of compilations already released.

Generally the 'm' at the end of the statement/word **shall have lesser nasal** twang/tinge. Readers shall correctly pronunce the 'm' at the end of the statement. Also remember to follow the teachings of your Guru. The representation is not affected in Tamil and Malayalam languages as the 'm' is represented separately.

#### 2.2 Reading the Veda books/texts

In Veda text reading, the convention followed in books may be different.

The fifth letter (nasal letter of the class) of the ka, cha, ta, Ta, pa varga,

will follow the letter with anuswAram of the respective varga.

शंकर् will be read as शङ्कर्, गंगा will be read as गङ्गा.

(Ka varga क, ग follow Anuswara)

This rule will be extended while combining the end of Anuswara at the end of the first word with the first letter of the following word.

Note: Readers must note the convention followed in a specific book.

Many popular books printed for Veda Students print the vAkyam/SamhitA

as it is "**to be read**". So these rules are already applied to the text while compiling the book like **হান্ধ**. Some print with AnuswAram only like **হান্ধ**.

Note: Vedavms compilations are printed with anuswAram and readers must recite correctly with substituting nasal class of the following letter.

PS 5-27 says – " a "m", when followed by a mute, (Consonant) the 'm' becomes the nasal of like position(nasal of the Consonant) with it.

Let us see examples:

#### 2.3 <u>anuswAram followed by Consonants Examples:</u>

As written in the book	To be read as	Rule applied
हविरा <mark>सं ज</mark> ुहोतन	हविरास <mark>ञ</mark> ्जुहोतन	Use of ' <mark>ञ्</mark> ' for 'ca'
	ஹவிராஸ <mark>ஞ்</mark>	vargam
ஹவிராஸ <mark>ம்</mark>	F	Use of <mark>ஞ்</mark> 'for 'ச'
<mark>ஜ</mark> ்ஹோதன	ஜுஹோதன	vargam
_ ഹവിരാസ <mark>ം</mark>	ഹവിരാസ <mark>ഞ്</mark>	Use of <mark>ഞ്</mark> 'for 'ച'
	ജുഹോതന ।	vargam
<mark>ജ</mark> ുഹോതന I		
द्रविण <mark>ं च</mark> मे	द्रविण <mark>ञ्च</mark> मे	Use of <mark>ञ्'</mark> for 'ca'
		vargam
த் <sub>3</sub> ரவி்ண <mark>ம்</mark> ச மே,		Use of <mark>ஞ்</mark> 'for 'ச'

	ı த் <sub>3</sub> ரவிண <mark>ஞ்</mark> ச மே,	vargam
ദ്രവി <mark>ണം</mark> ച മേ,		Use of <mark>ഞ്</mark> 'for 'ച'
(13СП1 <mark>61110</mark> 21 6Ы,		vargam
	ദ്രവിണ <mark>ഞ്</mark> ച മേ,	
नक्ष <mark>त्रं दे</mark> वमिन्द्रियं	नक्षत्र <mark>न्दे</mark> वमिन्द्रियं	Use of <mark>'न्</mark> ' for 'ta'
1 . <mark>.</mark>	1.	vargam
நகூத்ர <mark>ம்</mark>	நகூத்ர <mark>ந்</mark>	Use of ' <mark>ந்</mark> ' for 'த'
<mark>தே</mark> 3வமிந்த் <sub>3</sub> ரியம்	<mark>தே</mark> வமிந்த் <sub>3</sub> ரியம்	vargam
നക്ഷത്ര <mark>ം</mark>	നക്ഷത്ര <mark>ന്</mark>	Use of ' <mark>ന്</mark> for 'ത'
<mark>ദ</mark> േവമിന്ദ്രിയം ।	<mark>ദേ</mark> വമിന്ദ്രിയം ।	vargam
		anuswAram rendered as
श्रेष्ठो देवा <mark>नां</mark>	श्रेष्ठो <u>द</u> ेवा <mark>नां</mark>	it is no change since the
<u> </u>	<b>1</b> II	following letter is of 'pa'
<mark>प</mark> तिरघ्नियानां	<mark>प</mark> तिरघ्नियानां	vargam where ' <mark>m</mark> ' needs
		to be used.
ஶ்ரேஷ்டோ <sub>2</sub>	ஶ்ரேஒ்டோ <sub>2</sub>	anuswAram rendered as
தே <sub>3</sub> வானா <mark>ம்</mark>	தே <sub>3</sub> வான <mark>ாம்</mark>	it is no change since the following letter is of '⊔'

	ப <mark>ப</mark> திரக் <sub>4</sub> னியானாம்	vargam where <mark>'เ่</mark> ' needs
ശ്രേഷ്ടോ ദേവാനാ <mark>ം</mark> പതിരഘ്നിയാനാം ।	ശ്രേഷ്ഠോ ദേവാന <mark>ാം</mark> പതിരഘ്നിയാനാം ।	to be used. anuswAram rendered as it is no change since the following letter is of 'ณ'
		vargam where ' <mark>m</mark> ' needs to be used.
श्चात शारदा <mark>नां</mark> — <mark>नि</mark> वात	ा ञात शारदाना— <mark>न्नि</mark> वात	Use of <mark>'न</mark> ' for 'ta'
		vargam as <mark>'न</mark> ' is a part of
ı ஶ <u>த</u> ஶாரதா <sub>3</sub> னா <mark>ம்</mark> 	ı ஶ_தஶாரதா <sub>ვ</sub> ன <mark>ாந்</mark>	'ta' vargam only. Use of ' <mark>ந்</mark> ' for ' <mark>த</mark> '
<mark>நி</mark> வாத	<mark>நி</mark> வாத	vargam as <mark>ந</mark> is a part of
		' <mark>த</mark> ' vargam only.
(000 (0000000	1	Use of ' <mark>m</mark> ' ' for ' <mark>m</mark> '
യയ ശാരഭാധ <mark>ാം</mark> —	ശത ശാരദാനാ <mark>ന്</mark> —	vargam as m is a part of
<mark>ന</mark> ിവാത	<mark>ന</mark> ിവാത	' <mark>ത</mark> ' vargam only.

#### 2.4 Not to Convert 'n' into anuswAm

The normal representation of mantra "OM SAntiH SAntiH" is

This 'n' in ShAnti should not be represented as anuswAram.

would be an incorrect representation.

#### 2.5 AnuswAram in OM:

Another major rule is that, OM when uttered at the beginning of the Statement shall not be me merged with the following akshara.

#### Ghana DarpaNam Ref (99-104).

- 1. OM at the start shall be rendered in UdAttam.
- 2. OM shall not be joined with following akshara to make a Swarayuka or Samyukta Akshara.
- 3. There should be distinct pause between OM and the following word.
- 4. The exceptions given for OM is for O(gm) suvaH, O(gm) Satyam in Yajur veda paatam and further the six words that follow in the following mantra from MahaNArAyaNOpaniShad

Here the 'M' of OM can be rendered as 'n' because of the following letter is of 'ta' varga and the ta varga nasal is 'n' so it can be

Generally, OM should have a pause and not merged with the following

akshara.

**Note:** Many learners render "OM NamO BhagavatE Rudraya" as "OnnamO Bhagavathe Rudraya". Our guide clearly has instructed us that as per SikSha, there should **not be Sandhi** but avasana/pause. Similarly, "OM namO NarAyaNAya" is rendered without pause and with sandhi as "OnnamO NarAyaNAya". This is sub-optimal way of rendering.

5. The above reference book also give examples that OM ShAnti ShAnti ShAnti ShAnti shall be rendered without OM subjecting to Sandhi ie, it is not O(gm) ShAnti.

**Note:** The convention of rendering HariH OM is different though there is a common thread of reciting HariH OM in the Southern Part of India. This is being covered in a propsed Article on Basics of Veda Recital – Conventions.

### 3 AnunAsikam

When the anuswAram is followed by the Semi-vowel group letters, **ya,la,va**, the '**m**' of the anuswAram is recited with the respective sounds of **yya,vva,lla** with a nasal twang. Basically when we say 'm' of the anuswAram, the lips close and our sages have given us the techniques/rules to pronounce the instances with necessary changes to make the recital smoother. AnunAsikam is marked

with the sign  $\overset{\bullet}{}$ ; some books print the same without the small horizontal line shown above. This is marked before the letters starting with 'ya.la.va' group.

Sometimes the nasal sound along with **I,y,v** (हलन्त्) is also marked to catch the attention of the reader.

When 'I' follows the nasal letter 'n', the n becomes AnunAsikam.

PS 5-28 -Followed by a semivowel, it becomes a nasal of like quality with it.

PS 5-29 - But not when followed by r.

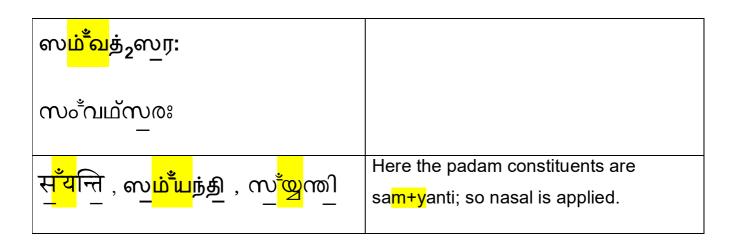
PS 5-25 – Both t and n, when followed by I, become I. (covered in Consonant Sandhi Rule Article)

PS 5-26 - The n becomes nasalized I.

Note: This rule is not only applicable across words but also in combination of Padams that create a new word.

As written in the book	To be read/recited as
अग्निं <mark>या</mark> गर्भंदधिरे —	अग्नि <mark>या</mark> गर्भंदधिरे —
அக் <sub>3</sub> னி <mark>ம் <sup>உ</sup>யா</mark> க <sub>3</sub> ர்பந் த <sub>3</sub> தி <sub>4</sub> ரே	க <sub>3</sub> ர்பந் த <sub>3</sub> தி <sub>4</sub> ரே
അ <mark>ഹ്നിം</mark> യാ ഗർഭം ദധിരേ	അഗ്നിയ്യാ ഗർഭം ദധിരേ —

उदुत्त <mark>मं</mark> वरुण —	उदुत्तम <mark>ळ</mark> रुण
ப உது <sub>3</sub> த்தம <mark>ம் <sup>உ</sup>வ</mark> ருண பாஶா	ு பார் உது <sub>3</sub> த்தம <mark>வ்வ</mark> ருண பாரு
ഉദുത്ത <mark>മം</mark> വരുണ പാശ	ഉദുത്തമവ്വരുണ പാശ് — —
Example of 'l' after 'n'	
नैनं <mark>लो</mark> के	नैन <mark>ल्लो</mark> के
ப் ஆமாக பிரைக்கு நூல் நூல் நூல் நூல் நூல் நூல் நூல் நூல்	நைன <mark>ல்லோ</mark> கே லோகே
നെന <mark>ം</mark> ലോകേ ലോകേ —	। നൈന ല്ലോകേ ലോകേ
एको वा अमुष्मिन् लोके मृत्युः	एको वा अमुष्मि <mark>ल्लो</mark> के मृत्युः
ஏகோ வா அமுஷ்மி <mark>ன் ஃலோ</mark> கே	ஏகோ வா அமுஷ்மி <mark>ல்லோ</mark> கே
ഏകോ വാ അമുഷ് <mark>മിൻ <sup>ട്ര</sup>ലോ</mark> കേ	ഏകോ വാ അമുഷ് <mark>മില്ലോ</mark> കേ
	Here the padam consists of two parts –
स <mark>म् व</mark> थ्सरः	sa <mark>m + vat</mark> hsaraH; so nasal is applied.



Note: Some books print the vaakyam with words as it is to be read without AnunAsikam symbol. Some books also mark the anunAsikam symbol. It must be noted that advanced books for readers do not indicate AnunAsikam symbols. Students must take note of the conventions used in the book. In all our Compilations anunAsikam shall be marked distinctly before the following 'y.'v' or 'l' letters. Kindly note this convention and render mantras correctly.

#### 3.1 Relative strength of anunAsikam

The letter 'y' is sourced at the front-middle of the mouth, the letter 'l' is more to the front as it is dental and 'v' is labial (lip based). When we try to recite anunAsikam, the strength of 'y' is a little stronger, the strength of 'l' is light and the strength of 'v' is lighter.

A learner should not be **over conscious** of stressing the nasal sound and by practice make it easier and smooth. Kindly observe the anunAsikam effect by listening to recital by Pandits; you will observe how light and effortless the 'vva' is and compare it with the rendering of anunAsikam with 'la' and 'yya', for letters va,la,and ya following anusvAram.

# 3.2 No anunAsikam for Sandhi-formations

If Vowel Sandhi creates a combination of **newly formed letter**s with 'm' followed by y or v, then this should not be nasalized.

Examples of words with Sandhi	Explanation
ा । । आदित्पश्या-म्युतवा श्रृणो- <mark>म्या</mark> मा	sRuNom <mark>i+A</mark> +mA generates sRuNomyA mA. This is not the occurrence of y after
ு அதி <sub>3</sub> த்பஶ்யா-ம்யுதவா	a word after anusvAram. It is rendered together with a small pause after yA to indicate presence of Sandhi.
ஶ் <i>ரு</i> ணோ- <mark>ம்யா</mark> மா	
് ആദിത്പശൃാ–മൃൂതവാ	
ശൃണോ– <mark>മൃാമാ</mark>	
स्तौ <mark>म्य</mark> ग्निं नाथितो	Here the Padams for Sandhi are stau <mark>mi</mark> + <mark>a</mark> gnim, that creates stau <mark>mya</mark> gnim; so
் ஸ்தௌ <mark>ம்யக்</mark> 3னிந் நாதி <sub>2</sub> தோ	this example to similar to the above.
സ്തൗ <mark>മ</mark> ൃഗ്നിം നാഥിതോ	

# 4 Rules for 'gm' and 'gg'

# 4.1 Rules for gm (♥)

The rules for 'gm' and 'gg' are applicable only in Yajur Veda. When an anuswAram is followed by the letters in the Group of 'ra,sa.Sa,Sha,ha', the 'M' in the anuswAram is converted to (gM).

(gM) is 
$$\overline{\eta} + \overline{\eta} = (\overline{\eta})$$
 or represented as  $(\overline{\eta})$  in letters.

The standard representation in printed books is "V".

Some books print it without the tail like "少 ". There are few more representations depending of the time of printing and readers must acquaint themselves with the representation in that book. This sound emanates from the back of the mouth (slightly above throat) with a light nasal effect. Please **do not read it as 'gum'**; some Tamil books represent this in words as **西山** which is not correct sound representation.

# In slokas, $\bigvee$ is not used.

#### Let us see some common examples:

Original words/padams	As represented in Veda books/Vakhyam	Rule
गणानान्त्वा गणप <mark>तिं</mark> —	गणानान्त्वा गणपति <mark>र्</mark> —	anuswAram before
<mark>ह</mark> वामहे	<mark>ह</mark> वामहे	

॥ த <sub>3</sub> ணானாந்த்வா	ா க <sub>3</sub> ணானாந்த்வா —	anuswAram before <mark>ബ</mark> ា
ı த <sub>3</sub> ணபதி <mark>ம்</mark>	ப த <sub>3</sub> ணபதி <mark>⊌</mark>	
<mark>ஹ</mark> வாமஹே	<mark>ஹ</mark> வாமஹே	
ടാം I ഗണാനാന്ത്വാ	ടാം I സണാനാന്ത്വാ	anuswAram before 🗥
ഗണപതി <mark>ം</mark> —	ഗണപതി <mark>യ</mark> —	
<mark>ഹ</mark> വാമഹേ	<mark>ഹ</mark> വാമഹേ	
क्ष <mark>ीरं स</mark> र्पि र्मधूदकं	क्षीर <mark>्थ स</mark> र्पि र्मधूदकं	anuswAram before
க <mark>ூ</mark> ர்பிர்	க்ஷீர <mark>ஜ்</mark> <mark>ஸ</mark> ர்பிர்	anuswAram before <mark>ஸ</mark>
ப மதூ <sub>4</sub> த <sub>3</sub> கம்	ı மதூ <sub>4</sub> த <sub>3</sub> கம்	
ക്ഷീര <mark>ം സ</mark> ർപിർ	ക്ഷീര <mark>ഴ് സ</mark> ർപിർ	anuswAram before
മധൂദകം ।	് മധൂദകം I	

न <mark>ित्रंश</mark> द्धाम विराजति —	न् <mark>रिप्रा</mark> द्धाम विराजति —	anuswAram before
த்ரி <mark>ம்</mark> ஶ <mark>ு</mark> த்₃தா₄ம	த்ர <mark>ி⊻ு</mark> ்மத்₃தா₄ம	anuswAram before <mark>UU</mark>
ப விராஜ <u>தி</u>	ı விராஜதி 	
ത്ര <mark>ിംശ</mark> ദ്ധാമ	ത്ര <mark>ി്്ശ</mark> ദ്ധാമ	anuswAram before 🕜
വിരാജതി —	വിരാജതി —	
यक्ष <mark>मं सु</mark> मना असत् ।	यक्ष्म <mark>र् सु</mark> मना असत्	anuswAram before
௱ு் நூர <mark>ம் ஸ</mark> ூமனா	யுக் <mark>தம் ல</mark> மனா	anuswAram before <mark>സ</mark>
। அஸத்	। அஸத்	
യക്ഷ്മ <mark>ം സ</mark> ുമനാ	യകഷ്മ <mark>∀് സു</mark> മനാ	anuswAram before
അസ്ത്	അസത്	
तन्नो नार <mark>सिंह</mark> ः	तन्नो नारसि <mark>ण्ह</mark> ः	anuswAram before

प्रचोदयात् —	प्रचोदयात् —	
ு தந்நோ நாரஸி <mark>ம்ஹ</mark> :	ு தந்நோ நாரஸி <mark>்√ஹ</mark> :	anuswAram before <mark>ച</mark> ്ച
ய ப்ரசோத <sub>3</sub> யாத்	ய ப்ரசோத <sub>3</sub> யாத்	
രനോ	് തന്നോ	
നാരസി <mark>ംഹ</mark> ഃ	നാരസ <mark>ി</mark> ്ഹഃ	anuswAram before <mark>M</mark>
പ്രചോദയാത് —	പ്രചോദയാത് —	
मा <mark>हिंसी</mark> ः पुरुषं जगत्	मा हि <mark>ं्सी</mark> ः*	anuswAram before
	। । पुरुषं जगत् —	*Very commonly found word.
மா ஹி <mark>ம்ஸ</mark> ீ: 	மா ஹ <mark>ி</mark> யுள்:	anuswAram before <mark>സ</mark>
௶௹௸ஞ்ஜக் <sub>3</sub> த்	ı । புருஷஞ்ஜக <sub>3</sub> த்	
മാ ഹി <mark>ംസ</mark> ീഃ പുരുഷം ജഗത് ।	മാ ഹി <mark>ഴ്സ</mark> ീഃ*	anuswAram before
_		

<del>ി</del> പുരുഷ	 o ജഗ	<del>.            </del> റത് ।		
· · · —				

# 4.2 Normally 'M' merges with following vowel

When anuswAram precedes a vowel like a, aa, e, ee etc, based on the construction of the words in Vedas, the 'M' may combine with the a, aa, e, ee to have ma, maa, mi, mee as a natural Swarayukta Akshara i,e. Vowel based consonant.

