Sanskrit for Beginners

A simple and comprehensive guide

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Preface to the print edition

This is the print edition of the Sanskrit for Beginners guide hosted at learnsanskrit.org. We generated this PDF document on 3 January 2022 by processing our website with a special program.

This PDF contains all of the same content that our website does. Although PDFs are less interactive than a standard web page, they are easier to print or to use with e-readers or similar devices. We hope that you find this PDF useful for your needs.

If you have any questions or comments about the material, please reach out to us at learnsanskrit.org/contact.
Introduction
For beginners

Sanskrit is an ancient Indian language that is still spoken and written today, and grammar is the name for a language's rules. Our guide to Sanskrit grammar uses clear and simple language, and it does not expect any special background knowledge. At the same time, our guide is as complete and comprehensive as any textbook on the market today.

Acquiring and studying

First, we want to tell you something very important about language learning:

There are two ways we can develop skill in a language: we can acquire it or we can study it. Acquiring and studying need different methods and produce different results.

Someone who has acquired Sanskrit can understand Sanskrit as quickly and easily as you can understand this sentence. We acquire Sanskrit by engaging with Sanskrit content (such as stories and conversations) that we enjoy and understand.

Someone who has studied Sanskrit can deeply explain how Sanskrit words and sentences work and what rules they follow. We study Sanskrit by learning and practicing grammar rules.

Our guide focuses on studying Sanskrit and not on acquiring it. So if you want to acquire Sanskrit, we strongly recommend that you use the resources below:

- **Amarahāsa**: free online stories written especially for acquiring Sanskrit.
- **Samskrita Bharati** (India, **US**): Conversational Sanskrit. Includes workshops, classes, correspondence courses, and in-person events.
- **Vyoma-Samskrta-Pāṭhaśālā**: Online Sanskrit lectures in a classroom format.

You can find more resources on our site's Resources page.
What our guide can and cannot do for you

There are countless resources for learning Sanskrit grammar. Why create another? We created our guide because we could not find a resource that was:

- clear and simple
- complete and useful
- easy to search
- delightful to the eye and ear
- freely available

Most importantly, we believe that a guide should do one thing well rather than two things acceptably. Acquiring and studying Sanskrit need radically different approaches, and we do not think they should be mixed in one resource.

Think of our guide as a map of Sanskrit. A map gives you a basic sense of the world around you. A map is useful if you don't know where you are. But even the best map cannot replace the real world.

Our guide can give you a basic sense of Sanskrit, and it can help you understand the words and sentences you see. But it cannot convey what real Sanskrit is like, because no grammar resource can. At some point, you must engage with real Sanskrit content. And that means acquiring Sanskrit rather than just studying it.

If you have any interest in reading Sanskrit (as opposed to slowly translating it), we urge you to pair our guide with a resource that focuses on acquisition. Just as a map is secondary to the real world, let our guide be secondary to the content you experience.

How our guide is structured

Our guide has a tree structure. Its trunk is a list of core lessons that conveys Sanskrit's core principles, and its branches are the different topics we use to describe Sanskrit's systems in detail. Once you finish our core lessons, you can read the rest of the guide's topics in whatever order you like. You decide what you want to study.
Each lesson in our guide covers one concept or a small set of related concepts. We make each concept clear and concrete by including multiple examples. Finally, we end the lesson with a short review about the lesson’s main ideas.

We focus on concepts, not on busywork. This means our guide has:

- no translation exercises
- no vocabulary lists
- no word drills
- no memorization tasks

It may be a shock to you that our guide avoids these devices. Many Sanskrit resources love and rely on them, and we used to love and rely on them too. But ultimately, it is far more effective and far more enjoyable to engage with meaningful content that focuses on acquisition.

Many resources also use complicated technical language to describe Sanskrit. Technical language is sometimes necessary. But as much as possible, we use simple and clear language that ordinary people can understand. And for each concept we discuss, we include plenty of examples to make the discussion clear and concrete.

In case it is useful to you, lessons after the core lessons will also include the standard English and Sanskrit terms for each concept. These terms will help you more easily use other resources outside of our guide.

**How to use our guide**

First, read the core lessons and answer all of the review questions they contain. These core lessons are the foundation for the rest of the guide, so it is important to study them well. A tree with a weak trunk will wither and crumble, but a tree with a strong trunk will endure and thrive.

Once you understand the core lessons, read whatever topic you like. Feel free to jump from topic to topic, and go wherever your needs and interests take you. But within each topic, you should read the lessons in order. This is because each lesson in a topic builds on the previous ones.
Learning Sanskrit is easier and more fun when you have friends to help you. So please write to us with questions, comments, or anything else you want us to know. We love receiving email, and we will send you a reply as soon as we can.

Since it is important, we will say this again: we strongly recommend that you pair this guide with a resource that focuses on acquisition. If you find a word or phrase that you do not understand, you can always read our guide for help, just as you might read a map when you are lost.

**What to use if you don't like our guide**

No resource is perfect for everybody. If you have decided that our guide is not right for your needs, we have other resources we can recommend. Please also let us know what you wish our guide could offer you.

If you want to acquire Sanskrit, we recommend the resources we mentioned above. Or if you ultimately feel most comfortable with the textbook format, here are the English-language textbooks we recommend for beginners:

- *Introduction to Sanskrit Volumes I and II* by Thomas Egenes. This simple and gentle series explains Sanskrit grammar bit by bit.
- *The Cambridge Introduction to Sanskrit* by Antonia Ruppel. This beautiful work is friendly, methodical, and clear, and it is an excellent follow-up to the Egenes set above.

You can find more resources on our site’s Resources page.

**About the author**

Sanskrit is like a massive and beautiful forest. Many of the people who enter this forest get tangled in a jungle of complicated explanations. And a few unlucky travelers are eaten by the tigers of anxiety, boredom, doubt, and frustration. I created this guide to give ordinary people a clear and enjoyable path through that forest.

I used to believe that grammar was the only way to learn Sanskrit. I now believe that most Sanskrit learners should focus on acquiring Sanskrit rather than study-
ing it. But there will always be people who love and appreciate grammar, just as I do. And there is certainly a need for a resource that explains Sanskrit clearly, simply, and completely.

I dedicate this guide to my grandparents: B. Raghavachari, Mohana Raghavachari, the late S. Rangaswamy, and the late Malathi Rangaswamy. I also dedicate it to you, and to all those who love and learn Sanskrit.

24 September 2021

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For experts

This longer introduction is meant for advanced readers, such as teachers, scholars, those who may know some Sanskrit already, or those who simply want to know more about the guide. This page covers the same information as our introduction for beginners, but it does so in a deeper and more sophisticated way.

If you are already satisfied by our introduction for beginners, you can skip this page and move on to the next one.

Our intended audience

Our guide is for anyone who wants to read Sanskrit literature and who wants to learn grammar to make sense of what they read. Grammar is a technical subject, but we do not expect any background knowledge in grammar, linguistics, or related fields.

Too often, resources for teaching Sanskrit (especially those written in English) use an academic and highly technical style. This is fine per se, but as a whole, this technical style carries an implicit message: "Sanskrit is something only an elite person can know and learn. If you are not an elite, Sanskrit is not for you."

We reject this idea completely. We believe that anyone who wants to learn Sanskrit should be able to do so and that it is our responsibility to encourage and nurture learners rather than throw them into a sea of rules and jargon.

Second language acquisition research

Our starting point, and the basis for our approach to Sanskrit grammar, is the main finding from second language acquisition research: acquiring and studying a language are different mental processes and respond to different techniques.
The realm of acquisition is essentially one of subconscious, implicit, and organic growth in the learner's implicit mental representation of the language, which develops through exposure to interesting and level-appropriate content. Consistent exposure to such content over time is enough to acquire any language to a very high level, perhaps when paired with the limited and ad-hoc study of explicit grammar rules.

The realm of study is essentially one of conscious, explicit, and willful development of an explicit model of the language and its rules, which occurs through the diligent study and application of various rules, often to a list of intentionally memorized words. Consistent study of rules is enough to develop deep mastery but has little relationship to the fast and accurate real-time interpretation of content in our language of interest.

Although the exact relationship between these explicit and implicit modes of engagement is still unclear in the research, what can be said with some confidence is that the neurolinguistic processes involved are different enough to treat implicit (acquisition) and explicit (studying) approaches to language as two different activities.

In the future, we’ll add some links the literature here. For now, we recommend the works of Bill VanPatten and Susan Gass.

**Focusing on explicit grammar**

In light of this division, we see the textbook model as fundamentally flawed because it attempts to support the divergent activities of implicit and explicit study simultaneously. If implicit knowledge is knowing how to throw a ball, explicit knowledge is knowing the kinematic equations that describe the ball's trajectory. Knowing the calculus of kinematics has some incidental relationship to throwing a ball, but in a pragmatic sense, neither provides much insight into the other.
Here is a small example of what we mean. A person rides a bicycle or skateboard or scooter or motorcycle but drives a car or truck and pilots a boat or airplane. The semantics of these three words are similar, but it is difficult to articulate a specific and explicit rule that accounts for the difference. Such is the real-world behavior of human language.

Given this divergence between implicit and explicit representations of language and the approaches necessary to cultivate them, we have focused solely on building up an explicit representation of Sanskrit. This narrower perspective is profoundly liberating and allows us to perform one task simply and effectively.

But perhaps we should address the critical question: why study grammar at all?

Mainly, grammar offers a shortcut to working through ancient Sanskrit literature. We use the phrase “working through” deliberately: the slow, word-by-word analysis of a sentence is completely different from the fast, accurate, and real-time understanding of a sentence that arises through acquisition.

But there are other compelling reasons to pursue the study of grammar. Grammar is interesting for its own sake, especially given Sanskrit’s long tradition of linguistics and grammatical study. Grammar can clarify doubts on usage and meaning for those interested in composition or exegesis. And grammar can provide structure for those learners who crave structure and certainty.

What are the specific advantages of focusing solely on explicit representation?

The first is that we can omit many of the devices that are shown in the literature to be ineffective, such as translation drills, conjugation drills, vocabulary lists, and other kinds of what we might call “language practice.” These devices sap time and energy from the student and are not particularly effective for acquisition, which is their intended focus in the first place.

The second is that we can sequence our content in an entirely different way. In the standard textbook, introducing a new topic for discussion is an expensive and costly thing to do, because the assumption is that the student must memorize most or all new material that is presented. But more critically, these topics must be presented with an eye to acquisition. As a result, important but gram-
matically unusual features are either unreasonably delayed or introduced piece-meal and out of sequence. When we are free of these constraints, we can present Sanskrit's major systems clearly and comprehensively.

If we omit any devices aimed at acquisition, what is our answer to the acquisition problem? What do we recommend that learners do?

Simply, we encourage the use of resources aimed directly at Sanskrit acquisition, such as:

- **Amarahāsa**: free online stories written especially for acquiring Sanskrit.
- **Samskrita Bharati** ([India, US](http://example.com)): Conversational Sanskrit. Includes workshops, classes, correspondence courses, and in-person events.
- **Vyoma-Samskrta-Pāṭhaśālā**: Online Sanskrit lectures in a classroom format.

That said, there will always be those who find anything other than ancient literature to be a waste of time. Now that our grammar guide has matured, we are building an assisted reading environment for such learners. Assisted reading is not an optimal acquisition environment because the material involved is far too complex for beginning and intermediate learners. But we see such an approach as a pragmatic compromise for those who insist on grammar-based approaches.

**Style and intended audience**

Our focus is ordinary people who want to read Sanskrit literature and who want to use grammar to make sense of what they read. Perhaps some of these people are comfortable with technical expressions like “partitive genitive” or “past passive participle” and delight in the intricacies of grammar. (We can certainly relate!) But to most people, such terms are confusing, intimidating, and sterile. We want to include as many learners as we can, so we avoid this complex and highly technical jargon and prefer simple, everyday language.

This does not mean, however, that we dumb down our content.
As an example, one of the common Sanskrit suffixes is -ta. -ta is often termed a “past passive participle” suffix. This term is problematic in two ways. First, it doesn’t make any sense (unless the reader knows about past tenses, the passive voice, and participles). Second, it is a poor fit for Sanskrit specifically:

- Many roots use -ta in an active sense (e.g. gata).
- Many roots use -ta without any clear past sense at all (e.g. śakta).
- The concept of “participles” is much less powerful than just considering the class of Sanskrit verbal suffixes (also known as kṛt suffixes) as a whole.

Rather than laboriously explain this suffix using terms that poorly fit the way Sanskrit works, we can simply say instead that the suffix -ta generally shows that someone “has acted” or “has been acted on,” with a few examples. The suffix is thus tied immediately to meaningful Sanskrit expressions and to English counterparts that the reader already knows deeply. And the learner doesn’t need to memorize an awkward and ill-fitting term.

To put it simply, we make a distinction between knowing Sanskrit and talking about Sanskrit. How we talk about Sanskrit doesn’t matter at all. What matters is that we communicate useful knowledge to the learner in a way that they can easily understand and internalize.
Core lessons
The Sanskrit language

Our core lessons will teach you about all of Sanskrit at a basic level. Together, these core lessons will help you build a strong tree trunk for the rest of your studies.

First, our lessons will focus on the Sanskrit sounds: what they are, how they are pronounced, and how they affect each other. We will then learn some of the sound change rules that Sanskrit often uses. Here is a simple example of a sound change rule:

कृ ष्णः न युध्यते → कृ ष्णो न युध्यते
krṣṇaḥ na yudhyate → krṣṇo na yudhyate
Krishna does not fight.

(Don’t worry about the details here; we will explain them later.)

Once we finish learning about Sanskrit’s sounds and sound change rules, we will learn about basic Sanskrit sentences. We will also learn about the three basic word types that Sanskrit uses. First, we will learn about naming words like “Krishna”:

कृ ष्णो न युध्यते।
krṣṇo na yudhyate.
Krishna does not fight.

Next, we will learn about action words like “fight”:

कृ ष्णो न युध्यते।
krṣṇo na yudhyate.
Krishna does not fight.

Finally, we will learn about miscellaneous words like “not”:

कृ ष्णो न युध्यते।
krṣṇo na yudhyate.
Krishna does not fight.
We will end our core lessons by learning how to create new words in Sanskrit. Here are some examples of the kinds of words we can create:

युज् + अ → योग
\[ yuj + a \rightarrow \text{yoga} \]
yoke, join, unite → yoking, junction, union; yoga

योग + इन् → योगिन्
\[ \text{yoga} + \text{in} \rightarrow \text{yogin} \]
yoga → characterized by yoga; yogi

कर्मन् + योग → कर्मयोग
\[ \text{karman} + \text{yoga} \rightarrow \text{karmayoga} \]
karma (action) + yoga → yoga of action; karma yoga

Together, these core lessons will give us a complete view of Sanskrit grammar. Once you finish these core lessons and know them well, you can explore the rest of our guide in whatever order you like.
Basic vowels

Sanskrit students traditionally begin their studies by learning about Sanskrit's sounds. We will start our core lessons in the same way.

Why is it so important to study Sanskrit's sounds? It is because Sanskrit sounds often transform due to sound change rules. If we study Sanskrit's sounds closely, then we can better use and understand these sound change rules.

For that reason, half of our core lessons are about sounds: how to pronounce them, what they are like, and how they affect each other.

First, a note on scripts

A script is a way of writing down a language's sounds. In modern times, most people write Sanskrit in the Devanagari (देवनागरी) script. In the West, many people also use romanized Sanskrit, which uses an extended version of the Latin alphabet.

Most of the Sanskrit in our guide is written in both Devanagari and in romanized Sanskrit. You can also change which scripts this lesson uses by using the dropdown menu at the very top of the page. (You might have to scroll up to see the menu.)

If you don't know Devanagari and want to learn it, see the Devanagari topic in our guide. But before you do, we recommend that you finish the core lessons.

How do we make different sounds?

When we speak, a stream of air flows out of our lungs and through our mouth and nose. If we move our tongue, our lips, and other parts of our mouth, we can modify this flow of air and create different sounds.
Simple and open sounds like “a” and “o” are called **vowels**. When we pronounce them, our breath flows straight out of our mouths. And by moving our tongue and lips, we can create different vowel sounds: “Aaa! Eee! Ooo!”

The first Sanskrit vowel is *a*. *a* is a simple and relaxed sound:

अ

*a*

We’re still adding audio to the new version of our guide. For now, you can listen to all of these sounds through [this resource](#) from the University of British Columbia.

**Points of pronunciation**

If we change the position of our tongue and lips, we can modify the basic vowel *a* and create other vowels.

How might we modify this sound? One way is by changing the **point of pronunciation** we use. Sanskrit sounds use five basic points of pronunciation, and you can see all five of them marked in the image below:
From right to left, these points are:

- the **soft palate**, which is the soft and fleshy area at the back of your mouth
- the **hard palate**, which is the hard and bony area that is sometimes called the “roof” of our mouth
- the edge of the roof of the mouth, near the “hard bump” near our teeth
- the base of our teeth
- the lips

When we pronounce *a*, our tongue rests near our soft palate:

अ

*a*

But if we change where our tongue rests in our mouth, we can create different vowel sounds. For example, we can move the middle of our tongue closer to the hard palate:

इ

*i*

Or the tip of our tongue might rest near the bump on the roof of our mouth:

ऋ

*r*

Or the tip might rest near the base of the teeth:

ऌ

*l*
Or we might use our lips instead:

![u]

By using these five points of pronunciation, we create five different vowel sounds. And by changing our pronunciation in other ways, we can create many other kinds of sounds.

In Sanskrit's early history, people pronounced the sounds र and ल in a simple way. Today, people in different regions pronounce them in different styles. So, you might hear many different pronunciations for these vowels.

**Review**

In the next lesson, we'll combine the basic vowels above and create a variety of different sounds.

1. What are the five points of pronunciation?
2. What are the five vowels that we learned about in this lesson?
Short and long vowels

In the previous lesson, we learned about five basic vowels:

अ इ ऋ क उ
a i ṛ l u

These five vowels are like different ingredients in a kitchen. By combining ingredients in different ways, we can create all kinds of new flavors. And by combining vowels in different ways, we can create all kinds of new sounds.

In this lesson, we will learn about some of the new sounds we can create by combining the basic vowels above.

Doubling a vowel

Suppose we are drinking tea and want to make our tea sweeter. What is the difference between adding one spoon of sugar and adding two? With one spoonful, our tea will be sweet. With two spoonfuls, our tea will be very sweet!

In the same way, what if we combine a and a together? We get a new sound that has the same basic flavor as a but in a more intense form. We get the vowel ā:

आ ā

ā is pronounced for twice as much time as a. For this reason, ā is called a long vowel, and a is called a short vowel.

We will study many different sound combinations in our guide. So let’s use this simple format to describe them:

अ + अ → आ
a + a → ā
To the left of the arrow, you can see the two sounds that we combine \((a\) and \(a\)). To the right, you can see our result \((\ddot{a})\). You can read this rule as "\(a\) and \(a\) combine to make \(\ddot{a}\)."

Can we combine the other vowels we've seen so far? Yes, we can:

\[
\begin{align*}
\text{i} + \text{i} &\rightarrow \text{i} \\
\text{ṛ} + \text{ṛ} &\rightarrow \text{ṝ} \\
\text{u} + \text{u} &\rightarrow \ddot{u}
\end{align*}
\]

\(l\) is very rare in Sanskrit, and it does not have a long version. So in total, these combinations give us four new long vowels:

\[
\begin{align*}
\text{आ} &\rightarrow \ddot{a} \\
\text{ई} &\rightarrow \ddot{i} \\
\text{ॠ} &\rightarrow \ddot{r} \\
\text{ऊ} &\rightarrow \ddot{u}
\end{align*}
\]

**Combining long vowels**

What happens if we try the combinations below? Do we get an “extra long” \(\ddot{a}\)?

\[
\begin{align*}
\text{अ} + \text{अ} &\rightarrow \text{आ} \\
\text{a} + \text{a} &\rightarrow \ddot{a} \\
\text{अ} + \ddot{अ} &\rightarrow ? \\
\text{a} + \ddot{a} &\rightarrow ? \\
\ddot{अ} + \text{अ} &\rightarrow ? \\
\ddot{a} + \text{a} &\rightarrow ? \\
\ddot{आ} + \ddot{अ} &\rightarrow ? \\
\ddot{a} + \ddot{a} &\rightarrow ?
\end{align*}
\]
No, we don't get an “extra long” ā. All of these combinations give us ā again:

\[
\begin{align*}
\text{अ + अ} & \rightarrow \text{आ} \\
\text{a + a} & \rightarrow \text{ā} \\
\text{अ + आ} & \rightarrow \text{आ} \\
\text{a + ā} & \rightarrow \text{ā} \\
\text{आ + अ} & \rightarrow \text{आ} \\
\text{ā + a} & \rightarrow \text{ā} \\
\text{आ + आ} & \rightarrow \text{आ} \\
\text{ā + ā} & \rightarrow \text{ā}
\end{align*}
\]

To save space and make the pattern clear, let's write down all four of these changes like so:

\[
\begin{align*}
(\text{अ, आ}) + (\text{अ, आ}) & \rightarrow \text{आ} \\
(a, ā) + (a, ā) & \rightarrow \text{ā}
\end{align*}
\]

Here, \((a, ā)\) means “\(a\) or ā.” So you can read this rule as “\(a\) or ā combines with another \(a\) or ā to create ā.”

Likewise, here are the rules for the other vowels:

\[
\begin{align*}
(\text{इ, ई}) + (\text{इ, ई}) & \rightarrow \text{ई} \\
(i, ī) + (i, ī) & \rightarrow \text{ī} \\
(ऋ, ॠ) + (ऋ, ॠ) & \rightarrow \text{ॠ} \\
(r, ṝ) + (r, ṝ) & \rightarrow \text{ṝ} \\
(उ, ॠ) + (उ, ऊ) & \rightarrow \text{ऊ} \\
(u, ū) + (u, ū) & \rightarrow \text{ū}
\end{align*}
\]

\textbf{Review}

We have now seen the first nine Sanskrit vowels. Here they are in their traditional order:
In the next lesson, we will continue to combine these vowels in different ways and create new sounds. Now, here are a few review questions:

1. Which vowels are short? Which vowels are long?
2. What do we get when we combine ā and ā?
3. What do we get when we combine ī and ī?
Semivowels

Just as we can combine sugar and salt to make new flavors, we can combine vowels that use different points of pronunciation to make new sounds.

If the first vowel is not a or ā, then it becomes a special shortened form. For example, i or ī might change like this:

\[(इ, ई) + अ \rightarrow य\]
\[(i, ī) + a \rightarrow ya\]

\[(इ, ई) + आ \rightarrow या\]
\[(i, ī) + ā \rightarrow yā\]

And likewise for yu, yū, yṛ, yṝ, and yḷ. We can make similar combinations with the other vowels:

\[(इ, ई) + अ \rightarrow य\]
\[(i, ī) + a \rightarrow ya\]

\[(ऋ, ॠ) + अ \rightarrow र\]
\[(ṛ, ṭ) + a \rightarrow ra\]

\[l + अ \rightarrow ṭ\]
\[l + a \rightarrow la\]

\[(उ, ु) + अ \rightarrow व\]
\[(u, ū) + a \rightarrow va\]

And likewise if the second vowel is not a.

Together, these combinations give us four new sounds:
Why do we add \( a \) to all of these sounds? We add \( a \) so that we can pronounce these sounds more easily. At the same time, adding \( a \) lets us create convenient names for these sounds. For example, we can talk about the sound \( ya \), the sound \( ra \), and so on.

These new sounds are similar to vowels, but they behave a little differently from the vowels we've seen. So, they are called **semivowels**. Each semivowel uses a different point of pronunciation:

- \( ya \) is pronounced at the same point as \( i \) and \( ī \).
- \( ra \) is pronounced at the same point as \( r \) and \( ṣ \).
- \( la \) is pronounced at the same point as \( l \).
- \( va \) is pronounced at the same point as \( u \) and \( ū \).

Semivowels are a part of a larger group of sounds called **consonants**. We will learn more about consonants in a future lesson.

**Review**

In the next lesson, we will complete our study of the Sanskrit vowels. For review, see if you can combine the sounds below correctly:

- \( ई + उ \) → ?
- \( ḍ + u \) → ?
- \( छ + ई \) → ?
- \( ṭ + ṭ \) → ?
- \( ळ + ए \) → ?
- \( l + e \) → ?
- \( उ + आ \) → ?
- \( u + ā \) → ?
Compound vowels

In the previous lesson, we learned how vowels combine if the first vowel is not \( a \) or \( ā \). In those cases, the first vowel becomes a semivowel:

\[
i + a \rightarrow ya
\]

But what does happen if the first vowel is \( a \) or \( ā \)?

\[
(a, ā) + i \rightarrow ?
\]

In this lesson, we will learn what happens and complete our basic picture of the Sanskrit vowels.

\( e \) and \( o \)

\( a \) and \( ā \) combine well with other vowels. So when \( a \) or \( ā \) is the first vowel, we get these new combinations:

\[
(a, ā) + (i, ī) \rightarrow e
\]

\[
(a, ā) + (u, ū) \rightarrow o
\]

\[
(a, ā) + (ṛ, ṝ) \rightarrow ar
\]

\[
(a, ā) + l \rightarrow al
\]

\( r \) and \( l \) are semivowels, and we have seen them already. But \( e \) and \( o \) are new sounds:
e and o are called compound vowels, since they are combinations of two different vowel sounds. All of the other vowels we've seen are called simple vowels. Compound vowels are always long vowels.

**ai and au**

Can we combine a with these sounds again? Yes, we can:

\[(अ, आ) + ए → ऐ\]
\[(a, ā) + e \rightarrow ai\]

\[(अ, आ) + ओ → औ\]
\[(a, ā) + o \rightarrow au\]

\[(अ, आ) + अर → आर\]
\[(a, ā) + ar \rightarrow ār\]

\[(अ, आ) + अल → आल\]
\[(a, ā) + al \rightarrow āl\]

ai and au are also compound vowels, and they are also long:

\[ऐ \quad ai\]

\[औ \quad au\]

Can we combine a with these sounds again? We can, but the result is the same.

There are no more sounds we can create:

\[(अ, आ) + ए → ऐ\]
\[(a, ā) + ai \rightarrow ai\]
(अ, आ) + ओ → ओ
(a, ā) + au → au

(अ, आ) + आर् → आर्
(a, ā) + ār → ār

(अ, आ) + आल् → आल्
(a, ā) + āl → āl

Combining compound vowels

We have seen almost all of the different ways that Sanskrit vowels combine with each other. But there is one loose end. What if the first vowel is a compound vowel?

If the first vowel is a compound vowel, then we usually see the following changes:

ए + अ → अय्ः अ
e + a → ay a

ऐ + अ → आय्ः अ
ai + a → āy a

ओ + अ → अव्ः अ
o + a → av a

औ + अ → आव्ः अ
au + a → āv a

And likewise if the second vowel is not a.

If these changes feel strange to you, it might help to remember where the compound vowels come from. For example, the compound vowel e comes from the vowels a and i. So when e is followed by some other vowel, it’s as if the i sound becomes the semivowel y:

ए + अ → अ + इ + अ
e + a → a + i + a
\( \text{अ + इ + अ} \rightarrow \text{अय्थ अ} \\
a + i + a \rightarrow ay a \\

We can think about \( ai \) in the same way:

\( \text{ऐ + अ} \rightarrow \text{अ + अ + इ + अ} \\
ai + a \rightarrow a + a + i + a \\
\( \text{अ + अ + इ + अ} \rightarrow \text{आय्थ अ} \\
a + a + i + a \rightarrow \ddot{a}y a \\

But if thinking about the vowels this way is too confusing, you can just memor-ize the four changes above. We repeat them here for convenience:

\( \text{ए + अ} \rightarrow \text{अय्थ अ} \\
e + a \rightarrow ay a \\
\( \text{ऐ + अ} \rightarrow \text{आय्थ अ} \\
ai + a \rightarrow \ddot{a}y a \\
\( \text{ओ + अ} \rightarrow \text{अव्थ अ} \\
o + a \rightarrow \dot{a}v a \\
\( \text{ॐ + अ} \rightarrow \text{आव्थ अ} \\
au + a \rightarrow \ddot{a}v a \\

Review

We have now seen all of the fundamental Sanskrit vowels. Here they are in their traditional order:
In the next lesson, we will learn about consonants. But before that, here are a few review questions:

1. Which vowels are short? Which vowels are long?
2. Which vowels are compound vowels?
3. What do we get when we combine o and i?
4. What do we get when we combine au and e?
Consonants

In the previous lessons, we learned about the Sanskrit vowels and how they combine with each other. In this lesson, we will learn about a new type of sound: the consonant. For example, the semivowels we saw in the previous lesson (ya, ra, la, va) are all consonants.

We create consonants by disturbing the clean flow of air through the mouth. If we use the different points of pronunciation and touch them in different ways, we can create many new consonant sounds.

The first 25 consonants

When we make sounds like “k” and “p,” the flow of air through our mouths stops completely. We pronounce the first 25 Sanskrit consonants by stopping the flow of air through the mouth.

For example, we can create the sound k by touching the base of the tongue to the soft palate. We call this sound ka, because ka is easier to pronounce than just k:

क

ka

ka is pronounced when the flow of air continues in a gentle way. If it continues in a forceful way with extra air, we create a new sound kha:

ख

kha

kha is called an aspirated sound, and ka is called an unaspirated sound. (The word “aspirated” just means “with extra breath,” and it is related to words like “respire” and “inspire.”). When we change how we use our breath, we change the basic sound ka to create something new.
But we can make other changes besides just changing our breathing. If you touch your fingers to your throat and pronounce the sounds “sss” and “zzz,” you can feel your throat and vocal cords vibrate. This vibration is called voicing.

