

Basics of Veda Recital – 1

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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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1 Veda Recital Concepts & Rules

1.1 The Separator ‘|’ and ‘||’

A statement is marked with a separator ‘|’ in books indicating the end of a statement. (paadam or leg). For easy reference let us call this separator as Ruk-Stop or Vedic Full-Stop. While reciting, a pause must be given before the start of the next statement. (2nd paadam or leg).

When the Chandas/Mantra ends, it is marked as ‘||’ (double vertical line) at the end of the statement. (last paadam of the Chandas/Mantra) .The Concept of Chandas is statement with predefined number of Letters / aksharas with well defined grammer rules. (Example: “Gaayatri Chandas”, “Anushtup Chandas” etc).

Examples of Chandas shall be provided in a separate Article – Basics of Veda - Chandas

A statement with a set of words ending with a separator is called a ‘Ruk’ in Veda.

Note: The **last aksharam/letter of a statement** ending with either of the separators (Ruk) **cannot have an anudAttam (lower) swaram.**

तं त्वा भग सर्व इज्जोह्वीमि सनो भग पुर एता भवेह ॥
 தந்த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ஸனோ ப₄க₃ புர ஏதா
 ப₄வேஹ ॥
 തം ത്വാ ഭഗ സർവ ഇജ്ജോഹവീമി സനോ ഭഗ പുര
 ഏതാ ഭവേഹ ॥

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.

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

தந்த்வா ப₄க₃ ஸர்வ இஜ்ஜோஹ்வீமி ।

ஸனோ ப₄க₃ புர ஏதா ப₄வேஹ ॥

തം ത്വാ ഭഗ സർവ ഇജ്ജോഹവീമി ।

ஸனோ டப புர ஓதா டவேஹ ॥

ओं भूः । तत्सवितुर्वरेण्यं । ओं भुवः ।

ओं भूः । तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

ஓம் பூ₄: தத்₂ஸவிதுர் வரேண்யம் ।

ஓம் ப₄வ:, ப₄ர்கோ₃ தே₃வஸ்ய தீ₄மஹி ।

ஓம் பூ₄: தத்₂ஸவிதுர் வரேண்யம் ப₄ர்கோ₃ தே₃வஸ்ய தீ₄மஹி ।

ॐ इ॒ - तस॑वि॒तु॒र्व॒रे॒ण्य॑म् ।

ॐ इ॒ - तस॑वि॒तु॒र्व॒रे॒ण्य॑म् इ॒र॒गो॑ दे॒वस्य॑ धी॒महि॑ ।

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:

ॐ तद्ब्रह्मा । ॐ तद्वायुः । ॐ तदात्मा । ॐ तथसत्यं ।

ஓம் தத்₃ ப்₃ரஹ்ம । ஓம் தத்₃வாயு: । ஓம் ததா₃த்மா ।

ஓம் தத்₂ஸ்த்யம் ।

ॐ तद्ब्रह्मा । ॐ तद्वायुः । ॐ तदात्मा । ॐ तथसत्यं ।

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.

यः अग्नेरायतनं वेद ।	योऽग्नेरायतनं वेद ।
ய: அக் ₃ னேராயதனம் வேத ₃	யோ ₃ க் ₃ னேராயதனம் வேத ₃
यः ऋग्यजुःसामवेदो ऋषिर्वा	यो ₃ ऽऋग्यजुःसामवेदो ऋषिर्वा

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

स्यंबकं , त्र्यम्पुकम् , त्र्यम्बकम्

स्विष्टं , स्विष्टदम्, स्विष्टम्

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

2 Rules for Anuswara

2.1 Basics

The letters which are derived from base vowel Anuswara, 'am' (अं) are all called AnuswAras. (Classical text reference is 'anusvAraH')

Example, 'kam,tam,ram,sam,Sham, yam'. कं, तं , रं, सं, शं, यं,

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

क् + अं = कं, श्+ अं = शं

क् + आं = कां श्+ आं = शां

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

follow if the first letter is from 'ka' vargam. That is गंगा will be read as गङ्गा and

not as गम्गा !

The 'm' in the middle of the statement/word is presented as anuswAra.

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

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

PS 17-1 SaityAyana says that the nasal quality is stronger in anuswAra and the nasal mutes. (nasals of Consonant letters ~g,~j,N,n,m)

PS 17-2 Kauhaliputra says that it is the same everywhere.

PS 17-3 BhAradvAja rishi says it is faint in anuswAra compared to nasals of Consonants.

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

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

2.2 Reading the Veda books/texts

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

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

that is **ङ्, ज्, ण्, न्, म् (हलन्त्)**

will follow the letter with anuswAram of the respective varga.

शंक् will be read as **शङ्क्**, **गंगा** will be read as **गङ्गा**.

(Ka varga क, ग follow Anuswara)

This rule will be extended while combining the end of Anuswara at the end of the first word with the first letter of the following word.

Note: Readers must note the convention followed in a specific book.

Many popular books printed for Veda Students print the vAkyam/SamhitA

as it is “to be read”. So these rules are already applied to the text while compiling the book like शङ्कर. Some print with AnuswAram only like शंकर.

Note: Vedavms compilations are printed with anuswAram and readers must recite correctly with substituting nasal class of the following letter.

PS 5-27 says – “ a “m”, when followed by a mute, (Consonant) the ‘m’ becomes the nasal of like position(nasal of the Consonant) with it.

Let us see examples:

2.3 anuswAram followed by Consonants Examples:

As written in the book	To be read as	Rule applied
ह॒विरा॒सं॑ जु॒हो॒त॒न॑ ङ॒विरा॒स॒म् ज॒हो॒त॒न॑ ङ॒विरा॒स॒म् ज॒हो॒त॒न॑ ।	ह॒विरा॒स॒ञ्जु॑हो॒त॒न॑ ङ॒विरा॒स॒ञ् ज॒हो॒त॒न॑ ङ॒विरा॒स॒ञ् ज॒हो॒त॒न॑ ।	Use of 'ञ्' for 'ca' vargam Use of 'ञ्' for 'च' vargam Use of 'ञ्' for 'च' vargam
द्र॒विणं॑ च॒ मे त्र॒वि॒ण॒म् च॒ मे॑,	द्र॒विण॑ञ्च॒ मे त्र॒वि॒ण॒ञ् च॒ मे॑,	Use of 'ञ्' for 'ca' vargam Use of 'ञ्' for 'च' vargam

<p>புவி¹ண⁰ ஁ மெ,</p>	<p>த³ரவி¹ண⁰சு⁰ மெ,</p> <p>புவி¹ண⁰ ஁ ஁ மெ,</p>	<p>vargam</p> <p>Use of ஁ 'for '஁'</p> <p>vargam</p>
<p>ந¹க¹த்¹ர¹ம்¹ ஁¹வ¹மி¹ந்¹ரி¹ய¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p>	<p>ந¹க¹த்¹ர¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p> <p>ந¹க¹த்¹ர¹ம்</p> <p>தே³வ¹மி¹ந்³ரி¹ய¹ம்</p>	<p>Use of 'ந' for 'ta'</p> <p>vargam</p> <p>Use of 'ந்' for 'த'</p> <p>vargam</p> <p>Use of 'ந்' for 'ற'</p> <p>vargam</p>
<p>சு¹ஷ்ட¹ ஁¹வ¹ந¹ா¹</p> <p>ப¹தி¹ர¹஁¹நி¹ய¹ந¹ா¹</p> <p>ஸ்¹ரே¹ஷ்ட¹டோ¹₂</p> <p>தே³வ¹ந¹ா¹ம்</p>	<p>சு¹ஷ்ட¹ ஁¹வ¹ந¹ா¹</p> <p>ப¹தி¹ர¹஁¹நி¹ய¹ந¹ா¹</p> <p>ஸ்¹ரே¹ஷ்ட¹டோ¹₂</p> <p>தே³வ¹ந¹ா¹ம்</p>	<p>anuswAram rendered as it is no change since the following letter is of 'pa' vargam where 'm' needs to be used.</p> <p>anuswAram rendered as it is no change since the following letter is of 'ப'</p>

<p>பதிர்க்₄னியானாம் ஸ்ரேஷ்டோ₁ டேவாநாம் பதிர்ஷ்டியானாம் ।</p>	<p>பதிர்க்₄னியானாம் ஸ்ரேஷ்டோ₁ டேவாநாம் பதிர்ஷ்டியானாம் ।</p>	<p>vargam where 'ம்' needs to be used. anuswAram rendered as it is no change since the following letter is of 'வ' vargam where 'm' needs to be used.</p>
<p>शत शारदानां-निवात ஸதஸா₁ரதா₃னாம் நிவாத ஸத ஸாரதாநாம் நிவாத</p>	<p>शत शारदाना-न्निवात ஸதஸா₁ரதா₃நாந் நிவாத ஸத ஸாரதாநாந் நிவாத</p>	<p>Use of 'न्' for 'ta' vargam as 'न' is a part of 'ta' vargam only. Use of 'न्' for 'त' vargam as 'त' is a part of 'त' vargam only. Use of 'न्' for 'त' vargam as 'त' is a part of 'त' vargam only.</p>

2.4 Not to Convert 'n' into anuswAm

The normal representation of mantra “OM SAnTiH SAnTiH SAnTiH” is

(ओं शान्तिः शान्तिः शान्तिः ॥

This 'n' in ShAnti should not be represented as anuswAram.

“ओं शान्तिः शान्तिः शान्तिः ॥ “ since the 'n' that follows SA is not 'm' and would be an incorrect representation.

2.5 AnuswAram in OM :

Another major rule is that, OM when uttered at the beginning of the Statement shall not be merged with the following akshara.

Ghana DarpaNam Ref (99-104).

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

ओं तद्ब्रह्मा । ॐ तत्त्वं पञ्चमम् । ॐ तद्ब्रह्मा ।

Here the 'M' of OM can be rendered as 'n' because of the following letter is of 'ta' varga and the ta varga nasal is 'n' so it can be

ॐ तद्ब्रह्मा । ॐ तत्त्वं पञ्चमम् । ॐ तद्ब्रह्मा ।

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.

5. The above reference book also give examples that OM 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 prosed Article on Basics of Veda Recital – Conventions.

3 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 ; some books print the same without the small horizontal line shown above. This is marked before the letters starting with 'ya.la.va' group.

Sometimes the nasal sound along with **l,y,v (हलन्त्)** is also marked to catch the attention of the reader.

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

PS 5-28 -Followed by a semivowel, it becomes a nasal of like quality with it.

PS 5-29 - But not when followed by r.

PS 5-25 – Both t and n, when followed by l, become l. (covered in Consonant Sandhi Rule Article)

PS 5-26 - The n becomes nasalized l.

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
अग्निं ँ या गर्भं ^१ दधिरे	अग्नि य्या गर्भं ^१ दधिरे
अक् _३ निम् ँ या क _३ र्पन् ^१ त _३ त्ति _४ रै	अक् _३ नि य्या क _३ र्पन् ^१ त _३ त्ति _४ रै
आग्निं ^१ या ग ^१ र्भं ^१ द ^१ धिरे	आग्नि य्या ग ^१ र्भं ^१ द ^१ धिरे

<p>उदु॒त्त॒मं॑ व॒रु॒ण॒</p> <p>உது॒₃த்த॒மம்॑ வ॒ருண॒ பாஸ</p> <p>உடு॒₃ண॒மம்॑ வ॒ருள॒ பாஸ</p>	<p>उदु॒त्त॒म॒व्व॒रु॒ण॒</p> <p>உது॒₃த்த॒ம॒வ்வ॒ருண॒ பாஸ</p> <p>உடு॒₃ண॒ம॒வ்வ॒ருள॒ பாஸ</p>
<p>Example of 'l' after 'n'</p> <p>नै॒नं॑ लो॒के</p> <p>நை॒₃னம்॑ லோ॒கே லோ॒கே</p> <p>நை॒₃னம்॑ லோ॒கே லோ॒கே</p>	<p>नै॒न॒ल्लो॒के</p> <p>நை॒₃ன॒ல்லோ॒கே லோ॒கே</p> <p>நை॒₃ன॒ல்லோ॒கே லோ॒கே</p>
<p>एको॒ वा॒ अ॒मु॒ष्मि॒न् लो॒के॒ मृ॒त्युः॑</p> <p>ஏகோ॒ வா॒ அ॒மு॒ஷ்மி॒ன் லோ॒கே॒ மृ॒₃த்யுः॑</p> <p>ஊகோ॒ வா॒ அ॒மு॒ஷ்மி॒₃ந் லோ॒கே॒</p>	<p>एको॒ वा॒ अ॒मु॒ष्मि॒ल्लो॒के॒ मृ॒त्युः॑</p> <p>ஏகோ॒ வா॒ அ॒மு॒ஷ்மி॒₃ல்லோ॒கே॒ மृ॒₃த்யுः॑</p> <p>ஊகோ॒ வா॒ அ॒மு॒ஷ்மி॒₃ல்லோ॒கே॒</p>
<p>स॒म्व॑त्स॒रः॑</p>	<p>Here the padam consists of two parts – sam + vathsaraH; so nasal is applied.</p>

ஸம் ^{ஹ்} வத் ₂ ஸ ₂ ர: ஸம் ^{ஹ்} வம் ₂ ஸ ₂ ர: —	
सँ ₂ यन्ति , ஸம் ^{ஹ்} ய ₂ ந்தி , ஸம் ^{ஹ்} ய ₂ ந்தி	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.

3.1 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 ‘la’ and ‘yya’, for letters va,la,and ya following anusvAram.

3.2 No anunAsikam for Sandhi-formations

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

Examples of words with Sandhi	Explanation
<p>आदित्य॑र्या-स्यु॒तवा॑ श्रृ॒णो-म्या॒मा</p> <p>ஆதி॒₃த்₁ப்₁யா-ம்யு॒₂தவா॑</p> <p>ஸ்ரு॒₁ணா-ம்யா॒₂மா</p> <p>ആ॒₁ദി॒₂ത്₁പ॒₂ശ്യാ-മ്യു॒₂തവാ॑</p> <p>ശൃ॒₁ണോ-ம்யா॒₂மா</p>	<p>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.</p>
<p>स्तौ॒₁म्य॒₂ग्निं॑ नाथि॒₂तो</p> <p>ஸ்தௌ॒₁ம்யக்₃॒₂னிந் நாதி₂॒₂தோ</p> <p>ஸ்தௌ॒₁ம்ய॒₂னி₁॒₂நாமி॒₂தோ</p>	<p>Here the Padams for Sandhi are stau₁ + agnim, that creates stau₂myagnim; so this example to similar to the above.</p>

4 Rules for 'gm' and 'gg'

4.1 Rules for gm (ॡ)

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

The standard representation in printed books is "ॡ".

Some books print it without the tail like "ॡ". 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, ॡ is not used.

