Elementary Samskrit Sandhis-1

Some basic Samskrit sandhis rules meant for beginners of Laghu siddhanta kaumudi.

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Sri Srinivasa swamiji
Shastradeepika - 02

This book contains certain basic and very useful rules of Varnas, Visaragas, Anusvaras, chandas etc. under different conditions. These rules are intended mainly to equip the student with knowledge Samskrit reading for a beginner and also prepare him for Laghu siddhanta Kaumudi.

All the rules are derived from the Maharishi Panini’s Asthadhyayi.
Elementary Samskrit Sandhis-1

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Preface.

Many years back a group of enthusiastic and eager students, who wanted to learn Laghu Siddhanta Kaumudi - a beginners book for Panini’s Ashtadhayayi. This prompted me to teach them first a few elementary sandhi rules, without which it is not possible to understand Panini’s Sutras.

So a study material-notes- was created for teaching this, which benefited students a lot and was well received among them, a few among them wanted this to reach a wider circles, so this book was made.

Sri Srinvasa Swamiji
Bengaluru.
Section 1

Chapter 1 Varanas

Sanskrit Alphabets
Aksharas / Varnas

- अक्षराणि/ वर्णाः:
Chapter 1 Varanas - Samskrit Alphabets

Aksharas / Varnas - अक्षराणि/ वर्णाः:

In Samskrit language, the alphabets are called Aksharas / Varnas, technically there are around 64 alphabets, but for regular and practical purpose we don’t need to know all of them, the important varnas and their classification are as given below. The script used here for Samskrit is called Devanagari script.

The Aksharas / Varnas are divided into

1. Swaras स्वरा: (plural form of word स्वर) - in English they are called as Vowels, but we use the word svara only in this book. There are 22 Svaras.
2. Vyanjanas व्यञ्जनानि (plural form of word व्यञ्जन) in English they are called as consonants, we use the word vyanjanas only in this book. There are 33 vyanjanas.
3. Ayogavahas अयोगवाह – there are four types of Ayogavahas viz
   a. Anusvaara - अनुस्वार.
   b. Visarga – विसर्ग.
   c. Jivhamuliya जिवह्मूलीय.
      The visarga preceded by क / ख is called Jivhamuliya.
   d. Upadmaneeya उपद्मानीय.
      The visarga preceded by प / फ is called Upadmaneeya.
      The upadmaneeya and jivhamuliya are also called Ardha Visargas.
**Svaras;**

Based on length of pronunciation time, the Svaras are of three types viz.

- ह्रस्व स्वर - short vowels. The time of pronunciation is 1 matra.
- दीघा स्वर – long vowels. The time of pronunciation is 2 matras.
- प्रुत स्वर – pluta vowels. The time of pronunciation is 3 matras.

<table>
<thead>
<tr>
<th>ह्रस्वस्वर</th>
<th>अ</th>
<th>ई</th>
<th>उ</th>
<th>ऊ</th>
<th>ल</th>
</tr>
</thead>
<tbody>
<tr>
<td>दीघा स्वर</td>
<td>आ</td>
<td>ई</td>
<td>ऊ</td>
<td>ऊ</td>
<td>--</td>
</tr>
<tr>
<td>प्रुत स्वर</td>
<td>आ</td>
<td>ई</td>
<td>ऊ</td>
<td>ऊ</td>
<td>ऊ</td>
</tr>
</tbody>
</table>

Svaras are independent, they can be pronounced on their own and doesn’t require support of any other varnas for their pronunciation.

**Ayogavahas अयोगवाहे**

- अं is called Anusvaara - अनुस्वार
- अः is called Visarga - विसर्ग
- ढ अर् or ख जिवहमुलिया जिवहमुलिया
- ढ अर् or फ Upadhmaneeya उपधमानीय
Vyanjanas:
These are divided into two types viz.
- kaṭhora-vyanjana (कठोर-व्यञ्जन) Hard consonants.
- Mrudu vyanjana (मृदु-व्यञ्जन) Soft consonants.

Among the vyanjana श ष स ह are called Ushmavarnas ऊष्मवर्ण.
vyanjana य र ल व are called Anthasthas अन्तस्थवर्ण.
The fifth letters of all the vargas are called Anunaasikas (अनुनासिक).
The कवगा etc. are also denoted by कँ etc.
These vyanjanas cannot be uttered without the help of svaras, so they are
dependent on svaras for their pronunciation.
The varnas य्‌ व्‌ ल्‌ are of two types निरनुसासिक niranunasika & सानुसासिक sanunasika that is य्‌/यः‌, व्‌/वः‌, ल्‌/लः‌.

<table>
<thead>
<tr>
<th>निरनुसासिक</th>
<th>सानुसासिक</th>
<th>मृत्युगति savarna</th>
</tr>
</thead>
<tbody>
<tr>
<td>य्‌</td>
<td>य्‌</td>
<td>य्‌/यः‌</td>
</tr>
<tr>
<td>व्‌</td>
<td>व्‌</td>
<td>व्‌/वः‌</td>
</tr>
<tr>
<td>ल्‌</td>
<td>ल्‌</td>
<td>ल्‌/लः‌</td>
</tr>
</tbody>
</table>

The above mentioned Varnas of the Samskrit are given in fourteen Maheshvara Sutra, which was revealed to Maharishi Panini by Bhagavan Shiva, for the convenience of Grammar rules. They are as follows.

माहेश्वर सूत्राणि (also called प्रत्याहार सूत्र)
अ इ उ ण्‌ | ऋ ल्‌ क्‌ | ए ओ ठ्‌ | ऐ औ च्‌ | ह य व र ट्‌ | लः‌/ण्‌ | ज म ड ण न म्‌ | झ भ ज्‌ | घ ढ ध ष्‌ | ज ब ग ड द श्च | फ छ ठ थ च ट त व्‌ | क प य्‌ | श ष स र्‌ | ह ल्‌ |

As per these sutras
(1) All the Varnas are called as अल्‌
(2) All the Svaras are called as अच्‌
(3) All the Vyanjanas are called as हल्‌
(4) All the Katora Vyanjanas are called as खर्‌
(5) All the Mrudu Vyanjanas are called as हश्‌
(6) Ushmavarnas श् ष् स् ह are called शर्.

(7) Anthasthas य् र् ल् व् are called यण् and soon.

अल् = अच् + हल् and हल् = हश् + खर्

**Savarna varnas (सवण्ड varnas)** –
If we observe maheshvara sutras, it is evident that it doesn’t contain दीघा varnas long vowels, and without दीघा varnas Samskrit grammar can’t be done.

Then how Maharishi Panini brought these दीघा varnas and many such varnas that are not found in maheshvara sutras in his Samskrit grammar Ashtadhyayi?

To utter a varna various efforts like
- placing tongue in proper place of pronunciation (स्थान) in mouth,
- internal effort (आभ्यन्तर प्रयत्न) like complete contact of tongue with the place of pronunciation.
- external efforts (बाह्य प्रयत्न) like quantity of the air etc.

and many such efforts has to be performed then only a proper sound of particular varna or word gets produced. A close observation of this process of sound production reveals that the tongue positions (स्थान), Internal effort (आभ्यन्तर प्रयत्न), External efforts (बाह्य प्रयत्न) will be similar between varnas.

If between two varnas the स्थान & आभ्यन्तर प्रयत्न are same, then those two varnas will be mutually savarnas सवण्डs, means those two varnas are homogenous counterparts to each other.

