

Basics of Veda Recital – 1

Version Notes: Version 0.1 dated May 31,2020

In this version the following changes have been incorporated:

- 1. This is a separate version for Veda Recital Concepts and rules by splitting the book on Basics of Vedic Swaras and Recital Rules (earlier Version 0.5 dated Feb 15,2019**
- 3. This new version is numbered 0.1 for separate Version tracking.**
- 4. Revised Explanations have been added in areas pertaining to usage of (gm) & (gg) have been added with examples**
- 5. More articulation has been done on Swarabhakti**
- 6. 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. (2nd 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 a anudAttam (lower) swaram.**

तं त्वा भग सर्व इज्जोह्वीमि सनो भग पुर एता भवेह ॥
 தந்த்வா ப₄த₃ ஸர்வ இஜ்ஜோஹ்வீமி ஸனோ ப₄த₃ புர ஏதா
 ப₄வேஹ ॥
 തം ത്വാ ഭഗ സർവ ഇജ്ജോഹവീമി സനോ ഭഗ പുര
 ഏതാ ഭവേഹ ॥

This is from Bhaagya Sukdam 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.

तं त्वा भग सर्व इज्जोह्वीमि । सनो भग पुर एता भवेह ॥

தந்த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ।

ஸனோ ப₄க₃ புர ஏதா ப₄வேஹ ॥

தம் த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ।

ஸனோ ப₄க₃ புர ஐதா ப₄வேஹ ॥

ओं भूः । तत्सवितुर्वरेण्यं । ओं भुवः ।

ओं भूः । तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

ஓம் பூ₄: தத்₂ஸவிதுர் வரேண்யம் ।

ஓம் ப₄வ:, ப₄ர்கோ₃ தே₃வஸ்ய தீ₄மஹி ।

ஓம் பூ₄: தத்₂ஸவிதுர் வரேண்யம் ப₄ர்கோ₃ தே₃வஸ்ய தீ₄மஹி ।

ॐ भूः - तत्सवितुर्वरेण्यम् ।

ॐ भूः - तत्सवितुर्वरेण्यम् ।

The first statement does not have a anudAtta/lower swaram since “vareyNyam” the yam 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.

2 Rules for Anuswara

2.1 Basics

The letters which are derived from base vowel Anuswara, 'am' (अं) 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.

क् + अं = कं, श् + अं = शं

क् + आं = कां श् + आं = शां

In Sanskrit , शंक् , will be read as शङ्क् and not as शम्क्. The 'ङ्' will

follow if the first letter is from 'ka' vargam. That is गंङ्गा 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 practice 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 pronounce 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 is different.

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

ङ्, ज्ञ् , ण् , न्, म् (हलन्त्)

will follow the letter with Anuswaram of the respective varga.

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

(Ka varga क्, 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 शङ्कर. Some print with AnuswAram only like शंकर.

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 anuswAram followed by Consonants Examples:

As written in the book	To be read as	Rule applied
हविरासं जुहोतन	हविरासञ्जुहोतन	Use of ‘ञ्’ for ‘ca’ vargam
द्रविणं च मे	द्रविणञ्च मे	Use of ‘ञ्’ for ‘ca’ vargam
नक्षत्रं देवमिन्द्रियं	नक्षत्रन्देवमिन्द्रियं	Use of ‘न्’ for ‘ta’ vargam
श्रेष्ठो देवानां	श्रेष्ठो देवानां	Anuswaram rendered as it is no change since the following letter is of ‘pa’ vargam where ‘m’ needs

पतिरघ्नियानां	पतिरघ्नियानां	to be used.
शत शारदानां-निवात	शत शारदाना-न्निवात	Use of 'न्' for 'ta' vargam as 'न' is a part of 'ta' vargam only.
ஹவிராஸம் ஜுஹோதன	ஹவிராஸஞ் ஜுஹோதன	Use of 'ஞ்' for 'ச' vargam
த் ₃ ரவிணம் ச மே,	த் ₃ ரவிணஞ்ச மே,	Use of 'ஞ்' for 'ச' vargam
நக்ஷத்ரம் தே ₃ வமிந்த் ₃ ரியம்	நக்ஷத்ரந் தே ₃ வமிந்த் ₃ ரியம்	Use of 'ந்' for 'த' vargam
ஸ்ரேஷ்டோ ₂ தே ₃ வானாம் பதிரக் ₄ னியானாம்	ஸ்ரேஷ்டோ ₂ தே ₃ வானாம் பதிரக் ₄ னியானாம்	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'ம்' needs to be used.
ஸுதஸாரதா ₃ னாம்	ஸுதஸாரதா ₃ னாந்	Use of 'ந்' for 'த'

நிவா <u>த</u>	நிவா <u>த</u>	vargam as <u>ந</u> is a part of ' <u>த</u> ' vargam only.
ஹ <u>வி</u> ரா <u>ஸ</u> ம் ஜு <u>ஹ</u> ோ <u>த</u> ந ।	ஹ <u>வி</u> ரா <u>ஸ</u> ன் ஜு <u>ஹ</u> ோ <u>த</u> ந ।	Use of <u>ன்</u> 'for 'உ' vargam
ந <u>க</u> ஷ <u>த்</u> ரம் பே <u>வ</u> மி <u>த்</u> ரி <u>ய</u> ம் ।	ந <u>க</u> ஷ <u>த்</u> ர <u>ந்</u> பே <u>வ</u> மி <u>த்</u> ரி <u>ய</u> ம் ।	Use of ' <u>ந்</u> ' for 'த' vargam
ப <u>்</u> வி <u>ந</u> ம் உ <u>மே</u> ,	ப <u>்</u> வி <u>ந</u> ன் உ <u>மே</u> ,	Use of <u>ன்</u> 'for 'உ' vargam
ஸ <u>்</u> ரே <u>ஷ</u> ோ <u>ப</u> ே <u>வ</u> ா <u>ந</u> ா <u>ம்</u> ப <u>்</u> தி <u>ர</u> ஷ <u>்</u> ப <u>ி</u> யா <u>ந</u> ா <u>ம்</u> ।	ஸ <u>்</u> ரே <u>ஷ</u> ோ <u>ப</u> ே <u>வ</u> ா <u>ந</u> ா <u>ம்</u> ப <u>்</u> தி <u>ர</u> ஷ <u>்</u> ப <u>ி</u> யா <u>ந</u> ா <u>ம்</u> ।	Anuswaram rendered as it is no change since the following letter is of 'ப' vargam where 'm' needs to be used.
ஸ <u>்</u> த ஸா <u>ர</u> தா <u>ந</u> ா <u>ம்</u> நி <u>வ</u> ா <u>த</u>	ஸ <u>்</u> த ஸா <u>ர</u> தா <u>ந</u> ா <u>ந்</u> நி <u>வ</u> ா <u>த</u>	Use of ' <u>ந்</u> ' for 'த' vargam as <u>ந</u> is a part of 'த' vargam only.

2.4 Not to Convert ‘n’ into anuswAm

The normal representation of mantra OM SAntiH SAntiH SAntiH .

(ओं शान्तिः शान्तिः शान्तिः ॥

This ‘n’ in ShAnti should not be represented as anuswAram.

“ओं शान्तिः शान्तिः शान्तिः ॥ “ since the ‘n’ that follows SA is not ‘m’ and

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 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

ओं तद्ब्रह्मा । ॐ तत्त्वं पुरुषम् । ॐ तत्सवितुर्वरेण्यं ।

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

ॐ तद्ब्रह्मा । ॐ तत्त्वं पुरुषम् । ॐ तत्सवितुर्वरेण्यं ।

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 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 Anunaasikam

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. Anunaasikam is marked

with the sign  ; 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 **l,y,v (हलन्त्)** is also marked to catch the attention of the reader.





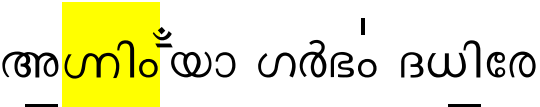
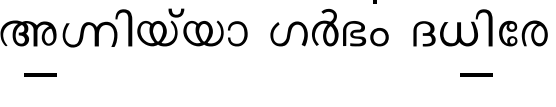


When 'l' follows the nasal letter 'n' , the n becomes Anunaasikam.