Let us see some common examples:

Original words/padams	As represented in Veda books/Vakhyam	Rule
गणानान्त्वा गणपतिं हवामहे	गणानान्त्वा गणपतिॡ हवामहे	anuswAram before ह

<p>க₃ணானாந்த்வா</p> <p>க₃ணபதிம்</p> <p>ஹவாமஹே</p> <p>ஓம் ஸனாநாந்யா</p> <p>ஸனபதிம்</p> <p>ஹவாமஹே</p>	<p>க₃ணானாந்த்வா</p> <p>க₃ணபதி</p> <p>ஹவாமஹே</p> <p>ஓம் ஸனாநாந்யா</p> <p>ஸனபதி</p> <p>ஹவாமஹே</p>	<p>anuswAram before ஹ</p> <p>anuswAram before ஹ</p>
<p>क्षीरं सर्पि मधूदकं</p> <p>கஷீரம் ஸர்பிர்</p> <p>மதூ⁴த³கம்</p> <p>क्षीरं सर्पि</p> <p>மயூபகம் </p>	<p>क्षीरं सर्पि मधूदकं</p> <p>கஷீரம் ஸர்பிர்</p> <p>மதூ⁴த³கம்</p> <p>क्षीरं सर्पि</p> <p>மயூபகம் </p>	<p>anuswAram before स</p> <p>anuswAram before स</p> <p>anuswAram before स</p>

<p>त्रिंशद्भाम॑ विरा॒जति॑</p> <p>த்ரிம்₃ஸ்தா₄ம</p> <p>விராஜதி</p> <p>த்ரிம்₃ஸ்தா₄ம</p> <p>விராஜதி</p>	<p>त्रिंशद्भाम॑ विरा॒जति॑</p> <p>த்ரிம்₃ஸ்தா₄ம</p> <p>விராஜதி</p> <p>த்ரிம்₃ஸ்தா₄ம</p> <p>விராஜதி</p>	<p>anuswAram before श</p> <p>anuswAram before ष</p> <p>anuswAram before ष</p>
<p>यक्ष्मं॑ सु॒मना॑ असत् ।</p> <p>யக்ஷம்₃ஸுமனா</p> <p>அஸ்த்</p> <p>யக்ஷம்₃ஸுமனா</p> <p>அஸ்த்</p>	<p>यक्ष्मं॑ सु॒मना॑ असत् ।</p> <p>யக்ஷம்₃ஸுமனா</p> <p>அஸ்த்</p> <p>யக்ஷம்₃ஸுமனா</p> <p>அஸ்த்</p>	<p>anuswAram before स</p> <p>anuswAram before ष</p> <p>anuswAram before ष</p>
<p>तन्नो॑ नारसिंहः॑</p>	<p>तन्नो॑ नारसिंहः॑</p>	<p>anuswAram before ह</p>

<p>प्रचो॒दयात्॑ तन्॑नो॒ नारा॑सि॒म्हः ப்ர॒சோ॒த॒யா॑த் തന്നോ॑ നാര॑സി॒ஹഃ ப்ர॒சோ॒த॒யா॑த்</p>	<p>प्रचो॒दयात्॑ तन्॑नो॒ नारा॑सि॒ः ப்ர॒சோ॒த॒யா॑த் തന്നോ॑ നാര॑സി॒ः ப்ர॒சോ॒த॒யா॑த்</p>	<p>anuswAram before ഹ</p> <p>anuswAram before ഹ</p>
<p>मा॑ हि॒ंसीः॑ पु॒रु॒षं॑ ज॒गत् மா॑ ஹி॒ம்ஸீः॑ பு॒ரு॒ஷ்॑ ஜ॒கத் മാ॑ ഹി॒ംസീഃ പു॒രു॒ഷം॑ ജ॒ഗത് </p>	<p>मा॑ हि॒ःसीः॑* पु॒रु॒षं॑ ज॒गत् மா॑ ஹி॒ःஸீः பு॒ரு॒ஷ்॑ ஜ॒கத் മാ॑ ഹി॒ःസീഃ*</p>	<p>anuswAram before സ</p> <p>*Very commonly found word.</p> <p>anuswAram before സ</p> <p>anuswAram before സ</p>

	பு ¹ ரு ¹ ஷ ¹ ம் ஜ ¹ க ¹ த் ।	
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4.2 Normally 'M' merges with following vowel

When anuswAram precedes a vowel like a, aa, e, ee etc, based on the construction of the words in Vedas, the 'M' may combine with the a, aa, e, ee to have ma, maa, mi, mee as a natural Swarayukta Akshara i.e. Vowel based consonant.

Original words/padams	As represented in Veda books/Vakhyam	Rule applied
பு ¹ ரு ¹ ஹூ ¹ த் இ ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸ்வ ¹ ஸ்தி	பு ¹ ரு ¹ ஹூ ¹ த் ¹ மி ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸ்வ ¹ ஸ்தி	'M' + i has become மி
பு ¹ ரு ¹ ஹூ ¹ த் ¹ ம் இ ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸ்வ ¹ ஸ்தி	பு ¹ ரு ¹ ஹூ ¹ த் ¹ மி ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸ்வ ¹ ஸ்தி	
பு ¹ ரு ¹ ஹூ ¹ த் ¹ ம் இ ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸா ¹ ஸ்தி	பு ¹ ரு ¹ ஹூ ¹ த் ¹ மி ¹ ந் ¹ த் ¹ ர் ¹ ம் ¹ ஸா ¹ ஸ்தி	
பா ³ ஹூ ³ ப் ⁴ யா ⁴ ம் உ ¹ த்	பா ³ ஹூ ³ ப் ⁴ யா ⁴ மு ¹ த்	M' + u has become மு

தே நம: ஸாஹுத்யா <u>ம்</u> உ <u>த</u> தே நம: ஸாஹுத்யா <u>ம்</u> <u>மு</u> த தே தே நம: நம:	தே நம: ஸாஹுத்யா <u>ம்</u> <u>மு</u> த தே தே நம: நம:	
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4.3 Swaras (Vowels) ஃ 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 ரா <u>ஜே</u> வா <u>ம்</u> வா <u>ன்</u> <u>இ</u> <u>ம்</u> <u>ந</u> ரா <u>ஜே</u> வா <u>ம்</u> வா <u>ன்</u> <u>இ</u> <u>ம்</u> <u>ந</u>	ரா <u>ஜே</u> வா <u>ம்</u> வா <u>ம்</u> <u>இ</u> <u>ம்</u> <u>ந</u> ரா <u>ஜே</u> வா <u>ம்</u> வா <u>ம்</u> <u>இ</u> <u>ம்</u> <u>ந</u>	Sound "An" before vowel इ इि इ

<p>ராஜே வா¹ம¹வா¹ந்</p> <p>ஐ¹நே¹ந</p>	<p>ராஜே வா¹ம¹வா¹ஹ் ஐ¹நே¹ந</p>	
<p>T.S.4.5.1.4</p> <p>வி¹ச¹ல்யோ¹ பா¹ண¹வா¹ந்¹ உ¹த¹</p> <p>வி¹ச¹ல்யோ¹</p> <p>பா¹ண¹வா¹ந்¹ உ¹த¹ </p> <p>வி¹ச¹ல்யோ¹</p> <p>ஸா¹ந்¹வா¹ந்¹ உ¹த¹ </p>	<p>வி¹ச¹ல்யோ¹ பா¹ண¹வா¹ஹ்¹ உ¹த¹</p> <p>வி¹ச¹ல்யோ¹ பா¹ண¹வா¹ஹ்¹</p> <p>உ¹த¹</p> <p>வி¹ச¹ல்யோ¹ ஸா¹ந்¹வா¹ஹ்¹</p> <p>உ¹த¹ </p>	<p>Sound “An” before vowel</p> <p>ஊ, ஊ, ஊ</p>
<p>TS 1.3.8.2</p> <p>தே³வா³ந் + ஊ⁴ட⁴வ⁴ம்</p> <p>தே³வா³ந் + ஊ⁴ட⁴வ⁴ம்</p> <p>தே³வா³ந் + ஊ⁴ட⁴வ⁴ம்</p>	<p>தே³வா³ஹ் ஊ⁴ட⁴வ⁴ம்</p> <p>தே³வா³ஹ் ஊ⁴ட⁴வ⁴ம்</p> <p>தே³வா³ஹ் ஊ⁴ட⁴வ⁴ம்</p>	<p>Sound “An” before vowel</p> <p>ஊ, ஊ, ஊ</p>

<p>TS 1.3.14.8</p> <p>देवान् + इह</p> <p>தே₃வான் + இஹ</p> <p>ദേവാൻ + ഇഹ ।</p>	<p>देवा॒ इ॒ह</p> <p>தே₃வா॒ இ॒ஹ</p> <p>ദേവാ॒ ഇ॒ഹ</p>	<p>Sound "An" before vowel</p> <p>इ इि इ</p>
<p>T.S.5.6.1.2</p> <p>Padams - sarvAn agnIn aPsuShadaH</p> <p>सर्वान् अग्नीन्</p> <p>अप्सुषदो</p> <p>ஸர்வான் அக்₃னீன்</p> <p>அப்ஸுஷதோ₃</p> <p>सर्वान् अग्नीन्</p> <p>अप्सुषदो</p>	<p>(updated after review of Samhita Pada Paatam)</p> <p>सर्वा॑ अग्नी॑ रप्सुषदो</p> <p>ஸர்வா॑ அக்₃னீ॑</p> <p>ரப்ஸுஷதோ₃</p> <p>सर्वान् अग्नीन्</p> <p>अप्सुषदो</p>	<p>‘वान्’, वा॑न् ,</p> <p>वा॑न् becoming</p> <p>वा॑न्, वा॑न् वा॑न्</p> <p>before vowel अ ,</p> <p>अ, आ</p> <p>When dheerga ‘nIn’ is followed by Vowel ‘a’ marked in blue, ‘n’ becomes ‘gm’ and a ‘r’ is added to make aPsuShadO as raPsuShado</p>

<p>T.S.4.2.8.3</p> <p>वा॒ । व॒न॒स्प॒ती॒न् । अ॒नु॑ । वा॒ । व॒न॒स्प॒ती॒न् । अ॒नु॑ । वा॒ । व॒न॒स्प॒ती॒न् । अ॒नु॑ ।</p>	<p>Padam - vA vanaspatIn anu</p> <p>वा॒ व॒न॒स्प॒ती॒न् । वा॒ व॒न॒स्प॒ती॒न् । वा॒ व॒न॒स्प॒ती॒न् । वा॒ व॒न॒स्प॒ती॒न् ।</p>	<p>Note : 'n' of tin becomes (gm) and anu becomes ranu after (gm)</p>
<p>T.S.1.4.42.1</p> <p>ज॒हि॒ । श॒त्रू॒न् । अ॒प॒ । मृ॒धः॑ । ज॒हि॒ । श॒त्रू॒न् । अ॒प॒ । मृ॒धः॑ । ज॒हि॒ । श॒त्रू॒न् । अ॒प॒ । मृ॒धः॑ ।</p>	<p>ज॒हि॒ श॒त्रू॒न् र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒त्रू॒न् र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒त्रू॒न् र॒प॒ मृ॒धो॑ । ज॒हि॒ श॒त्रू॒न् र॒प॒ मृ॒धो॑ ।</p>	<p>Example similar to above; preceding sound 'Un'. 'apa' becomes "rapa" after (gm)</p>

<p>अग्ने॑ क॒त्वाक॒तून् अनु॑ । अ॒क्॒३॒ने॒ क॒र॒त्वा- क॒र॒तू॒न् अनु॑ । आ॒ग॒ने॒ क॒र॒त्वा- क॒र॒तू॒न् आ॒ग॒ने॑ ।</p>	<p>अग्ने॑ क॒त्वा-क॒तू॒न् रनु॑ । अ॒क्॒३॒ने॒ क॒र॒त्वा-क॒र॒तू॒न् रनु॑ । आ॒ग॒ने॒ क॒र॒त्वा-क॒र॒तू॒न् रनु॑ ।</p>	<p>Here sound before vowel is Un. 'anu' becomes "ranu" after (gm)</p>
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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

4.4 Rules for gg (ॐ)

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

Original words/padams	As represented in Veda books/Vakhyam	Rule
<p>T.S. 1.2.14.1</p> <p>त॒पू॒ष्य॒ग्ने जु॒ह्वा॒प॒तं॒गा</p> <p>Note :The word is tapUMShi which is represented as tapU(gm)Shi as per grammar.</p> <p>त॒पू॒म्॒श्य॒क्त्वे</p> <p>जु॒ह्व॒वा</p> <p>त॒पू॒ष्य॒ग्ने</p> <p>जु॒ह्व॒वा</p>	<p>त॒पू॒ष्य॒ग्ने जु॒ह्वा॒प॒तं॒गा</p> <p>त॒पू॒म्॒श्य॒क्त्वे</p> <p>जु॒ह्व॒वा</p> <p>त॒पू॒ष्य॒ग्ने</p> <p>जु॒ह्व॒वा</p>	<p>anuswAram before joint letter starting with ष,</p> <p>श, ष</p> <p>With Shi +agnE, it becomes ShyagnE. (Vowel Sandhi)</p>
<p>आ॒प॒श॒स्यो॒ना भ॒वन्तु</p>	<p>आ॒प॒श॒स्यो॒ना भ॒वन्तु</p>	<p>anuswAram before a joint letter starting with</p>

<p>ஆப₂ஸ₂ம்</p> <p>ஸ்யோ₂னா ப₄வந்து</p> <p>அப₂ஸ₂ம் ஸ்யோ₂னா</p> <p>ப₄வந்து</p> <p>அப₂ஸ₂ம் ஸ்யோ₂னா</p> <p>ப₄வந்து</p>	<p>ஆப₂ஸ₂ம் ஸ்யோ₂னா</p> <p>ப₄வந்து</p> <p>அப₂ஸ₂ம் ஸ்யோ₂னா</p> <p>ப₄வந்து</p> <p>அப₂ஸ₂ம் ஸ்யோ₂னா</p> <p>ப₄வந்து</p>	<p>ச, ஸ, ஸ</p>
<p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p> <p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p> <p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p>	<p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p> <p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p> <p>மா₂த₂ர₂ம் ஸ்₂ரிய₂ம்</p>	<p>anuswAram before a joint letter starting with ஶ, ஸ , ஸ</p>
<p>பு₂ரு₂ஹு₂த₂மி₂ந்₂ர₂ம் ஸ₂வ₂ஸ₂தி</p> <p>பு₂ரு₂ஹு₂த₂மி₂ந்₂ர₂ம் ஸ₂வ₂ஸ₂தி</p>	<p>பு₂ரு₂ஹு₂த₂மி₂ந்₂ர₂ம் ஸ₂வ₂ஸ₂தி</p> <p>பு₂ரு₂ஹு₂த₂மி₂ந்₂ர₂ம் ஸ₂வ₂ஸ₂தி</p>	<p>anuswAram before a joint letter starting with ச, ஸ, ஸ</p>

<p>பு¹ரு¹ஹ¹ு¹த¹மி¹ந்¹ந¹ம்</p> <p>ஸ¹ஸ¹ு¹</p>	<p>பு¹ரு¹ஹ¹ு¹த¹மி¹ந்¹ந¹ம்</p> <p>ஸ¹ஸ¹ு¹</p>	
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4.5 Application of (gm) or (gg) –with lighter Stress

Some books follow the convention of having a single shape like $\underset{\cdot}{\text{g}}$, $\underset{\cdot}{\text{g}}$ 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 ‘ $\underset{\cdot}{\text{g}}$ ’.

As per our guide, the light (g) is not used in classical books or Grantha Sources. According to our Guide, the (gm) and (gg) have **one mantra and not half**. But while rendering Veda Mantras, the stress on (gg) becomes lighter when it is preceded by a long vowel sound like aa, ee, uu and becomes stronger when the preceding letter is short and specially mahaprAna letters.

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

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

<p>प॒शू॑ऽस्ता॒श्च॑क्रे वा॒य॒व्यान्</p> <p>ப॒சூ॑ஸ்தா॒ஸ்ச॑க்ரே வா॒ய॒வ்யா॒ன்</p>	<p>The (gg) is sandwiched between a long letter SU and followed by Consonant sthA. The effect on (gg) will naturally be lighter.</p>
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<p>പശുഃസ്താഃശ്ചക്രേ വായവ്യാൻ ।</p>	
<p>तपूष्यग्ने जुहापतं</p> <p>தபூஷ்யக்₃னே ஜஹ்வா</p> <p>തപൂഷ്യഗ്നേ ജുഹവാ</p>	<p>The (gg) is sandwiched between a long letter pU and followed by Consonant Shya. The effect on (gg) will naturally be lighter.</p>
<p>श्येनो गृध्राणा स्वधिति र्वनाना सोमः</p> <p>ஸ்யேனோ க்₃ருத்₄ராணா</p> <p>ஸ்வதி₄திர். வனா₄னா₄ ஸோம:</p> <p>ശ്യേനോ ഗൃധ്രാണാ സ്വധിതിർ</p> <p>വനാനാ₄ സോമഃ</p>	<p>Similar to above. After nA(gm) the following letter is sO; you cannot stress (gm) it will be lighter with (g) being prominent. So many students from formal pAtashalaas recite this as (g) only. Remember maatra is not shorter.</p>
<p>आपृशस्योना भवन्तु</p> <p>ஆபு₄ஸ்யோ₄னா ப₄வந்து</p>	<p>Here (gg) follows a short letter giving time to stress the (gg) without strain. (gg) is fully heard.</p>

<p>அப_பஸ்த_ஸ ஸ்யோ_ஸநா_ஸ ட்வ_ஸநு_ஸ</p>	
<p>பு_பரூ_பஹீ_ப த_பமி_பந்_ப ஸ்வ_பஸ்தி_ப</p> <p>பு_பரு_பஹூ_ப த_பமி_பந்_ப ஸ்வ_பஸ்தி_ப</p> <p>பு_பரு_பஹூ_ப த_பமி_பந்_ப ஸ்வ_பஸ்தி_ப</p>	<p>(gg) follows a short letter dra and (gg) being swaritam, the (gg) gets full effect and firmer.</p>

Special Note: The representation of gm and gg is not differentiated in some classical books compiled in the past. The Student is expected to learn the rendering from the Guru. Even in recent compilations, there is slight difference in usage of gm in place of gg or vice versa in books based on the schools, sound effect and also application of higher levels of Grammar rules from classical texts. This is covered in Section 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.