Pg8
Eg. 1. The two varnas ह्र्व अ and दीघा आ both have same स्थान & आभ्मन्तर प्रयत्न, hence these two are mutually savarna सवर्णs

2. Similarly इ & ई are Savarans.

3. उ & ॠ are Savarans.

4. ऋ & क are Savarans.

5. ए & ऐ are Savarans. etc

6. Similarly all the five varnas क ख ग घ & 喆 are mutually Savarans to each other. These five varnas in short are called कवर्ण or कूँ. Here in कवर्ण any varna’s (say क) savarna is other four varnas.

7. Similarly all the five varnas च छ ज झ & ञ are mutually Savarans to each other. These five varnas in short are called चवर्ण or चुँ. Here any varna’s (say च) savarna is other four varnas. In the same way टवर्ण, तवर्ण & पवर्ण should be understood.

Now it is clear that दीघा varnas and many such varnas that are not found in maheshvara sutras can be had through their homogeneous counterparts savarna सवर्णs. With this concept of Savarnas, Maharishi Panini has managed to get all the varnas in the Ashtadhyayi that are not found in Maheshvara Sutrani.

Due to these savarnas, when we say अ it may mean both अ & आ, even so when we say आ it may mean both अ & आ, hence it becomes difficult to get only ह्र्व अ short अ without its savarnas, likewise for many other varnas it becomes difficult to get only that particular varna sans it’s savarnas, so a new problem of unwanted savarnas arises.

To stop this unwanted savarnas of any particular varna i.e. to get only that particular varna sans its savarnas Maharishi Panini in his Ashtadhyayi created a rule of तपरकरण (taparakarana), due to which we will be able to get only that particular varna minus its savarnas. (Here we are not going deal with this तपरकरण, because it is beyond the scope of this book).
The equivalent to this तपरकरण (taparakanana) is कारप्रत्यय (karapratyaya) which is also used extensively in the Samskrit language and we will use this now.

To denote a particular Samskrit alphabet only (that varna only), but not any of its homogeneous counterparts (सवणा s) normally कारप्रत्यय is used as shown in the examples.

Example;
1. Sometimes Samskrit varna अ may mean both ह्रस्व अ short अ and its counterpart दीर्घ आ long आ also, but to be more specific i.e to indicate only ह्रस्व अ then कारप्रत्यय is used at the end of the varna like अकाय.
2. आ may mean both ह्रस्व अ and दीर्घ आ, but आकाय means दीर्घ आ only.
3. मकार means only म.
4. नकार means only न etc.

So with the help of savarna and तपरकरण (taparakanana) or कारप्रत्यय (karapratyaya) we can get any varna in any fashion.
विसर्ग सन्धि with कठोर व्यञ्जनम्

Rules of Visarga Sandhi with Katora vyanjanas
Chapter 2  विसर्ग सन्धिः with कठोर व्यञ्जनाम्

Rules of Visarga Sandhi with Katora vyanjanas

What is a sandhi;
We all know very well that to pronounce a word (noun & verb) every varna (alphabet) in the word has to be pronounced, that is varna by varna has to be pronounced, then the word will be pronounced. Similarly by uttering the words the sentence will be pronounced.

While uttering the words there will be some time gap between the two adjacent varnas,

When the time gap (that is the closest proximity) between any two adjacent varnas is not more than half matra, then this time based closest proximity of the varnas is called Samhita. (Panini sutra – Ashtadhyayi - पर: सन्निकर्षः सहिता 1/4/109 वर्णानामतिशयितः सन्धिः सहितासन्हतास्सत्ताः स्स्ताः॥).

Under this condition of Samhita certain modifications of either of the varnas, that is succeeding varna or preceding varna or both varnas, will takes place and in their place a new varna will be uttered. These rules are given in Sanskrit grammar.

The rule of modification of varnas under samhita condition is called Sandhi.

Again the sandhis are compulsory or optional.

i. **Inside the word the sandhis are compulsory**, that is varnas within a word should be uttered in such a way, so that the time gap between any two adjacent varnas should always be not more than half matra. i.e within a nounword or verbword samhita is compulsory.
Eg; Third case singular of word देव is देवेन.

\[ \text{देव + इन} \rightarrow \text{देव} \text{ आ + इ न} \rightarrow \text{देव ए न} \rightarrow \text{देवेन.} \]

Here both आ and इ are together replaced by a single varna ए.

Here it should be uttered as देवेन (devena) only, but not as देव (deva) and इन (ina), because inside the word sandhi is compulsory.

ii. **In a sentence the sandhis are optional** - In a sentence, between two adjacent varnas of two adjacent words, that is last varna (पदस्य अन्त्यवर्णः) of the preceding word and the first varna (पदस्य आदिवर्णः) of succeeding word, the sandhis are not compulsory, that is the time gap may be or may not be more than half matra as per the desire of the utterer, i.e. in a sentence between the words samhita is optional and depends on the utterer.

Eg.

\[ \text{देवेन + इदभ्} \rightarrow \text{देवेन्दभ्} \]

sandhi rule applied

\[ \text{देवेन्दभ्} \rightarrow \text{देवेन इदभ्} \rightarrow \text{देवेन ए दभ्} \rightarrow \text{देवेनेदभ्} \]

Here आ last varna (पदस्य अन्त्यवर्णः) of preceding word

Here इ the first varna (पदस्य आदिवर्णः) of succeeding word.

sandhi rule not applied

\[ \text{देवेन इदभ्} \]

here in a sentence case, both forms देवेनेदभ् and देवेन इदभ् are correct.
Visarga sandhi.
The visarga (visarga) is denoted by  immediately after a Svara.
Here we are going to study only a few important rules dealing with
modification of visarga under various conditions which are useful for stotra
parayana in general and Vishnu Sahasranama Stotra (Śrīvīṣṇuśahasranāmamstotram) in particular. All these rules are based on Asthadvayayi of Maharishi Panini.
Examples of visargas: - रामः, हरि: etc.

Examples of visarga rules are given mainly from Vishnu Sahasranama Stotra. Certain rules are optional (ऐजछछक) and some are compulsory (लित्य).

Rules of Visarga Sandhi when followed by Katora vyanjanas under Samhita condition.

विसर्गसन्धि Rule VK 1:
When a visarga is followed by a consonant (कठोय व्यञ्जनभ्) क् or ख्, then visarga becomes optionally जिह्वामुलीय: under Samhita condition. If rule not applied then original form continues as it is. i.e. under samhita condition both forms are valid, speaker can use whichever he likes.

Note:
Pronunciation of ‘जिह्वामुलीय:’ Jivhamuuliya should be learnt from a teacher.
Example 1:-

<table>
<thead>
<tr>
<th>Original Form</th>
<th>Rule Applied</th>
<th>Rule Not Applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>कामदेव: कामपाल: कामी</td>
<td>कामदेव: कामपाल: कामी</td>
<td>कामदेव: कामपाल: कामी</td>
</tr>
</tbody>
</table>
विसर्गसंधि Rule VK 2:
When a विसर्ग is followed by a consonant (कठोर व्यञ्जनम्) प् or फ्, then विसर्ग becomes optionally Upadhameeya उपद्मानीय under Samhita condition. If rule not applied then original form continues as it is. i.e. under samhita condition both forms are valid, speaker can use whichever he likes.

विसर्ग + प/फ Optioned by rule 2 × प/फ

Example 1:-
ईशान् प्राणद् प्राणो

ईशान: प्राणद: प्राणो

Rule not applied

ईशान- प्राणद- प्राणो

Rule applied

ईशान-प्राणद-प्राणो

Note:
Pronounciation of Upadhmaneya उपद्मानीय should be learnt from a teacher.