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 l, become l. (covered in Consonant Sandhi Rule Article)

PS 5-26 - The n becomes nasalized l.

As written in the book	To be read/recited as
	
	
	
	

<p>உது₃த்த₂ம₁ம் <u>வ்</u>ருண₁ பா₁ஸ₁</p> <p>உ₁டு₁ண₁ம₁ம் <u>வ்</u>ரு₁ள₁ பா₁ஸ₁</p>	<p>உது₃த்த₂ம₁ம் <u>வ்வ்</u>ருண₁ பா₁ஸ₁</p> <p>உ₁டு₁ண₁ம₁வ்₁ரு₁ள₁ பா₁ஸ₁</p>
<p>Example of 'l' after 'n'</p> <p>நை₁ந்₁ <u>லோ</u>கே</p> <p>நை₁ந்₁ <u>லோ</u>கே லோ₁கே</p> <p>நை₁ந்₁ <u>லோ</u>கே லோ₁கே</p>	<p>நை₁ந்₁ <u>ல்லோ</u>கே</p> <p>நை₁ந்₁ <u>ல்லோ</u>கே லோ₁கே</p> <p>நை₁ந்₁ லோ₁கே லோ₁கே</p>
<p>एको वा अमुष्मिन् <u>लो</u>के मृत्युः</p> <p>ஏகோ₁ வா அ₁முஷ்₁மி₁ன் <u>லோ</u>கே</p> <p>ஐ₁கோ₁ வா அ₁முஷ்₁மி₁ன் <u>லோ</u>கே</p>	<p>एको वा अमुष्मिल्लोके मृत्युः</p> <p>ஏகோ₁ வா அ₁முஷ்₁மி₁ல்₁லோ₁கே</p> <p>ஐ₁கோ₁ வா அ₁முஷ்₁மி₁ல்₁லோ₁கே</p>

Note: Some books print the vaakyam with words as **it is to be read** without Anunaasikam symbol. Some books also mark the anunaasikam symbol. It must be noted that advanced books for readers do not indicate Anunaasikam symbols. Students must take note of the conventions used in the book.

In all our Compilations anunaasikam shall be marked distinctly before the following 'y.'v' or 'l' letters. Kindly note this convention and render mantras correctly.

4 Rules for 'gm' and 'gg'

4.1 Rules for gm (𑌕)

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', and **Vowels with specific conditions**, the 'M' in the Anuswaram is converted to (gM) .

(gM) is ग् + म् = (ग्म्) or represented as (ग्म्) in letters.

The standard representation in printed books is “𑌕”.

Some books print it without the tail like “𑌕” . 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 with a light nasal effect. Please **do not read it as 'gum'** ; some Tamil books represent this in words as கும் which is not correct sound representation.

In slokas, 𑌕 is not used.

Let us see some common examples:

Original words/padams	As represented in Veda books/Vakhyam	Rule
गणानान्त्वा गणपतिं हवामहे	गणानान्त्वा गणपतिं हवामहे	Anuswaram before ह
क्षीरं सर्पिर्मधूदकं	क्षीरं सर्पिर्मधूदकं	Anuswaram before स
त्रिंशद्भाम विराजति	त्रिंशद्भाम विराजति	Anuswaram before श
यक्ष्मं सुमना असत् ।	यक्ष्मं सुमना असत् ।	Anuswaram before स
तन्नो नारसिंहः प्रचोदयात्	तन्नो नारसिंहः प्रचोदयात्	Anuswaram before स
मा हिंसीः पुरुषं जगत्	मा हिंसीः* पुरुषं जगत्	Anuswaram before स *Very commonly found word.

<p>க₃ணானாந்த்வா</p> <p>க₃ணப¹திம்</p> <p>ஹவாமஹே</p>	<p>க₃ணானாந்த்வா</p> <p>க₃ணப¹திஹ்</p> <p>ஹவாமஹே</p>	<p>Anuswaram before ஹ</p>
<p>கூரம் ஸர்பிர்</p> <p>ம¹தூ₄த₃கம்</p>	<p>கூரஹ் ஸர்பிர்</p> <p>ம¹தூ₄த₃கம்</p>	<p>Anuswaram before ஸ</p>
<p>த்ரிம்ஸத₃தா₄ம்</p> <p>வி¹ராஜதி</p>	<p>த்ரிஹ்ஸத₃தா₄ம்</p> <p>வி¹ராஜதி</p>	<p>Anuswaram before ஸ</p>
<p>யகூதமம் ஸமனா</p> <p>அ¹ஸத்</p>	<p>யகூதமஹ் ஸமனா</p> <p>அ¹ஸத்</p>	<p>Anuswaram before ஸ</p>
<p>த¹ந்நோ நாரஸிம்ஹ:</p> <p>ப்ரசோ₃யாத்</p>	<p>த¹ந்நோ நாரஸிஹ்ஹ:</p> <p>ப்ரசோ₃யாத்</p>	<p>Anuswaram before ஹ</p>

மா ஹி ¹ ம்ஸீ: புரு ¹ ஷஞ்ஜக் ³ த்	மா ஹி ¹ ஸ்: புரு ¹ ஷஞ்ஜக் ³ த்	Anuswaram before ஸ *Very commonly found word.
ஓம் ஸ்ளாநா ¹ ந் ஸ்ளா ¹ பதி ¹ ஹ ¹ வாம ¹ ஹே	ஓம் ஸ்ளாநா ¹ ந் ஸ்ளா ¹ பதி ¹ ஹ ¹ வாம ¹ ஹே	Anuswaram before ஹ
க்ஷீ ¹ ரம் ¹ ஸ்ரீ ¹ பி ¹ ர் மயூ ¹ தகம் ¹	க்ஷீ ¹ ரம் ¹ ஸ்ரீ ¹ பி ¹ ர் மயூ ¹ தகம் ¹	Anuswaram before ஸ
த்ரி ¹ ம் ¹ ஸ ¹ தா ¹ வி ¹ ராஜ ¹ தி ¹	த்ரி ¹ ம் ¹ ஸ ¹ தா ¹ வி ¹ ராஜ ¹ தி ¹	Anuswaram before ஸ
யக்ஷ ¹ ம் ¹ ஸ்ரு ¹ ம ¹ நா ¹ அ ¹ ஸ ¹ த	யக்ஷ ¹ ம் ¹ ஸ்ரு ¹ ம ¹ நா ¹ அ ¹ ஸ ¹ த	Anuswaram before ஸ

തന്നോ നാരസിംഹഃ പ്രചോദയാത്	തന്നോ നാരസിംഹഃ പ്രചോദയാത്	Anuswaram before ഹ
മാ ഹിംസീഃ പുരുഷം ജഗത് ।	മാ ഹിംസീഃ* പുരുഷം ജഗത് ।	Anuswaram before സ *Very commonly found word.

