**Basics of Veda Recital – 1**

**Version Notes: Version 0.2 dated August 31,2020**1. **A separate Section has been added on Recital flow and pause.**  
2. **More articulation has been done on Swarabhakti  
3. More explanations shall be provided after going through Classical SikshA texts in future. We are awaiting English translation of some of these Classical texts.**

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# Veda Recital Concepts & Rules

## 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 an anudAttam (lower) swaram.**

iÉÇ iuÉÉþ pÉaÉý xÉuÉïý C‹ÉåþWûuÉÏÍqÉý xÉlÉÉåþ pÉaÉ mÉÑU LýiÉÉ pÉþuÉåýWû ||

தந்த்வா**†** ப**4**க**…3** ஸர்வ**…** இஜ்ஜோ**†**ஹவீமி**…** ஸனோ**†** ப**4**க**3** புர ஏ**…**தா ப**†4**வே**…**ஹ ||

ZI Zûx— hM– sªp– C¥¸x—tpziy– s¥dx— hM e¡k

G–Zx h—¥p–t ||

This is from Bhaagya Suktam as rendered together. But when it is rendered in a split form, as in Udaka Shanti, the original statement first part will be as follows with no AnudAtta for ‘mi’. The letter ‘mi’ has infact acquired AnudAtta to support upcoming ‘sa’ which is udAttam, due to combining two statements.

iÉÇ iuÉÉþ pÉaÉý xÉuÉïý C‹ÉåþWûuÉÏÍqÉ | xÉlÉÉåþ pÉaÉ mÉÑU LýiÉÉ pÉþuÉåýWû ||

தந்த்வா**†** ப**4**க**…3** ஸர்வ**…** இஜ்ஜோ**†**ஹவீமி |   
ஸனோ**†** ப**4**க**3** புர ஏ**…**தா ப**†4**வே**…**ஹ ||   
ZI Zûx— hM– sªp– C¥¸x—tpziy |   
s¥dx— hM e¡k G–Zx h—¥p–t ||

AÉåÇ pÉÔÈ| iÉixÉþÌuÉiÉÑuÉïýUåÿhrÉÇ | AÉåÇ pÉÑuÉþÈ |

AÉåÇ pÉÔÈ | iÉixÉþÌuÉiÉÑuÉïýUåÿhrÉýÇ pÉaÉÉåïþ SåýuÉxrÉþ kÉÏqÉÌWû |

ஓம் பூ**4:** தத்**2**ஸ**†**வி**…**துர் வரே**‡**ண்யம் |

ஓம் பு**4**வ**†:,** ப**4**ர்கோ**†3** தே**…3**வஸ்ய**†** தீ**4**மஹி |

ஓம் பூ**4:** தத்**2**ஸ**†**வி**…**துர் வரே**‡**ண்ய**…**ம் ப**4**ர்கோ**†3** தே**…3**வஸ்ய**†** தீ**4**மஹி |

HxI h¢J - ZÄ—pyZ¡ªp–¥k˜YõI |

HxI h¢J - ZÄ—pyZ¡ªp–¥k˜Yõ–I hª¥Mx— ¥b–psõ— czity |

The first statement does not have an anudAtta/lower swaram since the yam in “vareyNyam” is the last aksharam of a Ruk and does not acquire any swaram.

The second statement vareyNyam is combined and the yam acquires anudAttam swaram to support upcoming ‘Ba’ which is udAttam.

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

Example:

AÉåÿÇ iÉSèoÉëý¼É | AÉåÿÇ iÉ²ÉýrÉÑÈ | AÉåÿÇ iÉSÉýiqÉÉ | AÉåÿÇ iÉjxÉýirÉÇ |

ஓ**‡**ம் தத்**3** ப்**3**ர**…**ஹ்ம | ஓ**‡**ம் தத்**3**வா**…**யு**:** | ஓ**‡**ம் ததா**…3**த்மா |

ஓ**‡**ம் தத்**2**ஸ**…**த்யம் |

Hx˜I Zb§ög–Öx | Hx˜I Zbûx–j¡J | Hx˜I Zbx–Ãx | Hx˜I Za§s–ZõI |

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

|  |  |
| --- | --- |
| rÉ: AýalÉåUÉýrÉiÉþlÉýÇ ÆuÉåSþ |  ய**:** அýக்**3**னேரா**…**யத**†**ன**…**ம் **Æ**வேத**†3**  jJ A–¥²kx–jZ—d–I Æ¥pb | rÉÉåÿÅalÉåUÉýrÉiÉþlÉýÇ ÆuÉåSþ |  யோ**‡Å**க்**3**னேரா**…**யத**†**ன**…**ம் **Æ**வேத**†3**  ¥jx˜„¥²kx–jZ—d–I Æ¥pb A |

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

§rÉÇþoÉMüÇ , த்ர்ய**†**ம்ப**3**கம் **,** öZõI—gKI

ÎxuÉþ¹Ç , ஸ்வி**†**ஷ்டம்**,** sûy—ræI

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

# Rules for Anuswara

## Basics

The letters which are derived from base vowel Anuswara, ‘am’ (**AÇ**)   
are all called AnuswAras. (Classical text reference is ‘**anusvAraH**’)

**Example, ‘kam,tam,ram,sam,Sham, yam’**. **MÇü, iÉÇ , UÇ, xÉÇ, zÉÇ, rÉÇ,**

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

**Mçü + AÇ = MÇü, zÉç+ AÇ = zÉÇ**

**Mçü + AÉÇ = MüÉÇ zÉç+ AÉÇ = zÉÉÇ**

**In Sanskrit** , **zÉÇMüUç** , will be read as **zÉƒ¡ûU**ç and not as **zÉqÉçMüUç.** The **‘Xèû**’ will follow if the first letter is from ‘ka’ vargam. That is **aÉÇaÉÉ** will be read as **aÉ…¡ûÉ**É and   
not as **aÉqÉçaÉÉ** !

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

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

PS 17-1  [SaityAyana](javascript:ci(895,'5B01aity0101yana')) [says](javascript:ci(895,'says')) [that](javascript:ci(895,'that')) [the](javascript:ci(895,'the')) [nasal](javascript:ci(895,'nasal')) [quality](javascript:ci(895,'quality')) [is](javascript:ci(895,'is')) [stronger](javascript:ci(895,'stronger')) [in](javascript:ci(895,'in')) [anuswAra](javascript:ci(895,'anusv0101ra')) [and](javascript:ci(895,'and'))   
[the](javascript:ci(895,'the')) [nasal](javascript:ci(895,'nasal')) [mutes](javascript:ci(895,'mutes')). (nasals of Consonant letters ~g,~j,N,n,m)

PS 17-2 K[auhaliputra](javascript:ci(895,'kauhal2B01putra')) [says](javascript:ci(895,'says')) [that](javascript:ci(895,'that')) [it](javascript:ci(895,'it')) [is](javascript:ci(895,'is')) [the](javascript:ci(895,'the')) [same](javascript:ci(895,'same')) [everywhere](javascript:ci(895,'everywhere')).

PS 17-3 [BhAradvAja](javascript:ci(895,'bh0101radv0101ja')) rishi [says](javascript:ci(895,'says')) [it](javascript:ci(895,'it')) [is](javascript:ci(895,'is')) [faint](javascript:ci(895,'faint')) [in](javascript:ci(895,'in')) [anuswAra](javascript:ci(895,'anusv0101ra')) compared to nasals of Consonants.

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

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

## Reading the Veda books/texts

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

The fifth letter (nasal letter of the class) of the ka, cha, ta,Ta, pa varga ,   
that is **Xèû, gÉç , hÉç , lÉç, qÉç (WûsÉliÉç)**   
will follow the letter with anuswAram of the respective varga.

**zÉÇMüUç** will be read as **zÉƒ¡ûUç,** **aÉÇaÉÉ** will be read as **aÉ…¡ûÉ**É.

(Ka varga Mü, aÉ 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 **zÉƒ¡ûU**. Some print with AnuswAram only like **zÉÇMüU**.

**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**](javascript:ci(895,'m'))**”,**[**when**](javascript:ci(895,'when'))[**followed**](javascript:ci(895,'followed'))[**by**](javascript:ci(895,'by'))[**a**](javascript:ci(895,'a'))[**mute**](javascript:ci(895,'mute'))**, (Consonant) the ‘m’** [**becomes**](javascript:ci(895,'becomes'))[**the**](javascript:ci(895,'the'))[**nasal**](javascript:ci(895,'nasal'))[**of**](javascript:ci(895,'of'))[**like**](javascript:ci(895,'like'))[**position**](javascript:ci(895,'position'))**(nasal of the Consonant)**[**with**](javascript:ci(895,'with'))[**it**](javascript:ci(895,'it'))**.**

This is referred as para savanam in grammar as per Scholars.

**Let us see examples:**

## anuswAram followed by Consonants Examples:

|  |  |  |
| --- | --- | --- |
| **As written in the book** | **To be read as** | **Rule applied** |
| WûýÌuÉUÉýxÉÇ eÉÑþWûÉåiÉlÉ  ஹ**…**விரா**…**ஸம் ஜு**†**ஹோதன  t–pykx–sI  R¡—¥txZd | | WûýÌuÉUÉýxÉgeÉÑþWûÉåiÉlÉ  ஹ**…**விரா**…**ஸஞ் ஜு**†**ஹோதன  t–pykx–sT§  R¡—¥txZd | | Use of ‘gÉç’ for ‘ca’ vargam  Use of ஞ் ‘for ‘ச’ vargam  Use of T§ ‘for ‘P’ vargam |
| SìÌuÉhÉÇ cÉ qÉå  த்**3**ரவி**†**ணம் ச மே**,**  öbpy—YI P ¥i**,** | SìÌuÉhÉgcÉ qÉå  த்**3**ரவி**†**ணஞ்ச மே**,**  öbpy—YT§ P ¥i**,** | Use of ‘gÉç’ for ‘ca’ vargam  Use of ஞ் ‘for ‘ச’ vargam  Use of T§ ‘for ‘P’ vargam |
| lÉ¤Éþ§ÉÇ SåýuÉÍqÉþÎlSìýrÉÇ  நக்ஷ**†**த்ரம் தே**…3**வமி**†**ந்த்**3**ரி**…**யம்  d±—öZI  ¥b–piy—öÉy–jI | | lÉ¤Éþ§ÉlSåýuÉÍqÉþÎlSìýrÉÇ  நக்ஷ**†**த்ரந் தே**…3**வமி**†**ந்த்**3**ரி**…**யம்  d±—öZd§  ¥b–piy—öÉy–jI | | Use of ‘lÉç’ for ‘ta’ vargam  Use of ‘ந்’ for ‘த’ vargam  Use of ‘d§ for ‘Z’ vargam |
| ´Éå¸Éåþ SåýuÉÉlÉÉÇý mÉÌiÉþUÎblÉýrÉÉlÉÉÿÇ  ஶ்ரேஷ்டோ**†2** தே**…3**வானா**…**ம் பதி**†**ரக்**4**னி**…**யானா**‡**ம்  ¥öq¥rçx— ¥b–pxdxI– eZy—kNïy–jxdx˜I | | ´Éå¸Éåþ SåýuÉÉlÉÉÇý mÉÌiÉþUÎblÉýrÉÉlÉÉÿÇ  ஶ்ரேஷ்டோ**†2** தே**…3**வானா**…**ம் பதி**†**ரக்**4**னி**…**யானா**‡**ம்  ¥öq¥rçx— ¥b–pxdxI– eZy—kNïy–jxdx˜I | | anuswAram rendered as it is no change since the following letter is of ‘pa’ vargam where ‘m’ needs to be used.  anuswAram rendered as it is no change since the following letter is of ‘ப’ vargam where ‘ம்’ needs to be used.  anuswAram rendered as it is no change since the following letter is of ‘e’ vargam where ‘m’ needs to be used. |
| zÉýiÉ zÉÉþUSÉlÉÉÇ-ÌlÉuÉÉýiÉ  ஶ**…**தஶா**†**ரதா**3**னாம் நிவா**…**த  q–Z qx—kbxdxI dypx–Z | zÉýiÉ zÉÉþUSÉlÉÉ-ÌllÉuÉÉýiÉ  ஶ**…**தஶா**†**ரதா**3**னாந் நிவா**…**த  q–Z qx—kbxdxd§ dypx–Z | Use of ‘lÉç’ for ‘ta’ vargam as’lÉ’ is a part of ‘ta’ vargam only.  Use of ‘ந்¢’ for ‘த’ vargam as ந is a part of ‘த’ vargam only.  Use of ‘d§ ’ for ‘Z’ vargam as d is a part of ‘Z’ vargam only. |

## Not to Convert ‘n’ into anuswAm

The normal representation of mantra “OM SAntiH SAntiH SAntiH” is   
(AÉåÇ zÉÉÎliÉ–È zÉÉÎliÉ–È zÉÉÎliÉþÈ ||This ‘n’ in ShAnti should not be represented as anuswAram.  
“**AÉåÇ zÉÉÇÎiÉ–È zÉÉÇÎiÉ–È zÉÉÇÎiÉþÈ ||** “ since the ‘n’ that follows SA is not ‘m’ and would be an incorrect representation.

## AnuswAram in OM :

Another major rule is that, OM when uttered at the beginning of the Statement shall not be me merged with the following akshara. **Ghana DarpaNam Ref (99-104)**.

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

AÉåÿÇ iÉSèoÉëý¼É | ஓ**‡**ம் தத்**3** ப்**3**ர**…**ஹ்ம | Hx˜I Zb§ög–Öx |

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

AÉåÿliÉSèoÉëý¼É | ஓ**‡**ந்தத்**3** ப்**3**ர**…**ஹ்ம | Hx˜Çb§ög–Öx |

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

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

1. 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.

# AnunAsikam

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

When ‘l’ follows the nasal letter ‘n’ , the n becomes AnunAsikam.

PS 5-28 -[Followed](javascript:ci(895,'followed')) [by](javascript:ci(895,'by')) [a](javascript:ci(895,'a')) [semivowel](javascript:ci(895,'semivowel')), [it](javascript:ci(895,'it')) [becomes](javascript:ci(895,'becomes')) [a](javascript:ci(895,'a')) [nasal](javascript:ci(895,'nasal')) [of](javascript:ci(895,'of')) [like](javascript:ci(895,'like')) [quality](javascript:ci(895,'quality')) [with](javascript:ci(895,'with')) [it](javascript:ci(895,'it')).

PS 5-29 - [But](javascript:ci(895,'but')) [not](javascript:ci(895,'not')) [when](javascript:ci(895,'when')) [followed](javascript:ci(895,'followed')) [by](javascript:ci(895,'by')) [r](javascript:ci(895,'r')).

PS 5-25 –  [Both](javascript:ci(895,'both')) [t](javascript:ci(895,'t')) [and](javascript:ci(895,'and')) [n](javascript:ci(895,'n')), [when](javascript:ci(895,'when')) [followed](javascript:ci(895,'followed')) [by](javascript:ci(895,'by')) [l](javascript:ci(895,'l')), [become](javascript:ci(895,'become')) [l](javascript:ci(895,'l')). (covered in Consonant Sandhi Rule Article)

PS 5-26 - [The](javascript:ci(895,'the')) [n](javascript:ci(895,'n')) [becomes](javascript:ci(895,'becomes')) [nasalized](javascript:ci(895,'nasalized')) [l](javascript:ci(895,'l')).

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

|  |  |
| --- | --- |
| **As written in the book** | **To be read/recited as** |
| AýÎalÉ¢Ç ÆrÉÉ aÉpÉïÇþSÍkÉýUå  அ**…**க்**3**னிம் **Æ**யா க**3**ர்ப**†ந்** த**3**தி**…4**ரே  A–²yIÆjx MªhI— bcy–¥k | AýÎalÉrrÉÉ aÉpÉïÇþSÍkÉýUå  அ**…**க்**3**னிய்யா க**3**ர்ப**†ந்** த**3**தி**…4**ரே  A–²yj§jx MªhI— bcy–¥k |
| ESÒþ¨ÉýqÉÇ ÆuÉþÂhÉý  உது**†3**த்த**…**மம் **Æ**வ**†**ருண**…** பாஶ  Db¡—À–iI Æp—k¡Y– exq— | ESÒþ¨ÉýqÉuuÉþÂhÉý  உது**†3**த்த**…**மவ்வ**†**ருண**…** பாஶ**†**  Db¡—À–ip§p—k¡Y– exq— |
| **Example of ‘l’ after ‘n’**  lÉælÉÇþ ÆsÉÉåýMåü  நைன**†**ம் **Æ**லோ**…**கே லோ**†**கே  ¤¤ddI— Æ¥mx–¥K ¥mx—¥K | lÉælÉþssÉÉåýMåü  நைன**†ல்**லோ**…**கே லோ**†**கே  ¤¤dd— ¥møx–¥K ¥mx—¥K |
| LMüÉåý uÉÉ AýqÉÑÎwqÉþlÉç ÆsÉÉåýMåü qÉ×ýirÉÑÈ  ஏகோ**…** வா அ**…**முஷ்மி**†**ன் **Æ**லோ**…**கே  G¥Kx– px A–i¡rôy—© Æ¥mx–¥K | LMüÉåý uÉÉ AýqÉÑÎwqÉþssÉÉåýMåü qÉ×ýirÉÑÈ  ஏகோ**…** வா அ**…**முஷ்மி**†ல்**லோ**…**கே  G¥Kx– px A–i¡rôy—m§¥mx–¥K |
| xÉqÉçÆuÉjxÉ–UÈ  ஸம்**Æ**வத்**2**ஸ**…**ர**:**  sIÆpa§s–kJ | Here the padam consists of two parts – sam + vathsaraH; so nasal is applied. |
| xÉ–ÆrÉÎliÉ– , ஸ**…**ம்**Æ**யந்தி**… ,** s–ÆÐÇy– | Here the padam constituents are sam+yanti; so nasal is applied. |

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

## Relative strength of anunAsikam

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

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

## No anunAsikam for Sandhi-formations

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

|  |  |
| --- | --- |
| **Examples of words with Sandhi** | **Explanation** |
| AÉÌSimÉþzrÉÉ-qrÉÑ–iÉuÉÉþ ´É××hÉÉå–-qrÉÉqÉÉ–  ஆதி**3**த்ப**†**ஶ்யா-ம்யு**…**தவா**†** ஶ்***ரு***ணோ**…**-ம்யாமா  BbyZ§e—qõx-iõ¡–Zpx— q£¥Yx–-iõxix– | sRuNomi+A +mA generates sRuNomyA mA. This is not the occurrence of y after a word after anusvAram. It is rendered together with a small pause after yA to indicate presence of Sandhi. |
| xiÉÉæqrÉ–ÎalÉÇ lÉÉþÍjÉ–iÉÉå  ஸ்தௌம்ய**…**க்**3**னிந் நா**†**தி**…2**தோ  së¦iõ–²yI dx—ay–¥Zx | Here the Padams for Sandhi are staumi + agnim, that creates staumyagnim; so this example to similar to the above. |

# Rules for ‘gm’ and ‘gg’

## Rules for gm (óè)

The rules for ‘gm’ and ‘gg’ are applicable only in Yajur Veda.