Sounds like “s,” ka, and kha are called unvoiced sounds, and sounds like “z” are called voiced sounds. All of the vowels we have seen are also voiced sounds. And just as we have the unvoiced consonants ka and kha, we have the voiced consonants ga and gha:

\[
\begin{align*}
\text{क} & \quad \text{ख} & \quad \text{ग} & \quad \text{घ} & \quad \text{ङ} \\
\text{ka} & \quad \text{kha} & \quad \text{ga} & \quad \text{gha} & \quad \text{ṅa}
\end{align*}
\]

Instead of just stopping the flow of air through our mouth, we can instead redirect that flow of air through our nose to create the sound ṅa. ṅa is called a nasal consonant because it is pronounced with the help of the nose:

\[
\begin{align*}
\text{ङ} & \quad \text{ṅa}
\end{align*}
\]

So from just the soft palate, we get five new consonant sounds:

\[
\begin{align*}
\text{क} & \quad \text{ख} & \quad \text{ग} & \quad \text{घ} & \quad \text{ङ} & \quad \text{ञ} \\
\text{ka} & \quad \text{kha} & \quad \text{ga} & \quad \text{gha} & \quad \text{ṅa} & \quad \text{ña}
\end{align*}
\]

Now, what happens if we use the hard palate instead of the soft palate? We get five more consonants:

\[
\begin{align*}
\text{च} & \quad \text{छ} & \quad \text{ज} & \quad \text{झ} & \quad \text{ञ} & \quad \text{ञ} \\
\text{ca} & \quad \text{cha} & \quad \text{ja} & \quad \text{jha} & \quad \text{ña} & \quad \text{ña}
\end{align*}
\]
What if the tip of the tongue touches the hard bump on the roof of the mouth? Then we get five more consonants:

\[
\begin{align*}
\text{ट} & \quad \text{ठ} & \quad \text{ड} & \quad \text{ढ} & \quad \text{ण} \\
\text{ṭ} & \quad \text{ṭha} & \quad \text{ḍ} & \quad \text{ḍha} & \quad \text{ṇa}
\end{align*}
\]

And likewise when the tip of the tongue touches the base of the teeth:

\[
\begin{align*}
\text{त} & \quad \text{थ} & \quad \text{द} & \quad \text{घ} & \quad \text{न} \\
\text{ta} & \quad \text{tha} & \quad \text{da} & \quad \text{dha} & \quad \text{na}
\end{align*}
\]

Or when the lips touch:

\[
\begin{align*}
\text{प} & \quad \text{फ} & \quad \text{ब} & \quad \text{भ} & \quad \text{म} \\
\text{pa} & \quad \text{pha} & \quad \text{ba} & \quad \text{bha} & \quad \text{ma}
\end{align*}
\]

By using the five points of pronunciation, we have created 25 different consonant sounds. Let's consider all 25 of these sounds together:
<table>
<thead>
<tr>
<th>ka</th>
<th>kha</th>
<th>ga</th>
<th>gha</th>
<th>ŋa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>ŋa</td>
</tr>
<tr>
<td>ṭa</td>
<td>ṭha</td>
<td>ḍa</td>
<td>ḍha</td>
<td>ŋa</td>
</tr>
<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
<td>na</td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
<td>ma</td>
</tr>
</tbody>
</table>

These sounds form a grid with five rows and five columns. The sounds in each row use the same point of pronunciation. And the sounds in each column have similar properties:

- All the sounds in the first two columns (the *ka* and *kha* columns) are unvoiced, and the others are voiced.
- All of the sounds in the second and fourth columns (the *kha* and *gha* columns) are aspirated, and the others are unaspirated.
- All of the sounds in the fifth column (*ṅa ña ṇa na ma*) are nasal consonants.

This simple scheme, which is almost 3000 years old, lets us quickly understand how the different consonant sounds relate to each other.
The other consonants

We have just a few more consonants to examine.

Instead of stopping the flow of air, we can just constrict it. If we do so, we get the semivowels, which we saw in a previous lesson:

\[
\begin{align*}
\text{य} & \quad \text{र} & \quad \text{ल} & \quad \text{व} \\
y & \quad ra & \quad la & \quad va
\end{align*}
\]

\(ra\) has a rougher sound similar to what you might hear in Hindi or Spanish. And \(va\) is pronounced like a mix of the English “v” and “w” sounds.

We can also disturb the flow of air to make a hissing sound. If we do so, we can make three new sounds: \(śa\) at the hard palate, \(ṣa\) at the roof, and \(sa\) at the teeth. All three of these sounds are unvoiced:

\[
\begin{align*}
\text{श} & \quad \text{ष} & \quad \text{स} \\
ś & \quad ṣa & \quad sa
\end{align*}
\]

And finally, we can make a voiced hissing sound by using the soft palate:

\[
\begin{align*}
\text{ह} \\
ha
\end{align*}
\]

We have now seen all of the standard Sanskrit consonants. Here they are in their traditional order:
In Devanagari, consecutive consonants are written in an unusual way. For details, see our lesson on consonant clusters.
Review

We have seen almost all of the sounds used in normal Sanskrit. In the next lesson, we'll study two more sounds and complete our study of the Sanskrit alphabet.

1. What point of pronunciation does ja use? What about da?
2. Which consonants are nasal sounds?
3. Is ya a vowel or a consonant?
4. Is śa voiced or unvoiced? What about ha?
anusvāra and visarga

In this lesson, we will learn about the last two sounds in the Sanskrit alphabet. These sounds often change when other sounds follow them. But with what we have learned so far, we can easily understand these sounds and their changes.

anusvāra

The first sound we will study is called the anusvāra (“after-sound”):

अ  

aṃ

(We've added a before the anusvāra to make it easier to pronounce.)

The anusvāra has its own distinct pronunciation. But often, its written form is used as a kind of “shorthand” for nasal sounds followed by a consonant. In each example below, we should pronounce the word on the left in the same way as the word on the right:

सांगः → सङ्गः  

saṃghaḥ → saṅghaḥ

सांजयः → सञ्जयः  

saṃjayah → sañjayah

सांन्यासः → सन्न्यासः  

saṃnyāsaḥ → sannyāsaḥ

सांबंधः → सम्बंधः  

saṃbandhaḥ → sambandhaḥ

If you would like to read more about the anusvāra, we recommend this short monograph by Shriramana Sharma.
**visarga**

The next sound is called the *visarga* ("release"):  

अः  

aḥ  

(As with the *anusvāra*, we've added a before the *visarga* to make it easier to pronounce.)

Generally, the *visarga* is pronounced like the "h" in "house." It is pronounced at the soft palate.

In modern times, however, the *visarga* is often pronounced like an "echo" of the previous vowel when it is at the end of a phrase. So aḥ is pronounced like aha, ūḥ is pronounced like ūhu, aiḥ is pronounced like aihi, and so on.

**The Sanskrit alphabet**

Here is the standard Sanskrit alphabet in order. First are the simple vowels:

अ आ इ ई उ ऊ  

a ā i ī u ū  

ऋ �ॠः  

ṛṝṝऌऌ  

Then the compound vowels:

ए ऐ ओ औ  

e ai o au  

Then the *anusvāra* and *visarga*:
Then the consonants:

<table>
<thead>
<tr>
<th>Ka</th>
<th>Kha</th>
<th>Ga</th>
<th>Gha</th>
<th>Na</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ca</td>
<td>Cha</td>
<td>Ja</td>
<td>Jha</td>
<td>Na</td>
</tr>
<tr>
<td>Ta</td>
<td>Tha</td>
<td>Da</td>
<td>Dha</td>
<td>Na</td>
</tr>
<tr>
<td>Pa</td>
<td>Pha</td>
<td>Ba</td>
<td>Bha</td>
<td>Ma</td>
</tr>
<tr>
<td>Ya</td>
<td>Ra</td>
<td>La</td>
<td>Va</td>
<td></td>
</tr>
<tr>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
<td>Ha</td>
<td></td>
</tr>
</tbody>
</table>

In the list above, we have colored each letter according to the point of pronunciation it uses. Letters that use two points of pronunciation are left black. The
**Review**

We have now seen all of the sounds used in normal Sanskrit. Our kitchen of sounds is well-stocked and ready for use.

1. What is the sound $aḥ$ called? What is the sound $aṃ$ called?
2. In modern times, how is $auḥ$ often pronounced at the end of a sentence?
3. How is $saṃcaya$ usually pronounced? How about $saṃbodhi$?
Syllables

Syllables are groups of sounds that we pronounce as one unit. For example, a word like “beginners” has three syllables (“be-gin-ners”). Now that we know about the basic Sanskrit sounds, let's learn more about syllables.

Why learn about syllables? First, knowing about syllables helps us have good pronunciation. Second, some of Sanskrit’s rules are easier to understand if we know how syllables work.

How to split a phrase into syllables

In Sanskrit, each syllable has exactly one vowel:

योगa → यो ग
yoga → yo ga
yoga

व्याकरणa → व्या क र ण
vyākaraṇa → vyā ka ra ṇa
grammar

Traditionally, each syllable should end in a vowel:

धर्मa → ध र्म
dharma → dha rma
dharma

क्षेत्रa → क्षे त्र
kṣetra → kṣe tra
field

And the anusvāra and visarga are in the same syllable as the vowel they follow:

संस्कृतa → सं स्कृ त
saṃskṛta → saṃ skṛ ta
Sanskrit
If there are any other sounds at the end of our phrase, we include them in the last syllable:

\[
\begin{align*}
\text{सुक्षम} & \rightarrow \text{sukham} \\
\text{दुःख} & \rightarrow \text{duḥkha} \\
\text{वृक्ष} & \rightarrow \text{vrkṣaḥ}
\end{align*}
\]

\begin{align*}
\text{ease, pleasure} & \\
\text{difficulty, suffering} & \\
\text{tree} &
\end{align*}

To better understand these rules, let’s read the first verse of the \textit{Bhagavad Gita}, which you can listen to \url{here}. Here is the first half of the verse:

\[
\text{धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः} \ ।
\]

\[
dharmakṣetre kurukṣetre samavetā yuyutsavaḥ ।
\]

We split this into syllables like so:

\[
\begin{align*}
\text{धर्मक्षेत्रे कुरुक्षेत्रे} & \rightarrow \text{dharmakṣetre kurukṣetre} \\
\text{समवेता युयुत्सवः} & \rightarrow \text{sa ma ve tā yu yu tṣa vāḥ}
\end{align*}
\]

\begin{align*}
\text{dharmakṣetre kurukṣetre} & \rightarrow \text{dha rma kṣe tre ku ru kṣe tre} \\
\text{sa ma ve tā yu yu tṣa vāḥ} &
\end{align*}

\textbf{Devanagari: a syllable script}

In the examples above, notice how cleanly each Devanagari word separates into different syllables. Each “unit” of Devanagari is its own syllable according to the rules above.
Light and heavy syllables

There are two kinds of syllables: light and heavy. We usually pronounce heavy syllables for twice as much time as light syllables.

Which syllables are light, and which are heavy? Generally, these syllables are heavy:

- Syllables with long vowels.
- Syllables that are followed by multiple consonants.
- Syllables that are followed by the anusvāra or visarga.

And all other syllables are light.

In the example below, the red syllables are heavy and the black ones are light. As you read through this example, try to explain why each syllable is light or heavy:

ध र्म ते त्रते यु रु ते त्रते

*dha rma kṣe tre ku ru kṣe tre*

स म वे ता यु यु त्स व:

*sa ma ve tā yu yu tsa vaḥ*

Review

If you pronounce light and heavy syllables correctly, your Sanskrit pronunciation will be sharp and clear.

If you would like to practice identifying syllables, you can try dividing the lines below. The first line is from the Puruṣasūktam, which you can listen to here:

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्

*sahasraśīrṣa puruṣaḥ sahasrākṣaḥ sahasrapāt*

The next line is from the Veṅkaṭasuprabhātam, which you can listen to here:

मात: समस्तजगतां मधुके́टभारे:

*mātaḥ samastajagatāṁ madhukaitabhareḥ*
And the last line is from the *Mahiṣāsuramardinistotram*, which you can listen to [here](#):

अ गिरिन्दिनी नन्दितमेदिनी विश्वविनोदिनी नन्दिनुते  

*āyī girīnandinī nanditamedinī viśvavinodinī nandinate*
Sandhi

When we speak quickly, we make many kinds of small and subconscious changes to the way we speak. These small changes let us speak more quickly and smoothly. For example, some native English speakers will not pronounce the final “g” sound of words like “walking” and “going.”

These kinds of sound changes also occur in Sanskrit. Here is a simple example:

सीता अश्वम इच्छति → सीता अश्वम इच्छति

sītā aśvam icchati → sītāśvam icchati

Sita wants a horse.

When we speak quickly, it is difficult to pause after the ā in sītā and start again with the first a of aśvam. By combining these two vowels into a single sound, our speech remains fast and smooth.

In Sanskrit, these sound changes are called sandhi, which means “joining” or “junction.” Sandhi refers to what happens at the junction of different sounds.

Every language has its own sandhi changes. But Sanskrit sandhi is unusual because it is often written down. For example, the Sanskrit words gajo and gajas have exactly the same meaning, but we use gajo in front of some sounds and gajas in front of others:

गजो नगरं गच्छति।

gajo nagaram gacchati.
The elephant goes to the village.

गजस् तरुं गच्छति।

gajas tarum gacchati.
The elephant goes to the tree.

Why are sandhi changes written down in Sanskrit? Sanskrit speakers cared about the power of spoken language. Writing, when it was used at all, was meant to preserve the sound of spoken Sanskrit. So since sandhi changes appear in spoken Sanskrit, they usually appear in written Sanskrit too.
In this lesson, we'll learn a few basic sandhi rules. Studying these rules will also help us build up our awareness of different Sanskrit sounds.

**The basic principle of sandhi**

This is the basic principle of sandhi:

Generally, sandhi makes it easier to speak quickly and smoothly.

If you remember this basic principle, you can save yourself hours of time. In fact, this principle is so important that we will say it twice:

Generally, sandhi makes it easier to speak quickly and smoothly.

We urge you to read the examples below *out loud*. Read them slowly, and read them quickly. Notice which sounds are easy to say and which are difficult. Over time, your mind and body will develop an intuition for how sandhi changes should feel.

**Vowel sandhi**

*Vowel sandhi* is the name for sandhi rules between two vowels.

Actually, we have studied most of vowel sandhi already. When we studied the different vowel combinations, what we were really studying were vowel sandhi rules. As a reminder, here are some examples of vowel sandhi:

सीता अश्वम इच्छति → सीताश्वम इच्छति

*sītā aśvam icchati* → *sītāśvam icchati*

Sita wants a horse.

सीता इषुम इच्छति → सीतेषुम इच्छति

*sītā iṣum icchati* → *sīteṣum icchati*

Sita wants an arrow.
And a few more with a different first vowel:

शबरी अश्वम इच्छति → शबर्य अश्वम इच्छति
śabarī aśvam icchati → śabary aśvam icchati
Shabari wants a horse.

शबरी इष्युम इच्छति → शबरीष्युम इच्छति
śabarī iṣum icchati → śabarīṣum icchati
Shabari wants an arrow.

शबरी ओदनम इच्छति → शबर्य ओदनम इच्छति
śabarī odanam icchati → śabary odanam icchati
Shabari wants rice.

**visarga sandhi**

**visarga sandhi** is the name for sandhi changes where the first sound is the **visarga**. For now, we will give some basic examples of **visarga sandhi**.

One common change is that the **visarga** becomes śa if followed by the letters ca or cha:

गजा: चरन्ति → गजाश्चरन्ति।
gajāḥ caranti → gajāś caranti.
The elephants walk.
and *sa* if followed by the letters *ta* or *tha*:

\[ \text{गजा: तिछृन्ति} \rightarrow \text{गजास्तिछृन्ति।} \]

\[ \text{gajāḥ tiṣṭhanti} \rightarrow \text{gajās tiṣṭhanti.} \]

The elephants stand.

The idea is that the *visarga*, which is pronounced at the soft palate, changes to match the point of pronunciation used by *ca*, *cha*, *ta*, and *tha*. When these sounds match, we can pronounce them together more easily.

Another change is that the *visarga* disappears if a voiced sound follows it:

\[ \text{गजा: गच्छन्ति।} \rightarrow \text{गजा गच्छन्ति।} \]

\[ \text{gajāḥ gacchanti} \rightarrow \text{gajā gacchanti.} \]

The elephants go.

\[ \text{गजा: नन्ति।} \rightarrow \text{गजा नन्ति।} \]

\[ \text{gajāḥ nadanti} \rightarrow \text{gajā nadanti.} \]

The elephants roar.

\[ \text{गजा: आम्र पश्यन्ति।} \rightarrow \text{गजा आम्र पश्यन्ति।} \]

\[ \text{gajāḥ āmram paśyanti} \rightarrow \text{gajā āmram paśyanti.} \]

The elephants see a mango tree.

Just as a drop of water vanishes when it touches a hot pan, the unvoiced *visarga* vanishes when it touches a voiced sound. But one important exception is that *aḥ* becomes *o* if a voiced consonant follows:

\[ \text{राम: युध्यते} \rightarrow \text{रामो युध्यते} \]

\[ \text{rāmaḥ yudhyate} \rightarrow \text{rāmo yudhyate} \]

Rama fights.

\[ \text{राम: जयति} \rightarrow \text{रामो जयति} \]

\[ \text{rāmaḥ jayati} \rightarrow \text{rāmo jayati} \]

Rama conquers.
राम: हसति → रामो हसति
rāmaḥ hasati → rāmo hasati
Rama laughs.

There is a complex explanation for this change. But, it is faster and simpler to just memorize it.

**Consonant sandhi**

Consonant sandhi is the name for sandhi rules where the first sound is a consonant. Here we will give one small example of consonant sandhi. When the sound \( m \) is followed by a consonant, it becomes the anusvāra:

राम: सागरम् गच्छति → राम: सागरं गच्छति।
rāmaḥ sāgaram gacchati → rāmaḥ sāgaram gacchati.
Rama goes to the ocean.

राम: वनम् गच्छति → रामो वनं गच्छति।
rāmaḥ vanam gacchati → rāmo vanam gacchati.
Rama goes to the forest.

राम: चन्द्रम् गच्छति → रामश् चन्द्रं गच्छति।
rāmaḥ candram gacchati → rāmaś candram gacchati.
Rama goes to the moon.

Remember: the anusvāra is often used as a shorthand way to write down different nasal sounds. For example, the two sentences below are written differently, but they are often pronounced identically:

राम: सागरम् गच्छति
rāmaḥ sāgaram gacchati

राम: सागरङ्ग गच्छति।
rāmaḥ sāgaraṅ gacchati.
If we keep this in mind, then we have the same principle as before: \( m \) changes to match the point of pronunciation used by the following sound. When both sounds use the same point of pronunciation, we can pronounce them together more easily.

**The avagraha**

Finally, you may sometimes see this symbol when you read Sanskrit:

\[
\text{ऽ}
\]

This symbol is called the *avagraha*, and it is not pronounced.

The *avagraha* is similar to the *apostrophe* (‘) symbol that we use in English. In English, one of the ways we use the apostrophe is to show that a sound was removed. For example, the contraction “isn’t” comes from “is not.” Here, the apostrophe in “isn’t” shows that the “o” in “not” was removed.

In the same way, we use the *avagraha* in Sanskrit to show that a vowel (usually a) was removed due to sandhi. Here is a common change that uses the *avagraha*:

\[
\text{राम: अयोध्याम् गच्छति} \rightarrow \text{रामो योध्याम् गच्छति।}
\]

\[
rāmaḥ ayodhyām gacchati \rightarrow rāmo yodhyām gacchati.
\]

Rama goes to Ayodhya.

The rule here is that if the *visarga* has an a on either side of it, all three sounds are replaced with o. Again, there is a complicated explanation for this change, but it is easier to just memorize it.

Different authors have their own preferences on whether to use the *avagraha* or not. So although it is useful, do not assume it will always be used.
Review

Most sandhi changes follow simple principles that are easy to understand. When in doubt, speak out loud. And if you want to learn much more about sandhi, see our Sandhi topic after you finish the core lessons.

1. Earlier in this lesson, we wrote that most sandhi rules follow a basic principle that can save you a lot of time. What is that basic principle?
2. How does the phrase kausalyā icchati change due to sandhi?
3. How does the phrase arjunah tiṣṭhati change due to sandhi?
4. How does the phrase arjunah gacchati change due to sandhi?
5. How does the phrase arjunah vanam gacchati change due to sandhi?
Sentences

So far, we have focused on the smallest parts of Sanskrit: its sounds. But rather than count every grain of rice, let’s simply savor the meal in front of us. In this lesson, let’s consider Sanskrit from a broader point of view and discuss some simple sentences.

Word order

Here is a simple Sanskrit sentence:

रामः सीतां पद्यति।
rāmaḥ sītāṁ paśyati.
Rama sees Sita.

Rama and Sita are two of the main characters in the Ramayana, one of the ancient Sanskrit poems. For much of the Ramayana, Rama and Sita are far apart, and Rama searches desperately to find her. So it is a happy thing that Rama can see Sita at last.

Notice the word order in this sentence. The main action of the sentence is that one person is seeing another. The person who performs the action (rāmaḥ) is called the subject. The person who is affected by the action (sītām) is called the object. And the word that describes the action (paśyati) is called the verb.

In English, the usual order of these three is subject, then verb, then object. So English is sometimes called a “subject-verb-object” (SVO) language. But Sanskrit does not work this way. Like many Indian languages, it tends to use a ”subject-object-verb” (SOV) order.

Word endings

Rama sees Sita, but perhaps Sita wants to see Rama too. So let’s add another sentence:

रामः सीतां पद्यति।
rāmaḥ sītāṁ paśyati.
Rama sees Sita.
Sita sees Rama.

Here we notice something else. When Rama is the person seeing, we use the word rāmaḥ. But when Rama is the person being seen, we use the word rāmam. (rāmam becomes rāmaṃ due to sandhi.)

Every language expresses meaning in its own way. In Sanskrit, one of the important ways we express different meanings is by changing a word. And usually, we change a word by changing its ending.

Different word endings can show whether someone is the subject of a sentence (rāmaḥ), the object of a sentence (rāmam), or even something else entirely:

Sītā rāmāya paśyati.
Sita sees for Rama.

Sītā rāmasya pitaram paśyati.
Sita sees Rama’s father.

English uses different word endings in a limited way. We see one bird but two birds; I run in a field but someone runs in a park. But Sanskrit words use many different kinds of word endings. Some endings are very simple, like the ones above. But other endings are more complex:

Sītā rāmaṃ paśyati.
Sita sees Rama.

Sītā rāmaṃ paśyet.
Sita might see Rama.
Changing the word order

English uses word endings in a limited way, but the meaning of English sentences is still clear. Why? It is because English uses word order to make meaning clear. For example, “Sita sees Rama” and “Rama sees Sita” mean very different things. In English, word order is very important!

But Sanskrit already makes meaning clear through word endings. Does this mean we can change the word order in Sanskrit? Yes, we can. All of the examples below have the same meaning but use different word orders:

रामः सीतां पद्यति।
*rāmaḥ sītāṁ paśyati.*
Rama sees Sita.

सीतां रामः पद्यति।
*sītāṁ rāmaḥ paśyati.*
Rama sees Sita.

सीतां पद्यति रामः।
*sītām paśyati rāmaḥ.*
Rama sees Sita.

रामः पद्यति सीताम्।
*rāmaḥ paśyati sītām.*
Rama sees Sita.

पद्यति सीतां रामः।
*paśyati sītāṁ rāmaḥ.*
Rama sees Sita.

पद्यति रामः सीताम्।
*paśyati rāmaḥ sītām.*
Rama sees Sita.
Sanskrit sentences generally follow the subject-object-verb order we described above. But word order can change dramatically depending on the context. Certain word orderings simply sound nicer than others, and some ideas are easier to understand depending on the order they appear in.

**Review**

Our *Sentences* topic will teach you much more about Sanskrit sentences and how they work. But for now, let's change focus and learn more about the different kinds of Sanskrit words. In the next three lessons, we will learn about the three main word types that Sanskrit uses.

1. What order does Sanskrit tend to use for its subjects, verbs, and objects?
2. Why can we rearrange the words in a Sanskrit sentence?
Nominals

In the previous lesson, we learned about basic Sanskrit sentences. Sanskrit sentences use three main word types: verbs like paśyati, “naming” words like rāmaḥ, and a third type that we’ll study in a later lesson.

“Naming” words like rāmaḥ are called nouns. But Sanskrit has many other kinds of words that behave similarly to nouns. These include adjectives, which describe a noun:

कृष्णो गौ: खाद्य।
krṣṇo gauḥ khādatī.
The black cow eats.

श्वेता स्वप।
śvetā svapiti.
The white one sleeps.

सुख्मो गाज़ा: पिबन्ध।
sukhino gajāḥ pibanti.
The happy elephants drink.

pronouns, which replace a noun:

स खाद्य।
sa khādatī.
He eats.

सा स्वप।
sā svapiti.
She sleeps.

ते पिबन्ध।
te pibanti.
They drink.

and numerals, which tell us how many of something we have:
एको गाउँ: खाद्यति

_eko gauḥ khādati_
One cow eats.

एका स्वपिति।

_ekā svapiti._
One sleeps.

त्रयो गजः: पिबन्ति।

_trayo gajaḥ pibanti._
Three elephants drink.

For convenience, let's call all of these words **nominals**. “Nominal” is a word that means “name-like.” So a nominal is a word that is _like_ a noun.

**Stems and endings**

Let's start our discussion with some simple nominal words:

रामः

_rāmaḥ_
Rama (as the subject of the sentence)

रामम्

_rāmam_
Rama (as the object of the sentence)

Each of these words has two parts. First, there is a simple core that expresses the main idea of “Rama”:

राम

_rāma_
Rama

Second, we have an ending that modifies this basic idea in some way:
Rama (as the subject of the sentence)

Rama (as the object)

Rama is called a stem, and ḫ and m are called endings. Just as many flowers might grow from a single plant stem, many words might grow from the same word stem.

As you can see in the examples above, a nominal ending can show whether a word is the subject of the sentence or the object of the sentence. These endings can show other kinds of information too:

He gives a fruit to Rama.

Specifically, a nominal ending shows three basic kinds of information in Sanskrit. Let's learn more about what these three kinds of information are.

Gender

The first kind of information we get from a nominal ending is its gender. In the examples below, notice how the nominal ending changes. This change shows a change in the noun's gender:

The (male) elephant sees.

The (female) elephant sees.
Word gender is similar to our real-world concept of male and female genders. Usually, male-gendered beings use a **masculine** gender and female-gendered beings use a **feminine** gender. Sanskrit also has a **neuter** gender that is neither male nor female:

ए ज्यल ज्यल।
**etat phalam.**
This is a fruit.

Each Sanskrit noun has its own gender. If a noun refers to a person or animal, we can usually guess the noun's gender. But when a noun does not refer to a person or animal, it can be hard to guess what the gender should be. For example, consider the nouns below. None of these genders is obvious:

वृक्ष
**vṛkṣa**
tree (masculine)

फल
do
**phala**
fruit (neuter)

अग्नि
do
**agni**
fire (masculine)

कीर्ति
do
**kirti**
glory (feminine)

नदी
do
**nadi**
river (feminine)

सेनानी
**senānti**
army leader (masculine)
Fortunately, we can usually guess a noun's gender by examining how its stem ends. We'll explain this more in a later lesson.

**Number**

The second kind of information we get from a nominal ending is its **number**. Simply, “number” is the number of items the nominal refers to. It might refer to one item, which is called the **singular**:

\[ \text{गाजः पश्यति।} \]
\[ gajah paśyati. \]
The *(one)* elephant sees.

To two items, which is called the **dual**:

\[ \text{गजौ पश्यतः।} \]
\[ gajau paśyataḥ. \]
The *(two)* elephants see.

Or to more than two items, which is called the **plural**:

\[ \text{गजाः पश्यन्ति।} \]
\[ gajāḥ paśyanti. \]
The *(many)* elephants see.

Notice that the verb *paśyati* changes when the number of the noun changes. Verbs like *paśyati* have number as well. Usually, the verb's number and the subject's number should match.

**Case**

The third kind of information we get from a nominal ending is its **case**. "Case" is a technical word that is hard to define. Roughly, a word's case is the role that the word plays in the sentence.

Sanskrit uses eight different cases. **Case 1** is usually the subject of the action:
सिंहः पश्यति।

siṃhaḥ paśyati.
The lion sees.

Case 2 is usually the object:

सिंहो ग्रामं पश्यति।

siṃho grāmam paśyati.
The lion sees a village.

Case 3 usually means “by means of”:

सिंहो मार्गेण ग्रामं गच्छति।

siṃho mārgena grāmam gacchati.
The lion goes to the village by means of the road.

Case 4 usually means “for”:

सिंहो मांसाय ग्रामं गच्छति।

siṃho māṃsāya grāmam gacchati.
The lion goes to the village for meat.

Case 5 usually means “from”:

सिंहो वनाद् ग्रामं गच्छति।

siṃho vanād grāmam gacchati.
The lion goes from the forest to the village.

Case 6 usually means “of”:

सिंहो ग्रामस्य नरान् खादति।

siṃho grāmasya narān khādati.
The lion eats the men of the village (or, the village's men).

Case 7 usually means “on” or “in”: 
The lion walks in the village.

And case 8 is the person being spoken to:

Hey lion! Go to the forest.

Using adjectives

In Sanskrit, we can use adjectives without a noun:

The black one goes.

The handsome ones eat.

If we do use a noun, the adjective must use the same gender, case, and number as the noun it describes:

black bird

two black birds

(many) black birds
More technically, we can say that an adjective must **agree** with the noun it describes.

**Review**

Nominal words are one of the three main types of Sanskrit words. In the next lesson, we'll learn about the second main type: verbs like *paśyati* and *carati*.

1. Nominal words have two basic parts. What are those two basic parts?
2. What are the three genders?
3. What are the three numbers?
4. Choose one of the eight cases and explain what it means.
Verbs

In the previous lesson, we learned that there are three main types of Sanskrit words: verbs like paśyati, nominal words like rāmaḥ, and a third type that we'll study in the next lesson.

Verbs are the core of a Sanskrit sentence. In fact, we can make a complete sentence with just a single verb:

पश्यन्ति।
paśyanti.
They see.

Roots, stems and endings

Let's start our discussion with some simple verbs:

नयन्ति
nayanti
They lead.

नयसि
nayasi
You lead.

नयामि
nayāmi
I lead.

Like nominals, verbs have two parts: a **stem** that carries the basic meaning of the verb and an **ending** that modifies this basic meaning. In the examples above, *naya* is the stem, and it has the basic sense of "leading." By combining *naya* with endings like -ti, -nti, and -āmi, we create different kinds of verbs.

But we can go deeper than this. Consider the verbs below:
नय + न्ति → नयन्ति
naya + nti → nayanti
They lead.

नेष्य + न्ति → नेष्यन्ति
nenya + nti → neṣyanti
They will lead.

नायय + न्ति → नाययन्ति
nāyaya + nti → nāyayanti
They make (someone) lead.

If we remove the -nti ending, we see three different stems: naya, neṣya, and nāyaya. All of them have slightly different meanings. But all of them have to do with “leading” something, and all of them start with similar sounds.

Thousands of years ago, the people who studied Sanskrit grammar thought about words like nayanti, neṣyanti, and nāyayati and considered them deeply. They decided that all of these words share a common element, nī, from which all of these stems arise.

nī is called a verb root. Just as flower stems grow from a shared root, verb stems grow from a verb root. The verb root is short, compact, and contains the basic meaning of the stems and verbs that grow from it:

नी → नय → नयन्ति
nī → naya → nayanti
lead → lead → They lead.

नी → नेष्य → नेष्यन्ति
nī → neṣya → neṣyanti
lead → will lead → They will lead.

नी → नायय → नाययन्ति
nī → nāyi → nāyayanti
lead → make lead → They make (someone) lead.
Not all verbs have a clear and obvious root. But most verbs do.

Creating new verb roots

Traditional grammar defines a list of around 2000 verb roots. But Sanskrit also provides a few ways to create new verb roots from existing ones. These *derived roots* modify the root's basic meaning in some way.