विसर्गसंधि Rule VK 3:
When a विसर्ग is followed by a consonant (कठोर व्यञ्जनम्) च् छ् or श् then विसर्ग becomes श् compulsorily under Samhita condition.

विसर्ग + च/छ/श् Compulsorily by rule 3 श् + च/छ/श्
Example 1:
चतुर्व्यह्: चतुर्द्ध्र्: चतुर्भुजः:

Example 2:
सत्कीर्ति: छिन्नसंशयवः:

Example 3:
श्रीद्: श्रीश्: श्रीनिवास: श्रीनिधि: श्रीविभावनः:

विसर्गस्वि रुल VK 4:
When विसर्ग is followed by a consonant (कठोय व्यञ्जनभ्) ट् ठ् or ष् then विसर्ग becomes प् compulsorily under samhita condition.

विसर्ग + ट्/ठ्/ष् प् + ट्/ठ्/ष्

compulsorily by rule 4

Example 1: 
नमः पण्मुखाय

नमः पण्मुखाय


**विसर्गसवधि Rule VK 5:**
When विसर्ग is followed by a consonant (कठोर व्यञ्जनम) त् थ् or स् then विसर्ग becomes स् compulsorily under samhita condition.

**विसर्ग :** + त्/थ्/स्  
**Compulsorily by rule 5**

Example 1:-
नमः ते  
नमते  

Example 2 :-
अजः सवेश्वय् सिद्धि: सवादिरच्युः

**विसर्गसवधि Rule VK 6:**
When विसर्ग is followed by a consonant (कठोर व्यञ्जनम) क् then विसर्ग remains visarga compulsorily under samhita condition.

**विसर्ग :** + क्  
**Compulsorily by rule 6**

Example 1:-
उद्भव् कोबण्  
उद्भव् अः कोबण्  
उद्भव् क्षोभण्:  

Visarga remains visarga

---

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Summary
1. विसर्ग ‘ः’ followed by क् or ख् becomes ‘जिवहमुलिय’ optionally by Rule VK1. symbol ‘≍’
2. विसर्ग ‘ः’ followed by प् or फ् becomes ‘उपद्भानो’ optionally by Rule VK2. symbol ‘≍’
3. विसर्ग ‘ः’ followed by च्, छ् or श् becomes श optionally by विसर्ग Rule VK3.
4. विसर्ग ‘ः’ followed by ट्, ठ् or ष् becomes ष, optionally by विसर्ग Rule VK4.
5. विसर्ग ‘ः’ followed by त्, थ् or स् becomes स् optionally by विसर्ग Rule VK5.
6. विसर्ग ‘ः’ followed by क्ष् remains visarga only by विसर्ग Rule VK6.

### Table

<table>
<thead>
<tr>
<th>Rule</th>
<th>विसर्ग visarga</th>
<th>Followed by</th>
<th>Under Samhita condition Visarga becomes</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>:</td>
<td>क् or ख्</td>
<td>➡️</td>
<td>‘≍’ optional</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jivhamuliya</td>
</tr>
<tr>
<td>2</td>
<td>:</td>
<td>प् or फ्</td>
<td>➡️</td>
<td>‘≍’ optional</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Upadmaneya</td>
</tr>
<tr>
<td>3</td>
<td>:</td>
<td>च्, छ् or श्</td>
<td>➡️</td>
<td>श compulsory</td>
</tr>
<tr>
<td>4</td>
<td>:</td>
<td>ट्, ठ् or ष्</td>
<td>➡️</td>
<td>ष compulsory</td>
</tr>
<tr>
<td>5</td>
<td>:</td>
<td>त्, थ् or स्</td>
<td>➡️</td>
<td>स् compulsory</td>
</tr>
<tr>
<td>6</td>
<td>:</td>
<td>क्ष्</td>
<td>➡️</td>
<td>compulsory</td>
</tr>
</tbody>
</table>
Chapter -3.

विसर्ग सन्धि with स्वर & मृदु व्यञ्जनम्

Visarga Sandhi with Svara & Mrudu vyanjanas
Chapter -3.

Visarga Sandhi with Svara & Mrudu vyānjanām

Rules of Visarga Sandhi when followed by Svaras (vowels) or Mrudu vyānjanas (soft consonants) under Samhita condition.

विसर्गसन्धि Rule MV 1 -

When विसर्ग is preceded by ह्र्स्व ‘अ’ and succeeded by ह्र्स्व ‘अ’, then all three becomes one single varna ‘ओ’ compulsorily, under the samhita condition.

ह्र्स्व ‘अ’ + विसर्ग : + ह्र्स्व ‘अ’ = ‘ओ’

Example:

1) ना: + अस्तु → ना: अ स्तु → ना: ओ स्तु → नमोस्तु / नमोस्तु.

2) पद्मनाभ: + अरविन्दाक्ष: → पद्मनाभ: अ अ रविन्दाक्ष: → पद्मनाभोरविन्दाक्षः/पद्मनाभोरविन्दाक्षः.

Compulsorily by rule SM1

Avagraha अवग्रह
Note:
- There is ‘स्त्र’ like thing immediately after ओ is meant to indicate the loss of succeeding अकाय and the symbol is called अवग्रह in Samskrit.
- ‘स्त्र’ (अवग्रह) only indicates loss of succeeding अ, but has no role in pronunciation. So ओस or ओ are both are pronounced in the same way and are valid forms.

Rule MVShort 2:
When the visarga (विसर्ग) is preceded by ह्रस्व ‘अ’ and succeeded by anyone of the स्वर other than ह्रस्व ‘अ’, (i.e. आ इ ई उ ऊ ऋ क ए ओ ऐ औ) then under samhita condition optionally, i.e. under samhita condition both forms are valid, speaker can use whichever he likes.

1. visarga (विसर्ग) gets replaced by य or
2. visarga (विसर्ग) gets LOPA (inaudible/ unheard.) Both forms are valid.

First option;

ह्रस्व ‘अ’ + विसर्ग : +

by rule mvshort2

ह्रस्व ‘अ’ + य +

First option. Visarga replaced by य.
Second option:

हृ्व ‘अ’ + विसर्ग + any स्वर other than हृ्व ‘अ’

Compulsorily by rule mvshort2

हृ्व ‘अ’ + (₇) + any स्वर other than हृ्व ‘अ’

Example 1:-

राम: इच्छिति

Visarga preceded by अ

First option;
Visarga replaced by यु

Second option;
visarga lopa = visarga’s Lopa( = inaudibleness)

इ is a svara other than अ

Both forms are valid under samhita condition, speaker can use whichever he likes. Pg22
**Elementary Samskrit Sandhis-1**

**विसर्गसन्धि Rule MVLong 2:**

When the visarga (विसर्ग) is preceded by दीघ ‘आ’ and succeeded by anyone of the स्वर, (i.e. अ आ इ ई उ ऊ ऋ क ए ओ ऐ औ) then under samhita condition, optionally

1. visarga(विसर्ग) gets replaced by म्.
2. visarga(विसर्ग) gets LOPA (inaudible/unheard.)