When an anuswAram is followed by the letters in the Group of   
**‘ra,sa.Sa,Sha,ha’,** the ‘M’ in the anuswAram is converted to (gM) .   
(gM) is aÉç + qÉç = (aÉçÇ) or represented as (aqÉç) in letters.

The standard representation in printed books is “óè “.

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

**In slokas, óè is not used.**

**Let us see some common examples:**

|  |  |  |
| --- | --- | --- |
| **Original words/padams** | **As represented in Veda books/Vakhyam** | **Rule** |
| aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉÇ WûuÉÉqÉWåû  க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**ம்** ஹவாமஹே  HxI | M–Yxdx˜Çûx M–Ye—ZyI tpxi¥t | aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû  க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே  HxI | M–Yxdx˜Çûx M–Ye—Zyóè tpxi¥t | **anuswAram before** W  **anuswAram before** ஹ  **anuswAram before** t |
| ¤ÉÏýUÇ xÉýÌmÉï qÉïkÉÔþSýMÇü  க்ஷீ**…**ரம் ஸ**…**ர்பிர்‍ மதூ**†4**த**…3**கம்  ±z–kI s–ªeyª ic¢—b–KI | | ¤ÉÏýUóè xÉýÌmÉï qÉïkÉÔþSýMÇü  க்ஷீ**…**ர**óè** ஸ**…**ர்பிர்‍ மதூ**†4**த**…3**கம்  ±z–kóè s–ªeyª ic¢—b–KI | | **anuswAram before** xÉ  **anuswAram before** ஸ  **anuswAram before** s |
| Ì§ÉÇýýzÉ®ÉqÉý ÌuÉUÉþeÉÌiÉý  த்ரி**…ம்…**ஶத்**3**தா**4**ம**…** விரா**†**ஜதி**…**  öZy–I–qÆxi–  pykx—RZy– | Ì§ÉýóèýzÉ®ÉqÉý ÌuÉUÉþeÉÌiÉ  த்ரி**…óè…**ஶத்**3**தா**4**ம**…** விரா**†**ஜதி**…**  öZy–óè–qÆxi–  pykx—RZy– | **anuswAram before** zÉ  **anuswAram before** ஶ  **anuswAram before** q |
| rÉý¤qÉÇ xÉÑýqÉlÉÉý AxÉþiÉç |  ய**…**க்ஷ்மம் ஸு**…**மனா**…** அஸ**†**த்  j–±§iI s¡–idx– As—Z§ | rÉý¤qÉóè xÉÑýqÉlÉÉý AxÉþiÉç  ய**…**க்ஷ்ம**óè** ஸு**…**மனா**…** அஸ**†**த்  j–±§ióè s¡–idx– As—Z§ | **anuswAram before** xÉ  **anuswAram before** ஸ  **anuswAram before** s |
| iÉ³ÉÉåþ lÉÉUÍxÉÇWûÈ mÉëcÉÉåýSrÉÉÿiÉç  தந்நோ**†** நாரஸிம்ஹ**:** ப்ரசோ**…**த**3**யா**‡**த்  Z¥Ëx— dxksyItJ  öe¥Px–bjx˜Z§ | iÉ³ÉÉåþ lÉÉUÍxÉóèWûÈ mÉëcÉÉåýSrÉÉÿiÉç  தந்நோ**†** நாரஸி**óè**ஹ**:** ப்ரசோ**…**த**3**யா**‡**த்  Z¥Ëx— dxksyóètJ öe¥Px–bjx˜Z§ | **anuswAram before** W  **anuswAram before** ஹ  **anuswAram before t** |
| qÉÉ ÌWÇþûxÉÏýýÈ mÉÑÂþwÉÇý eÉaÉþiÉç  மா ஹிம்**†**ஸீ**…:** புரு**†**ஷஞ்ஜக**†3**த்  ix ty—Isz––J  e¡k¡—r–I RM—Z§ | | qÉÉ ÌWûóèþxÉÏýýÈ\* mÉÑÂþwÉÇý eÉaÉþiÉç  மா ஹி**óè†**ஸீ**…:** புரு**†**ஷஞ்ஜக**†3**த் **|**  ix tyóè—sz––J\*  e¡k¡—r–I RM—Z§ | | **anuswAram before** xÉ  **\*Very commonly found word.**  **anuswAram before** ஸ  **anuswAram before** s |

## 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** |
| mÉÑþÂWÕûýiÉÇ ClSìþÇ xuÉýÎxiÉ  பு**†**ருஹூ**…**தம் இந்த்ர**†ம்**  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZI CöÉI— sû–sëy | mÉÑþÂWÕûýiÉÍqÉlSìò— xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**ò†**  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉò— sû–sëy | **‘M’ + i has become** ÍqÉ |
| oÉÉýWÒûprÉÉþqÉÇ EýiÉ iÉåý lÉqÉþÈ  பா**…3**ஹுப்**4**யா**†ம் உ…**த தே**…** நம**†:**  gx–t¡hõxI— D–Z  ¥Z– diJ— | oÉÉýWÒûprÉÉþqÉÑýiÉ iÉåý lÉqÉþÈ  பா**…3**ஹுப்**4**யா**†**மு**…**த தே**…** நம**†:**  gx–t¡hõx—i¡–Z ¥Z– diJ— | **M’ + u has become** qÉÑ |

## Swaras (Vowels) óè 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/VAkyam** | **Rule** | |
| **T.S.1.2.14.1**  UÉeÉåý uÉÉqÉþuÉÉýlÉç CpÉåþ lÉ  ராஜே**…** வாம**†**வா**…ன்.…** இபே**†4** ந  kx¥R– pxi—px–d§– C¥h— d | UÉeÉåý uÉÉqÉþuÉÉýóèý CpÉåþ lÉ |  ராஜே**…** வாம**†**வா**…óè…** இபே**†4** ந  kx¥R– pxi—px–óè– C¥h—d | **Sound**  **“An” before** vowel  C Þ C |
| **T.S.4.5.1.4**  ÌuÉzÉþsrÉÉåý oÉÉhÉþuÉÉlÉç EýiÉ  விஶல்**†**யோ**…** பா**3**ண**†**வான் உ**…**த **|**  pyq—¥mõx–  gxY—pxd§ D–Z | | ÌuÉzÉþsrÉÉåý oÉÉhÉþuÉÉóè EýiÉ  விஶல்**†**யோ**…** பா**3**ண**†**வா**óè** உ**…**த  pyq—¥mõx– gxY—pxóè D–Z | | **Sound “An” before vowel**  E, உ ,D |
| **TS 1.3.8.2**  SåýuÉÉlÉç + FýRèuÉýqÉç  தே**…3**வான்+ ஊ**…**ட்**4**வ**…**ம்  ¥b–px© + D¦–Xû–I | SåýuÉÉóè FÿRèuÉqÉçè  தே**…3**வா**óè** ஊ**‡**ட்**4**வம்  ¥b–pxóè D¦˜XûI | Sound “An” **before** vowel  F, ஊ,D¦ |
| **TS 1.3.14.8**  SåýuÉÉlÉç + CýW  தே**…3**வான் + இ**…**ஹ  ¥b–px© + C–t | | SåýuÉÉóè CýWû  தே**…3**வா**óè** இ**…**ஹ  ¥b–pxóè C–t | Sound “An”**before** vowel  C Þ C |
| **T.S.5.6.1.2**  Padams - sarvAn |  agnIn | aPsuShadaH  xÉuÉÉïlÉç AýalÉÏlÉç AþnxÉÑýwÉSÉå  ஸர்வான்**†** அ**…**க்**3**னீன் அ**†**ப்ஸு**…**ஷதோ**†3** sªpx—d§ A–²zd§  A—fþ¡–r¥bx— | (updated after review of Samhita Pada Paatam)  xÉuÉÉïóèþ AýalÉÏóè UþnxÉÑýwÉSÉå  ஸர்வா**óè†** அ**…**க்**3**னீ**óè** ர**†**ப்ஸு**…**ஷதோ**†3**  sªpxóè— A–²zóè  k—fþ¡–r¥bx— | **‘**uÉÉlÉç**’,** õ£†ù¢ **,**  px—d§ **becoming** uÉÉóèþ **,** õ£†óèpxóè— **before vowel A** , Ü, A **When dheerga ‘nIn’ is followed by Vowel ‘a’ marked in blue, ‘n’ becomes ‘gm’ and a ‘r’ is added to make aPsuShadO as raPsuShado** |
| **T.S.4.2.8.3**  uÉÉý | uÉýlÉýxmÉiÉÏlÉçþ | AlÉÑþ  வா**…** | வ**…**ன**…**ஸ்பதீன்**†** | அனு**†** |  px– | p–d–sðZz©— | Ad¡— | | Padam - vA | vanaspatIn | anu  uÉÉý uÉlÉýxmÉiÉÏýóèýUlÉÑþ  வா**…** வன**…**ஸ்பதீ**…óè…**ரனு**†**  px– pd–sðZz–óè–kd¡ | **Note : ‘n’ of tIn becomes (gm) and anu becomes ranu after (gm)** |
| **T.S.1.4.42.1**  eÉýÌWû | zÉ§ÉÔlÉçþ | AmÉþ | qÉ×kÉþÈ |  ஜ**…**ஹி | ஶத்ரூன்**†** | அப**†** | ம்***ரு***த**†4:** |  R–ty | qöZ¢©— | Ae— | i£c—J | | eÉýÌWû zÉ§ÉÔýóèý UmÉý qÉ×kÉÉåþ  ஜ**…**ஹி ஶத்ரூ**…óè…** ரப**…** ம்***ரு***தோ**†4**  R–ty qöZ¢–óè– ke– i£¥cx— | **Example similar to above; preceding sound ‘Un’. ‘apa’ becomes “rapa” after (gm)** |
| AalÉåý ¢üiuÉÉý¢üiÉÔýlÉçèý AlÉÑþ  அக்**3**னே**…** க்ரத்வா**…**-க்ரதூ**…**ன்**…** அனு**†** |  A¥²– öKZûx–-öKZ¢–©– Ad¡— | AalÉåý ¢üiuÉÉý-¢üiÉÔýóèý UlÉÑþ  அக்**3**னே**…** க்ரத்வா**…**-க்ரதூ**…óè…** ரனு**†** |  A¥²– öKZûx–-öKZ¢–óè– kd¡— | **Here sound before vowel is Un.**  **‘anu’ becomes “ranu”**  **after (gm)** |

**Important Note: This application of rule is based on the usage of ‘An, In, Un based on context and the usage of the same is firm as per Grammar note.**

**When this rule is not applied, normal rule of joining halant ‘n’ would only follow. There are specific set of rules defind along with words in PrAtiSakyam for application of this rule.   
PS also gives list of words that would retain their ‘n’ without change.**

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

## Rules for gg (ò )

The basic rule for application of ‘gg’ is same as in ‘gm’ except that **the letter following the anuswAram** are **Samyukta akshara conjuncts (joint letters)** starting with **s,S,Sh,h.** Examples, **sra,shra,hla,sya,sva,Sca.** In a joint letter,   
the start is a base letter like **s,S,Sh,h** after completing m sounding (gm),   
it would be difficult to combine them. So (gg) is a unique sound to   
smoothen the flow of the rule applied for (gm).

**(gg)** is **aÉç + aÉç= (aaÉç)**. Printed in the books as **ò, òè** with or without the tail.

|  |  |  |
| --- | --- | --- |
| **Original words/padams** | **As represented in Veda books/Vakhyam** | **Rule** |
| **T.S. 1.2.14.1**  iÉmÉÔþÇwrÉalÉå eÉÑýÀûÉþmÉiÉÇýaÉÉ  Note :The word is tapUMShi which is represented as tapU(gm)Shi as per grammar.  தபூ**ம்†**ஷ்யக்**3**னே ஜு**…**ஹ்வா  Ze¢—Irõ¥²  R¡–tûx— | iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþmÉiÉÇaÉÉ  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா  Ze¢ò—rõ¥²  R¡–tûx— | **anuswAram before joint letter starting with** wÉ, ஷ, r With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi) |
| AÉmÉýzzÉÇxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶம் ஸ்யோ**…**னா ப**†4**வந்து  Be–qüI ¥sõx–dx h—pÇ¡ | AÉmÉýzzÉòxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶ**ò** ஸ்யோ**…**னா ப**†4**வந்து  Be–qüò ¥sõx–dx  h—pÇ¡ | **anuswAram before a joint letter starting with** xÉ, ஸ, s |
| qÉÉýiÉUýÇ Í´ÉrÉÇþ  மா**…**தர**…**ம் ஶ்ரிய**†**ம்  **ix–Zk–I** öqyjI | qÉÉýiÉUýòý Í´ÉrÉÇþ  மா**…**தர**…ò** ஶ்ரிய**†**ம்  **ix–Zk–ò–** öqyjI | **anuswAram before  a joint letter starting with** zÉ, ஶ , q |
| mÉÑþÂWÕûýiÉÍqÉlSìþÇ xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**†**ம்  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉI— sû–sëy | mÉÑþÂWÕûýiÉÍqÉlSìòþ xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**ò†**  ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉò—  sû–sëy | **anuswAram before  a joint letter starting with xÉ, ஸ, s** |

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

Some books follow the convention of having a single shape like **ñè , ñ** 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 ‘**ò**’.   
As per our guide, the light (g) is not used in classical books or Grantha Sources.

According to our Guide, the (gm) and (gg) have **one mantra and not half**.   
But while rendering Veda Mantras, the stress on (gg) becomes lighter when it is preceded by a long vowel sound like aa, ee, uu and becomes stronger when the preceding letter is short and specially mahaprAna letters.

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

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

|  |  |
| --- | --- |
| mÉýzÉÔòxiÉÉò¶Éþ¢åü uÉÉrÉýurÉÉlÉçþ  ப**…**ஶூ**ò**ஸ்தா**ò**ஶ்ச**†**க்ரே வாய**…**வ்யான்  e–q¢òsëxòÒ—¥öK pxj–põx©— | | The (gg) is sandwitched between a long letter SU and followed by Consonant sthA. The effect on (gg) will naturally be lighter. |
| iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþmÉiÉÇý  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**  Ze¢ò—rõ¥² R¡–tûx— | The (gg) is sandwitched between a long letter pU and followed by Consonant Shya. The effect on (gg) will naturally be lighter. |
| zrÉåýlÉÉå aÉ×kÉëÉþhÉÉýòý xuÉÍkÉþÌiÉý uÉïlÉÉþlÉÉýóèý xÉÉåqÉþÈ  ஶ்யே**…**னோ க்**3*ரு***த்**4**ரா**†**ணா**…ò…** ஸ்வதி**†4**தி**…**ர். வனா**†**னா**…óè** ஸோம**†:**  ¥qõ–¥dx M£öcx—Yx–ò– sûcy—Zy–ª pdx—dx–óè– ¥sxi—J | 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 from formal pAtashalaas recite this as (g) only. Remember maatra is not shorter. |
| AÉmÉýzzÉòxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶ**ò** ஸ்யோ**…**னா ப**†4**வந்து  Be–qüò ¥sõx–dx h—pÇ¡ | Here (gg) follows a short letter giving time to stress the (gg) without strain. (gg) is fully heard. |
| mÉÑþÂWÕûýiÉÍqÉlSìòþ xuÉýÎxiÉ  பு**†**ருஹூ**…**தமிந்த்ர**ò†** ஸ்வ**…**ஸ்தி  e¡—k¡t¢–ZiyöÉò— sû–sëy | (gg) follows a short letter dra and (gg) being swaritam, the (gg) gets full effect and firmer. |

**Special Note:** The representation of gm and gg is not differentiated in some classical books compiled in the past. The Student is expected to learn the rendering from the Guru. Even in recent compilations, there is slight difference   
is usage of gm in place of gg of vice versa in books based the schools,   
sound effect and also application of higher levels of Grammar rules from   
classical texts. This is covered in Section 7.   
The Learners are requested to refer such differences with the Guru and follow the teachings as per that School.   
We have made only a standard representation.