For example, if we add *i* to a verb root that means “X,” we create a new verb root that “make (someone) do X.” You can see some examples of this below.

\[
\begin{align*}
\text{नी} & \to \text{नायि} \to \text{नाययन्ति} \\
\text{nī} & \to \text{nāyi} \to \text{nāyayanti} \\
\text{lead} & \to \text{make lead} \to \text{They make (someone) lead.}
\end{align*}
\]

\[
\begin{align*}
\text{चर्} & \to \text{चारि} \to \text{चारयन्ति} \\
\text{car} & \to \text{cāri} \to \text{cārayanti} \\
\text{walk} & \to \text{make walk} \to \text{They make (someone) walk.}
\end{align*}
\]

Note that *i* causes the sounds in the root to change. These kinds of changes are common when we add sounds to verb roots.

We can even create roots by using different nominal words:

\[
\begin{align*}
\text{मूत्र} & \to \text{मूत्रयति} \\
\text{mūtra} & \to \text{mūtrayati} \\
\text{urine, pee} & \to \text{He pees.}
\end{align*}
\]

We will learn more about all of these derived roots in a later lesson. But for now, let’s focus on verb *endings* and the information they contain.

**Person**

Generally, verb endings express five kinds of basic information. The first is the verb’s *person*. “I go” and “He goes” express the same idea, but each has a different perspective. This perspective is the *person* of the verb.

Like English, Sanskrit has three persons. In the traditional Sanskrit order, we have the *third person*:
नयाति  
nayati  
(Someone) leads.

the second person:

नयासि  
nayasi  
You lead.

and the first person:

नयामि  
nayāmi  
I lead.

Number

The second kind of information is the verb's number, which is the same idea as a nominal's number. As before, we have the singular:

नयाति  
nayati  
(Someone) leads.

the dual:

नयात:  
nayataḥ  
The two of them lead.

and the plural:

नयात्ति  
nayanti  
They all lead.
Tense-mood

The third kind of information is the verb's tense-mood. A verb's tense is just the time period a verb refers to:

नयति
nayati
someone leads

नेष्यति
nesyati
someone will lead

नेता
netā
someone will (eventually) lead

अनयत्
anayat
someone led

अनेषित्
anaiṣīt
someone (recently) led

निनाय
nināya
someone led (long ago)

And a verb's mood is the way the verb expresses that information:

नयेत्
nayet
someone might lead

नयतु
nayatu
(we command that) someone may lead
नीयात्
nīyāt
(we hope that) someone may lead

अनेष्यत्
anēṣyat
someone would lead or would have led

In Sanskrit, these two categories are usually combined, which is why we call them tense-moods. Sanskrit has ten different tense-moods combinations, and you can see all ten of them in the examples above.

prayoga

The fourth kind of information is the verb's prayoga. prayoga is similar to what we call “active voice” and “passive voice” in English. In Sanskrit, we have kartari prayoga (“agent usage”), which is like the English active voice:

नर: कर्म करोति।
naraḥ karma karoti.
The man does work.

नर: स्वपिति।
naraḥ svapiti.
The man sleeps.

karmaṇi prayoga (“object usage”), which is like the English passive voice:

नरेण कर्म क्रियते।
nareṇa karma kriyate.
Work is being done by the man.

and bhāve prayoga (“stative usage”), which we use instead of karmaṇi prayoga if the verb doesn't use an object. bhāve prayoga looks almost identical to karmaṇi prayoga:
पदा

The fifth kind of information is the verb’s *pada*. Simply, some verb endings are called *parasmaipada*:

रामश् चरति
*rāmaś carati*
Rama walks.

And some are called *ātmanepada*:

रामो मन्यते
*rāmo manyate*
Rama thinks.

For some roots, *parasmaipada* and *ātmanepada* endings sometimes imply different meanings:

नरः पचति
*narah pacati*
The man cooks *(for others)*.

नरः पचते
*narah pacate*
The man cooks *(for himself)*.

But often, they don't have any major difference in meaning. We will revisit *pada* in a future lesson.

**Review**

1. What are the three basic parts of a Sanskrit verb?
2. What are the three persons?
3. What are the three numbers?
4. What are the three *prayogas*?
5. What are the two *padas*?
Uninflected words

Sanskrit sentences use three basic types of words: verbs like paśyati, nominals like rāmah, and a third category that we can call uninflected words:

गजो न गच्छति।
gajo na gacchati.
The elephant does not go.

What does uninflected mean? In Sanskrit, we can change a word to express different meanings:

नी → नयन्ति
nī → nayanti
lead → they lead

The technical name for these kinds of word changes is inflection. Many Sanskrit words are inflected, and many Sanskrit words are uninflected. Uninflected words can still be changed by sandhi, but otherwise, they always stay the same.

For example, consider the examples below. In each sentence, the nominal and verb change. But the uninflected word na stays the same:

गजो न गच्छति।
gajo na gacchati.
The elephant does not go.

गतौ न गष्यष्णः।
gajau na gamisyataḥ.
The two elephants will not go.

गजा न गच्छेयुः।
gajā na gaccheyuḥ.
The elephants might not go.

Uninflected words are simple. So in this lesson, we will simply learn about a few different kinds of uninflected words.
ca and vā

ca is a common uninflected word that means “and.” Notice how ca is used in the examples below:

राम: सीता च गच्छत:।
rāmaḥ sītā ca gacchataḥ.
Rama and Sita go.

राम: सीता गजशृङ्गादित्र।
rāmaḥ sītā gajaś ca gacchanti.
Rama, Sita, and the elephant go.

In English, we use the word “and” just before the last item in our list: Rama, Sita, and the elephant. But in Sanskrit, ca comes at the end of the list of items: rāmaḥ sītā gajaś ca.

We can use vā, which means “or,” in the same way:

राम: सीता वा गच्छत।
rāmaḥ sītā vā gacchati.
Rama or Sita goes.

राम: सीता गजो वा गच्छत।
rāmaḥ sītā gajo vā gacchati.
Rama, Sita, or the elephant goes.

We can also repeat ca to say “Both ... and ...” and vā to say “Either ... or ...” Here are some examples:

रामाः सीताः च गच्छत:।
rāmaś ca sītā ca gacchataḥ.
Both Rama and Sita go.

रामो वा सीता वा गच्छत।
rāmo vā sītā vā gacchati.
Either Rama or Sita goes.
In an earlier lesson, we learned that Sanskrit word order is very flexible. But it is not completely flexible. Specifically, ca and vā cannot appear at the start of a sentence. This means that the example sentence below is not correct Sanskrit:

* च रामः सीता गच्छतः।
* ca rāmaḥ sītā gacchataḥ.

**saha and vinā**

We can also use uninflected words to modify the basic sense of another word. For example, there is a nominal case that usually means “by means of”:

रामो गजेन नगरं गच्छति।
rāmo gajena nagaraṃ gacchati.
Rama goes to the city by means of an elephant.

Do you remember what we call this case? We call it case 3. If we use the uninflected words saha or vinā with a case 3 word, we can refine the basic sense that case 3 expresses:

रामो गजेन सह नगरं गच्छति।
rāmo gajena saha nagaraṃ gacchati.
Rama goes to the city with an elephant.

रामो गजेन विना नगरं गच्छति।
rāmo gajena vinā nagaraṃ gacchati.
Rama goes to the city without an elephant.

**saha and vinā** usually follow the word they modify.

**-tvā**

As a final example, we can add the suffix -tvā to a verb root. If the root means “X,” the result means “having done X” or “after doing X.” Here are some examples:
नी + त्वा → नीत्वा
nī + tvā → nītvā
lead → having led

कृ + त्वा → कृत्वा
kṛ + tvā → kṛtvā
do, make → having done or made

These new words are used like verbs. In the examples below, the first two sentences are simple, and the third one uses the -tvā ending to create a more complex sentence:

रामो नगरं गच्छिति।
rāmo nagaraṁ gacchati.
Rama goes to the city.

राम: सीतां पश्यति।
rāmaḥ sitāṁ paśyati.
Rama sees Sita.

रामो नगरं गत्वा सीताम् पश्यति।
rāmo nagaraṁ gatvā sitām paśyati.
Rama, after going to the city, sees Sita.

Review

There are many different kinds of uninflected words, but they are all used in a simple way. Once we create them, we don't have to make any changes for gender, case, number, person, tense-mood, prayoga, or anything else.

1. Sanskrit word order is freer than English word order. Is Sanskrit word order completely free? Can we use whatever word order we like?
Prefixes

So far, our core lessons have covered two major areas:

- First, we studied the Sanskrit sounds: how they are pronounced, what they are like, and how they interact with each other through sandhi.
- Next, we studied the basics of Sanskrit sentences: what they're like, what kinds of words they use, and how these words behave.

As we come to the end of our core lessons, we will study the third and final major area of Sanskrit grammar: how to make new Sanskrit words.

Let's start by learning about prefixes. Prefixes are small groups of sounds that we add to the beginning of something else:

\[ \text{गच्छन्ति} \rightarrow \text{आगच्छन्ति} \]
\[ gacchanti \rightarrow āgacchanti \]
they go → they come (“go here”)

Most prefixes are uninflected words. By adding prefixes to a word, we can change its basic meaning.

Verb prefixes

Verb prefixes are prefixes that we add to a verb root. These prefixes usually change a root's basic meaning in one of three different ways. Often, the prefix changes the root's meaning in a straightforward way:

\[ \text{आ} + \text{गच्छन्ति} \rightarrow \text{आगच्छन्ति} \]
\[ ā + gacchanti \rightarrow āgacchanti \]
here/toward + they go → they come (“go here”)

Sometimes, the prefix creates a more idiomatic change:

\[ \text{अव} + \text{गच्छन्ति} \rightarrow \text{अवगच्छन्ति} \]
\[ ava + gacchanti \rightarrow avagacchanti \]
down + they go → they understand
And sometimes, the prefix intensifies the word's basic meaning or produces essentially no change.

Let's learn about two prefixes here. First is the prefix ā-. (We add "-" to emphasize that this is a prefix.) ā- has the basic sense of “here” or “toward.” Notice how it affects the basic meaning of the verbs in the examples below:

\[ \text{गच्छन्ति} \rightarrow \text{आगच्छन्ति} \]
\[ gacchanti \rightarrow \text{āgacchanti} \]
they go → they come (“go here”)

\[ \text{नन्ति} \rightarrow \text{आनन्ति} \]
\[ nayanti \rightarrow \text{ānayanti} \]
they lead → they bring (“lead here”)

Next is the prefix sam-. sam- has the basic sense of “with” or ”together.” Again, notice how it affects the basic meaning of the verbs below:

\[ \text{गच्छन्ति} \rightarrow \text{सांगच्छन्ति} \]
\[ gacchanti \rightarrow \text{saṃgacchanti} \]
they go → they meet (“go together”)

\[ \text{नन्ति} \rightarrow \text{सांनन्ति} \]
\[ nayanti \rightarrow \text{saṃnayanti} \]
they lead → They unite (“lead (others) together”)

Prefixes can also be combined. Up above, we learned what āgacchanti and saṃgacchanti mean. So what do you think saṃāgacchanti means?

\[ \text{गच्छन्ति} \rightarrow \text{समागच्छन्ति} \]
\[ gacchanti \rightarrow \text{saṃāgacchanti} \]
they go → they come together; they convene (“go together here”)

\[ \text{नन्ति} \rightarrow \text{समानन्ति} \]
\[ nayanti \rightarrow \text{saṃānayanti} \]
they lead → they gather (“lead together here”)
Nominal prefixes

Nominal prefixes are prefixes that we add to a nominal stem. These prefixes usually modify the stem’s meaning in a straightforward way:

शोक → अशोक
śoka → aśoka

grief, sorrow → without grief or sorrow

Again, let’s learn about two prefixes here. First is the prefix a-. a- has different meanings in different contexts. But when attached to a nominal, a- has the basic meaning of “not”:

हिसा → अहिसा
himsā → aḥimsā
to violence → non-violence

बल → अबल
bala → abala
strength → without strength; weak, powerless

If the stem starts with a vowel, we use an- instead:

इष्ट → अनिष्ट (अन्-इष्ट)
iṣṭa → aniṣṭa (an-iṣṭa)
\n\nwanted → unwanted

This prefix is related to the prefixes in words like “in-credible” “a-moral,” and “un-able.”

Next is the prefix sa-. Like sam-, sa- has the basic sense of ”with” or “together”:

बल → सबल
bala → sabala
strength → with strength; strong, powerful
Review

Prefixes are quite simple. There are a few small subtleties to them, but we can discuss those in a later lesson.
Suffixes

In the previous lesson, we learned that prefixes are small groups of sounds that we add to the *beginning* of something. A group of sounds that we add to the *end* of something is called a *suffix*.

Sanskrit has many different kinds of suffixes. Verb and nominal endings are all suffixes. So are the suffixes that turn verb roots into verb stems:

\[
\begin{align*}
\text{nī + अ} & \rightarrow \text{nय} \\
nī + a & \rightarrow naya \\
lead & \rightarrow \text{lead}
\end{align*}
\]

\[
\begin{align*}
\text{nī + ष्य} & \rightarrow \text{nेष्य} \\
nī + ṣya & \rightarrow nesya \\
lead & \rightarrow \text{will lead}
\end{align*}
\]

\[
\begin{align*}
\text{nī + इ} & \rightarrow \text{nाइ} \\
nī + i & \rightarrow nāyi \\
lead & \rightarrow \text{make lead}
\end{align*}
\]

### Sound changes

Sanskrit suffixes can cause many different sound changes. Most commonly, a suffix will make the root's vowel change. Usually, the root's vowel will become a compound vowel, and that vowel might change due to sandhi rules:

\[
\begin{align*}
\text{nī + अ} & \rightarrow \text{ने + अ} \rightarrow \text{नय} \\
nī + a & \rightarrow ne + a \rightarrow naya
\end{align*}
\]

In English, we usually call these kinds of changes *vowel strengthening*. The idea is that a compound vowel is “stronger” than the simple vowel it comes from. You can see some examples of vowel strengthening in the examples below:

\[
\begin{align*}
\text{nī + अ} & \rightarrow \text{नय} \\
nī + a & \rightarrow naya
\end{align*}
\]
Since we know Sanskrit sounds well, we can see a connection between ī, e, ai, ay, and āy: ī is the root vowel, e and ai are its compound vowels, and ay and āy appear due to sandhi. This is why it is so important to understand Sanskrit’s sounds and sandhi rules.

**Root suffixes**

**Root suffixes** are suffixes that we add directly to a verb root. Usually, they create nouns and adjectives. There are too many suffixes to list here, but let’s consider two examples.

First is the suffix -a. (We add the “-” sign at the beginning to emphasize that this is a suffix.) -a has many functions, but it commonly creates abstract nouns:

- **विद् → वेद**
  - vid → veda
  - know → knowledge; one of the four Vedas

- **जि → जय**
  - ji → jaya
  - conquer → conquest, victory

- **युज् → योग**
  - yuj → yoga
  - yoke, join, unite → yoking, junction, union; yoga

In the last example above, note that j becomes g. The sounds c and j often become k and g when certain suffixes follow them.

Next is the suffix -ta. -ta does not strengthen the root’s vowel. When added to a root that means “to X,” this suffix usually means “(has been) X-ed.”
जि → जित

$ji \rightarrow jita$

conquer $\rightarrow$ (has been) conquered

युज् → युक्त

$yuj \rightarrow yukta$

yoke, join, unite $\rightarrow$ (has been) yoked, joined, or united

कृ + त → कृत

$kr + ta \rightarrow kṛta$

do, make $\rightarrow$ (has been) done, (has been) made

Can we use prefixes and suffixes together? Yes. For example, let's use the prefix $sam$- that we used in the previous lesson. In addition to meaning "with" or "together," this prefix can also mean "completely" or "fully":

संजि → संजय

$saṃji \rightarrow saṃjaya$

completely conquer $\rightarrow$ complete victory; Sanjay (a name)

Let's try combining $sam$ with the root $kr$ above. By a specific grammar rule, this combination becomes $saṃskṛ$ with an extra $s$. Does $saṃskṛ$ look familiar to you?

सांस्कृ + त → सांस्कृत

$saṃskṛ + ta \rightarrow saṃskṛta$

completely or fully make; refine, perfect $\rightarrow$ perfected, refined; Sanskrit

Nominal suffixes

Nominal suffixes are suffixes that we usually add to nominal stems. As before, there are too many to list here. But as before, let's consider two examples.

First is the suffix -$in$. When we add -$in$ to a word that means "X," we create a word that means "characterized by X":

योग + इन् → योगिन्
yoga + in → yogin
yoga → characterized by yoga; a yogi

Next is the suffix -tva. When we add -tva to a word that means “X,” we create a word that means “X-ness”:

योग + त्व → योगत्व
yoga + tva → yogatva
yoga → “yoga-ness”; the state of yoga

Review

Sanskrit has many different root and nominal suffixes. We can use these suffixes to quickly and simply create a variety of complex and expressive words.

1. What does “vowel strengthening” mean?
2. What is the difference between a root suffix and a nominal suffix?
Compounds

Compounds are words that we make by combining multiple words. Compounds are short and simple, and they save time for both the speaker and the listener:

\[
\text{गजानां वनम्} \rightarrow \text{गजवनम्}
\]
\[
gajānāṃ vanam \rightarrow gajavanam
\]
the forest of elephants

Sanskrit uses compounds extensively. In some styles of Sanskrit, almost every sentence will have a compound. And these compounds can also be quite long and intricate.

In this lesson, we will learn about two basic types of Sanskrit compounds. This is the last of our core lessons, and it will bring our survey of Sanskrit grammar to a close.

**dvandva**

In our first type of compound, we have two words that are in a list together. Here are some English examples of this type:

- Indochina (India and China)
- tractor-trailer (a tractor and a trailer)

In Sanskrit, these compounds are called **dvandva** compounds. The word *dvandva* literally means “pair.” Any set of words that could be combined with the word *ca* (“and”) can be combined into a *dvandva*:

\[
\text{राम: सीता च} \rightarrow \text{रामसीते}
\]
\[
rāmaḥ sitā ca \rightarrow rāmasīte
\]
Rama and Sita

\[
\text{राम: सीता लक्ष्मण: च} \rightarrow \text{रामसीतालक्ष्मणा:}
\]
\[
rāmaḥ sitā lakṣmaṇaḥ ca \rightarrow rāmasītālakṣmaṇāḥ
\]
Rama, Sita, and Lakshmana
**tatpuruṣa**

In our second type of compound, the first word describes the second in some way. Here are some English examples of this type:

- “wallpaper” (paper for a wall)
- “chessboard” (a board for chess)
- “beekeeper” (keeper of bees)

In all of these compounds, the second word is the main idea, and the first word modifies it. In Sanskrit, this kind of compound is called a *tatpuruṣa* compound.

Here are some Sanskrit examples of *tatpuruṣa* compounds:

₁. रामस्य माता → राममाता
   रामस्य माता → राममाता
   Rama's mother

₂. रामस्य पुत्र: → रामपुत्र:
   रामस्य पुत्र → रामपुत्र
   Rama's son

₃. तस्य पुरुष: → तत्पुरुष:
   तस्य पुरुष → तत्पुरुष
   his man

The word *tatpuruṣa* (“his man”) comes from the words *tat* (“he, that one”) and *puruṣa* (“man”). So, the word “*tatpuruṣa*” is itself a *tatpuruṣa* compound:

₃. तस्य पुरुष: → तत्पुरुष:
   तस्य पुरुष → तत्पुरुष
   his man
Understanding compounds

To understand a compound, it helps to know its context. For example, the word "wallpaper" probably has a clear meaning to you. The strange interpretations below probably don't even occur to you:

- “paper that is also a wall,” as in “I built this house with wallpaper.”
- “paper that is on a wall,” as in “I hung my diploma next to my other wall-papers.”

These interpretations don't occur to you because you know the cultural context. You know what wallpaper is.

Many Sanskrit compounds are the same way. If you know their cultural context and are familiar with them, they are easy to understand. If not, they can be difficult to understand.

Thankfully, there are some basic rules of thumb that we can use to tell compounds apart. For example, if the words in a compound are all names, or all foods, or all flowers — that is, if they all have the same “type” — then the compound is probably a dvandva.

There are other basic rules we can use for the other types of compounds. We'll discuss these rules in a later lesson.

Review

1. Describe the dvandva compound.
2. Describe the tatpurusa compound. Think of your own English example.
Review

Congratulations! You have completed the core lessons. Take a moment to celebrate your hard work and review what you have learned.

We encourage you to set grammar aside for now and focus on finding interesting content. (See our resources page for details.) But if you want to continue, you can explore the other topics of this guide in whatever order you like. Go wherever your interests take you.

Sounds and sandhi

We started by learning about the Sanskrit sounds and their traditional order:
We then learned how to split these sounds into syllables:

धर्मक्षेत्रे कुरुक्षेत्रे → धर्मक्षेत्रे कुरुक्षेत्रे

Then, we studied some simple sandhi rules and learned how these sounds combine with each other.

**Words and sentences**

After studying sounds and sandhi, we moved to sentences and words. We learned what Sanskrit sentences are like and how they behave. We also learned about the three basic types of Sanskrit words: nominals, verbs, and uninflected words.

We learned that nominals express information like gender:

मजः पश्यति।

\( gajah \text{ pa}śyati. \)

The (male) elephant sees.

गजा पश्यति।

\( gajå \text{ pa}śyati. \)

The (female) elephant sees.

case:

मजश् चरति।

\( gajaś \text{ carati}. \)

The elephant walks.
रामो गजं चरति।
rāmo gajaṃ carati.
Rama walks to the elephant.

and number:

गजः पश्यति।
gajah paśyati.
The elephant sees.

गजौ पश्यत:।
gajau paśyataḥ.
The two elephants see.

गजा: पश्यन्ति।
gajaḥ paśyanti.
The (many) elephants see.

We also learned that verbs express information like person:

नयति
nayati
(Someone) leads.

नयसि
nayasi
You lead.

नयामि
nayāmi
I lead.

number:

नयति
nayati
(Someone) leads.
नयतः
nayataḥ
The two of them lead.

नयन्ति
nayanti
All of them lead.

tense-mood:

नयामि
nayāmi
I lead.

नेष्यामि
nesyāmi
I will lead.

नयेयम्
nayeyam
I might lead.

prayoga:

नयासि
nayasi
You lead.

नीयसे
nīyase
You are led.

and pada, which we will discuss in a later lesson.

Prefixes, suffixes, and compounds

Finally, we learned about how to create new words using prefixes:
They go. → They come.

violence → non-violence

suffixes:

yoke, join, unite → yoking, junction, union; yoga

yoga → yogin

and compounds:

Rama and Sita

Rama's mother

Questions

Together, these core lessons are a complete high-level summary of Sanskrit grammar. What remain, of course, are the details.

1. What are the five points of pronunciation?
2. Which vowels are compound vowels?
3. What is the basic principle that most sandhi changes follow?
4. Why can we reorder the words in a Sanskrit sentence?
5. What are the basic parts of a verb?
6. What are the basic parts of a noun?
7. Describe one of the Sanskrit compounds we learned about.
Sounds
The sound system

Our core lessons already discussed the various Sanskrit sounds in detail. Here, we will complete the basic picture those lessons painted. We will provide much more detail about how to pronounce and describe these sounds. Where appropriate, we will also provide the standard English and Sanskrit terms.

Traditionally, Sanskrit has these main points of pronunciation:

- the soft palate (kaṇṭhaḥ, “throat”)
- the hard palate (tālu)
- the top of the roof of the mouth (mūrdhā, “head”)
- the teeth (dantāḥ)
- the lips (oṣṭhau)
- the nose (nāsika)
- the base of the tongue (jihvāmūlam)

Some lists also include the chest (uraḥ) as the source of the flow of air.

In order, sounds pronounced with these points of pronunciation are called:

- velar sounds (kaṇṭhya), or guttural in some old books
- palatal sounds (tālavya)
- retroflex sounds (mūrdhanya), or cerebral or lingual in some old books
- dental sounds (dantya)
- labial sounds (oṣṭhya)
- nasal sounds (anunāsika)
- uvular sounds (jihvāmūliya)

Since va is pronounced with both the teeth and the lips, it is called labio-dental (dantōṣṭhya). And since o and au are pronounced with both the soft palate and the lips, they are called labio-velar (kaṇṭhoṣṭhya).

You do not need to remember any of these new terms. We list them here just for your reference.
Vowels
Also known as: svarāh (“tones”), akṣarāṇi (“syllables”), ac

Vowels are simple, open sounds:

अ

By changing a in different ways, we can create the full set of Sanskrit vowels. In this lesson, we will learn about all of the ways we can modify this vowel.

Point of pronunciation
Also known as: uccāraṇa-sthāna (“pronunciation place”)

First, we can change the vowel's point of pronunciation. Sanskrit vowels use five basic points of pronunciation:

- the soft palate
- the hard palate
- the edge of the roof of the mouth
- the base of the teeth
- the lips

By using these five points of pronunciation, we can create five basic vowels:

- a with the soft palate
- i with the hard palate
- r with the edge of the roof of the mouth
- l with the base of the teeth
- u with the lips
Vowel that use just one point of pronunciation are called simple vowels (samānkṣarāni, “simple vowels”). If we use multiple points of pronunciation, we create compound vowels (sandhyakṣarāṇī, “joined vowels”):

- e and ai with the soft palate and the hard palate
- o and au with the soft palate and the lips

![Vowels](image)

**Length**
Also known as: kāla (“time”)

Second, we can change the vowel’s length. Most Sanskrit vowels are either short (hrasva) and long (dirgha). Short vowels are pronounced for one unit of time (eka-mātra, “with one measure”), and long vowels are pronounced for twice as long as short vowels (dvi-mātra, “with two measures”).

All of the short vowels, except for l, have a long version:

![Long Vowels](image)

All of the compound vowels are already long, and they have no short form.

There is also a third length, protracted (pluta), that is mainly used in Vedic Sanskrit. All of the simple and compound vowels can be pluta. Pluta vowels are written like so: ā3 ī3 ū3 ṝ3 ṭ3 l3 e3 ai3 o3 au3:

![Protracted Vowels](image)

**Nasality**
Also known as: ānunāsikyam (“nasality”)

![Nasal Vowels](image)
Third, we can make the vowel nasal (anunāsika) or non-nasal (an-anunāsika). Nasal vowels are rarely used in normal Sanskrit.

![\text{अ} \text{अ^*}]

**Accent**

Also known as: *svara* ("tone")

Fourth, we can change the vowel's accent (*svara*). In Vedic compositions, accent is used extensively, but it does not appear anymore in standard Sanskrit. There are three basic accents:

- **anudātta** ("not raised") or **grave**, which is a low tone
- **udātta** ("raised") or **acute**, which is a high tone
- **svarita** ("voiced") or **circumflex**, which is mix of the high and low tones.

But in many styles of Vedic chanting, the *svarita* is instead an extra high tone.

Here are the three actions as they are written in Devanagari. From left to right, we have *anudätta*, *udátta*, and *svarita*:

![\text{अ} \text{अ} \text{अ^*}]

The different Vedic accents and their pronunciation are out of scope for our grammar guide.

**-kāra and -varṇa**

In English, we often say "the letter a" rather than just "a." Likewise, in Sanskrit, we can add **-kāra** to the end of any vowel to give it a more usable name. Thus Krishna says in the *Bhagavad Gita*:
We can also give names to certain vowel families. For example, *a* has:

- three possible lengths (short, long, and protacted)
- three possible accents (*udātta*, *anudātta*, and *svarita*)
- two kinds of nasality (nasal and non-nasal)

In total, this gives us $3 \times 3 \times 2 = 18$ different variations on the vowel *a*. You can see all of them below:

```
अ अ॒ अ अँ अँ अँ अँ
आ आ आ आँ आँ आँ आँ
आँ आँ आँ आँ आँ आँ आँ आँ
```

We can refer to all 18 of these variations by the name *avarṇa* (“the *a* class”). Two sounds in the same *varna* are called *similar* (*sa-varna*, “of the same *varna*”).

Just as we have *avarṇa*, we also have:

- *ivarna* for the 18 variations of *i*
- *uvarna* for the 18 variations of *u*
- *rvarna* for the 18 variations of *r*
- *lvarna* for the 12 variations of *l*

*lvarna* has only 12 variations because *l* has no long version.
**vivṛta and saṃvṛta**

Let's dwell on a a little longer. Have you noticed that a is slightly different from the other vowels?

i and ī have similar pronunciations, except that i is short and ī is long. This is similarly true for the sounds of uvarṇa, ṛvarṇa, and īvarṇa. But although a and ā are part of the same varṇa, a is actually slightly different from ā and the other vowels.

Except for a, all vowels are called **vivṛta** (“uncovered”, “open”) because they are pronounced with the vowel cords uncontracted. a, however, is called **saṃvṛta** (“covered,” “contracted”) because it is pronounced with the vocal cords in a more contracted position.

To compare these sounds to English, we can say that all the sounds in īvarṇa sound like the “ee” in “teeth” but with different modifications. But although ā sounds like the “a” in “father,” a does not have that sound. Instead, a sounds like the “u” in “mud.”

**Review**

Each of the vowels a, i, u, and ṛ has 18 different forms (3 lengths, 3 accents, and optional nasality). Each of the vowels ī, e, ai, o, and au has just 12 different forms, since ī has no long form and the others have no short form.

1. What are the three vowel lengths?
2. What are the three vowel accents?
3. Which vowels are in uvarṇa?
4. Which vowels are saṃvṛta?
Consonants

Also known as: vyañjanāni (“embellishments”), hal

Consonants are sounds that we pronounce by changing the basic flow of air through the mouth. In Sanskrit, consonants use three different kinds of air flow:

- **sṛṣṭam**: full contact at the points of pronunciation. Air no longer flows through the mouth at all. This applies for the sounds *ka* through *ma*.

- **ṭatsṛṣṭam**: slight contact at the points of pronunciation. Air flows through the mouth in a highly constricted way. This applies for the sounds *ya* through *va*.

- **ṭadvivṛtam**: loose contact at the points of pronunciation. Air flows through the mouth in a less constricted way. This applies for the sounds *śa* through *ha*.

*ka* through *ma*

Also known as: sparśāḥ (“contacted (sounds)”)  

The first twenty-five consonants are often arranged in a square with 5 rows and 5 columns:
For all of these sounds, the points of pronunciation make full contact with each other. Thus they are called *sparśāḥ* (“contacts”). In English grammar, the nasal sounds are called *nasals*, and the rest are called *stops*.

As a reminder, here is how these sounds are usually described:

- The sounds in the first and second columns are called unvoiced (*aghōṣāḥ*), and the others are called voiced (*ghoṣavantaḥ*).
- The sounds in the second and fourth columns are called aspirated (*mahāprāṇāḥ*), and the others are called unaspirated (*alpaprāṇāḥ*).
- The sounds in the fifth column are called nasal (*anunāsikāḥ*).