_i.e. under samhita condition both forms are valid, speaker can use whichever he likes._

First option;

\[
\text{दीघ ‘आ’} + \text{विसर्ग} + \begin{array}{c}
\text{any one of the स्वरs} \\
\text{अ आ इ ई उ ऊ ऋ क ए ओ ऐ औ}
\end{array}
\]

by rule mvlong2

\[
\text{दीघ ‘आ’} + \text{म्} + \begin{array}{c}
\text{any one of the स्वरs}
\end{array}
\]

Second option;

\[
\text{दीघ ‘आ’} + \text{विसर्ग} + \begin{array}{c}
\text{Any one of the स्वरs} \\
\text{अ आ इ ई उ ऊ ऋ क ए ओ ऐ औ}
\end{array}
\]

by rule mvlong2

\[
\text{दीघ ‘आ’} + \begin{array}{c}
\text{(ू)}
\end{array} + \begin{array}{c}
\text{any one of the स्वरs}
\end{array}
\]

Second option; visarga lopa

---

_Scripture: The Sambandhavali by Sri Srinivasa Swami._

A Hindu Saint, Spiritual seeker and Traditional teacher.

Practising and teaching traditionaly. Atmark Vedanta Shastri of Bhagavadpata.

Sri Adi Sankaracharya.

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email: shriyiswamnub@gmail.com
Example 1:

फारका्
उऩववशजन्त

फारक्
आ्
उ
ऩववशजन्त

Second option; visarga lopa = visarga’s LOPA (= inaudibleness)

First option; visarga replaced by य्

Visarga preceded by ‘अ’

Both forms are valid under samhita condition; speaker can use whichever he likes.

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विसर्गसूचिः Rule MV Short 3 -

When विसर्ग is preceded by हृ्व ‘अ’ and succeeded by any one of the मृदुव्यञ्जन (soft consonants = हश्), then visarga विसर्ग and preceding हृ्व ‘अ’ together replaced by single varna ‘ओ’ compulsorily, under the samhita condition.

Rule ;
हृ्व ‘अ’ + विसर्ग = हश्

by rule mvshort3

हृ्व ‘अ’ & Visarga replaced by ओ

Example;

वेदः वेदविदव्यंगः वेदाङ्गः

वेदः ओ एदववदव्मङ्गः अः ओ एदाङ्गः

Visarga preceded by हृ्व ‘अ’

Compulsorily by rule mvshort3
Both Visarga and हृ्व ‘अ’ are replaced by single ओ

वेदः ओ व एदववदव्मङ्गः ओ व ए दाङ्गः

Mrudu vyanjana = soft consonants = हश्

वेदः ओ व एदववदव्मङ्गः ओ व ए दाङ्गः

वेदः ओ वेदविदव्यंगः ओ वेदाङ्गः

वेदः ओ वेदविदव्यंगः ओ वेदाङ्गः

वेदो वेदविदव्यंगो वेदाङ्गः

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विसर्गसन्धि Rule MV Long 3 -

When विसर्ग is preceded by दीघ ‘आ’ and succeeded by any one of the मृदुव्यञ्जन (soft consonants = हश्), then visarga विसर्ग लोपः takes place, that is visarga gets Lopa (means unheard/inaudible) compulsorily, under the samhita condition.

Rule mvlong 3;

दीघ ‘आ’ + विसर्ग : + हश्

Compulsorily by rule mvLong3

Visarga becomes lopa means totally inaudible.

Example;

Visarga preceded by दीघ ‘आ’

Compulsorily by rule mvlong3

Visarga gets lopa / unheard.

Visarga lopa / inaudible.
विसर्गसङ्ख्या Rule MV 4:
When the विसर्ग is preceded by any one of the svaras (स्वर) other than हस्व ‘अ’ or दीघ ‘आ’ i.e ई, उ, ऊ, ऋ, ख, ग, भ, फ, ब, भ, म, य, र, ल, ष, घ, च, झ, ञ, ई, उ, ऊ, ऋ, ए, ओ, ए, ओ and succeeded by स्वर or मूदु व्यञ्जन then the विसर्ग regains its original form र् (रेफ) compulsorily, under samhita condition.

Note; alphabet र् is called as रेफ Repha in Samskrit.

Rule MV 5

Any one of the Svara स्वरbas other than हस्व ‘अ’ or दीघ ‘आ’ i.e ई, उ, ऊ, ऋ, ख, ग, भ, फ, ब, भ, म, य, र, ल, ष, घ, च, झ, ञ, ई, उ, ऊ, ऋ, ए, ओ, ए, ओ + विसर्ग + Any one of the svaras स्वरbas or mrudu vyanjana हश्

Compulsorily by Rule MV 5

Any one of the Svara स्वरbas other than हस्व ‘अ’ or दीघ ‘आ’ = i.e ई, उ, ऊ, ऋ, ख, ग, भ, फ, ब, भ, म, य, र, ल, ष, घ, च, झ, ञ, ई, उ, ऊ, ऋ, ए, ओ, ए, ओ + र् + Any one of the svaras स्वरbas or mrudu vyanjana हश्

विसर्ग regains its original form र् (रेफ)
Example:

1. गुरुः देवः → गुरुः दृः एवः → गुरुः रूः देवः by Rule MV 5

2. गुरुः एव → गुरुः एव

3. अग्रणीः ग्राभणीः → अग्रण् ईः ग्रा मणीः
Summary

Rule mv 1
When विस्मगः is preceded by ह्रस्व ‘अ’ and succeeded by ह्रस्व ‘अ’, then all three becomes one single varna ‘ओ’ compulsorily, under the samhita condition.

अ + अ + अ = ओ́स .

Rule mvshort 2
When the visarga (विस्मगः) is preceded by ह्रस्व ‘अ’ and succeeded by any one the ख्या other than ह्रस्व ‘अ’, (i.e. आ इ ई उ ऊ क ए ओ ऐ औ) then optionally, य or gets lopa/ unheard.

अ + अ + अ ख्या other than ह्रस्व अ

Rule mvlong 2:
When the visarga (विस्मगः) is preceded by दीघा ‘आ’ and succeeded by any one the ख्या, (i.e. आ इ ई उ ऊ क ए ओ ऐ औ) then optionally य or gets lopa/ unheard.

आ + अ + अ ख्या

Rule mvshort 3
When विस्मगः is preceded by ह्रस्व ‘अ’ and succeeded by any one of the मुद्दन्या (soft consonants = हश्क), then visarga विस्मगः and preceding ह्रस्व ‘अ’ together becomes ‘ओ’ compulsorily.

अ + अ + हश्क

Rule mvlong 3:
When विस्मगः is preceded by दीघा ‘आ’ and succeeded by any one of the मुद्दन्या (soft consonants = हश्क), then compulsorily visarga विस्मगः लोपा (means unheard/ inaudible) takes place.

आ + अ + हश्क
Rule mv 4:
When the विसर्ग is preceded by any one of the svaras (स्वर) other than इ, उ, ऊ, ऋ, क, ए, ओ and succeeded by any one स्वर or मृदु व्यञ्जन then the विसर्ग regains its original form र (रेप) compulsorily.

Any svara other than अ or आ + स्वर or मृदु व्यञ्जन

Any svara other than अ or आ + द्व / मृदु व्यञ्जन
### Rules of Visarga Sandhi with Svara & Mrudu vyanjanas.