## 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:**

mÉÑþÂWÕûýiÉÍqÉlSìþÇ xuÉýÎxiÉ shall become mÉÑþÂWÕûýiÉÍqÉlSòþ xuÉýÎxiÉ

பு**†**ருஹூ**…**தமிந்த்ர**†**ம் ஸ்வ**…**ஸ்தி shall become

பு**†**ருஹூ**…**தமிந்த்ர**ò†** ஸ்வ**…**ஸ்தி

e¡—k¡t¢–ZiyöÉI— sû–sëy shall become

e¡—k¡t¢–ZiyöÉò— sû–sëy

**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.

1. 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:

uÉÉqÉþuÉÉýóèý CpÉåþ lÉ ,

zrÉåýlÉÉå aÉ×kÉëÉþhÉÉýòý xuÉÍkÉþÌiÉý uÉïlÉÉþlÉÉýóèý xÉÉåqÉþÈ

lÉqÉÉåþ uÉÈ ÌMüËUýMåüprÉÉåþ SåýuÉÉlÉÉýóèý ™SþrÉåprÉÉ

வாம**†**வா**…óè…** இபே**†4** ந **,**   
ஶ்யே**…**னோ க்**3*ரு***த்**4**ரா**†**ணா**…ò…** ஸ்வதி**†4**தி**…**ர். வனா**†**னா**…óè** ஸோம**†:**

நமோ**†** வ**:** கிரி**…**கேப்**4**யோ**†** தே**…3**வானா**…óè…** ஹ்***ரு***த**†3**யேப்**4**யோ £

pxi—px–óè– C¥h— d.

¥qõ–¥dx M£öcx—Yx–ò– sûcy—Zy–ª pdx—dx–óè– ¥sxi—J

d¥ix— pJ Kyky–¥K¥hõx— ¥b–pxdx–óè– t£b—¥j¥hõx–

Note: Some Readers may get a doubt why ***it is not Devanaa(gg) h***Rudayebhyo. Specially highlighted in Green. ‘hRu’ is a **Swarayukta Akshara (Consonant)** a combination of h + Ru (a vowel) and

**it is not a Samyukta Akshara** (Conjuct Consonant) formed by more than two consonants  
**W**èû + **G (vowel) = ™** ; ஹ் ¢+ **ரு** =ஹ்*ரு*;**ഹ്**+ **E** = t£ ;

## Rendering of ‘gm’ and ‘gg’ from Other Veda Schools

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

ÌWûUþhrÉuÉhÉÉïÇý WûËUþhÉÏÇ xÉÑuÉýhÉï UþeÉiÉýxÉëeÉÉÇ |

cÉýlSìÉýÇ ÌWûýUhqÉþrÉÏÇ sÉý¤qÉÏýÇ eÉÉýiÉuÉåþSÉå qÉý AÉuÉþWû ||

aÉýlkÉý²ÉýUÉÇ SÒþUÉkÉýwÉÉïÇý ÌlÉýirÉmÉÑþ¹ÉÇ MüUÏýÌwÉhÉÏÿÇ |

DýµÉUÏÇÿ (or DýµÉUÏóèþ) xÉuÉïþ pÉÔiÉÉýlÉÉÇý iÉÉÍqÉýWûÉåmÉþÀûrÉåý Í´ÉrÉþÇ ||

ஹிர**†**ண்யவர்ணா**…**ம் ஹரி**†**ணீம் ஸுவ**…**ர்ண-ர**†**ஜத**…**ஸ்ரஜாம் |

ச**…**ந்த்**3**ரா**…**ம் ஹி**…**ரண்ம**†**யீம் ல**…**க்ஷ்மீ**…**ம் ஜா**…**தவே**†**தோ**3** ம**…** ஆவ**†**ஹ ||

க**…3**ந்த**…4**த்**3**வா**…**ராம் து**†3**ராத**…4**ர்.ஷா**…**ம் நி**…**த்யபு**†**ஷ்டாம் கரீ**…**ஷிணீ**‡**ம் |

ஈ**…**ஶ்வரீ**‡**ம் (ஈ**…**ஶ்வரீ**óè)** ஸர்வ**†**பூ**4**தா**…**னா**…**ம் தாமி**…**ஹோப**†**   
ஹ்வயே**…** ஶ்ரிய**†**ம் || **9**

tyk—YõpªYxI– tky—YzI s¡p–ªY k—RZ–ösRxI |

P–öÉx–I ty–k¿—jzI m–±§iz–I Rx–Z¥p—¥bx i– Bp—t ||

M–Ê–bûx–kxI b¡—kxc–ªrxI– dy–Zõe¡—ræxI Kkz–ryYz˜I |

**C¦–qûkz˜I** **(or C¦–qûkzóè—)** sªp—h¢Zx–dxI–

Zxiy–¥txe—tû¥j– öqyj—I || **9**

There is no ‘gm’ or ‘gg’ used in Rig Veda after the varNaam, Chandraam (anuswAram) which are followed by ‘ha’. However, the mantra ‘Gandhadvaaraam duraadharshaam” is available in NarayanOpanishad in Yajur Veda text.   
Therefore it has become a common practice to render this mantra with   
‘gm’ by Yajur Veda students and ‘gm’ is used in many books and followed in   
recital as well. Some Gurus state that while reciting mantras in Krishna Yajur Veda, the style of Krishna Yajur Veda shall be followed.

# Special Vedic recital Rules

## Extension of ‘r’ ( *Uç., ர், ª)* or SwaraBhakti

**Reference: Jata DarpaNam (Rule 62 – 75)**

**When the letter** Uç, ர், ª is followed by letters of class (xÉ , ú , s ),

(wÉ, ஷ, r), (zÉ, Ÿ q), (W, ý t) or (G , ***¼***, E ),

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

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

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

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

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

Other Schools of Veda Teachers want the student to give a pause without extending the ‘r’ so that the distinction of the sound is maintained during recital.

Kindly follow the method taught by your Guru but be open to change your style to during recital in a group if the “Lead Chanter” recites with another alternative.

In SikSha material that we have referred so far, they insist not to give pause(avasAna) after Swarabhakti.

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

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

Some areas of examples are given below:

|  |  |
| --- | --- |
| **Examples** | **Comments** |
| pÉÉ–ÌaÉlÉóèþ xÉ–liÉqÉjÉÉþ pÉÉ–aÉÇ ÍcÉMüÐþUç.wÉÌiÉ  பா**…4**கி**3**ன**óè†** ஸ**…**ந்தமதா**†2** பா**…4**க**3**ம் சிகீ**†**ர்**.**ஷதி  hx–Mydóè— s–Çiax— hx–MI PyKz—ª.rZy | Swarabhakti of ‘r’ before ‘Sha’ |
| iÉålÉ– MüÉåþÅUç.WûÌiÉ– xmÉÎ®ïþiÉÑÇ  தேன**…** கோ**†Å**ர்**.**ஹதி**…** ஸ்பர்த்**3**தி**†4**தும் |¢  ¥Zd– ¥Kx—„ª**.**tZy– sðªÆy—Z¡I | Swarabhakti of ‘r’ before ‘ha’ |
| xÉ–WûxÉëþzÉÏUç.wÉÉ– mÉÑÂþwÉÈ  ஸ**…**ஹஸ்ர**†**ஶீர்**.**ஷா**…** புரு**†**ஷ**:**  s–tös—qzª.rx– e¡k¡—rJ | Swarabhakti of ‘r’ before ‘Sha’ |
| lÉqÉÉåþ SåÌuÉ ÌlÉUç.GiÉå– iÉÑprÉþqÉxiÉÑ  நமோ**†** தே**3**வி நிர்**.*ரு***தே**…** துப்**4**ய**†**மஸ்து  d¥ix— ¥bpy dyª.E¥Z– Z¡hõ—isë¡ | Swarabhakti of ‘r’ before ‘Ru’ |

**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.**

## Extension of ‘l’ ( *Uç., ர், ª)* 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 |**

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| --- | --- |
| **TS 1.1.2.1**  zÉ–iÉuÉþsÉç.zÉ–Ç ÆÌuÉ UÉåþW, xÉ–WûxÉëþuÉsÉç.zÉÉ–  ஶ**…**தவ**†**ல்**.**ஶ**…**ம் Æவி ரோ**†**ஹ ஸ**…**ஹஸ்ர**†**வல்**.**ஶா**…**  q–Zp—«.q–I Æpy ¥kx—t  s–tös—p«.qx– |  |
| **TS 2.1.2.4**  L–iÉÉ qÉ––sÉç–.WûÉ AÉ sÉþpÉåiÉÉ  ஏ**…**தா ம**…**ல்**….**ஹா ஆ ல**†**பே**4**தா  G–Zx i–m§–.tx B m—¥hZx |  |

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

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

|  |  |
| --- | --- |
| **mRutyu sUktam - TA 3.15.1**  qÉÉlÉþÈ mÉë–eÉÉóè UÏþËUwÉÉå– qÉÉåiÉuÉÏ–UÉlÉç |  மான**†:** ப்ர**…**ஜா**óè** ரீ**†**ரிஷோ**…** மோதவீ**…**ரான் |  ixd—J öe–Rxóè kz—ky¥rx– ¥ixZpz–kx© | | The ‘ri’ has to be recital along with ShO without any special rule normally |
| **Nakshatra sUktam – ArdhrA TB 3.1.1**  qÉÉ lÉÈþ mÉë–eÉÉóè UÏþËUwÉ–lÉç qÉÉåiÉ uÉÏ–UélÉç  மா ந**†:** ப்ர**…**ஜா**óè** ரீ**†**ரிஷ**…**ன் மோத வீ**…**ரான் |  ix d—J öe–Rxóè kz—kyr–© ¥ixZ pz–kx© | Similar to above example |

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

|  |  |
| --- | --- |
| S–ÍkÉ–¢üÉuÉç.hhÉÉåþ AMüÉËUwÉÇ ÎeÉ–whÉÉåUµÉþxrÉ uÉÉ–ÎeÉlÉþÈ ||  த**…3**தி**…4**க்ராவ்‌**.**ண்ணோ**†** அகாரிஷம் ஜி**…**ஷ்ணோ ரஶ்வ**†**ஸ்ய வா**…**ஜின**†:** |  b–cy–öKxp§¥Yêx— AKxkyrI Ry–¥rêxkqû—sõ px–Ryd—J || | 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 |

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 | dIkShAmaruham |

|  |  |
| --- | --- |
| **TS 4.1.3.4**  ÌuÉ kÉÔ–qÉqÉþalÉå AÂ–wÉÇ ÍqÉþrÉåSèkrÉ  வி தூ**…4**மம**†**க்**3**னே அரு**…**ஷம் மி**†**யேத்**3**த்**4**ய  py c¢–ii—¥² Ak¡–rI iy—¥jÆõ |  |
| **TS 4.1.3.4**  ÌWû–iÉÉå ÌWû–iÉåwuÉþÂ–wÉÉå uÉlÉåþwÉÑ |  ஹி**…**தோ ஹி**…**தேஷ்வ**†**ரு**…**ஷோ வனே**†**ஷு  ty–¥Zx ty–¥Zrû—k¡–¥rx p¥d—r¡ | |  |
| **TS 4.7.13.3**  AÉ uÉÉ**–**cÉÉå qÉSèkrÉþ-qÉÂWûSè-pÉÑU**–**hrÉÑU**–**rÉ  ஆ வா**…**சோ மத்**3**த்**4**ய**†**-மருஹத்**3**-பு**4**ர**…**ண்யுர**…**ய-ம**…**க்**3**னி**:**  B px–¥Px iÆõ—-ik¡tb§-h¡k–Yõ¡k–j |  |

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

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

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

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| **TS 2.5.7.5**  pÉëÉiÉ×þurÉÇ MÑüÂiÉ– GwÉåUþç.GwÉå–uÉÉï L–iÉÉ  ப்**4**ராத்***ரு*†**வ்யங்-குருத**…** ***ரு***ஷேர்**†.*ரு***ஷே**…**ர்வா ஏ**…**தா  öhxZ£—põI K¡k¡Z– E¥rª—. E¥r–ªpx G–Zx | Here RuShEr.Rusher is one padam with Swarabhakti being the integral part of the Padam. ‘She’ is dheergam so the Swarabhakti ‘r’ is marked in Swaritam in professional publications. |
| **TS 4.3.13.6**  SÉå–wÉÉ uÉxiÉÉåUçþ. Wû–ÌuÉwqÉþiÉÏ  தோ**…3**ஷா வஸ்தோர்**†.**ஹ**…**விஷ்ம**†**தீ  ¥bx–rx p¥sëxª—. t–pyrô—Zz | stO in padam vastoH is swaritam. Now visargam is r and since ha follows it becomes swarabhakti, the swaritam effect moves to ‘r’. |
| **TS 2.1.2.4**  xÉóèþÌWû–iÉÉqÉæ–lSìÏò µÉå–iÉÉÇ oÉÉþUç.WûxmÉ–irÉÉÇ  ஸ**óè†**ஹி**…**தாமை**…**ந்த்**3**ரீ**ò** ஶ்வே**…**தாம் பா**†3**ர்**.**ஹஸ்ப**…**த்யாந்  ty–Zx¤¤i–öÉzò ¥qû–ZxI  gx—ª.tsð–ZõxI | Here Swarbhakti r. is integral part of the Padam bAr.haspatyam.The bA here is not a swaritam. Due to Swara rule, bA a long letter acquires swaritam but its effect will not be on Swarabhakti.  By rule 68 render it like pracaya (ekasruti) |
| **TS 1.3.14.1**  A–ÎalÉUç.WûÉåiÉÉ– ÌlÉ wÉþxÉÉSÉ–  அ**…**க்**3**னிர்**.**ஹோதா**…** நி ஷ**†**ஸாதா**…3**  A–²yª.¥txZx– dy r—sxbx– | Here Swarabhakti is formed due to Sandhi of agniH + hOtA which becomes agnir.hotA (visargam becomes r and because of following h becomes Swarabhakti) |
| **TS 4.6.2.1**  eÉÑÀû–SØÌwÉ–Uç–.WûÉåiÉÉ  rÉ§Éþ xÉmiÉ–Uç–.wÉÏlÉç mÉ–U  ஜுஹ்வ**…**த்**3*ரு***ஷி**…**ர்**….**ஹோதா**†**  யத்ர**†** ஸப்த**…**ர்**….**ஷீன்-ப**…**ர  R¡tû–b£ry–ª–. ¥txZx—  jöZ— seë–ª–.rz© e–k | The Padam here for first example is juhvat+RuShiH+hOta. Due to Sandhi t of juhat becomes ‘d’ in combination with Ru becomes dRu and visaragam of SiH becomes ‘r’. Swarabhakti gets formed due to following hO.  Second Example Sapta+RuShIn, the R becomes r becomes and because of following ShI it is represented as Swarabhakti.  In both examples the r. is also marked in anudAttam since the previous letter has anudAttam. |

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

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| --- | --- |
| **TS 1.6.12.2**  GÌwÉþUç.Wû SÏbÉï–´ÉÑ¨ÉþqÉ–  ***ரு***ஷி**†**ர்**.**ஹ தீ**3**ர்க**…4**ஶ்ருத்த**†**ம**…**  Ery—ª.t bzªN–öq¡À—i– | The padam here is RuShiH with swaritam on Shi. The visargam is ‘r’ so before following ‘ha’ it becomes swarabhakti. Since Shi is hrasva (short) letter; it will retain the swaritam and the following ‘swrabhakti –r.’ shall be recited in anudAttam. |

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

## 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, ङ्,  न्, म्, ल्. **க், ட், த், ப், ங், ன், ம், ல்.**

**K§, U§, Z§, e§, O§, d§, i§, m§**

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:

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| --- | --- |
| **Example** | **Comments** |
| xÉuÉïiÉÉå qÉÉÇ mÉÉÌW mÉÉÌWûþ xÉqÉýliÉÉiÉç  ஸர்வதோ மாம் பாஹி பாஹி**†** ஸம**…**ந்தாத்  sªp¥ZxixI extyexty— si–ÇxZ§ | The extension holds good even if the last padam does not have a swaram. |
| mÉëcÉÉåýSrÉÉÿiÉç , ப்ரசோ**…**த**3**யா**‡**த் , **öe¥Px–bjx˜Z§** |  |
| mÉëpÉÑÈ mÉëÏhÉÉÌiÉþ ÌuÉµÉýpÉÑMçü  ப்ரபு**4:** ப்ரீணாதி**†** விஶ்வ**…**பு**4**க்  öeh¡J öezYxZy— pyqû–h¡K§ | Extension example for ‘k’ |
| mÉëýeÉÉóè UÏþËUwÉÉåý qÉÉåiÉ uÉÏýUÉlÉç  ப்ர**…**ஜா**óè** ரீ**†**ரிஷோ**…** மோதவீ**…**ரான்  öe–Rxóè kz—ky¥rx– ¥ixZ pz–kx© | Extension example for ‘n’ |
| xÉÉåÅ¤ÉþUÈ mÉUýqÉÈ xuÉýUÉOèû  ஸோ**Å**க்ஷ**†**ர**:** பர**…**மஸ் ஸ்வ**…**ராட்  ¥sx„±—kJ ek–iJ sû–kxU§ | Extension example for ‘T’ |
| AÉåeÉþxuÉÉlÉç ÌuÉýµÉiÉþÈ mÉëýirÉXèû  ஓஜ**†**ஸ்வான்**.** வி**…**ஶ்வத**†:** ப்ர**…**த்யங்  HxR—sûx© py–qûZ—J öe–ZõO§ | Extension example for ‘ng’. |

