

**Basics of Veda Swaras  
and Vedic Recital-10**

**Jata Paatam**

---

## Contents

<b>1</b>	<b>Veda Basics – Jata Paatam.....</b>	<b>3</b>
<b>1.1</b>	<b>Introduction:.....</b>	<b>3</b>
<b>1.2</b>	<b>Jata Paatam basics: .....</b>	<b>4</b>
<b>1.3</b>	<b>Elongation of rendering .....</b>	<b>5</b>
<b>1.4</b>	<b>Swaram Acquisition .....</b>	<b>6</b>
<b>2</b>	<b>GaNanaamthvaa Example .....</b>	<b>8</b>
<b>3</b>	<b>Jata Example from Rudram .....</b>	<b>17</b>
<b>3.1</b>	<b>Jata Paatam example from Rudram.....</b>	<b>17</b>
<b>3.2</b>	<b>Further notes and Explanations .....</b>	<b>24</b>

# 1 Veda Basics – Jata Paatam

## 1.1 Introduction:

Our Rishis and compilers of Veda had devised methods to ensure that the Veda is not changed and there is a control. They have designed ways to ensure it is well memorized and assimilated.

The Krishna Yajur Veda has five types of Vedic learning:

1. Samhita/Vaakyam Paatam – learning Vedas as they are recited
2. Pada Paatam – learning Vedas with the Padam of each and every word
3. Krama Paatam – a method to learn Veda in a specific order
4. Jata Paatam – a different method of ordering words back and forth
5. Ghana Paatam – a different method of ordering words and reciting.

The Pada Paatam is twice as powerful and effective in relation to Samhita Paatam; Krama paatam is rated four times and Jata Paatam thousand times as per a sloka referred to by scholars. Ghana Paatam is said to have infinite power and effectiveness in relation in Samhita/Vaakya Paatam.

There are other types of Veda Paata (not often practiced by followers of Krishna Yajur Veda)

1. Maala Paataa
2. Shika Paata
3. Dhanta Paata

4. Dwaja Paata
5. Ratha Paata
6. Rekha Paata

The main purpose of these types of studies is to that the Vedas are protected through distinct ways to repeat the contents of the mantra. Any unintended change any of the method will conflict with the type of learning. The learning becomes thorough. The Sruti is well protected to be handed over generations through the word of mouth.

We shall concentrate on Jata Paatam in this note and it becomes easier when one understands/studies the Pada paatam.

### **1.2 Jata Paatam basics:**

The rules or principles of Jata Paata recital are as follows:

1. Assume there are seven words in a mantra as a Ruk.  
We will number these words as 1,2,3,4,5,6,7
2. First take words 1 & 2 and recite them as **12 , 21 ,12**
3. Then drop 1, take 2 and 3 recite **23, 32, 23 ..** (and continue this till the statement (Ruk) is over.)
4. If the statement 4 is a word with two padams **4a** and **4b**, **before taking up 5,6**; it is chanted as **4 iti 4a pause 4b**. The student now grasps the details of the Padams that make this word **4**. This is like in Kramam or Ghanam.
5. To indicate that the Ruk has ended a final recital of **7 iti 7**.
6. Then the next Ruk is taken up as in Step 2. (as indicated in 3 above also)

- 
7. All rules relating to normal Veda recital, Swaram rules, Vowel Sandhi Rules, Visarga Sandhi Rules, Consonant Sandhi Rules and other grammar rules are applied.
  8. The Swaram markings and acquisition follow the normal Veda recital rules.
  9. Rules like dropping one 'A' (letter 'aa'), if they follow each other.

### **1.3 Elongation of rendering**

The rendering needs to be extended/elongated for the **last part of the word/padam**, when it is

1) a Dheerga Swaritam or Anudatta Swaram **and** the letter is

2a) a Dheerga letter (e.g. aa, ee, O,) **or**

2b) a Anuswaram (letters ending as tam, sam, sham etc. with a dot in Sanskrit).

This is indicated through a “>” (arrow pointing to the right in our books for convenience of readers). Kindly note there are slight differences in the Font size/format of Sanskrit, Malayalam and Tamil texts. The Method of elongation varies between few schools in actual practice. Please refer to your Guru for further clarifications on rendering if the school of different.

