

Intermediate Level of Spoken Sanskrit

Prof. Anuradha Choudry

Department of Humanities and Social Sciences

Indian Institute of Technology Kharagpur

Lecture 42: Introduction to the svarasandhi

ā(A), ī(I), ū(U), ṛ(R^i), ṅ(~N), ñ(~n), ṭ(T), ḍ(D), ṇ(N), ś(sh), ṣ(Sh), ṁ(M), ḥ(H)

[Music] [Music]

[Music] [Music] namaste saṁskṛtapriyāḥ. vayam idānīm asmākaṁ saṁskṛtādhyayanasya antimasaptāhe smaḥ. So, namaste dear friends and we are in the last week of our study of Sanskrit. asmin saptāhe aham yuṣmān aupacāritarītyā sandhiṁ pāṭhayisyāmi. So, I'm going to be teaching you the sandhi forms in a formal manner. we've already been looking at them but I would like to take the opportunity to present them to you in a formal structured manner anantaram vayam asmākaṁ pāṭhyakramasya saṁskṣepena punaḥ smaranam kariṣyāmaḥ following that we will do a brief overview of the course content that we've been looking at. So, in today's lecture which is lecture number 42 I'll do an introduction to the svarasandhi or the sandhi which is pertaining to the vowels. So, I'll be introducing you to the svarasandhi which in English is English equivalent is the Morpho phonology which means that when you have two words side by side the last phoneme of the first word and the first four name of the second word the first these two sounds combine with each other and sometimes form a completely new phoneme and. So, which is known as the sandhi in Sanskrit now sometimes they don't necessarily need to change either but there is a kind of a relationship between them. So, we are going to be focusing on the svarasandhi which means it's the sandhi based on the two sounds which are vowels and the other kinds of sandhi are the visarga sandhi where the visarga means the aspirate sound. So, the last sound is the visarga followed by different combinations as phonemes of the first next word besides this we will also look at the bejñana sandhi or the sandhi pertaining to consonants. So, the last sound being a consonant and the first can be again anything else and we'll see how they are they related to each other when we pronounce them besides that I'd also like to introduce you to a very important grammatical component which is the list of upasarga or prefixes and then I'll do an introduction to the māheśvarasūtrāṇi also known as the śiva sūtrāṇi and to the and there I will just introduce you to a sandhisūtra there besides that of course there will be some practice for the dhātūrūpa but in the context of the sandhi and of course in the process there will also be some attempt to add to your vocabulary. So, let's do a paricayaḥ and introduction to the svarasandhi and with some abhyāsaḥ practice. So, here we go what I thought of doing is rather than presenting to you the answers of these combinations I thought that we could try to derive them based on our own spoken experience of these sounds when they meet each other when they encounter each other. So, before we go into this I'd like you I'd just like to present to you the the table that is in front. So, we have here pūrvaśabdasya antimavarṇaḥ. So, it's the last sound of the previous word and then we have paraśabdasya prathamavarṇaḥ. So, the first sound of the next word and what happens is the combination of the sandhi. So, yeah because we're looking at svarasandhi the last sound can be a potential vowel and the first sound has to be a vowel. So, let's do a combination here and see how it goes. So, I don't plan to introduce the entire chart in this manner did you want of time but what we will do is I'll show you how it works and then we'll look at the entire thing together. So, then we have a or ā when it combines with and other. So, if I say if I say tatra asti. So, what happens. So, say it a lot first let's do it orally first. So, tatra asti, tatra asti, tatra asti, tatra asti it'll end up becoming tatrāsti. So, let's see what happens. So, I have tatra plus asti. So, tatra is a combination of tru plus a plus the vowel a plus three there that is also a combination but for now that's not what we're concerned with so I'm keeping it in its entirety. So, we have the a and a. So, this is what we call this svarasandhi here as you can see it will be one combining with one one combining with two etc etc and then two combining with one and that's how that will have to fill up the table. So, what we do is we have an a and an a and what happens yes uttamam. So, there's a lengthening of the wall but you can also have another word like vālikā asti and what happens there. So, the ā there becomes stays and ā or you can have vālikā āgacchati in which case vālikā plus āgacchati and what do you notice that yes there is no change it remains as in ā, uttamam alright. So, I hope you are clear with that. So, let's put that down there. So, a ā combining with a will give us and ā combining with ā it will still give us an ā and let's see what happens if either this is the pattern with all the vowels when they combine with themselves. So, we have an i and ī is followed by an i and ī.