### Special note on ‘n’ at the end of the Statement:

The ‘n’ (**lÉ**ç, **ù**¢,**©**) 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** |
| eÉÉýÍqÉqÉeÉÉþÍqÉÇý mÉëqÉ×þhÉÏÌWûý zÉ§ÉÔlÉçþ  ஜா**…**மிமஜா**†**மி**…**ம் ப்ரம்***ரு*†**ணீஹி**…** ஶத்ரூன்†  Rx–iyiRx—iyI– öei£—Yzty– qöZ¢©— | 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 swaritam over the ‘trU’. |
| mÉëhÉÏÿirÉ zrÉÉqÉý uÉÉeÉÉlÉçþ  ஸ்தவ**…** ப்ரணீ**‡**த்ய ஶ்யாம**…** வாஜான்**†**  öeYz˜Zõ qõxi– pxRx©— | Same as above effect of the swaritam over ‘jA’ is effected over ‘n’. |
| mÉÉ§ÉåþwÉÑý ÌmÉoÉþiÉÉåý eÉlÉÉlÉçþ  பாத்ரே**†**ஷு**…** பிப**†3**தோ**…** ஜனான்**†**  ex¥öZ—r¡– eyg—¥Zx– Rdx©— | Same as above. |
| UjÉåýlÉÉ ÅSåýuÉÉå rÉÉþÌiÉý pÉÑuÉþlÉÉ ÌuÉýmÉzrÉ³Éççþ  ரதே**…2**னா **Å**தே**…3**வோ யா**†**தி**…** பு**4**வ**†**னா வி**…**பஶ்யன்ன்**†**  k¥a–dx „¥b–¥px jx—Zy– h¡p—dx  py–eqõ©— | Same as above. The Traditional swarm marking is over ‘Sya’ and the effect is given to ‘n’ |
| qÉÉlÉþÈ mÉëýeÉÉóè UÏþËUwÉÉåý qÉÉåiÉuÉÏýUÉlÉç  மான**†:** ப்ர**…**ஜா**óè** ரீ**†**ரிஷோ**…** மோத வீ**…**ரான்  ixd—J öe–Rxóè kz—ky¥rx– ¥ixZpz–kx© | No Swaram before ‘n’ and ‘n’ is just extended to one maatra |
| ÌuÉµÉÉþ ÃýmÉÉhrÉÉþ ÌuÉýzÉ³Éç  விஶ்வா**†** ரூ**…**பாண்யா**†** வி**…**ஶன்ன்  pyqûx— k¢–exYõx— py–q¨ | No swaram before ‘n’ and ‘n’ is extended. |
| MüýÌiÉýkÉÉ urÉþMüsmÉrÉ³Éç  க**…**தி**…**தா**4** வ்ய**†**கல்பயன்ன்  K–Zy–cx põ—KmðjË§ | No swaram before ‘n’ and ‘n’ is extended. |
| CýqÉ³ÉÉåþ rÉý¥É³ÉþrÉiÉÑ mÉëeÉÉýlÉ³Éç  இ**…**மன்னோ**†** ய**…**ஜ்ஞன்ன**†**யது ப்ரஜா**…**னன்ன்  C–i¥Ëx— j–¹Ë—jZ¡ öeRx–d© | No swaram before ‘n’ and ‘n’ is extended. |
| mÉëÌuÉwhÉÑþUxiÉÑ iÉýuÉxÉýxiÉuÉÏþrÉÉlÉç  ப்ரவிஷ்ணு**†**ரஸ்து த**…**வஸ**…** ஸ்தவீ**†**யான்  öepyrê¡—ksë¡ Z–ps– sëpz—jx© | No swaram before ‘n’ and ‘n’ is extended. |

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.

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

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

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

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| rÉ L–uÉÇ ÇÆuÉåSþ |  ய ஏ**…**வம் **Æ**வேத**†3** |  j G–pI Æ¥pb— | | Here the vowel sound ‘a’ of veda is extended but without rendering it as with the effect as ‘A’. It is heard as a being extended as hrasvam |
| iÉrÉÉþ lÉÉå ÂSì qÉ×QûrÉ |  தயா**†** நோ ருத்**3**ர ம்***ரு***ட**3**ய |  ¥dx k¡öb i£Wj | | Similar to above example. Extension is made as ya..a without being heard as ‘yA’. |
| ÍzÉ–uÉÉå lÉþÈ xÉÑ–qÉlÉÉþ pÉuÉ |  ஶி**…**வோ ந**†:** ஸு**…**மனா**†** ப**4**வ |  qy–¥px d—J s¡–idx— hp | | Similar to above example. Extension is made as ya..a without being heard as ‘vA’. |
| ÌaÉËU–zÉÉcNûÉþ uÉSÉqÉÍxÉ |  கி**3**ரி**…**ஶாச்சா**†** வதா**3**மஸி |  Myky–qxPâx— pbxisy | | The extension of ‘e’ sound of si is made in such a way it is not heard or stressed as sI |
| E–iÉÉå iÉ– CwÉþuÉå– lÉqÉþÈ |  உ**…**தோ த**…** இஷ**†**வே**…** நம**†:** |  D–¥Zx Z– Cr—¥p– di—J | | When a visargam sound comes in the extension is made of the vowel sound that comes with visargam |
| WûxiÉåþ oÉ–pÉÔuÉþ iÉå– kÉlÉÑþÈ |  ப**…3**பூ**4**வ**†** தே**…** த**4**னு**†:** |  g–h¢p— ¥Z– cd¡—J | | The visaram sound of uH is extended. |
| AÉ–pÉÑUþxrÉ ÌlÉwÉ–…¡ûÍjÉþÈ |  ஆ**…**பு**4**ர**†**ஸ்ய நிஷ**…**ங்க**3**தி**†2:** |  B–h¡k—sõ dyr–O§May—J | | Visargam sound of iH is extended. |

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

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

A long letter/Dheerga akshara is rendered as a Plutam with vowel sound being extended to three maatra time scale at the end of the statement.   
This may not be highly stressed as a practice for new learners or householders. Kindly follow the method taught by your Guru but while rendering with different School or Vedic pandits one needs to be aware to be in right synchronisation with them. We give some examples for Veda learners to observe this aspect of Veda rendering practice.

|  |  |
| --- | --- |
| **Example** | **Comments** |
| qÉ×–irÉuÉå– xuÉÉWûÉþ qÉ×–irÉuÉå– xuÉÉWûÉÿ ||  ம்***ரு*…**த்யவே**…** ஸ்வாஹா**†** ம்***ரு*…**த்யவே**…** ஸ்வாஹா**‡** |  i£–Zõ¥p– sûxtx— i£–Zõ¥p– sûxtx˜ | | The ‘A’ vowel sound is extended normally to three maatraa in normal mode; an additional minor extension is made and not like rendering plutam which is different. |
| xÉ pÉÔÍqÉþÇ ÆÌuÉ–µÉiÉÉåþ uÉ×–iuÉÉ |  ஸ பூ**4**மி**†**ம் **Æ**வி**…**ஶ்வதோ**†** வ்***ரு*…**த்வா |  s h¢iy—I Æpy–qû¥Zx— p£–Zûx | | Here the ‘A’ sound is extended. |
| mÉë–eÉÉmÉþiÉå UÉåÌWû–hÉÏ uÉåþiÉÑ– mÉ¦ÉÏÿ |  ப்ர**…**ஜாப**†**தே ரோஹி**…**ணீ வே**†**து**…** பத்னீ**‡** |  öe–Rxe—¥Z ¥kxty–Yz ¥p—Z¡– eÙz˜ | | Though it has dheerga swaritam additional extension of ‘ee’ is made. |
| mÉÑ–lÉliÉÑþ qÉÉ SåuÉeÉ–lÉÉÈ |  பு**…**னந்து**†** மா தே**3**வஜ**…**னா**:** |  e¡–dÇ¡— ix ¥bpR–dxJ | | Vowel sound ‘AH’ is extended. |
| lÉÏsÉþaÉëÏuÉÉ– ÌuÉsÉÉåþÌWûiÉÉÈ |  நீல**†**க்**3**ரீவா**…** விலோ**†**ஹிதா**:** |  dzm—öMzpx– py¥mx—tyZxJ | | Similar to above example |

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

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

When a word ends with ‘n’ and the next word follows with ‘vi’ ,ya, ra, ha, Ru ,

The words shall not be taken together since the sound effect becomes disturbed as nya, nvi which may **incorrectly indicate as if a Sandhi exists.**

Some of these combinations are referred as Swaribhakti in SikShA texts.   
But some Vedic Student referred this as **Swara-Samgj~jyAi** which needs   
further reference or confirmation.

When ‘m’ (qÉç, ம், is followed by words starting with ‘jgya’(¥É, ஜ்ஞ, ¹ or ‘gya’ (gÉ , ஞ T, (the nasal of ca varga). It would be difficult to recite ‘m’ and move to jgya or gya; a pause is given after ‘m’.   
So please note the rendering of your Guru and style of your School to render them correctly. Some common examples of rendering with a pause or minor extension are given below:

**These are indicative examples only.**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| iÉÉlÉç. rÉý¥ÉxrÉþ qÉÉýrÉrÉÉý xÉuÉÉïýlÉuÉþ rÉeÉÉqÉWåû  தான்**.** ய**…**ஜ்ஞஸ்ய**†** மா**…**யயா**…** ஸர்வா**…**னவ**†**  Zx©. j–¹sõ— ix–jjx– sªpx–dp— jRxi¥t | Rendering together will make one hear a single word as **tanya.** |
| uÉýxÉÔlÉç. ÂSìÉþlÉÉ-ÌSýirÉÉýlÉç qÉÂiÉÉåþÅjÉ xÉÉýkrÉÉýlÉç  GpÉÔþlÉç rÉý¤ÉÉýlÉç  வ**…**ஸூன் ருத்**3**ரா**†**னா-தி**…3**த்யா**…**ன் மருதோ**†Å**த**2** ஸா**…**த்**4**யா**…**ன்**.** ந்***ரு***பூ**†4**ன்**.** யக்ஷா**…**ன் ¢  p–s¢© k¡öbx—dx-by–Zõx–© ik¡¥Zx—„a  sx–cõx–© Eh¢—© j–±x–© | Some books may represent ‘n’ +’Ru’ as nRu. But words are distinctly recited as a practice. Generally if a halant precedes Ru it is taken together as a Swarayukta akshara. Kindly follow the style taught by your Guru. |
| uÉþWûliuÉåýlÉÉ UÉþeÉlÉç. WûýÌuÉwÉÉþ qÉÉSrÉxuÉ  வ**†**ஹந்த்வே**…**னா ரா**†**ஜன்**.** ஹ**…**விஷா**†** மாதயஸ்வ  p—t¥Çû–dx kx—R©. t–pyrx— ixbjsû | ‘n’ is followed by ‘ha’. Here ‘n’ is extended.  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. |
| AalÉåþ rÉzÉÎxuÉýlÉýç. rÉzÉþxÉ  அக்**3**னே**†** யஶஸ்வி**…**ன்**….** யஶ**†**ஸே**…**…  A¥²— jqsûy–©–. jq—¥s– | Some books mark the lower swarm for ‘n’ also to make a distinction that ‘n’ should be a clear end to the word. |
| ÌuÉzÉ§ÉÔýlÉçý. ÌuÉqÉ×kÉÉåþlÉÑSý ÌuÉuÉ×ý§ÉxrÉý WûlÉÔþ ÂeÉ  விஶத்ரூ**…**ன்**….** விம்***ரு***தோ**†4**னுத**…3** விவ்***ரு*…**த்ரஸ்ய**…**  pyqöZ¢–©–. pyi£¥cx—d¡b– pyp£–öZsõ– td¢— k¡R | Same as above. Here ‘n’ is marked with an extension of lower swarm of the ‘tru’ |
| SÉýxrÉÉåÅµÉÉÿlÉç. ÌuÉýlSårÉÇý mÉÑÂþwÉÉlÉýWÇû  தா**…3**ஸ்யோ**Å**ஶ்வா**‡**ன்**.** வி**…**ந்தே**3**ய**…**ம் புரு**†**ஷான**…**ஹம்  bx–¥sõx„qûx˜©.  py–¥ÉjI– e¡k¡—rxd–tI | 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 |
| AWûÏòþ¶Éýý xÉuÉÉïÿlÉç eÉýÇpÉrÉýlÉç jxÉuÉÉïÿ¶É rÉÉiÉÑ kÉÉýlrÉþÈ  அஹீ**ò†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzò—Ò–– sªpx˜© R–Ihj–© a§sªpx˜Ò jxZ¡ cx–dõJ— | A pause is given though the ‘n’ becomes ‘nj’ for clarity of recital.  While reciting Rudra Kramam, the vaa is not extended but ‘n’ is recited with a higher note in many part of Southern India as  xÉuÉÉïlÉçþ , ஸர்வா**ன்**þ  sªpx©þ |
| **Æ**ÌuÉzÉ§ÉÔÿlÉç. iÉÉÌQûý ÌuÉqÉ×kÉÉåþ lÉÑSxuÉ  **Æ**விஶத்ரூ**‡**ந்**.** தாடி**…3** விம்***ரு***தோ**†4** நுத**3**ஸ்வ  ÆpyqöZ¢˜©. ZxXy– pyi£¥cx— d¡bsû | Pause after n so that it does not sound like ‘nthA’ |
| **xÉÇ–.**¥ÉÉlÉþÇ ÆÌuÉ–¥ÉÉlÉþÇ mÉë–¥ÉÉlÉþÇ  ஸம்**….**ஜ்ஞான**†**ம் **Æ**வி**…**ஜ்ஞான**†**ம்  **sI**–.¹xd—I Æpy–¹xd—I | A pause is needed after sam to start ‘jgya’ as it cannot be taken together. |

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.

## 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, they insist that the letter must be uttered even faintly to be heard so that proper vibration is created.**

### Combinations of ‘n’,’th’

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| iÉÎxqÉÿljxÉÑmÉýhÉÉåï qÉþkÉÑýM×üiÉç MÑüþsÉÉýrÉÏ  தஸ்மி**‡**ந்த்**2**-ஸுப**…**ர்ணோ ம**†**து**…4**க்***ரு***த் கு**†**லா**…**யீ  Zsôy˜©a§ s¡e–ª¥Yx i—c¡–K£Z§ K¡—mx–jz | 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. |
| MüÉqÉÉýljÉç-xÉqÉþSèkrÉïliÉÑ lÉÈ  காமா**…**ந்த்**2** ஸம**†**ர்த்**3**த்**4**யந்து ந**:**  Kxix–©a§ si—ªÆõÇ¡ dJ | Here the ‘th’ does not emanate as a distinct sound; stops at throat only or will be heard as a whisper only |
| AýÎalÉUÉrÉÑþwqÉÉýljÉç xÉ uÉlÉýxmÉÌiÉþÍpÉý  அ**…**க்**3**னி-ராயு**†**ஷ்மா**…**ந்த்**2**ஸ வன**…**ஸ்பதி**†**பி**…4**  A–²ykxj¡—rôx–©a§§ s  pd–sðZy—hy– | Same as above. |
| pÉÌuÉýwrÉSè uÉwÉýOèû jxuÉÉWûÉý  ப**4**வி**…**ஷ்யத்**3** வஷ**…**ட்த்**2** ஸ்வாஹா …  hpy–rõb§ pr–U§ a§sûxtx– | Same as above. The sound of ‘th; will be faint only |
| aÉÉqÉµÉþÇ mÉÉåwÉÌrÉý¦uÉÉ xÉ lÉÉåþ qÉ×QûÉiÉÏý-¬ØzÉåÿ  கா**3**மஶ்வ**†**ம் போஷயி**…**த்ன்வா ஸ நோ**†** ம்***ரு***டா**3**தீ**…**-த்**3**த்**3*ரு***ஶே  Mxiqû—I ¥exrjy–Ùûx s ¥dx— i£Wx Zz–b£¥q˜ | Here the sound of ‘n’ that follows ‘th’ is light and it not distinct during recital. |

### The word ‘Ru’ after two halant letters:

|  |  |
| --- | --- |
| CirÉ×iÉÑ qÉþhQûsÉÉýÌlÉ  இத்ய்*ரு*து ம†ண்ட**3**லா**…**னி**3**  CZõ£Z¡ i—¾mx–dy | 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 iÉ×,த்*ரு****,*** Z£ |

## 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** |
| mÉÉýrÉÑÌuÉïýzÉÉå AýxrÉÉ ASþokÉÈ  பா**…**யுர்‍வி**…**ஶோ அ**…**ஸ்யா அத**†3**ப்த**4:**  ex–j¡ªpy–¥qx A–sõx Ab—gîJ | Here ‘a’ of asyAH does not form avagraha with visaH which becomes viSo and the Visarga in padam asyAH drops before adabdhaH, so needs to be recited distinctly. |
| xÉoÉÑýÎSèklÉrÉÉþ EmÉýýqÉÉ AþxrÉ ÌuÉýý¸ÉÈ  ஸபு**…3**த்**3**த்**4**னியா**†** உப**…**மா  அ**†**ஸ்ய வி**…**ஷ்டாஸ்  sg¡–Æ§dyjx— De––ix A—sõ py––rçxJ | The visargam in padam upamAH has dropped before asya and the recital has to be distinct with a pause. |
| AÉÌSýirÉÉ AÉerÉÇþ eÉÑwÉÉýhÉÉ ÌuÉþrÉliÉÑý  ஆதி**…3**த்யா ஆஜ்ய**†**ம் ஜுஷா**…**ணா வி**†**யந்து**,**  Bby–Zõx BRõI— R¡rx–Yx py—jÇ¡ | Visargam in padam adiyAH has dropped so pause required before Ajyam. |
| mÉëÉxqÉÉý AÉzÉÉþ AzÉ××huÉ³Éç  ப்ராஸ்மா**…** ஆஶா**†** அஶ்***ரு***ண்வன்ன்  öexsôx– Bqx— Aq£YûË§ | Example similar to above. |
| qÉÉ lÉÉåý AµÉåþwÉÑ UÏËUwÉÈ  மா நோ**…** அஶ்வே**†**ஷு ரீரிஷ**:**  ix ¥dx– A¥qû—r¡ kzkyrJ | naH becomes nO and aSveShu does not form avagraha here so needs distinct rendering of words. |
| qÉbÉþuÉgNûýÎa® iÉuÉý iÉ³Éþ FýiÉrÉåý  மக**†4**வஞ்-ச**…2**க்**3**த்**3**தி**4** தவ**…** தன்ன**†** ஊ**…**தயே**…**  iN—pTâ–M§Æy Zp– ZË— D¦–Z¥j– | naH becomes na with dropping of visargam before vowel ‘U’ hence needs pause between these words. |