### 1.4 Swaram Acquisition

1. In Jata Paatam, the last aksharam in any of the rendering cannot be an AnudAttam (lower swaram) unless the last padam or word is fully marked in AnudAttam.
2. Rules of gm,gg needs to be applied when combining words ending in Anuswaram.
3. Generic Swaram rule is that if there is an AnudAttam assigned to a letter in a word, the next letter shall be udAttam and the next one Svaritam.
4. Also a contra rule is that if there is a Svaritam is assigned to a letter in a word, the previous letter shall be udAttam and the letter previous to it shall be anudAttam.
5. The Swaram may be acquired by a letter to support a Svaritam which is coming up or an udAttam that has come up.
6. There are words that do not acquire swaram as per Pada Paatam (like Sam, dyau, yAH) and Vedic grammar rules from Sages, especially Sage pAnini.

गणानां त्वा, गणपति, कविं क, वीना-मु, पमश्र

#### Note:

1. Letter marked in Green have Svaritam or Dheerga Svaritam.(third letters in a pattern)
2. The previous letter is UdAttam (medium note)
3. Letter prior to it marked in yellow shall be generally acquire AnudAttam (lower note)

**This is only one of the major rules. Readers should not construed that it is universally applicable everywhere. The swaram shifts to a previous or next letter if an intented letter, cannot acquire swaram. Similarly, if two successive letters acquire swaritam, one will be dropped, subject to some rules.**

**A Discussion note on swaram acquisition principles shall be provided after more study, along with Pada Paatam in the next two/three months.**

## 2 GaNanaamthvaa Example

Let us see the explanation of Jata Paata with well known mantra “GaNanAm thavA Ganapathim”

### Samhita/Vakyam:

(ओं) । गणानां॑ त्वा गणपति॑ हवामहे कविं कवीना॑-मुपमश्रु-वस्तमं ।  
ज्येष्ठराजं॑ ब्रह्मणां॑ ब्रह्मणस्पत॑ आनश्शृण्वन्नूतिभिः॑ सीद सादनं ॥

This is actually broken up into words as follows in terms of constituent words and a serial number to initially understand the flow of Jata paatam:

**The following spilt of words is not exactly Pada paatam.**

**Example with Bhattaachaarya’s Pada Paatam is given later in this article.**

(ओं) गणानां॑ त्वा गणपतिं॑ हवामहे कविं कवीनां॑ उपमश्रुवस्तमं ।  
ज्येष्ठराजं॑ ब्रह्मणां॑ ब्रह्मणः॑ पत आ नः॑ शृण्वन् ऊतिभिः॑ सीद सादनं ॥

(ஓம்) । க<sub>3</sub>ணாநாம் த்வா க<sub>3</sub>ணபதிம் ஹவாமஹே கவிம்  
கவீநாம்- உபமஸ்ரவஸ்தமம் |



ஜ்யேஷ்ட<sub>2</sub>ராஜம் ப்<sub>3</sub>ரஹ்மணாம் ப்<sub>3</sub>ரஹ்மண: பத ஆ ந:  
 1 2 3 4 5 6

ஸ்ருண்வந்- ஊதிபி:<sub>4</sub> ஸீத<sub>3</sub> ஸாத<sub>3</sub>னம் ||  
 7 8 9 10

ஓம் | ஸனாகாம் தா ஸளபதிம் ஹவாமஹே கவிம்  
 1 2 3 4 5

கவீநாம்- உபமஸ்ரவஸூம் |  
 6 7

ஜ்யேஷ்டராஜம் ஸ்ரஹ்மணாம் ஸ்ரஹ்மண: பத ஆ ந:  
 1 2 3 4 5 6  
 ஸ்யஸ்யந் ஊதிபி:<sub>4</sub> ஸீத<sub>3</sub> ஸாத<sub>3</sub>னம் ||  
 7 8 9 10