4.6 Swaram rules or acquisition by gm and gg

The following rules apply for the swaram for gm and gg

1. There is no Dheerga Swaritam for gm and gg
2. If an anuswarAm is marked with Swaritam, the Swaritam will be taken over by the gm or gg; the first letter preceding gm or gg cannot be a Swaritam.

Examples:

पुरु॒हू॒तमि॒न्द्रं॑ स्व॒स्ति shall become पुरु॒हू॒तमि॒न्द्रं॑ स्व॒स्ति

பு॒ரு॒ஹூ॒தமி॒ந்த்ரம்॑ ஸ்வ॒ஸ்தி॑ shall become

பு॒ரு॒ஹூ॒தமி॒ந்த்ரம்॑ ஸ்வ॒ஸ்தி॑

वृ॒रु॒ह्य॒थ॒मि॒न्द्र॒म्॑ स्य॒न्ति॑ shall become

வृ॒ரु॒ஹ்ய॒த॒மி॒ந்ரம்॑ ச்ய॒ந்ति॑

Note: In old books or classical texts combined by Scholars, the Swaritam is marked on the letter **before 'm'**. e.g **dra** in the above example.

But swaram is applied on the (gg) sound/akshara only.

3. If the anuswAram is marked with **anudAtta**, both the letters (base letter plus 'm' which becomes gm or gg) **shall follow the anudAtta Swara** only. That is if the previous letter is an anudAtta, the gm and gg will acquire the same, since it is an extension.

Examples:

वाम॒वा॒ इ॒भे॑ न॒ ,

इ॒ये॒नो॑ गृ॒ध्रा॒णा॒ स्व॒धि॒ति॑ र्व॒ना॒ना॒ सो॒मः॑

नमो॑ वः॒ किरिकेभ्यो॑ दे॒वाना॑ ह॒दयेभ्या॑

வாம॑வா॒ இபே॑₄ ந ,

ஸ்யேனோ॑ க்₃ருத்₄ரா॑ணா॒ ஸ்வதி॑₄திர். வனா॑ ஸோமம்:

நமோ॑ வः கிரிகேப்₄யோ॑ தே₃வானா॒ ஹ்ருத்₃யேப்₄யோ॑ ா

வாம॑வா॒ னுநே॑ க.

ஸ்யேனோ॑ க்யுடா॒ ஸயி॑திர் வநா॒ ஸோமம்:

நமோ॑ வः கிரிகேட்யோ॑ னவா॒ ஹ்ருத்யேட்யோ॑

Note: Some Readers may get a doubt why *it is not Devanaa(gg)* *hRudayebhyo*. Specially highlighted in Green. 'hRu' is a **Swarayukta Akshara (Consonant)** a combination of h + Ru (a vowel) and **it is not a Samyukta Akshara** (Conjunct Consonant) formed by more than two consonants

ह् + ऋ (vowel) = हृ ; ऋ + रु = ॠ ; ह् + ञ = हृञ् ;

4.7 Rendering of 'gm' and 'gg' from Other Veda Schools

The Vakyam from other Vedas like RuK, Sama and Atharva have been incorporated or compiled into Yajur Veda Samhita. In these cases, 'gm' and 'gg' are used as a part of Yajur Vedic style of rendering of these mantras.

Let us see Sree Suktam as an example which follows Rig Veda Style of rendering, which has no 'gm' or 'gg' .

ஹிரண்யவரீ¹ ஹரிணி¹ சுவரீ¹ ரஜதஸ்ரஜா¹ ।

சந்¹ரா¹ ஹிரண்மயீ¹ லக்ஷ்மீ¹ ஜாதவே¹தோ¹ ம¹ ஆவ¹ஹ¹ ॥

க¹ந்த¹வா¹ராம் து¹ரா¹த¹ர்¹ஷாம் நி¹த்ய¹பு¹ஷ்டாம் கரீ¹ஷிணி¹ ।

இ¹ஷ்வரீ¹ (or இ¹ஷ்வரீ¹) ச¹ர்வ¹ பூ¹தா¹நா¹ம் தா¹மி¹ஹோ¹ப¹ஹ¹யே¹ ச்ரீ¹யம் ॥

ஹிரண்யவரீ¹ணாம் ஹரிணி¹ம் சுவரீ¹ண-ரஜதஸ்ரஜாம் ।

சந்¹த¹வா¹ராம் ஹிரண்மயீ¹ம் லக்ஷ்மீ¹ம் ஜாதவே¹தோ¹ ம¹ ஆவ¹ஹ¹ ॥

க¹ந்த¹வா¹ராம் து¹ரா¹த¹ர்¹ஷாம் நி¹த்ய¹பு¹ஷ்டாம் கரீ¹ஷிணி¹ ।

இ¹ஷ்வரீ¹ம் (இ¹ஷ்வரீ¹) ச¹ர்வ¹பூ¹தா¹நாம் தா¹மி¹ஹோ¹ப¹

ஹ¹வயே¹ ச்ரீ¹யம் ॥ 9

ஹிரண்யவரீ¹ணாம் ஹரிணி¹ம் சுவரீ¹ண ரஜதஸ்ரஜாம் ।

சந்¹த¹வா¹ராம் ஹிரண்மயீ¹ம் லக்ஷ்மீ¹ம் ஜாதவே¹தோ¹ ம¹ ஆவ¹ஹ¹ ॥

க¹ந்த¹வா¹ராம் து¹ரா¹த¹ர்¹ஷாம் நி¹த்ய¹பு¹ஷ்டாம் கரீ¹ஷிணி¹ ।

ഇശരീം (or ഇശരീഃ) സർവഭൃതാനാ
 താമിഹോപഹയേ ശ്രീയം || 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.

5 Special Vedic recital Rules

5.1 Extension of 'r' (र्, ऋ, ॠ) or SwaraBhakti

Reference: Jata DarpaNam (Rule 62 – 75)

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

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

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' र्, separately in Sanskrit.

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

Some areas of examples are given below:

Examples	Comments
<p>भा॒गि॒न् ष॑ स॒न्त॒म॒था॒ भा॒गं॑ चि॒की॒र्ष॑ति</p> <p>பா॒₄கி॒₃ன॑ ஷ॒ந்த॒ம॒தா॑₂ பா॒₄க₃ம் சி॒கீ॒ர்ஷ॑தி</p> <p>ഭാ॒ഗി॒ന് ഷ॑ സ॒ന്ത॒മ॒ഥാ॑ ഭാ॒ഗം॑ ചി॒കീ॒ർഷ॑തി</p>	Swarabhakti of 'r' before 'Sha'
<p>ते॒न॒ को॑र्ष॒ह॒ति॒ स्प॑र्द्धि॒तुं</p> <p>தே॒ன॒ கோ॑ர்ஷ॒ஹ॒தி॒ ஸ்ப॑ர்த்தி॒₃தி₄தும் ।</p> <p>തേ॒ന॒ കോ॑ർഷ॒ഹ॒തി॒ സ്പ॑ർദ്ധി॒ത്യം</p>	Swarabhakti of 'r' before 'ha'

<p>सहस्र॑शी॒र्षा॑ पुरु॑षः</p> <p>ஸ॒ஹஸ்ர॑ஸீ॒ர்ஷா॑ புரு॑ஷ:</p> <p>ஸ॒ஹஸ்ர॑ஸீ॒ர்ஷா॑ பூ॒ருஷ:</p>	Swarabhakti of 'r' before 'Sha'
<p>नमो॑ दे॒वि नि॒र्ऋ॑ते तु॒भ्यमस्तु॑</p> <p>நமோ॑ தே॒வி நி॒ர்.ரு॑தே து॒ப்₄ய்மஸ்து॑</p> <p>நமோ॑ தே॒வி நி॒ர்.ஐ॑தே து॒ப்ய₄மஸ்து॑</p>	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.

5.2 Extension of 'l' (र्, र्, र्) or SwaraBhakti

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

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

<p>TS 1.1.2.1</p> <p>श॒त॒वल्.शं॑ वि॒ रो॒ह, स॒हस्र॑वल्.शा॒</p> <p>ஸ॒த॒வல்.ஸம்॑ வி॒ ரோ॒ஹ</p> <p>ஸ॒ஹஸ்ர॑வல்.ஸா॒</p>	
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<p>ശതവൽ.ശം ി രോഹ സഹസ്രവൽ.ശാ</p>	
<p>TS 2.1.2.4</p> <p>एता मल्.हा आ लभेता ஏதா மல்.ஹா ஆ ல்பே₄தா ஊதா மல்.ஹா ஔ ல்பே₄தா</p>	

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

Examples - prajA(gm) rriShan mota vlrAn | rriSho mota vlrAn |

<p>mRutyu sUktam - TA 3.15.1</p> <p>मानः प्रजाꣳ रीरिषो मोतवीरान् । மாந்: ப்ரஜாꣳ ரீரிரிஷோ மோதவீரான் । മാനഃ പ്രജാꣳ രീരിഷോ മോതവീരാൻ ।</p>	<p>The 'ri' has to be recital along with ShO without any special rule normally</p>
<p>Nakshatra sUktam – ArdhrA TB 3.1.1</p> <p>मा नः प्रजाꣳ रीरिषन् मोत वीरन् மா ந்: ப்ரஜாꣳ ரீரிரிஷன் மோத வீரான் । മാ നഃ പ്രജാꣳ രീരിഷൻ മോത വീരാൻ</p>	<p>Similar to above example</p>

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

<p>दधिक्राव्.णो अकारिषं जिष्णोरश्वस्य वाजिनः ॥ த₃தி₄க்ராவ்.ண்ணோ அகாரிஷம் ஜிஷ்ணோ ரஸ்வஸ்ய வாஜின: ദധിക്രാവ്.ണോ അകാരിഷം ജിഷ്ണോരശ്വ സ്യ വാജിനഃ ॥</p>	<p>Though SikSha does not recognise it as Swarabakti; This needs to be noted as an area that there has to be a distinct pause before uttering NNO. Else it is heard as vaNNo which is not correct. Kindly read Section 5.4 on pause while rendering</p>
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Rule 65 – Also gives words which does not becomes swarbhakti with ru sound.

Examples given in reference books are - svAruhamevainAm | svAruhA yasya |

agnirvA aruShaH 4.1.3.4 | aruShaM miyedhya 4.1.3.4 |

madhyamaruhat 4.7.13.3 | dlkShAmaruham |

<p>TS 4.1.3.4 वि धूममग्ने अरुषं मियेद्ध्य வி தூ₄மமக்₃னே அருஷம் மியேத்₃த்₄ய വി ധൂമമഗ്നേ അരുഷം മിയേദ്ധ്യ</p>	
<p>TS 4.1.3.4 हितो हितेष्वरुषो वनेषु । ஹிதோ ஹிதேஷ்வருஷோ வனேஷு । ഹിതോ ഹിതേഷ്വരുഷോ വനേഷു ।</p>	
<p>TS 4.7.13.3 आ वाचो मध्य-मरुहद्-भुरण्युरय</p>	

ஆ வாசோ மத் ₃ த் ₄ ய-மருஹத் ₃ - பு ₄ ரண்யுரய-மக் ₃ னி: ஞா வா ₁ யோ மய ₂ -மருஹ ₃ -ஆர ₄ யூர ₅ ய	
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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.

<p>TS 2.5.7.5</p> भ्रातृ॒व्यं॑ कुरु॒त ऋषे॑र्ऋषे॒र्वा ए॒ता ப் ₄ ரா॒த்ரு॑வ்யங்-குரு॒த ரு॒ஷேர்॑.ரு॒ஷேர்॒வா ஏ॒தா ஞா॒த்யூ॒வ்யம்॑ கुरु॒த ஐ॒ஷே॒ர். ஐ॒ஷே॒ர்வா॑ ஐ॒தா	<p>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.</p>
<p>TS 4.3.13.6</p> दोषा॒ वस्तो॑र्ः ह॒विष्म॑ती தோ ₃ ஷா॒ வஸ்தோ॑ர்.ஹ॒விஷ்ம॑தீ ஞா ₃ ஷா॒ வஸ்தோ॑ர்.ஹ॒விஷ்ம॑தீ	<p>stO in padam vastoH is swaritam. Now visargam is r and since ha follows it becomes swarabhakti, the swaritam effect moves to 'r'.</p>

<p>TS 2.1.2.4</p> <p>स॒हि॒ता॒मै॒न्द्री॒ श्वे॒तां॒ बा॒र्ह॒स्प॒त्यां॒ स॒ह्य॒ता॒मै॒न्द्री॒ श्वे॒तां॒ बा॒र्ह॒स्प॒त्यां॒ ஸ॒ஹி॒தா॒மௌ॒ந்த்ரீ॒ ஸ்வே॒தாம் பா॒ர்ஹ॒ஸ்ப॒த்யாந் ஹி॒தா॒மௌ॒ந்ரீ॒ ஸ்வே॒தாம் ஸா॒ர்ஹ॒ஸ்ப॒த்யாம்</p>	<p>Here Swarabhakti 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)</p>
<p>TS 1.3.14.1</p> <p>अ॒ग्नि॒र्हो॒ता॒ नि॒ ष॒सा॒दा॒ अ॒க்॒னி॒ர்ஹோ॒தா॒ நி॒ ஷ॒ஸா॒தா॒ ஶா॒நி॒ர்ஹோ॒தா॒ நி॒ ஷ॒ஸா॒தா॒</p>	<p>Here Swarabhakti is formed due to Sandhi of agniH + hOtA which becomes agni.r.hoA (visargam becomes r and because of following h becomes Swarabhakti)</p>
<p>TS 4.6.2.1</p> <p>जु॒ह्व॒दृषि॒र्हो॒ता॒ ய॒த்ர॒ ஸ॒ப்த॒ர்ஷி॒ந்-ப॒ர ஜு॒ஹ்வ॒த்ரு॒ஷி॒ர்ஹோ॒தா॒ ய॒த்ர॒ ஸ॒ப்த॒ர்ஷி॒ந்-ப॒ர ஜு॒ஹ்வ॒த்ரு॒ஷி॒ர்ஹோ॒தா॒ ய॒த்ர॒ ஸ॒ப்த॒ர்ஷி॒ந்-ப॒ர</p>	<p>The Padam here for first example is juhvat+RuShiH+hOta. Due to Sandhi t of juhat becomes 'd' in combination with Ru becomes dRu and visaragam of SiH becomes 'r'. Swarabhakti gets formed due to following hO. Second Example Sapta+RuShIn, the R becomes r becomes and because of following Shi it is represented as Swarabhakti. In both examples the r. is also marked in anudAttam since the previous letter has anudAttam.</p>

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.

<p>TS 1.6.12.2</p> <p>ऋषिर्ह दीर्घश्रुत्तम குஷிர்.ஹ தீர்₃க₄ஸ்ருத்தம ஜஷிர்.ஹ பீர்ஷு₃ஸு₄த்தம</p>	<p>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.</p>
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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.

5.3 Extension of Halants at the end of the Statement:

A complete word can end with anyone of the following Consonant Halants as per Sanskrit Grammar

क्, ट्, त्, प्, ड्, न्, म्, ल्, क्, ङ्, त्, प्, ङ्, ण्, म्, ल्.

क्, ङ्, त्, प्, ङ्, ण्, म्, ल्

The maatra of a Halant is half. At the **end of the statement**, the word or padam ends with the Halant, it is extended for increased rhyme effect during Veda recital as a convention. If the Halant letter is pronounced normally with half time scale (maatra) it tends to look abrupt.