## Halant “h” followed by Nasal Letters

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

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| oÉë¼þeÉ¥ÉÉýýlÉÇ mÉëþjÉýýqÉÇ  ப்**3**ரஹ்ம**†**ஜஜ்ஞா**…**னம் ப்ர**†**த**…2**மம்  ögÖ—R¹x––dI öe—a––iI  While recital the sound stress on ‘h’ should not become full m as be heard as ~~bramma~~. | Wèû is followed by qÉ (nasal letter)  ஹ் is followed by ம (nasal letter)  t§ is followed by i (nasal letter). Wèû, ஹ், t§ takes the sound of nasal letter qÉç , ம் , i§. |
| qÉSèkrÉåý A»ûÉÿÇ  மத்**3**த்**4**யே**…** அஹ்னா**‡**ம்  i¥Æõ– AÕx˜I  While recital the sound stress on ‘h’ should not become full n as be heard as ~~annaam.~~ | Here Wèû, ý¢, t§ takes the sound of nasal letter lÉç,ù¢, d§ |
| ÅÎxiuÉirÉlÉÑþ aÉ×ºûýliÉÑ  **Å**ஸ்த்வித்யனு**†** க்**3*ரு***ஹ்ண**…**ந்து  „sëûyZõd¡— M£t§Y–Ç¡  While recital the sound stress on ‘h’ should not become full N as be heard as ~~gRuNNanthu~~. | Here Wèû, ý¢, t§ takes the sound of nasal letter hÉç,í¢,T§ |
| **TS 4.6.7.1**  Ì§É–iÉÉå aÉÑ½åþlÉ uÉë–iÉålÉþ |  த்ரி**…**தோ கு**3**ஹ்யே**†**ன வ்ர**…**தேன**†** |  öZy–¥Zx M¡¥tõ—d öp–¥Zd— | | Here the stress on ‘h’ will not be heavy and moderate towards ‘ya; sound but sound not fully heard as ~~guyyena~~. |

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.

# Overview Rendering flow and Pause

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

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

## SamhitA and components

Samhita is a Sanskrit may be interpreted as “well arranged or ordered”   
The root words, sam means “correct” and “proper/well,” and hita means “arranged” or “wholesome.” Other dictionary meaning we get are [junction](http://spokensanskrit.org/index.php?tran_input=junction&direct=es&script=hk&link=yes&mode=3) [or](http://spokensanskrit.org/index.php?tran_input=or&direct=es&script=hk&link=yes&mode=3) [combination](http://spokensanskrit.org/index.php?tran_input=combination&direct=es&script=hk&link=yes&mode=3) [of](http://spokensanskrit.org/index.php?tran_input=of&direct=es&script=hk&link=yes&mode=3) [letters](http://spokensanskrit.org/index.php?tran_input=letters&direct=es&script=hk&link=yes&mode=3) [according](http://spokensanskrit.org/index.php?tran_input=according&direct=es&script=hk&link=yes&mode=3) [to](http://spokensanskrit.org/index.php?tran_input=to&direct=es&script=hk&link=yes&mode=3) defined grammar rules.   
(may be taken as Sandhi in common parlance) and any   
methodically arranged collection of texts or verses.   
One Scholar says that is an arrangement of letters at ardha-mAtra kaala   
(time scale as it takes a small time) between letters like a garland of flowers.   
The natural pause between uttering two letters is called Virama, though it is a term used for pause. But the avasana is used in SikShA as a reference   
to taking a break, rest or stoppage. <http://spokensanskrit.org/index.php?tran_input=rules&direct=es&script=hk&link=yes&mode=3>   
We will use the word **letter pause** and giving additional time as **pause** so readers of the document get a consistent reference.

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

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

## Reference in prAtiSAkyam:

PS Chapter 22 Rule 13 - [The](javascript:ci(895,'the')) [verse-pause](javascript:ci(895,'verse2D00pause')), [pada-pause](javascript:ci(895,'pada2D00pause')), [pause](javascript:ci(895,'pause')) [for](javascript:ci(895,'for')) [hiatus](javascript:ci(895,'hiatus')),   
[and](javascript:ci(895,'and'))  [pause](javascript:ci(895,'pause')) [for](javascript:ci(895,'for')) [hiatus](javascript:ci(895,'hiatus'))  [in](javascript:ci(895,'in')) [the](javascript:ci(895,'the')) [interior](javascript:ci(895,'interior')) [of](javascript:ci(895,'of')) [a](javascript:ci(895,'a')) [word](javascript:ci(895,'word')),  [are](javascript:ci(895,'are')) [respectively](javascript:ci(895,'respectively')) [of](javascript:ci(895,'of'))   
[three](javascript:ci(895,'three')) [moras](javascript:ci(895,'moras')),  [two](javascript:ci(895,'two')) [moras](javascript:ci(895,'moras')), [one](javascript:ci(895,'one')) [mora](javascript:ci(895,'mora')), [and](javascript:ci(895,'anda'))  [a](javascript:ci(895,'a')) [half-mora](javascript:ci(895,'half2D00mora')).

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

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

The word ‘hiatus’ stands for the **pause that is given between two vowels**   
so that the distinction of vowel sounds are retained.  
We shall call it Vowel-pause for our understanding.   
PratiSAkyam makes a distinction between ‘hiatus’ (vowel pause) **within   
a word** or padam and or **between words/padams.**

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| pÉÔÌrÉþ¸ÉÇ iÉå– lÉqÉþEÌ£Çü ÌuÉkÉåqÉ ||  பூ**4**யி**†**ஷ்டா**2**ந்தே**…** நம**†**உக்திம் **Æ**விதே**4**ம  h¢jy—rçxI ¥Z– di—D°yI py¥ci || | Namauktim is a single padam with a combination of namaH + uktim; by rule visargam get dropped; ‘a’ and ‘u’ rendered to together will give incorrect sound. So a pause is given in the **interior of the word** between ma and u. |
| ´ÉþrÉiÉÑ– mÉë-EþaÉqÉÑ–YjÉqÉurÉþjÉrÉ–jÉç  ஶ்ர**†**யது**…** ப்ர-உ**†**க**3**மு**…**க்த**2**மவ்ய**†**த**2**ய**…**த்**2**  öq—jZ¡– öe-D—Mi¡–K§aipõ—aj–a§ | Pra+ugam is not subject to Sandhi but a single padam; so a pause is given between pra and ugam so vowel sounds donot combine. This a pause in the **interior of a word**/padam. |
| lÉqÉþxiÉå ÂSì qÉ–lrÉuÉþ E–iÉÉå iÉ CwÉþuÉå–  நம**†**ஸ்தே ருத்**3**ர ம**…**ன்யவ**†** உ**…**தோ  த**…** இஷ**†**வே**…**  di—¥së k¡öb i–dõp— D–¥Zx Z–  Cr—¥p– | The padam manyavE becomes manyava before vowel sound u of uto. These are two padams  so the pause is extended between va and u distinguish there is a Sandhi. **This Vowel pause between words is longer** than the pause within a word. |
| qÉå–kÉÉÇ qÉåþ A–ÍµÉlÉÉþ uÉÑ–pÉÉ-uÉÉkÉþ¨ÉÉÇ–  மே**…**தா**4**ம் மே**†** அ**…**ஶ்வினா**†-**வு**…**பா**4**வா-த**†4**த்தா**…**ம்  ¥i–cxI ¥i— A–qûydx—-p¡–hx- pxc—ÀxI– | The padam is aSvinau +uBau +AdhattAm. The au becomes A with a ‘v’ combined with following padam. So uBau become vuBau, but this vuBau has ‘au’ at the endwhich becomes ‘A’ before following vowel A of Adhattam. So there is a double **word vowel pauses** in this mantra. |

## Common Approach:

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

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

Note: This is a continuous process; some aspects discussed below will become clear as one reads our Articles on Visarga Sandhi, Vowel Sandhi, Consonant Sandhi and Avagraha.   
If a reader is new to learning Vedas, donot try to understand everything that is articulated; become aware of the issues and use this as a guide to learn and improve recital.

If the representation in the book that you follow takes words together but your Guru teaches splitting the words or give pause you should kindly take note. Same is the case when words are represented separately but needs to be taken together. VedaVMS books represent words separately at many places to indicate that words are separate or there is a need for pause.   
But we are aligning words to match with Pada Paatam, on an on-going   
basis so that rendering is easier, but under the guidance of a qualified Guru.

## Words combinations:

The ending of any word could be with

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

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

## Ending is a Vowel sound:

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

The Vowel Sandhi results in the following:

1. Combination of Vowels into a new letter with elongation
2. Formation of Avagraha
3. The previous vowel and/or next letter sound becomes   
   a different vowel sound
4. Vowel Sandhi is not performed and words are taken distinctly

### Combination of Vowels

**Ref Article – Basics of Veda –Vowel Sandhi in Articles Page**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| pÉýSìÇ mÉþzrÉåqÉÉý¤ÉÍpÉ…rÉïeÉþ§ÉÉÈ  ப**…4**த்**3**ரம் ப**†**ஶ்யேமா**…**க்ஷபி**…4**ர்  h–öbI e—¥qõix–±hy–ª jR—öZxJ | paSyema +akShaBi leads to elongation as mA, it is customary to give a small pause after mA for Sandhi to indicate elongation. |
| ÌaÉËUýzÉÉcNûÉþ uÉSÉqÉÍxÉ  த்வா**…** கி**3**ரி**…**ஶாச்சா**†** வதா**3**மஸி  Zûx– Myky–qxPâx— pbxisy | giriSa+accA leads to elongation of Sa as SA. Similar to above example. |
| lÉqÉÉåþ ÌlÉcÉåýUuÉåþ mÉËUcÉýUÉrÉÉUþhrÉÉlÉÉÇý  நமோ**†** நிசே**…**ரவே**†** பரிச**…**ராயா-ர**†**ண்யானா**…**ம் d¥ix— dy¥P–k¥p— ekyP–kxjx-k—YõxdxI– | paricarAya+araNyAnAm leads to elongation of yA. |
| qÉÑZÉÉýÌSlSìþ-¶ÉÉýÎalÉ¶Éþ  முகா**…2**திந்த்ர**†**ஶ்-சா**…**க்னிஶ்ச†  i¡Lx–byöÉ—-Òx–²yÒ— | | indraH + ca+ agniH+ca is the combination. ‘ca’+agni gives ‘cAgni’. |
| qÉÌrÉþ mÉëýeÉÉÇ qÉrÉÏlSìþ CÎlSìýrÉÇ SþkÉÉiÉÑý  மயி**†** ப்ர**…**ஜாம் மயீந்த்**3**ர**†** இந்த்**3**ரி**…**யந்  ijy— öe–RxI ijzöÉ— CöÉy–jI  b—cxZ¡– | Mayi+indra becomes mayIndra,  This is similar with a combination of two short ‘i’ that becomes long ‘I’. |
| ÌSý¤ÉÔmÉSþkÉÉÌiÉ  தி**…3**க்ஷூபத**†3**தா**4**தி  by–±¢eb—cxZy | | dikShu + upadadhAti – kShU gets formed with a combination of two short ‘u’s. |

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

### Formation of Avagraha

**Ref Article – Basics of Veda – Avagraha in Articles Page**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| iÉýlÉÔUbÉÉåýUÉÅmÉÉþmÉMüÉÍzÉlÉÏ  த**…**னூரகோ**…4**ரா **Å**பா**†**பகாஶினீ  Z–d¢k¥Nx–kx „ex—eKxqydz | aGorA + apApakAsini, the ‘a’ following long ‘a’ becomes avagraha, then this avagraha takes half the vowel sound of previous letter and normally a pause is given; But a break effect may occur and an opposite meaning may be intended. So Gurus want you to give an extension to indicate presence of ‘a’ without saying full ‘a’. Rendering avagraha correctly improves through practice. |
| iÉrÉÉýÅxqÉÉlÉç ÌuÉýµÉiÉý  தயா**…Å**ஸ்மான்**,** வி**…**ஶ்வத…  Zjx–„sôx© py–qûZ– | Similar to above example combination of yA followed by ‘a’ of asmAn forms avagraha. |
| xÉWûxÉërÉÉåeÉýlÉå ÅuÉýkÉluÉÉþÌlÉ  ஸஹஸ்ரயோஜ**…**னே **Å**வ**…**த**4**ன்வா**†**னி  stös¥jxR–¥d „p–cdûx—dy | Avagraha forms after ‘E’ sound when followed by ‘a’. |
| lÉqÉÉåþÅmÉaÉÑýUqÉÉþhÉÉrÉ  நமோ**†Å**பகு**…3**ரமா**†**ணாய  d¥ix—„eM¡–kix—Yxj | Avagraha forms after ‘O’ sound when followed by ‘a’. |
| oÉë¼ÉþÅÅaÉýiÉ´ÉÏþ ÂýiÉiuÉrÉÉÿ  ப்**3**ரஹ்மா**†ÅÅ**க**…3**தஶ்ரீ**†** ரு**…**த த்வயா‡ ögÖx—„„M–Zöqz—  k¡–Z Zûjx˜ | A double avagraha symbol ÅÅ represents a word ending ‘A long vowel sound is followed by  letter A. Here brahmA+AgatasrI.  The pause will be longer. |

### Generation of different Vowel sound

**Ref Article – Basics of Veda – Vowel Sandhi in Articles Page**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| uÉæýµÉýSåýuÉÏ mÉÑþlÉýiÉÏ SåýurÉÉaÉÉÿiÉç  வை**…**ஶ்வ**…**தே**…3**வீ பு**†ன…**தீ தே**…3**வ்யாகா**‡3**த்  ¤¤p–qû–¥b–pz e¡—d–Zz  ¥b–põxMx˜Z§ | ‘devi’+AgAt gives devyAgAt due to sandhi of ‘i’ with ‘A’  A short is given to indicate Sandhi. |
| mÉUqÉåý¸Ï ÌuÉýUÉeÉÉÿ  பரமே**…**ஷ்டீ**2** வி**…**ராஜா**‡**‡  ek¥i–rçz py–kxRx˜ | Parama+iShti results in paramEShti. Combination of ma+’i’ gives ‘mE’ (ae).  A small pause for Sandhi is given. |
| oÉë¼æýuÉ pÉÔýiÉÉlÉÉýÇ erÉå¸ýÇ  ப்**3**ரஹ்மை**…**வ பூ**…4**தானா**…**ம் ¢  ög¤¤Ö–p h¢–Zxdx–I ¥Rõrç–I | An ‘ai’ sound is formed with a combination of a+E (ae). Here it is brahma+Eva resulting in brahmaiva |
| ÌuÉcÉ¢üqÉÉýhÉ-x§ÉåýkÉÉåÂþaÉÉýrÉÈ ||  **Æ**விசக்ரமா**…**ண-ஸ்த்ரே**…**தோ**4**ரு**†**கா**…3**ய**:**  pyPöKix–Y-¥ösë–¥cxk¡—Mx–jJ | O sound is formed with a combination of a+u. Here is is tredha+urugAya forming dhO. |
| pÉÑuÉýliÉrÉåþ uÉÉËUuÉxM×üýiÉÉ-rÉÉæwÉþkÉÏlÉÉÇý  பு**4**வ**…**ந்தயே**†** வாரிவஸ்க்***ரு*…**தா-யௌஷ**†**தீ**4**னா**…**ம்  pxkypsÜ£–Zx-j¦r—czdxI | An ‘au’ is formed here with a combination of ‘a’+’O’ . kRutAya+OShadInAm becomes kRutAauShadInAm |
| xÉýmiÉUç.wÉrÉÈ-xÉýmiÉkÉÉqÉþ ÌmÉëýrÉÉÍhÉþ  ஸ**…**ப்தர்**.**ஷ**†**ய**…:**-ஸப்ததா**4**ம**†**  s–eëª.r—jJ-s–eëcxi— öey–jxYy | ‘sapta +RuShaya becomes saptar.Shaya due to sandhi of a sound with Ru. This is Swarabhakti. Refer to previous Section on Swarabhakti which should be uttered like r+R |
| uÉÂþhÉÈ mÉÑýlÉÉiuÉþbÉqÉwÉïýhÉÈ  வரு**†**ண**:** பு**…**னாத்வ**†**க**4**மர்.ஷ**…**ண**:**  pk¡—YJ e¡–dxZû—Niªr–YJ | punAtu+aGamarShaNaH are the Padams. ‘tu’+’a’ becomes tva as per Sandhi. |
| sÉ–rÉ¶Éþ qÉ G–iÉÇ cÉþ qÉå–  ல**…**யஶ்ச**†** ம ***ரு*…**தஞ்ச மே  m–jÒ— i E–ZI P— ¥i– | Here mE which has ‘E’ sound becomes ma as per Sandhi. Then the words should have distinct pause. When recited fast or together it is heard as ~~maRutanja ca~~, without pause. |
| AÉmÉÉåý uÉÉ CýSóè xÉuÉïýÇ ÆÌuÉµÉÉþ  ஆபோ**…** வா இ**…**த**3óè** ஸர்வ**…**ம்  B¥ex– px C–bóè sªp–I— | The ‘ai’ sound becomes ‘A’ sound when followed by a vowel letter. Then the pause should be distinct. |
| ¶ÉÉËUþ¹-lÉåÍqÉ¶É xÉålÉÉÌlÉ aÉëÉqÉýhrÉÉþ  uÉÑýuÉïzÉÏþ cÉ  ஸேனானி க்ரா**3**ம**…**ண்யா**†-**வு**…**ர்வஶீ**†**  ¥diyÒ ¥sdxdy öMxi–Yõx—  p¡–ªpqz— P | The ‘au’ sound of grAmaNyau becomes ‘Av’ due to Sandhi before u of urvaSI, v added to urvaSi becomes vurvaSI. The pause must be distinct between yA and vu.  This is similar to Medha sUktam example for vowel pause (hiatus) between words. |