<table>
<thead>
<tr>
<th>Sl.no</th>
<th>Visarga Preceded by</th>
<th>Visarga</th>
<th>Visarga Succeeded by</th>
<th>Under Samhita condition Visarga becomes</th>
<th>Comments</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>अ</td>
<td>अ</td>
<td></td>
<td>ओः</td>
<td>compulsorily</td>
</tr>
<tr>
<td>2</td>
<td>अ</td>
<td>any स्वर other than हृ्व अ = (अच् - अ)</td>
<td>अ + (अच् - अ) or अ + यु + (अच् - अ)</td>
<td>Lopa Or Optionally यु</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>आ</td>
<td>any स्वर = (अच्)</td>
<td>आ + (अच्) or अ + यु + (अच्)</td>
<td>Lopa Or Optionally यु</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>अ</td>
<td>हश्</td>
<td></td>
<td>ओ + हश्</td>
<td>compulsorily</td>
</tr>
<tr>
<td>5</td>
<td>आ</td>
<td>हश्</td>
<td></td>
<td>आ + (अच् - अ) or आ + (अच् or हश्)</td>
<td>compulsorily Lopa</td>
</tr>
<tr>
<td>6</td>
<td>Any स्वर other than हृ्व अ or दीघ्व आ = (अच् - अ / आ)</td>
<td>Any स्वर or मूृदु य्यञ्जन = अच् or हश्</td>
<td>(अच् - अ / आ) + र + (अच् or हश्)</td>
<td>compulsorily</td>
<td></td>
</tr>
</tbody>
</table>
chapter 4

Some अनुस्वारसंधि rules:
Some Anusvara sandhi rules
Rules of अनुस्वारसन्धि

The अनुस्वार (Anusvara) is denoted by  on the top of the svara and they come immediately after a Svara.

Here we are going to study only a few important rules dealing with formation and modification of अनुस्वार under various conditions which are useful for stotra parayana in general and Vishnu Sahasranama Stotra (श्रीविष्णुसहस्रनामस्तोत्रम्) in particular. All these rules are based on Astadhyayi of Maharishi Panini. Certain rules are optional (ऐजछछक) and some are compulsory (ननत्सम).

Examples of Anusvaras:- विश्व विष्णुवषट्काय्य, सुरेशश्चयण श्रम.

Examples of Anusvara rules are given mainly from Vishnu Sahasranama Stotra.

Formation of Anusvara

Generally अनुस्वार is obtained from the varna म् (= मकार) and varna न् (नकार) under specific conditions. Here we are going to study only anusvara obtained from मकार under following condition.

अनुस्वारसन्धि Rule AN 1;

If varna म् (= मकार) is the final letter of a पदम् (word), then that final मकार is called पदान्तमकार.

If पदान्तमकार is followed by any one of the व्यञ्जन (consonant = हल) then पदान्तमकार becomes Anusvara (अनुस्वार) compulsorily, under samhita conditions.

पदान्तमकार पदान्त म् + any one of the व्यञ्जन हल

compulsorily by rule 1

पदान्तमकार replaced by anusvara.
Example:

1. विष्णुं जिष्णुं महाविष्णुं प्रभविष्णुं महेश्वरम्

Compulsorily by rule 1

विष्णुं जिष्णुं महाविष्णुं प्रभविष्णुं महेश्वरम्

Here the पदान्तभकाय. of the word विष्णुम् is followed by a व्यञ्जन ज्, so पदान्तभकाय compulsorily gets replaced by अनु्वाय. Similarly in जिष्णुम् महाविष्णुम् प्रभविष्णुम् also.

Whereas the पदान्तभकाय. of the word महेश्वरम् is not followed by a व्यञ्जन so पदान्तभकाय remains as it is.

Note:

1. This is a compulsory rule, so विष्णुम् जिष्णुम्..... is wrong, it should be always विष्णुं जिष्णुं ...... .

2. Here the word महेश्वरम् is right and should not be written as महेश्वर.
Non formation of Anusvaras

The नान्तमकार remains as it is and does not become Anusvara, under the following two conditions.

अनुस्वारसन्धि: Rule AN 2a:

a) If नान्तमकार is followed by any स्वर, then नान्तमकार remains as it is
   पादान्तभकाय + anyone of the स्वरs = अच

   By rule an2a        no change
   पादान्तभकाय + anyone of the स्वरs = अच

Example;
1. लोकाधिघण्ठनम् + अद्भुतः

   लोकाधिघण्ठनम् followed by svara

   By rule an2a        no change
   लोकाधिघण्ठनम् + अद्भुतः → लोकाधिघण्ठनम्

2. तम् एव    →    तम्मेव
Rule AN 2b:

b) If पदान्तत्त्वकाय is not followed by any varna, i.e. followed by अवसानम्. This is possible when पदान्तत्त्वकाय is at the end of a sentence.

अवसानम् Avasanam – this is a technical term in Samskrit grammar, means absence of a varna (alphabet), this being the sabda shastram(science of words) here absence means वणा उच्चारण अभाव, Which means absence of speech. Normally after the end of the sentence there will be Avasanam.

Example:

1. प्रभविष्णु + महेश्वरम् +
   By rule an2b no change,
   because at the end of the sentence.
   प्रभविष्णु + महेश्वरम्

2. महेश्वरम् + परम् + O rule an2b महेश्वरम् + परम्
Modification of Anusvaras when followed by Vyanjanas.

We have seen how Anusvara is obtained from rule AN1, now we will study its transformation under various conditions.

अनुस्वारसन्धि Rule 3AN:

The general rule is, if the अनुस्वार is followed by any one of the varna’s of the five vargas i.e. कवगा, चवगा, टवगा, तवगा, पवगा, then under samhita condition, Anusvara will be replaced by fifth letter (anunasika = ङ् ङ् ङ् ङ् ङ्) of the corresponding vargas optionally. If not replaced, then the original form continues. i.e. under samhita condition both forms are valid, speaker can use whichever he likes.

The Anunasika varnas of each vargas i.e. ङ् ङ् ङ् ङ् ङ् are the savarnashomogeneous counterparts- of Anusvara.

अनुस्वारसन्धि Rule 3AN1;

If पदान्त अनुस्वार (padanta anuswara) is followed by any one of the varna’s of कवगा (i.e. क्, ख्, ग्, घ्, ङ्) then अनुस्वार optionally becomes ह्, under samhita condition.

Note;
1. Here the word महेश्वरम् is right and should not be written as महेश्वरं.
2. Similarly the word परम् is right and should not be written as परं.
Example: 1.

Rule 3AN1 applied

Rule not applied

Example: 2.

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN2;

If पदान्त अनुस्वार (padanta anuswara) is followed by any one of the varna’s of चवगा (i.e. च्, छ्, ज्, झ्, ञ्) then अनुस्वार optionally becomes ञ्, under samhita condition.

Example: 1.

Rule 3AN2 applied

Rule not applied

Example: 2.

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN3;

If पदान्त अनुस्वार (padanta anuswara) is followed by any one of the varna’s of टवगा (i.e. ट ठ ड ढ ण) then अनुस्वार optionally becomes ण, under samhita condition.

Example: 1

Rule 3AN3 applied

Example: 2

Rule not applied

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN4;

If पदान्त अनुस्वार (padanta anuswara) is followed by any one of the varna’s of तवगा (i.e. त् थ् द् ध् न्) then अनुस्वार optionally becomes न्, under samhita condition.

Example 1

Rule 3AN4 applied

Example 2

Rule 3AN4 applied

under samhita condition both forms are valid, speaker can use whichever he likes.
उन्नवरुसन्धि Rule 3AN5;
If पदान्त अनुसवार (padanta anuswara) is followed by any one of the varna’s of वर्ग (i.e. फ् ब् भ् म्) then अनुसवार optionally becomes म्, under samhita condition.

any one of the varnas of वर्ग = फ् ब् भ् म्

Rule 3AN5 applied
Rule not applied

Example: 1

Rule 3AN5 applied

Example: 2

Rule not applied

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN6;

If पदान्त अनुस्वार (padanta anuswara) is followed by varna य् (=यकार) then अनुस्वार optionally becomes य् (= सानुनासिक यकार) under samhita condition.