**ya through va**

Also known as: *antaḥsthāḥ* (“in-between (sounds)”)
In Sanskrit, the four semivowels are called *antaḥstha* (“in-between”), perhaps because these consonants are pronounced in a way that is in-between vowels and other consonants:

\[\text{य र ल व} \]

\[ya, ra, la, va\]

Semivowels can also be nasalized. For example, the *anusvāra* is pronounced like a nasal *y* when *y* follows it.

**śa through ha**

Also known as: *ūṣmāṇaḥ* (“in-between (sounds)”)  

The last four sounds are called *sibilants* in English grammar and *ūṣmāṇaḥ* in Sanskrit:

\[\text{श ष स ह} \]

\[ša, ša, sa, ha\]

As a reminder, *ha* is voiced. The other sounds here are not.

**ḷa**

In certain styles of Vedic recitation, a *da* sound between vowels becomes *ḷa*. And likewise, a *ṭha* sound between vowels becomes *ḷha*:

\[\text{ल ह} \]

\[la, lha\]

These consonants appear only in Vedic compositions.
-kāra and -varga

As with the vowels, we can add -kāra to the end of any consonant to give it a more usable name. But ra is called repha (“snarl,” ”burr”) instead:

क → ककारः
ka → kakāraḥ
ka → The letter ka

र → रेफः
ra → repah
da The letter ra

We can also use the word -varga (“group, division”) to refer to sets of consonants with similar properties. We have:

• kavarga for the first five consonants (ka kha ga gha ṅa)
• cavarga for the next five consonants (ca cha ja jha ŋa)
• tavarga for the next five consonants (ta ṭha ṭha ḍa ḍha ṇa)
• tavarga for the next five consonants (ta tha da dha na)
• pavarga for the next five consonants (pa pha ba bha ma)
• yavarga for the semivowels (ya ra la va)
• śavarga for the sibilants (śa ṣa sa ha)

Review

1. Which sounds are in śavarga?
2. What is another name for the consonant ra?
Other sounds

In this last lesson, we will revisit the anusvāra and the visarga. We will also learn about two variants of the visarga: the upadhmāṇīya and the jihvāmūlīya.

anusvāra

The anusvāra appears due to sandhi. Usually, it appears when the sound m is followed by a consonant sound:

राम: रावणां हन्ति → रामो रावणां हन्ति
rāmaḥ rāvaṇam hanti → rāmo rāvaṇaṃ hanti
Rama kills Ravana.

How is the anusvāra pronounced? The anusvāra is a “pure nasal” sound that has no equivalent in English. You can approximate it by pronouncing m while pressing your tongue against the roof of your mouth.

However, the anusvāra often becomes many other sounds due to sandhi. If it is followed by any consonant except for the ones in śavarga (śa ṣa sa ha), it becomes the closest matching nasal sound:

सांग: → सङ्ग:
saṃgaḥ → saṅgaḥ

सांजय: → सञ्जय:
saṃjayaḥ → sañjayaḥ

सांन्यास: → सञ्ज्ञास:
saṃnyāsaḥ → sannyāsaḥ

सांबन्ध: → सम्बन्ध:
saṃbandhaḥ → sambandhaḥ

And in front of yavarga sounds (ya ra la va), it becomes a nasalized semivowel.

In general, people don’t like writing these nasal sounds out, so they use the anusvāra as a shorthand.
If you would like to read more about the anusvāra, we recommend this short monograph by Shriramana Sharma.

**visarga**

Like the anusvāra, the visarga also appears due to sandhi. When a word ends in an s or an r sound, that sound becomes the visarga:

रामस् → रामः
rāmas → rāmaḥ
Rama

मातर् → मातः
mātar → mātaḥ
mother!

Traditionally, the visarga is often called the visarjanīya, which has essentially the same meaning as the word visarga.

**jihvāmūliya and upadhmānīya**

There are two variants of the visarga that are worth knowing. These variants are often used in spoken Sanskrit, but they are not usually written down.

The first is the jihvāmūliya. In English linguistics, this is called a voiceless uvular fricative. This sound is like the visarga, but it is pronounced further back in the base of the throat. The jihvāmūliya, if it is used, is used in front of the consonants ka and kha.

The second is the upadhmānīya. In English, this sound is called a voiceless bilabial fricative. This sound is similar to the English “f” sound, but it is not pronounced with any help from the teeth; it is pronounced only with the lips. The upadhmānīya, if it is used, is used in front of the consonants pa and pha.
Modern pronunciation

If you listen to modern Sanskrit pronunciation closely, you might hear certain pronunciations that differ from the traditional descriptions. In this lesson, we will describe some of these differences.

र and ṛ

The ancient descriptions are clear that र and ṛ are vowel sounds. Even so, modern speakers often pronounce these vowels like so:

कृष्ण → क्रि, क्रियु, क्रि
kṛṣṇa → kriṣṇa, kruṣṇa, krṛṣṇa

पितृन → पित्रीन, पित्रून, पित्रृन
pitṛṇ → pitṛn, pitrūn, pitṛn

The visarga

As we mentioned in an earlier lesson, the visarga is often pronounced as an echo of the previous vowel when at the end of a word or sentence:

मुनि: → मुनिहि
muniḥ → munihi

tै: → तैहि
taiḥ → taihi

nौ: → नौहु
nauḥ → nauhu

jña

The combination jña often has these pronunciations:

विज्ञानम् → विग्यानम्
vijñānam → vigyānam
(northern style)
The combinations *hna* and *hma* often have these pronunciations:

अह → अन्ह
*ahna* → *anha*

ब्रह्म → ब्रम्ह
*babra* → *bramha*
Sandhi
The sandhi system

When we speak quickly, we make many kinds of small and subconscious changes to the way we speak. In Sanskrit, these sound changes are called sandhi, which means “joining” or “junction.” In this topic, we will study the different types of sandhi in more detail.

There are many different kinds of sandhi changes. If a vowel comes first, it is called vowel sandhi:

सीता उदकम् इच्छति → सीतोदकम् इच्छति
sītā udakam icchati → sītodakam icchati
Sita wants water.

If a visarga comes first, it is called visarga sandhi:

राम: उदकम् इच्छति → राम उदकम् इच्छति
rāmaḥ udakam icchati → rāma udakam icchati
Rama wants water.

And if a consonant comes first, it is called consonant sandhi:

हनुमान् जलम् इच्छति → हनुमान् जलम् इच्छति
hanumān jalam icchati → hanumān jalam icchati
Hanuman wants water.

When we learn about sandhi changes, we should also know where they occur. Some sandhi changes occur between the different parts of a single word:

ने + अ + न्ति → नयन्ति
ne + a + nti → nayanti
They lead.

ग + इन → गजेन
gaja + ina → gajena
by the elephant

Others occur between two different words:
Sita wants water.

Sandhi changes *within* a single word must always be followed, and sandhi changes *between* words occur optionally. But although these changes are optional, most Sanskrit texts will use them.
Vowel sandhi
Also known as: svara-sandhi, ac-sandhi

Vowel sandhi is the name for sandhi changes between two adjacent vowels.

Here is a simple example of vowel sandhi:

सीता उदकम् इच्छति → सीतोदकम् इच्छति
sītā udakam icchati → sītodakam icchati
Sita drinks water.

Table of changes

Generally, there are two ways we can describe sandhi rules:

1. The traditional approach is to study rules. This approach can be difficult at first. But over time, it helps us master all of sandhi's details.
2. The Western approach is to arrange these changes in a table or grid. This approach is simplistic and misses many details. But it is often easier for beginners to understand.

Each approach has its strengths and weaknesses. In this lesson, we will use both. To start, here is a table that shows the basics of vowel sandhi between two words:
To use this table, find the first sound on the top row and the second sound on the right column. The corresponding cell in the table is the result. For example, if the first sound is \( i \) or \( ī \) and the second sound is \( ū \), then the result is \( yū \).

For details, read the rules below.

**Similar vowels**

If the two vowels are similar, they combine and become long:

\[
\begin{align*}
\text{सीता अश्वम् इच्छति} & \rightarrow \text{सीताश्वम् इच्छति} \\
\text{sītā aśvam icchati} & \rightarrow \text{sītāśvam icchati} \\
\text{Sita wants a horse.}
\end{align*}
\]

\[
\begin{align*}
\text{शबरी इषुम् इच्छति} & \rightarrow \text{शबरीषुम् इच्छति} \\
\text{śabarī iṣum icchati} & \rightarrow \text{śabarīṣum icchati} \\
\text{Shabari wants an arrow.}
\end{align*}
\]


**Dissimilar vowels**

If the two vowels are not similar, one of three things happens.

First: if the first vowel is simple and not \( a \) or \( ā \), it becomes a semivowel:

\[
\text{शबरी अश्व ज्  इच्छ} \quad → \quad \text{शबर ज् र्म अश्व ज्  इच्छ}
\]
\( śabarī aśvam icchati \rightarrow śabary aśvam icchati \)
Shabari wants a horse.

\[
\text{शबरी उदक् इच्छ} \quad → \quad \text{शब ज् र्म उ ज्  इच्छ}
\]
\( śabarī udakam icchati \rightarrow śabary udakam icchati \)
Shabari wants water.

Second: if the first vowel is \( a \) or \( ā \), the two vowels combine and become a compound vowel:

\[
\text{सीता उदक् इच्छ} \quad → \quad \text{सीतोदक् इच्छ}
\]
\( sītā udakam icchati \rightarrow sītodakam icchati \)
Sita wants water.

But if the second vowel is \( r \), \( ṛ \), or \( l \), it becomes a semivowel instead:

\[
\text{सीता ऋषि पक्ष} \quad → \quad \text{सीतार्षि पक्ष}
\]
\( sītā ṛṣim paśyati \rightarrow sītarṣiṃ paśyati \)
Sita sees a rishi.
( Note that the result is \( ar \), not \( ār \).)

Third: if the first vowel is a compound vowel \((e, ai, o, au)\), it becomes \( ay, āy, av, \) or \( āv \), respectively:

\[
\text{ने + अ + न्ति} \quad → \quad \text{नयन्ति}
\]
\( ne + a + nti \rightarrow nayanti \)
They lead.

\[
\text{भो + अ + न्ति} \quad → \quad \text{भवन्ति}
\]
\( bho + a + nti \rightarrow bhavanti \)
They become.
These rules explain most of vowel sandhi. With a few more specific rules, we will have a nearly complete picture of vowel sandhi in Sanskrit.

**Compound vowels at the end of a word**

At the end of a word, the compound vowels -e, -ai, and -o usually make extra changes.

Let’s start with -ai since it changes in a more simple way. -ai becomes -ā when a vowel follows it. The idea is that -ai first becomes -āy, as we saw above. Then the y sound is dropped:

\[
\text{स्यकै अश्व ज्  ना} \rightarrow \text{स्यना अश्वअं ना।}
\]

\[
tasyai aśvam dadāmi \rightarrow tasyā aśvaṃ dadāmi.
\]

I give her a horse.

\[
\text{स्यकै उ ज्  ना} \rightarrow \text{स्यना उ अं  ना।}
\]

\[
tasyai udakam dadāmi \rightarrow tasyā udakaṃ dadāmi.
\]

I give her water.

In these examples, note that tasyā ends with a vowel and the next word starts with a vowel. Does vowel sandhi happen again? No. tasyā does not combine further.

-e generally follows the same pattern as -ai. -e becomes -a in front of most vowels:

\[
\text{ते आम्र  इच्छन्ति।} \rightarrow \text{त आम्र  इच्छन्ति।}
\]

\[
te āmram icchanti. \rightarrow ta āmram icchanti.
\]

They want a mango.

\[
\text{ते उदकम  इच्छन्ति।} \rightarrow \text{त उदकम  इच्छन्ति।}
\]

\[
te udakam icchanti. \rightarrow ta udakam icchanti.
\]

They want water.

But if the second vowel is a, then -e doesn’t change. Instead, the a disappears:
They want a horse.

This change is similar to what happens in the combination aḥ + a. a disappears often in Sanskrit:

```
राम: अश्वम इच्छति। → रामो अश्वम इच्छति।
rāmaḥ aśvam icchati. → rāmo 'śvam icchati.
Rama wants a horse.
```

-o generally follows the same pattern as -e.

**Vowels that don't use sandhi**

The vowels -ī, -ū and -e, if they are part of a word that uses the dual number, are never changed by sandhi:

```
अग्नी अपश्यम्
agnī apaśyam
I saw the two fires.
```

```
रामो बाहु उद्याच्छति
rāmo bāhū udyacchati
Rama raises his two arms.
```

```
तौ लभतेते अश्वान्
tau labhete aśvān
The two of them obtain horses.
```

**Verb prefixes**

If a verb prefix ends with a or ā and the root starts with ṛ, the two combine to form āṛ instead of the usual ar:
उप + ॠच्छति → उपार्च्छति

$upa + \text{ṛcchati} \rightarrow upārcchati$

(Someone) approaches.

($a + r$ becomes $ār$ because $upa$ is a verb prefix.)

सीता ॠच्छति → सीतच्छति

$sītā \text{ṛcchati} \rightarrow sitarcchati$

Sita goes.

($ā + r$ becomes $ar$ because $sītā$ is not a verb prefix.)

Review

There are many small details to vowel sandhi. But this lesson is a complete summary of its most common patterns. As you read more Sanskrit, you will understand vowel sandhi instinctively.

We do not recommend memorizing the rules above. But if you would like to practice these, you can try applying sandhi changes to the examples below:

सीता एव पृच्छति।

$sītā eva prcchati.$

Sita herself asks.

अश्वनाष्णः फलनान इच्छन्ति।

$aśvāḥ phalāni icchanti.$

The horses want the fruits.

नरौ नगराणि आगच्छतः।

$narau nagarāṇi āgachataḥ.$

Two men come to the city.
visarga sandhi

visarga sandhi is the name for sandhi changes where the first sound is the visarga. Here is a simple example of visarga sandhi:

राम: योद्धम् इच्छति → रामो योद्धम् इच्छति।
rāmaḥ yoddhum icchati → rāmo yoddhum icchati.
Rama wants to fight.

Many Sanskrit words end in the visarga, so visarga sandhi is very common.

Where does the visarga come from?

The visarga itself comes from a sandhi change. s and r become the visarga when they appear at the end of a word:

रामस् → राम:  
rāmas → rāmaḥ  
Rama

मातस् → मात:  
mātar → mātaḥ  
mother!

Most of the visargas you hear and see will come from s. A very small number will come from r. If the visarga comes from r, its sandhi rules have some small differences. So it is important for us to know which sound the visarga comes from.

Table of changes

Some learners find it helpful to see these sandhi changes in a table. So, here is a basic summary of visarga sandhi:
To use this table, find the ending of the word on the top row. Then find the second sound on the right column. The corresponding cell in the table is the result. For example, if the first term ends in -ās and the next one starts with c or ch, then the result is -āś.

**Common changes**

Some changes are common and apply to all visarga sounds.

If the second sound is unvoiced, the visarga can become ś, ṣ, or s to match the second sound's point of pronunciation. Here are some examples:

<table>
<thead>
<tr>
<th>-as</th>
<th>-ās</th>
<th>-s</th>
<th>-r</th>
</tr>
</thead>
<tbody>
<tr>
<td>o ’</td>
<td>ā</td>
<td>r</td>
<td>r</td>
</tr>
<tr>
<td>a</td>
<td>ā</td>
<td>r</td>
<td>r</td>
</tr>
<tr>
<td>o</td>
<td>ā</td>
<td>r</td>
<td>r</td>
</tr>
<tr>
<td>aś</td>
<td>āś</td>
<td>ś</td>
<td>ś</td>
</tr>
<tr>
<td>aṣ</td>
<td>āṣ</td>
<td>ṣ</td>
<td>ṣ</td>
</tr>
<tr>
<td>aṣ</td>
<td>āṣ</td>
<td>s</td>
<td>s</td>
</tr>
<tr>
<td>aḥ</td>
<td>āḥ</td>
<td>ḥ</td>
<td>ḥ</td>
</tr>
</tbody>
</table>

बाल: चरति → बालश् चरति  
*bālaḥ* carati → *bālaś* carati  
The boy walks.

बाल: टिप्पणीम् पठति → बालष् टिप्पणी पठति  
*bālaḥ* tippanīṃ paṭhati → *bālaṣ* tippanīṃ paṭhati  
The boy reads the commentary.

बाल: तिष्ठति → बालस् तिष्ठति  
*bālaḥ* tiṣṭhati → *bālaś* tiṣṭhati  
The boy stands.
These changes may even occur in front of śa, śa, and sa. But these changes are usually not written down:

नरः शिलां गच्छति (नरशिलां गच्छति)
narah šilāṃ gacchati (narāššilāṃ gacchati)
The man goes to the rock.

नरः षण्डल्लोकस्मेत गच्छति (नरषण्डल्लोकस्मेत गच्छति)
narah ṣaṇḍaṃ gacchati (narāṣṣaṇḍaṃ gacchati)
The man goes to the thicket.

नरः सागरं गच्छति (नरसागरं गच्छति)
narah sāgaraṃ gacchati (narassāgaraṃ gacchati)
The man goes to the ocean.

-ās sandhi

If the visarga ends a term that originally ended in -ās, then it disappears if any voiced sound follows:

नराः उदकम् पिबन्ति → नरा उदकम् पिबन्ति
narah udakam pibanti → narā udakaṃ pibanti
The men drink water.

नराः मद्यम् पिबन्ति → नरा मद्यम् पिबन्ति
narah madyam pibanti → narā madyaṃ pibanti
The men drink wine.

नराः वमन्ति → नरा वमन्ति।
narah vamanti → narā vamanti.
The men vomit.

-as sandhi

If the visarga ends a term that originally ended in -as, then it becomes o if any voiced consonant follows:
नरः मद्यं पिबति → नरो मद्यं पिबति

*naraḥ* madyam pibati → *naro* madyam pibati

The man drinks wine.

And if the second sound is *a*, then we replace all three sounds with *o*:

नरः अमृतं पिबति → नरो स्मृतं पिबति

*naraḥ* amṛtaṃ pibati → *naro* 'mṛtaṃ pibati

The man drinks nectar.

The ' symbol, which is called the *avagraha*, often shows that a vowel was removed due to sandhi.

Otherwise, the *visarga* disappears before other vowels, just as we saw with -ās above:

नरः उदकम् पिबति → नर उदकं पिबति

*naraḥ* udakam pibati → *nara* udakaṃ pibati

The man drinks water.

नरः ओदनम् इच्छति → नर ओदनम् इच्छति

*naraḥ* odanam icchati → *nara* odanam icchati

The man wants rice.

**Other changes**

Otherwise, the *visarga* becomes *r* in front of any voiced sound:

अग्निः अस्ति → अग्निर्ः अस्ति

agnih asti → agnir asti

There is a fire.

वायुः अस्ति → वायुर्ः अस्ति

vāyuḥ asti → vāyur asti

There is wind.
नाष्णः (ना ज्) अस्त → ना ज्

\textit{dvāh (dvār) asti} → \textit{dvār asti}

There is a door.

But if the second sound is \textit{r}, the \textit{visarga} disappears and the vowel before it becomes long:

अग्निष्णः ष्णो ओते → अग्नि ष्णो ओते

\textit{agnih rocate} → \textit{agnī rocate}

The fire is pleasing.

वायुष्णः ष्णो ओते → वायू ष्णो ओते

\textit{vāyuḥ rocate} → \textit{vāyū rocate}

The wind is pleasing.

द्वाः (द्वार) रोचते → द्वार रोचते

\textit{dvāḥ (dvār) rocate} → \textit{dvā rocate}

The door is pleasing.

\textit{sa} and \textit{eṣa}

The words \textit{saḥ} (“he,” “that one”) and \textit{eṣaḥ} (“he,” “this”) are very common in Sanskrit. They have their own unique \textit{visarga} changes. But thankfully, those changes are simple. In front of \textit{a}, they behave as you would expect:

स: अचिन्तयत् → सो अचिन्तयत्

\textit{sah acintayat} → \textit{so 'cintayat}

He thought.

एष: अपश्यत् → एषो अपश्यत्

\textit{eṣaḥ apaśyat} → \textit{eṣo 'paśyat}

He saw.

But in front of all other sounds, the \textit{visarga} disappears:

स: इच्छति → स इच्छति

\textit{sah icchati} → \textit{sa icchati}

He wants.
स: चिन्तयति → स चिन्तयति
saḥ cintayati → sa cintayati
He thinks.

एष: पश्यति → एष पश्यति
eṣaḥ paśyati → eṣa paśyati
He sees.

Review

You do not need to memorize the rules above. But if you would like to practice using them, you can try to apply the correct visarga sandhi changes to the examples below:

राम: गच्छति।
rāmaḥ gacchati.

नर: गच्छन्ति।
narāḥ gacchanti.

नर: अश्व ज्ञ पश्यति।
narah aśvam paśyati.

स: राम पश्यति।
saḥ rāmaṃ paśyati.

गुरु: अस्ति।
guruḥ asti.
Consonant sandhi between words

Also known as: vyañjana-sandhi, hal-sandhi

Consonant sandhi is the name for sandhi changes between a consonant and some other sound. Here is a simple example of consonant sandhi:

सीता वनम् गच्छति → सीता वनं गच्छति

sītā vanam gacchati → sītā vanam gacchati

Sita goes to the forest.

Consonant sandhi is complex. In this lesson, we will focus on the common sandhi changes that occur between two words. These changes also apply between the two words in a compound.

Reducing consonants

Sanskrit has many consonants. But Sanskrit words end only in specific consonant sounds. So we must apply a few rules to convert a word's final consonants into a valid ending.

Before we study the specific rules, let's first see some examples of what these rules do. In the examples below, the words on the left don't follow the rules and are not valid words. After applying the rules, we get the correct results:

अगच्छन्ति ज् → अगच्छन ज्

agacchant → agacchan
they went

वाच् → वाक्

vāc → vāk
speech

दिश् → दिक्

diś → dik
direction
राज् → राट्
rāj → rāṭ
king

समिध् → समित्
samidh → samit
(sacred) wood, kindling

नरस् → नरः
naras → naraḥ
man

Now, here are the changes that we should apply to words ending in consonants. First, a word is not usually allowed to end in multiple consonants. If a word does end in multiple consonants, we keep only the first of those consonants. You can see some examples of this below:

अगच्छन्ति → अगच्छन्
agacchant → agacchan
they went

पश्यन्ति → पश्यन्
pasýant → paśyan
while seeing

प्राच् → प्राज्
prānc → prāṇi
facing, opposite

There are rare exceptions, usually if the second-to-last consonant is r:

ऊर्ज् → ऊर्ज्
ūrj → ārj
strength, vigor (no change)

Second, consonants pronounced at the hard palate generally become k. (ṅ becomes ň.) A very small number of words, such as rāj, use ṭ instead:
Third, the remaining consonant becomes unaspirated and unvoiced if it has an unaspirated and unvoiced version. In the first example below, \( dh \) has an unvoiced and unaspirated version \( t \), so it becomes \( t \). In the second example, \( m \) has no unvoiced or unaspirated version, so it stays the same:

- समिध् \( \rightarrow \) समित्
  - \( samidh \) \( \rightarrow \) \( samit \)
  - (sacred) wood, kindling

- वनम् \( \rightarrow \) वनम्
  - \( vanam \) \( \rightarrow \) \( vanam \)
  - forest (no change)

Finally, -\( s \) and -\( r \) become the visarga:

- नरस् \( \rightarrow \) नरः
  - \( naras \) \( \rightarrow \) \( naraḥ \)
  - man
Sanskrit words do not usually end in semivowels (ya ra la va). So by the end of this process, we are left with eight possible final sounds: k, t, p, n, m, and the visarga.

**Rules for k, t, t, and p**

k, t, t, and p use the same voicing as the following sound:

\[
\text{तत् वनम्} \rightarrow \text{तद् वनम्}
\]
\[
tat vanam \rightarrow tad vanam
\]

\[
\text{तत् उदकम्} \rightarrow \text{तद् उदकम्}
\]
\[
tat udakam \rightarrow tad udakam
\]

\[
\text{तत् फलम्} \rightarrow \text{तत् फलम्}
\]
\[
tat phalam \rightarrow tat phalam
\]

They also become nasal when the following sound is nasal:

\[
\text{वाक् न} \rightarrow \text{वाङ् न}
\]
\[
vāk na \rightarrow vāṅ na
\]

\[
\text{राट् न} \rightarrow \text{राण् न}
\]
\[
rāṭ na \rightarrow rāṇ na
\]

\[
\text{तत् न} \rightarrow \text{तन् न}
\]
\[
tat na \rightarrow tan na
\]

\[
\text{ककुप् न} \rightarrow \text{ककुम् न}
\]
\[
kakup na \rightarrow kakum na
\]

If the second sound is h, then we usually get this change:

\[
\text{वाक् ह} \rightarrow \text{वाग् घ}
\]
\[
vāk ha \rightarrow vāg gha
\]
Some learners find it helpful to see these changes in a table:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>nasal sounds</td>
</tr>
<tr>
<td><em>n</em></td>
<td><em>n</em></td>
<td><em>m</em></td>
<td></td>
</tr>
<tr>
<td><em>g</em></td>
<td><em>d</em></td>
<td><em>b</em></td>
<td><em>h</em></td>
</tr>
<tr>
<td><em>g</em></td>
<td><em>d</em></td>
<td><em>b</em></td>
<td>other voiced sounds</td>
</tr>
<tr>
<td><em>k</em></td>
<td><em>t</em></td>
<td><em>p</em></td>
<td>unvoiced sounds</td>
</tr>
</tbody>
</table>

In the table above, * means that the following *h* shifts its point of pronunciation to match the first sound.

**Extra rules for -t**

-t changes frequently. If the next consonant is pronounced at the hard palate (like *ca*) or the roof of the mouth (like *ta*), -t changes to a sound with the same point of pronunciation:

-त चि ्त्रम् → तच्र चि ्त्रम्
  *tat citram → tac citram*

-त जलम् → तज़ जलम्
  *tat jalam → taj jalam*

If *l* is the second sound, it becomes *l*:
ज्लभस्व → लज्लभस्व
	tat labhasva → tal labhasva
Obtain that.

And if the next sound is ś, we get this change:

तत् शोचन्ति → तच्छोचन्ति

tat śocanti → tac chocanti

As before, some learners find it helpful to see these changes in a table:

<table>
<thead>
<tr>
<th>t</th>
<th>nasal sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>c, ch</td>
</tr>
<tr>
<td>c</td>
<td>j, jh</td>
</tr>
<tr>
<td>j</td>
<td>t, th</td>
</tr>
<tr>
<td>t</td>
<td>d, dh</td>
</tr>
<tr>
<td>d</td>
<td>l</td>
</tr>
<tr>
<td>l</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>ś</td>
</tr>
<tr>
<td>d</td>
<td>h</td>
</tr>
<tr>
<td>d</td>
<td>other voiced sounds</td>
</tr>
<tr>
<td>t</td>
<td>other sounds</td>
</tr>
</tbody>
</table>

**Rules for -n**

Like -t, -n changes often. If the next consonant is a voiced consonant at the hard palate (like ja) or the roof of the mouth (like ṇa), -n changes to the nasal sound with the same point of pronunciation:

नरान्जयामि → नरान्जयामि

narān jayāmi → narāṅ jayāmi
If \( l \) is the second sound, it becomes a nasal \( l \):

\[
\text{तान् लभन्ते} \rightarrow \text{ताँल् लभन्ते}
\]
\[
tān labhante \rightarrow tāl labhante
\]

In front of \( c/ch, t/th, \) or \( t/th \), \( n \) becomes \( mś, mṣ, \) and \( ms \) respectively:

\[
\text{तान् चरन्ति} \rightarrow \text{तांश् चरन्ति}
\]
\[
tān caranti \rightarrow tāṃś caranti
\]

\[
\text{तान् तरन्ति} \rightarrow \text{तांस् तरन्ति}
\]
\[
tān taranti \rightarrow tāṃs taranti
\]

And if the next sound is \( ś \), two different outcomes are possible:

\[
\text{तान् शोचन्ति} \rightarrow \text{तांज् शोचन्ति}
\]
\[
tān śocanti \rightarrow tāñ śocanti
\]

(option 1)

\[
\text{तान् शोचन्ति} \rightarrow \text{तांछ् चोचन्ति}
\]
\[
tān śocanti \rightarrow tāñ cho canti
\]

(option 2)

Again, some learners find it helpful to see these changes in a table:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>n</strong></td>
<td></td>
</tr>
<tr>
<td>( mś )</td>
<td>( c, ch )</td>
</tr>
<tr>
<td>( ā )</td>
<td>( j, jh )</td>
</tr>
<tr>
<td>( mṣ )</td>
<td>( t, th )</td>
</tr>
<tr>
<td>( n )</td>
<td>( d, dh )</td>
</tr>
<tr>
<td>( ms )</td>
<td>( t, th )</td>
</tr>
<tr>
<td>nasal ( l )</td>
<td>( l )</td>
</tr>
<tr>
<td>( ā (ś optionally becomes ch) )</td>
<td>( ś )</td>
</tr>
<tr>
<td><strong>n</strong></td>
<td><strong>other sounds</strong></td>
</tr>
</tbody>
</table>
Why ṇs?

Are you surprised that -० might become -ṃs? This strange change has a reasonable explanation. Many of the Sanskrit words that end in -० originally ended in -०s. After we reduce consonants, only -० remains. But if certain unvoiced sounds follow, we keep that -० sound. Then the -० changes according to normal sandhi rules.

Rules for -m

-० becomes the anusvāra when consonants follow:

सीता वनम् गच्छति → सीता वनं गच्छति

sitā vanam gacchati → sitā vanamḥ gacchati

And it may optionally become the nasal sound that matches the following consonant:

फलम् चरामि → फलञ्जः चरामि

phalam carāmi → phalañ carāmi

फलम् खादामि → फलञ्जः खादामि

phalam khādāmi → phalañ khādāmi

In modern times, this change is usually not written down. But, it is often used in spoken Sanskrit.

Rules for the visarga

We learned about visarga sandhi already. Please see the previous lesson for details.

Review

There are many small details to consonant sandhi. But this lesson is a complete summary of its most common patterns.
Consonant sandhi within a word

In the previous lesson, we learned that consonant sandhi can occur between two different words:

तत् इच्छामि → तद् इच्छामि।

tat icchāmi → tad icchāmi.
I want that.

Consonant sandhi also occurs within a single word:

मरु + भिः → मरुभिः
marut + bhiḥ → marudbhiḥ
by the winds

Consonant sandhi within a word is complex and complicated. In this lesson, we will explain some of its general patterns.

General changes

If the second sound is a vowel, nasal sound, or semivowel, there are usually no sandhi changes:

वच + अन्ति → वचन्ति
vac + anti → vacanti

वच + मि → वच्मि
vac + mi → vacmi

वाच् + य → वाच्य
vāc + ya → vācyā

Otherwise, consonant sandhi within a word generally the same principles we learned about in the previous lesson.