### Sandhi not performed

**Ref Article – Basics of Veda – Vowel Sandhi in Articles Page**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| MüýsmÉrÉþliÉÏ FýkuÉïÇ  க**…**ல்பய**†**ந்தீ ஊ**…**ர்த்**4**வம்  K–mðj—Çz D¦–ªcûI | KalpayantI is a dual verb that is not subject to Vowel Sandhi. These type of words are called **Pragraha**.  So to indicate that the tI does not combine with U, distinct pause is given. |
| xÉýqÉÏcÉÏý EUþxÉÉý iqÉlÉÉÿ |  ஸ**…**மீசீ**…** உர**†**ஸா**…** த்மனா**‡**  s–izPz– Dk—sx– Ãdx˜ | Here samIcI is a pragraha that is not subject to vowel Sandhi with following vowel u. |
| qÉÉ ±ÉuÉÉþmÉ×ÍjÉýuÉÏ AýÍpÉ  மா த்**3**யாவா**†**ப்***ரு***தி**…2**வீ அ**…**பி**4**  ix bõxpx—e£ay–pz A–hy | dyAvApRuthivI is a pragraha;  vI does not have Sandhi with following vowel ‘a’. |
| ÌuÉþzÉýiÉÉåUÉåþ AliÉËU¤É  வி**†**ஶ**…**தோரோ**†** அந்தரிக்ஷ  py—q–¥Zx¥kx— AÇky± | The padams here are viSata+urO which is pragraha.  There is a Sandhi that results in viSatOrO that does not combine with ‘a’. |

## Ending in Visargam

**Ref Article – Basics of Veda – Visarga Sandhi in Articles Page**

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

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

### Substitution of Letter

|  |  |
| --- | --- |
| **Example** | **Comments** |
| uÉÉeÉþ¶É qÉå  வாஜ**†**ஶ்ச மே**,**  pxR—Ò ¥i | When Visargam becomes a halant like s,S,Sh, then the letter pause occurs before the Visarga substituted letter. Then here Sca needs to be rendered together. There will only be letter pause between ja and Sca. |
| lÉqÉþxiÉå  நம**†**ஸ்தே  di—¥së | The letter pause is between ‘ma’ and stE. stE is rendered together. |
| lÉqÉþ(kh) MüMÑüýpÉÉrÉþ ÌlÉwÉýÌ…¡ûhÉå  **(h** gets the light stress)  நம**†(க்2**)ககு**…**பா**4**ய**†** நிஷ**…**ங்கி**3**ணே**‡**  di—(t§)KK¡–hxj— dyr–O§My¥Y | Similar to above. The visargam become kh sounding jihvAmulya.  Refer to Article on Visarga Sandhi. Pause is after kh. |
| lÉqÉþÎzzÉýuÉÉrÉþ cÉ  நம**†**ஶ்ஶி**…**வாய**†** ச  di—qüy–pxj— P | Similar to above examples.  SSi is taken together normally a letter pause after ma. |
| CýSÇ ÆÌuÉwhÉÑý ÌuÉïcÉþ¢üqÉå  இ**…**த**3**ம் **Æ**விஷ்ணு**…**ர். விச**†**க்ரமே  C–bI Æpyrê¡–ª pyP—öK¥i | When the visargam becomes ‘r’ it needs rendering with next word but with a letter pause after ‘r’ |

### Visarga is dropped

|  |  |
| --- | --- |
| **Example** | **Comments** |
| xÉ rÉzÉÉåþuÉÉlÉç pÉýuÉÌiÉ |  ஸ யஶோ**†**வான்‍ ப**…4**வதி  s j¥qx—px© h–pZy | Sa is SaH with its visargam dropped as per Rule. So a distinct pause should be made as if made between words. |
| ÌSuÉóèþ ÂýSìÉ EmÉþÍ´ÉiÉÉÈ  தி**3**வ**óè†** ரு**…**த்**3**ரா உப**†**ஶ்ரிதா**:**  k¡–öbx De—öqyZxJ | rudrAH has its visargam dropped to become rudrA and followed by ‘u’ a vowel; a pause is elongated little more than a word pause. |
| SåýuÉÉ AaÉëåý iÉSþoÉëÑuÉ³Éç  தே**…3**வா அக்**3**ரே**…** தத**†3**ப்**3**ருவன்ன்  ¥b–px A¥öM– Zb—ög¡pË§ | devAH has its visargam dropped to become devA and followed by ‘a’ vowel so pause must be distinct like above example. |
| ÎxiÉýaqÉÉrÉÑþkÉÉý U¤ÉþxÉåý  ஸ்தி**…**க்**3**மாயு**†**தா**…4** ரக்ஷ**†**ஸே**…**  sëy–³xj¡—cx– k±—¥s– | dhAH has its visargam dropped so a word pause must be distinctly given. |

### Change of letter

|  |  |
| --- | --- |
| **Example** | **Comments** |
| WåûýiÉÏ ÂýSìxrÉý mÉËUþhÉÉå uÉ×hÉ£Ñü  ஹே**…**தீ ரு**…**த்**3**ரஸ்ய**…** பரி**†**ணோ வ்***ரு***ணக்து  ¥t–Zz k¡–öbsõ– eky—¥Yx p£Y°¡ | By rule hetiH with visargam becomes hetI before following letter ‘r’ as per Sandhi. So the pause must be distinct after uttering ‘tI’. |
| UÉeÉÏ UÍ¤ÉýiÉÉ rÉ¶ÉÉÍkÉþmÉÌiÉý-rÉï¶Éþ  ராஜீ ரக்ஷி**…**தா யஶ்சாதி**†4**பதி**…**ர்  **kxRz k±y–Zx jÒxcy—eZyª** | This is similar to above rAjiH has become rAjI example where letter with visargam elongates. |
| AýmÉÉzlrÉÑþÎwhÉ-qÉýmÉÉ U¤ÉþÈ  அ**…**பாஶ்ன்யு**†**ஷ்ணி ம…பா ரக்ஷ**†:**  A–exqïõ¡—rêy-i–ex k±—J | Here apaH becomes apA before ‘r’ and word pause must be distinct. |

### Avagraha is formed

**Ref Article – Basics of Veda – Avagraha in Articles Page**

|  |  |
| --- | --- |
| **Example** | **Comments** |
| lÉqÉÉåþÅÍxÉýqÉSèprÉÉå  நமோ**†Å**ஸி**…**மத்**3**ப்**4**யோ  d¥ix— „sy–ib§¥hõx | The avagraha as per sIkSha has the half the sound of its previous letter. Avagraha requires a pause after it, but in practice many schools render it with an extension of ‘a’ sound in the second part instead of pause for distinction that ‘a’ is present. |
| rÉÉåþÅmÉÉÇ mÉÑwmÉÇý ÆuÉåSþ |  யோ**†Å**பாம் புஷ்ப**…**ம் **Æ**வேத**†3**  ¥jx—„exI e¡rðI– Æ¥pb— | Similar example |
| rÉÉåÿÅxqÉÉlÉç ²åÌ¹ý  யோ**‡Å**ஸ்மான் த்**3**வேஷ்டி  ¥jx˜„sôx© ¥bûræy– | Here yO has dheerga swaritam and the pause/extension is made after completion of dheerga swaritam. |
| WåûQûÉåÅuÉþ ,ஹேடோ**3Å**வ† ,¥t¥Wx„p— | Similar to above examples |

## An anuswAram at the end:

These are also subject to normal combination rules.   
The results could be as follows:

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

### AnuswAram combines with following Letter

|  |  |
| --- | --- |
| **Example** | **Comments** |
| rÉ–¥ÉålÉþ MüsmÉliÉÉ–-qÉ×YcÉþ qÉå–  ய**…**ஜ்ஞேன**†** கல்பந்தா**…**-ம்***ரு***க்ச**†** மே**…**  j–¥¹d— KmðÇx–-i£K§P— ¥i | They are taken together with a letter pause distinctly between ‘m’ and ‘Ru’ so that the word is not mistaken for mRu. |
| oÉÉýWÒûprÉÉþqÉÑýiÉ iÉåý lÉqÉþÈ  பா**…3**ஹுப்**4**யா**†**மு**…**த தே**…** நம**†:**  gx–t¡hõx—i¡–Z ¥Z– diJ— | Here there is a short pause is after yA to indicate Sandhi of letters. |
| iÉÉqÉ–ÎalÉuÉþhÉÉï–Ç iÉmÉþxÉÉ  தாம**…**க்**3**னிவ**†**ர்ணா**…**ந் தப**†**ஸா  Zxi–²yp—ªYx–I Ze—sx | Similar example; M plus a of agni form ma. |
| A–xqÉÉMüþqÉxiÉÑ– MåüuÉþsÉÈ  அ**…**ஸ்மாக**†**மஸ்து**…** கேவ**†**ல**:**  A–sôxK—isë¡– ¥Kp—mJ || | asmAkam+astu; ma is formed. |

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

|  |  |
| --- | --- |
| **Example** | **Comments** |
| aÉýhÉÉlÉÉÿliuÉÉ aÉýhÉmÉþÌiÉóè WûuÉÉqÉWåû  க**…3**ணானா**‡**ந்த்வா க**…3**ணப**†**தி**óè** ஹவாமஹே  M–Yxdx˜Çûx M–Ye—Zyóè tpxi¥t | When a letter is followed by (gm) or (gg) there is a short pause. |
| rÉý¤qÉóè xÉÑýqÉlÉÉý AxÉþiÉç  ய**…**க்ஷ்ம**óè** ஸு**…**மனா**…** அஸ**†**த்  j–±§ióè s¡–idx– As—Z§ | Similar to above |
| AÉmÉýzzÉòxrÉÉåýlÉÉ pÉþuÉliÉÑ  ஆப**…**ஶ்ஶ**ò** ஸ்யோ**…**னா ப**†4**வந்து  Be–qüò ¥sõx–dx h—pÇ¡ | Similar a pause after (gg) |
| qÉÉýiÉUýòý Í´ÉrÉÇþ  மா**…**தர**…ò** ஶ்ரிய**†**ம்  **ix–Zk–ò–** öqyjI | Similar to above. |

### AnuswAram is retained

|  |  |
| --- | --- |
| **Example** | **Comments** |
| ÆrÉ–¥ÉålÉþ MüsmÉiÉÉÇ– qÉlÉÉåþ rÉ–¥ÉålÉþ  **Æ**ய**…**ஜ்ஞேன**†** கல்பதா**…**ம் மனோ**†** ய**…**ஜ்ஞேன  Æj–¥¹d— KmðZxI– i¥dx— j–¥¹d— | When anusvAram is retained normal word pause is given. |
| rÉS–SxxÉþÇ mÉërÉ––iÉÏUWûÉ  யத**…3**த**3**ஸ்ஸ**†**ம் ப்ரய**……**தீரஹா  jb–bsþ—I öej––Zzktx | Similar example. |
| oÉë¼þeÉ¥ÉÉ––lÉÇ mÉëþjÉ––qÉÇ mÉÑ––UxiÉÉ–Sè  ப்**3**ரஹ்ம**†**ஜஜ்ஞா**…**னம் ப்ர**†**த**…2**மம் பு**……**ரஸ்தா**…**த்**3**  ögÖ—R¹x––dI öe—a––iI e¡––ksëx–b§ | Here tow successive words with anusvAram have pause with following words. |
|  |  |

### AnuswAram is recited differently

|  |  |
| --- | --- |
| **Example** | **Comments** |
| SìÌuÉhÉgcÉ qÉå  த்**3**ரவி**†**ணஞ்ச மே**,**  öbpy—YT§ P ¥i**,** | ‘Mca becomes ~jca so that is taken together with letter pause between Na and ~jca |
| lÉ¤Éþ§ÉlSåýuÉÍqÉþÎlSìýrÉÇ  நக்ஷ**†**த்ரந் தே**…3**வமி**†**ந்த்**3**ரி**…**யம்  d±—öZd§ ¥b–piy—öÉy–jI | | Similar example here M becomes ‘n’ before ‘ta’ varga letter de |
| AýÎalÉrrÉÉ aÉpÉïÇþSÍkÉýUå  அ**…**க்**3**னிய்யா க**3**ர்ப**†ந்** த**3**தி**…4**ரே  A–²yj§jx MªhI— bcy–¥k | Here M is nasalized before ‘yA’ and needs to be rendered together. |
| ESÒþ¨ÉýqÉuuÉþÂhÉý  உது**†3**த்த**…**மவ்வ**†**ருண**…** பாஶ**†**  Db¡—À–ip§p—k¡Y– exq— | Similar example M becomes nazalised before ‘va’ and vva needs to be rendered together. |

## Ending is a halant

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

The result of combination could be

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

### Halant forms a Swarayukta/Samyukta akshara:

|  |  |
| --- | --- |
| **Example** | **Comments** |
| ÆÌuÉ–²ÉlÉ–qÉ×iÉþ C–Wû pÉþuÉÌiÉ  **Æ**வி**…**த்**3**வான**…**ம்***ரு***த**†** இ**…**ஹ ப**†4**வதி |  Æpy–bûxd–i£Z— C–t h—pZy | vidvAn+amRuta join creates ‘na’ a short pause between dvA and na is given to indicate sandhi of words. |
| mÉËUþmÉÉiÉ-qÉ–xqÉÉ-lÉËUþ¹åÍpÉUÍµÉlÉÉ–  பரி**†**பாதம**…**ஸ்மா நரி**†**ஷ்டேபி**4-**ரஶ்வினா  eky—exZ-i–sôxdky—¥ræhykqûydx– | asmAn+ariShTE give ‘na’ |
| mÉ–zÉuÉþÈ mÉ–zÉÔlÉå–uÉÉ uÉþÂlkÉå–  ப**…**ஶவ**†:** ப**…**ஶூனே**…**வா வ**†**ருந்தே**…4**  e–qp—J e–q¢¥d–px p—k¡¥Ê– | paSUn+eva gives the letter nE. |
| iÉÉÌlÉþÎlSì–rÉÉuÉþiÉÈ MÑüÂ |  தானி**†**ந்த்**3**ரி**…**யாவ**†**த**:** குரு  Zxdy—öÉy–jxp—ZJ K¡k¡ | | tAn+indriya combine creates ‘ni’ |

### Halant joins next letter with only letter pause

|  |  |
| --- | --- |
| **Example** | Comments |
| xuÉ–ÎxiÉlÉÉå– oÉ×Wû–xmÉÌiÉþUç SkÉÉiÉÑ  ஸ்வ**…**ஸ்தி நோ**…** ப்**3*ரு***ஹ**…**ஸ்பதி**†**ர் த**3**தா**4**து  sû–sëy ¥dx– g£t–sðZy—ª bcxZ¡ | When halant is followed by a consonant, they are taken together with only with letter pause. Here theare is no Sandhi of letters nor any of the rules explained in previous section become applicable. |
| Wåû–ÌiÉU–xqÉÉlÉç uÉ×þhÉ£Ñü ÌuÉ–µÉiÉþÈ |  ஹே**…**திர**…**ஸ்மான்-வ்***ரு*†**ணக்து  ¥t–Zyk–sôx© p£—Y°¡ | Similar to above |
| rÉÉ iÉåþ Wåû–ÌiÉUç-qÉÏþRÒû¹qÉ–  யா தே**†** ஹே**…**திர்-மீ**†**டு**4**ஷ்டம**…**  jx ¥Z— ¥t–Zyª-iz—X¡ræi– | Similar to the above |
| SzÉÉåSÏþcÉÏ–Uç SzÉÉå–SèkuÉÉï  த**3**ஶோ-தீ**†3**சீ**…**ர்-த**3**ஶோ**…**ர்த்**3**த்**4**வாஸ்  b¥qxbz—Pz–ª b¥qx–ªÆûx | Similar to the above |