Example: 1

Rule 3AN6 applied

परमं योमहत्तेजः:

Rule not applied

परमं योमहत्तेजः:  परम् योमहत्तेजः:

Example: 2

Rule 3AN6 applied

Rule not applied

गातुं यजाय

�ातुं यजाय

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN7;

If पदान्त अनुस्वार (padanta anuswara) is followed by varna व् (=वकाय) then अनुस्वार optionally becomes व्ॉ (= सानुनासिक वकाय) under samhita condition.

Example: 1

व्मां वससष्ठनप्तायॊ

Rule 3AN7 applied

व्मासॊ वससष्ठनप्तायॊ

Rule not applied

Example: 2

विशवं विष्णु:  

Rule 3AN7 applied  

विशवविष्णु:  

Rule not applied  

विशवं विष्णु:  

under samhita condition both forms are valid, speaker can use whichever he likes.
अनुस्वारसन्धि Rule 3AN8;

If पदान्त अनुस्वार (padanta anuswara) is followed by varna ल् (=लकार) then अनुस्वार optionally becomes ल् (= सानुसासिक लकार) under samhita condition.

Example: 1

Rule 3AN8 applied

Example: 2

Rule 3AN8 applied

under samhita condition both forms are valid, speaker can use whichever he likes.
Non modification of Anusvara.

अनुस्वारसन्धि Rule 4AN ;

If पदान्त अनुस्वार (padanta anuswara) is followed by anyone of these five varnas i.e. श् ष् स् ह् (=शल) or र् then अनुस्वार remains unchanged under samhita condition.

Examples:

- मेघवर्ण शुभाङ्गम्:
  - anusvara followed by श
  - No change in Anusvara

- कुमारं षडाननम्:
  - anusvara followed by ष

- पद्मनाभं सुरेशम्:
  - anusvara followed by स

- चन्द्रं हिरण्मयीम्:
  - anusvara followed by ह

- कृष्णं रामम्:
  - anusvara followed by र

Anyone of the five varnas viz. श् ष् स् ह् (=शल) or र्

No change by rule 4an
Anusvara sandhi rules

Summary:

1. पदान्तमकार followed by व्यञ्जन हर् becomes Anusvara compulsorily see rule an1. Symbol ṛ.

2. पदान्तमकार followed by स्वरां अच् /Avasanam remains as it is. see rule an2a & 2b.

3. Padanta Anusvara followed by कृम्भ optionally becomes ह्र, see rule an31.

4. Padanta Anusvara followed by चूम्भ optionally becomes ज्र, see rule an32.

5. Padanta Anusvara followed by टूम्भ optionally becomes ण्र, see rule an33.

6. Padanta Anusvara followed by तूम्भ optionally becomes न्र ह्र, see rule an34.

7. Padanta Anusvara followed by पूम्भ optionally becomes म्र, see rule an35.

8. Padanta Anusvara followed by यूम्भ optionally becomes य्र, see rule an36.

9. Padanta Anusvara followed by वूम्भ optionally becomes व्र, see rule an37.

10. Padanta Anusvara followed by रूम्भ optionally becomes र्र, see rule an38.

11. Padanta Anusvara followed by any one of these five varnas श्, ष्, स्, र्, ह्. Anusvara remains as it is. See rule 4an.

Anusvara formation rules Table 1

<table>
<thead>
<tr>
<th>1</th>
<th>पदान्तमकार</th>
<th>Followed by व्यञ्जन (= हर्)</th>
<th></th>
<th>compulsory</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>पदान्तमकार</td>
<td>Followed by Svaras अच् or Avasanam</td>
<td>पदान्त म्</td>
<td>No Anusvara</td>
</tr>
</tbody>
</table>
## Anusvara sandhi rules

<table>
<thead>
<tr>
<th>Sl. no</th>
<th>Padanta Anusvara</th>
<th>Followed by</th>
<th>Under Samhita condition Anusvara becomes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>कवगण</td>
<td>कवर्ग</td>
<td>झ्</td>
<td>optionally</td>
</tr>
<tr>
<td>2</td>
<td>चवगण</td>
<td>चवर्ग</td>
<td>ज्</td>
<td>optionally</td>
</tr>
<tr>
<td>3</td>
<td>टवगण</td>
<td>टवर्ग</td>
<td>ण्</td>
<td>optionally</td>
</tr>
<tr>
<td>4</td>
<td>तवगण</td>
<td>तवर्ग</td>
<td>न्</td>
<td>optionally</td>
</tr>
<tr>
<td>5</td>
<td>पवगण</td>
<td>पवर्ग</td>
<td>म्</td>
<td>optionally</td>
</tr>
<tr>
<td>6</td>
<td>य्</td>
<td>य्य्</td>
<td>य्य्</td>
<td>optionally</td>
</tr>
<tr>
<td>7</td>
<td>व्</td>
<td>व्व्</td>
<td>व्व्</td>
<td>optionally</td>
</tr>
<tr>
<td>8</td>
<td>ल्</td>
<td>ल्ल्</td>
<td>ल्ल्</td>
<td>optionally</td>
</tr>
<tr>
<td>9</td>
<td>Any one of श्, ष्, स्, र्, ह्</td>
<td></td>
<td></td>
<td>No change</td>
</tr>
</tbody>
</table>
Chapter -6.

Miscellaneous sandhis

Sandhis were vyanjanas will become either katora vyanjanas or mrudu vyanjanas.
Pratyaharas (प्रत्याहार)—अच्, हल्, खर्, हश् etc. are called Pratyaharas.

Before we start to explain a few miscellaneous sandhi rules, please learn these pratyaharas which are obtained from maheswara sutras.

1. All the Svaras are called अच्
2. All the Vyanjanas are called हल् and this हल् = हश् + खर्
3. All the Katora Vyanjanas are called खर्
4. All the Mrudu Vyanjanas are called हश्
5. Ushmavarnas श्, ष्, स् ह् are called शल्
6. Anthasthas य्, र्, ल्, व् are called यण्
7. The 1st vyanjanas of all the vargas i.e. च्, ट्, त्, क्, प् are called चर्
8. The 3rd vyanjanas of all the vargas i.e. ज्, ग्, ठ्, ड्, ढ् are called जश्
9. The 3rd & 4th vyanjanas of all the vargas i.e. ज्, ग्, ठ्, ड्, ढ्, झ्, ब्, घ्, ढ् are called झश्
10. The Vyanjanas of all the five Vargas i.e. कवगा, चवगा, टवगा, तवगा, ठवगा sans their Anunasikas (5th letter of each vargas) = 20 vyanjanas and शल् (= श्, ष्, स्, ह्) = 4 Varnas together called as झल्
11. अल् means all the varnas, अल् = अच् + हल्
12. अवर्ण means अ एलू प्रा सावर्णस अ अ ए एलू एलू प्रा एलू etc. similarly with other varnas also.
13. अकार means अ only, does not include its savarnas. similarly with other varnas also. Eg; ईकार means only ई.
14. चकार means only च्, similarly with other varnas also. eg; दकाय means only द्
15. चवर्ग means all the five varnas च्, छ्, ज्, झ्, ञ्, similarly with other varnas also. eg; तवर्ग means only त्, थ्, ध्, न्
Now we are going to teach you a few sandhis were vyanjanas will become either Katora vyanjanas or Mrudu vyanjanas under various conditions. As usual these rules are based on Maharishi Panini’s Ashtadhyayi.