Examples of statements ending with Halants:

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

<p>ப்ரபு₄: ப்ரீ¹ணாதி¹ வி¹ஸ்வ¹பு₄க்</p> <p>ப்ரபு₈: ப்ரீ¹ணாதி¹ வி¹ஸ்வ¹பு₈க்</p>	
<p>प्रजा॑ री॒रिषो॑ मो॒त वी॒रान्</p> <p>ப்ர¹ஜா¹ ரீ¹ரி¹ஷோ¹ மோ¹த¹வீ¹ரா¹ன்</p> <p>ப்ர¹ஜா¹ ரீ¹ரி¹ஷோ¹ மோ¹த¹வீ¹ரா¹ன்</p>	Extension example for 'n'
<p>सोऽक्षरः॑ प॒रमः॑ स्व॒राट्</p> <p>ஸோ¹க்¹ஷ¹ர¹: ப¹ர¹ம¹ஸ்¹ ஸ்¹வ¹ரா¹ட்</p> <p>ஸோ¹க்¹ஷ¹ர¹: ப¹ர¹ம¹ஸ்¹ ஸ்¹வ¹ரா¹ட்</p>	Extension example for 'T'
<p>ओज॑स्वान् वि॒श्वतः॑ प्र॒त्यङ्</p> <p>ஓ¹ஜ¹ஸ்¹வா¹ன். வி¹ஸ்¹வ¹த¹: ப்ர¹த்¹ய¹ங்</p> <p>ஓ¹ஜ¹ஸ்¹வா¹ன். வி¹ஸ்¹வ¹த¹: ப்ர¹த்¹ய¹ங்</p>	Extension example for 'ng'.

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

The 'n' (न्, ണ്,ൻ) at the end of a statement is extended and most of the books mark the same with the extension in terms of indicating 'nn'.

Some books do not print ending 'n' as 'nn' and the readers follow their School of teaching.

Let us take some examples of statements ending with 'n' and see how it is represented. Please note that this seems to be a distinct method used in the southern part of India. Kindly follow the method taught by your Guru but be open to make minor adjustment when you perform group recital with other Schools. We have started to standardise the representation of 'n' in our books to 'nn' after Short vowel sound as a convention and this would take some more time as we update each and every book periodically.

Example	Comments
<p>जामिमजामिं प्रमृणीहि शत्रून्</p> <p>ஜாமிமஜாமிம் ப்ரம்ருணீஹி ஶத்ருன்</p> <p>ஜாமிமஜாமிம் ப்ரமൃണீஹி ஶத்ருன்</p>	<p>The 'n' at the end of the statement is preceded by a Dheerga Akshara which has swaritam (higher note). To smoothen ending and flow of the statement, the swaritam effect is given to 'n'. Traditional books mark the</p>

	swaritam over the 'trU'.
<p>प्रणीत्य॑ ङ्याम॑ वा॒जान्॑</p> <p>ஸ்தவ॑ ப்ரணீ॑த்ய ஸ்யாம॑ வாஜா॑ன்</p> <p>ब्र॒ह्मि॑त्य॒ ष्य॒ம॒ वा॒ஜा॑न्</p>	Same as above effect of the swaritam over 'jA' is effected over 'n'.
<p>पात्रेषु॑ पि॒बतो॑ ज॒नान्॑</p> <p>பாத்ரே॑ஷு பிபு॑தோ ஜனா॑ன்</p> <p>പാത്ര॑േഷു പി॒ബതോ॑ ജ॒നാൻ</p>	Same as above.
<p>रथे॑ना ऽदे॒वो या॑ति॒ भुव॑ना वि॒पश्य॑न्</p> <p>ரதே॒₂னா ஸதே॒₃வோ யா॑தி॒ பு₄வ்னா</p> <p>वि॒प॒श्य॑न्</p> <p>രഥേ॑നാ sദേ॒വോ യാ॑തി॒ ഭുവ്നാ</p> <p>വി॒പ॒ശ്യ॑ൻ</p>	Same as above. The Traditional swarm marking is over 'Sya' and the effect is given to 'n'
<p>मानः॑ प्र॒जा॑त् री॒रिषो॑ मो॒तवी॑रान्</p>	No Swaram before 'n' and 'n' is just extended to one maatra

<p>മാൻ: പ്‍രജാ‍പ്‍ രീ‍രി‍ഷോ‍ മോ‍ത‍ വീ‍രാ‍ൻ</p> <p>മാനഃ പ്രജാ‍പ്‍ രീ‍രി‍ഷോ‍ മോ‍ത‍വി‍രാ‍ൻ</p>	
<p>विश्वा रूपाण्या विशन्</p> <p>വി‍ശ്‍വാ‍ രൂ‍പാ‍ണ്‍യാ‍ വി‍ശ‍ന്‍</p> <p>വിശാ‍ രൂ‍പാ‍ണ്‍യാ‍ വി‍ശ‍ൻ</p>	No swaram before 'n' and 'n' is extended.
<p>कतिधा व्यकल्पयन्</p> <p>ക‍_തി‍_താ‍_4‍_ വ്യ‍_ക‍_ല്‍പ‍_യ‍_ന്‍</p> <p>ക‍_തി‍_യാ‍_ വ്യ‍_ക‍_ല്‍പ‍_യ‍_ന്‍</p>	No swaram before 'n' and 'n' is extended.
<p>इमन्नो यज्ञयतु प्रजान्</p> <p>ഇ‍_മ‍_ന്‍നോ‍_ യ‍_ജ്‍_ന‍_യ‍_തു‍_ പ്ര‍_ജാ‍_ന്‍</p> <p>ഇ‍_മ‍_നോ‍_ യ‍_ജ്‍_ന‍_യ‍_തു‍_ പ്ര‍_ജാ‍_ന്‍</p>	No swaram before 'n' and 'n' is extended.
<p>प्रविष्णुरस्तु तवसस्तवीयान्</p>	No swaram before 'n' and 'n' is extended.

ப்ரவிஷ்ணுரஸ்து துவஸ ஸ்தவீயான் ப்ரவிஷ்ணுரஸ்து துவஸ ஸ்தவீயான்	
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Note: During continuous rendering, if a letter before 'n' is marked in Swaritam, the Swaritam effect is given on the letter before this 'n'.

Please note the Dheerga Swaritam effect discussed in our article about short letters acquiring Dheera Swaritam after a short vowel like tasminth sarvam pratishtitham, tasminth suparNo madhukrith kulaaye.

5.4 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
<p>य ए॒वं वे॑द ।</p> <p>ய ஏ॒வம் வே॑த₃ ।</p> <p>ய ஹ॒வம் வே॑த₃ ।</p>	<p>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</p>
<p>त॑या नो रु॒द्र मृ॑डय ।</p> <p>த॑யா நோ ரு॒த்₃ர ம்₃ரு॒ட₃ய ।</p> <p>னோ ரு॒த்₃ ம்யூ॒டய ।</p>	<p>Similar to above example. Extension is made as ya..a without being heard as 'yA'.</p>
<p>शि॒वो नः॑ सु॒मना॑ भ॒व ।</p> <p>சி॒வோ நः॑ ஸு॒மனா॑ ப₄வ ।</p> <p>சி॒வோ நः॑ ஸு॒மனா॑ டவ ।</p>	<p>Similar to above example. Extension is made as ya..a without being heard as 'vA'.</p>
<p>गि॒रि॒शा॒च्छा॑ व॒दाम॑सि ।</p> <p>கி॒₃ரி॒₃ஷா॒ச்சா॑ வ॒தா₃ம॑ஸி ।</p>	<p>The extension of 'e' sound of si is made in such a way it is not heard or stressed as sl</p>

<p>ഗിരിശാ₂₀ വദാമസി ।</p>	
<p>उतो त इषवे नमः । <u>உ</u>தோ <u>த</u> இஷவே <u>ந</u>மः । <u>உ</u>றோ <u>ற</u> னுஷவே <u>ந</u>மः ।</p>	<p>When a visargam sound comes in the extension is made of the vowel sound that comes with visargam</p>
<p>हस्ते बभूव ते धनुः । <u>ப</u>₃<u>ப</u>₄வ் தே <u>த</u>₄னுः । <u>ஸ</u>டூவ் <u>ற</u>ை <u>ய</u>னுः ।</p>	<p>The visaram sound of uH is extended.</p>
<p>आभुरस्य निषङ्गथिः । <u>ஆ</u>₄ரஸ்ய நிஷங்<u>க</u>₃தி₂ । <u>அ</u>டூர்ஸ்ய நிஷங்<u>க</u>மி₂ ।</p>	<p>Visargam sound of iH is extended.</p>

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.

5.5 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
<p>मृत्यवे॑ स्वाहा॑ मृत्यवे॑ स्वाहा॑ ॥</p> <p>ம்ரு॒த்யவே॑ ஸ்வாஹா॑ ம்ரு॒த்யவே॑</p> <p>ஸ்வாஹா॑ ॥</p> <p>मृत्यु॑वे॒ स्वाहा॑ मृत्यु॑वे॒ स्वाहा॑ ॥</p>	<p>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.</p>
<p>स॑ भूमिं॑ विश्वतो॑ वृत्वा॑ ।</p> <p>ஸ பூ॒மிம்॑ வி॒ஸ்வதோ॑ வ்ரு॒த்வா॑ ।</p> <p>स॑ इ॒मीं॑ वि॒श्वतो॑ वृ॒त्वा॑ ।</p>	<p>Here the 'A' sound is extended.</p>

<p>प्र॒जा॒प॒ते॑ रो॒हि॒णी॑ वे॒तु॑ प॒त्नी॑ ।</p> <p>ப்ர॒ஜா॒ப॒தே॑ ரோ॒ஹி॒ணீ॑ வே॒து॑ ப॒த்னீ॑ ।</p> <p>ப்ர॒ஜா॒ப॒தே॑ ரோ॒ஹி॒ணீ॑ வே॒து॑ ப॒த்னீ॑ ।</p>	<p>Though it has dheerga swaritam additional extension of 'ee' is made.</p>
<p>पु॒न॒न्तु॑ मा॒ दे॒व॒ज॒नाः॑ ।</p> <p>பு॒ன॒ந்து॑ மா॒ தே॒வ॒ஜ॒னாः॑ ।</p> <p>பு॒ன॒ந்து॑ மா॒ தே॒வ॒ஜ॒னாः॑ ।</p>	<p>Vowel sound 'AH' is extended.</p>
<p>नी॒ल॒ग्री॒वा॑ वि॒लो॒हि॒ताः॑ ।</p> <p>நீ॒ல॒க்ரீ॒வா॑ வி॒லோ॒ஹி॒தாः॑ ।</p> <p>நீ॒ல॒க்ரீ॒வா॑ வி॒லோ॒ஹி॒தாः॑ ।</p>	<p>Similar to above example</p>

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.

5.6 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. 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
<p>तान्. य॒ज्ञस्य॑ मा॒यया॑ सर्वा॒नव॑ यजामहे</p> <p>தான். ய॒ஜ்ஞஸ்ய॑ மா॒யயா॑ ஸர்வா॒னவ॑</p> <p>താൻ. യ॒ജ്ഞസ്യ॑ മാ॒യയാ॑ സർവാ॒നവ॑</p> <p>യജാമഹേ</p>	<p>Rendering together will make one hear a single word as tanya.</p>
<p>वसून्. रु॒द्राना॑-दि॒त्यान् म॒रुतो॑ऽथ सा॒ध्यान्</p> <p>ऋ॒भून् य॒क्षान्</p>	<p>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</p>

<p>வஸூன் ருத்₃ரானா-தி₃த்யான்</p> <p>மருதோ₂த₂ ஸாத்₄யான். ந்ருபூ₄ன்.</p> <p>யக்ஷான்</p> <p>வஸூൻ ருദ്രാനா-ദിത്യൻ മരൂതോ₂ഥ സായൻ ജഭൂൻ യക്ഷൻ</p>	<p>akshara. Kindly follow the style taught by your Guru.</p>
<p>वहन्त्वेना राजन्. हविषा मादयस्व</p> <p>வஹந்த்வேனா ராஜன். ஹவிஷா</p> <p>மாதயஸ்வ</p> <p>വഹന്ത്വേനാ രാജൻ. ഹവിഷാ</p> <p>മാദയസ്യ</p>	<p>'n' is followed by 'ha'. Here 'n' is extended.</p> <p>Some Schools recite this as 'rajanu' with full 'u' sound which should be avoided. U sound shall be only half since ending with n would be little abrupt.</p>
<p>अग्ने यशस्विन्. यशस</p> <p>அக்₃னே யஸஸ்வின். யஸஸே</p> <p>അഗ്നേ യശസ്വിൻ. യശസേ</p>	<p>Some books mark the lower swarm for 'n' also to make a distinction that 'n' should be a clear end to the word.</p>

<p>विशन्नून्. विमृधोनुद विवृत्रस्य हनू रुज विषत्तृन्. विमृत्तो⁴नुत्₃ विवृत्तृस्य विषत्तृन्. विमृद्यो¹नुत्₃ विवृ त्तृस्य हन्नु रुज</p>	<p>Same as above. Here 'n' is marked with an extension of lower swarm of the 'tru'</p>
<p>दास्योऽश्चान्. विन्देयं पुरुषानहं த₃ஸ்யோஸ்வான். விந்தே₃யம் புருஷானஹம் ദാസ്യോഽശ്ചാൻ. വിന്ദേയം പുരുഷാനഹം</p>	<p>When a Dheerga letter precedes 'n' that should get right extension. Now the 'n' is extended so that nvi sound is not heard. Some schools recite this with swaritam and extension of 'n' instead of sva and this is not an ideal way</p>
<p>अहीँश्च सर्वान् जंभयन् त्सर्वाँश्च यातु धान्यः</p>	<p>A pause is given though the 'n' becomes 'nj' for clarity of recital. While reciting Rudra Kramam, the vaa is not extended but 'n'</p>

<p>அஹீ¹ஸ்ச ஸர்வான் -ஜம்ப₄யந்த₂</p> <p>அஹி¹ஸ்ச ஸர்வான் ஜஃயந்</p> <p>மஸர்வாயா¹யா¹ந்யஃ</p>	<p>is recited with a higher note in many part of Southern India as</p> <p>सर्वान् , ஸர்வான்</p> <p>ஸர்வான்</p>
<p>*विश्वान्. ताडि विमृधो नुदस्व</p> <p>*विश्वान्. ताडि₃ विमृதோ₄</p> <p>நுத₃ஸ்வ</p> <p>*विश्वान्. ताडि₃ विमृதோ₄ நுத₃ஸ்வ</p>	<p>Pause after n so that it does not sound like 'nthA'</p>

We have started to standardise the representation of of this pause through a dot (.) after 'n' in our books. The 'n' will also be marked with anudAttam (practice started from Jan 2020 while revising books). This updation would take some more time as we take up each and every book periodically for review. The Users/learners shall confirm to the extension or pause as taught by the Guru.

5.7 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.