**Explanation of the flow of this Jata Paata:**

Jata Paata	Notes and Explanations
<p>(ॐ) गणानाम् त्वा त्वा गणानाम्  गणानाम् त्वा  क३णाना॒ना॒न् त्वा॑ त्वा॑ क३णाना॒ना॒म्  क३णाना॒ना॒न् त्वा॑  ग॒णा॒ना॒म् त्वा॑ त्वा॑ ग॒णा॒ना॒म्  ग॒णा॒ना॒म् त्वा॑</p>	<p>OM just added as a start.  Words taken 1 &amp; 2  Flow - 12-21-12</p> <p>There is no change in swaras it is as per vaakyam.</p>
<p>त्वा॑ ग॒ण॒प॒ति॒म् ग॒ण॒प॒ति॒म् त्वा॑  त्वा॑ ग॒ण॒प॒ति॒म्  त्वा॑ क३ण॒प॒ति॒म् क३ण॒प॒ति॒म् त्वा॑  त्वा॑ क३ण॒प॒ति॒म्  त्वा॑ ग॒ण॒प॒ति॒म् ग॒ण॒प॒ति॒म् त्वा॑ त्वा॑  ग॒ण॒प॒ति॒म्</p>	<p>Words taken 2 &amp; 3  Flow – 23-32-23</p> <p>Normally words or padam without any swaram in the Vakyam gets lower swaram (anudAtta) in Pada Padam when taken up for recital first in a step. Here 'tvA' acquires anudAttam.</p>
<p>ग॒ण॒प॒ति॒म् ह॒वा॒म॒हे ह॒वा॒म॒हे ग॒ण॒प॒ति॒म्  ग॒ण॒प॒ति॒म् ह॒वा॒म॒हे  क३ण॒प॒ति॒म् ह॒वा॒म॒हे  ह॒वा॒म॒हे क३ण॒प॒ति॒म्  क३ण॒प॒ति॒म् ह॒वा॒म॒हे</p>	<p>Words taken 3 &amp; 4  Flow – 34,43,34</p> <p>'M' becomes 'ṃ' due to following word with 'ha'.  No swaram change rendering as per vaakyam. No rules come in.</p>



<p>कविम् कवीनाम् कवीनाम् कविम्  कविम् कवीनाम्  कविन् कवीनाम् कवीनाम् कविन्  कविन् कवीनाम्  कविः कवीनाम् कवीनाम् कविः  कविः कवीनाम्</p>	<p>Words 5/6  Flow 56,65,56</p> <p>There is no change in swaram and it is as per vaakyam.</p>
<p>कवीना मुपमश्रवस्तम् मुपमश्रवस्तम्  कवीनाम् कवीनामुपमश्रवस्तम्  कवीना मुपमश्रवस्तम्  मुपमश्रवस्तम् कवीनाम्  कवीना मुपमश्रवस्तम्  कवीना मुपमश्रवस्तम्  कवीना मुपमश्रवस्तम्  कवीना मुपमश्रवस्तम्</p>	<p>Words 6/7  Flow 67,76,67</p> <p>The 'mu' is formed with 'm' of kavinAm and 'u' of upamasravastamam  With 'm' in stamam and u of upa</p>
<p>उपमश्रवस्तम् मित्युपमश्रवः - तमम् ।  उपमश्रवस्तम् मित्युपमश्रवः  -- तमम्  उपमश्रवस्तम् मित्युपमश्रवः - तमम्</p>	<p>Now the ruk has ended.  So we say 7 iti 7.  Seven has two padams which is split and recited  <b>Srva:</b> visargam is followed by letter 'ta' so the visargam is replaced with 's'.  'iti' followed by 'u' becomes 'tyu' as per Vowel Sandhi rule.  'tamam' extended with lower note for anuswaram 'mam'</p>

<p>         ज्येष्ठराजम् ब्रह्मणाम् ब्रह्मणाम् ज्येष्ठराजम्          ज्येष्ठराजम् ब्रह्मणाम्          ज्येष्ठराजम् ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणाम् ज्येष्ठराजम्          ज्येष्ठराजम् ब्रह्मणाम् ब्रह्मणाम्          ज्येष्ठराजम् ब्रह्मणाम् ब्रह्मणाम्          ज्येष्ठराजम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम्       </p>	<p>Now start with the Second Ruk. Words 1,2 Flow 12,21,12</p> <p>The 'ja' gets anudAttam to support the svaritam 'hma' in brahmanAm. Marked in yellow 'ja' retains its svaritam</p>
<p>         ज्येष्ठराजमिति ज्येष्ठ - राजम्          ज्येष्ठराजमिति ज्येष्ठराजम् --          राजम्          ज्येष्ठराजमिति ज्येष्ठ - राजम्       </p>	<p>We need to take 2,3 but Word 1 Jyestharajam consists of two padam <b>jeshta</b> and <b>raajam</b>.. so its Padam is recited <b>Rajam</b> has anuswaram with <b>Svaritam</b> and extended to <b>Dheerga Svaritam</b>.</p>
<p>         ब्रह्मणाम् ब्रह्मणो ब्रह्मणो ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणः          ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्          ब्रह्मणाम् ब्रह्मणाम् ब्रह्मणाम्       </p>	<p>Continue with words 2/3 Flow 23,32,23</p>