Original words/padams	As represented in Veda books/Vakhyam	Rule applied
पुरुहू <mark>तं इन्द्रं</mark> स्वस्ति	पुरुहू त <mark>मि</mark> न्द्र <mark>७</mark> स्वस्ति	'M' + i has become
ப புருஹூத <mark>ம் இ</mark> ந் <mark>த்ரம்</mark>	ı புருஹூத <mark>மி</mark> ந்த்ர <mark>⊌</mark>	
ஸ் <u>வ</u> ஸ்தி	ஸ்வஸ்தி _	
പുരുഹൂത <mark>ം ഇ</mark> ന്ദ്രം	പുരുഹൂത <mark>മി</mark> ന്ദ്ര <mark>⊌</mark>	
സ്വസ്തി 	— സാന്ത്വ	
बाहुभ्या <mark>मं</mark> उत ते नमः	बाहुभ्या <mark>म</mark> ुत ते नमः —	M' + u has become
பா <sub>3</sub> ஹுப் <sub>4</sub> யா <mark>ம் உ</mark> த	ப <sub>ாვ</sub> ஹுப் <sub>4</sub> யா <mark>ம</mark> ுத	

# 4.3 Swaras (Vowels) ♥ Exception

However when a vowel is follows the specific noun/pronoun class with dheerga aksharaa 'An,'In' or 'Un' ending, the 'n' becomes anuswAram 'm' subject to grammar rules, and it becomes 'gm' to indicate that it is not originally 'm' but 'n'. In case the ending is 'In' or 'Un' an 'r' is added' to indicate that the Padam is 'In' or 'Un' ending. The examples provided are indicative only.

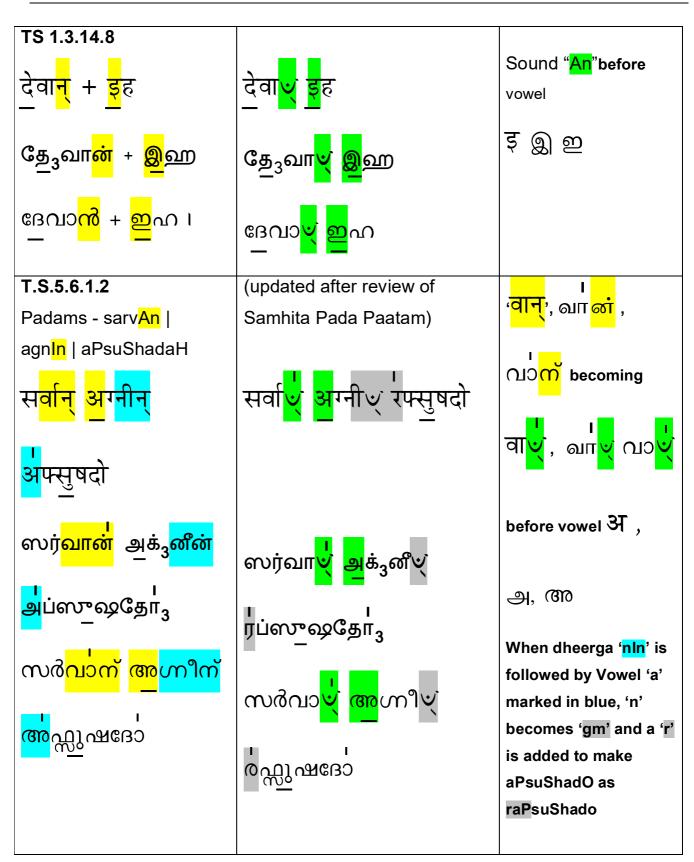
These are covered in PS Chapter 9 (Rules 20-24)

Some Examples observed in SamhitA and from common known mantras are given below:

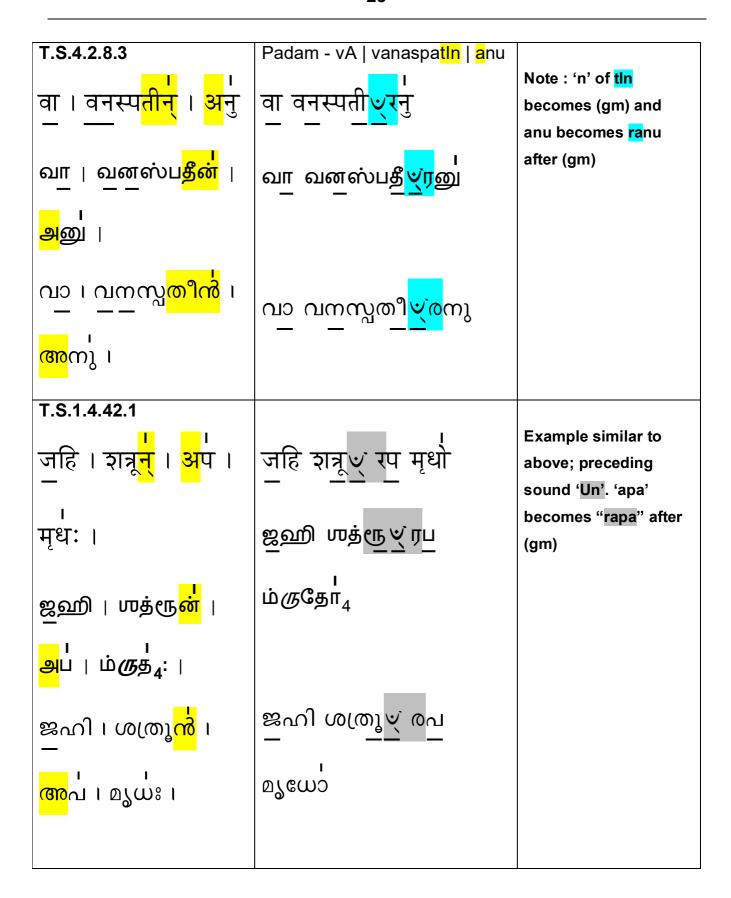
Original words/padams	As represented in Veda	Rule
	books/VAkyam	
T.S.1.2.14.1		Sound
1 1	, ı <u> </u>	<mark>"An</mark> " <b>before</b> vowel
राजे वाम <mark>वान्</mark> इभे न	राजे वामवा <mark>ं</mark> इभे न ।	ਟ 🔊 ਲ
		<b>इ</b> இ ഇ
ராஜே வாம் <mark>வான்</mark> .		
	ராஜே வாம்வ <mark>ா</mark> ஜ் <mark>இ</mark> பே <sub>4</sub>	
<mark>இ</mark> பே <sub>4</sub> ந		
	Б	

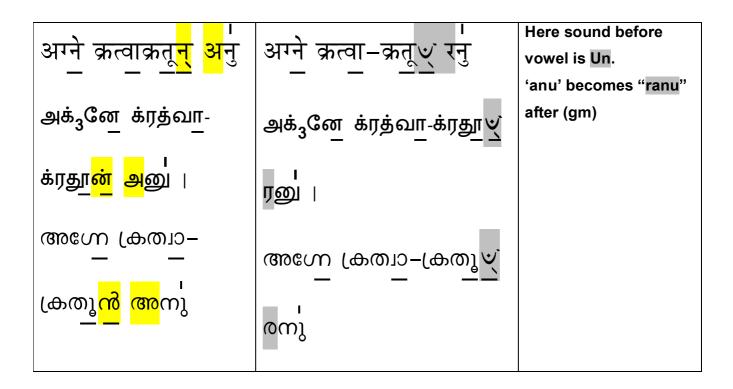
vedavms@gmail.com

രാജേ വാമവ <mark>ാന്</mark>	രാജേ വാമവാ <mark>യ</mark> ഇഭേന	
ഇഭേ ന		
T.S.4.5.1.4		
। । विशल्यो बाण <mark>वान्</mark> उत	विशल्यो बाणवा <mark>ल्</mark> उत	Sound " <mark>An</mark> " before vowel
பிருல்யோ <u></u>	ப் விருல்யோ பா <sub>3</sub> ணவா <mark>ய</mark>	<b>3, ≥</b> ,ഉ
பா <sub>3</sub> ணவா <mark>ன்</mark> உத	<mark>உ</mark> த	
വിശ്ല്യോ —	വിശ്ലേൃാ ബാണ്വാ <mark>⊍</mark> ്	
ബാണ <mark>്വാന് ഉ</mark> ത I	<mark>ഉ</mark> ത ।	
TS 1.3.8.2		Sound " <mark>An</mark> " before
देवा <mark>न्</mark> + <mark>ऊ</mark> ढ्वम्	देवा <mark>च् ऊ</mark> ढ्वम्	vowel
` _ ` _ `		<del>ති</del> , ஊ,වෙ
தே <sub>3</sub> வா <mark>ன்</mark> + <mark>ஊ</mark> ட் <sub>4</sub> வம்	தே <sub>3</sub> வா <mark>♥</mark> <mark>ஊ</mark> ட் <sub>4</sub> வம்	
— ലേവാ <mark>ൾ</mark> + <mark>ച</mark> ൊശ്നാം ।	<u>~</u> ഭേവാ <mark>പ് ഉച്</mark> കനാം	
വിശ്ല്യോ ബാണ് <mark>വാന് ഉ</mark> ത । TS 1.3.8.2 देवा <mark>न् + </mark> <mark>ஆ</mark> ढ्वम् ച്ചേ <mark>ത</mark> ்+ <mark>ஊ</mark> ட்₄வம்	വിശ்ലേ <sub>ള</sub> ാ ബാണ്വാ <mark>ல்</mark> ഉത । देव <mark>ाல் அ</mark> ढ्वम् தே <sub>3</sub> வா <mark>ல் ஊ</mark> ட் <sub>4</sub> வம்	



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Important Note: This application of rule is based on the usage of 'An, In, Un based on context and the usage of the same is firm as per Grammar note. When this rule is not applied, normal rule of joining halant 'n' would only follow. There are specific set of rules defind along with words in PrAtiSakyam for application of this rule.

PS also gives list of words that would retain their 'n' without change.

Example : paSUn + ava = paSunava, rudrAn+ajAyat = rudrAnajAyat

#### 4.4 Rules for gg (⊌)

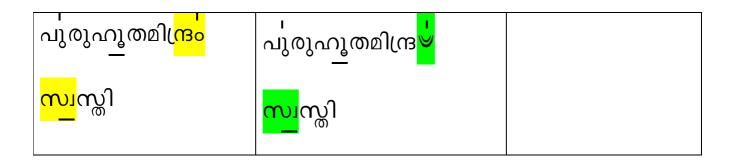
The basic rule for application of 'gg' is same as in 'gm' except that **the letter following the anuswAram** are **Samyukta akshara conjuncts (joint letters)** starting with **s,S,Sh,h**. Examples, **sra,shra,hla,sya,sva,Sca**. In a joint letter, the start is a base letter like **s,S,Sh,h** after completing m sounding (gm),

it would be difficult to combine them. So (gg) is a unique sound to smoothen the flow of the rule applied for (gm).

(gg) is  $\overline{\eta} + \overline{\eta} = (\overline{\eta})$ . Printed in the books as  $\forall$ ,  $\psi$  with or without the tail.

Original words/padams	As represented in Veda	Rule
	books/Vakhyam	
T.S. 1.2.14.1		
<u> </u>		anuswAram before joint
त <mark>पूंच्य</mark> ग्ने जुह्वापतंगा	तपू <mark>र्ण्</mark> यग्ने जुह्वापतंगा	N. W. and J. W. W. W.
		letter starting with $ abla, $
Note :The word is		
tapUMShi which is		ളെ, ഷ
represented as		
tapU(gm)Shi as per		With Shi +agnE, it
grammar.		becomes Sh <mark>ya</mark> gnE.
		(Vowel Sandhi)
தபூ <mark>ம</mark> ்ஷ்யக் <sub>3</sub> னே	தபூ <mark>৺்ஷ</mark> ்யக் <sub>3</sub> னே	
ஜுஹ்வா	ஜுஹ்வா	
1	ه_معالم	
തപൂ <mark>ംഷ</mark> ൃഗ്നേ		
ı	തപൂ <mark>৺ഷ</mark> ൃഗേ	
ജുഹ്വാ	1	
_	ജുഹ്വാ	
। आपञ् <mark>ञांस्यो</mark> ना भवन्तु	। आपञ्जा <mark>⊌स्यो</mark> ना भवन्तु	anuswAram before a
Train Havin		joint letter starting with

ஆபுர்ர <mark>ும்</mark>	ஆபுஶ்ஶ <mark>ு</mark> <mark>ஸ்யோ</mark> னா	स, m, m
ஸ் <mark>யோ</mark> னா ப் <sub>4</sub> வந்து	। ப <sub>4</sub> வந்து	
ആപശ് <mark>ശ</mark> ം <mark>സ</mark> ്യോനാ	ആപശ്ശ <mark>⊎ സ</mark> ്യോനാ	
ഭവന്തു	ഭവന്തു	
मात <mark>रं</mark> श्रियं	मातर <mark>्थं श्रियं</mark> ——	anuswAram before a joint letter starting
மாதர <mark>ம் <mark>ஶ்ரி</mark>யம்</mark>	மாதர <mark>ு৺ ஶ்ரி</mark> யம்	with হা, ஶ , ശ
<mark>മാതരം</mark> <mark>ശ്രി</mark> യം	മാതര <mark>്</mark> ച <mark>ശ്രി</mark> യം	
पुरुहूतमि <mark>न्द्रं स्व</mark> स्ति	। पुरुहूतमिन्द्र <mark>७ स्व</mark> स्ति	anuswAram before a joint letter starting
ı புருஹூதமிந் <mark>த்ரம்</mark>	ı புருஹூதமிந்த்ர <mark>⊌</mark>	with स, സ, സ
<mark>സ്ഖ</mark> സ് <u>ട്</u> ടി	<mark>സ്ഖ</mark> സ്தി	



#### 4.5 Application of (gm) or (gg) –with lighter Stress

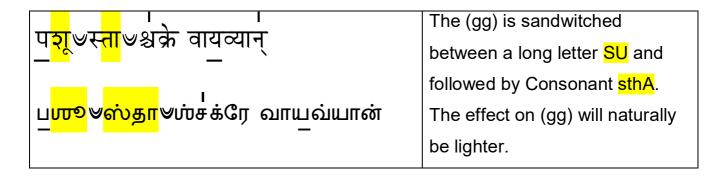
Some books follow the convention of having a single shape like  $\bigvee$ ,  $\bigvee$  where the stress on (gg) is light. The rule here is when the anuswAram is a long letter, the (gm) or (gg) becomes (g).

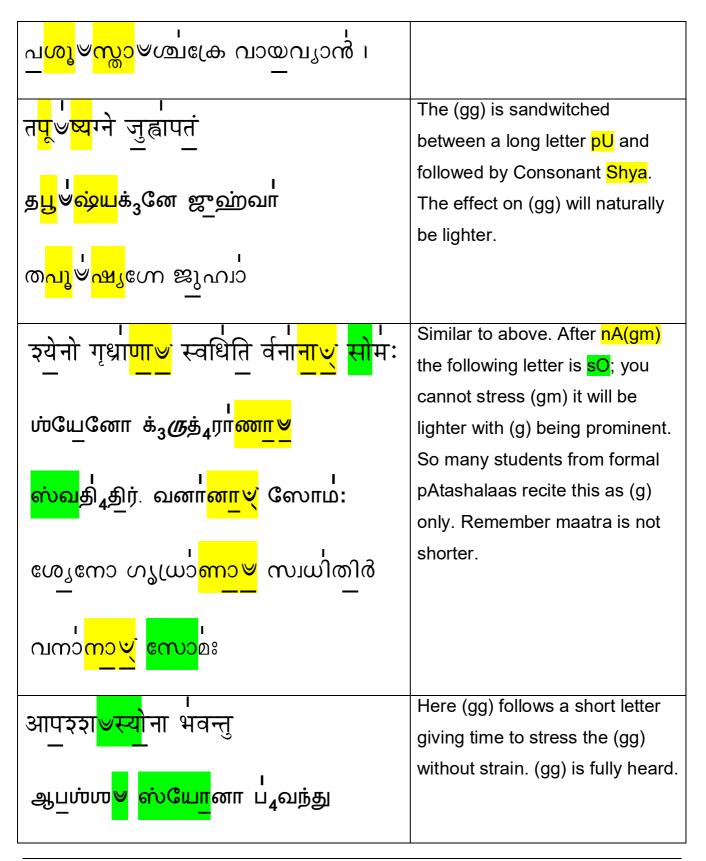
We follow only one convention of indicating '♥'.

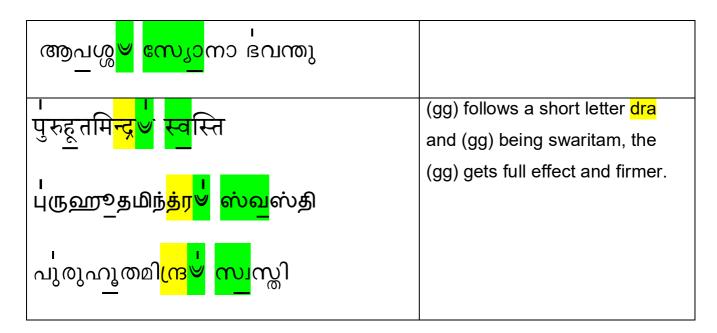
As per our guide, the light (g) is not used in classical books or Grantha Sources. According to our Guide, the (gm) and (gg) have **one mantra and not half**. But while rendering Veda Mantras, the stress on (gg) becomes lighter when it is preceded by a long vowel sound like aa, ee, uu and becomes stronger when the preceding letter is short and specially mahaprAna letters.

**Explanation by one Guru:** When (gm) is followed by a Conjunct Cosonant, you cannot recite four halants' effect g,m, two halants of the following Conjuct Consonant, (gg) from the centre of the throat normalises that to ineffect of saying three. When a long letter is uttered and you try to give full effect to (gg) there is a slight distortion or perhaps strain so (gg) is lightened with same maatra time scale. Kindly follow the style of you Guru but your recital must be stress free and free flowing after initial practice.

We are giving some examples for readers to observe this sound effect:







**Special Note:** The representation of gm and gg is not differentiated in some classical books compiled in the past. The Student is expected to learn the rendering from the Guru. Even in recent compilations, there is slight difference is usage of gm in place of gg of vice versa in books based the schools, sound effect and also application of higher levels of Grammar rules from classical texts. This is covered in Section 7.

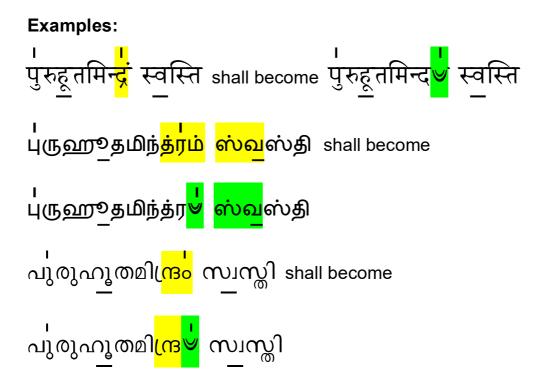
The Learners are requested to refer such differences with the Guru and follow the teachings as per that School.

We have made only a standard representation.

#### 4.6 Swaram rules or acquisition by gm and gg

The following rules apply for the swaram for gm and gg

- 1. There is no Dheerga Swaritam for gm and gg
- 2. If an anuswarAm is marked with Swaritam, the Swaritam will be taken over by the gm or gg; the first letter preceding gm or gg cannot be a Swaritam.



**Note:** In old books or classical texts combined by Scholars, the Swaritam is marked on the letter before 'm'. e.g dra in the above example.

But swaram is applied on the (gg) sound/akshara only.

3. If the anuswAram is marked with **anudAtta**, both the letters (base letter plus 'm' which becomes gm or gg) **shall follow the anudAtta Swara** only. That is if the previous letter is an anudAtta, the gm and gg will acquire the same, since it is an extension.