5.7.1 Combinations of 'n','th'

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

Example	Comments
<p>तस्मिन्[॥]सुपर्णो मधुकृत् कुलायी</p> <p>தஸ்மி[॥]ந்த்²-ஸுபர்ணோ மது⁴க்ருத்</p> <p>குலாயீ</p> <p>തസ്മി[॥]ൻഥ് സുപർണോ മധുക്യുത്</p> <p>കുലായി</p>	<p>With the extension of 'smi and an extension of the same to 'n', the sound of 'th' is not distinct during recital. If the 'th' is stressed and recited the recital will not be smooth.</p>

<p>कामान्थ्-समर्ध्यन्तु नः कामा॒न्त्₂॑ स॒म॒र्त्₃त्₄॑य॒न्तु॑ नः காமா॒ந்₂॑ ச॒ம॒ர்₃த்₄॑ய॒ந்₄து॑ ந:</p>	<p>Here the 'th' does not emanate as a distinct sound; stops at throat only or will be heard as a whisper only</p>
<p>अग्निरायुष्मान्थ् स वनस्पतिभि அக்₃னி-ராயுஷ்மா॒ந்₂॑ஸ வன॒ஸ்பதி॒பி₄ അഗ്നി॒രായു॑ഷ്മാ॒ൻ₂॑ സ வந॒ஸ்பதி॒தி</p>	<p>Same as above.</p>
<p>भविष्यद् वषट् थ्स्वाहा ப₄விஷ்யத்₃ வஷட்₂த்₂ ஸ்வாஹா ഭവിഷ്യദ് വഷട്₂ സ്വാഹാ</p>	<p>Same as above. The sound of 'th'; will be faint only</p>
<p>गामश्वं पोषयित्वा स नो मृडाती-हृशे கா₃மஸ்வம் போஷயித்₂வா ஸ நோ॑ ம்ருடா₃தீ-த்₃த்₃ருசே ഗാമശ്വം പോഷയി॒ത്₂॑വാ॒ സ നോ॑</p>	<p>Here the sound of 'n' that follows 'th' is light and it not distinct during recital.</p>

மூடா தீடுதே —	
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5.7.2 The word 'Ru' after two halant letters:

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

5.8 Extension/Pause before Vowels

It is difficult to recital two vowel sounds next to each other. Due to nature of the mantra, swaram and the intended sound/vibration effect, the Vowel Sandhi may not be applied/(exempted) or due to application special grammar rules.

Kindly note that Pragraha words(words in duality) as specified in texts are not subject to Sandhi. These words are represented with 'iti' in Pada Paatam.

They have long 'ee''uu' . 'ae' or 'O' sounds.

Please read the Article on Vowel Sandhi that has been released separately.

This rule is more applicable/effective/pronounced when the ending letter or the following Vowel letter is a Dheerga letter.

There are two methods that are taught to make the sound distinct.

1. One extend the sound of the previous letter faintly **or**
2. Pause before the Vowel is pronounced or recited.

The Pause should not result in a break effect please. Observe your Guru to improve the recitation and the style of either extending or pausing.

Some examples are given below:

Example	Comments
<p>पा॒युर्वि॒शो॑ अ॒स्या॑ अ॒द॒ब्धः॑ पा॒य॒र्वि॒शो॑ अ॒स्य॑ अ॒त्त॒त्तः॑ पा॒य॒र्वि॒शो॑ अ॒स्य॑ अ॒द्भः॑</p>	<p>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.</p>
<p>स॒बु॒द्धि॒न्या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑ स॒बु॒द्धि॒न्या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑ स॒बु॒द्धि॒न्या॑ उ॒प॒मा॑ अ॒स्य॑ वि॒ष्टाः॑</p>	<p>The visargam in padam upamAH has dropped before asya and the recital has to be distinct with a pause.</p>
<p>आ॒दि॒त्या॑ आ॒ज्यं॑ जु॒षा॒णा॑ वि॒यन्तु॑ ஆ॒தி॒த்யா॑ ஆ॒ஜ்யம்॑ ஜு॒ஷா॒ணா॑ வி॒யந்து॑, आ॒दि॒त्या॑ आ॒ज्यं॑ जु॒षा॒णा॑ वि॒यन्तु॑</p>	<p>Visargam in padam adiyAH has dropped so pause required before Ajyam.</p>

<p>प्रास्मा आशा अशृण्वन्</p> <p>ப்ராஸ்மா ஆஸா அஸ்ருண்வன்ன்</p> <p>പ്രാസ്മാ അശാ അശൃണ്വന്</p>	Example similar to above.
<p>मा नो अश्वेषु रीरिषः</p> <p>மா நோ அஸ்வேஷு ரீரிஷ:</p> <p>മാ നോ അശോഷു രീരിഷഃ</p>	naH becomes nO and aSveShu does not form avagraha here so needs distinct rendering of words.
<p>मघवञ्छग्धि तव तन्न ऊतये</p> <p>மக₄வஞ்ச₂க்த₃தி₄ தவ தன்ன ஊதயே</p> <p>മഘവഞ്ചഗ്ധി തവ തന്ന ഊതയേ</p>	naH becomes na with dropping of visargam before vowel 'U' hence needs pause between these words.

5.9 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
<p> ¹ ब्रह्मजज्ञानं प्रथमं ப்₃ரஹ்¹மஜஜ்ஞானம் ப்¹ர₂த₂மம் ¹ ബ്രഹ്മജജ്ഞാനം പ്രഥമം While recital the sound stress on 'h' should not become full m as be heard as bramma. </p>	<p> ह् is followed by म (nasal letter) ஹ் is followed by ம (nasal letter) ഹ് is followed by മ (nasal letter). ह्, ஹ், ഹ് takes the sound of nasal letter म्, ம், മ്. </p>
<p> ¹ मध्ये अहां மத்₃த்₄யே அஹ்¹னாம் മദ്ധ്യേ അഹ്¹നാം While recital the sound stress on 'h' should not become full n as be heard as annaam. </p>	<p> Here ह्, ஹ், ഹ് takes the sound of nasal letter न्, ன், ന് </p>

<p>ऽस्वित्यनु गृहन्तु ऽஸ்த்வித்யனு க்₃ஹ்ணந்து ஸ்ஹித்யனு ஸ்ஹ்ணந்து While recital the sound stress on 'h' should not become full N as be heard as gRuNNanthu.</p>	<p>Here ह्, ஹ், ற் takes the sound of nasal letter ण्, ண், ண்</p>
<p>TS 4.6.7.1 त्रितो गुह्येन व्रतेन । த்ரிதோ கு₃ஹ்யேன வ்ரதேன । த்ரிதோ கு₃ஹ்யேன வ்ரதேன ।</p>	<p>Here the stress on 'h' will not be heavy and moderate towards 'ya; sound but sound not fully heard as guyyena.</p>

Note: Students should observe their Guru to learn the right pronunciation for combination of hva.hya, hla. In addition when we are new to learning, we tend to make the mistake of pronouncing hru as hRu or hRu as hru.

6 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 the way they take words together, give pause or elongate an akshara based on their System. A learner should follow mainly the teachings of the Guru but become aware of some differences so when one performs 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.

6.1 SamhitA and components

Samhita is a Sanskrit word which 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 meanings we get are junction or combination of letters according to defined grammar rules. (may be taken as Sandhi in common parlance) and any methodically arranged collection of texts or verses.

One Scholar says that it 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.

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.

6.2 Reference in prAtiSAkyam:

PS Chapter 22 Rule 13 - The verse-pause, pada-pause, pause for **hiatus**, and pause for **hiatus** in the interior of a word, are respectively of three moras, two moras, one mora, and a half-mora.

When we refer to some Articles, the word mora has been taken as same as mAttrA, 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
<p>भूयिष्ठां॑ ते॒ नम॑उक्तिं॑ विधेम॑ ॥</p> <p>பூ₄யிஷ்டா₂ந்தே₂ ந₁ம₂உ₂க்தி₂ம் வி₄தே₄ம</p> <p>ഭൂ₄யിഷ്ടാ₂ం തേ₂ ന₁മ₂ഉ₂ക്തി₂ം വി₄ധേ₄മ ॥</p>	<p>Namauktim is a single padam with a combination of namaH + uktim; by rule visargam get dropped; 'a' and 'u' rendered together will give incorrect sound. So a pause is given in the interior of the word between ma and u.</p>
<p>श्रयतु॑ प्र॒उग॑मुक्थमव्यथयत्</p> <p>ஸ்₁ர்ய₂து₂ ப்₂ர₂உ₂க₃மு₂க்த₂ம₂வ்ய₂த₂ய₂த்₂</p> <p>ശ്ര₁യ₂തു₂ പ്ര₂ഉ₂ഗ₂മു₂ക്ത₂മ₂വ്യ₂ഥ₂യ₂ത്</p>	<p>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.</p>
<p>नमस्ते॑ रुद्र॒ मन्य॑व॒ उतो॑ त इष॒वे</p> <p>ந₁ம₂ஸ்தே₂ ரு₃த்₃ர₂ ம₂ன்ய₂வ₂ உ₂தோ</p> <p>த₂ இ₂ஷ₂வே</p>	<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</p>

<p>நமஸூ ருப மந்யவ உதோ த ஹ்ஷவே</p>	<p>word.</p>
<p>मेधां मे अश्विना वृषा-वाधत्तां மேதா₄ம் மே அஸ்வினா-வ்ருபா₄வா- த₄த்தாம் மேயாம் மே அஸிநா-வ்ருஷா- வாய்ஸாம்</p>	<p>The padam is aSvin<u>au</u> +uB<u>au</u> +AdhattAm. The au becomes A with a 'v' combined with following padam. So uB<u>au</u> become vuB<u>au</u>, but this vuB<u>au</u> has 'au' at the end which becomes 'A' before following vowel A of Adhattam. So there is a double word vowel pauses in this mantra.</p>

6.3 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.

6.4 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.

6.5 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

6.5.1 Combination of Vowels

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

Example	Comments
<p>भद्रं पश्येमाक्षभिर्यजत्राः</p> <p>பு₄த்₃ரம் பஸ்யேமா₂க்ஷபி₄ர்</p> <p>பு₄த்₃ரம் பஸ்யேமா₂க்ஷபி₄ர்</p>	<p>paSyema +akShaBi leads to elongation as mA, it is customary to give a small pause after mA for Sandhi to indicate elongation.</p>
<p>गिरिशाच्छा वदामसि</p> <p>த்₂வா₂ கி₃ரி₂ஷா₂ச்சா₁ வ₃தா₃ம₃ஸி</p> <p>தா₂ ஸி₂ரி₂ஷா₂ச்சா₁ வ₃தா₃ம₃ஸி</p>	<p>giriSa+accA leads to elongation of Sa as SA. Similar to above example.</p>
<p>नमो निचेरवे परिचरायारण्यानां</p> <p>நமோ₁ நி₂சே₂ர₂வே₁ ப₂ரி₂ச₂ரா₂யா₂-</p> <p>ர₁ண்₂யா₂னா₂ம்₁ ந₂மோ₁ நி₂சே₂ர₂வே₁</p>	<p>paricarAya+araNyAnAm leads to elongation of yA.</p>

<p>பரி<u>உ</u>ர<u>ய</u>யா-<u>ர</u>ஸ்ய<u>ா</u>ந<u>ா</u>ம்</p>	
<p>மு<u>खा</u>दि<u>न्द्र</u>-<u>अ</u>ग्नि<u>श्च</u> மு<u>க</u>ய<u>ா</u>₂தி<u>ந்</u>ர<u>ம்</u>-<u>ச</u>ய<u>ா</u>க<u>நி</u>ய<u>ம்</u> முவ<u>ா</u>பி<u>ந</u>ய-<u>ஸ</u>ய<u>ா</u>ஸ<u>ய</u>ி<u>ஷ</u>ய ।</p>	<p>indraH + ca+ agniH+ca is the combination. 'ca'+agni gives 'cAgni'.</p>
<p>म<u>यि</u> प्र<u>जां</u> म<u>यी</u>न्द्र इ<u>न्द्रि</u>यं द<u>धा</u>तु ம<u>ய</u>ி ப்<u>ர</u>ஜ<u>ா</u>ம் ம<u>ய</u>ீ<u>ந்</u>த<u>ர்</u> இ<u>ந்</u>த<u>ரி</u>ய<u>ந்</u> ம<u>ய</u>ி ப்<u>ர</u>ஜ<u>ா</u>ம் ம<u>ய</u>ீ<u>ந</u>ய<u>ா</u> இ<u>ந்</u>த<u>ரி</u>ய<u>ந்</u> <u>द</u>धा<u>तु</u></p>	<p>Mayi+iindra becomes mayindra, This is similar with a combination of two short 'i' that becomes long 'i'.</p>
<p>दि<u>क्षु</u>प<u>द</u>धा<u>ति</u> தி<u>க்</u>ஷு<u>ப</u>த<u>தி</u> பி<u>க்</u>ஷு<u>ப</u>த<u>தி</u> ।</p>	<p>dikShu + upadadhAti – kShU gets formed with a combination of two short 'u's.</p>

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.

6.5.2 Formation of Avagraha

Ref Article – Basics of Veda – Avagraha in Articles Page

Example	Comments
<p>त॒नूर॒घो॒रा॒ऽपा॒प॒का॒शि॒नी</p> <p>த॒னூ॒ர॒கோ॒ரா॒ :பா॒ப॒கா॒சி॒னி</p> <p>ത॒നൂ॒ര॒ഘോ॒രാ॒ :പാ॒പ॒കാ॒ശി॒നീ</p>	<p>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.</p>
<p>त॒या॒ऽस्मा॒न् वि॒श्व॒त</p> <p>த॒யா॒ :ஸ்மா॒ன், வி॒ஸ்வ॒த</p> <p>ത॒യാ॒ :സ്മാ॒ൻ വി॒ശ്വ॒ത</p>	<p>Similar to above example combination of yA followed by 'a' of asmAn forms avagraha.</p>

<p>सहस्रयोजने ऽवधन्वानि</p> <p>ஸஹஸ்ரயோஜனே ஽வத₄ன்வானி</p> <p>സഹസ്രയോജനേ ഽവധന്വാനി</p>	<p>Avagraha forms after 'E' sound when followed by 'a'.</p>
<p>नमो ऽपगुरमाणाय</p> <p>நமோ ஽பகு₃ரமாணாய</p> <p>നമോഽപഗുരമാണായ</p>	<p>Avagraha forms after 'O' sound when followed by 'a'.</p>
<p>ब्रह्माऽऽगतश्री रुतत्वया॥</p> <p>ப்₃ரஹ்மா ஽க₃தஸ்ரீ ருத த்வயா॥</p> <p>ബ്രഹ്മാഽഽഗതശ്രീ</p> <p>ருத த்வயா॥</p>	<p>A double avagraha symbol ஽஽ represents a word ending 'A long vowel sound is followed by letter A. Here brahmA+Agatasrl. The pause will be longer.</p>

6.5.3 Generation of different Vowel sound

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

Example	Comments
<p>वैश्वदे॒वी पु॒न॒ती दे॒व्या॒गात् ॥</p> <p>वै॒श्व॒दे॒वी पु॒न॒ती दे॒व्या॒गात् ॥</p> <p>वै॒श्व॒दे॒वी पु॒न॒ती ॥</p> <p>वै॒श्व॒दे॒वी पु॒न॒ती ॥</p>	<p>'devi'+AgAt gives devyAgAt due to sandhi of 'i' with 'A' A short is given to indicate Sandhi.</p>
<p>पर॒मे॒ष्ठी वि॒रा॒जा ॥</p> <p>पर॒मे॒ष्ठी वि॒रा॒जा ॥</p> <p>पर॒मे॒ष्ठी वि॒रा॒जा ॥</p>	<p>Parama+iShti results in paramEShti. Combination of ma+'i' gives 'mE' (ae). A small pause for Sandhi is given.</p>
<p>ब्र॒ह्मै॒व भू॒तानां॒ ज्येष्ठं॑</p> <p>ब्र॒ह्मै॒व भू॒तानां॒ ज्येष्ठं॑</p> <p>ब्र॒ह्मै॒व भू॒तानां॒ ज्येष्ठं॑</p>	<p>An 'ai' sound is formed with a combination of a+E (ae). Here it is brahma+Eva resulting in brahmaiva</p>

<p>विचक्रमाण-स्त्रेधोरुगायः ॥</p> <p>°विचक्रमाण-स्त्रेधोरुगायः</p> <p>विचक्रमाण-स्त्रेधोरुगायः</p>	<p>O sound is formed with a combination of a+u. Here is is tredha+urugAya forming dhO.</p>
<p>भुवन्तये वारिवस्कृता-यौषधीनां</p> <p>पुवन्तये वारिवस्कृता-</p> <p>येनश्तीनाम्</p> <p>वारिवस्कृता-यौषधीनाम्</p>	<p>An 'au' is formed here with a combination of 'a'+ 'O' . kRutAya+OShadInAm becomes kRutAauShadInAm</p>
<p>सप्तरुषयः-सप्तधाम प्रियाणि</p> <p>सप्तरुषयः-सप्तधाम</p> <p>सप्तरुषयः-सप्तधाम प्रियाणि</p>	<p>'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</p>
<p>वरुणः पुनात्वघमर्षणः</p> <p>वरुणः पुनात्वघमर्षणः</p>	<p>punAtu+aGamarShaNaH are the Padams. 'tu'+ 'a' becomes tva as per Sandhi.</p>