Preserving aspirated sounds

One important difference is that we should preserve aspirated sounds if possible. This idea is difficult to explain, but it is easy to understand:
बुध + त → बुध
budh + ta → buddha
(aspiration moves to ta)

लभ + त → लब्ध
labh + ta → labdha
(aspiration moves to ta)

बोध + र्य → भोत्स्य
bodh + sya → bhotsya
(aspiration moves to the first consonant)

दह + र्य → धक्ष्य
dah + sya → dhakṣya
(aspiration moves to the first consonant)

But sometimes, there is no sound we can move the aspiration to. In these instances, we remove the aspiration completely:

मुह → मोक्ष्यति
muh → mokṣyati
be deluded → will be deluded

These kinds of changes can occur even at the end of an expression:

दह → धक्र
dah → dhak
burning
(d becomes dh)

मुह → मुक्र
muh → muk
deluding
(m stays the same.)
**$n \rightarrow \eta$**

In Sanskrit, $n$ often shifts its point of pronunciation and becomes $\eta$:

- **गुरुना → गुरुणा**
  - *gurunā → gurunā*  
- **विषेन → विषेण**
  - *viṣena → viṣena*

Generally, the sounds $r$ and $\dot{s}$ change $n$ to $\eta$. This change can occur even if the two sounds are separated by other sounds:

- **रामेन → रामेण**
  - *rāmena → rāmeṇa*
- **रामायन → रामायण**
  - *rāmāyana → rāmāyaṇa*
- **वर्षभोग्येन → वर्षभोग्येण**
  - *varṣabhogyena → varṣabhogyena*

Which sounds can come in between? Generally, any sound that we can pronounce without moving our tongue very much can come in between. These sounds include:

- all vowels
- $y$ and $v$
- consonants pronounced with the soft palate ($k$ $kh$ $g$ $gh$ $ṅ$ $h$)
- consonants pronounced with the lips ($p$ $ph$ $b$ $bh$ $m$)

There are many exceptions and subtleties to this rule. For now, just remember that $n$ often changes to $\eta$ if it follows $r$ or $\dot{s}$.

**$s \rightarrow \dot{s}$**

Likewise, $s$ often shifts and becomes $\dot{s}$:
Generally, any vowel other than a or ā changes the following s to ś. The consonant k can cause this change too:

वाक् + सु → वाक्षु
vāk + su → vākṣu

In English, this change is sometimes called the **rukī rule** because it is caused by “r” sounds (ṛ ṛ), “u” sounds (u ū o au), “k” sounds (k), and “i” sounds (i ī e ai).

There are many exceptions and subtleties to this rule. For now, just remember that s often changes to ś if it follows “rukī” sounds.
Nominals 1: Normal stems
The nominal system

Nominals are “naming” words. Along with verbs and uninflected words, they are one of the three main types of Sanskrit word. We use the word nominal so that we can refer to many different types of words at once. These types include nouns, adjectives, pronouns, and numerals.

In this lesson, we'll learn about the basic parts of a nominal word. We'll also learn what kinds of meanings the different nominal endings can express.

Stems and endings

Every nominal word has two parts: a stem and an ending. In the examples below, we combine a stem with its ending to create a complete word:

\[ सिंह + \text{ं} → सिंहः \]
\[ \text{siṃha} + \text{ḥ} → \text{siṃḥaḥ} \]
the lion

\[ सिंह + \text{्य} → सिंहस्य \]
\[ \text{siṃha} + \text{ṣya} → \text{siṃḥasya} \]
of the lion

\[ सिंह + \text{ऐ} → सिंहेः \]
\[ \text{siṃha} + \text{aiḥ} → \text{siṃhaiḥ} \]
by the lions

The stem contains the nominal's basic meaning. And the ending expresses three basic kinds of information: gender, number, and case.

The three genders

In the core lessons, we learned that Sanskrit nominals use three different genders. These are the masculine gender:

\[ सिंहो गच्छति \]
\[ \text{siṃho} \text{ gacchati} \]
The (male) lion goes.
the feminine gender:

सिंह गच्छति
sinhā gacchati
The (female) lion goes.

and the neuter gender:

वन अस्ति
vanam asti
There is a forest.

Many nominal stems can freely use any of these three genders. But noun stems generally use a fixed gender. Noun stems use a fixed gender even if they don't refer to living beings:

योग
yoga
yoga (masculine)

नीति
nīti
wise conduct (feminine)

निर्वाण
nirvāṇa
nirvana (neuter)

How do we determine which gender a noun should use? We can usually determine a noun's gender by noticing the sounds at the end of a stem. Here are some basic rules that might be helpful:

• Nouns ending in -a are never feminine.
• Nouns ending in -ā, -ī, and -ū are almost always feminine.
• Nouns made with the -tra and -ana suffixes are usually neuter.
The three numbers

In the core lessons, we saw that Sanskrit nominals use three different numbers (vacana). These are the singular, which is used for one item:

\[
\text{सिंहः पस्यति।}
\]
\[
\text{sīnhaḥ paśyati.}
\]

The lion sees.

the dual, which is used for exactly two items:

\[
\text{सिंहाँ पस्यतः।}
\]
\[
\text{sīnhau paśyataḥ.}
\]

The two lions see.

and the plural, which is used for three or more items:

\[
\text{सिंहाः पस्यत्नि।}
\]
\[
\text{sīnhaḥ paśyanti.}
\]

The (many) lions see.

Verbs also use all three of these numbers. In a Sanskrit sentence, the verb and the case 1 noun should have the same number.

The eight cases

Case, roughly speaking, is the name for the way that Sanskrit nominals express different roles in a sentence. Sanskrit uses eight different cases.

Case 1 can be thought of as the default case. Usually, it refers to the subject of the action:

\[
\text{सिंहः कहादति।}
\]
\[
\text{sīnhaḥ khādāti.}
\]

The lion eats.

But this depends on the prayoga of the verb. For example, consider the two sentences below. Both use sīnhaḥ in case 1. But the meaning of sīnhaḥ in each sentence is very different:
सिंह: खाद्यति।

sinhaḥ khādati.
The lion eats.
(kartari prayoga. The lion is the subject of the sentence.)

सिंह: खायते।

sinhaḥ khādyate.
The lion is eaten.
(karmanī prayoga. The lion is the object of the sentence.)

Case 2 is generally the object of the action. It is also used for destinations:

सिंहो ग्रामं पश्यति।

sinho grāmaṃ paśyati.
The lion sees a village.

सिंहो ग्रामं गच्छति।

sinho grāmaṃ gacchati.
The lion goes to the village.

Case 3 generally means “with” or “by means of”:

सिंहो मार्गेण ग्रामं गच्छति।

sinho mārgena grāmaṃ gacchati.
The lion goes to the village by means of the road.

Case 4 generally means “for” or “for the sake of”:

सिंहो मांसयम् ग्रामं गच्छति।

sinho māṃsaṃya grāmaṃ gacchati.
The lion goes to the village for meat.

सिंह: खाद्ययम् ग्रामं गच्छति।

sinhaḥ khādanāya grāmaṃ gacchati.
The lion goes to the village for eating (“to eat”).

Case 5 generally means “from,” “than,” or “because of”:
A man goes from the forest to the village.

The lion is stronger than the man.

The man goes home from (because of) fear.

The lion goes to the house of the man (or, the man's house).

The lion eats the meat of the man.

The man is in the lion.

The lion walks in the village.

Hey lion! Go to the forest.
Here is what these cases are called in other resources:

<table>
<thead>
<tr>
<th>Our name</th>
<th>Sanskrit name</th>
<th>English name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>prathamā (“first”)</td>
<td>nominative case</td>
</tr>
<tr>
<td>Case 2</td>
<td>dvitīyā (“second”)</td>
<td>accusative case</td>
</tr>
<tr>
<td>Case 3</td>
<td>tṛtīyā (“third”)</td>
<td>instrumental case</td>
</tr>
<tr>
<td>Case 4</td>
<td>caturthī (“fourth”)</td>
<td>dative case</td>
</tr>
<tr>
<td>Case 5</td>
<td>pañcamī (“fifth”)</td>
<td>ablative case</td>
</tr>
<tr>
<td>Case 6</td>
<td>ṣaṣṭhī (“sixth”)</td>
<td>genitive case</td>
</tr>
<tr>
<td>Case 7</td>
<td>saptamī (“seventh”)</td>
<td>locative case</td>
</tr>
<tr>
<td>Case 8</td>
<td>(no special name)</td>
<td>vocative case</td>
</tr>
</tbody>
</table>

Why doesn’t case 8 have a special name in Sanskrit? This is a very deep question! For details, see our vyākaraṇa-praveśah series.

Stem families

Nominal stems can end with many different kinds of sounds:

सिंह

* sinha
  (male) lion

अग्नि

* agni
  fire

मनस्

* manas
  mind

We can group these stems based on the last sound they use. So we can talk about -a stems (stems ending in *a*), -e stems, -u stems, and so on. We use this grouping because stems with different final sounds tend to use different endings.
For example, compare the endings we use for *siṃha* (which ends in a short -a) to the endings we use for *siṃhā* (which ends in a long -ā):

\[
\text{सिंह} \rightarrow \text{सिंहेन} \\
\text{siṃha} \rightarrow \text{siṃhena} \\
(\text{male) lion} \rightarrow \text{by the (male) lion}
\]

\[
\text{सिंह} \rightarrow \text{सिंहया} \\
\text{siṃhā} \rightarrow \text{siṃhayā} \\
(\text{female) lion} \rightarrow \text{by the (female) lion}
\]

\[
\text{सिंह} \rightarrow \text{सिंहस्य} \\
\text{siṃha} \rightarrow \text{siṃhasya} \\
(\text{male) lion} \rightarrow \text{of the (male) lion}
\]

\[
\text{सिंह} \rightarrow \text{सिंहाया:} \\
\text{siṃhā} \rightarrow \text{siṃhāyāḥ} \\
(\text{female) lion} \rightarrow \text{of the (female) lion}
\]

Roughly, we can combine all of these stem groups into five big *stem families*. All of the stems in a stem family tend to use similar endings. These families are:

- the *-a* stems
- the *-ā, -ī, and -ū* stems
- the *-i and -u* stems
- the *-ṛ* stems
- all other stems

Stem families may have some small differences, but they generally share most of their endings and follow consistent patterns.

**Review**

In this lesson, we learned that nominals have two parts: a *stem* and an *ending*. We also learned that nominal endings can express the following information:

- three different *genders*
• three different *numbers*
• eight different *cases*

Finally, we learned about different stem *families*. Each stem family uses slightly different endings.

In the next lesson, we will learn about the basic nominal endings. These endings are common to all stem families, so they are important to know. But before you continue, here are some questions for review:

1. What are the three genders and the three numbers?
2. Give the basic meanings of each of the eight cases.
In the previous lesson, we learned that we can sort nominal stems into different families based on their last sound. Different stem families might use different endings. For example, compare the endings we use with agni (“fire”) and manas (“mind”) below:

अग्नि → अग्निनना  
agni → agninā  
with the fire

मनस् → मनसा  
manas → manasā  
with the mind

Here, we can see that agni uses the ending -nā and manas uses the ending -ā. But even though these endings are different, they both end with a long -ā sound.

All stem families tend to use a set of basic endings. Different stem families will modify these basic endings in different ways. But if we know these basic endings, we can more easily understand the system as a whole.

In this lesson, we will learn about the basic endings that Sanskrit nominals tend to use.

**Basic masculine and feminine endings**

Here are the basic nominal endings we use for the masculine and feminine genders. These endings are the same for both genders:
The table above has eight rows and three columns. Each row corresponds to a different case, and each column corresponds to a different number. For example, we can use this table to learn that the “case 7 singular” ending is \( i \).

Why do we put these endings in a table? Is it so that we can sit down and memorize these endings? No! In our view, that is a waste of time.

We use tables because they sometimes help us see certain patterns clearly. Specifically, notice that many of these endings are the same. For example, the same ending \( bhyām \) has three different meanings:
The man goes to the city by means of the two elephants.

The man goes to the city for the two elephants.

The man goes from the two elephants to the city.

How do we decide what bhyām means here? We can decide what bhyām means only if we know the sentence's context. If we don't have that context, we must guess.

**Basic neuter endings**

The basic neuter endings follow an interesting pattern. In cases 3 to 7, they are identical to the endings we saw above. But in cases 1, 2, and 8, they are as you see below:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>—</td>
<td>—</td>
<td>īrō</td>
<td>iva</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>īrō</td>
<td>iva</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>īrō</td>
<td>iva</td>
</tr>
</tbody>
</table>

The “—” symbol means that no ending is used. More importantly, notice that all three of these cases use identical endings. This is the usual pattern for neuter endings.
Two examples

Let’s study two examples of how to use these endings. We will study the feminine stem *nau*, which means “boat,” and the neuter stem *manas*, which means “mind.”

When we add endings to the stem *nau*, a few small sandhi changes apply if the ending starts with a vowel. Otherwise, *nau* is normal and predictable:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नौः</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
<tr>
<td>2</td>
<td>नावम</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nāvam</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
<tr>
<td>3</td>
<td>नावा</td>
<td>नौभ्याम्</td>
<td>नौभिः</td>
</tr>
<tr>
<td></td>
<td>nāvā</td>
<td>naubhyām</td>
<td>naubhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>नावे</td>
<td>नौभ्याम्</td>
<td>नौभ्य</td>
</tr>
<tr>
<td></td>
<td>nāve</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>नावः</td>
<td>नौभ्याम्</td>
<td>नौभ्य</td>
</tr>
<tr>
<td></td>
<td>nāvaḥ</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>नावः</td>
<td>नौभ्याम्</td>
<td>नायाम्</td>
</tr>
<tr>
<td></td>
<td>nāvaḥ</td>
<td>naubhyām</td>
<td>nāvām</td>
</tr>
<tr>
<td>7</td>
<td>नावि</td>
<td>नावः</td>
<td>नौषु</td>
</tr>
<tr>
<td></td>
<td>nāvi</td>
<td>nāvoḥ</td>
<td>nauṣu</td>
</tr>
<tr>
<td>8</td>
<td>नौः</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
</tbody>
</table>
Notice that *nausu* becomes *nauṣu* due to sandhi. *s* usually becomes ṣ when it follows a vowel other than a or ā.

Meanwhile, *manas* is a neuter stem and uses neuter endings. As before, a few small sandhi changes will apply. But otherwise, *manas* follows a regular pattern:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मनः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td></td>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
</tr>
<tr>
<td>2</td>
<td>मनः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td></td>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
</tr>
<tr>
<td>3</td>
<td>मनसा</td>
<td>मनोभ्याम्</td>
<td>मनोभिः</td>
</tr>
<tr>
<td></td>
<td>manasā</td>
<td>manobhyām</td>
<td>manobhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>मनसे</td>
<td>मनोभ्याम्</td>
<td>मनोभ्यः</td>
</tr>
<tr>
<td></td>
<td>manase</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>मनसः</td>
<td>मनोभ्याम्</td>
<td>मनोभ्यः</td>
</tr>
<tr>
<td></td>
<td>manasaḥ</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>मनसः</td>
<td>मनसोः</td>
<td>मनसाम्</td>
</tr>
<tr>
<td></td>
<td>manasaḥ</td>
<td>manasōḥ</td>
<td>manasām</td>
</tr>
<tr>
<td>7</td>
<td>मनसि</td>
<td>मनसोः</td>
<td>मनसःसु</td>
</tr>
<tr>
<td></td>
<td>manasi</td>
<td>manasōḥ</td>
<td>manahsū</td>
</tr>
<tr>
<td>8</td>
<td>मनः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td></td>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
</tr>
</tbody>
</table>

The *s* in *manas* becomes the *visarga* if it is at the end of a word or if the ending starts with a consonant. *manaḥ* (with its *visarga*) then follows the normal rules of *visarga* sandhi:
मनस् → मनः
manas → manah

मनस् + भ्याम् → मनस् + भ्याम् → मनोभ्याम्
manas + bhyām → manas + bhyām → manobhyām

Notice that the word *manāṃsi* has a small stem change. The stem's last vowel becomes longer, and we insert an *anusvāra* as well:

मनः → मनांसि
manah → manāṃsi
minds

Neuter stems often change in this way. We will see many examples of this change in the following lessons.

**Review**

In this lesson, we learned about the basic nominal endings. We also studied two examples that use these endings: the feminine stem *nau* and the neuter stem *manas*. Finally, we learned that different stem families modify these basic endings in different ways.

In the following lessons, we will learn how each stem family modifies these basic endings.

1. Why is it useful to know the basic nominal endings?
2. If we see a nominal ending that has multiple possible meanings, how do we decide which meaning is intended?
3. In the neuter gender, there are three cases that have identical endings. What are these three cases?
-a stems

In the previous lesson, we learned about the basic endings that nominal stems use. Different stem families will change these endings in small ways.

Of all of the stem families, the one that changes them the most is the family of -a stems (akārantāni, “ending in -a”). Stems in this family are either masculine or neuter.

Most of Sanskrit's nominal stems end in the vowel -a, so it's important to know this family well. Does that mean you should memorize these endings? No. Just focus on their general patterns.

**Masculine endings**

First, let's study the 24 masculine endings for the -a stem. Let's use the masculine noun stem gaja, which means “elephant”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>gajaḥ</td>
<td>gajau</td>
<td>gajāḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>gajam</td>
<td>gajau</td>
<td>gajān</td>
</tr>
<tr>
<td>Case 3</td>
<td>gajena</td>
<td>gajābhyaṃ</td>
<td>gajaiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>gajāya</td>
<td>gajābhyaṃ</td>
<td>gajebhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>gajāt</td>
<td>gajābhyaṃ</td>
<td>gajebhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>gajasya</td>
<td>gajāyoḥ</td>
<td>gajānāṃ</td>
</tr>
<tr>
<td>Case 7</td>
<td>gaje</td>
<td>gajāyoḥ</td>
<td>gajēṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>gaja</td>
<td>gajau</td>
<td>gajāḥ</td>
</tr>
</tbody>
</table>

In the singular, the endings we use are very different from the basic nominal endings. Here is a comparison:

मनसा → गजेन
manasa → gajena

मनसे → गजाय
manase → gajāya
Thankfully, the endings in the dual and plural are mostly similar to the basic endings.

**Neuter endings**

In the previous lesson, we learned that neuter endings and masculine endings are usually very similar. For the -a stems, the endings differ only in cases 1, 2, and 8.

Here is the neuter noun *phala* in cases 1, 2, and 8. In all other cases, *phala* uses the same endings as *gaja*:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>पलम्</td>
<td>पले</td>
<td>पलानी</td>
</tr>
<tr>
<td></td>
<td><em>phalam</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
<tr>
<td>Case 2</td>
<td>पलम्</td>
<td>पले</td>
<td>पलानी</td>
</tr>
<tr>
<td></td>
<td><em>phalam</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
<tr>
<td>Case 8</td>
<td>पल</td>
<td>पले</td>
<td>पलानी</td>
</tr>
<tr>
<td></td>
<td><em>phala</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
</tbody>
</table>

These words follow the basic pattern we learned about in the previous lesson. Specifically, notice that the dual forms follow normal sandhi rules:

पल + ई → पले  
*phala + ī → phale*

And that the word *phalāni* lengthens its vowel and uses an extra nasal sound, just as we saw with *manāmsi*:
However, one small change is that the singular of cases 1 and 2 use the ending -m:

\[
\text{फल + म → फलम}
\]

\[
phala + m \rightarrow \text{phalam}
\]

**Sandhi changes**

Some of the noun endings above use the consonant sound \(n\). If \(n\) is not at the end of a word, it might change due to a complex sandhi rule:

\[
\text{ग्रामेन → ग्रामेण}
\]

\[
grâmena \rightarrow \text{grâmeṇa}
\]

with the village

\[
\text{विषेन → विषेण}
\]

\[
viṣena \rightarrow \text{viṣeṇa}
\]

with poison

Roughly, the rule is that the letters \(r\) and \(ṣ\) causes \(n\) to change to \(ṇ\). This change can occur even if the two sounds are separated by vowels, “lip” consonants like \(p\) and \(m\), and a few others.

**Review**

\(a\) is the most common vowel in Sanskrit, and the \(-a\) stems are the most common stem family. In the next few lessons, we’ll learn about the other stem families.

1. Many of the endings used by the \(-a\) stem have multiple meanings. Give an example of one of these endings. What meanings can it express?
2. In the \(-a\) family, masculine and neuter endings are often identical. Which five cases are identical for both genders?
-ā, -ī, and -ū stems

In the previous lesson, we learned about the -a stems, which use masculine and neuter endings. In this lesson, we'll learn about three very similar stems:

- The -ā stems (ākārantāni, “ending in -ā”)
- The -ī stems (īkārantāni, “ending in -ī”)
- The -ū stems (ūkārantāni, “ending in -ū”)

Stems that end with these sounds are almost always feminine. In particular, the -ā and -ī endings are often used as the feminine versions of stems that end in -a:

- ग - गजा → गजानी
  - gaja → gajā
  - (male) elephant → (female) elephant

- कृग - कृगृणी
  - mṛga → mṛgā
  - (male) deer → (female) deer

Basic -ā stems

In the previous lesson, we used the masculine stem gaja, which means ”(male) elephant,” to demonstrate the -a stem. Here, we will use the stem gajā, which means “(female) elephant,” so that the differences are clear.

As before, notice that the words in the singular use endings that are different from the others we’ve seen. But the words in the dual and plural mostly use endings that we’ve seen before:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>गजा</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajā</td>
<td>गजे</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजा:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>गजाम्</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajām</td>
<td>गजे</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजा:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>गजया</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajayā</td>
<td>गजाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजाभ्यः</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajābhīḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>गजायेई</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāyai</td>
<td>गजाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजाभ्यः</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajābhyaḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>गजायाय:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāyāh</td>
<td>गजाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजाभ्यः</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajābhyaḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>गजायाय:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāyāh</td>
<td>गजायोः</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजानाम्</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajānām</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>गजायाम्</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāyām</td>
<td>गजायोः</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजासु</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāsu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>गजे</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gaje</td>
<td>गजे</td>
<td></td>
</tr>
<tr>
<td></td>
<td>गजा:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gajāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Basic -ī stems**

The -ī and -ū stems are similar to the -ā stems. But they have some small differences in the singular. In the table below, we use the feminine stem nadī, which means “river”:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>nadī</td>
<td>nadyau</td>
<td>nadyaḥ</td>
</tr>
<tr>
<td>2</td>
<td>nadīm</td>
<td>nadyau</td>
<td>nadiḥ</td>
</tr>
<tr>
<td>3</td>
<td>nadyā</td>
<td>nadibhyām</td>
<td>nadibhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>nadyai</td>
<td>nadibhyām</td>
<td>nadibhyah</td>
</tr>
<tr>
<td>5</td>
<td>nadyāḥ</td>
<td>nadibhyām</td>
<td>nadibhyah</td>
</tr>
<tr>
<td>6</td>
<td>nadyāḥ</td>
<td>nadyoh</td>
<td>nadīnām</td>
</tr>
<tr>
<td>7</td>
<td>nadyām</td>
<td>nadyoh</td>
<td>nadiṣu</td>
</tr>
<tr>
<td>8</td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyaḥ</td>
</tr>
</tbody>
</table>

The main difference is that the -ā stems frequently insert y between the stem and the ending:

- गजया → नद्या
  - gajayā → nadyā

- गजयाये → नद्यायः
  - gajāyai → nadyai
Basic -ū stems

The -ū stems follow the exact same pattern as the -ī stems. Where -ī becomes -y and -i, -ū becomes -v and -u. The only meaningful difference is that the case 1 singular has an extra visarga:
Review

1. When a masculine -a stem becomes feminine, which stem endings does it usually use?

2. The -a stems use a visarga in the case 1 singular. Do we use a visarga in the case 1 singular of the -a stems? What about the -i stems?
-i and -u stems

So far, we have learned about two different stem families. The first, which is the family of -a stems, contains masculine and neuter stems. The second, which is the family of -ā, -ī, and -ū stems, mostly contains feminine stems.

Now we will learn about the family of -i and -u stems. These stems can be masculine, feminine, or neuter. So they can appear in any of the three genders.

Basic -i stems

In the examples below, we will use the adjective stem śuci, which means "shining," "clear," or "pure."

First, here is the pattern for masculine stems:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>शूचि:</td>
<td>शूची</td>
<td>शूचयः</td>
</tr>
<tr>
<td></td>
<td>śuciḥ</td>
<td>śucī</td>
<td>śucayah</td>
</tr>
<tr>
<td>2</td>
<td>शूचिम्</td>
<td>शूची</td>
<td>शूचीन्</td>
</tr>
<tr>
<td></td>
<td>śucim</td>
<td>śucī</td>
<td>śucīn</td>
</tr>
<tr>
<td>3</td>
<td>शूचिना</td>
<td>शूचिभ्याम्</td>
<td>शूचिभि:</td>
</tr>
<tr>
<td></td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>शूच्ये</td>
<td>शूचिभ्याम्</td>
<td>शूचिभ्य:</td>
</tr>
<tr>
<td></td>
<td>śucaye</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>शूचे:</td>
<td>शूचिभ्याम्</td>
<td>शूचिभ्य:</td>
</tr>
<tr>
<td></td>
<td>śuceḥ</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>शूचे:</td>
<td>शूच्यो:</td>
<td>शूचीनाम्</td>
</tr>
<tr>
<td></td>
<td>śuceḥ</td>
<td>śucyoḥ</td>
<td>śucinām</td>
</tr>
<tr>
<td>7</td>
<td>शूचोः</td>
<td>शूच्यो:</td>
<td>शूचिषु</td>
</tr>
<tr>
<td></td>
<td>śucau</td>
<td>śucyoḥ</td>
<td>śucisu</td>
</tr>
<tr>
<td>8</td>
<td>शूचे</td>
<td>शूची</td>
<td>शूचयः</td>
</tr>
<tr>
<td></td>
<td>śuce</td>
<td>śucī</td>
<td>śucayah</td>
</tr>
</tbody>
</table>

The endings here are mostly similar to the basic nominal endings. But there are some important differences. For the singular forms, notice that cases 3 and 4 show slight changes. Case 3 has an extra *n* sound, and in case 4 the *i* of *śuci* strengthens to *śuce*, which then combines by normal sandhi rules:

*शूचिना शूच्ये*

*śucinā śucaye*

(*śuci, singular, in cases 3 and 4*)
नावा नावे
nāvā nāve
(nau, singular, in cases 3 and 4)

In cases 5 through 8, we have various differences with no clear pattern:

शुचे: शुचे: शुचो शुचे
śuceḥ śuceḥ śucau śuce
(śucī, singular, in cases 5 through 8)

नाव: नाव: नावि नावि:
nāvaḥ nāvaḥ nāvi nauḥ
(nau, singular, in cases 5 through 8)

For the dual forms, notice the long ī in śucī. And for the plural forms, notice that cases 2 and 6 resemble the -a stems:

शुचीन् शुचीनाम्
śucīn śucīnām
(śuci, plural, in cases 2 and 6)

गजान् गजानाम्
gajān gajānām
(gaja, plural, in cases 2 and 6)

Feminine stems follow a pattern similar to the masculine stems. But in cases 4 through 7, they can optionally behave as if they end with -ī:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>शुचि:</td>
<td>śuciḥ</td>
<td>śucī</td>
<td>śucayaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>शुचिम्</td>
<td>śucim</td>
<td>śucī</td>
</tr>
<tr>
<td>Case 3</td>
<td>शुचिना</td>
<td>śucinā</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 4</td>
<td>शुचये, शुचयै</td>
<td>śucaye, śucyai</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 5</td>
<td>शुचे:, शुच्या:</td>
<td>śuceh, śucyāḥ</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 6</td>
<td>शुचे:, शुच्या:</td>
<td>śuceh, śucyāḥ</td>
<td>śucyoḥ</td>
</tr>
<tr>
<td>Case 7</td>
<td>शुचो, शुच्याम्</td>
<td>śuco, śucyām</td>
<td>śucyoḥ</td>
</tr>
<tr>
<td>Case 8</td>
<td>शुचे</td>
<td>śuce</td>
<td>śucī</td>
</tr>
</tbody>
</table>

Note that the case 2 feminine plural is śuctḥ as opposed to the masculine śuctm.

The neuter stem uses the basic nominal endings. But if an ending starts with a vowel, we add an extra n sound. We also use -īnām with a long -ī, just as we did above:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>शुचि</td>
<td>शुचिनी</td>
<td>शुचिनि</td>
</tr>
<tr>
<td></td>
<td>śuci</td>
<td>śucinti</td>
<td>śucinti</td>
</tr>
<tr>
<td>Case 2</td>
<td>शुचि</td>
<td>शुचिनी</td>
<td>शुचिनि</td>
</tr>
<tr>
<td></td>
<td>śuci</td>
<td>śucinti</td>
<td>śucinti</td>
</tr>
<tr>
<td>Case 3</td>
<td>शुचिना</td>
<td>शुचिभ्याम्</td>
<td>शुचिभः</td>
</tr>
<tr>
<td></td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>शुचिने</td>
<td>शुचिभ्याम्</td>
<td>शुचिभः</td>
</tr>
<tr>
<td></td>
<td>śucine</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>शुचिनः</td>
<td>शुचिभ्याम्</td>
<td>शुचिभः</td>
</tr>
<tr>
<td></td>
<td>śucinaḥ</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>शुचिनः</td>
<td>शुचिनोः</td>
<td>शुचिनाम्</td>
</tr>
<tr>
<td></td>
<td>śucinaḥ</td>
<td>śucinoḥ</td>
<td>śucinām</td>
</tr>
<tr>
<td>Case 7</td>
<td>शुचिनि</td>
<td>शुचिनोः</td>
<td>शुचिषु</td>
</tr>
<tr>
<td></td>
<td>śucini</td>
<td>śucinoḥ</td>
<td>śuciṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>शुचि</td>
<td>शुचिनी</td>
<td>शुचिनि</td>
</tr>
<tr>
<td></td>
<td>śuci</td>
<td>śucinti</td>
<td>śucinti</td>
</tr>
</tbody>
</table>

Again, notice that the neuter stem uses a long vowel with an extra nasal sound:

मनस् + इ → मनांसि  
manas + i → manāṃsi

फल + इ → फलांनि  
phala + i → phalāni

शुचि + इ → शुचिनि  
śuci + i → śucinti
Basic -u stems

In the examples below, we will use the adjective stem *madhu*, which means "sweet." If used in the neuter gender, it can also mean "honey."