<p>ஸ்ரீமணோம் ஸ்ரீமணோ ஸ்ரீமணோ  ஸ்ரீமணோம் ஸ்ரீமணோம் ஸ்ரீமணோம்</p>	
<p>ब्रह्मणस्पते पते ब्रह्मणो ब्रह्मणस्पते  புரஹ்மணஸ்பதே பதே  புரஹ்மணோ புரஹ்மணஸ்பதே  ஸ்ரீமணஸ்தே பதே ஸ்ரீமணோ  ஸ்ரீமணஸ்தே</p>	<p>Words 3/4  Flow 34,43,34  brahmaNaspate acquires anudAttam in start since it has no other swaram in vaakyam.  This is BrahmaNa + pate.. The visargam becomes 's' as a rule . 'te' with lower swaram extended during recital since it is dheeram.</p>
<p>पत आ पते पत आ  பத ஆ பதே பத ஆ  பத ஆ பதே பத ஆ  'pa' in pate acquires svaritam since 'ta' of 'pata' is anudAttam.</p>	<p>Words 4/5  Flow 45,54,45  It should be as  पत आ आ पते पत आ  பத ஆ ஆ பதே பத ஆ  பத ஆ ஆ பதே பத ஆ  but please note that 'aa' is dropped when they follow each other during rendering.  The pate is converted to pata since the sound 'ae' is followed by Vowel 'aa'. It becomes 'a' of ta sound as per Vowel Sandhi rule.</p>

<p>आनोन आनः      आ॒नो॒ः॑ न॒ आ॒नः॑      आ॒नो॒ः॑ न॒ आ॒नः॑      आ॒नो॒ः॑ न॒ आ॒नः॑</p>	<p>Words 5/6          Flow 56,65,56          Please note that 'aa' is dropped.          In Swaram markings 'A'(aa) does not get swaram. 'no' that follows the udAttam 'aa' is swaritam and as per Padam. The 'na' after 'no' acquires anudAttam to support 'naH' at the end.</p>
<p>नः शृ॒ष्वन् छृ॒ष्वन् नोनः॑ शृ॒ष्वन्      नः॑ शृ॒ष्वन् छृ॒ष्वन् नोनः॑ शृ॒ष्वन्      नः॑ शृ॒ष्वन् छृ॒ष्वन् नोनः॑ शृ॒ष्वन्      नः॑ शृ॒ष्वन् छृ॒ष्वन् नोनः॑ शृ॒ष्वन्      नः॑ शृ॒ष्वन् छृ॒ष्वन् नोनः॑ शृ॒ष्वन्</p>	<p>Words6/7          Flow – 67,76,67          'sh' comes for visargam          'n' and Ch combined should be read as 'njCh'          'na' with svaritam acquires anudAttam at the start.</p>
<p>शृ॒ष्वन् नू॒तिभि॑ रू॒तिभिः॑ शृ॒ष्वन् छृ॒ष्वन्      नू॒तिभिः॑      शृ॒ष्वन् नू॒तिभि॑ रू॒तिभिः॑ शृ॒ष्वन् छृ॒ष्वन्      नू॒तिभिः॑      शृ॒ष्वन् नू॒तिभि॑ रू॒तिभिः॑ शृ॒ष्वन् छृ॒ष्वन्      नू॒तिभिः॑      शृ॒ष्वन् नू॒तिभि॑ रू॒तिभिः॑ शृ॒ष्वन् छृ॒ष्वन्      नू॒तिभिः॑</p>	<p>Words 7/8          Flow – 78,87,78          'n' and 'U' combines to give 'NU'</p>
<p>रू॒तिभिः॑ सी॒द सी॒दो॒तिभि॑ रू॒तिभिः॑ सी॒द      रू॒तिभिः॑ सी॒द सी॒दो॒तिभि॑ रू॒तिभिः॑ सी॒द      रू॒तिभिः॑ सी॒द सी॒दो॒तिभि॑ रू॒तिभिः॑ सी॒द      रू॒तिभिः॑ सी॒द सी॒दो॒तिभि॑ रू॒तिभिः॑ सी॒द</p>	<p>Words 8/9          Flow 89,98,89          's' should be taken for visargam since 'sida' follows.</p>