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
പുരുഹൂതം ഇन्द्रം സ്വസ്തി പുരുഹൂതം ഇന്ദ്രം സ്വസ്തി പുരുഹൂതം ഇന്ദ്രം	പുരുഹൂതമിन्द्रം സ്വസ്തി പുരുഹൂതമിന്ദ്രം സ്വസ്തി പുരുഹൂതമിന്ദ്രം	'M' + e has become മി

ஸுஸி	ஸுஸி	
बा॒हु॒भ्या॑मं॒ उ॒त॒ ते॒ न॒मः॑ பா॒ ₃ ஹு॑ப் ₄ யா॑ம் உ॒த தே॒ ந॒மः॑ ஸா॒ஹு॒த்யா॑ம் உ॒த தே॒ ந॒மः॑	बा॒हु॒भ्या॑मु॒त॒ ते॒ न॒मः॑ பா॒ ₃ ஹு॑ப் ₄ யா॑மு॒த தே॒ ந॒மः॑ ஸா॒ஹு॒த்யா॑மு॒த தே தே॒ ந॒மः॑	M' + u has become மு

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 books/Vakhyam	Rule
<p>T.S.1.2.14.1</p> <p>राजे॑ वाम॑वान् इ॒भे न॑</p> <p>रा॒ஜே॑ வா॒ம்வா॑ன்.</p> <p>இ॒பே₄ ந</p> <p>ரா॒ஜே॑ வா॒ம்வா॑ன்</p> <p>ஹ॒நே॑ ந</p>	<p>राजे॑ वाम॑वा॒ इ॒भे न॑ ।</p> <p>ரா॒ஜே॑ வா॒ம்வா॒ இ॒பே₄</p> <p>ந</p> <p>ரா॒ஜே॑ வா॒ம்வா॒ ஹ॒நே॑</p>	<p>before vowel</p> <p>इ॒ இ॒ ஹ</p>
<p>T.S.4.5.1.4</p> <p>वि॒श॒ल्यो॑ बा॒ण॒वा॒न् उ॒त॑</p> <p>வி॒ஸ॒ல்யோ॑</p> <p>பா₃॒ண॒வா॑ன் உ॒த॑ ।</p> <p>வி॒ஸ॒ல்யோ॑</p> <p>ஸா॒ஸ்வா॑ன் உ॒த॑ ।</p>	<p>वि॒श॒ल्यो॑ बा॒ण॒वा॒ उ॒त॑</p> <p>வி॒ஸ॒ல்யோ॑ பா₃॒ண॒வா॒</p> <p>உ॒த॑</p> <p>வி॒ஸ॒ல்யோ॑ ஸா॒ஸ்வா॒</p> <p>உ॒த॑ ।</p>	<p>before vowel</p> <p>उ॒, உ॒, உ</p>

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<p>ஸர்வான் அக்₃னீன்</p> <p>அப்ஸுஷதோ₃</p> <p>ஸர்வான் அஹிநீ</p> <p>அஹிஷதோ</p>	<p>ஸர்வா₃ அக்₃னீ₃</p> <p>ரப்ஸுஷதோ₃</p> <p>ஸர்வா₃ அஹி₃</p> <p>ரஹிஷதோ</p>	<p>அ, ற</p> <p>When dheerga 'nln' is followed by Vowel 'a' marked in blue, 'n' becomes 'gm' and a 'r' is added to make aPsuShadO as raPsuShado</p>
<p>T.S.4.2.8.3</p> <p>வா வநஸ்பதீன் அநு</p> <p>வா வநஸ்பதீன் </p> <p>அநு </p> <p>வா வநஸ்பதீன் </p> <p>அநு </p>	<p>Padam - vA vanaspatln anu</p> <p>வா வநஸ்பதீ₃நு</p> <p>வா வநஸ்பதீ₃நு</p> <p>வா வநஸ்பதீ₃நு</p>	<p>Note : 'n' of tln becomes (gm) and anu becomes ranu</p>

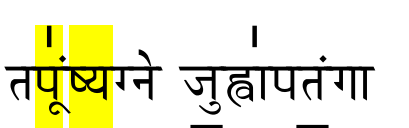
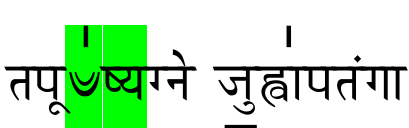
Important Note: This application of rule is based on the usage of ‘An,In, Un based on context and the usage of the same is firm as per Grammar note. When this rule is not applied, normal rule of joining halant ‘n’ would only follow. There are specific set of rules defined in PrAtiSakyam for application of the various rules. 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 (ॐ)

The basic rule for application of ‘gg’ is same as in ‘gm’ except that **the letter following the anuswaram is 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,y,sh, 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 ग् + ग् = (ग्ग). Printed in the books as ॐ, ॐ with or without the tail.

Original words/padams	As represented in Veda books/Vakhyam	Rule
T.S. 1.2.14.1  Note :The word is tapUMShi which is represented as		Anuswaram before joint letter starting with ष. With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi)

<p>tapU(gm)Shi as per grammar.</p> <p>தபு[!]ம்ஷயக்₃னே</p> <p>ஜ₂ஹ்வா</p> <p>தபு[!]ம்ஷயக்₃னே</p> <p>ஜ₂ஹ்வா</p>	<p>தபு[!]ம்ஷயக்₃னே</p> <p>ஜ₂ஹ்வா</p> <p>தபு[!]ம்ஷயக்₃னே</p> <p>ஜ₂ஹ்வா</p>	
<p>आप॒श्श॑स्यो॒ना भव॑न्तु</p> <p>ஆப॒ஸ்ஸ॑ம்</p> <p>ஸ்யோ॒னா ப॒₄வந்து</p> <p>அப॒ஸ்ஸ॑ம் ஸ்யோ॒நா</p> <p>இவ॑न्து</p>	<p>आप॒श्श॑स्यो॒ना भव॑न्तु</p> <p>ஆப॒ஸ்ஸ॑ம் ஸ்யோ॒னா</p> <p>ப॒₄வந்து அப॒ஸ்ஸ॑ம்</p> <p>ஸ்யோ॒நா இவ॑न्து</p>	<p>Anuswaram before a joint letter starting with</p> <p>स, ण, न</p>
<p>मा॒तरं॑ श्रि॒यं</p> <p>மா॒தர॑ம் ஸ்ரि॒யம்</p>	<p>मा॒तर॑श्श्रि॒यं</p> <p>மா॒தர॑ஸ் ஸ்ரि॒யம்</p>	<p>Anuswaram before a joint letter starting</p> <p>with श, ण, ल</p>

மா_தர_ம் ஸ்ரீ_யம்	மா_தர_ம் ஸ்ரீ_யம்	
பு_ரு_ஹு_த_மி_ந்_ர_ம் ஸ்வ_ஸ்தி	பு_ரு_ஹு_த_மி_ந்_ர_ம் ஸ்வ_ஸ்தி	Anuswaram before a joint letter starting with स, ण, ण
பு_ரு_ஹு_த_மி_ந்_ர_ம்	பு_ரு_ஹு_த_மி_ந்_ர_ம்	
ஸ்_வ_ஸ்தி	ஸ்_வ_ஸ்தி	
பு_ரு_ஹு_த_மி_ந்_ர_ம்	பு_ரு_ஹு_த_மி_ந்_ர_ம்	
ஸ்_வ_ஸ்தி	ஸ்_வ_ஸ்தி	

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

Some books follow the convention of having a single shape like ँ , ँ 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 Conjunct 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:

<p>प॒शू॑स्ता॒श्च॒क्रे वा॒य॒व्यान्</p> <p>ப॒ரா॑ஸ்தா॒ஸ்ச॒க்ரே வா॒ய॒வ்யான்</p> <p>ப॒ரூ॑ஸ்தா॒ஸ்ச॒க்ரே வா॒ய॒வ்யான் ।</p>	<p>The (gg) is sandwitched between a long letter SU and followed by Consonant sthA. The effect on (gg) will naturally be lighter.</p>
<p>त॒पू॑ष्य॒ग्ने जु॒ह्वा॒प॒तं</p> <p>த॒பூ॑ஷ்ய॒க்னே ஜு॒ஹ்॒வா॒ப॒தம்</p> <p>த॒பூ॑ஷ்ய॒க்னே ஜு॒ஹ்॒வா॒ப॒தம்</p>	<p>The (gg) is sandwitched between a long letter pU and followed by Consonant Shya. The effect on (gg) will naturally be lighter.</p>
<p>॒र्ये॒नो गृ॒ध्राणा॑ स्व॒धिति॑ र्व॒नाना॑ सोमः॑</p> <p>ர்யே॒னோ க்ரு॒த்ரா॑ணா॑</p> <p>ஸ்வ॒தி॒திர். வ॒நா॑ணா॑ ஸோமः॑</p>	<p>Similar to above. After nA(gm) the following letter is sO; you cannot stress (gm) it will be lighter with (g) being prominent. So many students of formal pAtashalaas recite this as (g) only. Remember maatra is not shorter.</p>

<p>ശ്രോ॒നോ ഗൃ॒ധ്രാ॑ ണാ ഘ സ്വ॒ധി॑തി॒ർ</p> <p>വ॒നാ॑ നാ ഘ സോ മഃ</p>	
<p>आ॒प॒श्श॑ स्यो ना भ॒वन्तु॑</p> <p>ஆ॒ப॒ஸ்ஸ॑ ஸ்யோ னா ப॒வ॒ந்தു॑</p> <p>ആ॒പ॒ശ്ശ॑ സ്യോ നാ ഭ॒വ॒ന്തു॑</p>	<p>Here (gg) follows a short letter giving time to stress the (gg) without strain. (gg) is fully heard.</p>
<p>पु॒रु॒हू॒त॒मि॒न्द्र॑ स्व स्ति</p> <p>பு॒ரு॒ஹூ॒த॒மி॒ந்த்ர॑ ஸ்வ ஸ்தி</p> <p>പു॒രു॒ഹൂ॒ത॒മി॒ന്ദ്ര॑ സ സ്തി</p>	<p>(gg) follows a short letter dra and (gg) being swaritam, the (gg) gets full effect and firmer.</p>

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 in usage of gm in place of gg or vice versa in books based on the schools, sound effect and also application of higher levels of Grammar rules from classical texts. This is covered in Section 6.