# 

Note: Some Readers may get a doubt why *it is not Devanaa(gg)*hRudayebhyo. Specially highlighted in Green. 'hRu' is a Swarayukta

Akshara (Consonant) a combination of h + Ru (a vowel) and

it is not a Samyukta Akshara (Conjuct Consonant) formed by more than two consonants

#### 4.7 Rendering of 'gm' and 'gg' from Other Veda Schools

The Vakyam from other Vedas like RuK, Sama and Atharva have been incorporated or compiled into Yajur Veda Samhita. In these cases, 'gm' and 'gg' are used as a part of Yajur Vedic style of rendering of these mantras. Let us see Sree Suktam as an example which follows Rig Veda Style of rendering, which has no 'gm' or 'gg'.

हिरण्यव<mark>र्णां ह</mark>िरण<mark>ीं स</mark>ुवर्ण रजतस्रजां । चन्<mark>द्रां हि</mark>रण्मयीं लक्ष्मीं जातवेदो म आवह ॥ गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीं ।

ஹிர்ண்யவர்<mark>ணாம்</mark> ஹீரிணீ<mark>ம் ஸ</mark>ீவர்ண-ர்ஐதஸ்ரஜாம் | சந்த்<sub>3</sub>ரா<mark>ம்</mark> ஹீரண்ம்யீம் லக்ஷ்மீம் ஜாதவேதோ<sub>3</sub> ம ஆவ்ஹ || க<sub>3</sub>ந்த<sub>4</sub>த்<sub>3</sub>வாராம் து<sub>3</sub>ராத<sub>4</sub>ர்.ஷாம் நித்யபுஷ்டாம் கரீஷிணீம் | ஈர்வரீ ம் (ஈர்வரீ மு) ஸர்வ்பூ<sub>4</sub>தானாம் தாமிஹோப் ஹ்வயே ர்ரியம் || 9 ഹിരണൃവർണ<mark>ാം ഹ</mark>രിണീം സുവർണ രജതസ്രജാം | ചന്ദ്ര<mark>ാം ഹ</mark>ിരമ്മയീം ലക്ഷ്മീം ജാതവേദോ മ ആവഹ || ഗന്ധദ്വാരാം ദുരാധർഷാം നിതൃപുഷ്ടാം കരീഷിണീം |

## **ഈശാരീം (or ഈശാ<mark>രീ</mark>ം്)** സർവഭൂതാനാം താമിഹോപഹായേ ശ്രിയം ⊪ 9

There is no 'gm' or 'gg' used in Rig Veda after the varNaam, Chandraam (anuswAram) which are followed by 'ha'. However, the mantra 'Gandhadvaaraam duraadharshaam" is available in NarayanOpanishad in Yajur Veda text.

Therefore it has become a common practice to render this mantra with 'gm' by Yajur Veda students and 'gm' is used in many books and followed in recital as well. Some Gurus state that while reciting mantras in Krishna Yajur Veda, the style of Krishna Yajur Veda shall be followed.

## 5 Special Vedic recital Rules

## 5.1 Extension of 'r' ( ₹., ガ, ゟ) or SwaraBhakti

Reference: Jata DarpaNam (Rule 62 - 75)

When the letter  $\vec{\xi}$ ,  $\dot{\eta}$ ,  $\dot{\alpha}$  is followed by letters of class ( $\vec{H}$ ,  $\hat{m}$ ,  $\hat{m}$ ),

as a rule the 'r' is extended to double its maatra value to one...instead of half..

Here we take 'r' together with these letters the distinction of the sound is sometimes lost. The sound of 'r' becomes 'ru'.

Some schools recite this 'r' as if it is a 'ru' which is not advisable.

Some of the Veda Teachers we have been referring have clearly guided us saying "this should sound only like **an extension of 'r'** and the **sound of 'ru' should be avoided** during recital." This extension of 'r' is recognized in classical text like Pratishakyam. **as a distinct letter** termed as **Swarabakthi**.

This is a combination of 'r'+'R'. So this is treated more as a Swarayukta Aksharam.

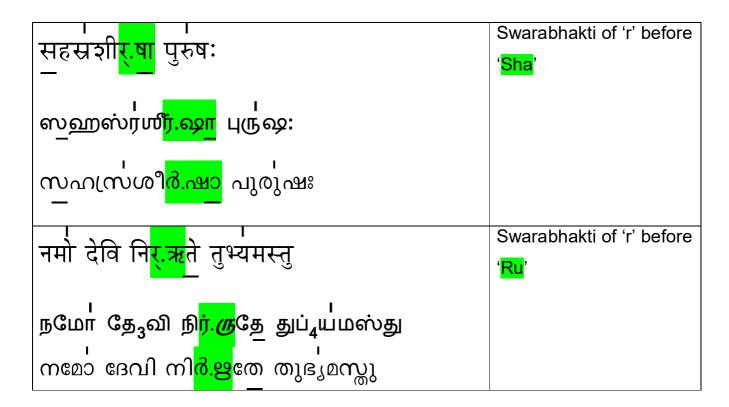
Other Schools of Veda Teachers want the student to give a pause without extending the 'r' so that the distinction of the sound is maintained during recital. Kindly follow the method taught by your Guru but be open to change your style to during recital in a group if the "Lead Chanter" recites with another alternative. In SikSha material that we have referred so far, they insist not to give pause(avasAna) after Swarabhakti.

Representation in Books is different. It is normally printed with the 'r' over the following letter like ha, Sa, Sha. Some authors/books make it distinct by printing the 'r' , separately in Sanskrit.

In Tamil and Malayalam books, the ' $\dot{\eta}$ ,  $\dot{\alpha}$ ' is always printed and represented separately based on system of letters.

Some areas of examples are given below:

Examples	Comments
भागिन् सन्तमथा भागं चिकी <mark>र्.ष</mark> ति — — —	Swarabhakti of 'r' before ' <mark>Sha</mark> '
பா <sub>4</sub> கி <sub>3</sub> ன் ்ஸந்தமதா <sub>2</sub> பா <sub>4</sub> க <sub>3</sub> ம் சிகீ <mark>ர்.</mark> ஷதி	
ഭാഗിനയ് സന്തമഥാ ഭാഗം ചിക <mark>ീർ.ഷ</mark> തി	
तेन कोऽ <mark>र्.ह</mark> ति स्पर्छितुं —	Swarabhakti of 'r' before 'ha'
தேன_ கோஃ <mark>ர்.ஹ</mark> தி_ ஸ்பர்த் <sub>3</sub> தி <sub>4</sub> தும் ்	
തേന കോട <mark>ർ.ഹ</mark> തി സ്പർദ്ധിതും —	

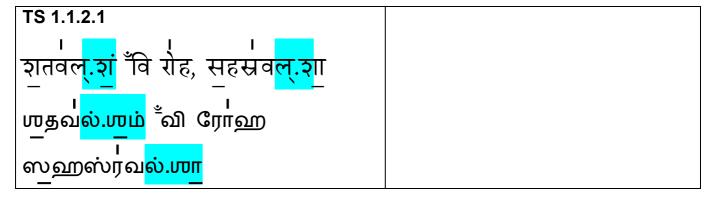


Note: We have started using a (dot) '.' after 'r' in all our recent compilations. We are also trying to upgrade this convention in all our earlier compilations.

## 5.2 Extension of 'l' ( ₹., ガ, ♂) or SwaraBhakti

Rule 63 states that 'I' that comes before 'Sa' and 'ha' is Swarabhakti.

Examples TS 1.1.2.1 Sataval.Sam | TS 2.1.2.4 mal.hAH |



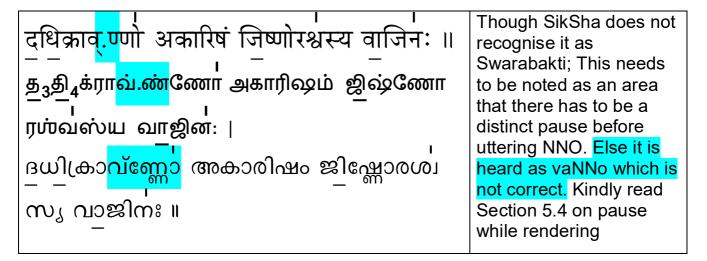
ശതവ <mark>്ൽ.ശ</mark> ം ്വി രോഹ സഹസ്രവ <mark>ൽ.ശാ</mark>	
TS 2.1.2.4  एता म <mark>ल्.हा</mark> आ लभेता  ਗੁதா ம <mark>ல்.ஹா</mark> ஆ ல்பே₄தா ഏതാ മ <mark>ല്.ഹാ</mark> ആ ലഭേതാ	

Rule 64 says that it is not SwaraBhakti when rlriShan, rlriShO, Na before akArisham comes. The repha varNam 'ri' coming before Ushman needs to be uttered normally without swarabhati effect.

Examples - prajA(gm) rIriShan mota vIrAn | rIriSho mota vIrAn |

mRutyu sUktam - TA 3.15.1 । मानः प्रजा∾् री <mark>रिषो</mark> मोतवीरान् ।	The 'ri' has to be recital along with ShO without any special rule normally
ப்பான்: ப் <u>ர</u> ஜால் ரீ <mark>ரிஷோ</mark> மோதவீரான் ப	
മാനഃ പ്രജാഴ് ര <mark>ീരിഷോ</mark> മോതവീരാൻ ।	
Nakshatra sUktam – ArdhrA TB 3.1.1	Similar to above example
मा नः प्रजाञ् री <mark>रिष</mark> न् मोत वीर्न्	
ப மா ந்: ப் <u>ர</u> ஜால் ரீ <mark>ரிஷ</mark> ன் மோத வீரான்	
മാ നം പ്രജായ് ര <mark>ീരിഷ</mark> ൻ മോത വീരാൻ	

Also not when N comes after, like in (TS 1.5.11.4) dadhikrAvNNo akAriSham |



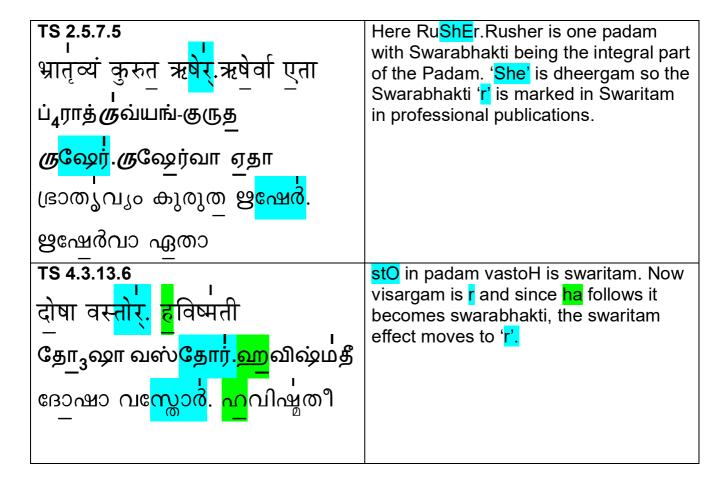
Rule 65 – Also gives words which does not becomes swarbhakti with ru sound. **Examples** given in reference books are - svAruhamevainAm | svAruhA yasya | agnirvA aruShaH 4.1.3.4 | aruShaM miyedhya 4.1.3.4 | madhyamaruhat 4.7.13.3 | dlkShAmaruham |

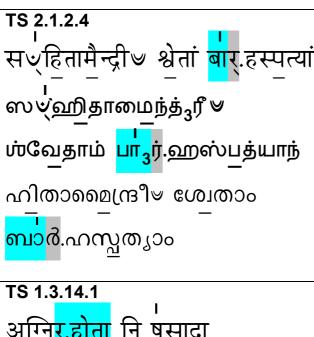
TS 4.1.3.4	
वि धूममग्ने अ <mark>रुषं</mark> मियेद्ध्य	
വി ധൂമമഗ്നേ അ <mark>രുഷം</mark> മിയേദ്ധ്യ	
TS 4.1.3.4	
हितो हितेष्व <mark>रुषो</mark> वनेषु ।	
ഹിതോ ഹിതേഷ <mark>്വരുഷോ</mark> വനേഷു ।	
TS 4.7.13.3	
आ वाचो मद्ध्य- <mark>मरुहद्</mark> -भुरण्युरय	

Rule 68 – The Swarabhakti that comes after swaritam becomes pracaya. **Note the following rules also**.

Rule 69 - The Dheerga Swaritam that forms before Swarabhakti remain only swaritam. The Swarabhakti could be an integral part of a word/padam or it gets formed due to Sandhi. But this section says that the Swarabhakti that comes after a dheerga letter as a part of the padam or word will get swaritam effect.

If the letter before Swarabhakti is anudAttam, then the effect of the anudAttam is also on the Swarabhakti.





Here Swarbhakti r. is integral part of the Padam bAr.haspatyam.The bA here is not a swaritam. Due to Swara rule, bA a long letter acquires swaritam but its effect will not be on Swarabhakti. By rule 68 render it like pracaya (ekasruti)

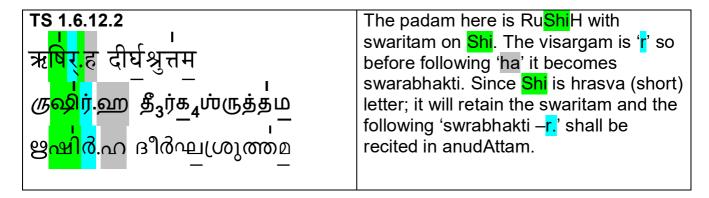
अग्नि<mark>र्.होता</mark> नि षसादा அக்<sub>3</sub>னி<mark>ர்.ஹோ</mark>தா நி ஷ்ஸாதா<sub>3</sub> ആഗ്ന<mark>ിർ.ഹ</mark>ോതാ നി ഷസാദാ Here Swarabhakti is formed due to Sandhi of agn<mark>iH + hO</mark>tA which becomes agnir.hotA (visargam becomes r and because of following h becomes Swarabhakti)

**TS 4.6.2.1**जुह्<mark>द दृषिर.हो</mark>ता
यत्र सप्त<mark>र्.षी</mark>न् पर
ஜுஹ்வத்3*ரு*ஹிர்.ஹோதா
யத்ர ஸப்<mark>தர்.ஷீ</mark>ன்-பர
ஜுஹ்வ<mark>3ஆவில். ഹോ</mark>താ

The Padam here for first example is juhvat+RuShiH+hOta. Due to Sandhi t of juhat becomes 'd' in combination with Ru becomes dRu and visaragam of SiH becomes 'r'. Swarabhakti gets formed due to following hO. Second Example Sapta+RuShIn, the R becomes r becomes and because of following ShI it is represented as Swarabhakti.

In both examples the r. is also marked in anudAttam since the previous letter has anudAttam.

Rule 70 – When the swarabhakti forms after a short letter, the effect of swaritam will be on that short letter before swarabhakti even if it is swaritam as per Padam. In this case, the swarabhakti is recited as anudAtta swara.



Note: VedaVMS books are being upgraded to represent the Swarkabhakti more appropriately, where a swaritam appears on the dheerga letter instead of swarabhakti, specially in Tamil.

#### 5.3 Extension of Halants at the end of the Statement:

A complete word can end with anyone of the following Consonant Halants as per Sanskrit Grammar

The maatra of a Halant is half. At the **end of the statement**, the word or padam ends with the Halant, it is extended for increased rhyme effect during Veda recital as a convention. If the Halant letter is pronounced normally with half time scale (maatra) it tends to look abrupt.

Examples of statements ending with Halants:

Example	Comments
सर्वतो मां पाहि पाहि समन्ता <mark>त</mark>	The extension holds
	good even if the last
ு ஸர்வதோ மாம் பாஹி பாஹி ஸமந்தா <mark>த்</mark>	padam does not have a
	swaram.
സർവതോമാം പാഹിപാഹി സമന്താ <mark>ത്</mark>	
प्रचोदय <mark>ात्</mark> , ப்ரசோத <sub>3</sub> யா <mark>த்</mark> , പ്രചോദയാ <mark>ത്</mark> 	
प्रभुः प्रीणाति विश्वभु <mark>क</mark>	Extension example for
	'k'

ப்ரபு <sub>4</sub> : ப்ரீணாதி விஶ்வபு <sub>4</sub> <mark>க்</mark>	
പ്രഭുഃ പ്രീണാതി വിശ്വഭു <mark>ക്</mark>	
प्रजार् रीरिषो मोत वीरा <mark>न्</mark> — — —	Extension example for 'n'
ப் <u>ர</u> ஜாஜ் ரீரிஷோ மோதவீரா <mark>ன்</mark>	
പ്രജാ∀് രിരിഷോ മോത വീരാ <mark>ൻ</mark>	
सोऽक्षरः परमः स्वरा <mark>ट्</mark> — — —	Extension example for 'T'
ஸோ5க்ஷர்: ப <u>ர</u> மஸ் ஸ்வ <mark>ராட்</mark>	
സാടക്ഷരഃ പരമഃ സ്വരാ <mark>ട്</mark>	
ओजस्वान् विश्वतः प्रत्य <mark>ङ्</mark> — —	Extension example for 'ng'.
। ஓஜஸ்வான். விம்வத: ப் <u>ர</u> த்ய <mark>ங்</mark>	
ഓജസ്വാൻ വിശ്വതം പ്രത്യ <mark>ങ്</mark>	

#### 5.3.1 Special note on 'n' at the end of the Statement:

The 'n' ( $\overline{\mathbf{1}}$ ,  $\mathbf{6}\mathbf{i}$ ,  $\mathbf{6}\mathbf{i}$ ) at the end of a statement is extended and most of the books

mark the same with the extension in terms of indicating 'nn'.

Some books do not print ending 'n' as 'nn' and the readers follow their School of teaching.

Let us take some examples of statements ending with 'n' and see how it is represented. Please note that this seems to be a distinct method used in the southern part of India. Kindly follow the method taught by your Guru but be open to make minor adjustment when you perform group recital with other Schools. We have started to standardise the representation of 'n' in our books to 'nn' after Short vowel sound as a convention and this would take some more time as we update each and every book periodically.

Example	Comments
ा । जामिमजामिं प्रमृणीहि श <mark>त्रून</mark>	The 'n' at the end of the
प्रमुणाह रा <mark>तूप</mark>	statement is preceded
	by a Dheerga Akshara
ஜாமிமஜாமிம் ப்ரம் <i>ரு</i> ணீஹி ர <mark>ுத்ரூன</mark> ்	which has swaritam
ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı	(higher note). To
ജാമിമജാമിം പ്രമൃണീഹി ശ <mark>ത്രൂൻ</mark>	smoothen ending and
	flow of the statement,
	the swaritam effect is
	given to 'n'. Traditional
	books mark the

	swaritam over the 'trU'.
प्रणीत्य क्याम वा <mark>जान</mark>	Same as above effect of
Anica sala al <mark>olla</mark>	the swaritam over 'jA' is
സ് ഉഖ വാ <mark>ജാൻ</mark> പ്രണീതൃ ശൃാമ വാ <mark>ജാൻ</mark>	effected over 'n'.
पात्रेषु पिबतो ज <mark>नान्</mark> —	Same as above.
। பாத்ரேஹு பிப <sub>3</sub> தோ ஜனான்	
പാത്രേഷു പിബ്തോ ജ <mark>നാൻ</mark>	
रथेना ऽदेवो याति भुवना विप <mark>रयन्न</mark>	Same as above. The
	Traditional swarm
	marking is over 'Sya'
ரதே <sub>2</sub> னா 5தே <sub>3</sub> வோ யாதி பு <sub>4</sub> வ்னா	and the effect is given to
விப <mark>ர்யன்ன்</mark> 	'n'
രഥേനാ ടദേവോ യാതി ഭുവനാ	
വ <mark>ിപശൃൻ</mark>	
्। मानः प्रजां ्र रीरिषो मोतवी <mark>रान्</mark>	No Swaram before 'n'
मान प्रजाल सारमा मातपा <mark>राम्</mark>   — — —	and 'n' is just extended
	to one maatra

ப மான: ப் <u>ர</u> ஜால் ரீரிஷோ மோத வீ <mark>ரான்</mark>	
മാനഃ പ്രജായ് രിരിഷോ മോതവ <mark>ീരാൻ</mark>	
। । विश्वा रूपाण्या विश <mark>म्</mark> — —	No swaram before 'n' and 'n' is extended.
। விஶ்வா ரூபாண்யா விஶ <mark>ன்ன்</mark>	
വിശ്വാ രൂപാണ്യാ വിശ <mark>ൺ</mark>	
निधा व्यकल्पय <mark>म्</mark>	No swaram before 'n' and 'n' is extended.
 <u>கதி</u> தா <sub>4</sub> வ்யகல்பய <mark>ன்ன்</mark>	
കതിധാ വൃകല്പയ <mark>ന്ന്</mark> — —	
्रमन्नो यज्ञन्नयतु प्रजा <mark>नन्न</mark>	No swaram before 'n' and 'n' is extended.
்பார்க்கு பிரும் பிரையிரையிரையிரையிரையிரும் பிரும் பிரும் பிரும் பிரும் பிரும் பிரும் பிரும் பிரும் பிரும் பிரையி	
ഇമന്നോ യജ്ഞന്നയതു പ്രജ <mark>ാനൻ</mark> — — —	
प्रविष्णुरस्तु तवसस्तवीया <mark>न्</mark> — —	No swaram before 'n' and 'n' is extended.