**Rule GS 1;**

If any one of the झळ् varna is followed by any one of the झश् varna, then झळ् varna will be replaced by a single varna of झश् of the corresponding vargas compulsorily, under samhita condition,

Example; धर्मगुप्धर्मकृत्धर्मी

Compulsorily by Rule GS 1

Note; observe, in the example we have replaced
- झळ् varna प् by झश् varna ब् when followed by झश् varna ध्.
- झळ् varna त् by झश् varna द् when followed by झश् varna ध्.

Here varna selected for प् is ब् and for त् is द्, the criteria used for the selection among the five झश् (=ञ् ब् ग् इ् द्) is its Savarna Varna, झळ् varna’s corresponding
savarna is its varga’s varna in जश्, because for a given vyanjana all its other four varnas of its vargas are Mutually Savarnas. So common varga varna is the savarna varna of any vyanjanas.

**Rule GS 2;**

If any one of the झल् varna is followed by any one of the खर् varna, then झल् varna will be replaced by a single varna of चर् of the corresponding vargas compulsorily, under samhita condition,

Anyone of the varnas of झल् + Anyone of the varna of खर् \[\text{Compulsorily by Rule GS 1.}\] + खर्

Example; भारभृत्तकथितः

Compulsorily by Rule GS 1

उपर्त्रकथितः

Replaced by चर्
Note; please observe, in the example we have replaced झ़्र् varna द् is replaced by चर् varna त्, when followed by खर् varna क्.

Here varna selected for द् is त् the criteria used for the selection among the five जश् (=ज् ब् ग् इ् द्) is it’s Savarna Varna. द् and त् are of same varga, hence savarna varna.

Rule GS 3;

If झ़्र् varna is the final varna of a पदम् (word), then that final झ़्र् is called पदान्त्त्रङ्ग.

The पदान्त्तङ्ग varna will always be replaced by a single savarna varna of जश् compulsorily, when followed by either Svaras (=अच्) or Anthasthas (यण् य् र् ल् व्) or ह्.

under samhita condition,

Example;

1. यज्ञभृद्यज्ञकृद्यज्ञी

Compulsorily by Rule GS 1

Anyone of the पदान्त्तङ्ग + Anyone of the varna अच् or यण् + जश् of corresponding vargas

Compulsorily by rule GS 1.

यज्ञभृद्यज्ञकृद्यज्ञी
2. रामात् एव → रामादेव

Note; observe, in the example we have replaced by savarnas.

- पदांत्तझर् varna त् by जश् varna द् when followed by यण्
- पदांत्तझर् varna त् by जश varna द् when followed by अच

Rule GS 4;

If झर् varna is the final varna of a पदम् (word), then that final झर् is called पदान्त्तझर्.

The पदान्त्तझर् varna be optionally replaced by a single savarna varna of जश् or चर् when followed by अवसानम् Avasanam (absence of varnas, means pause in the sentence, also see page 36 for details). Both forms are valid, speaker can use whichever he likes.
Elementary Samskrit Sandhis-1

Example;

1. अनिर्दिष्टश्चप: श्रीमानमेयात्मा महाद्रिधुकम् +

Note; observe, in the example we have replaced by savarnas.

- पदान्तज्ञाल् varna ग् by जश् varna द् when followed by avasana.
- पदान्तज्ञाल् varna ग् by चर् varna क् when followed by avasana.

2. ...............सहस्राक्ष: सहस्रपात् +

- पदान्तज्ञाल् varna त् by जश् varna द् when followed by avasana.
- पदान्तज्ञाल् varna त् by चर् varna त् when followed by avasana.

Here पदान्तज्ञाल् ग् is at end of the sloka, so followed by avasana.
### Summary

1. झर् followed by झश्, then झश् becomes जश् compulsorily by rule gs1.

2. झर् followed by खर्, then झर् becomes चर् compulsorily by rule gs2.

3. पदान्तझर् followed by svaras अच् or बण् (ग् र् ल् व्) or ह्. Then झर् becomes जश् compulsorily by rule gs3.

4. पदान्तझर् followed by Avasanam then झर् becomes जश् or चर् optionally by rule gs4.

### Table

<table>
<thead>
<tr>
<th>Rule</th>
<th>This varna</th>
<th>Followed by</th>
<th>Under Samhita condition becomes</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>झर्</td>
<td>झश्</td>
<td>जश्</td>
<td>compulsory</td>
</tr>
<tr>
<td>2</td>
<td>झर्</td>
<td>खर्</td>
<td>चर्</td>
<td>compulsory</td>
</tr>
<tr>
<td>3</td>
<td>पदान्तझर्</td>
<td>अच् or बण् or ह्</td>
<td>जश्</td>
<td>compulsory</td>
</tr>
<tr>
<td>4</td>
<td>पदान्तझर्</td>
<td>Avasanam</td>
<td>जश् or चर्</td>
<td>optional</td>
</tr>
</tbody>
</table>
chapter 7

छन्दःशास्त्रम्
AnushtupChandras
**Chandras** means poetic metre or Prosody, due to which the sentence’s sounds will be rhythmic and enchanting.

The science of Prosody is called छन्दःशास्त्र (chandas shastram) and is one of the six limbs of Vedas. Pingala’s chandas shastram is the basic source for this shastram.

The Prosodies are broadly divided into two, viz.

- Vedic metres (वैदिक छन्दः) pertaining to Vedas
- Non Vedic metres (लौकिक छन्दः) pertaining to Regular literature.

Here we are going to explain most popular **Anushtup Chandas** (अनुष्टुप्छन्दः) which is a लौकिक छन्दः.

**Note:** The name of chandas is अनुष्टुप्छन्दः Anushthub, it becomes अनुष्टुप्छन्दः Anushtup Chandas (see rules 2) in compound word (समसा) due to compounding (samasa) of two.

Types of Varnas; लघु गुरु

For the purpose of prosody the alphabets अक्षर are divided into Laghu लघु And Guru गुरु.

We are already familiar with the हस्त्र स्वर - short vowels, दीर्घ स्वर - long vowels and Vyanjanas व्यञ्जना.

Laghu;

एकमात्र भवेद् हस्त्र: and हस्त्रं लघु:

The time of pronunciation all short vowels is 1 matra and they are called laghu लघु alphabets in chandas shastram.
Guru;
द्विमात्रा दीर्घ उच्यते The time of pronunciation of all long vowels is 2 matra.

The following alphabets are considered as Guru under following conditons.
सानुस्वारो विसार्गन्तो दीर्घा युक्तपरश्च स:, वा पादान्ते...... गुरु उच्यते
1. दीर्घ स्वर ठ  long vowels, eg. आ, ई. is considered as guru.
2. सानुस्वारः svaras with anusvaras. eg.; औ, म. is considered as guru.
3. विसार्गन्तः svaras with visargas. eg; अः मः is considered as guru.
4. युक्तपरः svaras followed by संयुक्ताक्षर conjunct consonants. Eg; विष्णुम्
   here इ in the वि is followed ण्ण a conjunct consonant, so वि is
considered as guru though हस्त स्वर.
5. वा पादान्ते svaras at the end of pada of sloka can be considered as
   optionally Laghu as Guru or Guru as Laghu as per the requirement of
   the Prosody.

अनुष्टुब् Anushthub also called as अनुष्टुप्छन्दः.
The Sloka in अनुष्टुप्छन्दः consists of 32 alphabets(अक्षर) with four quarters called
пada (पाद), each quarter(पाद) consists of 8 alphabets(अक्षर), the अनुष्टुप्छन्दः is
defined by sloka given below.