The masculine endings are similar to the -i endings we saw above. Where -i becomes y or ay or e, -u becomes v or av or o:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मधुः</td>
<td>madhuḥ</td>
<td>धमू</td>
<td>madhavaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>मधुम्</th>
<th>मधू</th>
<th>मधून्</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhum</td>
<td>madhū</td>
<td></td>
<td>madhūn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>मधुनाः</th>
<th>मधुम्याम्</th>
<th>मधुभिः</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhunā</td>
<td>madhubhyām</td>
<td></td>
<td>madhubhiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>मधवे</th>
<th>मधुम्याम्</th>
<th>मधुम्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhave</td>
<td>madhubhyām</td>
<td></td>
<td>madhubhyāh</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>मधोः</th>
<th>मधुम्याम्</th>
<th>मधुम्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhoḥ</td>
<td>madhubhyām</td>
<td></td>
<td>madhubhyāḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>मधोः</th>
<th>मधोः</th>
<th>मधुनाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhoḥ</td>
<td>madhvoḥ</td>
<td></td>
<td>madhunām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>मधौः</th>
<th>मधौः</th>
<th>मधुषु</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhau</td>
<td>madhvoḥ</td>
<td></td>
<td>madhusu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>मधो</th>
<th>मधू</th>
<th>मधवः</th>
</tr>
</thead>
<tbody>
<tr>
<td>madho</td>
<td>madhū</td>
<td></td>
<td>madhavaḥ</td>
</tr>
</tbody>
</table>

But note that the case 7 singular is -au for both -i stems and -u stems:
The feminine endings are similar to the endings we saw above. This includes the optional forms in the singular of cases 4 to 7, which might act like -ū stems:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मधुः (madhuḥ)</td>
<td>मधृ (madhū)</td>
<td>मधवः (madhavaḥ)</td>
</tr>
<tr>
<td>2</td>
<td>मधुम् (madhum)</td>
<td>मधृ (madhū)</td>
<td>मधृ (madhū)</td>
</tr>
<tr>
<td>3</td>
<td>मधुना (madhunā)</td>
<td>मधुप्याम् (madhubhyām)</td>
<td>मधुभिः (madhubhiḥ)</td>
</tr>
<tr>
<td>4</td>
<td>मधवे (madhave)</td>
<td>मधुप्याम् (madhubhyām)</td>
<td>मधुभ्यः (madhubhyaḥ)</td>
</tr>
<tr>
<td>5</td>
<td>मधोः, मध्वा: (madhoḥ, madhvāḥ)</td>
<td>मधुप्याम् (madhubhyām)</td>
<td>मधुभ्यः (madhubhyaḥ)</td>
</tr>
<tr>
<td>6</td>
<td>मधोः, मध्वा: (madhoḥ, madhvāḥ)</td>
<td>मध्वोः (madhvoḥ)</td>
<td>मधुनाम् (madhunām)</td>
</tr>
<tr>
<td>7</td>
<td>मधोः, मध्वाम् (madhau, madhvaṃ)</td>
<td>मध्वोः (madhvoḥ)</td>
<td>मधुष (madhusu)</td>
</tr>
<tr>
<td>8</td>
<td>मधो (madho)</td>
<td>मधृ (madhū)</td>
<td>मधवः (madhavaḥ)</td>
</tr>
</tbody>
</table>

Like before, note that the case 2 feminine plural is मधु (madhūḥ) as opposed to the masculine मधुन (madhunā).

The neuter endings are again similar to what we saw above:
| Case 1 | धयु | धयुनी | धमूनि |
|        | madhu | madhunti | madhūni |
| Case 2 | धयु | धयुनी | धमूनि |
|        | madhu | madhunti | madhūni |
| Case 3 | मधुना | मधुभ्याम् | मधुभिहः |
|        | madhunā | madhubhyām | madhubhiḥ |
| Case 4 | मधुने | मधुभ्याम् | मधुभयः |
|        | madhune | madhubhyām | madhubhyaḥ |
| Case 5 | मधुनः | मधुभ्याम् | मधुभयः |
|        | madhunaḥ | madhubhyām | madhubhyaḥ |
| Case 6 | मधुनः | मधुनो: | मधूनाम् |
|        | madhunaḥ | madhunoḥ | madhūnām |
| Case 7 | मधुनि | मधुनो: | मधुषु |
|        | madhuni | madhunoḥ | madhuṣu |
| Case 8 | मधु | मधुनी | मधूनि |
|        | madhu | madhunti | madhūni |

**Review**

If you are tempted to memorize these endings, we urge you instead to work on acquisition.

1. The feminine -i and -u have optional forms for certain cases and numbers. Which cases and numbers?
Our fourth stem family is the family of -ṛ stems, which are usually masculine or neuter. These stems mostly use the basic nominal endings. But unlike the stems we have seen so far, these stems will change in certain cases and numbers. These changes occur only for the masculine stem.

For example, consider the stem kartṛ, which means “doer” or ”maker.” Suppose we use the stem kartṛ in the masculine gender. In cases 1, 2, and 8 (except for the case 2 plural), the stem becomes kartār instead, and the final -r is dropped in the case 1 singular.

Many of the stems that end with consonants change similarly. These changed stems are often called strong stems, and the others are called weak stems. In the table below, all of the strong stems are highlighted:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>कर्ता</td>
<td>कर्त्तरो</td>
<td>कर्त्तरः</td>
</tr>
<tr>
<td></td>
<td>kartā</td>
<td>kartārau</td>
<td>kartāraḥ</td>
</tr>
<tr>
<td>2</td>
<td>कर्तरम्</td>
<td>कर्त्तरो</td>
<td>कर्तृन्</td>
</tr>
<tr>
<td></td>
<td>kartāram</td>
<td>kartārau</td>
<td>kartṝn</td>
</tr>
<tr>
<td>3</td>
<td>कर्त्रा</td>
<td>कर्त्रभ्याम्</td>
<td>कर्त्रभी:</td>
</tr>
<tr>
<td></td>
<td>kartrā</td>
<td>kartṛbhyām</td>
<td>kartṛbhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>कर्त्रें</td>
<td>कर्त्रभ्याम्</td>
<td>कर्त्रभ्य:</td>
</tr>
<tr>
<td></td>
<td>kartre</td>
<td>kartṛbhyām</td>
<td>kartṛbhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>कर्तुः</td>
<td>कर्तुभ्याम्</td>
<td>कर्तुभ्य:</td>
</tr>
<tr>
<td></td>
<td>kartuḥ</td>
<td>kartṛbhyām</td>
<td>kartṛbhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>कर्तुः</td>
<td>कर्त्र:</td>
<td>कर्त्रणाम्</td>
</tr>
<tr>
<td></td>
<td>kartuḥ</td>
<td>kartṛ:</td>
<td>kartṝṇām</td>
</tr>
<tr>
<td>7</td>
<td>कर्तारि</td>
<td>कर्त्रोः</td>
<td>कर्त्रषु</td>
</tr>
<tr>
<td></td>
<td>kartari</td>
<td>kartṛḥ</td>
<td>kartṛṣu</td>
</tr>
<tr>
<td>8</td>
<td>कर्तः</td>
<td>कर्तरोः</td>
<td>कर्तार:</td>
</tr>
<tr>
<td></td>
<td>kartaḥ</td>
<td>kartārau</td>
<td>kartāraḥ</td>
</tr>
</tbody>
</table>

As for the endings used by this stem, we have only a few comments to make. In the singular, notice the use of *kartuḥ* for cases 5 and 6. The case 7 singular, *kartari*, uses the normal ending but with a different stem.

In the plural, notice the use of *kartṝn* and *kartṝṇām*, which resemble the other masculine endings we've seen:

कर्तृन् कर्तृणाम्
kartṝn, kartṝṇām

(kartr, plural, in cases 2 and 6)
गजान, गजानाम
\[ \text{gajān, gajānām} \]
(gaja, plural, in cases 2 and 6)

शुचिन, शुचिनाम
\[ \text{śucīn, śucīnām} \]
(śuci, plural, in cases 2 and 6)

मधून, मधूनाम
\[ \text{madhūn, madhūnām} \]
(madhu, plural, in cases 2 and 6)

Finally, notice that the case 8 singular is kartah. Here, the original form is kartar, which becomes kartah due to sandhi. kartah and a word like ramaḥ mostly follow the same sandhi rules. But where ramaḥ would become ramo, kartah becomes kartar:

रामः नगरम् गच्छति → रामो नगरं गच्छति
\[ \text{rāmaḥ nagaram gacchati → rāmo nagaram gacchati} \]
Rama goes to the city.

कर्तः नगरम् गच्छ → कर्तर् नगरं गच्छ
\[ \text{kartah nagaram gaccha → kartar nagaram gaccha} \]
O doer, go to the city.

Here are the neuter endings for the -r stems:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>कर्तृ</th>
<th>कर्तृणी</th>
<th>कर्तृणि</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>कर्त्र</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Dual</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Plural</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>कर्तृ</th>
<th>कर्तृणी</th>
<th>कर्तृणि</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>कर्त्र</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Dual</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Plural</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>कर्तृ</th>
<th>कर्तृणी</th>
<th>कर्तृणि</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>कर्त्र</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Dual</td>
<td>कर्त्रणी</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
<tr>
<td>Plural</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
<td>कर्त्रणि</td>
</tr>
</tbody>
</table>

These follow the same kinds of patterns we've seen before.

**Family words**

Many -ṛ stems refer to different family members. The four examples below use the words *pitr, mātr, bhrātṛ*, and *svasṛ*:

दशरथो रामस्य पिता।
daśaratho rāmasya pitā.
Dasharatha is Rama's father.

कौसल्या रामस्य माता।
kausalyā rāmasya mātā.
Kausalya is Rama's mother.

लक्ष्मणो रामस्य भ्राता।
lakṣmaṇo rāmasya bhrātā.
Lakshmana is Rama's brother.

रामस्य न स्वसा।
rāmasya na svasa.
Rama doesn't have a sister.

Most of these words use -ar instead of -ār for their strong stem:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>सिंगुलर</th>
<th>द्वितीय</th>
<th>पुल्य</th>
<th>पिता</th>
<th>पितरौं</th>
<th>पितराः</th>
<th>पिताह</th>
<th>पिताहाः</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>पितरम्</td>
<td>पितरौं</td>
<td>पितृन्</td>
<td>पिताह</td>
<td>पिताहाः</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>पित्र</td>
<td>पित्रभयंम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>पित्रें</td>
<td>पित्रभयंम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>पितुः</td>
<td>पित्रभयंम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td>पित्रभम्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>पितुः</td>
<td>पित्रोः</td>
<td>पित्रोः</td>
<td>पित्रोः</td>
<td>पित्रोः</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>पितारि</td>
<td>पित्रोः</td>
<td>पित्रषु</td>
<td>पित्रषु</td>
<td>पित्रषु</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>पित</td>
<td>पितरौं</td>
<td>पितरौं</td>
<td>पितरौं</td>
<td>पितरौं</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The feminine stem मात्र uses मात्रह in the case 2 plural. Otherwise, it uses the same endings as पित्रः.
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>माता</td>
<td>mātā</td>
<td>मातरौ</td>
<td>मातरः</td>
</tr>
<tr>
<td>मातरम्</td>
<td>mātarām</td>
<td>मातरौ</td>
<td>मातरः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>मात्रम्</th>
<th>मातरम्</th>
<th>मातृः</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात्रम्</td>
<td>mātrām</td>
<td>मातरौ</td>
<td>मात्रः</td>
</tr>
<tr>
<td>मात्रं</td>
<td>mātraḥ</td>
<td>मात्रः</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>मात्रा:</th>
<th>मात्रब्याम्म:</th>
<th>मात्रभिः</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात्रा</td>
<td>māṭrā</td>
<td>मात्रब्याम्म</td>
<td>मात्रभिः</td>
</tr>
<tr>
<td>मात्र:</td>
<td>māṭr̥</td>
<td>मात्रब्याम्म</td>
<td>मात्रभिः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>मात्रेस्</th>
<th>मात्रब्याम्मस्</th>
<th>मात्र्भ्याः</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात्रे</td>
<td>māṭre</td>
<td>मात्रब्याम्म</td>
<td>मात्र्भ्याः</td>
</tr>
<tr>
<td>मात्रेः</td>
<td>māṭreḥ</td>
<td>मात्रब्याम्म</td>
<td>मात्र्भ्याः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>मातुः:</th>
<th>मात्रब्याम्म:</th>
<th>मात्र्भ्याः</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातुः</td>
<td>māṭuḥ</td>
<td>मात्रब्याम्म</td>
<td>मात्र्भ्याः</td>
</tr>
<tr>
<td>मातुः</td>
<td>māṭuḥ</td>
<td>मात्रब्याम्म</td>
<td>मात्र्भ्याः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>मातुः:</th>
<th>मात्रोः:</th>
<th>मात्रणाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातुः</td>
<td>māṭuḥ</td>
<td>मात्रोः</td>
<td>मात्रणाम्</td>
</tr>
<tr>
<td>मातुः</td>
<td>māṭuḥ</td>
<td>मात्रोः</td>
<td>मात्रणाम्</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>मातृरि:</th>
<th>मात्रोः:</th>
<th>मात्र्षुम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातृरि</td>
<td>māṭari</td>
<td>मात्रोः</td>
<td>मात्र्षुम्</td>
</tr>
<tr>
<td>मातृरि</td>
<td>māṭari</td>
<td>मात्रोः</td>
<td>मात्र्षुम्</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>मात:</th>
<th>मातरौ:</th>
<th>मातः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात:</td>
<td>māṭaḥ</td>
<td>मातरौ</td>
<td>मातः</td>
</tr>
<tr>
<td>मात:</td>
<td>māṭaḥ</td>
<td>मातरौ</td>
<td>मातः</td>
</tr>
</tbody>
</table>

However, svasṛ uses the normal strong stem (svasār). Here are the cases that differ from māṭr above:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>स्वसा</th>
<th>स्वसारो</th>
<th>स्वसारः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>svasā</td>
<td>svasārau</td>
<td>svasāraḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>स्वसारम्</td>
<td>स्वसारो</td>
<td>स्वसृः</td>
</tr>
<tr>
<td></td>
<td>svasāram</td>
<td>svasārau</td>
<td>svasṛḥ</td>
</tr>
<tr>
<td>Case 8</td>
<td>स्वसः</td>
<td>स्वसारो</td>
<td>स्वसारः</td>
</tr>
<tr>
<td></td>
<td>svasaḥ</td>
<td>svasārau</td>
<td>svasāraḥ</td>
</tr>
</tbody>
</table>

**Review**

We are almost done with our study of the major stem families.

1. What is the strong stem of *karṭṛ*?
2. What is the strong stem of *pitṛ*?
3. What is the strong stem of *svasṛ*?
-\textit{ai}, -\textit{o}, and -\textit{au} stems

There are only a few stems that end in the vowels -\textit{ai}, -\textit{o}, or -\textit{au}. They generally use the basic nominal endings we've seen.

-\textit{ai} stems

The main example of an -\textit{ai} stem is the masculine stem \textit{rai}, which means "wealth" or "prosperity." If its ending starts with a vowel, it stays the same. Otherwise, it becomes \textit{rā}:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाष्णः</td>
<td>राहः</td>
<td>रायाओ</td>
<td>रायाः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>ना ज्</th>
<th>रायमः</th>
<th>रायाः</th>
</tr>
</thead>
<tbody>
<tr>
<td>ना ज्</td>
<td>रायमः</td>
<td>रायाः</td>
<td>रायाः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>नाना</th>
<th>राय:</th>
<th>राभिः</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाना</td>
<td>राय:</td>
<td>राभिः</td>
<td>राभिः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>नाते</th>
<th>राये</th>
<th>राभ्यामः</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाते</td>
<td>राये</td>
<td>राभ्यामः</td>
<td>राभ्याः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>रायः</th>
<th>राभ्यामः</th>
<th>राभ्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td>रायः</td>
<td>राभ्यामः</td>
<td>राभ्यः</td>
<td>राभ्यः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>राय:</th>
<th>रायो:</th>
<th>रायामः</th>
</tr>
</thead>
<tbody>
<tr>
<td>रायः</td>
<td>रायो:</td>
<td>रायामः</td>
<td>रायामः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>रायि</th>
<th>रायो:</th>
<th>राषु</th>
</tr>
</thead>
<tbody>
<tr>
<td>रायि</td>
<td>रायो:</td>
<td>राषु</td>
<td>राषु</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>रा:</th>
<th>रायो:</th>
<th>रायः</th>
</tr>
</thead>
<tbody>
<tr>
<td>रा:</td>
<td>रायो:</td>
<td>रायः</td>
<td>रायः</td>
</tr>
</tbody>
</table>

**-o stems**

The two common -o stems are गो (“cow”) and द्यो (“sky”, “heaven”). गो can be either masculine or feminine according to the animal’s gender. And द्यो is always feminine.

The -o stems generally use the basic endings, but they make many small changes, as well. You can see their endings below:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>गाउः</th>
<th>गावौ</th>
<th>गावः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>gauḥ</td>
<td>gāvau</td>
<td>gāvaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>गाम्</td>
<td>गावौ</td>
<td>गा:</td>
</tr>
<tr>
<td></td>
<td>gām</td>
<td>gāvau</td>
<td>gāḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>गवा</td>
<td>गोब्याम्</td>
<td>गोभिः</td>
</tr>
<tr>
<td></td>
<td>gava</td>
<td>gobhyām</td>
<td>gobhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>गवे</td>
<td>गोब्याम्</td>
<td>गोभ्य:</td>
</tr>
<tr>
<td></td>
<td>gave</td>
<td>gobhyām</td>
<td>gobhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>गो:</td>
<td>गोब्याम्</td>
<td>गोभ्य:</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gobhyām</td>
<td>gobhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>गो:</td>
<td>गावौ:</td>
<td>गवाम्</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gavoḥ</td>
<td>gavām</td>
</tr>
<tr>
<td>Case 7</td>
<td>गावि</td>
<td>गावौ:</td>
<td>गोषु</td>
</tr>
<tr>
<td></td>
<td>gavi</td>
<td>gavoḥ</td>
<td>goṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>गाउः</td>
<td>गावौ</td>
<td>गावः</td>
</tr>
<tr>
<td></td>
<td>gauḥ</td>
<td>gāvau</td>
<td>gāvaḥ</td>
</tr>
</tbody>
</table>

-au stems

The main example of an -au stem is the feminine stem nau, which means "boat." nau uses the normal endings and uses normal sandhi changes.

We learned about the stem nau when we studied the basic nominal endings. But for convenience, we will repeat it here:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नाथः</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
<tr>
<td>2</td>
<td>नावम्</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nāvam</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
<tr>
<td>3</td>
<td>नावः</td>
<td>नौभ्याम्</td>
<td>नौभ्यिः</td>
</tr>
<tr>
<td></td>
<td>nāvā</td>
<td>naubhyām</td>
<td>naubhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>नावः</td>
<td>नौभ्याम्</td>
<td>नौभ्यः</td>
</tr>
<tr>
<td></td>
<td>nāve</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>नावः</td>
<td>नौभ्याम्</td>
<td>नौभ्यः</td>
</tr>
<tr>
<td></td>
<td>nāvah</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>नावः</td>
<td>नावः</td>
<td>नावाम्</td>
</tr>
<tr>
<td></td>
<td>nāvah</td>
<td>nāvoh</td>
<td>nāvām</td>
</tr>
<tr>
<td>7</td>
<td>नावः</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nāvi</td>
<td>nāvoh</td>
<td>nauṣu</td>
</tr>
<tr>
<td>8</td>
<td>नाथः</td>
<td>नावः</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nāvaḥ</td>
</tr>
</tbody>
</table>

**Review**

1. Which stems end in -ai?
2. Which stems end in -o?
3. Which stems end in -au?
Consonant stems

Consonant stems are the last of the major families of nominal stems. As you might guess, these stems end in consonants.

Consonant stems use the basic nominal endings we saw earlier. But some consonant stems have strong and weak versions that they use in front of different endings, just as the -ṛ stems do. And since these stems end in consonants, various sandhi changes might occur.

As a reminder, we use the strong stem in cases 1, 2 and 8 (except for the plural of case 2) and the weak stem everywhere else.

Basic consonant stems

Many consonant stems have strong and weak versions. But there also many that use just one version for all endings. Let’s quickly learn about these basic consonant stems, which use the same version with all endings.

Here are the forms of the masculine stem marut, which means “wind.” Apart from some sandhi changes, all of these forms are regular:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>मरुत् marut</td>
<td>मरुतौ marutau</td>
<td>मरुतः marutaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>मरुतम् marutam</td>
<td>मरुतौ marutau</td>
<td>मरुतः marutaḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>मरुताः marutaḥ</td>
<td>मरुचामुः marudbhyaḥ</td>
<td>मरुचिः marudbhīḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>मरुते marute</td>
<td>मरुचामुः marudbhyaḥ</td>
<td>मरुच्छः marudbhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>मरुतः marutaḥ</td>
<td>मरुचामुः marudbhyaḥ</td>
<td>मरुच्छः marudbhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>मरुतः marutaḥ</td>
<td>मरुतोः marutoḥ</td>
<td>मरुताम् marutām</td>
</tr>
<tr>
<td>Case 7</td>
<td>मरुति maruti</td>
<td>मरुतोः marutoḥ</td>
<td>मरुत्सु marutsu</td>
</tr>
<tr>
<td>Case 8</td>
<td>मरुत् marut</td>
<td>मरुतौ marutau</td>
<td>मरुतः marutaḥ</td>
</tr>
</tbody>
</table>

Likewise, here are the forms of the neuter stem *manas*, which means “mind.” All of these forms use the basic nominal endings:
### At, Mat, and Vat

Many of the words that end in *at* are created with the suffixes *-at, -mat, and -vat*.

*at* is a root suffix. When we attach it to a root that means “*X,*” we get a stem that means “(someone who is) X-ing”:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>मनः</em></td>
<td><em>मनसी</em></td>
<td><em>मनांसि</em></td>
</tr>
<tr>
<td></td>
<td><em>manaḥ</em></td>
<td><em>manast</em></td>
<td><em>manāṃsī</em></td>
</tr>
<tr>
<td>2</td>
<td><em>मनः</em></td>
<td><em>मनसी</em></td>
<td><em>मनांसि</em></td>
</tr>
<tr>
<td></td>
<td><em>manaḥ</em></td>
<td><em>manast</em></td>
<td><em>manāṃsī</em></td>
</tr>
</tbody>
</table>
| 3    | *मनसा* | *मनोभ्याम्* | *मनोभि:*
|      | *manasā* | *manobhyām* | *manobhiḥ* |
| 4    | *मनसेः* | *मनोभ्याम्* | *मनोभ्य:*
|      | *manase* | *manobhyām* | *manobhyaḥ* |
| 5    | *मनस:| *मनोभ्याम्* | *मनोभ्य:*
|      | *manasaḥ* | *manobhyām* | *manobhyaḥ* |
| 6    | *मनस:| *मनसो:| *मनसाम्*
|      | *manasaḥ* | *manasoḥ* | *manasām* |
| 7    | *मनसि| *मनसो:| *मन:सु*
|      | *manasi* | *manasoḥ* | *manahsu* |
| 8    | *मनः| *मनसी| *मनांसि*
|      | *manaḥ* | *manast* | *manāṃsī* |
I, seeing the lion, run.

And -mat and -vat are nominal suffixes that mean “possessing X”:

- **भगवत्**
  - *bhagavat*
  - having glory or fortune; glorious, fortunate, blessed

- **हनुमत्**
  - *hanumat*
  - having (prominent) jaws; Hanuman

Generally, all of these stems use the same endings. The strong stem is -ant, and the weak stem is -at.

Here are the masculine forms of the adjective *bhagavat*, which means ”blessed” or “fortunate”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>भगवान्</td>
<td>भगवन्तौ</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavān</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
<tr>
<td>2</td>
<td>भगवन्तम्</td>
<td>भगवन्तौ</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavantam</td>
<td>bhagavantau</td>
<td>bhagavataḥ</td>
</tr>
<tr>
<td>3</td>
<td>भगवता</td>
<td>भगविड्याम्</td>
<td>भगविड़िः</td>
</tr>
<tr>
<td></td>
<td>bhagavatā</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>भगवते</td>
<td>भगविड्याम्</td>
<td>भगवन्दः</td>
</tr>
<tr>
<td></td>
<td>bhagavate</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>भगवतः</td>
<td>भगविड्याम्</td>
<td>भगवन्दः</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>भगवतः</td>
<td>भगवतोः</td>
<td>भगवताम्</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavatoḥ</td>
<td>bhagavatām</td>
</tr>
<tr>
<td>7</td>
<td>भगवति</td>
<td>भगवतोः</td>
<td>भगवत्सु</td>
</tr>
<tr>
<td></td>
<td>bhagavati</td>
<td>bhagavatoḥ</td>
<td>bhagavatsu</td>
</tr>
<tr>
<td>8</td>
<td>भगवन्</td>
<td>भगवन्तौ</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavan</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
</tbody>
</table>

As before, the strong stems are highlighted. Notice the long vowel in the case 1 singular (bhagavān) and the short vowel in the case 8 singular (bhagavan).

One small exception is that the case 1 singular of -at is -an, not -ān:

हनुमन्  →  हनुमान्

hanuman  →  hanumān

Hanuman (case 1 singular)
gacchat → gacchan
while going (case 1 singular)

Next, here are the neuter endings of bhagavat:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>Case 2</td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>Case 8</td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
</tbody>
</table>

For the feminine, we usually use the endings -antī, -vatī, and -matī. We then use the normal endings for -ī stems.

Roots in the hu class will use -attī instead of -antī. What is the hu class? See our lesson on verb classes for more information.

-an, -man, and -van

These stems are formed with the suffixes -an, -man, or -van. The strong stem is -ān and the weak stem is -a. But if the ending starts with a vowel, we use -an.

Here are the forms of the masculine stem ātman, which means “self”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>आत्मा (ātmā)</td>
<td>आत्मानो (ātmānau)</td>
<td>आत्मानः (ātmānaḥ)</td>
</tr>
<tr>
<td>2</td>
<td>आत्मानम् (ātmānam)</td>
<td>आत्मानो (ātmānau)</td>
<td>आत्मानः (ātmanaḥ)</td>
</tr>
<tr>
<td>3</td>
<td>आत्मना (ātmanā)</td>
<td>आत्मव्याम् (ātmabhyām)</td>
<td>आत्मभिः (ātmabhīḥ)</td>
</tr>
<tr>
<td>4</td>
<td>आत्मनें (ātmane)</td>
<td>आत्मव्याम् (ātmabhyām)</td>
<td>आत्मभयः (ātmabhyaḥ)</td>
</tr>
<tr>
<td>5</td>
<td>आत्मनः (ātmanaḥ)</td>
<td>आत्मव्याम् (ātmabhyām)</td>
<td>आत्मभयः (ātmabhyaḥ)</td>
</tr>
<tr>
<td>6</td>
<td>आत्मनः (ātmanaḥ)</td>
<td>आत्मनोः (ātmanoḥ)</td>
<td>आत्मनाम् (ātmanām)</td>
</tr>
<tr>
<td>7</td>
<td>आत्मनि (ātmani)</td>
<td>आत्मनोः (ātmanoḥ)</td>
<td>आत्मसु (ātmasu)</td>
</tr>
<tr>
<td>8</td>
<td>आत्मन् (ātman)</td>
<td>आत्मानो (ātmānau)</td>
<td>आत्मानः (ātmānaḥ)</td>
</tr>
</tbody>
</table>

Note that the case 1 singular is आत्मा and has no final -n sound.

Here are forms of the neuter stem karman, which roughly means “action”:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>र्म</td>
<td>कर्मणि</td>
<td>कर्माणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
<tr>
<td>Case 2</td>
<td>र्म</td>
<td>कर्मणि</td>
<td>कर्माणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
<tr>
<td>Case 8</td>
<td>र्म</td>
<td>कर्मणि</td>
<td>कर्माणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
</tbody>
</table>

Note the change from \( n \) to \( ŋ \), which is caused by a sandhi rule.

-in, -min, and -vin

These stems are formed with the suffixes -in, -min, or -vin. The strong stem is -in and the weak stem is -i. But if the ending starts with a vowel, we use -in instead.

Here are the forms of the masculine stem yogin, which means “yogi”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>योगी</td>
<td>योगिनों</td>
<td>योगिनः</td>
</tr>
<tr>
<td></td>
<td>yogī</td>
<td>yoginau</td>
<td>yoginah</td>
</tr>
<tr>
<td>2</td>
<td>योगिनम्</td>
<td>योगिनों</td>
<td>योगिनः</td>
</tr>
<tr>
<td></td>
<td>yoginam</td>
<td>yoginau</td>
<td>yoginah</td>
</tr>
<tr>
<td>3</td>
<td>योगिना</td>
<td>योगिभ्याम्</td>
<td>योगिभिः</td>
</tr>
<tr>
<td></td>
<td>yoginā</td>
<td>yogibhyām</td>
<td>yogibhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>योगिने</td>
<td>योगिभ्याम्</td>
<td>योगिभः</td>
</tr>
<tr>
<td></td>
<td>yogine</td>
<td>yogibhyām</td>
<td>yogibhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>योगिनः</td>
<td>योगिभ्याम्</td>
<td>योगिभः</td>
</tr>
<tr>
<td></td>
<td>yoginah</td>
<td>yogibhyām</td>
<td>yogibhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>योगिनः</td>
<td>योगिनोः:</td>
<td>योगिनाम्</td>
</tr>
<tr>
<td></td>
<td>yoginah</td>
<td>yoginoh</td>
<td>yoginam</td>
</tr>
<tr>
<td>7</td>
<td>योगिनि</td>
<td>योगिनोः:</td>
<td>योगिषु</td>
</tr>
<tr>
<td></td>
<td>yogini</td>
<td>yoginoh</td>
<td>yogiṣu</td>
</tr>
<tr>
<td>8</td>
<td>योगिन्</td>
<td>योगिनोः:</td>
<td>योगिनः</td>
</tr>
<tr>
<td></td>
<td>yogin</td>
<td>yoginau</td>
<td>yoginah</td>
</tr>
</tbody>
</table>

As above, note that the case 1 singular is yogī and has no final -n sound.

Here are the forms of the neuter stem:
-vas, -ivas, and -yas

-vas is a root suffix. When we attach it to a root that means “X,” we usually get a stem that means “one who has X-ed.” Some roots will use the suffix -ivas instead.

For -vas, the strong stem is -vāṃs and the weak stem is -uṣ. But if the ending starts with a consonant, we use -vat instead. -ivas is similar, except that its strong stem is -ivāṃs and we use -ivat if the ending starts with a consonant.