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Note: During continuous rendering, if a letter before 'n' is marked in Swaritam, the Swaritam effect is given on the letter before this 'n'.

Please note the Dheerga Swaritam effect discussed in our article about short letters acquiring Dheera Swaritam after a short vowel like tasminth sarvam pratishtitham, tasminth suparNo madhukrith kulaaye.

## 5.4 Extension of Vowel Sound/Visargam at the end of the Statement:

In classical method of rendering, the end hrasva akshara/short letter with vowel sound and visargam is extended to twice its maatra to keep a good rhyming effect at the end. If you listen to Vedic rendering by Scholars, you will observe that the end akshara is extended by them. Generally when grahastas learn Veda, this aspect of elongation is not well stressed but by practice this aspect should be paid attention and rendered effectively as advised by a Vedic Scholar.

Some examples are given below for readers to observe the rendering by Scholars. Most recent one (as of August 2020) is rendering available in Tirumala Tirupati Devasthanam Channel (You Tube) Veda PaaraayaNam that started in April 2020.

Kindly follow the method taught by your Guru but while rendering with different School or Vedic pandits one needs to be aware of this practice to be in right synchronisation with them.

Example	Comments
य एवं ँवे <mark>द</mark> । ய ஏவம் <b>ँ</b> வ <mark>േத</mark> ்த । യ ഏവം ്വേ <mark>ദ</mark> ।	Here the vowel sound 'a' of veda is extended but without rendering it as with the effect as 'A'. It is heard as a being extended as hrasvam
ा तया नो रुद्र मृड <mark>य</mark> । தயா நோ ருத் <sub>3</sub> ர ம் <i>ரு</i> ட <sub>3</sub> ய ।	Similar to above example.  Extension is made as yaa without being heard as 'yA'.
നോ രുദ്ര മൃഡ <mark>യ</mark> 1	Similar to above example.
शिवो नः सुमना भ <mark>व</mark> ।	Extension is made as yaa without being heard as 'vA'.
ம்றிவோ ந்: ஸுமனர் ப <sub>4</sub> வ । ശിവോ ന്ഃ സുമനാ ഭ <mark>വ</mark> ।	
गिरिशाच्छा वदाम <mark>सि</mark> ।	The extension of 'e' sound of si is made in such a way it is not heard or stressed as sl
கி <sub>3</sub> நிஶாச்சா வதா <sub>3</sub> ம <mark>ஸி</mark>	

ഗിരിശാച്ഛാ വദാമ <mark>സി</mark> ।	
उतो त इषवे न <mark>म</mark> ः ।	When a visargam sound comes in the extension is made of the vowel
உதோ த இஷ்வே ந <mark>ம்</mark> :	sound that comes with visargam
ഉതോ ത ഇഷ്വേ ന <mark>മ</mark> ഃ ।	
हस्ते बभूव ते धनुः।	The visaram sound of uH is extended.
ப <sub>3</sub> பூ₄வ் தே த₄ <mark>னு:</mark> ∣	
ബഭൂവ് തേ ധ <mark>നു</mark> ം ।	
आभुरस्य निषङ्ग <mark>थिः</mark> ।	Visargam sound of iH is extended.
ஆபு <sub>4</sub> ரஸ்ய நிஷங்க <sub>3</sub> <mark>தி<sub>2</sub>:</mark>	
ആഭുരസൃ നിഷങ്ഗ <mark>ഥി</mark> ഃ ।	

Note: Try to recite along with the audio/video with your normal practice/method of rendering; you will see that the extension by Scholars is distinct.

# 5.5 Extension of Dheerga Letters to Plutam at the end of the Statement:

A long letter/Dheerga akshara is rendered as a Plutam with vowel sound being extended to three maatra time scale at the end of the statement.

This may not be highly stressed as a practice for new learners or householders. Kindly follow the method taught by your Guru but while rendering with different School or Vedic pandits one needs to be aware to be in right synchronisation with them. We give some examples for Veda learners to observe this aspect of Veda rendering practice.

Example	Comments
। मृत्यवे स्वाहा मृत्यवे स्वा <mark>हा</mark> ॥	The 'A' vowel sound is
मृत्यय स्याहा मृत्यय स्या <mark>हा</mark> ॥	extended normally to three
	maatraa in normal mode; an
ம் <i>ரு</i> த்யவே ஸ்வாஹா ம் <i>ரு</i> த்யவே	additional minor extension is
	made and not like rendering
ஸ்வ <mark>ா</mark> ஹா	plutam which is different.
മൃതൃവേ സ്വാഹാ മൃതൃവേ സ്വാ <mark>ഹാ</mark> ।	
। स भूमिं विश्वतो वृ <mark>त्वा</mark> ।	Here the 'A' sound is
सि मूर्गम विश्वता वृ <mark>त्पा</mark> ।	extended.
ு ஸ பூ₄மிம் <sup>*</sup> விர்வதோ வ் <i>ரு</i> த் <mark>வா</mark>	
സ ഭൂമിം ്വിശാതോ വ <mark>ൃത</mark> ്താ ।	

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प्रजापते रोहिणी वेतु प <mark>ली</mark> । ப்ரஜாப்தே ரோஹிணீ வேது பத் <mark>ன</mark> । പ്രജാപതേ രോഹിണീ വേതു പ <mark>ത്ത</mark> ീ ।	Though it has dheerga swaritam additional extension of 'ee' is made.
पुनन्तु मा देवज <mark>नाः</mark> । புனந்து மா தே <sub>3</sub> வஜ <mark>னா</mark> ः । പുനന്തു മാ ദേവജ <mark>നാ</mark> ം ।	Vowel sound 'AH' is extended.
नीलग्रीवा विलोहि <mark>ताः</mark> । நீலக் <sub>3</sub> ரீவா விலோஹி <mark>த</mark> ாः । നീലഗ്രീവാ വിലോഹി <mark>താ</mark> ം ।	Similar to above example

Note: Try to recite along with the audio/video with your normal practice/method of rendering; you will see that the extension by Scholars is distinct.

#### 5.6 Areas to give pause when words cannot be taken together

When a word ends with 'n' and the next word follows with 'vi', ya, ra, ha, Ru, The words shall not be taken together since the sound effect becomes disturbed as nya, nvi which may **incorrectly indicate as if a Sandhi exists.** 

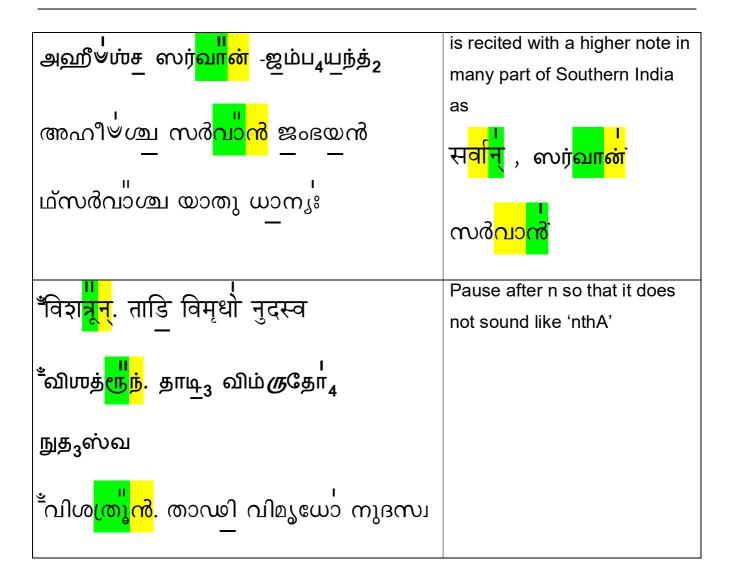
Some of these combinations are referred as Swaribhakti in SikShA texts. But some Vedic Student referred this as **Swara-Samgj~jyAi** which needs further reference. So please note the rendering of your Guru and style of your School to render them correctly. Some common examples of rendering with a pause or minor extension are given below:

#### These are indicative examples only.

Example	Comments
ता <mark>न्</mark> . <mark>य</mark> ज्ञस्य मायया सर्वानव यजामहे	Rendering together will make
(11 <mark>1). 4</mark> 2144 41441 44114 451146	one hear a single word as
ப தா <mark>ன்</mark> . <mark>ய</mark> ஜ்ஞஸ்ய மாயயா ஸர்வானவ	tanya.
ത <mark>ാൻ</mark> . <mark>യ</mark> ജ്ഞസൃ മായയാ സർവാനവ	
യജാമഹേ	
वसू <mark>न्. र</mark> ुद्राना–दित्या <mark>न् म</mark> रुतोऽथ साध्या <mark>न्</mark>	Some books may represent
	'n' +'Ru' as nRu. But words
I	are distinctly recited as a
ऋभून् यक्षान्	practice. Generally if a halant
	precedes Ru it is taken
	together as a Swarayukta

ப வஸூன் ருத் <sub>3</sub> ரானா-தி <sub>3</sub> த்யான்	akshara. Kindly follow the
ப மருதோ\$த <sub>2</sub> ஸாத் <sub>4</sub> யான். ந் <i>ரு</i> பூ <mark>4</mark> ன்.	style taught by your Guru.
<mark>ய</mark> கூ <u>ற</u> ான் ்	
വസൂ <mark>ൻ രു</mark> ദ്രാനാ–ദിതൃാൻ മരുതോടഥ	
സാധ്യാ <mark>ൻ ഋ</mark> ഭൂ <mark>ൻ യ</mark> ക്ഷാൻ	
	'n' is followed by 'ha'. Here 'n'
वहन्त्वेना राज <mark>न्</mark> . हविषा मादयस्व	is extended.
	Some Schools recite this as
வஹந்த்வேனா ராஜ <mark>ன். ஹ</mark> விஷா	ʻraja <mark>nu</mark> ' with full ʻ <b>u' sound</b>
மாதயஸ்வ	which should be avoided. U
	sound shall be only half since
വഹന്ത്വേനാ രാജ <mark>ൻ</mark> . ഹവിഷാ	ending with n would be little
	abrupt.
മാദയസ്വ	
	Some books mark the lower
अग्ने यशस् <mark>विन्</mark> . <mark>य</mark> शस	swarm for 'n' also to make a
	distinction that 'n' should be a
அக் <sub>3</sub> னே யஶஸ <mark>்வின்.</mark> <mark>ய</mark> ஶ்ஸே	clear end to the word.
അസ്പേ തര <mark>ഹ്വിഏ</mark> . <mark>ത</mark> രുഗ്നേ	

विश <mark>्नत्रून्</mark> . <mark>वि</mark> मृधोनुद विवृत्रस्य हनू रुज	Same as above. Here 'n' is marked with an extension of
— — — — — — விஶத் <mark>ரூன்.</mark> <mark>வி</mark> ம் <i>ரு</i> தோ <sub>4</sub> னுத <sub>3</sub>	lower swarm of the 'tru'
விவ் <i>ரு</i> த்ரஸ்ய	
വിശ <mark>ത്രൂൻ</mark> . <mark>വി</mark> മൃധോനുദ വിവൃ	
ത്രസ്യ ഹനൂ രുജ —	
दास्योऽ <mark>श्वान्</mark> . विन्देयं पुरुषानहं	When a Dheerga letter precedes 'n' that should get
தா <sub>3</sub> ஸ்யோ5ஶ்வா <mark>ன்</mark> . <mark>வ</mark> ிந்தே <sub>3</sub> யும்	right extension. Now the 'n' is extended so that nvi sound is not heard. Some schools
ப புருஷானஹம்	recite this with swaritam and
ദ്രാസ്യോട <mark>ശ്വാൻ</mark> .	extension of 'n' instead of sva and this is not an ideal way
 വിന്ദേയം പുരുഷാനഹം	
ा ॥ अही ७ श्च स <mark>र्वीन्</mark> जंभयन् थ्सर्वाश्च यातु — —	A pause is given though the 'n' becomes 'nj' for clarity of recital.
धान्यः –	While reciting Rudra Kramam, the vaa is not extended but 'n'



We have started to standardise the representation of of this pause through a dot (.) after 'n' in our books. The 'n' will also be marked with anudAttam (practice started from Jan 2020 while revising books). This updation would take some more time as we take up each and every book periodically for review. The Users/learners shall confirm to the extension or pause as taught by the Guru.

#### 5.7 Areas with no distinct/full sounds for letters

During Recital, due to the combination of letters, some letters do not get a distinct sound. Vaikari means sound that emanates outside the mouth as distinctly heard. There is no 'Vaikari' meaning that the sound does not reverberate outside the throat; it stops at the throat. This is referred to as 'Madhyama'. Kindly refer to Lalitha Sahasranama Bahsyam by Great Scholar Shri Anna Subramania lyer. (Sloka 81)

But in many South based Schools, they insist that the letter must be uttered even faintly to be heard so that proper vibration is created.

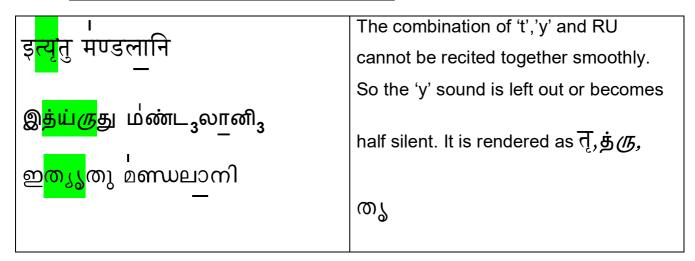
#### 5.7.1 Combinations of 'n','th'

We give below **indicative examples** below. The student learns more of these examples as the learning gradually increases.

Example	Comments
ा । । । तस्मिन् <mark>थ्</mark> सुपर्णो मधुकृत् कुलायी	With the extension of 'smi and
तारम <mark>्बर्</mark> युवना म <u>य</u> ुकृत् पुरताया	an extension of the same to 'n',
	the sound of 'th' is not distinct
தஸ்மி <mark>ந்த்<sub>2</sub>-ஸுப</mark> ர்ணோ மது <sub>4</sub> க் <i>ரு</i> த்	during recital. If the 'th' is
l a	stressed and recited the recital
குலாயீ	will not be smooth.
തസ്മിൻ <mark>ഥ്</mark> സുപർണോ മധുകൃത്	
കുലായീ 	

कामान् <mark>थ्</mark> – समद्र्ध्यन्तु नः  காமா <mark>ந்த்2</mark> ஸமர்த் <sub>3</sub> த்₄யந்து ந:	Here the 'th' does not emanate as a distinct sound; stops at throat only or will be heard as a whisper only
കാമാൻ <mark>ഗ്</mark> സമർദ്ധ്യന്തു നഃ  अग्निरायुष्मा <mark>न्थ्</mark> स वनस्पतिभि <u>அ</u> க் $_3$ னி-ராயுஷ்மா <mark>ந்த்<math>_2</math></mark> ஸ வனஸ்பதிபி $_4$ അഗ്നിരായുഷ്മാൻ <mark>ഗ്</mark> സ	Same as above.
വനസ്പതിഭി വനസ്പതിഭി പ്രവസ്പതിഭി പ്രവസ്പതിഭി പ്രവസ്പതിഭി പ്രവസ്പത് വരു പ്രവസ്ഥ പ്രവസ്	Same as above. The sound of 'th; will be faint only
गामश्वं पोषयि <mark>त्वा स नो मृडाती</mark> —हुशे — का <sub>3</sub> மणंவம் போஷய <mark>ித்ன்</mark> வா ஸ	Here the sound of 'n' that follows 'th' is light and it not distinct during recital.
്ട്രോ ക് <i>ട്ര</i> പ്പുള്ള ക് <sub>3</sub> ക് <sub>3</sub> ക്ട്ര ക്രയ്യാമശാം പോഷയ <mark>ിത്</mark> താ സ നോ	

#### 5.7.2 The word 'Ru' after two halant letters:



#### 5.8 Extension/Pause before Vowels

It is difficult to recital two vowel sounds next to each other. Due to nature of the mantra, swaram and the intended sound/vibration effect, the Vowel Sandhi may not be applied/(exempted) or due to application special grammar rules. Kindly note that Pragraha words(words in duality) as specified in texts are not subject to Sandhi. These words are represented with 'iti' in Pada Paatam.

They have long 'ee''uu' .'ae' or 'O' sounds.

Please read the Article on Vowel Sandhi that has been released separately. This rule is more applicable/effective/pronounced when the ending letter or the following Vowel letter is a Dheerga letter.

There are two methods that are taught to make the sound distinct.

- 1. One extend the sound of the previous letter faintly or
- 2. Pause before the Vowel is pronounced or recited.

The Pause should not result in a break effect please. Observe your Guru to improve the recitation and the style of either extending or pausing.