<p>உஃதிடீ: ஸீட ஸீடோதிடீ  ரூதிடீ: ஸீட</p>	
<p>ऊतिभिरित्यूति - भि:  ஊதிபி<sub>4</sub>ரித்யூதி -- பி<sub>4</sub>:  உஃதிடீரித்யூதி - டீ:</p>	<p>Split as per padam UUtī+bhi:  In the first part the visarga of bhi becomes 'r' to make it <b>bhir</b> as per Visarga Sandhi. Then combining with 'e' becomes 'ri'  U follows 'ti' and becomes <b>iyuu</b> as per vowel sandhi.</p>
<p>सीद सादनं सादनं सीद  सीद सादनम्  ஸீத<sub>3</sub> ஸாத<sub>3</sub>ன<sub>3</sub> ஸாத<sub>3</sub>ன<sub>3</sub>  ஸீத<sub>3</sub> ஸீத<sub>3</sub> ஸாத<sub>3</sub>னம்  ஸீட ஸாட<sub>3</sub>ந<sub>3</sub> ஸாட<sub>3</sub>ந<sub>3</sub> ஸீட  ஸீட ஸாட<sub>3</sub>ந<sub>3</sub></p>	<p>Words 9/10  Flow 9-10,10-9,9-10</p> <p>Here <b>na(gm)</b> acquires anudAttam to support the 'da' in sAdana(gm)  'da' in last sida get anudAttam to support 'da' in sAdanam.</p>
<p>सादनमिति सादनम्  ஸாத<sub>3</sub>னமிதி ஸாத<sub>3</sub>னம்  ஸாட<sub>3</sub>நமிதி ஸாட<sub>3</sub>ந<sub>3</sub></p>	<p>End of Ruk. 10 iti 10  'SAdanam' is a single word <b>with no padam split so it is rendered without any pause</b>. No separator will be indicated like --.  'na' get anudAttam to support 'ti' which has acquired anudAttam to support 'da' in sAdanam</p>



### 3 Jata Example from Rudram

#### 3.1 Jata Paatam example from Rudram

The Pada Paatam of first mantra from Anuvaham 1 of Rudram is given as follows: (from the book containing source work of Sri Bhattacharya Misra)

नमः॑ । ते॒ । रु॒द्र॑ । म॒न्य॒वे॑ ॥ उ॒तो इति॑ । ते॒ । इ॒ष॒वे॑ । नमः॑ ।  
 1 2 3 4 5 6 7 8

नमः॑ । ते॒ । अ॒स्तु॑ । ध॒न्व॒ने॑ । बा॒हु॒भ्यामि॑ति॒ बा॒हु॒ - भ्या॑म् ।  
 1 2 3 4 5

उ॒त । ते॒ । नमः॑ ॥  
 6 7 8

நம:॑ । தே॒ । ரு॒த்ர॑ । ம॒ன்ய॒வே॑ ॥ உ॒தோ॑ இ॒தி॑ । தே॒ ।  
 1 2 3 4 5 6

இ॒ஷ॒வே॑ । நம:॑ ।  
 7 8

நம:॑ । தே॒ । அ॒ஸ்து॑ । த॒ன்வ॒னே॑ ।  
 1 2 3 4

பா॒ஹு॑ப்யாமி॒தி॑ பா॒ஹு॑ - ப்யா॒ம் । உ॒த॑ । தே॒ । நம:॑ ॥  
 5 6 7 8

नमः॑ । ते॒ । रु॒द्र॑ । म॒न्य॒वे॑ ॥ उ॒तो॑ इ॒ति॑ । ते॒ ।  
 1 2 3 4 5 6 7 8

1 2 3 4 5 6  
 ன்ஷவே | நமஃ |  
 7 8  
 நமஃ | தே | அஸ்து | யந்யநே | ஸாஹுஜ்யாமிதி ஸாஹு - ஜ்யாஹ் |  
 1 2 3 4 5  
 உத | தே | நமஃ ||  
 6 7 8

Now the Pada Padam gives all the padams only. While reciting we need to take care of all Recital rules, Word formation, grammar etc. Let us see how this converts into Jata. Please note that we have used Dheerga Swaritam in the Padam.

The Pada Paatam shall mark a padam, **without any swaram**, in **all anudAttam only**. (lower note). While combining words these padams need to be converted to udAttam and apply Sandhi and Swaram rules.