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.

Examples:

புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி shall become புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி

புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி shall become

புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி

புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி shall become

புருஹீதமிந்[!]த்[!]ர்[!]ம்[!] ஸ்வ[!]ஸ்தி

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.

Examples:

वाम॑वा॒ऽ इ॒भे॑ न॒ ,

श्ये॒नो॒ गृ॒ध्रा॒णा॒ऽ स्व॒धि॒ति॒ र्व॒ना॒ना॒ऽ सो॒मः॑

नमो॑ वः॒ कि॒रि॒के॒भ्यो॑ दे॒वा॒ना॒ऽ हृ॒द॒ये॒भ्या॑

वाम॑वा॒ऽ இபே॑₄ ந॒ ,

ஸ்யே॒னோ॒ க்₃ருத்₄ரா॒ணா॒ऽ ஸ்வ॒தி॒₄திர். வ॒நா॒னா॒ऽ ஸோ॒மः॑

நமோ॑ வः॒ கி॒ரி॒கே॒ப்₄யோ॑ தே॒₃வா॒நா॒ऽ ஹ்ருத்₃யே॒ப்₄யோ॑ ா

வாம॑வா॒ऽ ஹ்ரு॑₃ ந.

ஸே॒நோ॒ க்ரு॒தா॒ணா॒ऽ ஸ॒யி॒தி॒ர் வ॒நா॒னா॒ऽ ஸோ॒மः॑

நமோ॑ வः॒ கி॒ரி॒கே॒ஜ்யோ॑ டே॒வா॒னா॒ऽ ஹ்ரு॑₃யே॒ஜ்யோ॑

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** (Conjunct Consonant) formed by more than two consonants

ह + ऋ (vowel) = हृ ; ॠ + ॡ = ॠॡ ; ॠ + ॡ = ॠॡ ;

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 Suktham as an example which follows Rig Veda Style of rendering, which has no 'gm' or 'gg' .

हिरण्यवर्णां हरिणीं सुवर्णं रजतस्रजां ।

चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥

गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीं ।

ईश्वरीं (or ईश्वरीं) सर्वं भूतानां तामिहोपह्वये श्रियं ॥

ஹிரண்யவர்ணாம் ஹரிணிம் ஸுவர்ண-ரஜதஸ்ரஜாம் ।

சந்த்₃ராம் ஹிரண்மயீம் லக்ஷ்மீம் ஜாதவேதோ₃ ம ஆவஹ ॥

க₃ந்த₄த்₃வாராம் து₃ராத₄ர்ஷாம் நித்யபுஷ்டாம் கரீஷிணிம் ।

ஈ॒ஸ்வரீ॑ம் (ஈ॒ஸ்வரீ॑) ஸர்வ॑பூ॒தா॒னாம் தாமி॒ஹோ॑ப்
 ஹ்வயே॑ ஸ்ரீ॒யம் || 9
 ஹி॑ர்ஸ்ய॒வர்ணா॑ம் ஹி॑ர்ணீ॒ம் ஸூ॑வ॒ர்ண ர॑ஜ॒தஸ்ர॑ஜாம் ।
 ஸ்ரோ॑ம் ஹி॑ர்ணயீ॒ம் லக்ஷ்॑மீ॒ம் ஜாத॑வே॒தோ ம॑ ஞ்ரு॒வஹ॑ ॥
 ஸ॒ந்யபா॑ராம் நூ॒ராய॑ர்ஷாம் நி॒த்யபூ॑ஷாம் க॒ரீஷி॑ளீ॒ம் ।
 ஐ॒ஸ்வரீ॑ம் (or ஐ॒ஸ்வரீ॑) ஸர்வ॑பூ॒தா॒னாம்
 தாமி॒ஹோ॑ப॒ஹயே॑ ஸ்ரீ॒யம் || 9

There is no 'gm' used in Rig Veda after the varNaam, Chandraam (anuswaram) which are followed by 'ha'. However, the mantra 'Gandhadvaaraam duraadharshaam" is available in Narayana Upanishad 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.

5 Special Vedic recital Rules

5.1 Extension of ‘r’ (र्, र्, र्) or SwaraBhakti

Reference: Jata DarpaNam (Rule 62 – 75)

When the letter र्, र्, र् is followed by letters of class (स, ष, ल),

(ष, ष, ष), (श, ष, ल), (ह, ष, ल) or (ऋ, ऋ, ल),

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.

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' र्, separately in Sanskrit.

In Tamil and Malayalam books, the 'ர், ീ' is always printed and represented separately based on system of letters.

Some areas of examples are given below:

Examples	Comments
<p>भा॒गि॒न॒र् स॒न्त॒म॒था॒ भा॒गं॒ चि॒की॒र्ष॒ति॒</p> <p>பா॒₄கி॒₃ன॒ர் ஸ॒ந்த॒ம॒தா॒₂ பா॒₄க॒₃ம் சி॒கீ॒ர்ஷ॒தி॒</p> <p>ഭാ॒ഗി॒ന॒ർ സ॒ന്ത॒മ॒ഥാ॒ ഭാ॒ഗം॒ ചി॒കീ॒ർഷ॒തി॒</p>	<p>In our compilations Swarbhakti is represented through the dot after 'r'</p>
<p>ते॒न को॒र्ह॒ति॒ स्प॒र्द्धि॒तुं॒</p> <p>தே॒ன கோ॒ர்ஹ॒தி॒ ஸ்ப॒ர்த்₃தி₄தும் ।</p> <p>തേ॒ന കോ॒ർഹ॒തി॒ സ്ప॒ർദ്ധി॒തും॒</p>	

<p>सहस्रशीर्षा पुरुषः</p> <p>ஸஹஸ்ரீர்ஷா பருஷ:</p> <p>सहस्रश्रीर्षा पुरुषः</p>	
<p>नमो देवि निर्ऋते तुभ्यमस्तु</p> <p>நமோ தேவி நிர்.ருதே துப்யமஸ்து</p> <p>നമോ ദേവി നിർ.ഋതേ തുഭ്യമസ്തു</p>	

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’ (र्, ळ, ळ) or SwaraBhakti

Rule 63 states that ‘l’ that comes before ‘Sa’ and ‘ha’ is Swarabhakti.