<p>வரு॑ளஃ பூ॒நா॒தா॒ஹ॒மரீ॒ஷளஃ</p>	
<p> ल॒यश्च॑ म॒ ऋ॒तं च॑ मे॒ ல॒யச்॑ச் ச॒ ம॒ ரூ॒தஞ்ச॑ மே ல॒யஸ்ய॑ ம॒ ஐ॒ரம் ச॑ மே </p>	<p>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.</p>
<p> आपो॑ वा॒ इ॒द॒प् सर्व॑ विश्वा॑ ஆபோ॑ வா॒ இ॒த॒ஃ ஸர்வம் ஔபோ॑ வா॒ ஐ॒த॒ஃ ஸர்வம் </p>	<p>The 'ai' sound becomes 'A' sound when followed by a vowel letter. Then the pause should be distinct.</p>
<p> श्रि॑रिष्ट-नेमिश्च॑ से॒नानि॑ ग्रा॒म॒ण्या॑ வு॒ர்வ॑சி ச ஸே॒னா॒னி க்ரா॑ம॒ண்யா॑-வ॒ர்வஸீ நே॒மி॒ஷ சே॒நா॒னி ஸ்ராம॑ண்யா வு॒ர்வஸீ॑ ச </p>	<p>The 'au' sound of grAmaNyau becomes 'Av' due to Sandhi before u of urvaSi, v added to urvaSi becomes vurmaSi. The pause must be distinct between yA and vu. This is similar to Medha sUktam example for vowel pause (hiatus) between words.</p>

6.5.4 Sandhi not performed

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

Example	Comments
<p>कल्पयन्ती ऊर्ध्वं</p> <p>கல்பயந்தீ ஊர்த்வம்</p> <p>கல்பயந்தீ ஊர்த்வம்</p>	<p>KalpayantI is a dual verb that is not subject to Vowel Sandhi. These type of words are called Pragraha.</p> <p>So to indicate that the tl does not combine with U, distinct pause is given.</p>
<p>समीची उरसा त्मना ।</p> <p>ஸமீசீ உரஸா த்மனா</p> <p>ஸமீசீ உரஸா த்மனா</p>	<p>Here samIcI is a pragraha that is not subject to vowel Sandhi with following vowel u.</p>
<p>मा द्यावापृथिवी अभि</p> <p>மா த்யாவாபுர்திவீ அபி</p> <p>மா த்யாவாபுர்திவீ அபி</p>	<p>dyAvApRuthivI is a pragraha; vi does not have Sandhi with following vowel 'a'.</p>
<p>विशतोरौ अन्तरिक्ष</p>	<p>The padams here are viSata+urO which is pragraha.</p>

<p>விஸ்தோரோ அந்தரிக்ஷ</p> <p>விஸ்தோரோ அந்நரிக்ஷ</p>	<p>There is a Sandhi that results in viSatOrO that does not combine with 'a'.</p>
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6.6 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.

6.6.1 Substitution of Letter

Example	Comments
<p>वाजश् मे</p> <p>वाजश् मे,</p> <p>वाजश् मे</p>	<p>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.</p>

<p>नमस्ते நமஸ்தே नमस्ये</p>	<p>The letter pause is between 'ma' and stE. stE is rendered together.</p>
<p>नम(kh) ककुभाय निषङ्गिणे (h gets the light stress) நம(க்2)ககுபாய₄ நிஷங்கி₃ணே[॥] नम(न्)ककुडाय निषङ्गिणे</p>	<p>Similar to above. The visargam become kh sounding jihvAmulya. Refer to Article on Visarga Sandhi. Pause is after kh.</p>
<p>नमशिवाय च நமஸ்ஸிவாய ச नमस्त्रिवाय च</p>	<p>Similar to above examples. SSi is taken together normally a letter pause after ma.</p>
<p>इदं विष्णु विचक्रमे இத₃ம் விஷ்ணு_{ர்} விசக்ரமே इदं विष्णु विचक्रमे</p>	<p>When the visargam becomes 'r' it needs rendering with next word but with a letter pause after 'r'</p>

6.6.2 Visarga is dropped

Example	Comments
<p>स यशोवान् भवति ।</p> <p>ஸ யசோவான் ப₄வதி</p> <p>ஸ യശോവാൻ ഭവതി</p>	<p>Sa is SaH with its visargam dropped as per Rule. So a distinct pause should be made as if made between words.</p>
<p>दिव् रुद्रा उपश्रिताः</p> <p>தி₃வ் ருத்₃ரா உபஸ்ரிதா:</p> <p>रुद्रा उपश्रिताः</p>	<p>rudrAH has its visargam dropped to become rudrA and followed by 'u' a vowel; a pause is elongated little more than a word pause.</p>
<p>देवा अग्रे तद्ब्रुवन्</p> <p>தே₃வா அக்₃ரே தத்₃ப்₃ருவன்ன்</p> <p>ദേവാ അഗ്രേ തദ്ബ്രുവന്</p>	<p>devAH has its visargam dropped to become devA and followed by 'a' vowel so pause must be distinct like above example.</p>
<p>स्तिग्मायुधा रक्षसे</p>	<p>dhAH has its visargam dropped so a word pause must be distinctly given.</p>

ஸ்தி ₃ க் ₃ மாய ₄ தா ₄ ரக்ஷ ₁ ஸே ₁ ஸ்ரீ ₁ ஸாயு ₁ யா ₁ ரக்ஷ ₁ ஸே ₁	
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6.6.3 Change of letter

Example	Comments
हे ₁ ती ₁ रु ₁ द्र ₁ स्य ₁ परि ₁ णो ₁ वृ ₁ ण ₁ क्तु ₁ ஹே ₁ தீ ₁ ரு ₁ த் ₃ ரஸ்ய ₁ பரி ₁ ணோ ₁ வ்ரு ₁ ண ₁ க்து ₁ ഹേ ₁ തീ ₁ രു ₁ ദ്ര ₁ സ്യ ₁ പരി ₁ ണോ ₁ വൃ ₁ ണ ₁ ക്ത ₁	By rule hetiH with visargam becomes het ₁ before following letter 'r' as per Sandhi. So the pause must be distinct after uttering 't'.
राजी ₁ र ₁ क्षि ₁ ता ₁ य ₁ श्चा ₁ धि ₁ पति ₁ -र्य ₁ श्च ₁ ரா ₁ ஜீ ₁ ரக்ஷி ₁ தா ₁ ய ₁ ஸ்சா ₁ தி ₄ பதி ₁ ர் രാ ₁ ജീ ₁ ര ₁ ക്ഷി ₁ താ ₁ യ ₁ ശ്ചാ ₁ ധി ₁ പതി ₁ ർ	This is similar to above rAjiH has become rAj ₁ example where letter with visargam elongates.
अपा ₁ र ₁ न्यु ₁ ष्णि ₁ -म ₁ पा ₁ र ₁ क्षः ₁	Here apa ₁ becomes ap ₁ before 'r' and word pause must be distinct.

<p>அபாஸ்ய்ஷ்ணி மபா ரக்ஷ:</p> <p>அபாஸ்ய்ஷி-மபா ரக்ஷ:</p>	
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6.6.4 Avagraha is formed

Ref Article – Basics of Veda – Avagraha in Articles Page

Example	Comments
<p>नमोऽसिमद्भ्यो</p> <p>நமோஸிமத்₃ப்₄யோ</p> <p>नमोऽसिमद्भ्यो</p>	<p>The avagraha as per slkSha 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.</p>
<p>योऽपां पुष्पं वेद ।</p> <p>யோஸ்பாம் புஷ்பம் வேத₃</p> <p>योऽपां पुष्पं वेद</p>	<p>Similar example</p>
<p>योऽस्मान् द्वेष्टि</p> <p>யோஸ்மான் த்₃வேஷ்டி</p>	<p>Here yO has dheerga swaritam and the pause/extension is made after completion of dheerga</p>

യോസ്സാൻ ദ്രഷ്ടി	swaritam.
हेडोस्व , हेडोस्व , हेडोस्व	Similar to above examples

6.7 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.

6.7.1 AnuswAram combines with following Letter

Example	Comments
यज्ञेन कल्पन्ता-मृक्च मे யஜ்ஞேன கல்பந்தா-மருக்ஷ மே യജ്ഞേന കല്പന്താ-മൃക്ച മേ	They are taken together with a letter pause distinctly between 'm' and 'Ru' so that the word is not mistaken for mRu.
बाहुभ्यामुत ते नमः பாஹுப்யாமுத தே நம:	Here there is a short pause is after yA to indicate Sandhi of letters.

<p>॒ ष॒वा॒ह॒व्य॒ऽ॒भ्य॒ः॒ त॒ त॒ न॒मः॑</p>	
<p>॒ त॒म॒ग्नि॒व॒र्णा॑ त॒प॒सा</p> <p>॒ त॒म॒க்॒னி॒வ॒ர்ணா॑ந் த॒ப॒ஸா</p> <p>॒ த॒ம॒க்னி॒வ॒ர்ணா॑ந் த॒ப॒ஸா</p>	<p>Similar example; M plus a of agni form ma.</p>
<p>॒ अ॒स्मा॒क॒म॒स्तु॑ के॒वलः॑</p> <p>॒ அ॒ஸ்மா॒க॒ம॒ஸ்து॑ கே॒வலः॑</p> <p>॒ അ॒സ്മാ॒ക॒മ॒സ്തു॑ കേ॒വലഃ॑ ॥</p>	<p>asmAkam+astu; ma is formed.</p>

6.7.2 AnuswAram becomes (gm) or (gg)

Example	Comments
<p>॒ ग॒णाना॑न्त्वा॒ ग॒ण॒प॒ति॒ꣳ॑ ह॒वाम॑हे</p> <p>॒ க॒ணா॑னா॒ந்॒த்வா॑ க॒ண॒ப॒தி॒ꣳ॑</p> <p>॒ ஹ॒வாம॑ஹே</p>	<p>When a letter is followed by (gm) or (gg) there is a short pause.</p>

<p>ഗണാനാന്താ ഗണപതിഃ</p> <p>ഹവാമഹേ</p>	
<p>यक्ष्म॑ सु॒म॒ना॑ अ॒स॒त्</p> <p>யக்ஷ॑ம॒ ஸு॒ம॒னா॑ அ॒ஸ॒த்</p> <p>य॒क्ष॑म॒ सु॒म॒ना॑ अ॒स॒त्</p>	Similar to above
<p>आप॑श॒स्यो॑ना॒ भ॒व॒न्तु॑</p> <p>ஆப॑ஸ்ஸ॒ ஸ்யோ॑னா॒ ப॒வ॒ந்து॑</p> <p>आ॒प॑श॒स्यो॑ना॒ भ॒व॒न्तु॑</p>	Similar a pause after (gg)
<p>मा॒तर॑ श्रि॒यं॑</p> <p>மா॒தர॑ ஸ்ரि॒யம்॑</p> <p>मा॒तर॑ श्रि॒य॑</p>	Similar to above.

6.7.3 AnusvAram is retained

Example	Comments
<p>य॒ज्ञेन॑ क॒ल्पता॑ म॒नो य॒ज्ञेन॑ य॒ज्ञे॒नु॒न॑ क॒ल्प॒ता॒म् म॒नो॑ य॒ज्ञे॒नु॒न॑ य॒ஜே॒ந॒ந॑ க॒ल्प॒தா॒ம் ம॒னோ॑ ய॒ஜே॒ந॒ந॑</p>	When anusvAram is retained normal word pause is given.
<p>य॒द॒द॒स्स॑ प्र॒यती॑रहा ய॒த॒த॒த॒ஸ்ஸ॑ம் ப்ர॒ய॒தீ॒ரஹா ய॒ദ॒ദ॒സ്സ॑ம் ப்ர॒ய॒தீ॒ரஹா</p>	Similar example.
<p>ब्र॒ह्म॒ज॒ज्ञानं॑ प्र॒थ॒मं पु॒रस्ता॑द् ப்॒ரஹ்ம॑ ஜ்ஞா॒நம் ப்ர॒த॒மம் ப்ர॒ஸ்தா॑த் ബ്ര॒ഹ്മ॑ജ്ജ॒ഞാ॒നം പ്ര॒ഥ॒മം പു॒രസ്താ॑ദ്</p>	Here tow successive words with anusvAram have pause with following words.

6.7.4 AnuswAram is recited differently

Example	Comments
<p>द्रविणञ्च मे</p> <p>த்₃ரவி¹ணஞ்ச¹ மே,</p> <p>द्रविणञ्च¹ ച¹ மே,</p>	<p>'Mca becomes ~jca so that is taken together with letter pause between Na and ~jca</p>
<p>नक्षत्रन्देवमिन्द्रियं</p> <p>நக்ஷத்¹ரந் தே₃வமி¹ந்த₃ரியம்</p> <p>നക്ഷത്രൻ ദേവമിന്ദ്രിയം ।</p>	<p>Similar example here M becomes 'n' before 'ta' varga letter de</p>
<p>अग्निय्या गर्भदधिरे</p> <p>அக்₃னிய்யா¹ க₃ர்ப்¹ந் த₃தி₄ரே</p> <p>അഗ്നിയ്യാ¹ ഗർഭം¹ ദധിരേ</p>	<p>Here M is nasalized before 'yA' and needs to be rendered together.</p>
<p>उदुत्तमव्वरुण</p>	<p>Similar example M becomes nazalised before 'va' and vva needs to be rendered together.</p>

உது ₃ த்த ₂ ம ₁ வ்வ ₁ ருண ₁ பாஸ ₁	
உ ₁ டு ₁ ண ₁ ம ₁ வ்வ ₁ ரு ₁ ண ₁ பா ₁ ஸ ₁	

6.8 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

6.8.1 Halant forms a Swarayukta/Samyukta akshara:

Example	Comments
विद्वान् इह भवति வி ₁ த் ₁ வா ₁ ந் ₁ இ ₁ ஹ ₁ ப ₁ வ ₁ தி வி ₁ ப ₁ வா ₁ ந் ₁ இ ₁ ஹ ₁ ப ₁ வ ₁ தி	vidvAn+amRuta join creates 'na' a short pause between dvA and na is given to indicate sandhi of words.