### Explanation of the flow:

Notes and Explanations with Padam	Jata Paata
<p>Word 1,2 - नमः + ते ।            Flow – 12, 21,12            namaha+te becomes namaste;            namaha becomes namO before 'na' of following namaha as per visarga sandhi.            'te' in blue acquires anudAttam to support the following intended svaritam of namO but this mO acquires anudAttam to support the 'ma' in namaste</p>	<p>(ओं) नमस्ते ते नमो नमस्ते            (ஓம்) நமஸ்தே தே நமோ            நமஸ்தே            (ॐ) नमस्ते ते नमो            नमस्ते</p>

<p>Word 2/3, ते । रुद्र</p> <p>Flow – 23,32,23</p> <p>'te and rudra' do not have swaram and acquires anudAttam swaram. Now there is no scope of rule to introduce any other swaram so the entire flow is in anudAttam.</p>	<p>ते रुद्र रुद्र ते ते रुद्र</p> <p>ते रुद्र रुद्र ते ते रुद्र</p> <p>ते रुद्र रुद्र ते ते रुद्र</p> <p>ते रुद्र रुद्र ते ते रुद्र</p> <p>ते रुद्र रुद्र ते ते रुद्र</p>
<p>Word 3/4; रुद्र । मन्यवे</p> <p>Flow – 34,43,34</p> <p>Rudra is rendered with anudAttam at start then it is rendered normally since it has no designated swaram. in ManyavE , <b>ve</b> is a dheerga letter with swaram the Swaritam becomes Dheerga Swaritam at end.</p>	<p>रुद्र मन्यवे मन्यवे रुद्र रुद्र मन्यवे</p> <p>रुद्र मन्यवे मन्यवे रुद्र रुद्र मन्यवे</p> <p>रुद्र मन्यवे मन्यवे रुद्र रुद्र मन्यवे</p> <p>रुद्र मन्यवे मन्यवे रुद्र रुद्र मन्यवे</p> <p>रुद्र मन्यवे मन्यवे रुद्र रुद्र मन्यवे</p>
<p>Words 4/5. मन्यवे । उतो इति ।</p> <p>Flow – 45,54,45</p> <p>ManyavE becomes Manyava due to following Vowel 'U as per Vowel Sandhi Word <b>iti</b> is not considered as it is an indicator in Pada Paatam to mean that 'utO' is a <b>Pragrihya</b>. <b>Pragrihyas</b> are words which are not subject to Sandhi.</p>	<p>मन्यवे उतो उतो मन्यवे मन्यवे उतो</p> <p>मन्यवे उतो उतो मन्यवे मन्यवे उतो</p> <p>मन्यवे उतो उतो मन्यवे मन्यवे उतो</p> <p>मन्यवे उतो उतो मन्यवे मन्यवे उतो</p> <p>मन्यवे उतो उतो मन्यवे मन्यवे उतो</p>
<p>Word 5/6. उतो इति । ते ।</p> <p>Flow - 56,65,56</p> <p>'iti' will be ignored since it is an indicator.</p> <p>'te' with 'ae' sound takes 'a' sound <b>ta</b></p>	<p>उतो ते त उतो उतो ते &gt;</p> <p>उतो ते त उतो उतो ते &gt;</p> <p>उतो ते त उतो उतो ते &gt;</p> <p>उतो ते त उतो उतो ते &gt;</p> <p>उतो ते त उतो उतो ते &gt;</p>

<p>before vowel letter word utO.</p> <p>'te' acquires dheerga swaritam due to being a dheerga letter at the end. This is acquired because of u</p>	<p>உறோ றே த உறோ உறோ றே &gt;</p>
<p>Word 5 उतो इति</p> <p>Flow – 5 iti 5</p> <p>This is like krama paatam. is dropped so utO iti utO is taken; 'e' in iti + u in utO combine to give ityu.</p>	<p>उतो इत्युतो உதோ இத்யுதோ உறோ னுறயூறோ</p>
<p>Word 6,7 ते । इषवे</p> <p>Flow – 67,76,67</p> <p>'ta' and 'va' marked in blue have 'ae' sound but takes 'a' sound before vowel 'e'</p> <p>'ta' and 'va' acquire anudAttam to support the 'sha' in ishava &amp; ishava</p>	<p>त इषव इषवे ते त इषवे த இஷவ இஷவே தே த இஷவே த ன்ஷவ ன்ஷவே றே த ன்ஷவே</p>
<p>Word 7/8 इषवे । नमः ।</p> <p>Flow – 78,87,78</p> <p>'ve' marked in blue acquires anudAttam to support the following intended svaritam of namaH.</p> <p>First namaha becomes namO before following namaha. This namaha loses visargam due to following vowel 'e'</p> <p>But mO marked in yellow becomes anudAttam to support following namaH</p> <p>The 'ma' marked in green becomes anudAttam to support svaritam of 'Sha' in ishava.</p> <p>'va' acquires anudAttam to support Sha in ishavaE.</p>	<p>इषवे नमो नम इषव इषवे नमः இஷவே நமோ நம இஷவ இஷவே இஷவே நமः ன்ஷவே நமோ நம ன்ஷவ ன்ஷவே நமः</p>