Some examples are given below:

Example	Comments
पायुर्वि <mark>शो अ</mark> स्या <mark>अ</mark> दब्धः	Here 'a' of asyAH does not form avagraha with visaH
വ <u>ന</u> പ്രവ <mark>്യാ അ</mark> സ്യാ <mark>അ</mark> ദ്ബുഃ	which becomes viSo and the Visarga in padam asyAH drops before adabdhaH, so needs to be recited distinctly.
सबुद्ध्न <mark>या उ</mark> पमा <mark>अ</mark> स्य विष्ठाः സ <u>प</u> 3\$3\$4की <mark>णां श</mark> ्चणणा	The visargam in padam upamAH has dropped before asya and the recital has to be distinct with a pause.
ച്ചസ്ധ ബിക്ക്ലസ് സബുദ്ധ്നി <mark>യാ</mark> <mark>ഉ</mark> പ <mark>മാ അ</mark> സൃ വിഷ്ഠാഃ	
্রাবিন্ <mark>যা आ</mark> ज्यं जुषाणा वियन्तु — । শুক্তী ভূটা আদু	Visargam in padam adiyAH has dropped so pause required before Ajyam.
ആദി <mark>ത്യാ</mark> <mark>ആ</mark> ജ്യം ജുഷാണാ വിയന്തു	

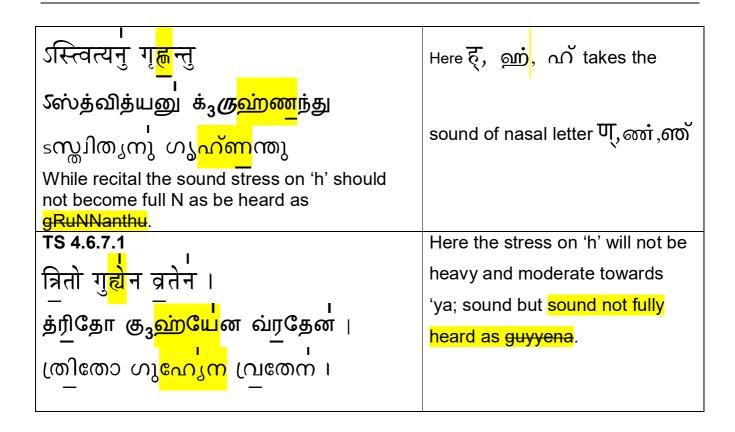
प्रास् <mark>मा आशा</mark> अशृण्वन्न्	Example similar to above.
ப்ராஸ் <mark>மா</mark> ஆ <mark>ஶா</mark> அஶ் <i>ரு</i> ண்வன்ன்	
പ്ര <mark>ാസ്മാ</mark> <mark>ആശാ</mark> <mark>അ</mark> ശൃണ്വന്ന്	
	naH becomes nO and
मा <mark>नो</mark> <mark>अ</mark> श्वेषु रीरिषः	aSveShu does not form
	avagraha here so needs
மா <mark>நோ</mark> <mark>அ</mark> ஶ்வே்௸ ரீரிஷ:	distinct rendering of words.
മാ <mark>നോ</mark> <mark>അ</mark> ശോഷു രീരിഷഃ	
मघवञ्छग्द्धि तव त <mark>न्न</mark> <mark>ऊ</mark> तये	naH becomes na with
+449981198 114 117	dropping of visargam before
	vowel 'U' hence needs pause
மக் <sub>4</sub> வஞ்- <u>ச</u> 2க் <sub>3</sub> த் <sub>3</sub> தி <sub>4</sub> தவ_ தன் <mark>ன்</mark> ஊதயே	between these words.
മഘ്വഞ്ഛഗ്ദ്ധി തവ ത <mark>ന്ന് ഊ</mark> തയേ	

## 5.9 Halant "h" followed by Nasal Letters

When there is a Samyukta Akshara (Conjunct Consonant- Joint Letter) of "h' followed by a letter of Nasal Class like 'n,N, M', the 'h' is not distinctly recited; the 'h' takes over the Halant sounds of the following Nasal Letter with which it is formed. Simlar effect follows when 'h' is followed by 'ya' where 'h' sound tends more towards ya sound.

Kindly note that the sound of 'h; sound not be stressed too much like the following Nasal class letter. 'h' comes from the base of the throat where as the nasal letters sound reverberates from the front of the mouth. So the pronunciation of these words take a middle path to make rendering smoother.

Example	Comments
ब <mark>ह्म</mark> जज्ञानं प्रथमं	ह् is followed by म (nasal letter)
ப் <sub>3</sub> ர <mark>ஹ்ம</mark> ஜஜ்ஞானம் ப்ர <u>த</u> 2மம்	ஹ் is followed by ம (nasal
	letter)
ബ് <mark>രഹ</mark> ജജ്ഞാനം പ്രഥമം	ഹ് is followed by മ (nasal
While recital the sound stress on 'h' should	letter).
not become full m as be heard as <del>bramma</del> .	ह, ஹ், ഹ് takes the sound of
	nasal letter म् , ம் , മ്.
मद्ध्ये अहां	Here ह, ஹ், ഹ് takes the
 மத் <sub>3</sub> த் <sub>4</sub> யே அ <mark>ஹ்னா</mark> ம்	
മദ്ധ്യേ അ <mark>ഹ്നാ</mark> ം	sound of nasal letter न्,ன், ന്
While recital the sound stress on 'h' should not become full n as be heard as annaam.	



Note: Students should observe their Guru to learn the right pronunciation for combination of hva.hya, hla. In addition when we are new to learning, we tend to make the mistake of pronouncing hru as hRu or hRu as hru.

### 6 Overview Rendering flow and Pause

This Section gives an overview of how words/padams shall be rendered together and how and when pause/extension is given. Kindly be aware that there are differences between Schools in they way they take words together, give pause or elongate an akshara based their System. A learner should follow mainly the teachings of the Guru but become aware of some differences so when one perfroms any recital in a common function, one is able to make right adaptations.

Kindly refer to previous Section where some highlights have been discussed. This area cannot be articulated exhaustively but we are making an honest attempt so that Veda learners get some basic knowledge of the issues in rendering. It is incorrect to think that other methods/Schools of rendering are incorrect; you should have an open-mind set that keeps you improving gradually and one should be open to learning/adapting even after years of Practice/Recital.

#### 6.1 SamhitA and components

Samhita is a Sanskrit may be interpreted as "well arranged or ordered" The root words, sam means "correct" and "proper/well," and hita means "arranged" or "wholesome." Other dictionary meaning we get are junction or combination of letters according to defined grammar rules. (may be taken as Sandhi in common parlance) and any methodically arranged collection of texts or verses.

One Scholar says that is an arrangement of letters at ardha-mAtra kaala (time scale as it takes a small time) between letters like a garland of flowers. The natural pause between uttering two letters is called Virama, though it is a term used for pause. But the avasana is used in SikShA as a reference to taking a break, rest or stoppage.

We will use the word **letter pause** and giving additional time as **pause** so readers of the document get a consistent reference.

Let us look at the constituent of SamhitA which is collections of texts or we call it as Veda mantras.

- 1. Padam it is the lowest form a SamhitA can be broken up.
- 2. Word it can be same as a Padam or a constituent of two or more Padams which gives a specific meaning.
- 3. Text The word Text and Verse are used in classical books by Scholars. The Text here we are interpreting as a combining of many words that combine due to various Grammar Rules.
- 4. Verse/Ruk Here we mean a separate Vedic statement which ends in a Ruk stop.
- Mantra It is a combination of more than one Verse/Ruk that gives a logical and complete meaning of the verses/Ruks.
   This is subject to Rules of Chandas or Vedic Meters.
   A mantra may be sometimes, represented in a single Ruk.

#### 6.2 Reference in prAtiSAkyam:

PS Chapter 22 Rule 13 - The verse-pause, pada-pause, pause for hiatus, and pause for hiatus in the interior of a word, are respectively of three moras, two moras, one mora, and a half-mora.

When we refer to some Articles, the word mora has been taken as same as mAtrA, since the word mora is a very old and classical term.

The way ancient text classifies the pause and the way we have defined the components of a SamhitA vary and it needs to be understood correctly in terms of the guideline given in PS. There are interpretation differences about pause when we read the Commentaries; so we have gone by practical guidelines given by our Scholar Guides. There are differences in the style Pause and extension of sounds are handled.

A learner should first become thorough with the way Guru teaches him.

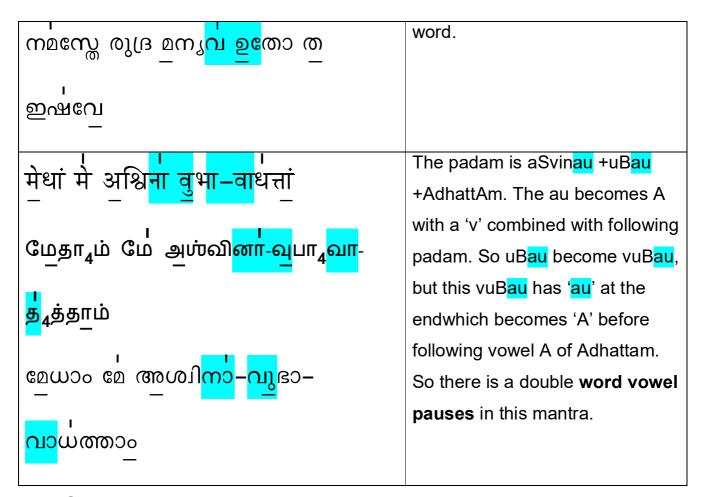
The word 'hiatus' stands for the pause that is given between two vowels so that the distinction of vowel sounds are retained.

We shall call it Vowel-pause for our understanding.

PratiSAkyam makes a distinction between 'hiatus' (vowel pause) within a word or padam and or between words/padams.

The following example is given to make the distinction clear to readers.

Example	Comments
अधिकां ने नामके विशेष ॥	Namauktim is a single padam
भूयिष्ठां ते न <mark>मंउ</mark> क्तिं विधेम ॥	with a combination of namaH +
l l	uktim; by rule visargam get
பூ <sub>4</sub> யி்ஷ்டா <sub>2</sub> ந்தே ந <mark>ம்உ</mark> க்திம் <sup>*</sup> விதே <sub>4</sub> ம	dropped; 'a' and 'u' rendered to
	together will give incorrect
ഭൂയിഷ്റാം തേ ന <mark>മഉ</mark> ക്തിം വിധേമ ॥	sound. So a pause is given in
	the interior of the word
	between <mark>ma</mark> and <mark>u</mark> .
	Pra+ugam is not subject to
श्रयतु <mark>प्र–उ</mark> गमुक्थमव्यथयथ्	Sandhi but a single padam; so a
	pause is given between pr <mark>a</mark> and
ர்ர்யது ப் <mark>ர-உ</mark> க <sub>3</sub> முக்த <sub>2</sub> மவ்யத <sub>2</sub> யத் <sub>2</sub>	ugam so vowel sounds donot
1	combine. This a pause in the
ശ്രയതു <mark>പേ-ഉ</mark> ഗമുക്ഥമവൃഥയഥ്	interior of a word/padam.
ा । नमस्ते रुद्र मन्य <mark>व उ</mark> तो त इषवे	The padam manya <mark>vE</mark> becomes
नमस्त रुद्र मन्य <mark>व उ</mark> ता त इषव	manya <mark>va</mark> before vowel sound <mark>u</mark>
। நமஸ்தே ருத் <sub>3</sub> ர மன்ய <mark>வ் உ</mark> தோ	of uto. These are two padams
	so the pause is extended
ı	between <mark>va and u</mark> distinguish
த இஷ்வே	there is a Sandhi. <b>This Vowel</b>
	pause between words is
	longer than the pause within a



### 6.3 Common Approach:

The three things generally that shape up the rendering method/style of a learner are:

- 1. The style in which your Guru teaches and his School of Learning
- 2. The book that you follow and how the book represents these issues
- 3. Additional effort you put in terms of listening to Audios/Videos of Vedic Pandits, acquiring knowledge of each of these issues and of course, the practice that makes it perfect.

Note: This is a continuous process; some aspects discussed below will become clear as one reads our Articles on Visarga Sandhi, Vowel Sandhi, Consonant Sandhi and Avagraha.

If a reader is new to learning Vedas, donot try to understand everything that is articulated; become aware of the issues and use this as a guide to learn and improve recital.

If the representation in the book that you follow takes words together but your Guru teaches splitting the words or give pause you should kindly take note. Same is the case when words are represented separately but needs to be taken together. VedaVMS books represent words separately at many places to indicate that words are separate or there is a need for pause.

But we are aligning words to match with Pada Paatam, on an on-going basis so that rendering is easier, but under the guidance of a qualified Guru.

#### 6.4 Words combinations:

The ending of any word could be with

- 1. A vowel sound like a,e,u,ae,ai, O, au etc (short or long)
- 2. A Visarga sound with either short or long letters
- 3. An anuswAram with short or long letters.
- A halant ending like k,t,p,T,n,~g.
   Endings with s or r at the end of the Padam in noun form become Visargam.

Now let us discuss common occurrence of combinations of the ending akshara/letter in a word by above types.

#### 6.5 Ending is a Vowel sound:

A Vowel sound of a previous word is followed by first Vowel letter of the following word, it is subject to Vowel Sandhi.

The Vowel Sandhi results in the following:

- 1. Combination of Vowels into a new letter with elongation
- 2. Formation of Avagraha

- 3. The previous vowel and/or next letter sound becomes a different vowel sound
- 4. Vowel Sandhi is not performed and words are taken distinctly

### 6.5.1 Combination of Vowels

Ref Article - Basics of Veda - Vowel Sandhi in Articles Page

Example	Comments
भद्रं पञ्ये <mark>मा</mark> क्षभिर्यजत्राः	paSyem <mark>a +a</mark> kShaBi leads to
	elongation as <mark>mA</mark> , it is customary
	to give a small pause after mA
ப <sub>4</sub> த் <sub>3</sub> ரம் ப்ஶ்யே <mark>ம</mark> ாகூதபி <sub>4</sub> ர்	for Sandhi to indicate elongation.
ഭദ്രം പശ്യേ <mark>മാ</mark> ക്ഷഭിർ യജ്ത്രാഃ —	
	giriS <mark>a+a</mark> ccA leads to elongation
गिरि <mark>शा</mark> च्छा वदामसि	of Sa as <mark>SA</mark> . Similar to above
த்வ <mark>ா</mark> கி <sub>3</sub> ரி <mark>ஶா</mark> ச்சா வதா <sub>3</sub> மஸி	example.
ത്വാ ഗിര <mark>ിശാ</mark> ച്ഛാ വദാമസി	
नमो निचेरवे परिचरा <mark>या</mark> रण्यानां	paricarAy <mark>a+a</mark> raNyAnAm leads to
	elongation of <mark>yA</mark> .
। நமோ நிசேரவே பரிசரா <mark>யா</mark> -	
ரண்யானாம் നമോ നിചേരവേ 	

പരിചരാ <mark>യാ</mark> –രണൃാനാം	
मुखादिन्द्र— <mark>श्चा</mark> ग्निश्च —	indraH + ca+ agniH+ca is the combination. 'c <mark>a'+a</mark> gni gives
ப முகா <sub>2</sub> திந்த்ரஶ்- <mark>சா</mark> க்னிஶ்ச	ʻc <mark>A</mark> gni'.
മുഖാദിന്ദ്ര <mark>-ശ്ചാ</mark> ഗ്നിശ്ച് ।	
मिये प्रजां म <mark>यी</mark> न्द्र इन्द्रियं दधा <u>तु</u>	May <mark>i+i</mark> ndra becomes may <mark>ln</mark> dra,  This is similar with a combination
மயி ப் <u>ர</u> ஜாம் ம <mark>ய</mark> ீந்த் <sub>3</sub> ர் இந்த் <sub>3</sub> ரியந்	of two short 'i' that becomes long 'I'.
മയി പ്രജാം മ <mark>യ</mark> ീന്ദ്ര ഇന്ദ്രിയം	
ദധാതു 	
दि <mark>क्ष</mark> ूपदधाति —	dikShu + upadadhAti – kShU gets formed with a combination of two short 'u's.
ப தி <sub>3</sub> <mark>க்ு 5</mark> பத் 3தா₄தி	OI LWO SHOIL U.S.
ദ <mark>ിക്ഷൂ</mark> പദധാതി ।	

When we try to render without pause, the words combination does not sound smoother. It is customary to indicate an occurrence of a Sandhi with a small pause, without effect of a break.

### 6.5.2 Formation of Avagraha

Ref Article – Basics of Veda – Avagraha in Articles Page

Example	Comments
तनूरघो <mark>रा</mark> ऽपापकाशिनी	aGor <mark>A + a</mark> pApakAsini, the 'a'
तं नूरवा <mark>रा</mark> ऽपापका।शामा 	following long 'a' becomes
<u> </u>	avagraha, then this avagraha
தனூரகோ₄ரா <mark>ऽ</mark> பாபகாமினீ	takes half the vowel sound of
	previous letter and normally a
തനൂരഘോരാ <mark>ട</mark> പാപകാശിനീ	pause is given; But a break
•	effect may occur and an
	opposite meaning may be
	intended. So Gurus want you to
	give an extension to indicate
	presence of 'a' without saying full
	'a'. Rendering avagraha correctly
	improves through practice.
ज्यास्त्र विश्व	Similar to above example
तया <mark>ऽ</mark> स्मान् विश्वत ————————————————————————————————————	combination of yA followed by 'a'
	of asmAn forms avagraha.
தய <mark>ா</mark> \$ஸ்மான், வி்ர்வ <u>த</u>	
തയാ <mark>ട</mark> സ്മാൻ വിശ്വത	

सहस्रयोज <mark>ने ऽव</mark> धन्वानि	Avagraha forms after 'E' sound when followed by 'a'.
ஸஹஸ்ரயோஜனே <mark>5</mark> வத₄ன்வானி	
സഹസ്രയോജനേ <mark>ട</mark> വധന്വാനി	
	Avagraha forms after 'O' sound
न <mark>म</mark> िऽपगुरमाणाय	when followed by 'a'.
ந <mark>மோ</mark> ப்பகு <sub>3</sub> ரமாணாய	
m <mark>മോട</mark> പഗുരമാണായ	
ब्रह्मा <mark>ऽऽ</mark> गतश्री रुतत्वया	A double avagraha symbol 55
I <mark>.</mark>	represents a word ending 'A long
ப் <sub>3</sub> ரஹ்மா <mark>் 55</mark> த <sub>3</sub> தஸ்ர் ருத த்வயா	vowel sound is followed by
1 🚃 1	letter A. Here brahmA+Agatasrl.
ബ്രഹ്മാ <mark>ടട</mark> ഗതശ്രി	The pause will be longer.
രുത ത്വയാ	

### 6.5.3 Generation of different Vowel sound

Ref Article - Basics of Veda - Vowel Sandhi in Articles Page

Example	Comments
वैश्वदेवी पुनती देव <mark>्या</mark> गात्	'dev <mark>i'+A</mark> gAt gives de <mark>vyA</mark> gAt
	due to sandhi of 'i' with 'A'
	A short is given to indicate
வைஶ்வதே <sub>3</sub> வீ புனதீ தே <sub>3</sub> <mark>வ்யா</mark> கா <sub>3</sub> த்	Sandhi.
വൈശ്വദേവീ പുനതീ — — —	
ദ <mark>േവ</mark> ുാഗാത്	
	Param <mark>a+i</mark> Shti results in
पर <mark>मे</mark> ष्ठी विराजा	paramEShti. Combination of
	ma+'i' gives ʻ <mark>mE</mark> ' (ae).
பர <mark>ம</mark> ேஷ்டீ <sub>2</sub> விராஜா	A small pause for Sandhi is
	given.
പര <mark>മേ</mark> ഷ്ഠീ വിരാജാ	
	An 'ai' sound is formed with a
ब्र <mark>ह्मै</mark> व भूतानां ज्येष्ठं	combination of a+E (ae). Here
	it is brahm <mark>a+E</mark> va resulting in
ப் <sub>3</sub> ரஹ் <mark>மை</mark> வ பூ <sub>4</sub> தானாம்	brah <mark>mai</mark> va
ബ്ര <mark>ഫൈ</mark> വ ഭൂതാനാം ജ്യേഷ്ഠം	

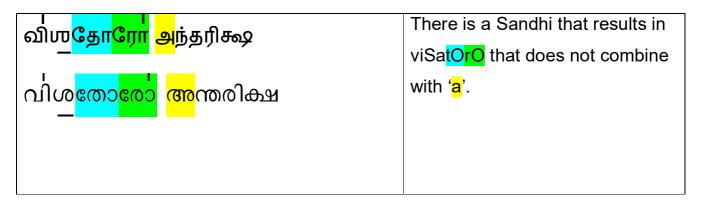
विचक्रमाण-स्त्रे <mark>धो</mark> रुगायः ॥ — — —	O sound is formed with a combination of a+u. Here is is tre <mark>dha+u</mark> rugAya forming dhO.
்விசக்ரமாண-ஸ்த்ரே <mark>தோ<sub>4</sub>ருகா<sub>3</sub>ய:</mark>	tro <mark>und a tragaty a forming arro</mark> .
വിചക്രമാണ–സ്ത്രേ <mark>ധോ</mark> രുഗായഃ	
भुवन्तये वारिवस्कृता <mark>-यौ</mark> षधीनां —	An 'au' is formed here with a combination of 'a'+'O'.
பு <sub>4</sub> வந்தயே வாரிவஸ்க் <i>ரு</i> தா-	kRutAy <mark>a+O</mark> ShadInAm becomes kRutA <mark>au</mark> ShadInAm
<mark>யௌ</mark> ஷ்தீ <sub>4</sub> னாம்	
വാരിവസ്ത്യതാ– <mark>യൗ</mark> ഷധീനാം	
सप् <mark>तर्.षयः</mark> -सप्तधाम प्रियाणि 	'sapta +RuShaya becomes sapta <mark>r.Sha</mark> ya due to sandhi of
ஸப்த <mark>ர்.ஷ</mark> ய:-ஸப்ததா₄ம்	a sound with Ru. This is  Swarabhakti. Refer to previous
സപ് <mark>തർ</mark> .ഷയഃ–സപ്തധാമ പ്രിയാണി —	Section on Swarabhakti which should be uttered like r+R
वरुणः पुना <mark>त्व</mark> धमर्षणः —	punAt <mark>u+aG</mark> amarShaNaH are the Padams. 'tu'+'a' becomes
। வருண: புனா <mark>த்வ</mark> க₄மர்.ஹை:	<mark>tva</mark> as per Sandhi.