So, if you say asti iti say that first asti iti asti iti asti iti asti iti it'll become a long vowel and the same we have with an u and an ū. So, what would happen uttamam it becomes a long one and then we have a ṛ with a ṛ and what would happen very typically pitṛnam pitṛnam okay. So, that is a ṛ a long do and then we have the A's and that combined with the a but that's the story and that's a different story so we'll stop for this year but I'd like to now show us how we can combine across vowels so if you have an a or an ā that is combining with an i what happens then. So, we have a or an ā combining with an i. So, if you have the word gaṇa plus eśa sure say that fast gaṇeśa, gaṇeśa, gaṇeśa, gaṇeśa becomes gaṇeśa. So, you see it becomes that e but what happens in the other case where you have an i followed by a. So, if you say asti astya what happens there. So, let's see asti so sti is a combination of sṛ plus ṛ plus i and then we have atra all right. So, I'll just stick to this. So, what happens to this part. So, asti atra tatra yes. So, it becomes ya there all right and therefore it will be sṛ plus ṛ plus ya and then sti on that side. So, astyatra and I'll write that fully for you astyatra huh. So, that is what happens at. So, here we get a ya if there's an ā ā asti ārambhe then it'll become astārambhe what happens if it's over if it had if it's an u. So, we have u plus a. So, if you have astu atra then asked astyatra uttamam and a long sound. So, now you can see how it will keep combining in this way to build it up we also have the A's and the I but now what I'll do is I will show you the whole chart itself so as you can see there we have the chart we have all that we had figured out just going at it just trying to do it phonologically and then another interesting thing is when we have the A's so when we have the diphthongs combining. So, we have the diphthong combining with that a what happens there he take a word like hāste asti hāste asti hāste asti hāste asti hāste asti hāste uttamam. So, hāste asti. So, t, t plus e plus a and what is it saying it becomes a avagraha but then if you have another one for example other than the a you have another one which is an ā. So, if you say haste āgacchati say that fast and see what happens haste āgacchati haste āgacchati tends to become a yA there. So, if you have hāste t plus ya plus ā. So, what it says is that this will tend to become a this will tend to become an ayā okay hastayāgacchati. So, the a plus ā becomes then ayā uttamam. So, if you have a word with an ending with ai devyai and āgacchat I'll start the next one satellite. So, what happens it becomes either in ā āyā. So, devyāyāgacchati. So, I'll write that for you devyai plus āgacchat. So, devyai plus ai plus ā this becomes this part of it becomes āyā. So, you get devyāyāgacchati alright and then you can either have. So, I'll write that out for you devyāyāgacchati or you can also have devyā and then without putting a plus there it's a standalone you will say devyā āgacchati but what you need to remember at this point is that if you see a word that is like that like devyā āgacchati can be quite misleading because you have the tritīyā of the devī which is devyā and āgacchati and you can think he's coming with the devī but contextually you have to understand that this is a sandhi for the caturthī or the dative of the devī. So, a lot of possibilities there but you need to be alert Sanskrit is all about alertness and awareness astu? and just I'd like you to draw your attention to the rest of the box here and you see that when it is a e when you have any of these combining with the vowels it would tend to the e you tend to become the ī and ī the o and the au would tend to become the of and au and then āva words are here and āva voice with the a but depending on the vowel it will take on that form. So, if it's an e with an u it will become you all right and similarly if it is a o with an au with an i it'll become an āvi etc etc. So, I leave this table for you to explore by ourselves I hope you've got a feel of it though huh let's move on. So, let's do some practice using the table and here there are words I'm not going to be emphasizing too much on the meaning here because I'm mocking that you try to catch the phonological relationship of the two words that are side-by-side. So, we have the first one which is a rasa plus ayana and rasa meaning add the juices etc ayana is the way of that. So, how do they combine. So, rasa you put it together rasa ayana and it becomes rasāyana and just on the table you see a ā plus with the a here. So, that gives you an ā that's how you'd go about it but what I would really recommend is that first you try to discover the sandhi by yourself just phonologically and phonetically and then you look a fall back on the table to complete it. So, the other words that we have are paramātmā deva Indra, para upakāra, dava ṛṣi, tena eva, mama autsukyam, iti ādi, pitṛ ādeśa, sṛvai eva, bhuma upaviśati. So, some of them not all of them but try to give you some practice based on this table here for this what are something. So, let's move on and I'd like to introduce you to a very important component of any language which are the prefixes or the upasargāḥ. So, this is this is a verse on the facade girls by Bengali grammarian in the 14th century Padma Padmanabha datta and the name of his grammar was known as supadma vyākaraṇa and. So, it goes like this I'm going to read it very slowly I must confess I don't know the tune for it. So, I'm just going to be reading it very slowly so and then we will look at it in greater detail. So, pra-parā-apa-sam-anu-ava-nir-dur-abhi -vi-adhi-su- ud -ati -ni-prati-pari- api (apayaḥ) upa-āñ (iti) vimśatireṣa sakhe upasargavidhiḥ kathitaḥ kavinā. astu? So, that was the first part of it now we are going to look at the breakup of the sound. So, that you can identify the different upasargāḥ that are there. So, pra-parā-apa-sam-anu-ava-nir-dur-abhi -vi-adhi-su- ud -ati -ni-prati-pari- api etc apayaḥ etc upa-āñ vimśatireṣa. So, vimśatireṣa asiahere they're saying that that this is the vimśati 20 of them sakhe upasargavidhiḥ. So, upasargavidhiḥ this way of the upasarga kathitaḥ kavinā that's what the poet has said and I must mention that in the pānini vyākaraṇa you find two more. So, atiriktau dvau upasargau beyond that there are two others which are nis and dus. So, nis and dus hook can be alternative to the