<p>Word 8 End of Ruk in Samhita. नमः        Flow - 8 iti 8.        First namaha loses visargam before 'e',        ma acquires anudAttam to support        intended svaritam of 'ti', but ti itself        acquires anudAttam to support 'ma' in        second namaha.</p>	<p>नम इति नमः        नम इति नमः        नम इति नमः</p>
<p>Start of second ruk.        Word 1,2 नमः । ते        Flow- 12,21,12        This is exactly same as the first ruk's        start with 1,22</p>	<p>नमस्ते ते नमो नमस्ते        नमस्ते ते नमो नमस्ते        नमस्ते        नमस्ते ते नमो नमस्ते</p>
<p>Word 2/3 ते । अस्तु        Flow 23,32,23        astu+astu combines, tu changes to        't'+v'        Since te and astu do not have        designated swaram it is rendered in full        udAttam.</p>	<p>ते अस्त्वस्तु ते ते अस्तु        ते अस्त्वस्तु ते ते अस्तु        ते अस्त्वस्तु ते ते अस्तु        ते अस्त्वस्तु ते ते अस्तु</p>
<p>Word 3/4 अस्तु । धन्वने        Flow – 34,43,34        'astu' at start acquires anudAttam,        since it is followed by Padams with        swaram the combination of astvastu        gets only swam for stu at end to        support 'nva'</p>	<p>अस्तु धन्वने धन्वने अस्त्वस्तु        अस्तु धन्वने धन्वने अस्त्वस्तु        अस्तु धन्वने धन्वने अस्त्वस्तु        अस्तु धन्वने धन्वने अस्त्वस्तु</p>

	<p>അസ്തു യന്മനേ യന്മനേ          അസ്തുസ്തു യന്മനേ</p>
<p>Word 4/5. धन्वने । बाहुभ्याम्          Flow – 45,54,45</p> <p>Pada Paatam is given as          बाहुभ्यामिति बाहु – भ्याम्          Here the 'iti' has been added to split the Padam. iti has svaritam on ti by Pada Paata rules.          In Pada paata style, the bAhubhyAm with iti becomes bAhubhya`miti`, the split is given as bAhu – bhyAm.          'bhyAm' acquires anudAttam to support 'ti' in 'iti' if you combine second part bAhu+bhyAM, bA has anudAttam, hu is udAttam so, when bhyAm is combined it acquires svaritam; becomes a dheerga svaritam since it is dheerga letter.</p>	<p>धन्वने बाहुभ्याम् बाहुभ्याम् धन्वने          धन्वने बाहुभ्याम् &gt;</p> <p>த<sub>4</sub> ன்வனே பா<sub>3</sub> ஹுப்<sub>4</sub> யாம்          பா<sub>3</sub> ஹுப்<sub>4</sub> யாம் த<sub>4</sub> ன்வனே          த<sub>4</sub> ன்வனே பா<sub>3</sub> ஹுப்<sub>4</sub> யாம் &gt;</p> <p>யந்மனே ஸ்ரஹு<sub>3</sub>த்யாம்          ஸ்ரஹு<sub>3</sub>த்யாம் யந்மனே யந்மனே          ஸ்ரஹு<sub>3</sub>த்யாம் &gt;</p> <p>While rendering Jata paatam, bhyam acquires anudAttam to support 'nva' in dhanvane. 'ne' in dhanvane also requires anudAttam to support following dhanvane</p>
<p>Word 5/6 बाहुभ्याम् । उत          'm' combines with u of uta to give 'mu'          'ta' of uta combines with u of following uta to become 'tO' vowel sandhi rule is 'a' + 'u' = 'O'</p>	<p>बाहुभ्यामुतोत बाहुभ्यां बाहुभ्यामुत          பா<sub>3</sub> ஹுப்<sub>4</sub> யா<sub>4</sub> மு<sub>4</sub> தோ<sub>4</sub> த          பா<sub>3</sub> ஹுப்<sub>4</sub> யாம்          பா<sub>3</sub> ஹுப்<sub>4</sub> யா<sub>4</sub> முத<sub>4</sub></p>