വരുണഃ പുനാ <mark>ത്വഘ</mark> മർഷണഃ	
लयश्च <mark>म</mark> <mark>ऋ</mark> तं च में  உயர்ச் <mark>ம ச</mark> ுதஞ்ச மே உலகும் <mark>உ</mark> தஞ்ச மே உலகும் <mark>உ</mark>	Here mE which has 'E' sound becomes ma as per Sandhi. Then the words should have distinct pause. When recited fast or together it is heard as maRutanja ca, without pause.
आपो <mark>वा</mark> इदर्ं सर्वं विश्वा ஆபோ <mark>வா</mark> இத₃ ് സர்வம் ആപോ <mark>വാ</mark> ഇദ് ് സർവം	The 'ai' sound becomes 'A' sound when followed by a vowel letter. Then the pause should be distinct.
श्चारिष्ट—नेमिश्च सेनानि ग्रामण्या चुर्वशी च किळाळा कंगा अप्ता क्यां क	The 'au' sound of grAmaNyau becomes 'Av' due to Sandhi before u of urvaSI, v added to urvaSi becomes vurvaSI. The pause must be distinct between yA and vu.  This is similar to Medha sUktam example for vowel pause (hiatus) between words.

### 6.5.4 Sandhi not performed

Ref Article - Basics of Veda - Vowel Sandhi in Articles Page

Example	Comments
कल्पय <mark>न्ती ऊ</mark> र्ध्वं	Kalpayantl is a dual verb that is not subject to Vowel Sandhi. These type of words are called <b>Pragraha</b> . So to indicate that the <b>tl</b> does not combine with <b>U</b> , distinct pause is given. Here saml <b>cl</b> is a pragraha that is
സമീ <mark>ച</mark> ീ ഉറ്റസ്വ ത്രമന്	not subject to vowel Sandhi with following vowel u.
मा द्यावापृथि <mark>वी</mark> <mark>अ</mark> भि மா த் <sub>3</sub> யாவாப் <i>ரு</i> தி <sub>2</sub> வீ <mark>அ</mark> பி <sub>4</sub>	dyAvApRuthivI is a pragraha;  vI does not have Sandhi with  following vowel 'a'.
മാ ദ്യാവാപൃഥി <mark>വീ</mark> <mark>അ</mark> ഭി विश <mark>्वातोरों</mark> अन्तरिक्ष	The padams here are viSata+urO which is pragraha.



### 6.6 Ending in Visargam

#### Ref Article - Basics of Veda - Visarga Sandhi in Articles Page

These are subject to Visarga Sandhi. The results of the same could be

- 1. The Visarga letter is substituted with another letter.
- 2. Visarga is dropped.
- 3. The first letter end vowel is changed. This may combine with following word or not.
- 4. Avagraha is formed.

#### 6.6.1 Substitution of Letter

Example	Comments
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	When Visargam becomes a
वाज <mark>श्</mark> च में	halant like s,S,Sh, then the letter
I <b>Control</b>	pause occurs before the Visarga
வாஜ <mark>்ர்ச்</mark> மே,	substituted letter. Then here Sca
I management of the second of	needs to be rendered together.
വാജ <mark>ശ്ച</mark> മേ	There will only be letter pause
	between ja and Sca.

	The letter pause is between 'ma'
नम्स्त	and stE. stE is rendered
ப  நம <mark>ஸ</mark> ்தே	together.
The state of the s	
നമ <mark>സ്</mark> തേ	
	Similar to above. The vicergem
नम(k <mark>h</mark> ) ककुभाय निषङ्गिणे	Similar to above. The visargam
_ "	become <mark>kh</mark> sounding jihvAmulya.
(h gets the light stress)	Refer to Article on Visarga
	Sandhi. Pause is after k <mark>h</mark> .
நம் <mark>(க்2)</mark> ககுபா <sub>4</sub> ய நிஷங்கி <sub>3</sub> ணே	
1	
നമ <mark>(ഹ്)</mark> കകുഭായ നിഷങ്ഗിണേ	
नम् <mark>रिश</mark> वाय च	Similar to above examples.
	SSi is taken together normally a
I I	letter pause after ma.
நம் <mark>ஶ</mark> ்ஶிவாய் ச	
I BOOK I	
നമ <mark>ശ്ശ</mark> ിവായ ച	
	When the viceraem becomes 'r'
इदं ँविष्णु <mark>र्वि</mark> चक्रमे	When the visargam becomes ' <mark>r</mark> '
	it needs rendering with next word
	but with a letter pause after 'r'
இத <sub>3</sub> ம் <sup>*</sup> விஷ்ண <mark>ூர்</mark> . விசக்ரமே	
_	
ഇദം ്വിഷ് <mark>സൂർ</mark> വിചക്രമേ	

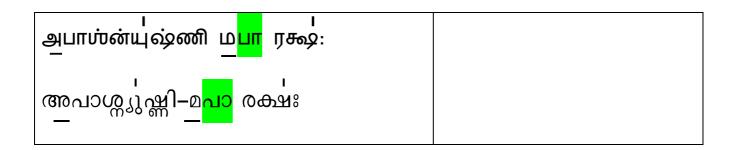
# 6.6.2 Visarga is dropped

Example	Comments
स्य यशोवान् भवति ।	Sa is SaH with its visargam
	dropped as per Rule. So a
ப <mark>ஸ</mark> யரோவான் ப <sub>⊿</sub> வதி	distinct pause should be made
<u> </u>	as if made between words.
സ യശോവാൻ ഭവതി	
<u> </u>	
दिवर्ं र <mark>ुद</mark> ा उपश्रिताः	rudrAH has its visargam dropped
· · · <u>_</u>	to become rud <mark>rA</mark> and followed by
ு பிருத் <sub>3</sub> ரா உபஶ்ரிதா:	' <mark>u</mark> ' a vowel; a pause is elongated little more than a word pause.
2.3°- ( @23 <mark>3°-</mark> =====,2	inde more than a word padde.
രു <mark>ദ്രാ</mark> ഉപശ്രിതാഃ	
द <mark>ेवा</mark> अग्रे तदब्रुवन्	devAH has its visargam dropped
	to become de <mark>vA</mark> and followed by
தே <sub>3</sub> <mark>வா</mark> அக் <sub>3</sub> ரே தத <sub>3</sub> ப் <sub>3</sub> ருவன்ன்	'a' vowel so pause must be distinct like above example.
	distillet like above example.
ദേ <mark>വാ</mark> അഗ്രേ തദിബ്രുവന്ന്	
स्तिग्मायु <mark>धा</mark> रक्षसे	dhAH has its visargam dropped
	so a word pause must be distinctly given.
	distilledly giveri.

ஸ்திக் <sub>3</sub> மாயு <mark>தா<sub>4</sub></mark> ரக்ஷஸே	
സ്തിഗമായ <mark>ുധാ</mark> രക്ഷസേ	

# 6.6.3 Change of letter

Example	Comments
हे <mark>ती</mark> रुद्रस्य परिणो वृणक्तु ஹ <mark>ீதீ ருத்<sub>3</sub>ரஸ்ய பரிணோ வ்<i>ரு</i>ணக்து ഹേ<mark>തീ</mark> രുദ്രസ്യ പരിണോ വൃണക്തു</mark>	By rule hetiH with visargam becomes heti before following letter 'r' as per Sandhi. So the pause must be distinct after uttering 'tl'.
रा <mark>जी</mark> रक्षिता यश्चाधिपति—र्यश्च  ரா <mark>ஜ</mark> ீ ரக்ஷிதா யஶ்சாதி 4பதிர்  രാ <mark>ജീ</mark> രക്ഷിതാ യശ്ചാധിപതിർ	This is similar to above rAjiH has become rAjI example where letter with visargam elongates.
। अपार्श्यूष्णि–म <mark>पा</mark> रक्षः –	Here ap <mark>aH</mark> becomes apA before 'r' and word pause must be distinct.



### 6.6.4 Avagraha is formed

Ref Article - Basics of Veda - Avagraha in Articles Page

Example	Comments
न <mark>मोऽ</mark> सिमद्भ्यो	The avagraha as per slkSha has
<mark></mark>	the half the sound of its previous
ந <mark>மோ</mark> 5ஸிமத் <sub>3</sub> ப் <sub>4</sub> யோ	letter. Avagraha requires a
ന <mark>മോ ട</mark> സിമദ്ഭേൃാ	pause after it, but in practice
	many schools render it with an
	extension of 'a' sound in the
	second part instead of pause for
	distinction that 'a' is present.
यो प्रापं पुष्पं वेद ।	Similar example
<mark>യോട</mark> പാം പുഷ് <u>പം</u> വേദ	
गोद्यमान हेलि	Here yO has dheerga swaritam
<mark>योऽ</mark> स्मान् द्वेष्टि -	and the pause/extension is made
<mark>யோ</mark> 5்ஸ்மான் த் <sub>3</sub> வேஷ்டி	after completion of dheerga

<mark>യോ</mark> ടസ്മാൻ ദ്വേഷ്ട്വ		swaritam.
हे <mark>डो</mark> ऽव ,ஹേடோ <sub>3</sub> ടഖ ,ഹേ	ı ഡോടവ	Similar to above examples

### 6.7 An anuswAram at the end:

These are also subject to normal combination rules.

The results could be as follows:

- 1. The anuswAram combines with following Letter
- 2. The anuswAram becomes gm or gg.
- 3. The anuswAram is retained and two words don't combine.
- 4. There is a substitution of anuswAram for rendering together with next word.

#### 6.7.1 AnuswAram combines with following Letter

Example	Comments
यज्ञेन कल्पन्ता- <mark>मृ</mark> क्च मे -	They are taken together with a letter pause distinctly between
ப யஜ்ஞேன் கல்பந்தா- <mark>ம்<i>ரு</i>க்ச மே</mark> 	'm' and 'Ru' so that the word is not mistaken for mRu.
യജ്ഞേന് കല്പന്താ– <mark>മ</mark> ൂക്ച മേ	
बाहुभ्या <mark>म</mark> ुत ते नमः	Here there is a short pause is
	after yA to indicate Sandhi of
பா <sub>3</sub> ஹுப் <sub>4</sub> யா <mark>மு</mark> த தே நம்:	letters.

ബാഹുഭ്യാ <mark>മു</mark> ത തേ നമ്ജ	
ता <mark>म</mark> ग्निवर्णा तपसा	Similar example; M plus a of agni form ma.
ு பா <mark>ம</mark> க் <sub>3</sub> னிவர்ணாந் தபஸா	
താ <mark>മ</mark> ഗ്നിവർണ <u>ാം</u> തപസാ	
अस्माक <mark>म</mark> स्तु केवलः _	asmAka <mark>m+a</mark> stu; ma is formed.
ப் பாக்கும் பிறுவில் பாக்கும் பாக்குக்கும் பாக்கும் பாக்கும் பாக்கும் பாக்கும் பாக்கும் பாக்	
അസ്മാക് <mark>മ</mark> സ്തു കേവലഃ ॥	

### 6.7.2 AnuswAram becomes (gm) or (gg)

Example	Comments
Tumarean Tumraw earne	When a letter is followed by (gm)
गणानान्त्वा गणपति <mark>ए</mark> हवामहे –	or (gg) there is a short pause.
॥ । <u>க</u> 3ணானாந்த்வா <u>க</u> 3ணபதி <mark>ல</mark> ு	
<mark>ஹ</mark> வாமஹே	

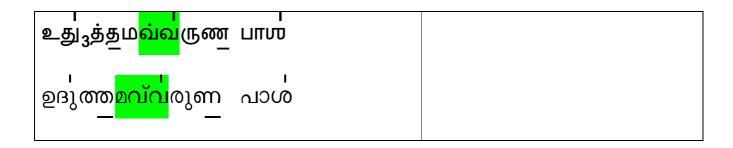
ഗണാനാന്ത്വാ ഗണപതി <mark>ഴ</mark> ്	
<mark>ഹ</mark> വാമഹേ	
यक्ष्म असत्	Similar to above
யுக் <mark>தம் ல</mark> மனா அஸ்த்	
യകഷ്മ <mark>♥ സ</mark> ുമനാ അസ്ത്	
आपर्श <mark>्रस्यो</mark> ना भवन्तु —	Similar a pause after (gg)
ஆபுஶ்ஶ <mark>ு⊌</mark> <mark>ஸ்யோ</mark> னா ப் <sub>4</sub> வந்து	
ആപശ്ശ <mark>⊌ സ</mark> ൃാനാ ഭവന്തു	
मातर <mark>৺</mark> श्लियं ———	Similar to above.
மாதர <mark>ு⊌</mark> <mark>ஶ்ரி</mark> யம்	
മാതര <mark>്</mark> ശ്രിയം	

### 6.7.3 AnuswAram is retained

यजन कल्प <mark>तां म</mark> नो यजन	When anusvAram is retained normal word pause is given.
പ പ	
यददस् <mark>सं प्र</mark> यतीरहा  ш <u>த</u> 3த3 <mark>ஸ்ஸம் ப்ர</mark> ய_தீரஹா  യദദ <mark>സ്സം പ്ര</mark> യതീരഹാ	Similar example.
ब्रह्मजज्ञ <mark>ानं प्रथमं पु</mark> रस्ताद्	Here tow successive words with anusvAram have pause with following words.
<mark>പ്</mark> വാസ് <u>ച്</u> ചു പ്ര <mark>മം പ</mark> ുരസ്താദ്	

# 6.7.4 AnuswAram is recited differently

Example	Comments
द्रविण <mark>ञ्च</mark> मे	'Mca becomes ~jca so that is
	taken together with letter pause between Na and <mark>∼jca</mark>
த் <sub>3</sub> ரவிண <mark>ஞ்</mark> ச மே,	
ദ്രവിണ <mark>ഞ്</mark> ച മേ,	
TOTAL TOTAL	Similar example here M
नक्षत्र <mark>न्द</mark> विमिन्द्रियं	becomes ' <mark>n</mark> ' before ' <mark>ta</mark> ' varga
ரக்ஷத்ர <mark>ந்</mark> தே <sub>3</sub> வமிந்த் <sub>3</sub> ரியம்	letter <mark>de</mark>
നക്ഷത്ര <mark>ന്</mark> ദേവമിന്ദ്രിയം ।	
अग्निया गर्भंदधिरे	Here <mark>M</mark> is nasalized before ' <mark>yA</mark> '
	and needs to be rendered
	together.
അഗ് <mark>നിയ്യാ</mark> ഗർഭം ദധിരേ —	
ा <mark>।</mark> उट्चाम्लुकाए	Similar example M becomes
उदुत्तम <mark>ळ</mark> ्रूरुण —	nazalised before ' <mark>va</mark> ' and <mark>vva</mark>
	needs to be rendered together.



### 6.8 Ending is a halant

Halant letters are subject to Consonant Sandhi with some exceptions and special rules.

The result of combination could be

- 1. Halant joins following vowel to form a Swarayukta/Samyukta akshara.
- 2. Halant joins the next letter to be rendered together
- 3. There is simple substitution of letter(s) Normal Sandhi rules
- 4. Special Consonant Sandhi Rules are applied combining words with or without new letter formation

#### 6.8.1 Halant forms a Swarayukta/Samyukta akshara:

Example	Comments
ँविद्य <mark>ान</mark> मृत इह भवति	vidvA <mark>n+a</mark> mRuta join creates 'na'
	a short pause between dvA and
	na is given to indicate sandhi of
் <mark>வித்<sub>3</sub>வா<mark>ன</mark>ம்<i>ரு</i>த் இஹ ப்<sub>4</sub>வதி  </mark>	words.
്വിദ <mark>ാനമ</mark> ൃത ഇഹ ഭവതി	

परिपात-मस्मा- <mark>न</mark> रिष्टेभिरश्चिना 	asmA <mark>n+a</mark> riShTE give ' <mark>na</mark> '
பரிபாதமுஸ்மா <mark>ந</mark> ரிஷ்டேபி <sub>4-</sub> ரஶ்வினா	
പരിപാത–മസ്മാന <mark>രി</mark> ഷ്ടേഭിരശ്വിന <u>ാ</u>	
पशवः पशू <mark>ने</mark> वा वरुन्धे 	paSU <mark>n+e</mark> va gives the letter nE.
புமுவ: புமூ <mark>னே</mark> வா வருந்தே <sub>4</sub>	
പശവഃ പശ <mark>ൂനേ</mark> വാ വരുസേ_	
ता <mark>नि</mark> न्द्रियावतः कुरु ।	tA <mark>n+i</mark> ndriya combine creates ' <mark>ni</mark> '
தா <mark>னி</mark> ந்த் <sub>3</sub> ரியாவத: குரு	
താ <mark>ന</mark> ിന്ദ്രിയാവതഃ കുരു ।	

# 6.8.2 Halant joins next letter with only letter pause

Example	Comments
المراجعة الم	When halant is followed by a
स्वस्तिनो बृहस्पति <mark>र द</mark> धातु	consonant, they are taken
	together with only with letter

ஸ்வஸ்தி நோ ப் <sub>3</sub> <i>ரு</i> ஹஸ்பதி <mark>ர் த<sub>3</sub>தா<sub>4</sub>து</mark>	pause. Here theare is no
	Sandhi of letters nor any of
സാസ്തി നോ ബൂഹസ്പതി <mark>ർ ദ</mark> ധാതു	the rules explained in
	previous section become
	applicable.
हेतिरस्मा <mark>न् वृ</mark> णक्तु विश्वतः । – –	Similar to above
மேற்கிரஸ்மான்-வ் <i>ரு</i> ணக்து	
ഹേതിരസ്മാൻ വൃണക്തു	
या ते हेतिर्-मीढुष्टम	Similar to the above
யா தே ஹேதி <mark>ர்-ம</mark> ்டு <sub>4</sub> ஷ்டம_	
യാ തേ ഫേതി <mark>ർ–മീ</mark> ഢുഷ്ട <u>മ</u>	
दशोदीची <mark>र् द</mark> शोद्ध्वी	Similar to the above
த <sub>3</sub> ரோ-தீ <sub>3</sub> சீ <mark>ர்-த</mark> 3ரோர்த் <sub>3</sub> த் <sub>4</sub> வாஸ்	
ദശോദ <mark>ൃച<mark>ിയ ദ</mark>രോഗ്യണാ</mark>	