nice nis and dus also. So, just a quick look at the meanings here. So, pra means like an English pra more parā is also beyond the idea of that apa can be a wave from it gives that kind of a meaning sam which means from all sides anu which follows along which follows behind ava it means two words down going down it has those senses nir-dur can be without without something it can mean dur means also the bad reject dur vyāvasthā not good bad in that sense abhi is more in the sense of more vi can mean either deeply into or away from it can have both meanings adhi on top of more su means good ud on top again ati more ni ni means nearer generally it has like upaniṣad. So, it has the sense of nearness in it prati again towards pari around api also and then upa near again ān ān have different kinds of meaning and bhaviṣyati and next and. So, we've seen has the sense of away from etc or bad not so good alright. So, that's the kind of meaning here but the reason why I've also put it along with this particular series here is that because you can do some there are words that have sandhi along with the upasargā. So, I'll just take a small example I'll just wanted to example then there to demonstrate there. So, you have pari plus āpta pari plus āpta means to get. So, pari plus āpta would become paṛyāpta, paṛyāpta pari āpta means from all directions when you have got. So, the word paṛyāpta means enough when is it enough when you feel that you've got enough from all directions. So, paṛyāpta etc then another one can be avagacchati but that means to understand. So, gacchati go towards but other is in inside of you suāgatam that's another one that we look at and then we continue. So, su plus āgatam, su means well or good āgata means come. So, suāgatam becomes su plus ā becomes svāgatam which literally means well come astu? paṛyāpta was enough there you are okay. So, that's just to give you a taste of these upasargā and using the upasargā the meanings of words the meanings of the dhātu or the verbs changes drastically and you can really expand on your vocabulary if you know the meanings of these different upasargā. So, let's move on. So, let us look at the māheśvarasūtrāṇi and it is on this sūtra these sūtra that finally based his entire grammar of 4000 sūtra or so in his aShTAdhyAyI but there is an interesting story behind this aham tam katham sanskrte śrāvayāmi astu pānini bahu jijñāsuH āsitiḥ always wanted to learn things ekadā saḥ dhyānamagnaḥ AsIt, bhāṣāviShaye jñātum icchatisma tadā śivaḥ prasannaḥ son tata damarū nādam ākarot kim ākarot? damarū nādam ākarot, tān śabdān āsmākam pāniniḥ śrutvā vyākaraṇa rupenā athavā varnamālāḥ akṣarāni eva śrutvā māheśvarasūtrāna racanā ākarot. So, he heard the Domino sounds and formatted them in the guise of the sanskr̥t varnamālā and atra vayam tāni drakShAmaH. So, here goes the first one is a i u ṅ ṛ ḷ k e o ñ ai au c ha ya va ra ṭ la ṅ ṇa ma ṇa ṇa na m jha bha ñ gha ḍha dha ṣ ja ba ga ḍa da ś kha pha cha ṭha ca ta v ka pa y śa ṣa sa r ha l. astu? see you can feel the rhythm of that in fact on YouTube there's a clip of a professor of a scholar whose founding the damarū and reciting the māheśvarasūtrāṇi which you can try looking for. So, this time I invite you to repeat after me, astu? a i u ṅ ṛ ḷ k e o ñ ai au c ha ya va ra ṭ la ṅ ṇa ma ṇa ṇa na m jha bha ñ gha ḍha dha ṣ ja ba ga ḍa da ś kha pha cha ṭha ca ta v ka pa y śa ṣa sa r ha l. astu? bahu ruchiram asti. So, now he use these sounds to format or to formulate his entire grammatical just a treatise known as the aShTAdhyAyI. So, how did he do it I will give you one sandhi rule to demonstrate how he utilized these letters. So, there is a rule called iko yaṅ achi iko yaṅ achi he created a meta language basically in order to present the entire Sanskrit grammar in 4000 rules. So, iko is actually ikaḥ there's already a sandhi there yaṅ achi achi here signifies sorry achi here signifies the saptamī vibhakti. So, after an ach saptamī vibhakti okay like we've seen earlier on. So, ikaḥ yaṅ achi. So, what is a ikaḥ it's the pañcamī of ik ikaḥ after ik there is a yaṅ when it is followed by yaṅ. So, it's a ikaḥ is off the ik its can be the pañcamī it's also the ṣaṣṭhī here. So, the genitive. So, off the the ik becomes the yaṅ when does it become the yaṅ when it is followed by ac now what does all go to all the sounds mean. So, what is an ik. So, what you have to do is to find the sounds in the māheśvarasūtrāṇi. So, ik. So, what are the sounds in that i u ṅ ṛ ḷ and kṛ right. So, that is your ik from there to there but what he says is that the consonants that are indicating the end of the particular sutra should not be taken into consideration similarly tell me which is the yaṅ now. So, what are the yaṅ. So, we have we have the ya and the ṅ there. So, what are the ya va ra then you have a t and then you have the la and then you have their ṅ. So, again you don't take the consonant into consideration. So, what does he say he says of the ik the yaṅ happens when does the yaṅ happens after ac touch what are the what is an ac. So, you'd start with the a and you go all the way up to the ca. So, can you make out what this group indicates uttamam. So, the ac signifies the vowels. So, when an e is followed by a vowel it will become a ya. So, let's take the vowel a as an example. So, i plus a becomes ya and that is exactly what we have seen in the practical exercise that we did earlier on. So, i plus ca so for example asti atra becomes astyatra okay. So, the i and then a combining to form the ya there. So, this is iko yaṅ achi. So, you can see how in a very busy man in a very brief manner he's able to explain a lot of concepts that of how sounds combined with each other astu? So, let's move on. So, I thought instead of teaching you a new verse for this series I'm going to just use the ones that we've already looked at and try to recognize how these and these are applied there. So, this was that mantra from the taittirīyopaniṣad assure that we saw om saha nāvavatu saha nau bhunaktu, saha vīryam karavāvahai tejasvināvadhītastu mā vidviṣāvahai, om śāntiḥ śāntiḥ śāntiḥ. So, saha nāvavatu and we saw that this nāvavatu is a combination of nau plus avatu like you can see here saha nau avatu the two of us. So, now we are also