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

<p>TS 1.1.2.1</p> <p>शतवल्.शं वि रोह, सहस्रवल्.शा</p> <p>ஸதவல்.ஸம் வி ரோஹ</p> <p>ஸஹஸ்ரவல்.ஸா</p>	
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<p>ശതവൃ॑ശം ഹി॑ രോഹ സഹ॑സ്രവൃ॒ശാ</p>	
<p>TS 2.1.2.4</p> <p>ए॒ता म॒ल्हा॑ आ॒ ल॒भेता॑ ஏ॒தா ம॒ல்ஹா॑ ஆ ல॒பே॒தா ஹ॒தா ம॒ல்ஹா॑ ஔ ல॒பே॒தா</p>	

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

Examples - prajA(gm) rlrīShan mota vlrAn | rlrīSho mota vlrAn |

<p>mRutyu sUktam - TA 3.15.1</p> <p>मानः॑ प्र॒जाꣳ री॒रिषो॑ मोत॒वीरान् । மா॒னः॑ ப்ர॒ஜாꣳ ரீ॒ரிஷோ॑ மோத॒வீரான் । മാ॒നഃ॑ പ്ര॒ജാꣳ രീ॒രിഷോ॑ മോത॒വീരാൻ ।</p>	<p>The 'ri' has to be recital along with ShO without any special rule normally</p>
<p>Nakshatra sUktam – ArdhrA TB 3.1.1</p> <p>मा नः॑ प्र॒जाꣳ री॒रिषन् मोत॒वीरन् மா நः॑ ப்ர॒ஜாꣳ ரீ॒ரிஷன் மோத॒வீரான் । മാ നഃ॑ പ്ര॒ജാꣳ രീ॒രിഷൻ മോത॒വീരാൻ</p>	<p>Similar to above example</p>

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

<p>दधिक्राव्.णो अकारिषं जिष्णोरश्वस्य वाजिनः ॥ த₃தி₄க்ராவ்.ண்ணோ அகாரிஷம் ஜிஷ்ணோ ரஸ்வஸ்ய வாஜின: ദധിക്രാവ്.ണ്ണോ അകാരിഷം ജിഷ്ണോരശ്വ സ്യ വാജിനഃ ॥</p>	<p>Though SikSha does not recognise it as Swarabakti; This needs to be noted as an area that there has to be a distinct pause before uttering NNO. Else it is heard as vaNNo which is not correct. Kindly read Section 5.4 on pause while rendering</p>
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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 |

<p>TS 4.1.3.4 वि धूममग्ने अरुषं मियेद्ध्य வி தூ₄மம்க்₃னே அருஷம் மியேத்₃த்₄ய വി ധൂമമഗ്നേ അരുഷം മിയേദ്ധ്യ</p>	
<p>TS 4.1.3.4 हितो हितेष्वरुषो वनेषु । ஹிதோ ஹிதேஷ்வருஷோ வனேஷு । ഹിതോ ഹിതേഷ്വരുഷോ വനേഷു ।</p>	
<p>TS 4.7.13.3 आ वाचो मद्ध्य-मरुहद्-भुरण्युरय</p>	

ஆ வாசோ மத் ₃ த் ₄ ய-மருஹத் ₃ - பு ₄ ரண்யுரய-மக் ₃ னி: ஞா வா ₂ போ மய ₂ -மருஹ- ₃ பூரஸ்யூரய	
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Rule 68 – The swarabhakti that comes after swaritam becomes pracaya

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.

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

TS 2.5.7.5 भ्रातृ॒व्यं कुरु॒त ऋ॒षेर्ऋ॒षेर्वा ए॒ता ப் ₄ ராத்ருவ்யங்-குருத ருஷேர்.ருஷேர்வா ஏதா ட்ராத்யவ்யம் குருத ஜுஷேர். ஜுஷேர்வா ஐதா	Here RuShEr.Rusher is one padam with Swarabhakti being the integral part of the Padam. 'She' get swaritam it will not acquire dheerga swaritam due to upcoming Swarabhakti. Kindly refer to our Article on Dheerga Swaritam also.
TS 2.1.2.4 स॒हि॒ता॒मै॒न्द्री॒श्चे॒तां बा॒र्ह॒स्प॒त्यां ஸஹிதாமைந்த் ₃ ரீ ஸ்வேதாம் பா ₃ ர்.ஹஸ்பத்யாந் ஹிதாமெந்ரீ ஸ்வேதாம் ஸார்.ஹஸ்பத்யாம்	Here Swarbhati r. is integral part of the Padam bAr.haspatyam. Due to Swara rule, bA a long letter acquires swaritam but will not become Dheerga Swaritam.

<p>TS 1.3.14.1</p> <p>अग्निर्.होता नि षसादा अ॒க்₃னிர்.ஹோதா நி ஷஸாதா₃ அ॒ഗ്നിർ.ഹോതാ നി ഷസാദാ</p>	<p>Here Swarabhakti is formed due to Sandhi of agniH + hOtA which becomes agnir.hotA (visargam becomes r and because of following h becomes Swarabhakti)</p>
<p>TS 4.6.2.1</p> <p>जुह्वदृषिर्.होता यत्र सप्तर.षीन् पर ஜஹ்வத்₃ருஷிர்.ஹோதா யத்ர ஸப்தர்.ஷீன்-பர ஜ॒ഹ॒व॒द्ரு॒षि॒र्.॒हो॒ता ய॒த்ர ஸ॒ப்த॒ர்.ஷீ॒ன் ப॒ர</p>	<p>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.</p>

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

क्, ट्, त्, प्, इ, न्, म्, ल्, क्, ङ्, त्, प्, ङ्, न्, म्, ल्.

क्, ङ्, त्, प्, इ, न्, म्, ल्, क्, ङ्, त्, प्, ङ्, न्, म्, ल्.

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
<p>सर्वतो मां पाहि पाहि समन्तात्</p> <p>ஸர்வதோ மாம் பாஹி பாஹி ஸமந்தாத்</p> <p>ஸர்வதோமாம் பாஹிபாஹி ஸமந்தாத்</p>	<p>The extension holds good even if the last padam does not have a swaram.</p>
<p>प्रचोदयात् , प्रशोदयात् , प्रशोदयात्</p>	
<p>प्रभुः प्रीणाति विश्वभुक्</p>	<p>Extension example for 'k'</p>

<p>ப்ரப₄: ப்ரீணாதி விஸ்வப₄க்</p> <p>ப്രഭുഃ പ്രീണാതി വിശ്വഭുക്</p>	
<p>प्रजाꣳ रीरिषो मोत वीरान्</p> <p>ப்ரஜாꣳ ரீரிஷோ மோதவீரான்</p> <p>പ്രജാꣳ രീരിഷോ മോത വീരാൻ</p>	Extension example for 'n'
<p>सोऽक्षरः परमः स्वराट्</p> <p>ஸோ஽க்ஷர: பரமஸ் ஸ்வராட்</p> <p>സോഽക്ഷരഃ പരമഃ സ്വരാട്</p>	Extension example for 'T'
<p>ओजस्वान् विश्वतः प्रत्यङ्</p> <p>ஓஜஸ்வான். விஸ்வத: ப்ரத்யங்</p> <p>ഓജസ്വാൻ വിശ്വതഃ പ്രത്യങ്</p>	Extension example for 'ng'.

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

The 'n' (न्, ണ്,ൻ) 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
<p>जामिमजामिं प्रमृणीहि शत्रून्</p> <p>ஜாமிமஜாமிம் ப்ரம்ருணிஹி ஸத்ருன்</p> <p>ஜாமிமஜாமிம் ப்ரமூணிஹி ஸத்ருன்</p>	<p>The 'n' at the end of the statement is preceded by a Dheerga Akshara which has swaritam (higher note). To smoothen ending and flow of the statement, the swaritam effect is given to 'n'. Traditional books mark the</p>

	swaritam over the 'trU'.
<p>प्रणीत्य श्याम वाजान्</p> <p>ஸ்தவ ப்ரணீத்ய ஸ்யாம வாஜான்</p> <p>ப்ரணீத்ய ஸ்யாம வாஜான்</p>	<p>Same as above effect of the swaritam over 'jA' is effected over 'n'.</p>
<p>पात्रेषु पिबतो जनान्</p> <p>பாத்ரேஷு பிப்தோ ஜனான்</p> <p>பாத்ரேஷு பிப்தோ ஜநான்</p>	<p>same as above.</p>
<p>रथेना ऽदेवो याति भुवना विपश्यन्</p> <p>ரதே₂னா ஸதே₃வோ யாதி ப₄வ்னா</p> <p>விபஸ்யன்ன்</p> <p>ரமேனா ஸதேவோ யாதி பூவ்னா</p> <p>விபஸ்யன்</p>	<p>Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'</p>
<p>मानः प्रजां रीरिषो मोतवीरान्</p>	<p>No Swaram before 'n' and 'n' is just extended to one maatra</p>