### There is substitution of Letters

|  |  |
| --- | --- |
| **Example** | **Comments** |
| iÉxqÉÉÿSè-ÌuÉýUÉQûþ eÉÉrÉiÉ  தஸ்மா**‡**த்**3-**வி**…**ராட**†3**ஜாயத  Zsôx˜b§ py–kxW—RxjZ | In Consonant Sandhi the first letter of a class here ‘t’ becomes, third letter of its class here ‘d’ before Soft Consonants and Vowels. tasmAt+virADa, join leads to substitution of ‘t’ as ‘d’. Here the letters ‘d’ and ‘vi’ must be recited distinctly with a letter pause. Here ‘d’ and ‘vi’ ; it should **not be recited in one breath as dvi** which many a times may bring unintended meaning. |
| LiÉSjÉuÉïzÉÏUç.wÉÇ ÆrÉÉåÅkÉÏ–iÉå  ஏதத**3**த**2**ர்வஶீ,ர்**.**ஷ**†**ம் **Æ**யோ**Å**தீ**…4**தே  GZbaªp qzª.r—I Æ¥jx„cz–¥Z | ‘etat’+’atharvaSir.Sham is the combination.Since it becomes ‘da’ a small pause is made after da to indicate sandhi. |
| rÉjÉÉþ lÉýxxÉuÉïýÍqÉ-‹aÉþS  யதா**†2** ந**…**ஸ் ஸர்வ**…**மிஜ்-ஜக**†3**த**3**  jax— d–sþªp–iy-¸M—b | In ‘it’+’jagat’ combination, ‘t’ becomes ‘j’ before ‘ja’, ‘jja’ is taken together with clear letter pause between ‘j’ and ‘ja’ |
| rÉlqÉÑZÉÇý iÉSÉþWûuÉýlÉÏrÉÉåý  யன்முக**2**ம்**…** ததா**†3**ஹவ**…**னீயோ  jÍ¡LI– Zbx—tp–dz¥jx– | In ‘yat’+muKam’ , ‘t’ becomes ‘n’ which should be taken with letter pause continusouly. This is similar to tat+me becoming tanmE |
| SËUþSìý³ÉÏsÉþsÉÉåÌWûiÉ  த**3**ரி**†**த்**3**ர**…**ந்-நீல**†**லோஹித  bky—öb–Ëzm—¥mxtyZ | Daridrat+nIlalohita becomes ‘nnI’. Take ‘n’ and nI with letter pause distinctly. |
| mÉëÉgcÉýóèý wÉ•ûÉåþiÉÉUÇ  ப்ராஞ்ச**…óè…** ஷட்**3**டோ**†4**தாரம் ¢  öexº–óè– r¥Wèx—ZxkI | ShaT+hOtAram. Combination of T+h makes T as D and ho becomes Dho. Takes DDho with a letter pause. |
| iÉŠ¤ÉÑþ SåïýuÉÌWûþiÉÇ  தச்சக்ஷு**†**ர் தே**…3**வஹி**†**தம் ¢  Z¶±¡—ª ¥b–pty—ZI | In ‘tat’ + cakShur , ‘t’ becomes ‘c’ that needs to be taken along with ca with a letter pause. |
| ÍzÉýuÉÉ qÉSþxiÉÉýgeÉÑ¹ÉÿÇ  ஶி**…**வா மத**†3**ஸ்தா**…**ஞ்-ஜுஷ்டா**‡**ந்  தே**…3**வேப்**4**ய**…**ஶ்  qy–px ib—sëx–-Ø¡ræx˜I | In tAn + juShTAm, n bcomes ~j nasal of ca varga. Recite ‘~j’ and ju with clear letter pause. |
| iÉcNÇûýÆrÉÉåUÉ uÉ×þhÉÏqÉWåû  தச்ச**…2**ம் **Æ**யோரா வ்***ரு*†**ணீமஹே  ZPâI–Æ¥Ðxkx p£—Yzi¥t | In tat+Sam, ‘t’ becomes ‘c’ and ‘Sa’ becomes Ca. Take c and Ca together with letter pause. |
| AýxqÉÉssÉÉåýMüÉSýqÉÑÇ  அ**…**ஸ்மால்-லோ**…**காத**…3**மும்  A–sôx¥møx–Kxb–i¡I | In asmAt+lokAt, t becomes l , the llO must be rendered with letter pause. |
| LMüÉåý uÉÉ AýqÉÑÎwqÉ ÆssÉÉåýMåü qÉ×ýirÉÑÈ  வா அ**…**முஷ்மி**†Æல்**லோ**…**கே ம்***ரு*…**த்யு**:**  G¥Kx– px A–i¡rôy— Æ¥møx–¥K i£–Zõ¡J | This is similar to above,amuShmin’s ‘n’ is nasalized. |

### Usage of special Sandhi Rules

|  |  |
| --- | --- |
| **Example** | **Comments** |
| ÌuÉzÉþsrÉÉåý oÉÉhÉþuÉÉóè EýiÉ  விஶல்**†**யோ**…** பா**3**ண**†**வா**óè** உ**…**த  pyq—¥mõx– gxY—pxóè D–Z | | Here the ‘n’ in bANavAn bcomes (gm) due to vedic grammar rule. There will be short pause after ‘gm’ before vowel. |
| xÉuÉÉïóèþ AýalÉÏóè UþnxÉÑýwÉSÉå  ஸர்வா**óè†** அ**…**க்**3**னீ**óè** ர**†**ப்ஸு**…**ஷதோ**†3**  sªpxóè— A–²zóè k—fþ¡–r¥bx | Here there are two (gm)s short pause makes the distinction that vedic Sandhi Rules exist. |
| AWûÏòþ¶Éýý xÉuÉÉïÿlÉç  அஹீ**ò†**ஶ்ச**……** ஸர்வா**‡**ஞ்  Atzò—Ò–– sªpx˜© | The (gg) gets formed out of ahIn, n becomes (gg) due to following joint letter + ca becoming Sca.  There is only letter pause between letters and are taken together but pause before next word sarvAn. |
| iÉÏ¤hÉ-Sýòý¹íÉrÉþ kÉÏqÉÌWû  தீக்ஷ்ண-த**…3ò…**ஷ்ட்ராய**†** தீ**4**மஹி  Zz±§Yb–ò–öræxj— czity | Similar example |
| pÉÌuÉýwrÉSè uÉwÉýOèjxuÉÉWûÉý  ப**4**வி**…**ஷ்யத்**3** வஷ**…**ட்த்**2** ஸ்வாஹா  hpy–rõb§ pr–U§ a§sûxtx– | When ‘th’ is added before uShmAn letters, the ‘th’ and here ‘s’ are taken together with a letter pause. Some scholars give additional pause. Note the style of your school. |
| oÉë¼þ³ÉýÎxqÉlÉç  ப்**3**ரஹ்ம**†**ன்ன**…**ஸ்மின்  ögÖ—Ë–sôy© | In this example, ‘n’ doubles after vowel asmin. Brahman+asmin, here the n and na should be rendered distinctly with a letter pause. |

## General Rule of combination :

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

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

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

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

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

## Recital flow should match with Padam in SamhitA:

SamhitA is rendered by combination of padams and the padams shall be   
rendered distinctly in recital if they are represented separately in Pada Paatam as it is a mirror of SamhitA.   
We give below some examples where a Padam/Word is given as   
combined or a split of two padams:

|  |  |
| --- | --- |
| **Padam with vAkyam** | **Comments** |
| TS 1.2.13.2 Padams - pra | yacCa |  mÉë | rÉ–cNû– | 🡪 mÉë rÉþcNû–  ப்ர | ய**…**ச்ச**…2** | 🡪 ப்ர ய**†**ச்ச**…2**  öe | j–Pâ– | 🡪 öe j—Pâ– | pra yacCa shall be rendered with pause as they are separate padams.  If prayacca is a single padam, then, there will be just a letter pause and prayacca will be rendered continuously. |
| TS 2.1.1.5 Padams- paSUn | pra | janayati  mÉ–zÉÔlÉç | mÉë þ | eÉ–lÉ–rÉ–ÌiÉ– | 🡪 mÉ–zÉÔlÉç mÉë eÉþlÉrÉÌiÉ–  ப**…**ஶூன் | ப்ர | ஜ**…**ன**…**ய**…**தி**…** | 🡪  ப**…**ஶூன்-ப்ர ஜ**†**னயதி**…**  e–q¢© | öe | R–d–j–Zy– | 🡪  e–q¢© öe R—djZy– | Rendered as paSunpra yaccati and n will join p with letter pause and word pause before yaccati.  If prajanayati was a single padam, then it will be rendered together with paSUnprajanayati |
| TS 1.7.6.7 punaH | A | laBate |  mÉÑlÉþÈ | AÉ | sÉ–pÉ–iÉå– | 🡪 mÉÑlÉ–UÉ sÉþpÉ–iÉå  புன**†:** | ஆ | ல**…**ப**…4**தே**…** | 🡪புன**…**ரா ல**†**ப**…4**தே  e¡d—J |B | m–h–¥Z– | 🡪e¡d–kx m—h–¥Z | Rendered as punarA labate (sandhi of A with visargam ‘r’ of punaH). Word pause between A and labate. |
| TS 4.3.6.1 antarikSham | ca | vi | bAdhatAm |  A–liÉËUþ¤ÉqÉç | cÉ– | ÌuÉ | oÉÉ–kÉ–iÉÉ–qÉç || 🡪  A–liÉËUþ¤ÉÇ cÉ– ÌuÉ oÉÉþkÉiÉÉÇ ||  அ**…**ந்தரி**†**க்ஷம் | ச**…** | வி| பா**…3**த**…4**தா**…**ம் ||🡪  அ**…**ந்தரி**†**க்ஷஞ் ச**…** வி பா**†3**த**4**தாம் |  A–Çky—±I | P– | py | gx–c–Zx–I || 🡪A–Çky—±I P– py gx—cZxI || | Rendered as antarikSha~jca vi bAdhaAm since preposition vi is a separate padam. |
| TS 1.5.3.3 ni | vartasva | punaH | agne |  ÌlÉ | uÉ–iÉï–xuÉ– | mÉÑlÉþÈ | A–alÉå– | 🡪  ÌlÉ uÉþiÉïxuÉ– mÉÑlÉþUalÉ  நி | வ**…**ர்த**…**ஸ்வ**…** | புன**†:** | அ**…**க்**3**னே**…** | 🡪  நி வ**†**ர்தஸ்வ**…** புன**†**ரக்**3**ன  dy | p–ªZ–sû– | e¡d—J | A–¥²– | 🡪  dy p—ªZsû– e¡d—k² | ‘ni’ vartasva is rendered separately since they are distinct padams in BhU sUktam. |
| TS 1.5.2.2 indriye | prati | tiShThati |  C–ÎlSì–rÉå | mÉëiÉÏÌiÉþ | ÌiÉ–¸–ÌiÉ– | 🡪  uÉåÎlSì–rÉå mÉëÌiÉþ ÌiÉ¸ÌiÉ  இ**…**ந்த்**3**ரி**…**யே | ப்ரதீதி**†** | தி**…**ஷ்ட**…2**தி**…** | 🡪  வேந்த்**3**ரி**…**யே ப்ரதி**†** திஷ்ட**2**தி  C–öÉy–¥j | öeZzZy— | Zy–rç–Zy– | 🡪  ¥pöÉy–¥j öeZy— ZyrçZy– | Indriye prati tiShThati rendered distinctly as they are separate Padam. |
| TS 1.6.10.5 pari | gRuhNAti | manaH |  mÉËUþ | aÉ×–ºûÉ–ÌiÉ– | qÉlÉþÈ | 🡪  mÉËUþ aÉ×ºûÉÌiÉ–qÉlÉÉ  பரி**†** | க்**3*ரு*…**ஹ்ணா**…**தி**…** | மன**†:** | 🡪  பரி**†** க்**3*ரு***ஹ்ணாதி**…** மனோ**†Å**ஸி  eky— | M£–t§Yx–Zy– | id—J | A–sy– | 🡪 eky— M£t§YxZy– i¥dx—„sy  TS 1.6.7.1 devatAH | pUrvaH |  parigRuhNAti |  Så–uÉiÉÉÿÈ | mÉÔuÉïþÈ | mÉ–ËU–aÉ×–ºûÉÌiÉþ | 🡪  Så–uÉiÉÉ–È mÉÔuÉïþÈ mÉËUaÉ×–ºûÉÌiÉ–  தே**…3**வதா**‡:** | பூர்வ**†:** | ப**…**ரி**…**க்**3*ரு*…**ஹ்ணாதி**†** | 🡪 தே**…3**வதா**…:** பூர்வ**†:** பரிக்**3*ரு*…**ஹ்ணாதி**…**  ¥b–pZx˜J | e¢ªp—J | e–ky–M£–t§YxZy— | 🡪  ¥b–pZx–J e¢ªp—J ekyM£–t§YxZy– | ‘pari gRuhNAti is rendered separately with word pause.  In Second example that is rendered together as parigRuhNAti as it is one single padam, with only letter pause between ri and gRu |

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

## Some Special Rules for SikShA

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

**Jata DarpaNam: Rule 141**

mÉë, EiÉç, ÌlÉ, AÉ, ÌlÉÈ, xÉÑ, ÌuÉ, xÉqÉç (ப்ர, உத், நி, ஆ, நி**:**, ஸு, வி, ஸம்)

(പ്ര, ഉത്, നി, ആ, നിഃ, സു, വി, സമ്) LiÉåprÉÈ mÉUÇ ÌuÉ´ÉqÉÉå lÉ MüÉrÉïÈ |   
LiÉimÉSxÉqÉÔWûiÉÈ E¨ÉUmÉSålÉ xÉÇÌWûiÉÉÎxiÉ cÉåiÉç rÉjÉÉ |

pra, ut, ni, A, niH, su, vi, sam eteByaH paraM viSramo na kAryaH |

etatpadasamUhataH uttarapadena saMhitAsti cet yathA |

First Condition is they are separate Padams and are prepositions.

All these padams should not be left separated from the following Padam   
if they can be or are joined in a Vaakyam.   
The guidance given here is say it with the following Padam as in   
SaMhitA with only letter pause.

|  |  |
| --- | --- |
| **Example of Padam** | **vAkyam with Comments** |
| TS 1.2.8.1 Padams - suAyuShA | ut | oShadhInAm |  xuÉÉ–rÉÑÑwÉÉÿ | EiÉç | AÉåwÉþkÉÏlÉÉqÉç |  ஸ்வா**…**யுஷா**‡** | உத் | ஓஷ**†**தீ**4**னாம் |  sûx–j¡rx˜ | ഉത് | Hxr—czdxI | vAkyam – svAyuShodoShadhInAm  xuÉÉ–rÉÑwÉÉåSÉåwÉþkÉÏlÉÉ–óè–  ஸ்வா**…**யுஷோதோ**3**ஷ**†**தீ**4**னா**…óè…**  sûx–j¡¥rx¥bxr—czdx–óè– |
| TS 6.3.1.6 Padams - kar.Shati | ni | anye |  Mü–Uç–.wÉ–ÌiÉ– | ÌlÉ | A–lrÉå |  க**…**ர்**…**.ஷ**…**தி**…** | நி | அ**…**ன்யே |  K–ª–.r–Zy– | dy | A–¥dõ | | vAkyam – kar.Shati nyanye  MüþUç.wÉÌiÉ– lrÉþlrÉå  க**†**ர்.ஷதி**…** ந்ய**†**ன்யே  K—ª.rZy– dõ—¥dõ |
| TS 7.3.13.1 Bavantu | eti | prajA |  pÉ–uÉ–liÉÑ– | AÉ: | mÉë–eÉÉ |  ப**…4**வ**…**ந்து**…** | ஆ | ப்ர**…**ஜா |  h–p–Ç¡– | B | öe–Rx | vAkyam - BavantvA prajA  pÉþuÉ–liuÉÉ mÉë–eÉÉ  ப**†4**வ**…**ந்த்வா ப்ர**…**ஜா  h—p–Çûx öe–Rx |
| TS 2.2.1.1 Padam - tam | niH | avapat |  iÉqÉç | ÌlÉ: | A–uÉ–mÉ–iÉç |  தம் | நி**:** | அ**…**வ**…**ப**…**த் |  ZI | dy: | A–p–e–Z§ | | vAkyam - tanniravapat  iÉÇ ÌlÉUþuÉmÉ–iÉç  தந் நிர**†**வப**…**த்  ZI dyk—pe–Z§ |
| TS 1.5.11.5 Padam - mahIm | u | su | mAtaram |  qÉ–WûÏqÉç | E– | xÉÑ | qÉÉ–iÉUÿqÉç |  ம**…**ஹீம் | உ**…** | ஸு | மா**…**தர**‡**ம் |  i–tzI | D– | s¡ | ix–Zk˜I | | vAkyam - mahImUShu mAtaram  qÉ–WûÏqÉÔ–wÉÑ qÉÉ–iÉUóèþ  ம**…**ஹீமூ**…**ஷு மா**…**தர**óè†**  i–tzi¢–r¡ ix–Zkóè—  Note: u becomes U as per Vedic grammar rule and su becomes Shu |
| TS 2.5.12.5 vi | pAjasA | vi | jyotiShA  ÌuÉ | mÉÉeÉþxÉÉ | ÌuÉ | erÉÉåÌiÉþwÉÉ ||  வி | பாஜ**†**ஸா | வி| ஜ்யோதி**†**ஷா ||  py | exR—sx | py | ¥RõxZy—rx ||  When such prepositions do not have sandhi and are separate, the pause is shorter than word pause. | vi pAjasA vi jyotiShA  ÌuÉ mÉÉeÉþxÉÉ– ÌuÉ erÉÉåÌiÉþwÉÉ ||  வி பாஜ**†**ஸா**…** வி ஜ்யோதி**†**ஷா  py exR—sx– py  ¥RõxZy—rx || |

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

**Jata DarpaNam: Rule 142**

lÉ, cÉ, ÌWû, E, Wû, xqÉ, uÉÈ, lÉÑ, DqÉç, uÉæ, iÉÑ, (ந, ச, ஹி, உ, ஹ, ஸ்ம, வ**:**, நு, ஈம், வை, து,) (**ന, ച, ഹി, ഉ, ഹ, സ്മ, വഃ, നു, ഈമ്, വൈ, തു,)**