# 6.8.3 There is substitution of Letters

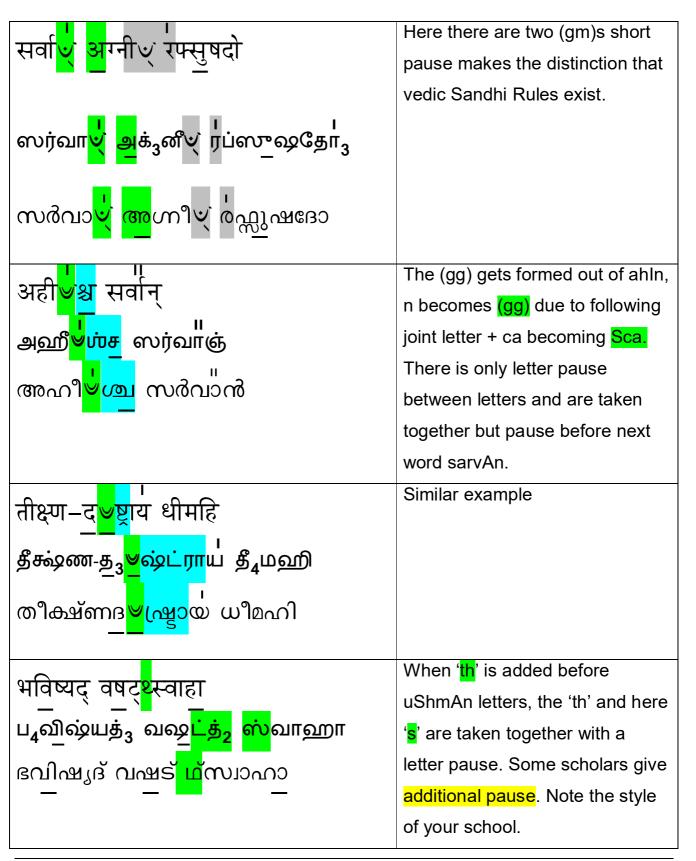
Example	Comments
	In Consonant Sandhi the first
तस्माद्-ावराङ जायत	letter of a class here 't' becomes,
தஸ்மா <mark>த்<sub>3</sub>_வ</mark> ிராட் <sub>3</sub> ஜாயத	third letter of its class here 'd'
തസ് <mark>യാദ് വി</mark> രാഡജായത	before Soft Consonants and
novi a programme de la companya de l	Vowels. tasmA <mark>t+v</mark> irADa, join
	leads to substitution of 't' as 'd'.
	Here the letters 'd' and 'vi' must
	be recited distinctly with a letter
	pause. Here 'd' and 'vi'; it should
	not be recited in one breath as
	dvi which many a times may
	bring unintended meaning.
ए <mark>तदथ</mark> र्वशीर्.षं ँयोऽधीते	'eta <mark>t'+'a</mark> tharvaSir.Sham is the
	combination.Since it becomes
பு பாடியார். திரும் இது சூர்வஸீர். ஒம் இடியா இத் சூ	' <mark>da</mark> ' a small pause is made after
ഏ <mark>തദ</mark> ഥർവ ശീർ.ഷം ്യോടധ <u>ീ</u> തേ	da to indicate sandhi.
यथा नस्सर्वमि- <mark>ज्</mark> ञागद	In 'it'+'jagat' combination, 't'
<sub>1</sub>	becomes 'j' before 'ja', 'jja' is
யதா <sub>2</sub> நஸ் ஸர்வமி <mark>ஜ்-ஜ</mark> க் <sub>3</sub> த <sub>3</sub>	taken together with clear letter
യഥാ നസ്സർവമി– <mark>ജ്ജ</mark> ഗദ	pause between <mark>'j' and 'ja'</mark>
	In 'ya <mark>t'+m</mark> uKam' , 't' becomes 'n'
य <mark>न्मु</mark> खं तदाहवनीयो — —	which should be taken with letter

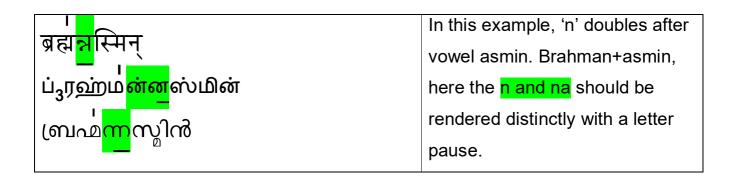
യ <mark>ന്</mark> യുപ്പെട്ടുന്ന് ഉള്ള ഇപ്പാക്ക് പ്രത്യാ പ്രവ്യാ പ്രവ്യാ പ്രവ്യാ പ്രവ്യാ	pause continusouly. This is similar to tat+me becoming tanmE  Daridrat+nllalohita becomes 'nnl'. Take 'n' and nl with letter pause distinctly.
प्राञ्च ् षड्ढीतारं  ं प्राञ्च ् षड्ढीतारं  ं प्राञ्च ् क्र <mark>टं उद्</mark> हित्तं  ह हं ह क्रुणं हि उ व क्रिकेट के कि	ShaT+hOtAram. Combination of T+h makes T as D and ho becomes Dho. Takes DDho with a letter pause.  In 'tat' + cakShur, 't' becomes 'c' that needs to be taken along with ca with a letter pause.
हो वा मदस्ता <mark>ञ्जु</mark> ष्टां प्राचिता मदस्ता <mark>ञ्जुष्टां प्राचिता पढ़ हु हुः हुः हुः हुः हुः हुः हुः हुः हुः </mark>	In tAn + juShTAm, n bcomes ~j nasal of ca varga. Recite '~j' and ju with clear letter pause.  In tat+Sam, 't' becomes 'c' and 'Sa' becomes Ca. Take c and Ca together with letter pause.

தச்ச <sub>_2</sub> ம் <sup>*</sup> யோரா வ் <i>ரு</i> ணீமஹே ப	
ത <mark>ച്ഛര്</mark> യ്യോരാ വൃണീമഹേ अस्मा <mark>ल्लो</mark> कादमुं	In asmA <mark>t+l</mark> okAt, t becomes I , the
— — — அஸ்மா <mark>ல்-லோ</mark> காத <sub>3</sub> மும்	pause.
അസ്മാ <mark>ല്</mark> ലോകാദമും	
एको वा अमुष्मि <mark>ल्लो</mark> के मृत्युः	This is similar to above,amuShmin's 'n' is
 வா அமுஷ்மி <mark>ல்லோ</mark> கே ம் <i>ரு</i> த்யு:	nasalized.
ഏകോ വാ അമുഷ്മി <mark>ല്</mark> ലോകേ മൃത്യുഃ	

# 6.8.4 <u>Usage of special Sandhi Rules</u>

Example	Comments
विशल्यो बाणवा <mark>ज्</mark> उत	Here the 'n' in bANavAn bcomes
	(gm) due to vedic grammar rule.
	There will be short pause after
பிருல்யோ பா <sub>3</sub> ணவா <mark>்</mark> உத	'gm' before vowel.
വിശ്ലേൃാ ബാണ്വാ <mark>♥</mark> ഉത ।	





### 6.9 General Rule of combination:

When a halant letter is followed by other Consonant with no Sandhi normally they are rendered together with a letter pause.

When a word ends in vowel sound and is followed by another word with a Consonant, (normally with no Sandhi explained or other rules of joining, it is rendered distinctly as two words with a normal word pause.

Note: Observe the nature of words joined like tatte, yatte, sante, santvA; even if they are given in the books separately, observe your Guru for rendering similar words. There is **no need for extra word/padam pause**.

Readers must remember the **exceptions are Swarabhakti and Swara Samgjyai** explained in previous Sections.

Areas to take care is that 'm' may not be rendered along with following words like pra, pa, m; the intended meaning conveyed by SamhitA should not be changed, so a learner gets to grasp them by experience.

#### 6.10 Recital flow should match with Padam in SamhitA:

SamhitA is rendered by combination of padams and the padams shall be rendered distinctly in recital if they are represented separately in Pada Paatam as it is a mirror of SamhitA.

We give below some examples where a Padam/Word is given as combined or a split of two padams:

Padam with vAkyam	Comments
TS 1.2.13.2 Padams - pra   yacCa	pra yacCa shall be rendered
	with pause as they are
प्र । यच्छ । → प्र यच्छ	separate padams.
	If prayacca is a single padam,
ப்ர   யுச் <u>ச</u> 2   → ப்ர ய்ச் <u>ச</u> 2	then, there will be just a letter
	pause and prayacca will be
$(U \cap \overline{\mathbb{A}}) \rightarrow (U \otimes \overline{\mathbb{A}})$	rendered continuously.
TS 2.1.1.5 Padams- paSUn   pra   janayati	Rendered as paSunpra yaccati
पशून् । प्रे । जनयति । <del>&gt;</del>	and n will join p with letter
	pause and word pause before
1	yaccati.
पशून् प्र जनयति	If prajanayati was a single
	padam, then it will be rendered
பஶூன்   ப்ர   ஜனயதி   → 	together with paSUnprajanayati
। பஶூன்-ப்ர ஜனயதி	
പശൂൻ । പ്ര । ജനയതി । →	
പശൂൻ പ്ര ജനയതി	
TS 1.7.6.7 punaH   A   laBate	Rendered as puna <mark>rA la</mark> bate
	(sandhi of A with visargam 'r' of

punaH). Word pause between पुनः । आ । लभते । → पुनरा लभते A and labate. ц<mark>ன</mark>: | ஆ | லப₄தே | →புனரா ல்ப₄தே TS 4.3.6.1 antarikSham | ca | <mark>vi | bAdhatAm</mark> | Rendered as antarikSha~jca vi bAdhaAm since preposition vi अन्तरिक्षम् । च । वि । बाधताम् ॥ → is a separate padam. । अन्तरिक्षं च वि बाधतां ॥ அந்தர்| கூதம் | ச| வி| ப $_{3}$ த் $_{4}$ தாம்  $|| \rightarrow$ அந்தரிக்ஷஞ் ச வி பா<sub>3</sub>த<sub>4</sub>தாம் <sub>|</sub> അന്തരിക്ഷം 1 ച 1 വി 1 ബാധതാം ॥ →അന്തരിക്ഷം ച വി ബാധതാം ॥ TS 1.5.3.3 ni | vartasva | punaH | agne | ʻ<mark>ni' va</mark>rtasva is rendered separately since they are distinct padams in BhU नि । वर्तस्व । पुनः । अग्ने । → sUktam.

नि वर्तस्व पुनरग्न 	
ு நி   வந்தஸ்வ   புன:   அக் <sub>3</sub> னே   →	
। நி வர்தஸ்வ புனரக் <sub>3</sub> ன —	
നി പ്രൂയ്ം പുനഃ പ അംഡ്രേ പ →	
നി വർതസ്വ പുനരഗ്ന	
TS 1.5.2.2 indriye   prati   tiShThati	Indriye pra <mark>ti tiSh</mark> Thati rendered
इन्द्रिये । प्रतीति । तिष्ठति । <del>&gt;</del>	distinctly as they are separate
\$1	Padam.
वेन्द्रिये प्रति तिष्ठति	
இந்த் <sub>3</sub> ரியே   ப்ரதீதி   திஷ்ட <sub>2</sub> தி   →	
வேந்த் <sub>3</sub> ரியே ப்ரதி திஷ்ட <sub>2</sub> தி	
ഇന്ദ്രിയേ । പ്രതീതി । തിഷ്ടതി । →	
വേന്ദ്രിയേ പ്രതി തിഷ്ഠതി	
TS 1.6.10.5 pari   gRuhNAti   manaH	ʻpa <mark>ri gRu</mark> hNAti is rendered
	separately with word pause.
। परि । गृह्णाति । मनः । >	In Second example that is
	rendered together as
	parigRuhNAti as it is one single

परि गृह्णातिमना

பரி | க்<sub>3</sub>*ரு*ஹ்ணாதி | மன்: | →

பரி க்<sub>3</sub>*ரு*ஹ்ணாதி மனோ\$ஸி

പരി । ഗൂഹ്ണാതി । മനം ം അസി ।

→ പരി ഗൃഹ്ണാതി മനോടസി

TS 1.6.7.1 devatAH | pUrvaH |

#### parigRuhNAti |

।। । पूर्वः । परिगृह्णाति । →

देवताः पूर्वः परिगृह्णाति

ு பிரும் பிரும

→ தே<sub>3</sub>வதா: பூர்வ: பரிக்<sub>3</sub>ருஹ்ணாதி

ദേവതാം പൂർവം പരിഗൂഹ്ണാതി പ

<u>ദേ</u>വതാം പൂർവം പരിഗൂഹ്ണാതി

padam, with only letter pause between ri and gRu

Note: Our compilations are being adjusted and aligned to padams so that following your Guru is easier.

#### 6.11 Some Special Rules for SikShA

We give below some key rules learnt from SikShA recently and we will try to keep updating further studies in future also.

Jata DarpaNam: Rule 141

प्र, उत्, नि, आ, निः, सु, वि, सम् (ப்ர, உத், நி, ஆ, நிः, ஸு, வி, ஸம்) புர் இன், നி, ആ, നിം, സു, வி, ஸம்) एते भ्यः परं विश्रमो न कार्यः । एतत्पदसमूहतः उत्तरपदेन संहितास्ति चेत् यथा ।

pra, ut, ni, A, niH, su, vi, sam eteByaH paraM viSramo na kAryaH | etatpadasamUhataH uttarapadena saMhitAsti cet yathA |

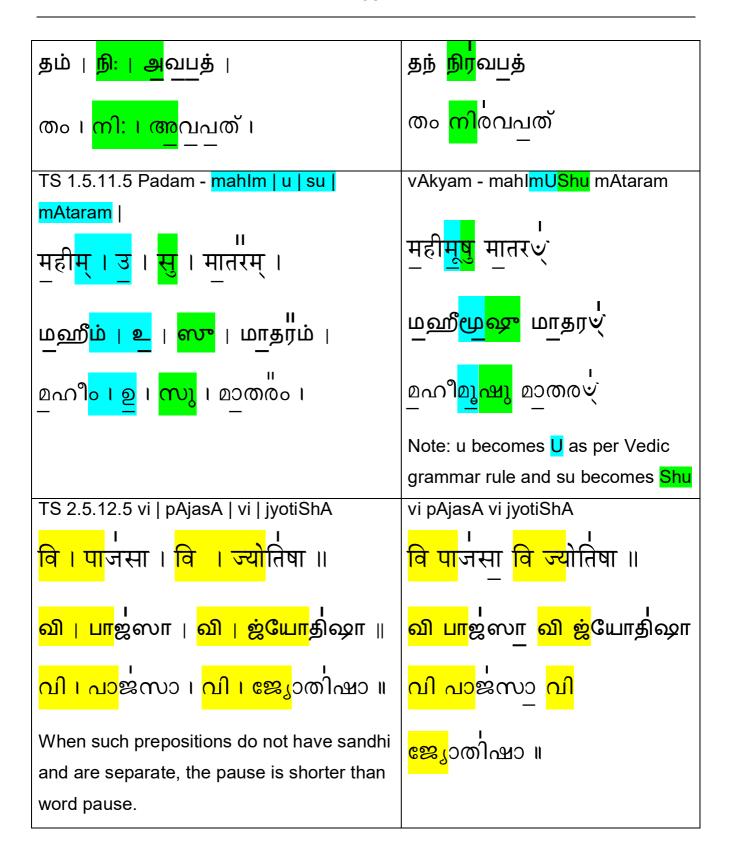
First Condition is they are separate Padams and are prepositions.

All these padams should not be left separated from the following Padam if they can be or are joined in a Vaakyam.

The guidance given here is say it with the following Padam as in SaMhitA with only letter pause.

Example of Padam	vAkyam with Comments
TS 1.2.8.1 Padams - suAyuSh <mark>A   ut</mark>	vAkyam – svAyuS <mark>hodo</mark> ShadhInAm
<mark>o</mark> ShadhInAm	

स्वायु <mark>षा</mark> । <mark>उत्</mark> । <mark>ओ</mark> षधीनाम् ।	स्वायु <mark>षोदो</mark> षधीना <u>७</u>
ஸ்வ <u>ா</u> யு <mark>ஷா   உ</mark> த்   ஓ <mark>ஷ்தீ₄</mark> னாம்	ஸ்வ <u>ா</u> யு <mark>ஷோதோ</mark> 3ல் தீ₄னா ஜ்
സ്വായു <mark>ഷാ । ഉത് । ഓ</mark> ഷധീനാം	ഗാ്ച് <mark>ഷോദോ</mark> ഷനിധാ്ക്
TS 6.3.1.6 Padams - kar.Shati   ni   anye	vAkyam – kar.Shati nyanye
कर्.षति । <mark>नि । अ</mark> न्ये ।	। कर्.षति <mark>न्य</mark> न्ये
<u>கர்</u> .ஒதி   <mark>நி   அ</mark> ன்யே	ு கர்.ஷதி <mark>ந்ய</mark> ன்யே
കർ.ഷതി । <mark>നി । അ</mark> ന്യേ ।	കർ.ഷതി <mark>ന</mark> ൃന്യേ
TS 7.3.13.1 Bavantu   eti   prajA	vAkyam - BavantvA prajA
भव <mark>न्तु । आ</mark> : । प्रजा ।	। भवन् <mark>त्वा</mark> प्रजा
ப_₄வந் <mark>து   ஆ</mark>   ப் <u>ர</u> ஜா	ப <sub>4</sub> வந் <mark>த்வா</mark> ப்ரஜா
<u>ഭവ<mark>ന്തു । അ</mark> । പ്ര</u> ജാ	ഭവ <mark>ന്ത</mark> ്വാ പ്രജാ
TS 2.2.1.1 Padam - tam   niH   avapat	vAkyam - tanniravapat
तम् । <mark>नि: । अ</mark> वपत् ।	तं निरवपत्



Note: When two such prepositions occur one after the other without any Sandhi or as separate padam, they are taken together with letter pause. Kindly listen to rendering where they take prapra, sampra together. The concept becomes clear to the learner.