<p>மாந்: ப்ரஜா¹ ரீ¹ரிஷோ¹ மோத¹ வீ¹ரான்</p> <p>மாந்: ப்ரஜா¹ ரீ¹ரிஷோ¹ மோத¹விரா¹ந்</p>	
<p>வி¹ஷா¹ ரூ¹பா¹ण्या¹ வி¹ஷ¹ந்</p> <p>வி¹ஸ்வா¹ ரூ¹பா¹ண்யா¹ வி¹ஸ்¹ந்</p> <p>வி¹ஸா¹ ரூ¹பா¹ண்யா¹ வி¹ஸ¹ந்</p>	No swaram before 'n' and 'n' is extended.
<p>க¹தி¹தா¹ வ்¹ய¹க¹ல்¹ப¹ய¹ந்</p> <p>க¹தி¹தா¹ வ்¹ய¹க¹ல்¹ப¹ய¹ந்</p> <p>க¹தி¹யா¹ வ்¹ய¹க¹ல்¹ப¹ய¹ந்</p>	No swaram before 'n' and 'n' is extended.
<p>இ¹ம¹ந்¹னோ¹ ய¹ஜ்¹ஞ¹ன்¹ய¹து¹ ப்ர¹ஜா¹ந்¹ந்</p> <p>இ¹ம¹ந்¹னோ¹ ய¹ஜ்¹ஞ¹ன்¹ய¹து¹ ப்ர¹ஜா¹ந்¹ந்</p> <p>இ¹ம¹ந்¹னோ¹ ய¹ஜ்¹ஞ¹ன்¹ய¹து¹ ப்ர¹ஜா¹ந்¹ந்</p>	No swaram before 'n' and 'n' is extended.
<p>ப்ர¹வி¹ஷ்¹நு¹ர¹ஸ்து¹ த¹வ¹ஸ்த¹வீ¹யா¹ந்</p>	No swaram before 'n' and 'n' is extended.

ப்ரவிஷ்ணுரஸ்து தவஸ ஸ்தவியான் ப்ரவிஷ்ணுரஸ்து தவஸ ஸ்தவியான்	
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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 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-Samj~jai which needs further reference.

These are indicative examples only.

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:

Example	Comments
<p>तान्. यज्ञस्य मायया सर्वानव यजामहे</p> <p>தான். யஜ்ஞஸ்ய மாயயா ஸர்வானவ</p> <p>താൻ. യജ്ഞസ്യ മായയാ സർവാനവ</p> <p>யஜாமஹே</p>	<p>Rendering together will make one hear a single word as tanya.</p>
<p>वसून्. रुद्राना-दित्यान् मरुतोऽथ साध्यान्</p>	<p>Some books may represent 'n' + 'Ru' as nRu. But words are distinctly recited as a practice.</p>

<p>ऋ॒भून् य॒क्षान्</p> <p>வ॒ஸூன் ருத்₃ரா॒னா-தி₃த்யான்</p> <p>மருதோ₅த₂ ஸா॒த்₄யான். ந்ரு॒பு₄ன்.</p> <p>ய॒க்ஷான்</p> <p>വ॒സൂൻ രു॒ദ്രാ॒നാ-ദി॒ത്യാൻ മ॒രുതോ॑ഽഥ സാ॒ധ്യാൻ ജ॒ദ്യുൻ യ॒ക്ഷാൻ</p>	
<p>व॒ह॒न्त्वे॒ना रा॒जन् ह॒विषा मा॒दय॒स्व</p> <p>வ॒ஹ॒ந்த்வே॒னா ரா॒ஜன் ஹ॒விஷா</p> <p>मा॒त॒य॒स्व</p> <p>വ॒ഹ॒ന്തേ॒നാ രാ॒ജൻ ഹ॒വി॒ഷാ</p> <p>മാ॒ത॒യ॒സ്വ</p>	<p>'n' is followed by 'ha'. Here 'n' is extended.</p> <p>Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अ॒ग्ने य॒श॒स्विन् य॒श॒स</p> <p>அக்₃னே ய॒ஸ॒ஸ்வி॒ன் ய॒ஸ॒ஸே</p>	<p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p>

<p>അഗ്രേ യശസിൻ. യശസേ</p>	
<p>विशत्रून्. विमृधोनुद विवृत्रस्य हनू रुज விஸத்ருன். விம்ருதோ₄னுத்₃ விவ்ருத்ரஸ்ய വിശത്രൂൻ. വിമൃധോനുദ വിവൃ ത്രസ്യ ഹനു രുജ</p>	<p>Same as above. Here 'n' is marked with an extension of lower swarm of the 'tru'</p>
<p>दास्योऽश्वान्. विन्देयं पुरुषानहं தா₃ஸ்யோஸ்வா₃ன். விந்தே₃யம் புருஷானஹம் ദാസ്യോഽശ്വാൻ. വിനേയം പുരുഷാനഹം</p>	<p>When a Dheerga letter precedes 'n' that should get right extension. Now the 'n' is extended so that nvi sound is not heard. Some schools recite this with swaritam and extension of 'n' instead of sva and this is not an ideal way</p>
<p>अही॑श्च॒ सर्वा॑न् ज॒भय॑न् थ्सर्वा॑श्च यातु</p>	<p>A pause is given though the 'n' becomes 'nj' for clarity of recital. While reciting Rudra Kramam,</p>

<p>धान्यः —</p> <p>अ॒हो॑ऽ॒र्ष॒स॒ ष॒र्वा॒न् -॒ज॒म्प॒४॒य॒न्त॒॑२</p> <p>അ॒ഹി॑ഃ॒ശ്വ॒ സ॒ർവാ॑ൻ ജ॒ഃഭ॒യ॒ൻ</p> <p>ம॒ச॒ர்வா॑ശ്വ യా॒து யா॒ந்யഃ</p>	<p>the vaa is not extended but 'n' is recited with a higher note in many part of Southern India as</p> <p>स॒र्वा॒न् , ष॒र्वा॒न्</p> <p>സ॒ർവാ॑ൻ</p>
<p>वि॒श्व॒न्. ता॒डि॒ वि॒मृ॒धो॑ नु॒द॒स्व</p> <p>வி॒ச॒த்ரு॒ந். தா॒டி॒ வி॒ம்ரு॒தோ॑</p> <p>நு॒த॒ஸ்வ॑ வி॒ச॒த்ரு॒ந். தா॒டி॒</p> <p>வி॒மൃ॒யோ॑ நு॒ப॒ஸ॒ ।</p>	<p>Pause after n so that it does not sound like 'nthA'</p>

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.

5.5 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 Iyer. **(Sloka 81)**

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

5.5.1 Combinations of 'n','th'

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

Example	Comments
<p>तस्मिन्सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மிந்த்₂-ஸுபர்ணோ மது₄க்ருத்</p> <p>குலாயீ</p> <p>തസ്മിൻ₂ സുപർണോ മധുകൃത്</p> <p>കുലായി</p>	<p>With the extension of 'smi and an extension of the same to 'n', the sound of 'th' is not distinct during recital. If the 'th' is stressed and recited the recital will not be smooth.</p>

<p>कामान्थ-समर्ध्यन्तु नः कामாந்த்₂ ஸமர்த்ய்₃த்யந்து நः കാമാൻമ് സമർദ്യന്തു നഃ</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only or will be heard as a whisper only</p>
<p>अग्निरायुष्मान् स वनस्पतिभि அக்₃னி-ராயுஷ்மாந்த்₂ஸ வனஸ்பதிபி₄ അഗ്നിരായുഷ്മാൻമ് സ വനസ്സതിഭി</p>	<p>Same as above.</p>
<p>भविष्यद् वषट् स्वाहा ப₄விஷ்யத்₃ வஷட்₂ ஸ்வாஹா ഭവിഷ്യദ് വഷട് സ്വാഹാ</p>	<p>Same as above. The sound of 'th'; will be faint only</p>
<p>गामश्वं पोषयित्वा स नो मृडाती-हृशे கா₃மஸ்வம் போஷயித்₂ன்வா ஸ நோ ம்ருடா₃தீ-த்₃த்₃ருஸே ഗാമശ്വം പോഷയിത്വാ സ നോ</p>	<p>Here the sound of 'n' that follows 'th' is light and it not distinct during recital.</p>