Here are the masculine forms of the stem vidvas, which means “one who knows” or “a wise person”:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>विद्वान्</th>
<th>विद्वासं</th>
<th>विद्वासः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>vidvān</td>
<td>vidvāṃsau</td>
<td>vidvāṃsaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>विद्वासम्</td>
<td>विद्वासं</td>
<td>विदुषः:</td>
</tr>
<tr>
<td>vidvāṃsam</td>
<td>vidvāṃsau</td>
<td>viduṣah</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>विदुषा</td>
<td>विद्वाध्याम्</td>
<td>विद्वद्धिः:</td>
</tr>
<tr>
<td>viduṣā</td>
<td>vidvadbhyām</td>
<td>vidvadbhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>विदुषे</td>
<td>विद्वाध्याम्</td>
<td>विद्वचः:</td>
</tr>
<tr>
<td>viduṣe</td>
<td>vidvadbhyām</td>
<td>vidvadbhyah</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>विदुषः:</td>
<td>विद्वाध्याम्</td>
<td>विद्वचः:</td>
</tr>
<tr>
<td>viduṣah</td>
<td>vidvadbhyām</td>
<td>vidvadbhyah</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>विदुषः:</td>
<td>विदुषोः:</td>
<td>विदुषाम्</td>
</tr>
<tr>
<td>viduṣah</td>
<td>viduṣoḥ</td>
<td>viduṣām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>विदुषिः</td>
<td>विदुषोः:</td>
<td>विद्वस्तु</td>
</tr>
<tr>
<td>viduṣi</td>
<td>viduṣoḥ</td>
<td>vidvatsu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>विद्वन्</td>
<td>विद्वासं</td>
<td>विद्वासः:</td>
</tr>
<tr>
<td>vidvān</td>
<td>vidvāṃsau</td>
<td>vidvāṃsaḥ</td>
<td></td>
</tr>
</tbody>
</table>

Here is the same stem in the neuter:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>सिंहः</td>
<td>सिंहः</td>
<td>सिंहः</td>
</tr>
<tr>
<td>सिंहः</td>
<td>सिंहः</td>
<td>सिंहः</td>
</tr>
<tr>
<td>सिंहः</td>
<td>सिंहः</td>
<td>सिंहः</td>
</tr>
</tbody>
</table>

-yas is a nominal suffix. When added to a nominal stem that means “X,” -yas creates a stem that means “more X.” Its strong stem is -yāṃs and its weak stem is -yas.

Here are the masculine forms of the adjective śreyas, which means “better”:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>स्रे्यान्&lt;br&gt; śreyān</td>
<td>स्रे्यांसौ&lt;br&gt; śreyāṃsau</td>
<td>स्रे्यांस:&lt;br&gt; śreyāṃsaḥ</td>
</tr>
<tr>
<td>2</td>
<td>स्रे्यांसम्&lt;br&gt; śreyāṃsam</td>
<td>स्रे्यांसौ&lt;br&gt; śreyāṃsau</td>
<td>स्रे्यांस:&lt;br&gt; śreyāṃsaḥ</td>
</tr>
<tr>
<td>3</td>
<td>स्रे्यासा&lt;br&gt; śreyasā</td>
<td>स्रे्योभ्याम्&lt;br&gt; śreyobhyām</td>
<td>स्रे्योभि:&lt;br&gt; śreyobhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>स्रे्यासेः&lt;br&gt; śreyase</td>
<td>स्रे्योभ्याम्&lt;br&gt; śreyobhyām</td>
<td>स्रे्योभ्य:&lt;br&gt; śreyobhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>स्रे्यास:&lt;br&gt; śreyasaḥ</td>
<td>स्रे्योभ्याम्&lt;br&gt; śreyobhyām</td>
<td>स्रे्योभ्य:&lt;br&gt; śreyobhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>स्रे्यास:&lt;br&gt; śreyasaḥ</td>
<td>स्रे्यासोः&lt;br&gt; śreyasōḥ</td>
<td>स्रे्यासाम्&lt;br&gt; śreyasām</td>
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<td>7</td>
<td>स्रे्यसि&lt;br&gt; śreyasi</td>
<td>स्रे्यासोः&lt;br&gt; śreyasōḥ</td>
<td>स्रे्य:सु&lt;br&gt; śreyahṣu</td>
</tr>
<tr>
<td>8</td>
<td>स्रे्यान्&lt;br&gt; śreyan</td>
<td>स्रे्यांसौ&lt;br&gt; śreyāṃsau</td>
<td>स्रे्यांस:&lt;br&gt; śreyāṃsaḥ</td>
</tr>
</tbody>
</table>

And in the neuter:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
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<td>श्रेयांसि</td>
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<tr>
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<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>2</td>
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<td>श्रेयसी</td>
<td>श्रेयांसि</td>
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<tr>
<td></td>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>8</td>
<td>श्रेयः</td>
<td>श्रेयसी</td>
<td>श्रेयांसि</td>
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<tr>
<td></td>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
</tbody>
</table>
Nominals 2: Pronouns and numbers
asmad and yuṣmad
Also known as: personal pronouns

Pronouns are words like “I,” “you,” “he,” “they,” and so on. They can often replace other nominal words:

रामो नगरं गच्छित।
rāmo nagaraṃ gacchati.
Rama goes to the city.

स नगरं गच्छित।
sa nagaraṃ gacchati.
He goes to the city.

We can often leave out a pronoun entirely if it is clear from context:

स नगरं गच्छित।
sa nagaraṃ gacchati.
He goes to the city.

नगरं गच्छित।
nagaraṃ gacchati.
(He) goes to the city.

But even so, pronouns express many kinds of useful information.

In this topic, we will learn about the common Sanskrit pronouns. Pronouns use many of the same endings as other nominals. But generally, they follow very different patterns and must be learned individually.

asmad

First, let's consider the first-person pronoun asmad (“I”, “we”):
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>अहम्</td>
<td>aham</td>
<td>आवाम्</td>
<td>वयम्</td>
</tr>
<tr>
<td>माम्</td>
<td>mām</td>
<td>आवाम्</td>
<td>अस्मान्</td>
</tr>
<tr>
<td>मया</td>
<td>mayā</td>
<td>आवाभ्याम्</td>
<td>अस्माभिः</td>
</tr>
<tr>
<td>मह्यम्</td>
<td>mahyam</td>
<td>आवाभ्याम्</td>
<td>अस्माभ्यम्</td>
</tr>
<tr>
<td>मत्</td>
<td>mat</td>
<td>आवाभ्याम्</td>
<td>अस्मात्</td>
</tr>
<tr>
<td>मम</td>
<td>mama</td>
<td>आवयोः</td>
<td>अस्माकम्</td>
</tr>
<tr>
<td>मयि</td>
<td>mayi</td>
<td>आवयोः</td>
<td>अस्मासु</td>
</tr>
</tbody>
</table>

There are a few points worth noting here. First, notice that *asmad* does not appear in case 8. Many pronouns appear only in the first 7 cases. Next, these words use multiple different stems:

- अहम्  
  aham  
  I
- माम्   
  mām  
  me
Also, notice that many of these words are similar to the words we use in English:

<table>
<thead>
<tr>
<th>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
</table>
| अहम्  
aham       | ego          |
| माम्  
mām          | me           |
| वयम्  
vayam        | we           |
| अस्मान्  
asmān        | us           |

युष्माद

युष्माद (“you”) follows the same general pattern as अस्माद:
<table>
<thead>
<tr>
<th>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>व</strong></td>
<td>thou</td>
</tr>
<tr>
<td><strong>yūyam</strong></td>
<td>you</td>
</tr>
</tbody>
</table>
tad, etad, idam, and adas

Also known as: demonstrative pronouns

The four pronouns tad, etad, idam, and adas have similar meanings. In theory, here is how they differ:

- We use etad (“this”) for what is near at hand
- We use idam (“this”) for what is slightly further away.
- We use adas (“that”) for what is much further away.
- We use tad (“that”) for what is not present.

Below, we provide the forms for all of these pronouns in all three genders.

**tad and etad**

Here are the masculine forms for tad:
<table>
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<th>те</th>
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</thead>
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<td>sah</td>
<td>tau</td>
<td>te</td>
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<tr>
<td>Case 2</td>
<td>таm</td>
<td>тао</td>
<td>таn</td>
</tr>
<tr>
<td>tam</td>
<td>tau</td>
<td>tau</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>тен</td>
<td>таbhyам</td>
<td>та:</td>
</tr>
<tr>
<td>tena</td>
<td>tābhyām</td>
<td>taiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>тaсmai</td>
<td>тaбhyam</td>
<td>тaбhyaḥ</td>
</tr>
<tr>
<td>тasmāi</td>
<td>tābhyām</td>
<td>tēbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>тaсmаt</td>
<td>тaбhyam</td>
<td>таbhyaḥ</td>
</tr>
<tr>
<td>тasmāt</td>
<td>tābhyām</td>
<td>тēbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>тася</td>
<td>та:</td>
<td>тeшaм</td>
</tr>
<tr>
<td>tasya</td>
<td>tayoh</td>
<td>tēṣām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>тaсмин</td>
<td>та:</td>
<td>тeшu</td>
</tr>
<tr>
<td>tasmin</td>
<td>tayoh</td>
<td>teṣu</td>
<td></td>
</tr>
</tbody>
</table>

Again, note that many of these words have English counterparts:

<table>
<thead>
<tr>
<th>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
<tbody>
<tr>
<td>тaт</td>
<td>that</td>
</tr>
<tr>
<td>те</td>
<td>they</td>
</tr>
</tbody>
</table>

Feminine:
<table>
<thead>
<tr>
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<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
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<td>ते</td>
</tr>
<tr>
<td>साः</td>
<td>te</td>
<td>tāḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>ताम्</td>
<td>ते</td>
</tr>
<tr>
<td>ताम</td>
<td>te</td>
<td>tāḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>तया</td>
<td>ताभ्याम्</td>
</tr>
<tr>
<td>तया</td>
<td>tābhyām</td>
<td>tābhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>तस्यै</td>
<td>ताभ्याम्</td>
</tr>
<tr>
<td>tasyai</td>
<td>tābhyām</td>
<td>tābhyāḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>तस्याः</td>
<td>ताभ्याम्</td>
</tr>
<tr>
<td>tasyāḥ</td>
<td>tābhyām</td>
<td>tābhyāḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>तस्याः</td>
<td>तयोः</td>
</tr>
<tr>
<td>tasyāḥ</td>
<td>tayoh</td>
<td>tāsām</td>
</tr>
<tr>
<td>Case 7</td>
<td>तस्याम्</td>
<td>तयोः</td>
</tr>
<tr>
<td>tasyām</td>
<td>tayoh</td>
<td>tāsu</td>
</tr>
<tr>
<td>Neuter:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
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<tr>
<td>Case 1</td>
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<td>ते</td>
</tr>
<tr>
<td>tat</td>
<td>te</td>
<td>tānī</td>
</tr>
<tr>
<td>Case 2</td>
<td>तत्</td>
<td>ते</td>
</tr>
<tr>
<td>tat</td>
<td>te</td>
<td>tānī</td>
</tr>
</tbody>
</table>
To get the forms for *etad*, we add an *e*- to the beginning of each form. The only unusual changes are that *sah* becomes *eṣah* and *sā* becomes *eṣā*. These changes are due to normal sandhi rules:

\[
\text{स खादृति} \rightarrow \text{एष खादृति।}
\]

\[
\text{sa khādati} \rightarrow \text{eṣa khādati.}
\]

He eats.

\[
\text{सा खादृति} \rightarrow \text{एषा खादृति।}
\]

\[
\text{sā khādati} \rightarrow \text{eṣā khādati.}
\]

She eats.

**idam**

Masculine:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>अयम्</td>
<td>इमाओ</td>
<td>इमेि</td>
</tr>
<tr>
<td></td>
<td>ayam</td>
<td>imau</td>
<td>ime</td>
</tr>
<tr>
<td>Case 2</td>
<td>इमम्</td>
<td>इमाओ</td>
<td>इमान्</td>
</tr>
<tr>
<td></td>
<td>imam</td>
<td>imau</td>
<td>imān</td>
</tr>
<tr>
<td>Case 3</td>
<td>अनेन</td>
<td>अभ्याम्</td>
<td>एभििः</td>
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<tr>
<td></td>
<td>anena</td>
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<td>ebhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>अस्माई</td>
<td>अभ्याम्</td>
<td>एभ्यः</td>
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<tr>
<td></td>
<td>asmai</td>
<td>ābhyaṁ</td>
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<tr>
<td>Case 5</td>
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<td>एभ्यः</td>
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<tr>
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<td>ebhyaḥ</td>
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<td>एषाम्</td>
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<td>eṣām</td>
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<tr>
<td>Case 7</td>
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<td>अनयोः</td>
<td>एशु</td>
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<tr>
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Feminine:
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<tbody>
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<td>इमाः</td>
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<td>ābhyaḥ</td>
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<td>आसाम्</td>
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<tr>
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<td>āsu</td>
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**Neuter:**

<table>
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<tr>
<td></td>
<td>idam</td>
<td>ime</td>
<td>imānī</td>
</tr>
<tr>
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<td>इदम्</td>
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<td>इमानि</td>
</tr>
<tr>
<td></td>
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<td>ime</td>
<td>imānī</td>
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### adas

**Masculine:**

<table>
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**Feminine:**

<table>
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<table>
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<th>Plural</th>
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<td>अमूः amūḥ</td>
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<tr>
<td></td>
<td>अमूः amūḥ</td>
<td>अमूः amūḥ</td>
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</tr>
<tr>
<td>2</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>अयुष्णः amūḥ</td>
<td>अमूः amūḥ</td>
<td></td>
</tr>
</tbody>
</table>

Neuter:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>अदः adaḥ</td>
<td>अमूः amūḥ</td>
<td>अमूः amūni</td>
</tr>
<tr>
<td>2</td>
<td>अदः adaḥ</td>
<td>अमूः amūḥ</td>
<td>अमूः amūni</td>
</tr>
</tbody>
</table>


**kim and yad**

Also known as: interrogative and relative pronouns

The two pronouns *kim* and *yad* let us create different kinds of complex sentences. In this lesson, we will learn more about what kinds of endings these pronouns use.

If you want to focus more on what these pronouns mean and less on their specific endings, see our *Sentences* topic.

**kim**

*Kim* means “who?” or “what?” We use *kim* to ask questions:

कस्त्रांम्।

*kas tvam.*

Who are you?

t्वं कर्मेन फलं ददासि

*tvam kasmā phalam dadasi*

To whom are you giving the fruit?

कस्मा रावणः सीताम् इच्छति।

*kasmāt rāvaṇaḥ sītām icchati.*

For what reason (from what) does Ravana want Sita?

*Kim* uses the same endings as *tad*, but its neuter singular form in cases 1 and 2 is *kim*:

किम् एतस्?

*kim etat?*

What is this?

Also, the masculine case 1 singular (*kaḥ*) uses normal sandhi rules. Compare the results below:
कः योधः → को योधः:
kaḥ yodhaḥ → ko yodhaḥ
Who is a warrior?

सः योधः → स योधः:
sah yodhaḥ → sa yodhaḥ
He is a warrior.

Just for reference, here are the forms of *kim* in the masculine gender:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>कः:  खा:</td>
<td>कौः  कौ:</td>
<td>केः:</td>
</tr>
<tr>
<td></td>
<td>kah</td>
<td>kau</td>
<td>ke</td>
</tr>
<tr>
<td>Case 2</td>
<td>क्यम्:  कोः  कौः</td>
<td>कान्ता:</td>
<td>कान्</td>
</tr>
<tr>
<td></td>
<td>kam</td>
<td>kau</td>
<td>kān</td>
</tr>
<tr>
<td>Case 3</td>
<td>के न:  काभ्याम्:</td>
<td>केः:  काभ्याम्:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>kena</td>
<td>kābhyaṁ</td>
<td>kaiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>कस्मेँ:  काभ्याम्:</td>
<td>केभ्याँ:</td>
<td>केभ्याँ</td>
</tr>
<tr>
<td></td>
<td>kasmai</td>
<td>kābhyaṁ</td>
<td>kebhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>कस्मात्:  काभ्याम्:</td>
<td>केभ्याँ:</td>
<td>केभ्याँ</td>
</tr>
<tr>
<td></td>
<td>kasmāt</td>
<td>kābhyaṁ</td>
<td>kebhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>कस्य:  काभ्याम्:</td>
<td>केभ्यां:</td>
<td>केभ्यां</td>
</tr>
<tr>
<td></td>
<td>kasya</td>
<td>kābhyaṁ</td>
<td>keṣām</td>
</tr>
<tr>
<td>Case 7</td>
<td>कस्मिन्:  काभ्याम्:</td>
<td>केभ्यां:</td>
<td>केभ्यां</td>
</tr>
<tr>
<td></td>
<td>kasmin</td>
<td>kābhyaṁ</td>
<td>keṣu</td>
</tr>
</tbody>
</table>

the feminine gender:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>का</th>
<th>कें</th>
<th>का:</th>
</tr>
</thead>
<tbody>
<tr>
<td>kā</td>
<td>ke</td>
<td>kāḥ</td>
<td></td>
</tr>
<tr>
<td>काम्</td>
<td>कें</td>
<td>का:</td>
<td></td>
</tr>
<tr>
<td>kām</td>
<td>ke</td>
<td>kāḥ</td>
<td></td>
</tr>
<tr>
<td>कया</td>
<td>काभ्याम्</td>
<td>काभि:</td>
<td></td>
</tr>
<tr>
<td>kayā</td>
<td>kābhyām</td>
<td>kābhiḥ</td>
<td></td>
</tr>
<tr>
<td>कस्यै</td>
<td>काभ्याम्</td>
<td>काभ्य:</td>
<td></td>
</tr>
<tr>
<td>kasyai</td>
<td>kābhyām</td>
<td>kābhyaḥ</td>
<td></td>
</tr>
<tr>
<td>कस्या:</td>
<td>काभ्याम्</td>
<td>काभ्य:</td>
<td></td>
</tr>
<tr>
<td>kasyāḥ</td>
<td>kābhyām</td>
<td>kābhyaḥ</td>
<td></td>
</tr>
<tr>
<td>कस्या:</td>
<td>कयो:</td>
<td>कासाम्</td>
<td></td>
</tr>
<tr>
<td>kasyāḥ</td>
<td>kayōḥ</td>
<td>kāsāṃ</td>
<td></td>
</tr>
<tr>
<td>कस्याम्</td>
<td>कयो:</td>
<td>कासु</td>
<td></td>
</tr>
<tr>
<td>kasyām</td>
<td>kayōḥ</td>
<td>kāsu</td>
<td></td>
</tr>
</tbody>
</table>

and the neuter gender:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>किम्</th>
<th>कें</th>
<th>कानि</th>
</tr>
</thead>
<tbody>
<tr>
<td>kim</td>
<td>ke</td>
<td>kāni</td>
<td></td>
</tr>
<tr>
<td>किम्</td>
<td>कें</td>
<td>कानि</td>
<td></td>
</tr>
<tr>
<td>kim</td>
<td>ke</td>
<td>kāni</td>
<td></td>
</tr>
</tbody>
</table>
-cit and -cana

We can use the suffixes -cit and cana to create a word that means “someone” or “something”:

क: पृच्छति → कश्चित् पृच्छति

\( \text{kaḥ prcchati} \rightarrow \text{kaścit prcchati} \)

Who is asking? \(\rightarrow\) Someone is asking.

केन श्रुतम् → केनचन श्रुतम्

\( \text{kena śrutam} \rightarrow \text{kenacana śrutam} \)

By whom was it heard? \(\rightarrow\) By someone it was heard.

yad

yad means “who” or “what,” but not in the sense of asking a question. Rather, yad lets us join sentences together.

This idea is difficult to explain but easy to understand. In the examples below, the first two sentences are simple. Then we use yad to connect them. Note that we pair yad with another pronoun:

सा पृच्छति।

\( \text{sā prcchati.} \)

She asks.

सा रामस्य पत्नी।

\( \text{sā rāmasya patnī.} \)

She is Rama’s wife.

या पृच्छति सा रामस्य पत्नी।

\( \text{yā prcchati sā rāmasya patnī.} \)

Who asks, she is Rama’s wife. (literal translation)

The person who asks is Rama’s wife. (natural translation)

We can create more complex examples too:
Rama gives a fruit to her.

She is Rama’s wife.

To whom Rama gives a fruit, she is Rama’s wife. (literal)
The person to whom Rama gives a fruit is Rama’s wife. (natural)

And even more complex examples:

Rama gives a fruit to her.

Her father is Janaka.

The father of the one to whom Rama gives a fruit is Janaka. (natural)

Note how difficult these sentences are to translate to English but how naturally they flow in Sanskrit.

yad uses the same endings as tad, but it follows normal sandhi rules. Here are the forms of yad with masculine endings:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>यः</td>
<td>याँ</td>
<td>ये</td>
</tr>
<tr>
<td></td>
<td>yah</td>
<td>yau</td>
<td>ye</td>
</tr>
<tr>
<td>2</td>
<td>यम्</td>
<td>याँ</td>
<td>यान्</td>
</tr>
<tr>
<td></td>
<td>yam</td>
<td>yau</td>
<td>yan</td>
</tr>
<tr>
<td>3</td>
<td>येन</td>
<td>याभ्यां</td>
<td>याँह</td>
</tr>
<tr>
<td></td>
<td>yena</td>
<td>yābhyām</td>
<td>yaih</td>
</tr>
<tr>
<td>4</td>
<td>यस्मै</td>
<td>याभ्यां</td>
<td>येभ्यां</td>
</tr>
<tr>
<td></td>
<td>yasmāi</td>
<td>yābhyām</td>
<td>yebhyāh</td>
</tr>
<tr>
<td>5</td>
<td>यस्मात्</td>
<td>याभ्यां</td>
<td>येभ्यां</td>
</tr>
<tr>
<td></td>
<td>yasmāt</td>
<td>yābhyām</td>
<td>yebhyāh</td>
</tr>
<tr>
<td>6</td>
<td>यस्य</td>
<td>याभ्यां</td>
<td>येभ्यां</td>
</tr>
<tr>
<td></td>
<td>yasya</td>
<td>yābhyām</td>
<td>yebhyāh</td>
</tr>
<tr>
<td>7</td>
<td>यस्मिन्</td>
<td>याभ्यां</td>
<td>येभ्यां</td>
</tr>
<tr>
<td></td>
<td>yasmin</td>
<td>yābhyām</td>
<td>yebhyāh</td>
</tr>
</tbody>
</table>

feminine endings:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>ya</td>
<td>ye</td>
<td>या:</td>
<td></td>
</tr>
<tr>
<td>yā</td>
<td>ye</td>
<td>yāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>याम्</td>
<td>ये</td>
<td>या:</td>
<td></td>
</tr>
<tr>
<td>yām</td>
<td>ye</td>
<td>yāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>यया</td>
<td>याभ्याम्</td>
<td>याभि:</td>
<td></td>
</tr>
<tr>
<td>yayā</td>
<td>yābhīyām</td>
<td>yābhīḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>यस्यें</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>yasyai</td>
<td>yābhīyām</td>
<td>yābhīyah</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>यस्या:</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>yasyāḥ</td>
<td>yābhīyām</td>
<td>yābhīyah</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>यस्या:</td>
<td>ययो:</td>
<td>यासाम्</td>
<td></td>
</tr>
<tr>
<td>yasyāḥ</td>
<td>yayoh</td>
<td>yāsām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>यस्याम्</td>
<td>ययो:</td>
<td>यासु</td>
<td></td>
</tr>
<tr>
<td>yasyām</td>
<td>yayoh</td>
<td>yāsu</td>
<td></td>
</tr>
</tbody>
</table>

and neuter endings:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>yat</td>
<td>ye</td>
<td>यानि</td>
<td></td>
</tr>
<tr>
<td>yāni</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>yat</td>
<td>ye</td>
<td>यानि</td>
<td></td>
</tr>
<tr>
<td>yāni</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Review**

kim and yad can be used in complex and sophisticated ways. For details, see our Sentences topic.
Pronominal adjectives

There are many adjectives that use the same endings as pronouns like *tad*. We can call these adjectives **pronominal adjectives** since they are adjectives that behave like pronouns.

Here are some common examples:

- पूर्व → पूर्वस्मिन् दिने
  - *pūrva* → *pūrvasmin* dine
  - previous → on the **previous** day

- पर → परस्मिन् दिने
  - *para* → *parasmin* dine
  - next → on the **next** day

- एक → एकस्मिन् दिने
  - *eka* → *ekasmin* dine
  - one → on a **certain** day

- अन्य → अन्यस्मिन् दिने
  - *anya* → *anyasmin* dine
  - other → on a **another** day

- सर्व → सर्वं नरः
  - *sarva* → *sarve* narāḥ
  - all → all men

- विश्वे → विश्वेदेवः
  - *viśve* → *viśve* devāḥ
  - all → all gods

But there is one small exception. Apart from *anya* and a few rarer stems, all of these pronominal adjectives use *-m* in the neuter singular of cases 1 and 2:
एकम् फलम्
*ekam phalam*
one fruit

सर्वम् उदकम्
*sarvam udakam*
all the water

अन्यत् फलम्
*anyat phalam*
another fruit
Number words

Number words are adjectives that imply a specific number of items:

पञ्च पाण्डवाः:

pañca pāṇḍavāḥ
The five sons of Pandu

Sanskrit's number words generally follow the patterns of the stems we have seen already. Many of these number words have no gender. That is, they are the same regardless of the gender of the noun they describe:

पञ्च फलादि:

pañca phalāṇi
five fruits

पञ्च नद्यः:

pañca nadyaḥ
five rivers

In this lesson, we'll learn about Sanskrit's number words and how to use them.

eka

eka ("one") uses the normal pronoun endings. When eka refers to one item, it uses the singular. But eka can also be used in the sense of "a small number" or "a few" of something. When eka has this meaning, it is used in the dual and plural.

Here are the forms of eka in the masculine gender:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकः</td>
<td>ekaḥ</td>
<td>एकः</td>
<td>ekaḥ</td>
</tr>
<tr>
<td></td>
<td>ekau</td>
<td></td>
<td>eke</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकम्</td>
<td>ekam</td>
<td>एकम्</td>
<td>ekān</td>
</tr>
<tr>
<td></td>
<td>ekau</td>
<td></td>
<td>ekān</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकन</td>
<td>ekena</td>
<td>एकन</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td></td>
<td>ekābhyām</td>
<td></td>
<td>ekaiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकस्मेः</td>
<td>ekasmai</td>
<td>एकस्मेः</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td></td>
<td>ekābhyām</td>
<td></td>
<td>ekaiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकस्मात्</td>
<td>ekasmāt</td>
<td>एकस्मात्</td>
<td>ekebhyaḥ</td>
</tr>
<tr>
<td></td>
<td>ekābhyām</td>
<td></td>
<td>ekebhyaḥ</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Case 6</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकस्य</td>
<td>ekasya</td>
<td>एकस्य</td>
<td>ekānām</td>
</tr>
<tr>
<td></td>
<td>ekayoh</td>
<td></td>
<td>ekānām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकस्मिन्</td>
<td>ekasmin</td>
<td>एकस्मिन्</td>
<td>ekeṣu</td>
</tr>
<tr>
<td></td>
<td>ekayoh</td>
<td></td>
<td>ekeṣu</td>
</tr>
</tbody>
</table>

**dvi**

dvi (“two”) is used only in the dual. Even though the stem is usually known as dvi, we actually use the stem dva stem (or dvā for the feminine) when we add endings.

Here are the masculine endings for dvi:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>द्वाद्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvau</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वाद्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvau</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvābhyām</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvābhyām</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वाभ्याम्</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvābhyām</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वयोऽ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvayoh</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>द्वयोऽ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dvayoh</td>
<td></td>
</tr>
</tbody>
</table>

**trī**

trī is always used in the plural. In the masculine, it uses the normal -i stem endings, except that the case 6 plural is trayāṇām:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>त्रयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayaḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>त्रीन्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trīn</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>त्रिभिः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>त्रयाणाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayāṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>त्रिषु</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>triṣu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>त्रयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayaḥ</td>
</tr>
</tbody>
</table>

The feminine form of *tri* uses the stem *tisṛ* with the basic nominal endings. But in the case 6 plural, it uses the ending *-ṇām* instead:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>तिस्रभिः: tisṛbhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>तिस्रभ्यः: tisṛbhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>तिस्रभ्यः: tisṛbhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>तिस्रणाम्: tisṛṇām</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>तिस्र्षु: tisṛṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
</tbody>
</table>

Finally, the neuter follows the usual pattern of the -i stems:
| Case 1 |  |  | स्त्रीणि त्रीणि  
| Case 2 |  |  | स्त्रीणि त्रीणि  
| Case 8 |  |  | स्त्रीणि त्रीणि  

catur

catur ("four") uses the strong stem catvār in cases 1 and 8. Otherwise, it generally uses the basic nominal endings:
| Case 1 | — | — | चत्वारः: catvāraḥ |
| Case 2 | — | — | चतुरः: caturah |
| Case 3 | — | — | चतुर्भिः: caturbhiḥ |
| Case 4 | — | — | चतुर्भ्यः: caturbhyaḥ |
| Case 5 | — | — | चतुर्भ्यः: caturbhyaḥ |
| Case 6 | — | — | चतुर्णाम्: caturṇām |
| Case 7 | — | — | चतुर्षु: caturṣu |
| Case 8 | — | — | चत्वारः: catvāraḥ |

In the feminine, *catur* uses the feminine stem *catasṛ*. This stem is used like *tisṛ* above:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>चतस्र्भि:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>चतस्र्भ्य:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyah</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>चतस्र्भ्य:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyah</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>चतस्र्णाम्:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>चतस्र्षु:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛṣu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
</tbody>
</table>

The neuter endings are below. In this neuter form, we lengthen the last vowel of the stem, but we don't insert a new nasal sound:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>चत्वारी</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catvāri</td>
</tr>
<tr>
<td>Case 2</td>
<td></td>
<td>—</td>
<td>चत्वारी</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catvāri</td>
</tr>
<tr>
<td>Case 8</td>
<td></td>
<td>—</td>
<td>चत्वारी</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catvāri</td>
</tr>
</tbody>
</table>

**pañcan to daśan**

The numbers *pañcan* (“five”) to *daśan* (“ten”) use the same forms regardless of gender.