	<p>ஸாஹு<sub>1</sub>ஓ<sub>2</sub>யா<sub>3</sub>மூ<sub>4</sub>தோ<sub>5</sub>த</p> <p>ஸாஹு<sub>1</sub>ஓ<sub>2</sub>யா<sub>3</sub>மூ<sub>4</sub>த</p>
<p>Word 5 बाहुभ्याम्</p> <p>Flow 5 iti 5</p>	<p>बाहुभ्यामिति बाहु - भ्यां &gt;</p> <p>பா<sub>3</sub>ஹு<sub>4</sub>யா<sub>5</sub>மிதி பா<sub>3</sub>ஹு<sub>4</sub> ---</p> <p>ப<sub>4</sub>யாம் &gt;</p> <p>ஸாஹு<sub>1</sub>ஓ<sub>2</sub>யா<sub>3</sub>மூ<sub>4</sub>தோ<sub>5</sub>த</p>
<p>Word 6,7 उत । ते</p> <p>Flow – 67,76,67</p> <p>Uta+uta becomes utOta (a+u =O)</p>	<p>उत ते त उतोत ते &gt;</p> <p>உ<sub>1</sub>த<sub>2</sub> தே<sub>3</sub> த<sub>4</sub> உ<sub>5</sub>தோ<sub>6</sub>த<sub>7</sub> தே<sub>8</sub> &gt;</p> <p>உ<sub>1</sub>த<sub>2</sub> தே<sub>3</sub> த<sub>4</sub> உ<sub>5</sub>தோ<sub>6</sub>த<sub>7</sub> தே<sub>8</sub> &gt;</p>
<p>Word 7/8 ते । नमः</p> <p>Flow – 78,87,78</p> <p>'mO' and 'te' acquire anudAttam to support 'ma' in namaH part of Namaste and namaha</p>	<p>ते नमो नमस्ते ते नमः</p> <p>தே<sub>1</sub> ந<sub>2</sub>மோ<sub>3</sub> ந<sub>4</sub>ம<sub>5</sub>ஸ்தே<sub>6</sub> தே<sub>7</sub> ந<sub>8</sub>ம<sub>9</sub>:</p> <p>தே<sub>1</sub> ந<sub>2</sub>மோ<sub>3</sub> ந<sub>4</sub>ம<sub>5</sub>ஸ்தே<sub>6</sub> தே<sub>7</sub> ந<sub>8</sub>ம<sub>9</sub>:</p>
<p>Ruk ends. word 8</p> <p>Flow is 8 iti 8</p>	<p>नम इति नमः</p> <p>ந<sub>1</sub>ம<sub>2</sub> இ<sub>3</sub>தி<sub>4</sub> ந<sub>5</sub>ம<sub>6</sub>:</p> <p>ந<sub>1</sub>ம<sub>2</sub> இ<sub>3</sub>தி<sub>4</sub> ந<sub>5</sub>ம<sub>6</sub>:</p>

### **3.2 Further notes and Explanations**

1. Normally a person is supposed to be an expert or a master if he can recite something backwards! Jata Pada Paatam is one such a method to make one an expert or thorough. As per modern science, to do a task in an exactly opposite or reverse manner requires lot of control, skill and thoroughness. When these were done in ancient days without the aid of any reading material, the student needs great concentration and skill, which in itself is sharpened by these types/methods of studies.
2. The Jata Paatam is a hidden method in a Ghana Paatam.  
Ghana Paata recital method is 12,21,123,321,123  
This is taught after Pada Paatam.  
The Series 12,23,34 which one learns in Krama Paatam is applied in Jata Paatam and Ghana Paatam.  
The first six words recited are 12,21,12 marked in yellow and blue which exactly matches with Jata Paatam but since third Padam or word comes in there will be additional sandhi or swaram changes will occur.  
Now take the second part marked in blue and green it is 123,321 123 , this is actually like a Jata of three words/Padams.
3. Therefore the logical order of learning has been designed as Vaakyam, Padam, Kramam (step next to Padam in order of 2 Padams),Jatam (next to kramam with a twist of reverse order with 2 Padams) and finally Ghanam (a 3 Padam combination which can mastered if the previous steps are well learned).
4. Normally Jata Paatam is not taught or learnt to/by householders.  
Jata Paatam of selective areas is taught in Veda PadaShalas.
5. This note has been prepared with an intention of sharing the concept.



6. One should definitely approach a qualified Guru if one wants to learn some important mantras through Jata Paatam.

Kindly provide your comments, suggestions, contributions and also report errors/corrections to our e-mail id: **vedavms@gmail.com**