श्लोके षष्ठ गुरुज्ञं, सर्वत्र लघु पञ्चमम्।
द्विचतुप्पादयोऽहः स, सप्तमं दीर्घमन्योः॥
If the 5<sup>th</sup> alphabet is laghu in all the four padas.
6<sup>th</sup> alphabet is Guru in all the four padas.
7<sup>th</sup> alphabet is laghu in 2<sup>nd</sup> and 4<sup>th</sup> padas.
and 7<sup>th</sup> alphabet is guru in 1<sup>st</sup> and 3<sup>rd</sup> padas.
Then chandas of the sloka is Anushthub.
**Example 1**

\[
\text{श्लो}_1 \text{ के}_2 \text{ ष}_3 \text{ ष्ठ}_4 \quad \text{गु}_5 \text{ र}_6 \text{ ज}_7 \text{ य}_8 \rightarrow 1^{\text{st}} \text{ pada}
\]

\[
\text{स}_1 \text{ व}_2 \text{ त}_3 \text{ ल}_4 \quad \text{घ}_5 \text{ प}_6 \text{ च}_7 \text{ मम}_8 \rightarrow 2^{\text{nd}} \text{ pada}
\]

\[
\text{द}_1 \text{ च}_2 \text{ त}_4 \quad \text{द}_5 \text{ य}_6 \text{ ह}_7 \text{ स}_8 \rightarrow 3^{\text{rd}} \text{ pada}
\]

\[
\text{स}_1 \text{ प}_2 \text{ म}_3 \text{ द}_4 \quad \text{घ}_5 \text{ म}_6 \text{ न्य}_7 \text{ य}_8 \quad \|
\rightarrow 4^{\text{th}} \text{ pada}
\]

5\text{th} \text{ letters - all laghu}

6\text{th} \text{ letters - all guru.}

7\text{th} \text{ letter of 1\text{st} and 3\text{rd} padas are guru.}

7\text{th} \text{ letter of 2\text{nd} and 4\text{th} padas are laghu.}

**Example 2**

\[
\text{वि}_1 \text{ श्व}_2 \text{ व}_3 \text{ ष्ण}_4 \text{ र}_5 \text{ ट}_6 \text{ क}_7 \text{ र}_8 \text{्},
\]

\[
\text{भू}_1 \text{ त}_2 \text{ भ}_3 \text{ व}_4 \text{ त}_5 \text{ प}_6 \text{ भ}_7 \text{ भ}_8 \quad |
\]

\[
\text{भू}_1 \text{ त}_2 \text{ क}_3 \text{ द}_4 \text{ त}_5 \text{ भ}_6 \text{ द}_7 \text{ ा}_8 \text{ व}_9 \text{्},
\]

\[
\text{भू}_1 \text{ त}_2 \text{ त}_3 \text{ म}_4 \text{ भ}_5 \text{ भ}_6 \text{ ा}_7 \text{ व}_8 \text{्}:
\]

\[
\text{भू}_1 \text{ त}_2 \text{ त}_3 \text{ म}_4 \text{ भ}_5 \text{ भ}_6 \text{ ा}_7 \text{ व}_8 \text{्}:
\]

\[
\text{Pg60}
\]
Glossary:

1. Aichika (ऐचिक) Optional rules, see page 14
2. Anthasthas अन्तस्थयाः -- यूँ ल्व, see page 5
3. Anushthub अनुष्टुब्ध (also अनुष्टुप्चन्द: Anushtup Chandas) name of a chandas, see page 58.
4. Anusvaara – अनुस्वार is अः, see page 5.
5. Ashtadhyayi (अष्टाध्यायी) - An authoritative book on Samskrit Grammar written by Maharishi Panini
6. Avasanam अवसानम् – means absence of a varna (alphabet), here absence means वर्ण उपचारण अभाव, Which means absence of speech. Normally after the end of the sentence there will be Avasanam. In English this is also called as pause, see page 36.
7. Chandas छन्द: =छन्दस् means poetic metre or Prosody, due to which the sentence’s sounds will be rhythmic and enchanting, see page 58.
8. Guru; गुरु All long vowels, Svaras with anusvaras. Svaras with visargas. Svaras followed by सॊमुक्ताः conjunct consonant are Guru varnas. Also Laghu svaras at the end of pada of a sloka can be considered optionally as Guru, see page 59.
9. Jivhamuuliya जिवमूलीय is xक or xख, see page 5
10. Karapratyaya कारप्रत्यय, see page 10.
11. Kathora-vyanjana (कठोर-व्यञ्जन) -- Hard consonants. see page 6
12. Laghu लघु. All short vowels are called laghu लघु alphabets in chandas shastram, see page 58.
13. Long vowel - दीघ स्वर – see page 5
14. Lopa लोपः; The inaudibleness of the word which was previously audible is technically called Lopa लोपः see page 21.


17. Pada pata. See page 62.

18. *Pratyaharas* (प्रत्याहार) -- अच्, हल्, खर्, हश् etc. are called Pratyaharas, see page 50.

19. *Samhita* सहिता When the time gap (that is the closest proximity) between any two adjacent varnas is not more than half matra, then this time based closest proximity of the varnas is called Samhita, See page 12.

20. *Samhita pata* सहितापाठ see page 62.

21. *Sandhi* सन्धि The rule of modification of varnas under samhita condition is called Sandhi. See page 12.

22. *Savarna varnas* (सवर्ण varnas) two varnas which are homogenous counterparts to each other. See page 8.

23. Short vowel - हस्त्र स्वर - see page 5.

24. *Swara* स्वर (स्वराचा: plural form) means vowels, see page 4 & 5.


26. *Upadhaneeeya* उपधानीय is ख्य or क्य, also see page 5.

27. *Ushmavarnas* ऊष्मवर्णाः -- श् स् ह्, see page 5.


29. *Visarga* - विसर्ग is अ्, see page 5.
About the author-

Sri Srinivas Swamiji is a Hindu Saint, a Spiritual seeker and a Teacher of Advaita Vedanta, Darshanas and Samskrit.

He started his spiritual life from a very young age by getting inspired from the life and teachings of Bhagavan Sri Ramakrishna Paramahamsa and Swami Vivekananada.

He is very actively pursuing spiritual life for past twenty five years as per the Advaitic tradition of Upanishads as expounded by Bhagavatpada Sri Shankaracharya.

He is also teaching Advaita Vedanta, Bhagavad geeta, Shankara bhashyas traditionaally along with Samskrit language, Panini sutras and Darshanas.

Apart from teaching, he is also guiding people in Spiritual, Religious, Social matters and also does Samaja seva- social service etc.

In Rishikesh, he studied Shastras, Samskrit language, Panini Vyakarana and Shankara bhasyas in Arsha vidya Gurukulam(also known as Swami Dayananda Ashram on the banks of River Ganga), from Acharya Sri Swami Sakshatkritanandaji which is founded by world renowned Hindu Religious leader Parama Poojya Sri Swami Dayananda Saraswati. Here along with studies he was also actively teaching Samskrit along with his Tapasya, Sadhana and Guruseva.

He has also studied in Kashi. In Kashi with the blessings of Bhagavan Vishwanatha and Mother Annapurana, he studied Shastras from great Scholars and also did sadhanas and teaching, here he stayed for nearly three years. He has also learned shastras from different scholars in many places of our country.

Apart from his shastra Adhyayanam and teaching, he has also spent a lot of time in Tapasya and Sadhanas in different parts of our country viz. Himalayas, on the banks of river Ganga Narmada etc.

At present, He is teaching shastras for many seekers without any discrimination of caste, religion and sex etc. to create a healthy Global citizens in this era of Globalisation for the Universal Peace and Prosperity and also to Protect, Preserve and Propagate Santana Dhrama Hinduism through shastra teaching, sadhana, and service for a better world.