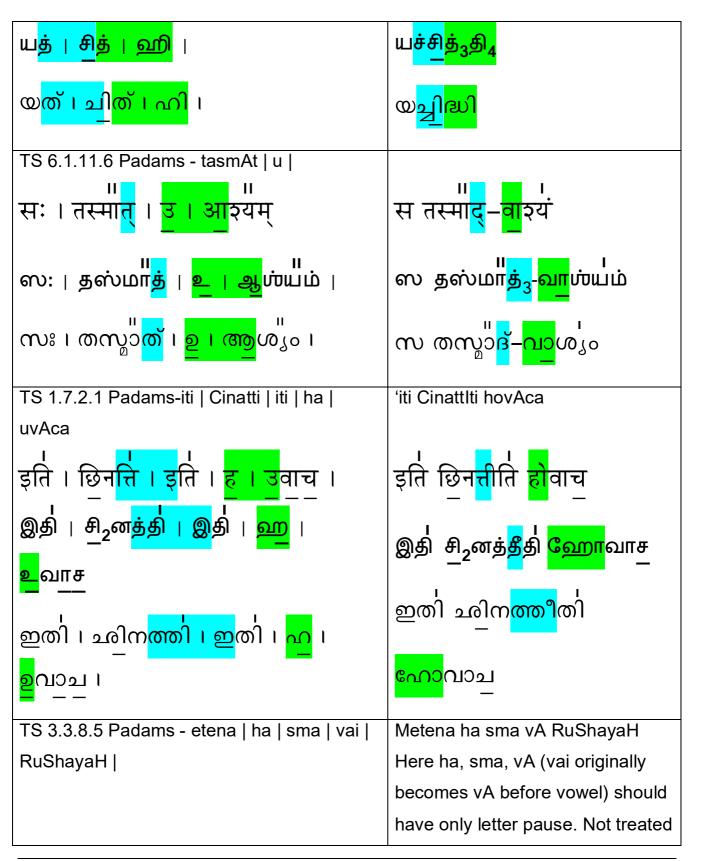
#### Jata DarpaNam: Rule 142

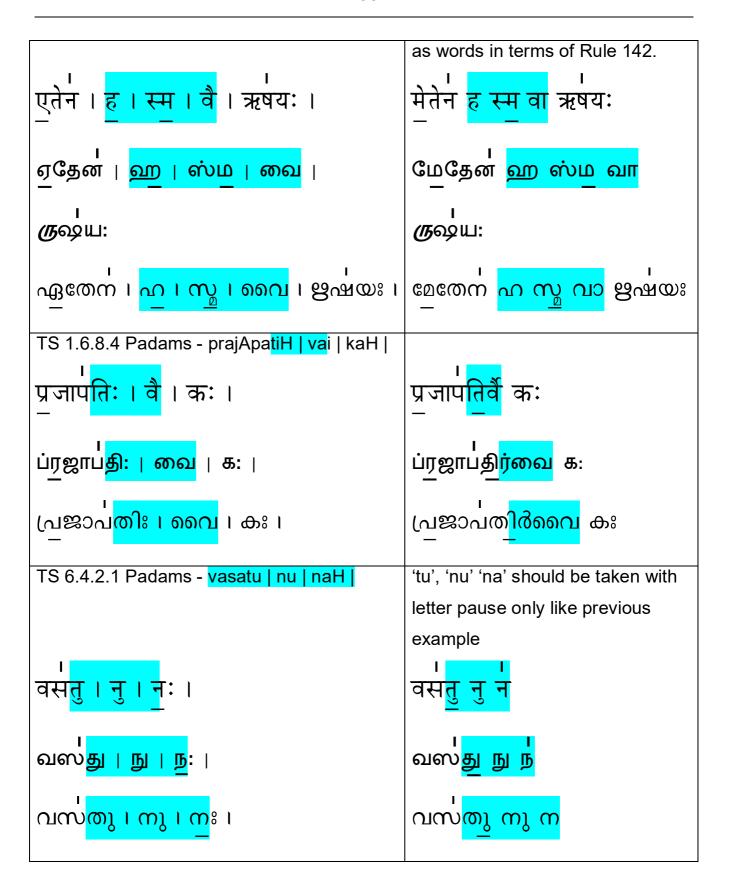
न, च, हि, उ, ह, स्म, वः, नु, ईम्, वै, तु, (ந, ச, ஹி, உ, ஹ, ஸ்ம, வः, நு, ஈம், வை, து,) (ന, ച, ഹി, ഉ, ഹ, സൂ, വഃ, നു, ഈമ്, വൈ, തു,) एतेभ्यः अधः पूर्वतः विश्रमो न कार्यः । पदकूटतः पूर्वपदेन संहिता चेत्. ॥

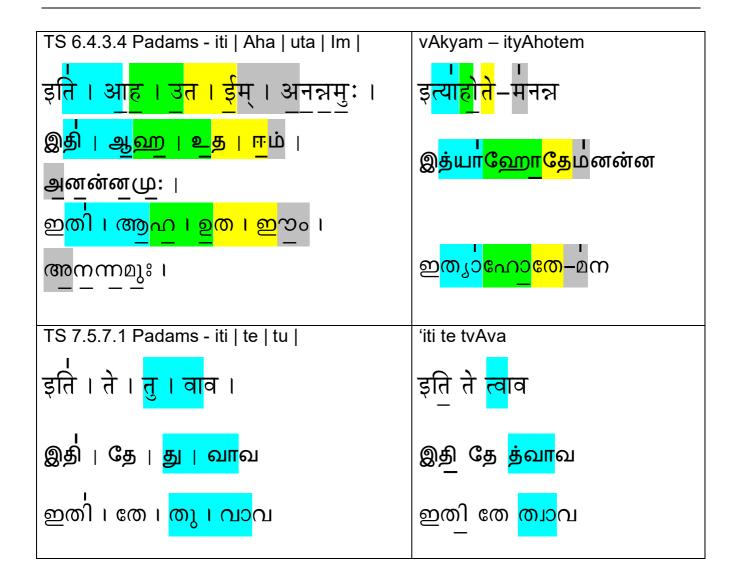
na, ca, hi, u, ha, sma, vaH, nu, Im, vai, tu, eteByaH adhaH pUrvataH viSramo na kAryaH | padakUTataH pUrvapadena saMhitA cet.

Here guideline is join them with previous padam when it joins.

Example of Padam	vAkyam with Comments
TS 4.7.11.2 Padams - vAjaH   ca   prasavaH	vAjaSca prasavaSca
ca	
वा <mark>जः । च</mark> । प्रस <mark>्वः । च</mark> ।	वा <mark>जश</mark> ्च प्रस्व <mark>श</mark> ्च-पिजश्च
வா <mark>ஜ:   ச</mark>   ப் <u>ர</u> ஸ <mark>வ:   ச</mark>	பாஜ <mark>ர்ம்ச</mark> ப்ரஸுவ <mark>ர்ம்சா</mark> -
വ <mark>ാജഃ 1 ച</mark> 1 പ്രസ <mark>വഃ 1 ച</mark> 1	വാജ <mark>്യ</mark> പ്രസ <mark>വശ്ചാ</mark>
TS 3.4.11.6 Padams – yat   cit   hi	
य <mark>त् । चि</mark> त् । हि ।	य <mark>च्चि</mark> द्ध







### 7 Different Applications of (gm) and (gg)

#### 7.1 Rules from prAtiSAkyam

#### Rule Chapter 16 || 16-13 ||

The following words have anusvÀra before s: हि, पु, जिगा, जिघा, चमँसिने, अतँम्सयत्, आताँम्सीत्,कनीया, ज्याया, द्राघीया, रघीया, श्रेया, ह्रसीया, वसीया, भूयाँम्सः, जिक्षवा, जिनवा, जिगिवा, जीगिवा,तिस्थवा, दाश्चा, दीदिवा, पिपवा, पीपिवा, विद्वा, विविश्वा, श्रुवा, ससृवा.

When this anuswAram is followed by s,Sh based on grammar, it becomes (gm) or (gg) based on the rules followed

ஹி, பு, ஜிகா $_3$ , ஜிகா $_4$ , சீஸினே, அதீம்ஸயத், ஆதாம்ஸீத்,கனீயா, ஜ்யாயா, த்ரா $_4$ கீசயா, ரகீ $_4$ யா, ஶ்ரேயா, ஹ்ரஸீயா, வஸீயா, பூ $_4$ யாம்ஸ:, ஐக்ஷிவா, ஐக் $_4$ னிவா, ஜிகி $_3$ வா, ஜீகி $_3$ வா, தஸ்தி $_2$ வா, தா $_3$ ஶ்வா, தீ $_3$ தி $_3$ வா, பபிவா, பீபிவா, வித் $_3$ வா, விவிஶிவா, ஶுஶ்ருவா, ஸஸ் $_6$ யா.

ഹി, പു, ജിഗാന്ഥ, ജിഘാർ, ച~ംമ്സിനേ, അത~ംമ്സയത്, ആതാ~ംമ്സീത്,കനീയാ, ജൃായാ, ദ്രാർഘീർയാ, രഘീർയാ, ശ്രേയാ, ഹ്രസീയാ, വസീയാ, ഭൂർയാ~ംമ്സഃ, ജക്ഷിവാ, ജഫ്ർനിവാ, ജിഗിന്ഥവാ, ജീഗിന്ഥവാ,തസ്ഥിപവാ, ദാന്ഥശ്വാ, ദീന്ഥദിന്ഥവാ, പപിവാ, പീപിവാ, വിദ്ന്ഥവാ, വിവിശിവാ, ശുശ്രുവാ, സസൃവാ.

#### || 16-14 ||

The vowels A, I, and U have anusvAra, when they are followed by si or Shi final. ||16-15 || **Even when the** i is altered.

Not, under any circumstances, in a dissyllabic word.

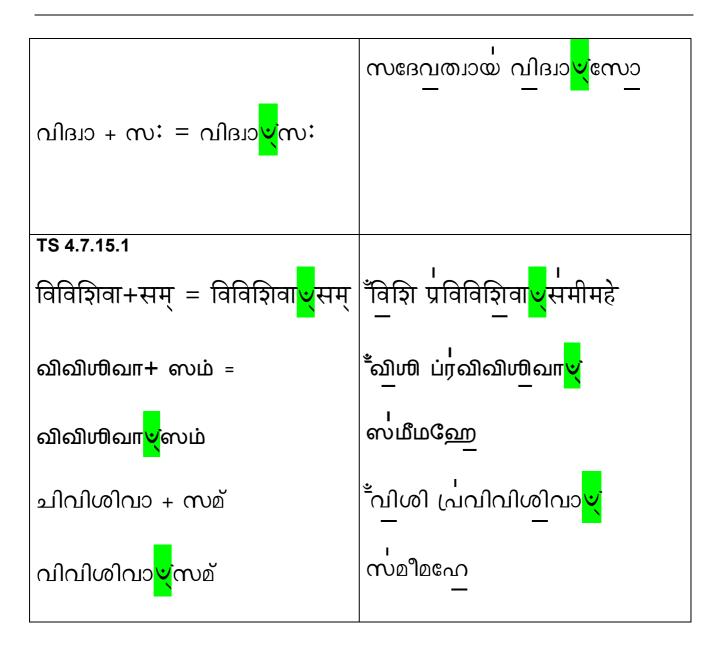
#### 7.2 Explanation with Examples

Rule 16-13 clearly states that 'M' is added before a letter when a suffix, particle is added with letter's' or its converted form 'Sh'.

Some example we come across normally are given as examples

Base Words+ Particle/Suffix	As seen in Vaakyam
TS 4.5.1.2	
हि + सीः = हि <mark>ज्</mark> सीः	मा हि पूर्माः पुरुषं
ണി + സ്: = ണ <mark>ിഴ</mark> ്	மா ஹி <mark>ப</mark> ்ஸ்: புருஷஞ்
ഹി + സീഃ = ഹി <mark>ഴ്</mark> സീഃ	മാ ഹി <mark>ഴ</mark> ്സീഃ പുരുഷം
TS 4.5.3.1	

जिघा + सत = जिघा <mark>ण्</mark> सत्	जिघा <mark>र्</mark> सद्भ्यो मुष्णतां पतये — —
ஜிகா <sub>4</sub> + സத் = ஜிகா <sub>4</sub> <mark>⊍</mark> സத்	ஜிகா <sub>4</sub> <mark>ப</mark> ்ஸத் <sub>3</sub> ப் <sub>4</sub> யோமுஷ்ணதாம்
ജിഘാ +സത് =ജിഘ <mark>ാ</mark> സത്	ജിഘ <mark>ാ</mark> ്സദ്ഭ്യോ മുഷ് <u>ഷ</u> താം
TS 1.2.14.4	
दीदिवा + सम् = दीदिवा <mark>ण्</mark> सम्	र्दीदिवा <mark>ण्</mark> समनु द्यून्
தீ <sub>3</sub> தி <sub>3</sub> வா + ஸம் =	தீ <sub>3</sub> தி₃வா <mark>♥</mark> ஸமனு த்₃யூன்
தீ <sub>3</sub> தி <sub>3</sub> வா <mark>v</mark> லம்	
ആീദിവാ + സമ് =	ദീളിവാ <mark>ഴ്</mark> സമനു ദൃൂൻ
ദീദിവാ <mark>ഴ്</mark> സമ്	
TS 2.5.11.1	
विद्वा + सः = विद्वा <mark>प्</mark> सः	सदेवत्वाय विद्वा <mark>प्</mark> सो — — —
வித் <sub>3</sub> வா+ஸ∶ = வித் <sub>3</sub> வா <mark>⊍</mark> ஸ∶	। ஸதே <sub>3</sub> வத்வாய் —
	வித் <sub>3</sub> வா <mark>v</mark> ோ

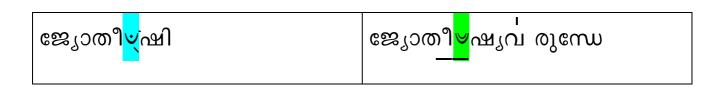


Rule 16-14 states that anuswara is added when before dheerga 'A', 'ee' and U when 'si' or Shi is final

# 7.3 Examples for words with dheerga letters

Some common examples that we can find are given below

Base Words+ Particle/Suffix	As seen in Vaakyam
TS 1.2.14.1	
तपू <mark>र</mark> ेषि	तपू <mark>⊌ष्यग्ने ज</mark> ुह्वा
தபூ <mark>v</mark> ஷி	தபூ <mark></mark> த்தயக் <sub>3</sub> னே ஜுஹ்வா
തപൂ <mark>യ്</mark> ഷി	തപ <mark>ിക്</mark> ഷുഡേ ജിധ്വാ
TS 3.4.9.1	
छन्दा <mark>र्</mark> सि	देविकाञ्छन्दा <mark>र्</mark> सीव —
ச₂ந்தா₃ <mark>৺</mark> ஸி	ப தே <sub>3</sub> விகாஶ்- ச <sub>2</sub> ந்தா <sub>3</sub> <mark>ப</mark> ்ஸீவ 
ഛന്ദ <mark>ായ്</mark> സി	ദേവികാശ്ശന്ദാ <mark>⊎</mark> സീവ
TS 7.1.2.1	
ज्योती <mark>्</mark> षि	ज्योती <mark>७</mark> ष्यव रुन्धे
ஜ்யோத <mark>ீ v</mark> ்ஷி	ஜ்யோதீ <mark>⊌</mark> ஷ்யவ ருந்தே <sub>4</sub>



#### 7.4 <u>Different interpretation of Rule</u>

Differing interpretation/application of these rules in Vedic books in representing (gm) and (gg)

Take an example:

Here, Shya (conjunct consonant) gets formed due to the Sandhi of 'Shi' and 'a' therefore, applying normal rule the (gm) becomes (gg).

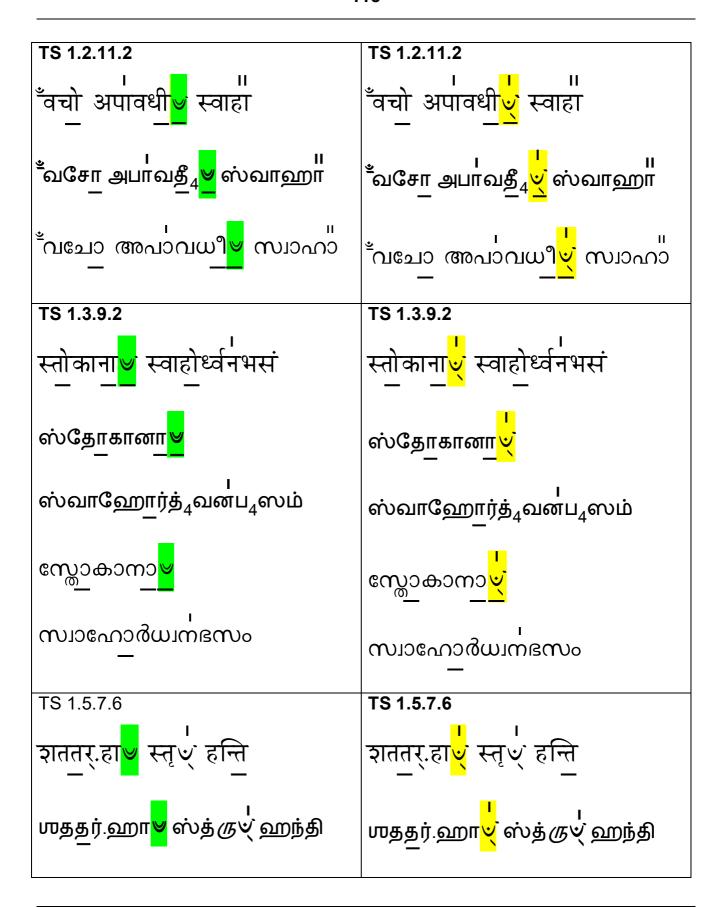
Rule 16-15 states that the anusvaram shall not change even if the 'I' is altered. So some Scholars opine that the anuswAram represented as (gm) shall not be changed and the text for the above example is taken with (gm) as follows:

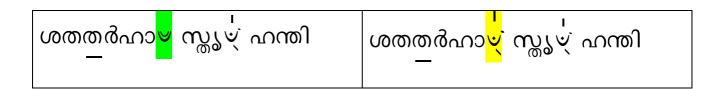
#### Note: (gm) is retained.

Some other areas this difference is found is when anuswAram is dheerga (long) 'A', 'I' and "U' even when the following word is different.

Normal Represenation	Differing Represenation
इछन्दा <mark>७</mark> स्यापो॒ ज्योती॒७ष्यापो॒	रुछन्दा <mark>र्</mark> स्यापो॒ ज्योती <mark>र्</mark> ष्यापो॒
यजू <mark>⊌</mark> ष्याप	्। यजू <mark>्</mark> ष्याप
ச <sub>2</sub> ந்தா <sub>3</sub> ⊌ஸ்யாபோ	ச <sub>2</sub> ந்தா <sub>3</sub> <mark>v</mark> ஸ்யாபோ
ஜ்யோதீ <mark>⊌</mark> ஷ்யாபோ	ஜ்யோத <mark>ீ </mark> ு்ஷ்யாபோ
നജ <mark>ം</mark> െ ഉത്ന്വറും	யஜ <mark>ூ ≼</mark> ்ஷ்யாப்ஸ்
ശ്ശന് <mark>ദാ</mark> ⊎ സൃാപോ ജ്യോതീ⊌	് സൃാപോ ജ്യോതീ <mark>⊻</mark> ശൂന്ദാ <mark>⊻</mark> സ്യാപോ ജ്യോതീ <mark>⊻</mark>
ഷൃാപോ യജൂ <mark>⊌</mark> ഷൃാപ	ഷൃാപോ യജ <mark>ൂ ഗ്</mark> ഷൃാപ

# TS 4.5.1.1 अही<mark>ं श्र</mark>श्च सर्वान् जंभयन् अही<mark>ं अ</mark>श्च सर्वान् जंभयन् ு ।। அஹீ<mark>♥</mark>ம்ச ஸர்வான் -ு ।। அஹீ<mark>♥</mark>ஶ்ச ஸர்வான் -ஜம்ப<sub>4</sub>யந்த்<sub>2</sub> ஜம்ப<sub>4</sub>யந்த்<sub>2</sub> അഹ<mark>ീയ്</mark>യ സർവാൻ അഹീ<mark>ം</mark>ശ്ച സർവാൻ ജംഭയൻ ജംഭയൻ TS 4.7.10.2 TS 4.7.11.2 चक्षुर्-यज्ञेन कल्पता<mark>र्</mark>, श्रोत्रं चक्षुर्-यज्ञेन कल्पता<mark>७</mark>, श्रोत्रं ் சக்ஷுர்-யுஜ்ஞேன கல்பதா<mark>ய</mark>ி சக்**து**ர்-யஜ்ஞேன் கல்பதா<mark>⊌</mark> ம்ரோத்ரம் ஶ்ரோத்ரம<u>்</u> ചക്ഷുർ–യജ്ഞേന കല്പതാ<mark>ഴ്,</mark> ചക്ഷുർ–യജ്ഞേന് കല്പതാ<mark>⊌</mark>, ഗ്രോത്രം ഗ്രോത്രം





When this matter was referred to some Vedic Scholars, they say this is clearly a pAta bhedam in application of Rule. Some Scholars opine that when the words are different, and followed by a Conjunct consonant, it is better to use (gg) only as the rendering is easier.

Our guides have suggested us to use (gg) consistently when followed by a Conjunct Consonant. Our Compilations follow this advice.

Readers are requested to follow the method taught/followed by their Gurus.