LiÉåprÉÈ AkÉÈ mÉÔuÉïiÉÈ ÌuÉ´ÉqÉÉå lÉ MüÉrÉïÈ | mÉSMÔüOûiÉÈ mÉÔuÉïmÉSålÉ xÉÇÌWûiÉÉ cÉåiÉç. ||

na, ca, hi, u, ha, sma, vaH, nu, Im, vai, tu, eteByaH adhaH pUrvataH   
viSramo na kAryaH | padakUTataH pUrvapadena saMhitA cet.   
Here guideline is join them with previous padam when it joins.

|  |  |
| --- | --- |
| **Example of Padam** | **vAkyam with Comments** |
| TS 4.7.11.2 Padams - vAjaH | ca | prasavaH | ca |  uÉÉeÉþÈ | cÉ**–** | mÉë**–**xÉ**––**uÉÈ | cÉ**–** |  வாஜ**†:** | ச**…** | ப்ர**…**ஸ**……**வ**:** | ச**…** |  pxR—J | P– | öe–s–pJ | P– | | vAjaSca prasavaSca  uÉÉeÉþ¶É mÉëxÉ**–**uÉ¶ÉÉþ-ÌmÉ**–**eÉ¶É  வாஜ**†**ஶ்ச ப்ரஸ**…**வஶ்சா**†**-  pxR—Ò öes–pÒx |
| TS 3.4.11.6 Padams – yat | cit | hi  rÉiÉç | ÍcÉ–iÉç | ÌWû |  யத் | சி**…**த் | ஹி |  jZ§ | Py–Z§ | ty | | rÉÍccÉ–Î®  யச்சி**…**த்**3**தி**4**  j¶y–Æy |
| TS 6.1.11.6 Padams - tasmAt | u |  xÉÈ | iÉxqÉÉÿiÉç | E– | AÉ–zrÉÿqÉç  ஸ**:** | தஸ்மா**‡**த் | உ**…** | ஆ**…**ஶ்ய**‡**ம் |  sJ | Zsôx˜Z§ | D– | B–qõ˜I | | xÉ iÉxqÉÉÿSè-uÉÉ–zrÉþÇ  ஸ தஸ்மா**‡**த்**3**-வா**…**ஶ்ய**†**ம்  s Zsôx˜b§-px–qõ—I |
| TS 1.7.2.1 Padams-iti | Cinatti | iti | ha | uvAca  CÌiÉþ | ÍNû–lÉÌ¨Éþ | CÌiÉþ | Wû– | E–uÉÉ–cÉ– |  இதி**†** | சி**…2**னத்தி**†** | இதி**†** | ஹ**…** | உ**…**வா**…**ச**…**  CZy— | Qy–dÀy— | CZy— | t– |  D–px–P– | | ‘iti CinattIti hovAca  CÌiÉþ ÍNû–lÉ¨ÉÏÌiÉþ WûÉåuÉÉcÉ–  இதி**†** சி**…2**னத்தீதி**†** ஹோவாச**…**  CZy— Qy–dÀzZy— ¥txpxP– |
| TS 3.3.8.5 Padams - etena | ha | sma | vai | RuShayaH |  L–iÉålÉþ | Wû– | xqÉ– | uÉæ | GwÉþrÉÈ |  ஏ**…**தேன**†** | ஹ**…** | ஸ்ம**…** | வை | ***ரு***ஷ**†**ய**:**  G–¥Zd— | t– | sô– | ¤¤p | Er—jJ | | Metena ha sma vA RuShayaH  Here ha, sma, vA (vai originally becomes vA before vowel) should have only letter pause. Not treated as words in terms of Rule 142.  qÉå–iÉålÉþ W ûxqÉ– uÉÉ GwÉþrÉÈ  மே**…**தேன**†** ஹ ஸ்ம**…** வா ***ரு***ஷ**†**ய**:**  ¥i–¥Zd— t sô– px Er—jJ |
| TS 1.6.8.4 Padams - prajApatiH | vai | kaH |  mÉë–eÉÉmÉþÌiÉÈ | uÉæ | MüÈ |  ப்ர**…**ஜாப**†**தி**:** | வை | க**:** |  öe–Rxe—ZyJ | ¤¤p | KJ | | mÉë–eÉÉmÉþÌiÉ–uÉæï MüÈ  ப்ர**…**ஜாப**†**தி**…**ர்வை க**:**  öe–Rxe—Zy–ª¤¤p KJ |
| TS 6.4.2.1 Padams - vasatu | nu | naH |  uÉxÉþiÉÑ | lÉÑ | lÉ–È |  வஸ**†**து | நு | ந**…:** |  ps—Z¡ | d¡ | d–J | | ‘tu’, ‘nu’ ‘na’ should be taken with letter pause only like previous example  uÉxÉþiÉÑ– lÉÑ lÉþ  வஸ**†**து**…** நு ந**†**  ps—Z¡– d¡ d |
| TS 6.4.3.4 Padams - iti | Aha | uta | Im |  CÌiÉþ | AÉ–Wû– | E–iÉ | D–qÉç | A–lÉ–³É–qÉÑ–È |  இதி**†** | ஆ**…**ஹ**…** | உ**…**த | ஈ**…**ம் | அ**…**ன**…**ன்ன**…**மு**…:** |  CZy— | B–t– | D–Z | C¦–I |  A–d–Ë–i¡–J | | vAkyam – ityAhotem  CirÉÉþWûÉå–iÉå-qÉþlÉ³É  இத்யா**†**ஹோ**…**தேம**†**னன்ன  CZõx—¥tx–¥Z-i—d |
| TS 7.5.7.1 Padams - iti | te | tu |  CÌiÉþ | iÉå | iÉÑ | uÉÉuÉ |  இதி**†** | தே | து | வாவ  CZy— | ¥Z | Z¡ | pxp | ‘iti te tvAva  CÌiÉ– iÉå iuÉÉuÉ  இதி**…** தே த்வாவ  CZy– ¥Z Zûxp |

# Different Applications of (gm) and (gg)

## Rules from prAtiSAkyam

**Rule Chapter 16 || 16-13 ||**

The following words have *anusvÀra* before *s*: ÌWû, mÉÑ, ÎeÉaÉÉ, ÎeÉbÉÉ, cÉqðÎxÉlÉã, AiÉðqxÉrÉiÉç, AÉiÉÉðqxÉÏiÉç,MülÉÏrÉÉ, erÉÉrÉÉ, SìÉbÉÏrÉÉ, UbÉÏrÉÉ, ´ÉãrÉÉ, ¾ûxÉÏrÉÉ, uÉxÉÏrÉÉ, pÉÔrÉÉðqxÉÈ, eÉÍ¤ÉuÉÉ, eÉÎblÉuÉÉ, ÎeÉÌaÉuÉÉ, eÉÏÌaÉuÉÉ,iÉÎxjÉuÉÉ, SÉµÉÉ, SÏÌSuÉÉ, mÉÌmÉuÉÉ, mÉÏÌmÉuÉÉ, ÌuÉ²É, ÌuÉÌuÉÍzÉuÉÉ, zÉÑ´ÉÑuÉÉ, xÉxÉ×uÉÉ.

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

ஹி, பு, ஜிகா**3**, ஜிகா**4**, சðஸினே, அதðம்ஸயத்,   
ஆதாðம்ஸீத்,கனீயா, ஜ்யாயா, த்ரா**4**கீ௪யா, ரகீ**4**யா, ஶ்ரேயா, ஹ்ரஸீயா, வஸீயா, பூ**4**யாðம்ஸ**:**, ஜக்ஷிவா, ஜக்**4**னிவா,   
ஜிகி**3**வா, ஜீகி**3**வா,தஸ்தி**2**வா, தா**3**ஶ்வா, தீ**3**தி**3**வா, பபிவா,   
பீபிவா, வித்**3**வா, விவிஶிவா, ஶுஶ்ருவா, ஸஸ்***ரு***வா.

ty, e¡, RyMx3, RyNx4, P~Ii§sy¥d, AZ~Ii§sjZ§, BZx~Ii§szZ§,Kdzjx, Rõxjx, öbx4Nz4jx, kNz4jx, ¥öqjx, ötszjx, pszjx, h¢4jx~Ii§sJ, R±ypx, RN§4dypx, RyMy3px, RzMy3px,ZÓy2px, bx3qûx,

bz3by3px, eeypx, ezeypx, pyb§3px, pypyqypx,

q¡öq¡px, ss£px.

**|| 16-14 ||**

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

**Not, under any circumstances, in a dissyllabic word**.

## 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**  ÌW + xÉÏÈ = ÌWûóèxÉÏÈ  ஹி + ஸீ**:** = ஹி**óè**ஸீ**:**  ty + szJ = tyóèszJ | qÉÉ ÌWûóèþxÉÏýýÈ mÉÑÂþwÉÇý  மா ஹி**óè†**ஸீ**……:** புரு**†**ஷ**…**ஞ்  ix tyóè—sz––J e¡k¡—rI– |
| **TS 4.5.3.1**  ÎeÉbÉÉ + xÉiÉ = ÎeÉbÉÉóèxÉiÉç  ஜிகா**4** + ஸத் = ஜிகா**4óè**ஸத்  RyNx +sZ§ =RyNxóèsZ§§ | ÎeÉbÉÉóèþxÉSèprÉÉå qÉÑwhÉýiÉÉÇ mÉiÉþrÉåý  ஜிகா**4óè†**ஸத்**3**ப்**4**யோமுஷ்ண**…**தாம்  RyNxóè—sb§¥hõx i¡rê–ZxI |
| **TS 1.2.14.4**  SÏÌSuÉÉ + xÉqÉè = SÏÌSuÉÉóèxÉqÉè  தீ**3**தி**3**வா + ஸம் = தீ**3**தி**3**வா**óè**ஸம்  Bzbypx + si§ = bzbypxóèsi§ | SÏïÌSýuÉÉóèxÉýqÉlÉÑý ±ÔlÉç  தீ**3**தி**…3**வா**óè** ஸ**…**மனு**…** த்**3**யூன்  bzby–pxóès–id¡– bõ¢© |
| **TS 2.5.11.1**  ÌuÉ²É + xÉÈ = ÌuÉ²ÉóèxÉÈ  வித்**3**வா+ஸÈ = வித்**3**வா**óè**ஸÈ  pybûx + sÈ = pybûxóèsÈ | xÉSåuÉýiuÉÉrÉþ ÌuÉý²ÉóèxÉÉåý  ஸதே**3**வ**…**த்வாய**†** வி**…**த்**3**வா**óè**ஸோ**…**  s¥bp–Zûxj— py–bûxóè¥sx– |
| **TS 4.7.15.1**  ÌuÉÌuÉÍzÉuÉÉ+xÉqÉè = ÌuÉÌuÉÍzÉuÉÉóèxÉqÉè  விவிஶிவா**+** ஸம் = விவிஶிவா**óè**ஸம்  Pypyqypx + si§  pypyqypxóèsi§ | ÆÌuÉýÍzÉ mÉëþÌuÉÌuÉÍzÉýuÉÉóèxÉþqÉÏqÉWåû  **Æ**வி**…**ஶி ப்ர**†**விவிஶி**…**வா**óè** ஸ**†**மீமஹே**…**  Æpy–qy öe—pypyqy–pxóè  s—izi¥t– |

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

## 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**  iÉmÉÔóèþÌwÉ  தபூóèஷி  Ze¢óèry | iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþ  தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**  Ze¢ò—rõ¥² R¡–tûx— |
| **TS 3.4.9.1**  NûlSÉóèÍxÉ  ச**2**ந்தா**3óè**ஸி  QÉxóèsy | SåÌuÉþMüÉýzNûlSÉóèþxÉÏuÉý  தே**3**வி**†**கா**…**ஶ்- ச**2**ந்தா**3óè†**ஸீவ  ¥bpy—Kx–qâÉxóè—szp |
| **TS 7.1.2.1**  erÉÉåiÉÏóèÌwÉ  ஜ்யோதீ**óè**ஷி  ¥RõxZzóèry | erÉÉåiÉÏýòýwrÉuÉþ ÂlkÉå  ஜ்யோதீ**…ò…**ஷ்யவ**†** ருந்தே**4**  ¥RõxZz–ò–rõp— k¡¥Ê |

## Different interpretation of Rule

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

Take an example:

iÉmÉÔóèþÌwÉ + AalÉå = iÉmÉÔòþwrÉalÉå eÉÑýÀûÉþ

தபூóèஷி + அக்**3**னே = தபூ**ò†**ஷ்யக்**3**னே ஜு**…**ஹ்வா**†**

Ze¢óèry + A¥² = Ze¢ò—rõ¥² R¡–tûx—

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:

iÉmÉÔóèþÌwÉ + AalÉå = iÉmÉÔóèþþwrÉalÉå eÉÑýÀûÉþ

தபூóèஷி + அக்**3**னே = தபூóèþஷ்யக்**3**னே ஜு**…**ஹ்வா**†**

Ze¢óèry + A¥² = Ze¢óèþrõ¥² R¡–tûx—

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** |
| zNûlSÉ**–**ò**–**xrÉÉmÉÉå**–** erÉÉåiÉÏ**–**ò**–**wrÉÉmÉÉå**–**  rÉeÉÔ**–**ò**–**wrÉÉmÉþ  ச**2**ந்தா**…3ò**ஸ்யாபோ**…** ஜ்யோதீ**…ò…**ஷ்யாபோ**…** யஜூ**…ò…**ஷ்யாப**†**ஸ்  qâÉx–ò –sõx¥ex– ¥RõxZz–ò–rõx¥ex– jR¢–ò–rõxe | zNûlSÉ**–**óèþ**–**xrÉÉmÉÉå**–** erÉÉåiÉÏ**–**óèþ**–**wrÉÉmÉÉå**–**  rÉeÉÔ**–**óèþ**–**wrÉÉmÉþ  ச**2**ந்தா**…3**óèþஸ்யாபோ**…** ஜ்யோதீ**…**óèþ**…**ஷ்யாபோ**…** யஜூ**…**óèþ**…**ஷ்யாப**†**ஸ்  qâÉx–óèþ –sõx¥ex– ¥RõxZz–óèþ–  rõx¥ex– jR¢–óèþ–rõxe |
| **TS 4.5.1.1**  AWûÏòþ¶É–– xÉuÉÉïÿlÉç eÉ–ÇpÉrÉ–lÉç  அஹீ**ò†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzò—Ò–– sªpx˜©  R–Ihj–© | AWûÏóèþ¶É–– xÉuÉÉïÿlÉç eÉ–ÇpÉrÉ–lÉç  அஹீóè**†**ஶ்ச**……** ஸர்வா**‡ன்** -ஜ**…**ம்ப**4**ய**…**ந்த்**2**  Atzóè—Ò–– sªpx˜©  R–Ihj–© |
| **TS 4.7.10.2**  cÉ¤ÉÑþUç-rÉ–¥ÉålÉþ MüsmÉiÉÉ–ò–**,** ´ÉÉå§ÉÇþ  சக்ஷு**†**ர்-ய**…**ஜ்ஞேன**†** கல்பதா**…ò…** ஶ்ரோத்ர**†**ம்  P±¡—ª-j–¥¹d— KmðZx–ò–**,** ¥öqxöZI | **TS 4.7.11.2**  cÉ¤ÉÑþUç-rÉ–¥ÉålÉþ MüsmÉiÉÉ–óèþ–**,** ´ÉÉå§ÉÇþ  சக்ஷு**†**ர்-ய**…**ஜ்ஞேன**†** கல்பதா**…**óèþ**…** ஶ்ரோத்ர**†**ம்  P±¡—ª-j–¥¹d— KmðZx–óèþ–**,** ¥öqxöZI |
| **TS 1.2.11.2**  ÆuÉcÉÉåý AmÉÉþuÉkÉÏýòý xuÉÉWûÉÿ  **Æ**வசோ**…** அபா**†**வதீ**…4ò…** ஸ்வாஹா**‡**  Æp¥Px– Aex—pcz–ò– sûxtx˜ | **TS 1.2.11.2**  ÆuÉcÉÉåý AmÉÉþuÉkÉÏýóèþý xuÉÉWûÉÿ  **Æ**வசோ**…** அபா**†**வதீ**…4**óèþ**…** ஸ்வாஹா**‡**  Æp¥Px– Aex—pcz–óèþ– sûxtx˜ |
| **TS 1.3.9.2**  xiÉÉåýMüÉlÉÉýòý xuÉÉWûÉåýkuÉïlÉþpÉxÉÇ  ஸ்தோ**…**கானா**…ò…** ஸ்வாஹோ**…**ர்த்**4**வன**†**ப**4**ஸம்  ¥sëx–Kxdx–ò–  sûx¥tx–ªcûd—hsI | **TS 1.3.9.2**  xiÉÉåýMüÉlÉÉýóèþ xuÉÉWûÉåýkuÉïlÉþpÉxÉÇ  ஸ்தோ**…**கானா**…**óèþ ஸ்வாஹோ**…**ர்த்**4**வன**†**ப**4**ஸம்  ¥sëx–Kxdx–óèþ–  sûx¥tx–ªcûd—hsI |
| TS 1.5.7.6  zÉiÉiÉýUç.WûÉò xiÉ×óèþ WûÎliÉý  ஶதத**…**ர்.ஹா**ò** ஸ்த்***ரு*óè†** ஹந்தி  qZZ–ªtxò së£óè— tÇy | **TS 1.5.7.6**  zÉiÉiÉýUç.WûÉóèþ xiÉ×óèþ WûÎliÉý  ஶதத**…**ர்.ஹாóèþ ஸ்த்***ரு*óè†** ஹந்தி  qZZ–ªtxóèþ së£óè— tÇy |

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

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

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