familiar with their words and they're also familiar with the grammar. So, it's a great moment to be able to do the sandhi correctly then saha nau bhunaktu. So, nourish us together. So, saha vīryam karavāvahai uttamam tejasvināvadhītamastu. So, here I had said tejasvināvadhītamastu and if we break it up and becomes tejasvinau and in my lesson I had said avadhītam astu but I was wrong there because nau becomes ava and therefore it would not be avadhītam but adhītam alright. So, tejasvinau adhītam astu and mā vidviṣāvahai, om śāntiḥ śāntiḥ śāntiḥ. So, I'd like you to I'd like to invite you to say it once after me om saha nāvavatu saha nau bhunaktu, saha vīryam karavāvahai tejasvināvadhītamastu mā vidviṣāvahai, om śāntiḥ śāntiḥ śāntiḥ. So, let's move on. So, I found this very interesting quote by an ancient *Greek Neopythagorean Philosopher, Orator, Mathematician* from the 1st century BCE who says that his name was Apollonius of Tyana and he says this comment about Indians he says In India, I found a race of mortals living upon the Earth, but not adhering to it, inhabiting cities, but not being fixed to them, possessing everything, but possessed by nothing. So, I have purposely given the title of Vairāgyam because Vairāgyam means this ability of remaining uncolored by what one is engaging with and the English equivalent is detachment but it has a slightly different shade as you can see. So, I think there's a lot of this can be owed to the content of several texts in Sanskrit moving on some references for you. So, I just wanted to add here that the tables that you're seeing are really taken from Narendra Arya's book the functional Sanskrit its communicative aspects and we're trying to get hold of that book but it's not so easy and but sincerely hope that we'll be able to help you with that. So, sāphalyamastu vaḥ may success pios, santi adhyayane sanskr̥t adhyayane avaśyam jivane ca bahu sāphalya astu vaḥ.