<p>परिपात-मस्मा-नरिष्टेभिरश्विना</p> <p>பரிபாதமஸ்மா நரிஷ்டேபி₄ரஸ்வினா</p> <p>वरीपात-मस्मानरिष्टेभिरश्विना</p>	asmAn+ariShTE give 'na'
<p>पशवः पशूनेवा वरुन्धे</p> <p>பசுவஃ பசூனேவா வருந்தே₄</p> <p>पशवः पशूनेवा वरुन्धे</p>	paSUn+eva gives the letter nE.
<p>तानिन्द्रियावतः कुरु ।</p> <p>தானிந்த்₃ரியாவதஃ குரு</p> <p>താനിന്ദ്രിയാവതഃ കുരു ।</p>	tAn+indriya combine creates 'ni'

6.8.2 Halant joins next letter with only letter pause

Example	Comments
<p>स्वस्तिनो बृहस्पतिर् दधातु</p>	<p>When halant is followed by a consonant, they are taken together with only with letter</p>

<p>ஸ்வஸ்தி நோ ப்₃குஹஸ்பதிர் த₃தா₄து ஸ₁ஸ்தி₁ னோ₁ ஸ்ய₁ஹ₁ஸ்தி₁ர்₁ ட₁யா₁து</p>	<p>pause. Here there is no Sandhi of letters nor any of the rules explained in previous section become applicable.</p>
<p>हेतिरस्मान् वृणक्तु विश्वतः । ஹே₁தி₁ர்₁ஸ்₁மா₁ன்-வ்₁ரு₁ண₁க்து₁ ஹே₁தி₁ர்₁ஸ்₁மா₁ன்-வ்₁ரு₁ண₁க்து₁ ஹே₁தி₁ர்₁ஸ்₁மா₁ன்-வ்₁ரு₁ண₁க்து₁</p>	<p>Similar to above</p>
<p>या ते हेतिर्-मीढुष्टम யா₁ தே₁ ஹே₁தி₁ர்-மீ₁டு₁ஷ்ட₁ம₁ யா₁ தே₁ ஹே₁தி₁ர்-மீ₁டு₁ஷ்ட₁ம₁ யா₁ தே₁ ஹே₁தி₁ர்-மீ₁டு₁ஷ்ட₁ம₁</p>	<p>Similar to the above</p>
<p>दशोदीचीर् दशोर्ध्वा த₃சோ₃-தீ₃சீ₃ர்-த₃சோ₃ர்₃த₃த₄வா₃ஸ் ட₃சோ₃ர்₃த₃த₄வா₃ஸ் ட₃சோ₃ர்₃த₃த₄வா₃ஸ்</p>	<p>Similar to the above</p>

6.8.3 There is substitution of Letters

Example	Comments
<p>॥ तस्माद्-विराड् जायत तஸ்மாत्₃-விராட்₃ ஜாயத തസ്മാദ്₂ വിരാഡ്₃ ஜாயത</p>	<p>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.</p>
<p>एतदथर्वशीर्षं योऽधीते ஏதத₃த₂ர்வஸீர்.ஷம் யோ₅தீ₄தே ഏതദഥർവ ശീർഷം യോ₅ധീതേ</p>	<p>'etat'+atharvaSir.Sham is the combination. Since it becomes 'da' a small pause is made after da to indicate sandhi.</p>
<p>यथा नस्सर्वमि-जगद् யதா₂ நஸ் ஸர்வமிஜ்-ஜக₃த₃ യഥാ നസ്സർവമി-ജജഗദ</p>	<p>In 'it'+'jagat' combination, 't' becomes 'j' before 'ja', 'jja' is taken together with clear letter pause between 'j' and 'ja'</p>
<p>यन्मुखं तदाहवनीयो</p>	<p>In 'yat'+muKam', 't' becomes 'n' which should be taken with letter</p>

<p>யன்மு₂ம் ததா₃ஹவனீயோ யநு₂வம் ததா₃ஹவனீயோ</p>	<p>pause continuously. This is similar to tat+me becoming tanmE</p>
<p>दरिद्रन्नीललोहित த₃ரித்₃ரந்-நீ₃லலோஹி₃த ദരിദ്രന്നീലലോഹിത</p>	<p>Daridrat+nnl alohita becomes 'nnl'. Take 'n' and nl with letter pause distinctly.</p>
<p>प्राञ्चत् षड्दितारं ப்ராஞ்ச₂த் ஷ₂ட₃டோ₄தாரம் പ്രാഞ്ചत् ഷഡ്ഡിതാരം</p>	<p>ShaT+hOtAram. Combination of T+h makes T as D and ho becomes Dho. Takes DDho with a letter pause.</p>
<p>तच्चक्षुर्देवहितं த₃ச்ச₃க்ஷ₃ர் தே₃வஹி₃தம் തച്ചക്ഷുർ ദേവഹിതം</p>	<p>In 'tat' + cakShur , 't' becomes 'c' that needs to be taken along with ca with a letter pause.</p>
<p>शिवा मदस्ताञ्जुष्टं ശി₃വാ ம₃த₃ஸ்தா₃ஞ்-ஜ₃ஷ்டா₃ந் தே₃வே₃ப்₄ய₃ஸ்த் ശിവാ മദസ്താ-ജ്ജുഷ്ടം</p>	<p>In tAn + juShTAm, n bcomes ~j nasal of ca varga. Recite '~j' and ju with clear letter pause.</p>
<p>तच्छयोर वृणीमहे</p>	<p>In tat+Sam, 't' becomes 'c' and 'Sa' becomes Ca. Take c and Ca together with letter pause.</p>

<p>தச்ச₂ம் யோரா வ்ருணீமஹே த₂ய்ஜோரா வ்ருணீமஹே</p>	
<p>अस्माल्लोकादमुं अस्माल்-லோகாத₃மும் आस्राज्ञोकाद्मुं</p>	<p>In asmAt+okAt, t becomes l , the llO must be rendered with letter pause.</p>
<p>एको वा अमुष्मि ल्लोके मृत्युः வா அமுஷ்மி₁ல்லோகே ம்ருத்யு: ऎको वा अमुष्मि₁ज्ञोके मृत्युः</p>	<p>This is similar to above,amuShmin's 'n' is nasalized.</p>

6.8.4 Usage of special Sandhi Rules

Example	Comments
<p>विशल्यो बाणवा₁ उत</p>	<p>Here the 'n' in bANavAn bcomes (gm) due to vedic grammar rule.</p>
<p>विशल्यो₁ पा₃णवा₁ उत</p>	<p>There will be short pause after 'gm' before vowel.</p>
<p>विशल्यो₁ षा₁णवा₁ उत ।</p>	

<p>सर्वा॑ अ॒ग्नी॑ र॒प्सु॑षदो</p> <p>ஸர்வா॑ அ॒க்₃னி॑ ர॒ப்ஸு॑ஷதோ₃</p> <p>ஸர்வா॑ அ॒ஹி॑ ர॒ஹி॑ஷரோ</p>	<p>Here there are two (gm)s short pause makes the distinction that vedic Sandhi Rules exist.</p>
<p>अ॒ही॑श्च॒ सर्वा॑न्</p> <p>अ॒हो॑ऽश्च॒ सर्वा॑न्</p> <p>अ॒हो॑ऽश्च॒ सर्वा॑न्</p>	<p>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.</p>
<p>तीक्ष्ण-द॒ष्ट्राय॑ धीमहि</p> <p>தீக்ஷ்ண-த₃ஷ்ட்ராய॑ தீ₄மஹி</p> <p>तीक्ष्ण-द॒ष्ट्राय॑ धीमहि</p>	<p>Similar example</p>
<p>भविष्यद् वषट्स्वाहा</p> <p>ப₄விஷ்யத்₃ வஷட்₂த்₂ ஸ்வாஹா</p> <p>ഭവിഷ്യദ് വഷട് സ്വാഹാ</p>	<p>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.</p>

<p> ब्रह्मन्स्मिन् ப்₃ரஹ்மன்ஸ்மின் ബ്രഹ്മന്നസ്മിൻ </p>	<p>In this example, 'n' doubles after vowel asmin. Brahman+asmin, here the n and na should be rendered distinctly with a letter pause.</p>
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6.9 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 Samgjayi** 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.

6.10 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
<p>TS 1.2.13.2 Padams - pra yacCa </p> <p>प्र यच्छ → प्र यच्छ</p> <p>പ്ര യച്ഛ₂ → പ്ര യച്ഛ₂</p> <p>പ്ര യച്ഛ₂ → പ്ര യച്ഛ₂</p>	<p>pra yacCa shall be rendered with pause as they are separate padams.</p> <p>If prayacca is a single padam, then, there will be just a letter pause and prayacca will be rendered continuously.</p>
<p>TS 2.1.1.5 Padams- paSUn pra janayati</p> <p>पशून् प्र जनयति →</p> <p>पशून् प्र जनयति</p> <p>പശൂൻ പ്ര ജനയതി →</p> <p>പശൂൻ-പ്ര ജനയതി</p> <p>പശൂൻ പ്ര ജനയതി →</p> <p>പശൂൻ പ്ര ജനയതി</p>	<p>Rendered as paSunpra yaccati and n will join p with letter pause and word pause before yaccati.</p> <p>If prajanayati was a single padam, then it will be rendered together with paSUnprajanayati</p>
<p>TS 1.7.6.7 punaH A laBate </p>	<p>Rendered as punarA labate (sandhi of A with visargam 'r' of</p>

<p>पुनः॑ । आ । ल॒भ॒ते । → पु॒न॒रा ल॒भ॒ते</p> <p>பு॒ன்: । ஆ । ல॒ப₄॒தே । →பு॒ன॒ரா ல॒ப₄॒தே</p> <p>पु॒नः॑ । आ । ल॒भ॒ते । →पु॒न॒रा ल॒भ॒ते</p>	<p>punaH). Word pause between A and labate.</p>
<p>TS 4.3.6.1 antarikSham ca vi bAdhatAm </p> <p>अ॒न्त॒रि॒क्ष॒म् । च॒ । वि॒ । बा॒ध॒ता॒म् ॥ →</p> <p>अ॒न्त॒रि॒क्षं॑ च॒ वि॒ बा॒ध॒तां॑ ॥</p> <p>அ॒ந்த॒ரி॒க்ஷ॒ம் । ச॒ । வி॒ । பா॒₃த₄॒தா॒ம் ॥→</p> <p>அ॒ந்த॒ரி॒க்ஷஞ் ச॒ வி॒ பா॒₃த₄॒தா॒ம் ।</p> <p>അ॒ന്ത॒രീ॒ക്ഷം॑ । ച॒ । വി॒ । ബാ॒ധ॒താ॒ம் ॥</p> <p>→അ॒ന്ത॒രീ॒ക്ഷം॑ ച॒ വി॒ ബാ॒ധ॒താ॒ம் ॥</p>	<p>Rendered as antarikSha~jca vi bAdhaAm since preposition vi is a separate padam.</p>
<p>TS 1.5.3.3 ni vartasva punaH agne </p> <p>नि॑ । व॒र्त॒स्व । पु॒नः॑ । अ॒ग्ने॑ । →</p>	<p>'ni' vartasva is rendered separately since they are distinct padams in BhU sUktam.</p>

<p>नि॑ वर्त॑स्व पु॒नर॑ग्न</p> <p>நி॑ வ॒ர்த॑ஸ்வ பு॒ன: அ॒க்₃னே॑ →</p> <p>நி॑ வ॒ர்த॑ஸ்வ பு॒னர॑க்₃ன</p> <p>नि॑ व॒र॒त॒स्य॑ पु॒नः॑ अ॒ग्न॑ →</p> <p>நி॑ வ॒ர॒த॒ஸ்ய॑ பு॒நர॑ஸ</p>	
<p>TS 1.5.2.2 indriye prati tiShThati </p> <p>इन्द्रि॑ये । प्र॒तीति॑ । ति॒ष्ठति॑ । →</p> <p>वेन्द्रि॑ये प्र॒ति ति॒ष्ठति॑</p> <p>இந்₃ரி॑யே । ப்ர॒தீ॑தி । தி॒ஷ்ட॒₂தி॑ । →</p> <p>வேந்₃ரி॑யே ப்ர॒தி தி॒ஷ்ட॒₂தி॑</p> <p>इ॒न्द्रि॒ये । प्र॒ती॒ति॑ । ति॒ष्ठ॒ति॑ । →</p> <p>வே॒ந்ரி॒யே । ப்ர॒தி॒தி॑ । தி॒ஷ்₈தி॑</p>	<p>Indriye prati tiShThati rendered distinctly as they are separate Padam.</p>
<p>TS 1.6.10.5 pari gRuhNAti manaH </p> <p>परि॑ । गृ॒ह्णा॒ति॑ । मनः॑ । →</p>	<p>'pari gRuhNAti is rendered separately with word pause. In Second example that is rendered together as parigRuhNAti as it is one single</p>

परि॑ गृ॒ह्णाति॑म॒ना

பரி॑ | க்₃ரு॒ஹ்ணா॑தி | மன:॑ | →

பரி॑ க்₃ரு॒ஹ்ணா॑தி மனோ॑ஸி

प॒रि॑ | गृ॒ह्णा॑ति॒ | म॒नः॑ | अ॒सि॒ |

→ प॒रि॑ गृ॒ह्णा॑ति॒ म॒नो॑सि

TS 1.6.7.1 devatAH | pUrvaH |

parigRuhNAti |

दे॒वताः॑॑ | पू॒र्वः॑॑ | प॒रि॒गृ॒ह्णा॑ति॒ | →

दे॒वताः॑॑ पू॒र्वः॑॑ प॒रि॒गृ॒ह्णा॑ति॒

தே॒வதா:॑॑ | பூ॒ர்வ:॑॑ | ப॒ரி॒க்₃ரு॒ஹ்ணா॑தி॒ |

→ தே॒வதா:॑॑ பூ॒ர்வ:॑॑ ப॒ரி॒க்₃ரு॒ஹ்ணா॑தி॒

दे॒वताः॑॑ | पृ॒थ्वी॑ | प॒रि॒गृ॒ह्णा॑ति॒ |

→

दे॒वताः॑॑ पृ॒थ्वी॑ प॒रि॒गृ॒ह्णा॑ति॒

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.

6.11 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

प्र, उत्, नि, आ, निः, सु, वि, सम् (प्, र, उ, त्, नि, अ, निः, ण, वि, णम्)

(प्रा, उत, नि, आ, निः, सु, वि, सम्) एतेभ्यः परं विश्रमो न कार्यः ।

एतत्पदसमूहतः उत्तरपदेन संहितास्ति चेत् यथा ।

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	vAkyam – svAyuShodoShadhInAm

<p>स्वायुषा॑ । उत् । ओषधीनाम् ।</p> <p>ஸ்வாயுஷா॑ । உத் । ஓஷதீ₄னாம் ।</p> <p>ஸாயுஷா॑ । உத் । ஓஷயீநாம்</p>	<p>स्वायुषोदोषधीना॑</p> <p>ஸ்வாயுஷோதோ₃ஷதீ₄னா॑</p> <p>ஸாயுஷோ₃ஷயீநா॑</p>
<p>TS 6.3.1.6 Padams - kar.Shati ni anye </p> <p>कर्षति॑ । नि॑ । अन्ये ।</p> <p>கர்ஷதி॑ । நி॑ । அன்யே ।</p> <p>கர்ஷதி॑ । நி॑ । அன்யே ।</p>	<p>vAkyam – kar.Shati nyanye</p> <p>कर्षति॑ न्यन्ये॑</p> <p>கர்ஷதி॑ ந்யன்யே</p> <p>கர்ஷதி॑ ந்யன்யே</p>
<p>TS 7.3.13.1 Bavantu eti prajA </p> <p>भवन्तु॑ । आः । प्रजा ।</p> <p>ப₄வந்து॑ । ஆ । ப்ரஜா ।</p> <p>ഭവന്തു॑ । അ॑ । പ്രജാ</p>	<p>vAkyam - BavantvA prajA</p> <p>भवन्त्वा॑ प्रजा</p> <p>ப₄வந்த்வா॑ ப்ரஜா</p> <p>ഭവന്ത്വാ॑ പ്രജാ</p>
<p>TS 2.2.1.1 Padam - tam niH avapat </p> <p>तम् । निः । अवपत् ।</p>	<p>vAkyam - tanniravapat</p> <p>तं निरवपत्</p>

<p>தம் நி: அவபத் தம் நி: அவபத் </p>	<p>தந் நிரவபத் தம் நிரவபத்</p>
<p>TS 1.5.11.5 Padam - mahIm u su mAtaram महीम् उ सु मातरम् மஹீம் உ ஸு மாதரம் महीम् उ सु मातरम् </p>	<p>vAkyam - mahImUShu mAtaram महीम् मातरम् மஹீமுஷு மாதரம் महीम् मातरम् Note: u becomes U as per Vedic grammar rule and su becomes Shu</p>
<p>TS 2.5.12.5 vi pAjasA vi jyotiShA वि पाजसा वि ज्योतिषा ॥ वि पाजसा वि ज्योतिषा ॥ वि पाजसा वि ज्योतिषा ॥ When such prepositions do not have sandhi and are separate, the pause is shorter than word pause.</p>	<p>vi pAjasA vi jyotiShA वि पाजसा वि ज्योतिषा ॥ वि पाजसा वि ज्योतिषा ॥ वि पाजसा वि ज्योतिषा ॥</p>

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

न, च, हि, उ, ह, स्म, वः, नु, ईम्, वै, तु, (ந, ச, ஹி, உ, ஹ, ஸ்ம, வः, நு, ஈம், வை, து,) (न, च, हि, उ, ह, स्म, वः, नु, इम्, वै, तु, एतेभ्यः अधः पूर्वतः विश्रमो न कार्यः । पदकूटतः पूर्वपदेन संहिता चेत् ॥

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 वाजः च प्रसवः च वाजः च प्रसवः च वाजः च प्रसवः च	vAjaSca prasavaSca वाजश्च प्रसवश्चा-पिजश्च वाजश्च प्रसवश्चा- वाजश्च प्रसवश्चा-
TS 3.4.11.6 Padams – yat cit hi यत् चित् हि	यच्चिद्धि