மூடா தீடுமே —	
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5.5.2 The word 'Ru' after two halant letters:

இத்யுது மண்டலானி —	The combination of 't','y' and RU cannot be recited together smoothly. So the 'y' sound is left out or becomes half silent. It is rendered as து,த்ரு,
இத்யுருது மண்டலானி —	
இத்யுது மண்டலானி —	து

5.6 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
<p>पा॒युर्वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑</p> <p>பா॒யுர்வி॒சோ॑ அ॒ஸ்யா॑ அத்₃ப்த₄:</p> <p>பா॒யுர்வி॒சோ॑ அ॒ஸ்யா॑ அ॒த॒ஸ்யு॑ அ॒த॒ஸ்யு॑</p>	
<p>स॒बु॒द्धि॒न॒या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑</p> <p>ஸ॒பு॒த்₃த்₄னியா॑ உ॒ப॒மா॑</p> <p>அ॒ஸ்ய॑ வி॒ஷ்டா॑ஸ்</p> <p>स॒न्धु॒ध॒न्नि॒या॑ उ॒प॒मा॑ अ॒स्य॑</p> <p>वि॒ष्ठाः॑</p>	
<p>आ॒दि॒त्या॑ आ॒ज्यं॑ जु॒षा॒णा॑ वि॒यन्तु॑</p> <p>ஆ॒தி॒த்யா॑ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா॑</p>	

<p>வியந்து,</p> <p>அதி॒த்யா॑ அ॒ஜ்யம்॑ ஜு॒ஷா॑னா விய॑ந்து</p>	
<p>प्रा॒स्मा आ॒शा अ॒शृ॒ण्वन्</p> <p>ப்ராஸ்மா॒ ஆ॒ஸா॒ அ॒ஸ்ரு॒ண்வன்ன்</p> <p>பா॒ஸ்தா॒ அ॒ஸா॒ அ॒ஸ்யு॒ஸா॒ந்</p>	
<p>मा नो॑ अ॒श्वेषु॑ री॒रिषः॑</p> <p>மா நோ॑ அ॒ஸ்வே॒ஷு ரீ॒ரிஷः॑</p> <p>மா நோ॑ அ॒ஸோ॒ஷு ரீ॒ரிஷः॑</p>	
<p>म॒घव॑ञ्छ॒ग्धि॒ तव॑ त॒न्न उ॒तये॑</p> <p>மக்₄வஞ்-ச॒₂க்₃த்₃தி₄ தவ॑ தன்॒ன</p> <p>ஊ॒தயே॑</p> <p>ம॒ஃவ॑ஸ்தா॒ஸ்யி॒ தவ॑ த॒ந்ன உ॒தயே॑</p>	

5.7 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. Similar effect follows when ‘h’ is followed by ‘ya’ where ‘ha; tends more towards ya sound.

Kindly note that the sound of ‘h; sound not be stressed too much like the following Nasal class letter. It comes from the middle area/balance of contact point between ‘ha; bottom of the throat and the following nasal letter.

Example	Comments
<p>ब्रह्मजज्ञानं प्रथमं ப்₃ரஹ்மஜஜஞ்ஞானம் ப்₂ரத₂மம் (ബ്രഹ്മജജ്ഞാനം പ്രഥമം)</p> <p>While recital the sound stress on ‘h’ should not become full m as be heard as bramma.</p>	<p>ह् is followed by म् (nasal letter)</p> <p>ஹ் is followed by ம் (nasal letter)</p> <p>ഹ് is followed by മ് (nasal letter).</p> <p>ह्, ஹ், ഹ് takes the sound of nasal letter म् , ம் , മ്.</p>
<p>मध्ये अहां</p>	<p>Here ह्, ஹ், ഹ് takes the</p>

<p>மத்₃த்₄யே அஹ்னாம்</p> <p>மஜேயு ஸ்னாம்</p> <p>While recital the sound stress on 'h' should not become full n as be heard as annaam.</p>	<p>sound of nasal letter ஸ், ன், ன்</p>
<p>ऽस्वित्यनु गृह्णन्तु</p> <p>ஸ்வத்வித்யனு க்ருஹ்ணந்து</p> <p>ஸ்ஸித்யநு குஹ்ணந்</p> <p>While recital the sound stress on 'h' should not become full N as be heard as gRuNNanthu.</p>	<p>Here ह्, ण्, ण् takes the</p> <p>sound of nasal letter ण्, ण், ण்</p>
<p>TS 4.6.7.1</p> <p>त्रितो गुह्येन व्रतेन ।</p> <p>த்ரிதோ குஹ்யேன வ்ரதேன ।</p> <p>த்ரிதோ குஹ்யேன வ்ரதேன ।</p>	<p>Here the stress on 'h' will not be heavy and moderate towards 'ya'; sound but sound not fully heard as guyyena.</p>

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 Different Application of (gm) and (gg)

6.1 Rules from prAti Sakyam

Rule Chapter 16 || 16-13 ||

The following words have *anusvÀra* before *s*: हि, पु, जिगा, जिघा, चम्सिने, अतम्सयत्, आताम्सीत्, कनीया, ज्याया, द्राघीया, रघीया, श्रेया, हसीया, वसीया, भूयाम्सः, जक्षिवा, जघ्निवा, जिगिवा, जीगिवा, तस्थिवा, दाश्वा, दीदिवा, पपिवा, पीपिवा, विद्वा, विविशिवा, शुश्रुवा, ससृवा.

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

ஹி, பு, ஜிகா₃, ஜிகா₄, ச்ஸி₁னே, அத்ம்ஸயத்,
ஆதர்ம்ஸீத், கனீயா, ஜ்யாயா, த்ரா₄கீசயா, ரகீ₄யா, ஸ்ரேயா,
ஹ்ரஸீயா, வஸீயா, பூ₄யர்ம்ஸஃ, ஜக்ஷிவா, ஜக்₄னிவா,
ஜிகி₃வா, ஜீகி₃வா, தஸ்தி₂வா, தா₃ஸ்வா, தீ₃தி₃வா, பபிவா,
பீபிவா, வித்₃வா, விவிசிவா, ஸ்ஸ்ருவா, ஸஸ்ருவா.

ஹி, பு, ஜிஹ₁, ஜிஹ₂, ஹ்ம்ஸி₁னே, ஹ்ம்ஸயத்,
ஹ்ம்ஸி₁த், கனீயா, ஜ்யாயா, ட்ரா₄ஹீசயா, ரஹீ₄யா, ஸ்ரேயா,
ஹ்ரஸீயா, வஸீயா, பூ₄யர்ம்ஸஃ, ஜக்ஷிவா, ஜக்₄னிவா,
ஜிகி₃வா, ஜீகி₃வா, தஸ்தி₂வா, தா₃ஸ்வா, தீ₃தி₃வா, பபிவா,
பீபிவா, வித்₃வா, விவிசிவா, ஸ்ஸ்ருவா, ஸஸ்ருவா.

ശ്രോതാ, ഹ്രസീയാ, വസീയാ, ഭൂതയാ~ഽസഃ, ജക്ഷിവാ,
ജഹ്വർനിവാ, ജിഗിന്വാ, ജീഗിന്വാ, തസ്ഥിഹവാ, ദാനശാ,
ദീന്ദിന്വാ, പപിവാ, പീപിവാ, വിദ്വാ, വിവിശിവാ,
ശുശ്രൂവാ, സസ്യവാ.

|| 16-14 ||

The vowels *A*, *I*, and *U* have *anusvāra*, 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.

