

## Intermediate Level of Spoken Sanskrit

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Lecture 44: Introduction of vyañjanasandhi

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]

namaste priyamitrāṇi. So, yuṣmākaṁ sandhi-abhyāsaḥ kathaṁ calati athavā sandheḥ sandhīnām abhyāsaḥ kathaṁ calati, astu? So, I hope that you're getting a feel of that but to add to some more exercises around sandhi let's look at lecture number 44 which is an introduction to the vyañjanasandhi or the sandhi of consonants. So, there'll be an introduction to it with some practice and also I'll try and see it in the context of verb conjugation as well as to build a little vocabulary there. So, some paricayaḥ of the sandhirūpa and some abhyāsaḥ. So, this table I did not want to do it independently first I thought let's look at the answers already and see if you can find if I give you two options are you able to identify the different or what the sandhi would be. So, for example if I told you dik. So, for example if I told you dik anta what would it be dik anta say it fast and see what happens dik anta dik anta dik anta diganta. So, where would it be on this table. So, you have the consonant ka and anta is a svaravarṇa. So dik anta would be diganta uttamam the next one dik naga. So, where is the na it is here and therefore it will be here. So, it will be dingnaga uttamam and then if you had to say dik gaja it will become. So, ga there and diggaja uttamam how about if you want to say ṣat I am now mixing it up ṣat ānana. So, what would you do that ta and ānana is svaravarṇa. So, what would it become ṣadānana uttamam what if you want just wanted to say ṣat mukha what happens you know the would sanmukha. So, what happens ṣat mukha. So, sanmukha that is how it would be applied what about if you said ṣat pāda. So, where is the pa, ṣat pāda it's not in this list put it on to the next list. So, we have a few more words there. So, it was a longer a much bigger tables but I have put it for you I've divided it up into to. So, you have ṣat pāda becomes ṣatpāda. So, it stays the same alright. So, it's not that every time there is an encounter with another sound it necessarily has to be modified with a certain sandhi sometimes it retains its original form as well if it is easily pronounceable as such ok the next one is if you have jagat nātha. So, do we have the na here no can you guess what it would be jagat nātha jagat nātha jagat nātha jagat nātha uttamam. So, it becomes jagannātha, jagat nātha becomes jagannātha what if you have jagat guruḥ. So, you have the ga where is the girl ga jagat guru jagat guru jagat guru jagadguruḥ uttamam what if you said now I'm giving you another random one vāk jālah. So, vāk jālah vāk jālah vāk jālah. So, it becomes do we have a ja then no let's go to the next page we have a ja yes it becomes vāgjāla uttamam I'll take up another one for you. So, if you wanted to say uklāsaḥ what would happen with uklāsaḥ uklāsaḥ uklāsaḥ try and say that and it becomes ullāsaḥ. So, where do we have the la we don't have the la here. So, we go back where is the la it's there in that the next one only sorry here lāsa and uk. So, uklāsa and it becomes ullāsaḥ means real exuberance and joy okay. So, I hope you are going to be able to figure out using this the different forms of the vyañjanasandhi. So, let's do some abhyāsaḥ the really got the vāk ísa we've been looking at some earlier on but let's put it do some of them here and see if you can get it. So, vāk ísa, vāk ísa, vāk ísa, vāgīsa, vāk devī again vāgdevī. So, vāk plus da is vya~njanasandhi here vāgdevī becomes vāgdevī uttamam, vāk maya, vāk maya you know that vāk maya. So, maya here and therefore vāgmaya uttamam and then. So, ṣat ānana, cit maya, Jagat ísa, bhagavān uvāca, sat Jana, tān tān etc. So, I leave the rest for you to try and figure out by ourselves using this chart here, astu? So, got some more in the second table as well. So, we have śarat candra. So, śarat candra, śarat ending with ta and candra here is the ca other. So, śarat candra becomes śaraccandra uttamam I exaggerated you need not say śarat candra like that for śaraccandra and then mahān lābha. So, let's do ān that is not indicated this a mahān lābhaḥ is la of mahān lābhaḥ okay you get the Chandra Bindu there in fact and then we have bhavat hr̥daya, gacchan śíśu, śíśun śāyayati, śāyayat means to make them sleep ut lāsa, tān chātrān, virāt janma, dik Jaya etc. So, like I know there are there are many possibilities to do practice but just with the scope of our lesson here I have limited to these few but there are many texts there that you can benefit from for this but let's do an application in a verse that we have already looked at earlier on. So, this was one with said from the śrīmadbhāgavata said gururna sa syātsvajano na sa syātpitā na sa syājjananī na sā syāt daivam na tatsyāna patísca sa syāna mocayedyaḥ samupetamṛtyum. it's a quite a

mouthful quite a lot of practice there now let's try and do that by yourself do that based on what we had already analyzed. So, guruḥ na. So, ukāra plus na it will try to become gururna sa syāt. So, because of the sa you can either have the visarga or you can drop it. So, here they had dropped it but it's a sa syātsvajanaḥ. So, syātsvajana remains the same. So, syāt no change in the sound there svajanaḥ na again it's something to do. So, before the visarga sandhi becomes svajano, na sa syāt again the same thing pitā again it keeps the same thing na sa syāj again. So, what would happen there what is missing that we could add uttamam it's the visarga there. So, syāt janani syāt janani a syājjanani. So, that's we have that's why we have a doubling of the Jakāra did and then na sā syāt because janani is a feminine na sā syāt uttamam are moving on daivaṁ na tatsyāt. So, we see that because the third and the sa are both dental sounds there's no modification that it undergoes. So, daivaṁ na tatsyāt, syāt knows the vidhi-liṅ, na syātna syātna syāna, patiśca. So, we know the word patiḥ plus ca, pati ca, pati ca, pati ca it becomes patiśca, saḥ syātna becomes saḥ syāna, mocaye that's vidhi-liṅ mocayedyaḥ. So, mocayetaḥ becomes mocayedyaḥ. So, the da is for the ta and then samupetamṛtyum. So, death that is on coming. So, the meaning being that guru is not a guru that relative is not a relative a father is not a father a mother is not a mother that deity is not a deity and the husband is not a husband if he cannot or if none of them can liberate you from impending death very strong statement but I'd like you to repeat this chant after me and this time putting a little attention on the most morphing of the phonology in the sandhi they're. So, gururna sa syātsvajano na sa syātpitā na sa syājjanani na sā syāt. So, I said syāt there because I broke it up but if I had to say it at one breath pitā na sa syājjanani na sā syāt daivaṁ na tatsyāna patiśca sa syāt. So, again because of the breaking breaking I have to do the sandhiviccheda na syāt but if I said syāna mocayedyaḥ samupetamṛtyum. So, you see it's a little more complicated when you're trying to instruct the sandhi and the sandhiviccheda and to do the tune it's not. So, simple but you have a feel of it and I think that's a very good beginning here. So, with these few words let's move on I found this interesting quotation by dr. Peter Johnstone who was a matter who is a mathematician at Cambridge and a fellow at st. John's College. So, he says that Gravitation was known to the Hindus (Indians) before the birth of Newton. The system of blood circulation was discovered by them centuries before Harvey was heard of. So, there are innumerable texts scientific texts that are awaiting your discovery. So, please kṛpayā sanskṛtam pathantu etat jñanam ca bahu ānayaṭi, bahe ānayaṭu, astu? some references for you sāphalyamastu vaḥ. these words samskr̥tAdhyanaM kurvantu jivane yad icchanti tatra sāphalyamastu vaḥ.