<p>யத் சித் ஹி யத் சித் ஹி </p>	<p>யச்சித்₃தி₄ யச்சி₂தி</p>
<p>TS 6.1.11.6 Padams - tasmAt u सः । तस्मात् । उ । आर्यम् ஸ: தஸ்மா₃த் உ ஆர்யம் ஸ: தஸ்மா₃த் உ ஆர்யம் </p>	<p>स तस्माद्-वार्यं ஸ தஸ்மா₃த்-வார்யம் ஸ தஸ்மா₃த்-வார்யம்</p>
<p>TS 1.7.2.1 Padams-iti Cinatti iti ha uvAca इति । छिनत्ति । इति । ह । उवाच । இதி சி₂னத்தி இதி ஹ உவாச ஐதி உரினத்தி ஐதி ஹ ஹவாச</p>	<p>'iti CinattIti hovAca इति छिनत्तीति होवाच இதி சி₂னத்தி₂ ஹோவாச ஐதி உரினத்தி₂ ஹவாச</p>
<p>TS 3.3.8.5 Padams - etena ha sma vai RuShayaH </p>	<p>Metena ha sma vA RuShayaH Here ha, sma, vA (vai originally becomes vA before vowel) should have only letter pause. Not treated</p>

<p>ए॒तेन॑ । ह॒ । स्म॒ । वै॒ । ऋ॒षयः॑ ।</p> <p>ஏ॒தேன॑ । ஹ॒ । ஸ்ம॒ । வை॒ ।</p> <p>ரு॒ஷயः॑</p> <p>ஹே॒தேன॑ । ஹ॒ । ஸ்ம॒ । வை॒ । ஐ॒ஷயः॑ ।</p>	<p>as words in terms of Rule 142.</p> <p>मे॒तेन॑ ह॒ स्म॒ वा॒ ऋ॒षयः॑</p> <p>மே॒தேன॑ ஹ॒ ஸ்ம॒ வா</p> <p>ரு॒ஷயः॑</p> <p>மே॒தேன॑ ஹ॒ ஸ்ம॒ வா ஐ॒ஷயः॑</p>
<p>TS 1.6.8.4 Padams - prajApatiH vai kaH </p> <p>प्र॒जाप॑तिः । वै॒ । कः॑ ।</p> <p>ப்ர॒ஜாப॑தி: । வை॒ । க:॑ ।</p> <p>ப்ர॒ஜாப॑தி: । வை॒ । க:॑ ।</p>	<p>प्र॒जाप॑तिर्वै॒ कः॑</p> <p>ப்ர॒ஜாப॑திர்வை॒ க:॑</p> <p>ப்ர॒ஜாப॑திர்வை॒ க:॑</p>
<p>TS 6.4.2.1 Padams - vasatu nu naH </p> <p>व॑स॒तु॒ । नु॒ । नः॑ ।</p> <p>வ॑ஸ்து॒ । நு॒ । ந:॑ ।</p> <p>வ॑ஸ்து॒ । நு॒ । ந:॑ ।</p>	<p>'tu', 'nu' 'na' should be taken with letter pause only like previous example</p> <p>व॑स॒तु॒ नु॒ नः॑</p> <p>வ॑ஸ்து॒ நு॒ ந</p> <p>வ॑ஸ்து॒ நு॒ ந</p>

<p>TS 6.4.3.4 Padams - iti Aha uta Im </p> <p>इति । आह । उत । ईम् । अनन्नमुः ।</p> <p>இதி । ஆஹ । உத । ஈம் ।</p> <p>அனன்னமு: ।</p> <p>ஐதி । அஹ । உத । ஐம் ।</p> <p>அனந்நமு: ।</p>	<p>vAkyam – ityAhotem</p> <p>इत्याहोते-मन्न</p> <p>இத்யாஹோதேமனன்ன</p> <p>ஐத்யாஹோதே-மந</p>
<p>TS 7.5.7.1 Padams - iti te tu </p> <p>इति । ते । तु । वाव ।</p> <p>இதி । தே । து । வாவ</p> <p>ஐதி । தே । து । வாவ</p>	<p>'iti te tvAva</p> <p>इति ते त्वाव</p> <p>இதி தே த்வாவ</p> <p>ஐதி தே த்வாவ</p>

7 Different Applications of (gm) and (gg)

7.1 Rules from prAtiSAkyam

Rule Chapter 16 || 16-13 ||

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

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

ஹி, பு, ஜிகா₃, ஜிகா₄, சँஸிநே, அதீம்ஸயத், ஆதீம்ஸீத், கனீயா, ஜ்யாயா, த்ரா₄கீசயா, ரகீ₄யா, ஸ்ரேயா, ஹ்ரஸீயா, வஸீயா, பூ₄யாீம்ஸை, ஜக்ஷிவா, ஜக்₄னிவா, ஜிகி₃வா, ஜீகி₃வா, தஸ்தி₂வா, தா₃ஸ்வா, தீ₃தி₃வா, பபிவா, பீபிவா, வித்₃வா, விவிசிவா, ஸுஸ்ருவா, ஸஸ்ருவா.

ഹി, പു, ജിഗാന, ജിഘാർ, ചംഘ്സിനേ, അതഘ്സയത്, ആതഘ്സീത്, കനീയാ, ജ്യായാ, ദ്രാർഘീർയാ, രഘീർയാ,

ശ്രോതാ, ഹ്രസീയാ, വസീയാ, ഭൃശയാ~ഓസഃ, ജക്ഷിവാ,
 ജഷ്ഠിനിവാ, ജിഗിന്വാ, ജീഗിന്വാ, തസ്ഥിഹവാ, ദാനശ്വാ,
 ദീന്ദിന്വാ, പപിവാ, പീപിവാ, വിദ്ന്വാ, വിവിശിവാ,
 ശൃശൃവാ, സസ്യവാ.

|| 16-14 ||

The vowels A, I, and U have *anusvāra*, when they are followed by *si* or *Shi* final.

||16-15 || Even when the *i* is altered.

Not, under any circumstances, in a dissyllabic word.

7.2 Explanation with Examples

Rule 16-13 clearly states that ‘M’ is added before a letter when a suffix, particle is added with letter ‘s’ or its converted form ‘Sh’.

Some example we come across normally are given as examples

Base Words+ Particle/Suffix	As seen in Vaakyam
<p>TS 4.5.1.2</p> <p>हि + सीः = हि॒सीः</p> <p>ഈ + ണീഃ = ഈ॒ണീഃ</p> <p>ഹി + സീഃ = ഹി॒സീഃ</p>	<p>മാ ഹി॒॑സീഃ॒ പൂ॒രु॒ഷ്</p> <p>മാ ഈ॒॑ണീഃ॒ പു॒രു॒ഷ്</p> <p>മാ ഹി॒॑സീഃ॒ പു॒രു॒ഷ്</p>
<p>TS 4.5.3.1</p>	

<p>जिघा + सत = जिघा॒स॒त्</p> <p>ஜிகா₄ + ஸத் = ஜிகா₄॒ஸ॒த்</p> <p>ജിഘാ + സത് = ജിഘാ॒സ॒ത്</p>	<p>जिघा॑सद्भ्यो मु॒ष्ण॒तां॑ प॒त॒ये</p> <p>ஜிகா₄॒॑ஸ॒த்₃ப்₄யோமுஷ்ண॒தாம்</p> <p>ജിഘാ॒॑സ॒ദ്ഭ്യോ॑ മു॒ഷ്ണ॒താം</p>
<p>TS 1.2.14.4</p> <p>दीदिवा + सम् = दीदिवा॒स॒म्</p> <p>தீ₃தி₃வா + ஸம் =</p> <p>தீ₃தி₃வா॒ஸ॒ம்</p> <p>അദീ॒ദി॒വാ + സ॒മ് =</p> <p>ദീ॒ദി॒വാ॒സ॒മ്</p>	<p>दी॒दि॒वा॒स॒म॒नु॒ द्यून्</p> <p>தீ₃தி₃வா॒ஸ॒ம॒னு॒ த்யூ॒ன்</p> <p>ദീ॒ദി॒വാ॒സ॒മ॒നു॒ ദ്യൂ॒ൻ</p>
<p>TS 2.5.11.1</p> <p>विद्वा + सः = विद्वा॒सः</p> <p>வித்₃வா+ஸः = வித்₃வா॒ஸः</p>	<p>स॒दे॒व॒त्वा॒य॑ वि॒द्वा॒सो॑</p> <p>ஸதே₃வத்வாய்</p> <p>வித்₃வா॒ஸோ</p>

<p>வி₁ப₂ + ஸ: = வி₁ப₂ஸ:</p>	<p>ஸ₁ப₂வ₃த₄ய₅ வி₁ப₂ஸ₃ஸ₄</p>
<p>TS 4.7.15.1 வி₁வி₂சி₃வா₄+ஸ₅ம் = வி₁வி₂சி₃வா₄ஸ₅ம் வி₁வி₂சி₃வா₄ + ஸ₅ம் = வி₁வி₂சி₃வா₄ஸ₅ம் ஊ₁வி₂சி₃வா₄ + ஸ₅ம் வி₁வி₂சி₃வா₄ஸ₅ம்</p>	<p>வி₁சி₂ ப்₃வி₄வி₅சி₆வா₇ஸ₈மி₉ம₁₀ஹே வி₁சி₂ ப்₃வி₄வி₅சி₆வா₇ஸ₈ம் ஸ₁மி₂ம₃ஹே வி₁சி₂ ப்₃வி₄வி₅சி₆வா₇ஸ₈ம் ஸ₁மி₂ம₃ஹே</p>

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

7.3 Examples for words with dheerga letters

Some common examples that we can find are given below

Base Words+ Particle/Suffix	As seen in Vaakyam
<p>TS 1.2.14.1</p> <p>तपू॑षि</p> <p>தபூ॑ஷி</p> <p>തവൂ॑ഷി</p>	<p>तपू॑ष्यग्ने जु॒हा॑</p> <p>தபூ॑ஷ்யக்₃னே ஜூ॒ஹ்வா॑</p> <p>തവൂ॑ഷ്യഗേ ஜூ॒ഹ്വാ॑</p>
<p>TS 3.4.9.1</p> <p>छन्दा॑सि</p> <p>ச₂ந்தா₃॑ஸி</p> <p>ചന്ദാ॑സി</p>	<p>दे॒विका॑श्छन्दा॑सि॒व</p> <p>தே₃வி॑கா₂ய்- ச₂ந்தா₃॑ஸீ॒வ</p> <p>ദേ॒വिका॑ശ്ചന്ദാ॑സി॒വ</p>
<p>TS 7.1.2.1</p> <p>ज्योती॑षि</p> <p>ஜ்யோதீ॑ஷி</p>	<p>ज्योती॑ष्यव॑ रुन्धे</p> <p>ஜ்யோதீ॑ஷ்ய॒வ ருந்₄தே</p>

ஜ்யோதிரிஷி	ஜ்யோதிரிஷ்யவ ருஸ்யே
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7.4 Different interpretation of Rule

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

Take an example:

तपूष्ि + अग्ने = तपूष््यग्ने जुहा

தபூஷி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

തപൂഷി + അഗ്നേ = തപൂഷ്യഗ്നേ ജുഹ്വാ

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 'l' 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:

तपूष्ि + अग्ने = तपूष््यग्ने जुहा

தபூஷி + அக்₃னே = தபூஷ்யக்₃னே ஜஹ்வா

தப்யுஷி + னுளே = தப்யுஷ்யுளே ஜுஹா



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 Representation	Differing Representation
<p>ஶ்ஞாஸ்யாபு ஜ்யுதீஷ்யாபு</p>	<p>ஶ்ஞாஸ்யாபு ஜ்யுதீஷ்யாபு</p>
<p>யஜுஷ்யாபு</p>	<p>யஜுஷ்யாபு</p>
<p>சுந்தாஸ்யாபு</p>	<p>சுந்தாஸ்யாபு</p>
<p>ஜ்யோதீஷ்யாபு</p>	<p>ஜ்யோதீஷ்யாபு</p>
<p>யஜுஷ்யாபு</p>	<p>யஜுஷ்யாபு</p>
<p>ஸூநாஸ்யாபு ஜ்யோதீஷ்யாபு</p>	<p>ஸூநாஸ்யாபு ஜ்யோதீஷ்யாபு</p>
<p>ஷ்யாபு யஜுஷ்யாபு</p>	<p>ஷ்யாபு யஜுஷ்யாபு</p>

<p>TS 4.5.1.1</p> <p>अ॒ही॒ऽश्च॑ सर्वा॑न् ज॒भ॒यन्॑ अ॒हो॒ऽऽ॒स॒ स॒र्व॒वा॑न् - ஜ॒ம்ப॒₄ய॒ந்த்₂ അ॒ഹി॒ऽശ്ച॑ സ॒ർവ്വാ॑ൻ ജ॒ഠ॒യൻ</p>	<p>अ॒ही॒ऽश्च॑ सर्वा॑न् ज॒भ॒यन्॑ अ॒हो॒ऽऽ॒स॒ स॒र्व॒वा॑न् - ஜ॒ம்ப॒₄ய॒ந்த்₂ അ॒ഹി॒ऽശ്ച॑ സ॒ർവ്വാ॑ൻ ജ॒ഠ॒യൻ</p>
<p>TS 4.7.10.2</p> <p>च॑क्षु॒र्-य॒ज्ञेन॑ क॒ल्प॒ता॒ऽ, श्रो॑त्रं ச॒க்ஷு॑ர்-ய॒ஜ்ஞே॑ந் க॒ல்ப॒தா॒ऽ ஸ்ரோ॑த்ரம் ച॑ക്ഷു॒ർ-യ॒ജ്ഞേ॑ന॑ ക॒ല്പ॒താ॒ऽ, ശ്രോ॑ത്രം</p>	<p>TS 4.7.11.2</p> <p>च॑क्षु॒र्-य॒ज्ञेन॑ क॒ल्प॒ता॒ऽ, श्रो॑त्रं ச॒க்ஷு॑ர்-ய॒ஜ்ஞே॑ந் க॒ல்ப॒தா॒ऽ ஸ்ரோ॑த்ரம் ച॑ക്ഷു॒ർ-യ॒ജ്ഞേ॑ന॑ ക॒ല്പ॒താ॒ऽ, ശ്രോ॑ത്രം</p>

<p>TS 1.2.11.2</p> <p>व॑चो॒ अ॒पा॒व॒धी॒ स्वा॒हा॑ ॥</p> <p>॑व॒शो॒ अ॒पा॒व॒தீ॒₄॒ ஸ்வா॒ஹா॑ ॥</p> <p>॑வ॒ஷோ॒ அ॒பா॒வ॒யி॒ ஸ்வா॒ஹா॑ ॥</p>	<p>TS 1.2.11.2</p> <p>व॑चो॒ अ॒पा॒व॒धी॒ स्वा॒हा॑ ॥</p> <p>॑व॒शो॒ अ॒पा॒व॒தீ॒₄॒ ஸ்வா॒ஹா॑ ॥</p> <p>॑வ॒ஷோ॒ அ॒பா॒வ॒யி॒ ஸ்வா॒ஹா॑ ॥</p>
<p>TS 1.3.9.2</p> <p>स्तो॒काना॒ स्वा॒हो॒र्ध्व॑न॒भसं॑</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p>	<p>TS 1.3.9.2</p> <p>स्तो॒काना॒ स्वा॒हो॒र्ध्व॑न॒भसं॑</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p> <p>ஸ்தோ॒கா॒நா॒ ஸ்வா॒ஹோ॒ர்த்₄॒ வந்₄ப₄ஸம்</p>
<p>TS 1.5.7.6</p> <p>श॒त॒त॒र्.हा॒ स्तृ॑ ह॒न्ति॒</p> <p>சா॒த॒த॒ர்.ஹா॒ ஸ்த்₄ ஹ॒ந்தி॒</p>	<p>TS 1.5.7.6</p> <p>श॒त॒त॒र्.हा॒ स्तृ॑ ह॒न्ति॒</p> <p>சா॒த॒த॒ர்.ஹா॒ ஸ்த்₄ ஹ॒ந்தி॒</p>

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

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

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