6.2 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 = हि॒सीः	मा हि॒सीः॑ पु॒रु॒षं॑
ഛരി + ണീഃ = ഛരി॒ണീഃ	മാ ഛരി॒ണീഃ॑ പ॒രൂ॒ഷം॑
ഹി + സീഃ = ഹി॒സീഃ	മാ ഹി॒സീഃ॑ പൂ॒രൂ॒ഷം॑
TS 4.5.3.1	

<p>जिघा + सत = जिघा॑स॒त्</p> <p>ஜிகா₄ + ஸத் = ஜிகா₄॒॑ஸத்</p> <p>ജിഘാ + സത് = ജിഘാ॒॑സത്</p>	<p>जिघा॒॑स॒द्भ्यो मु॒ष्णा॒तां प॒त॒ये</p> <p>ஜிகா₄॒॒॑ஸத்₃ப்₄யோ</p> <p>முஷ்ண॑தாம்</p> <p>ജിഘാ॒॒॑സദ്ഭ്യോ മു॒ഷ്ണ॑താം</p>
<p>TS 1.2.14.4</p> <p>दी॒दि॒वा + स॒म् = दी॒दि॒वा॒॑स॒म्</p> <p>தீ₃தி₃வா + ஸம் =</p> <p>தீ₃தி₃வா॒॑ஸம்</p> <p>आ॒दि॒वा + स॒म् =</p> <p>आ॒दि॒वा॒॑स॒म्</p>	<p>दी॒दि॒वा॒॑स॒म॒नु॒ द्यून्</p> <p>தீ₃தி₃வா॒॒॑ஸ॒ம॒னு॒ த்யூன்</p> <p>आ॒दि॒वा॒॑स॒म॒नु॒ द्यून्</p>
<p>TS 2.5.11.1</p> <p>वि॒द्वा + सः = वि॒द्वा॒॑सः</p>	<p>स॒दे॒व॒त्वा॒य॒ वि॒द्वा॒॑सो</p> <p>ஸதே॑₃வத்வாய்</p>

<p>வித்₃வா+ஸ: = வித்₃வாஸ:</p> <p>வி₂த₃வாஸ:</p> <p>பி₂த₃வா + ஸ: = பி₂த₃வாஸ:</p>	<p>வி₂த₃வாஸ:</p> <p>ஸ₂த₃வாஸ:</p>
<p>TS 4.7.15.1</p> <p>விவிசிவா+ஸம் = விவிசிவாஸம்</p> <p>விவிசிவா + ஸம் =</p> <p>விவிசிவாஸம்</p> <p>பி₂விசிவா + ஸம்</p> <p>பி₂விசிவாஸம்</p>	<p>வி₂விசி₂வாஸம்</p> <p>வி₂விசி₂வாஸம்</p> <p>ஸ₂மீ₂ம₂ஹே</p> <p>பி₂விசி₂வாஸம்</p> <p>ஸ₂மீ₂ம₂ஹே</p>

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

6.3 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 त॒पू॒षि॑ த॒பூ॒ஷி॑ त॒पू॒षि॑	त॒पू॒ष्य॒ग्ने जु॒ह्व॑ த॒பூ॒ஷ்யக் ₃ னே ஜு॒ஹ்வா॑ त॒पू॒ष्य॒ग॒णे जु॒ह्व॑
TS 3.4.9.1 छ॒न्दा॒सि॑ ச॒ந்தா ₃ ॒ஸி॑ ഛ॒ന്ദാ॒സി॑	दे॒वि॒का॒श्छ॒न्दा॒सि॒व॒ தே॒வி॒கா॒ம்- ச॒ந்தா ₃ ॒ஸீ॒வ॒ ദേ॒വി॒കാ॒ശ്ശ॒ന്ദാ॒സി॒വ॒
TS 7.1.2.1 ज्यो॒ती॒षि॑ ஜ்யோ॒தீ॒ஷி॑ ஜ்யோ॒தீ॒ஷி॑	ज्यो॒ती॒ष्य॒व॒ रु॒न्धे॑ ஜ்யோ॒தீ॒ஷ்ய॒வ॒ ரு॒ந்தே ₄ ஜ்யோ॒தீ॒ஷ்ய॒வ॒ ரு॒ந்யை॑

6.4 Different Application of Rule

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

Take an example:

तपूँषि + अग्ने = तपूँष्यग्ने जुह्वा

தபூஷ்ஷி + அக்₃னே = தபூஷ்யக்₃னே ஜூஹ்வா

തപൂഷ്ഷി + അഗ്നേ = തപൂഷ്യഗ്നേ ജൂഹ്വാ

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:

तपूँषि + अग्ने = तपूँष्यग्ने जुह्वा

தபூஷ்ஷி + அக்₃னே = தபூஷ்யக்₃னே ஜூஹ்வா

തപൂഷ്ഷി + അഗ്നേ = തപൂഷ്യഗ്നേ ജൂഹ്വാ

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
<p>इछन्दा॒स्यापो॒ ज्योती॒ष्यापो॒</p> <p>यजू॒ष्याप॑</p> <p>ச₂ந்தா₃॒ஸ்யாபோ॒</p> <p>ஜ்யோதீ॒ஷ்யாபோ॒</p> <p>யஜு॒ஷ்யாப॑ஸ்</p> <p>ஸ்ரீநா॒ஸ்யாபோ॒ ஜ்யோதீ॒</p> <p>ஷ்யாபோ॒ யஜு॒ஷ்யாப॑</p>	<p>इछन्दा॒स्यापो॒ ज्योती॒ष्यापो॒</p> <p>यजू॒ष्याप॑</p> <p>ச₂ந்தா₃॒ஸ்யாபோ॒</p> <p>ஜ்யோதீ॒ஷ்யாபோ॒</p> <p>யஜு॒ஷ்யாப॑ஸ்</p> <p>ஸ்ரீநா॒ஸ்யாபோ॒ ஜ்யோதீ॒</p> <p>ஷ்யாபோ॒ யஜு॒ஷ்யாப॑</p>
TS 4.5.1.1	

<p>ॐ॒व॒चो॒ अ॒पा॒व॒धी॒ स्वा॒हा॑</p> <p>ॐ॒வ॒சோ॒ அ॒பா॒வ॒தீ॒ ஸ்வா॒ஹா॑</p> <p>ॐ॒வ॒யோ॒ அ॒பா॒வ॒யி॒ ஸ்वा॒ஹா॑</p>	<p>ॐ॒व॒चो॒ अ॒पा॒व॒धी॒ स्वा॒हा॑</p> <p>ॐ॒வ॒சோ॒ அ॒பா॒வ॒தீ॒ ஸ்வா॒ஹா॑</p> <p>ॐ॒வ॒யோ॒ அ॒பா॒வ॒யி॒ ஸ்वा॒ஹா॑</p>
<p>TS 1.3.9.2</p> <p>स्तो॒काना॒ स्वा॒हो॒र्ध्व॑न॒भसं॑</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்॒வ॒ந॒ப॒ஸம்॑</p> <p>സ്തോ॒കാ॒നാ॒ സ്വാ॒ഹോ॒ர்ய॑ந॒ഭ॒സം॑</p>	<p>TS 1.3.9.2</p> <p>स्तो॒काना॒ स्वा॒हो॒र्ध्व॑न॒भसं॑</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்॒வ॒ந॒ப॒ஸம்॑</p> <p>സ്തോ॒കാ॒നാ॒ സ്വാ॒ഹോ॒ர்ய॑ந॒ഭ॒സം॑</p>
<p>TS 1.5.7.6</p> <p>श॒त॒त॒र्.हा॒ स्तृ॑ ह॒न्ति॒</p> <p>ஸ॒த॒த॒ர்.ஹா॒ ஸ்த்ரு॑ ஹ॒ந்தி॒</p>	<p>TS 1.5.7.6</p> <p>श॒त॒त॒र्.हा॒ स्तृ॑ ह॒न्ति॒</p> <p>ஸ॒த॒த॒ர்.ஹா॒ ஸ்த்ரு॑ ஹ॒ந்தி॒</p>

ശതതർഹാ  സ്തൃച് ഹന്തി	ശതതർഹാ  സ്തൃച് ഹന്തി
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When this matter was referred to some Vedic Scholars, they say this is clearly a pAta bheda 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.**