The forms of *pañca* (“five”) are below. The stems *saptan* (“seven”), *navan* (“nine”), and *daśan* (“ten”) all follow the same pattern as *pañcan*: 
<table>
<thead>
<tr>
<th>Case 1</th>
<th>—</th>
<th>—</th>
<th>पञ्च</th>
<th>pañca</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>पञ्च</td>
<td>pañca</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>पञ्चभि:</td>
<td>pañcabhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>पञ्चभ्य:</td>
<td>pañcabhyāḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>पञ्चभ्य:</td>
<td>pañcabhyāḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>पञ्चनाम्</td>
<td>pañcānām</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>पञ्चसु</td>
<td>pañcasu</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>पञ्च</td>
<td>pañca</td>
</tr>
</tbody>
</table>

śaś (“six”) follows a similar pattern, but the last ś of śaś causes many sandhi changes:
| Case 1 | — | — | śaṭḥ  
| Case 2 | — | — | śaṭḥ  
| Case 3 | — | — | śadbhiḥ  
| Case 4 | — | — | śadbhyah  
| Case 5 | — | — | śadbhyah  
| Case 6 | — | — | śaṇṇām  
| Case 7 | — | — | śatsu  
| Case 8 | — | — | śaṭḥ  

*aṣṭa* (“eight”) also follows a similar pattern, but it has some optional forms that are more irregular:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टा, अष्टाँ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टा, अष्टाँ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभष्णः, अष्टनाभष्णः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभष्णः, अष्टनाभष्णः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभयः, अष्टनाभयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभयः, अष्टनाभयः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभयः, अष्टनाभयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टभयः, अष्टनाभयः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टानाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टानाम्</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टसु, अष्टासु</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टसु, अष्टासु</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>अष्टा, अष्टाँ</td>
</tr>
</tbody>
</table>

**ekādaśa to navadaśa**

You can see the numbers 11 to 19 in the examples below. All of them use the same endings as daśa:

एकादशा

*ekādaśa*

eleven
dvādaśa
twelve

trayodaśa
thirteen

caturdaśa
fourteen

pañcadaśa
fifteen

ṣoḍaśa
sixteen

saptadaśa
seventeen

aṣṭādaśa
eighteen

navadaśa
nineteen

viṃśati to navati

All of the numbers below are used in the feminine singular:
विंशतिः
vimśatīḥ
twenty

त्रिशत्
trimśat
thirty

चत्वारिंशत्
catvārimśat
forty

पञ्चाशत्
pañcāśat
fifty

षष्टि:
ṣaṣṭiḥ
sixty

सप्तति:
saptatīḥ
seventy

अष्टि:
aśṭiḥ
eighty

नवति:
navaṭiḥ
ninety

śata to koṭi

All of these numbers are used in the singular. All of these stems are neuter, except for koṭi, which is feminine.
व्याख्या

शतम्
\( \text{satam} \)
one hundred

सहस्रम्
\( \text{sahasram} \)
one thousand

अयुतम्
\( \text{ayutam} \)
ten thousand

लक्षम्
\( \text{lakṣam} \)
one hundred thousand (i.e. one lakh)

प्रयुतम्
\( \text{prayutam} \)
one million

कोटिः
\( \text{koṭih} \)
ten million (i.e. one crore)
Verbs 1: Special tense-moods
Special tense-moods

In the core lessons, we learned that we can change a verb root into a verb stem. And once we have a verb stem, we can add endings to that stem to create a complete verb.

In the examples below, note the progression from root to stem to verb:

- **नी → नय → नयन्ति**
  \[ nī → naya → nayanti \]
  lead → lead → They lead.

- **नी → नेष्य → नेष्यामि**
  \[ nī → neṣya → neṣyāmi \]
  lead → will lead → I will lead.

We also learned that Sanskrit verbs express five basic kinds of information. These five are called **person**, which expresses the verb’s perspective:

- **नयति।**
  \[ nayati. \]
  (Someone) leads.

- **नयामि।**
  \[ nayāmi. \]
  I lead.

**Number**, which expresses how many of something there are:

- **नयति।**
  \[ nayati. \]
  (Someone) leads.

- **नयन्ति।**
  \[ nayanti. \]
  They lead.
tense-mood, which expresses the verb’s tense (time period) and mood (manner):

नयति।
nayati.
(Someone) leads.

नेष्यति।
nesyati.
(Someone) will lead.

नयेत्।
nayet.
(Someone) might lead.

prayoga, which is hard to explain but easy to understand:

नयति।
nayati.
(Someone) leads.

( kartari prayoga)

नीयते
niyate
(Someone) is led.

( karmani prayoga)

and pada, which is meaningful only for certain roots. We will discuss pada more in a later lesson, but here is a simple example of it:

नयति।
nayati.
(Someone) leads (for another's benefit).

(parasmaipada)


नयतिः
nayati
(Someone) leads.

नयतु
nayatu
(Someone) should lead.

अनयत्
anayat
(Someone) led.

नयेत्
nayet
(Someone) might or could lead.

Four special tense-moods

Let’s focus on tense-moods here. Sanskrit uses ten different tense-moods. But four of these tense-moods use very similar stems in kartari prayoga. You can see all four of these tense-moods below:

Since these four tense-moods use a special stem, they are sometimes called special tense-moods. They are called “special” only because of the stem they use. Otherwise, they are like any other verb.

Ten stem patterns

We form the stems for these four special tense-moods in ten different patterns. Generally, each root uses just one of these ten patterns.

The most common pattern is that we strengthen the root vowel and add -a:
नी → नयति, नयतु, अनयत्, नयेत्

नी → nayati, nayatu, anayat, nayet
lead → (someone) leads, should lead, led, might lead

For other roots, we might add a suffix like -aya instead:

चुर् → चोरयति, चोरयतु, अचोरयत्, चोरयेत्

cur → corayati, corayatu, acorayat, corayet
steal → (someone) steals, should steal, stole, might steal

And for a few roots, we might even make a more drastic change:

हु → जुहोति, जुहोतु, अजुहोत्, जुहुयात्

hu → juhoti, juhotu, ajuhot, juhuyāt
offer → (someone) offers, should offer, offered, might offer

Since roots change in ten different ways, we can sort these roots into ten different verb classes. Each verb class has its own characteristic change.

In this topic, we will learn about verb classes and the four special tense-moods that use them.

**Review**

1. How many special tense-moods are there?
2. How many verb classes are there?
The present tense

Also known as: the present indicative, vartamānaḥ (“occurring”), laṭ

The first tense-mood we will study is the present tense. Traditionally, this is the first tense-mood that Sanskrit students learn.

Basic meaning

The present tense has different meanings in different contexts. Most commonly, it what is happening right now:

नयत।

*nayati.*

(Someone) leads or is leading.

चरत।

*carati.*

(Someone) walks or is walking.

Notice that the English translation of *nayati* is either “leads” or “is leading.” In Sanskrit, we describe both of these with the same verb form. Context makes the specific sense clear.

In general, the present tense is seen as a “default” tense. So we can also use it to describe actions that regularly occur:

अहः प्रतिदिनं पचाम।

*ahaṃ pratidinam pacāmi.*

*I cook every day.*

सञ्जयः प्रतिवर्षं नगरं गच्छत।

*sanjayaḥ prativarṣaṃ nagaraṃ gacchati.*

*Sanjaya goes to the city every year.*

The present tense also expresses actions that have just finished:
When did you come to the village?
(It is implied that the person has come very recently.)

or are just about to occur:

I (am just about to) go to the forest.

In the first person, it can also have the sense of “let’s”:

Let's (all) go.

Let's (both) ask the king.

We can modify the basic sense of the present tense with various uninflected words. One common example is that we can use *sma* to express past action:

The lion lived (or, was living) in the cave.

**Endings**

Here are the endings we use in the present tense. The examples below use the stem *naya*:
<table>
<thead>
<tr>
<th>Person</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयाति</td>
<td>नयतः</td>
<td>नयात्ति</td>
</tr>
<tr>
<td></td>
<td>nayati</td>
<td>nayataḥ</td>
<td>nayanti</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसि</td>
<td>नयथः</td>
<td>नयथ</td>
</tr>
<tr>
<td></td>
<td>nayasi</td>
<td>nayathaḥ</td>
<td>nayatha</td>
</tr>
<tr>
<td>1st</td>
<td>नयामि</td>
<td>नयावः</td>
<td>नयामः</td>
</tr>
<tr>
<td></td>
<td>nayāmi</td>
<td>nayāvaḥ</td>
<td>nayāmahaḥ</td>
</tr>
</tbody>
</table>

The table above has three rows and three columns. Each row corresponds to a different person, and you can see these persons labeled on the left-hand side. Each column corresponds to a different number, and you can see these numbers labeled on the top. For example, we can use this table to learn that the “3rd person singular” form is nayati.

Why do we put these words in a table? It's not so that we can sit down and memorize these forms. In our view, that's a waste of time. Mainly, a table lets us see certain patterns clearly.

Here are some patterns that stand out to us:

- All of the first-person forms have a long आ sound in their ending.
- All of the singular forms end in -ि.
- The sound tha is used only in the second person.

**Review**

The present tense is simple and straightforward. In the next lesson, we will learn about the command mood, which uses similar endings to the present tense.
The command mood
Also known as: the imperative mood, ājīna (“command”), loṭ

The present tense and the command mood use similar endings. So, let’s learn about the command mood next.

Basic meaning

The command mood is used for commands. We commonly see the command mood in the second person:

नय
naya
Lead!

नयत
nayata
(You all) lead!

But in other persons, the command mood has many more subtle meanings. In the third person, it can have the sense of a suggestion, a demand, or a request:

रामो वनं गच्छतु।
rāmo vanam gacchatu.
Rama could go to the forest. (suggestion)
Send Rama to the forest. (demand or request)

The command mood is rarely used in the first person. When it is used, it usually has the sense of fulfilling another’s need:

किम् करवाणि ते?
kim karavāṇi te?
What may I do for you?

Endings

Here are the endings of the command mood as used with the stem naya:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयतु नयताम् नयन्तु</td>
<td>नयताम् नयन्तु</td>
<td>नयताम् नयन्तु</td>
</tr>
<tr>
<td></td>
<td>nayatu nayatām nayantu</td>
<td>nayatām nayantu</td>
<td>nayatām nayantu</td>
</tr>
<tr>
<td>2nd</td>
<td>नय नयतम् नयत</td>
<td>नयतम् नयत</td>
<td>नयतम् नयत</td>
</tr>
<tr>
<td></td>
<td>naya nayatam nayata</td>
<td>nayatam nayata</td>
<td>nayatam nayata</td>
</tr>
<tr>
<td>1st</td>
<td>नयानि नयाव नयाम</td>
<td>नयाव नयाम</td>
<td>नयाव नयाम</td>
</tr>
<tr>
<td></td>
<td>nayāni nayāva nayāma</td>
<td>nayāva nayāma</td>
<td>nayāva nayāma</td>
</tr>
</tbody>
</table>

Let's take a moment to compare these endings to the ones used in the present tense. Notice that the first-person endings still use a long ā. There are other similarities as well: nayati is replaced by nayatu, and nayanti by nayantu.

But there are also some major differences. In particular, notice these five endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>ताम्</td>
<td>ताम्</td>
<td>ताम्</td>
</tr>
<tr>
<td></td>
<td>tām</td>
<td>tām</td>
<td>tām</td>
</tr>
<tr>
<td>2nd</td>
<td>तम् त</td>
<td>तम् त</td>
<td>तम् त</td>
</tr>
<tr>
<td></td>
<td>tam</td>
<td>tam</td>
<td>tam</td>
</tr>
<tr>
<td>1st</td>
<td>व म</td>
<td>व म</td>
<td>व म</td>
</tr>
<tr>
<td></td>
<td>va</td>
<td>ma</td>
<td>ma</td>
</tr>
</tbody>
</table>

These five endings will repeat in the next two tense-moods.
The ordinary past tense

Also known as: the imperfect, anadyatana-bhūta (“past action not of today”), ļan

Basic meaning

The ordinary past tense technically refers to past actions that occurred before today. But in practice, it refers to any past action:

रामो लङ्काम अगच्छत्।
rāmo lankām agacchat.
Rama went to Lanka.

रामः सीताम अपश्यत्।
rāmaḥ stām apaśyat.
Rama saw Sita.

Note the a- at the beginning of each verb:

गच्छति → अगच्छत्
gacchati → agacchat

Many of the tense-moods that describe past events will add this a- sound to the beginning of the stem.

Endings

Here are the endings of the ordinary past tense as used with the stem naya:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अनयत्</td>
<td>अनयताम्</td>
<td>अनयन्</td>
</tr>
<tr>
<td></td>
<td>anayat</td>
<td>anayatam</td>
<td>anayan</td>
</tr>
<tr>
<td>2nd</td>
<td>अनयः</td>
<td>अनयताम्</td>
<td>अनयत</td>
</tr>
<tr>
<td></td>
<td>anayaḥ</td>
<td>anayatam</td>
<td>anayata</td>
</tr>
<tr>
<td>1st</td>
<td>अनयम्</td>
<td>अनयाव</td>
<td>अनयाम</td>
</tr>
<tr>
<td></td>
<td>anayam</td>
<td>anayāva</td>
<td>anayāma</td>
</tr>
</tbody>
</table>

Notice that many of these endings are shortened versions of the present tense endings. Endings that end with -i lose that -i:

यति → अनयत्
nayati → anayat

यसि → अनयः
nayasi → anayaḥ

यामि → अनयम्
nayāmi → anayam

यत्ति → अनयन्
nayanti → anayan

And endings that end with the visarga lose that visarga:

यावः → अनयाव
nayāvah → anayāva

यामः → अनयाम
nayāmah → anayāma

**Using verb prefixes**

If the verb uses a verb prefix, we add that prefix before the a-:
Why does this happen? In early Sanskrit, verb prefixes were ordinary uninflected words that could occur anywhere in the sentence. Here is a simple example:

परिग्रामम् अगच्छत।

pari grāmam agacchat.

He went around the village.

In later Sanskrit, however, these words are almost always placed just before the verb. And over time, they were treated as a single word:

परिअगच्छत् → पर्यागच्छत्।

pari agacchat → paryagacchat.
The potential mood
Also known as: the optative, vidhiḥ ("injunction"), vidhiliṅ

The potential mood is the last of the four special tense-moods.

**Basic meaning**

The potential mood usually describes what might, could, or should happen:

रामः वनम् गच्छेत्।
*rāmaḥ vanam gacchet.*
Rama might go to the forest.

The potential mood can express many different meanings based on the context. For example, it can show what someone is capable of doing:

अहम् इदम् वनं सर्वं दहयम्।
*aham īdam vanam sarvaṁ daheyam.*
I could burn all of this forest.

It can be a soft command:

त्वम् इदं खादेः।
*tvam īdam khādeḥ.*
You should eat this.

And there are other subtle uses as well.

**Endings**

The endings we use with the potential mood are almost identical to the endings of the ordinary past tense. There are two main differences. The first difference is that we add an extra -ī sound before every ending:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>ई: ज् it</td>
<td>ईताम: itām</td>
<td>ईयुः: īyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>ईष्णः iḥ</td>
<td>ईताम: itām</td>
<td>ई: īt</td>
</tr>
<tr>
<td>1st</td>
<td>ईययम् īyam</td>
<td>ईव īva</td>
<td>ईम īma</td>
</tr>
</tbody>
</table>

And the second is that the third-person plural ending is -uḥ instead of -an:

अनन ज्। anayan.
They led.

नयेयुः। nayeyuḥ.
They might lead.

Here is how these endings appear when used with a stem like naya:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयेत्न nayet</td>
<td>नयेताम् nayetām</td>
<td>नयेयुः: nayeyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नयेह nayeḥ</td>
<td>नयेताम् nayetām</td>
<td>नयेत nayeta</td>
</tr>
<tr>
<td>1st</td>
<td>नयेययम् nayeyam</td>
<td>नयेव nayeva</td>
<td>नयेम nayema</td>
</tr>
</tbody>
</table>

Note the sandhi between the stem and the ending here:
नय + ईत् → नयेत्
naya + īt → nayet
(someone) might, could, or should lead
ātmanepada
Also known as: the middle voice

In the previous lesson, we focused on the parasmaipada endings used by the four special tense-moods. In this lesson, we will focus on the ātmanepada endings.

What is ātmanepada?

Sanskrit has two different sets of verb endings: parasmaipada endings and ātmanepada endings. Some roots always use parasmaipada endings, some roots always use ātmanepada endings, and some roots can use both.

For a small number of roots, ātmanepada endings imply that the person performing the action is doing so for their own benefit. Here is the classic example:

देवदत्त ओदनं पचति।

enville odanaṁ pacati.

Devadatta cooks rice (for others).

देवदत्त ओदनं पचते।

enville odanaṁ pacate.

Devadatta cooks rice (for himself).

In older Sanskrit, this distinction is more meaningful. But in later Sanskrit, there is little to no difference in meaning between these two sets of endings.

The present tense

Here are the ātmanepada endings of the present tense:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयते</td>
<td>नयेते</td>
<td>नयन्ते</td>
</tr>
<tr>
<td></td>
<td>nayate</td>
<td>nayete</td>
<td>nayante</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसे</td>
<td>नयेथे</td>
<td>नयध्वे</td>
</tr>
<tr>
<td></td>
<td>nayase</td>
<td>nayethe</td>
<td>nayadhve</td>
</tr>
<tr>
<td>1st</td>
<td>नये</td>
<td>नयावहे</td>
<td>नयामहे</td>
</tr>
<tr>
<td></td>
<td>naye</td>
<td>nayāvahe</td>
<td>nayāmahe</td>
</tr>
</tbody>
</table>

First, notice that all of these endings end in -e in the present tense. Also, notice that many of these endings are similar to their parasmaipada counterparts. Here are the similar forms:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयति</td>
<td>नयतः</td>
<td>नयन्ति</td>
</tr>
<tr>
<td></td>
<td>nayati</td>
<td>nayataḥ</td>
<td>nayanti</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसि</td>
<td>नयथः</td>
<td>नयामः</td>
</tr>
<tr>
<td></td>
<td>nayasi</td>
<td>nayathāḥ</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>नयावः</td>
<td>नयामः</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nayāvaḥ</td>
<td>nayāmaḥ</td>
<td></td>
</tr>
</tbody>
</table>

**The command mood**

Here are the endings for the command mood:
As before, focus on these five endings, which the next two tense-moods will mostly reuse:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयताम्</td>
<td>नयेताम्</td>
<td>नयन्ताम्</td>
</tr>
<tr>
<td></td>
<td>nayatām</td>
<td>nayetām</td>
<td>nayantām</td>
</tr>
<tr>
<td>2nd</td>
<td>नयस्व</td>
<td>नयेथाम्</td>
<td>नयध्वम्</td>
</tr>
<tr>
<td></td>
<td>nayasva</td>
<td>nayethām</td>
<td>nayadhvam</td>
</tr>
<tr>
<td>1st</td>
<td>नयें</td>
<td>नयावहें</td>
<td>नयामहें</td>
</tr>
<tr>
<td></td>
<td>nayai</td>
<td>nayāvahai</td>
<td>nayāmahai</td>
</tr>
</tbody>
</table>

The ordinary past tense

As before, the forms of the ordinary past tense have an a- prefix:
### The potential mood

As before, the potential mood uses nearly the same endings as the ordinary past tense. And as before, all of these endings start with -२ः:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयेत नयेतातः नयेतरः</td>
<td>nayeta nayeyatām nayeran</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>नयेयः नयेयाथम् नयेध्वम्</td>
<td>nayeḥ nayeyātham nayedhvam</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>नयेयः नयेयावहि नयेमाहि</td>
<td>nayeya nayevahi nayemahi</td>
<td></td>
</tr>
</tbody>
</table>

As before, the one exception is the third-person plural ending:

अनयन्तः।

anayanta.

They led.
नयरन्।
nayeran.
They might lead.

Review

1. In later Sanskrit, is there a strong difference in meaning between parasmaipada and átmanepada endings?
The *bhū*, *div*, *tud*, and *cur* classes

We have learned that there are four special tense-moods and that we create stems for these special tense-moods in ten different patterns. We can sort all verb roots into ten different lists based on which pattern they use. These lists are called **verb classes**.

Four of these verb classes are quite simple to create and use:

- **bhū class**
  - भमू → भव
  - *bhū* → *bhava*
  - be, become → (someone) is or becomes

- **div class**
  - दिव् → दीव्य
  - *div* → *divya*
  - gamble → (someone) gambles

- **tud class**
  - तुद् → तुद
  - *tud* → *tuda*
  - strike (someone) strikes

- **cur class**
  - चुर् → चोर्य
  - *cur* → *coraya*
  - steal (someone) steals

Let's call these four classes the **simple verb classes**. Each class is named after the first root in its list.

**The bhū class**

The *bhū class* is the largest of the ten verb classes and contains almost half of all verb roots. Here are some examples of this class:

- भू → भवति
  - *bhū* → *bhavati*
  - be, become → (someone) is or becomes
नरी → नयति
nī → nayati
lead → (someone) leads

शुच् → शोचति
śuc → śocati
grieve → (someone) grieves

निन्द् → निन्दति
nind → nindati
deride → (someone) derides

जीव् → जीवति
jīv → jīvati
live → (someone) lives

For most roots in this class, we create a stem by strengthening the root vowel and adding the suffix -a. Here are some examples:

भमू → भष्णो + अ → भव
bhū → bho + a → bhava
become

नी → ने + अ → नय
nī → ne + a → naya
lead

शुच् → शोच् + अ → शोच
śuc → śoc + a → śoca
grieve

However, there are some roots that don't use a strengthened vowel. For example, roots whose vowel is a don't change:

हस् → हस
has → hasa
laugh
And if a root’s syllable would be heavy even after we add -a, then we don’t strengthen the root. Or to put it another way, there is no change if the root ends in multiple consonants:

निन्द  →  निन्द
nind → ninda
blame

Or if the root has a long vowel followed by a consonant:

जीव  →  जीव
jīv → jīva
live

There are also several roots that form their stems in an unpredictable way. Such stems are called irregular stems. Here are some common examples of irregular stems:

<table>
<thead>
<tr>
<th>Root</th>
<th>Verb</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>स्था</td>
<td>तिष्ठति</td>
<td>stand</td>
</tr>
<tr>
<td>sthā</td>
<td>tiṣṭhati</td>
<td></td>
</tr>
<tr>
<td>पा</td>
<td>पिबति</td>
<td>drink</td>
</tr>
<tr>
<td>pā</td>
<td>pibati</td>
<td></td>
</tr>
<tr>
<td>द्वृ</td>
<td>पद्यति</td>
<td>see</td>
</tr>
<tr>
<td>drś</td>
<td>paśyati</td>
<td></td>
</tr>
<tr>
<td>गम्</td>
<td>गच्छति</td>
<td>go</td>
</tr>
<tr>
<td>gam</td>
<td>gacchati</td>
<td></td>
</tr>
</tbody>
</table>

The roots that use irregular stems are all common, and you will see and hear them many times as you engage with real Sanskrit content. So although you might be tempted to memorize these forms, you will acquire them naturally as you continue to read and listen to Sanskrit.
Why is the root $dṛś$?

The ancient grammarians decided on verb roots by analyzing all of a verb's tense-moods and derived forms. Words like $paśyati$, $paśyet$, $pasyatu$, and $apaśyat$ strongly suggest a root like $paś$. But we must also consider words like $drakṣyati$ (“will see”), $dadarśa$ (“saw long ago”), $adrākṣīt$ (“saw”), $drśyate$ (“is seen”), and so on.

Given a choice between $dṛś$ and $paś$, the grammarians chose $dṛś$ to represent these verbs. The specific reasons are complicated to explain right now. But the simple reason is $dṛś$ makes it easier to talk about certain general patterns in Sanskrit.

This same logic explains some of the other irregular roots above.

The $div$ class

For roots in the $div$ class, we form a stem by adding -$ya$ to the root. No vowel strengthening occurs:

\[
\begin{align*}
\text{मुह्} & \rightarrow \text{मुह्य} \\
muh & \rightarrow muhyā
\end{align*}
\]

become confused

This class has a few irregular stems. Usually, these irregular stems lengthen the root's vowel. Here are a few examples:
<table>
<thead>
<tr>
<th>Root</th>
<th>Verb</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>दिव्</td>
<td>दीव्यति</td>
<td>gamble</td>
</tr>
<tr>
<td>जन्</td>
<td>जायते</td>
<td>be born</td>
</tr>
<tr>
<td>शम्</td>
<td>शाम्यति</td>
<td>be tired or calm</td>
</tr>
<tr>
<td>मद्</td>
<td>माद्यति</td>
<td>be intoxicated</td>
</tr>
</tbody>
</table>

The **tud class**

For roots in the **tud class**, we form a stem by adding -a to the root. No vowel strengthening occurs:

\[
\text{तुद} \rightarrow \text{तुद} \\
\text{tud} \rightarrow \text{tuda}
\]

strike

The irregular stems in this class usually have an extra nasal sound:

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>मुच्</td>
<td>मुञ्च</td>
<td>release</td>
</tr>
<tr>
<td>कृत्</td>
<td>कृष्णति</td>
<td>cut</td>
</tr>
<tr>
<td>लिप्</td>
<td>लिम्पति</td>
<td>anoint or smear</td>
</tr>
<tr>
<td>सिच्</td>
<td>सिन्चति</td>
<td>sprinkle</td>
</tr>
</tbody>
</table>
Why isn't nind in the tud class?

If nind doesn't strengthen its vowel, why isn't it in the tud class? This is a great question. The answer ultimately has to do with different vowel accents in Sanskrit.

Old Sanskrit has a feature called pitch accent, where some vowels are spoken with a higher pitch than others. This pitch accent can still be heard in Vedic recitation.

The roots in the tud class generally have a high accent on their -a suffix, and the roots in the bhū class have a low accent. nind uses a low accent for this -a sound, so it in the bhū class.

The cur class

For most roots in the cur class, we create the stem by strengthening the root vowel and adding the suffix -aya. Here are some examples:

चुर् → चोरय
cur → coraya
steal → (someone) steals

चिन्त् → चिन्तयति
cint → cintayati
think → (someone) thinks

Notice that the stem of cint is cintayati, not *centayati. (We use the * symbol to show that this word is not correct Sanskrit.) Since cint ends in multiple consonants, its vowel does not strengthen. So it behaves in the same way as nindati above.

The irregular stems in the cur class usually have extra sounds between the roots and the -aya suffix:
<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>प्री</td>
<td>प्रीणयति</td>
<td>please</td>
</tr>
<tr>
<td>prī</td>
<td>prīṇayati</td>
<td></td>
</tr>
<tr>
<td>धूृ</td>
<td>धूृनयति</td>
<td>shake</td>
</tr>
<tr>
<td>dhū</td>
<td>dhūṇayati</td>
<td></td>
</tr>
</tbody>
</table>

**Review**

1. How do we usually make stems in the *bhū* class?
2. How do we usually make stems in the *div* class?
3. How do we usually make stems in the *tud* class?
4. How do we usually make stems in the *cur* class?
The su, tan, and krī classes

In the previous lesson, we learned about the four simple verb classes:

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>भू</td>
<td>भव</td>
</tr>
<tr>
<td>bhū</td>
<td>bhava</td>
</tr>
<tr>
<td>दिव्</td>
<td>द्रीव्य</td>
</tr>
<tr>
<td>div</td>
<td>divya</td>
</tr>
<tr>
<td>तुद्</td>
<td>तुद्</td>
</tr>
<tr>
<td>tud</td>
<td>tud</td>
</tr>
<tr>
<td>चुर्</td>
<td>चोरय</td>
</tr>
<tr>
<td>cur</td>
<td>coraya</td>
</tr>
</tbody>
</table>

The other six verb classes are more complex. Let's call these six classes the complex verb classes for short.

In this lesson, we will study three of these classes: the su class, the tan class, and the krī class. First, we will learn how these classes form their stems. Then, we will learn how to use these stems with the endings of the four special tense-moods.

What makes a verb class complex?

Why are these classes called the complex verb class? First, their stems end in sounds other than -a. As a result, we might have to apply various sandhi changes to these stems and endings:

\[\text{dveṣ} + \text{ti} \rightarrow \text{dveṣṭi}\]

hate → (someone) hates

Second, their stems come in two different versions: a strong stem that is used with certain endings, and a weak ending that is used with the other endings:
Third, some of these classes use endings that differ from the endings we have seen already:

कृ → कुर्वते
kr → kurvate
They all make.
(Note that this is not kurvante, as we might otherwise expect)

The su class

The su class uses two different stems. Its strong stem uses the suffix -no, and its weak stem uses the suffix -nu:

सु → सुनोति
su → sunoti
(Someone) presses out.

सु → सुन्वन्ति
su → sunvanti
They press out.

One of its important irregular verbs is śru (“hear”). Its strong stem is śrṇo, and its weak stem is śrṇu:

श्रु → श्रणोति
śru → śrṇoti
(Someone) hears.
The *tan* class

The *tan* class is just like the *su* class. But instead of using -no and -nu, it uses -o and -u:

.expand (someone) expands

The *tan* class contains only ten roots. But it also contains the root *kṛ* (“do, make”), which is one of the most common roots in all of Sanskrit. The strong stem of *kṛ* is *karo-* and the weak stem is *kuru*:

.buy (someone) buys

The *krī* class

The *krī* class uses -nā for its strong stem and -nī for its weak stem:

.buy (someone) buys
क्री → क्रीणितः
kṛ → krīṇītaḥ
buy → the two of them buy

kṛ + nā becomes krīṇā due to a sandhi rule. The idea is that r might cause the n sounds that follow it to become ṇ.

Complex classes with parasmaipada endings

The complex classes use the same parasmaipada endings as the simple classes. In the tables below, the red words use a strong stem.

First, we have the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनोति</td>
<td>सुनुतः</td>
<td>सुन्वन्ति</td>
</tr>
<tr>
<td></td>
<td>sunoti</td>
<td>sunutaḥ</td>
<td>sunvanti</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनोषि</td>
<td>सुनुथः</td>
<td>सुनुथ</td>
</tr>
<tr>
<td></td>
<td>sunosi</td>
<td>sunuthaḥ</td>
<td>sunutha</td>
</tr>
<tr>
<td>1st</td>
<td>सुनोमि</td>
<td>सुनुवः</td>
<td>सुनुमः</td>
</tr>
<tr>
<td></td>
<td>sunomi</td>
<td>sunuvah</td>
<td>sunumah</td>
</tr>
</tbody>
</table>

Notice the sandhi change in the second-person singular (sunosi becomes sunoṣi).

Next, we have the command mood:
### Then the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनोतु (sunotu)</td>
<td>सुनुताम् (sunutām)</td>
<td>सुन्वन्तु (sunvantu)</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनु (sunu)</td>
<td>सुनुतम् (sunutam)</td>
<td>सुनुत (sunuta)</td>
</tr>
<tr>
<td>1st</td>
<td>सुनवानि (sunavāni)</td>
<td>सुनवाव (sunavāva)</td>
<td>सुनवाम (sunavāma)</td>
</tr>
</tbody>
</table>

### And the potential mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>असुनोत् (asunot)</td>
<td>असुनुताम् (asunutām)</td>
<td>असुन्वन् (asunvan)</td>
</tr>
<tr>
<td>2nd</td>
<td>असुनोः (asunoḥ)</td>
<td>असुनुतम् (asunutam)</td>
<td>असुनुत (asunuta)</td>
</tr>
<tr>
<td>1st</td>
<td>असुनवम् (asunavam)</td>
<td>असुनुव (asunuva)</td>
<td>असुनुम (asunuma)</td>
</tr>
</tbody>
</table>
Notice that the ending uses -yā- instead of -ī-. But the 3rd person plural ending is just -yuḥ.

**Complex classes with ātmanepada endings**

The complex classes generally use the same ātmanepada endings as the simple classes. The major difference is the third-person plural. Although we use -ante and -anta in the simple classes, we use -ate and -ata here:

- लभन्तेः
  - labhante
  - They obtain.

- सन्वते
  - sunvate
  - They press out.

- अलभन्ता
  - alabhanta
  - They obtained.

- असन्वत्त
  - asunvata
  - They pressed out.

First, we have the present tense:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सूनूते (sunute)</td>
<td>सून्वाते (sunvāte)</td>
<td>सून्वते (sunvate)</td>
</tr>
<tr>
<td>2nd</td>
<td>सूनुषे (sunuṣe)</td>
<td>सून्वाथे (sunvāthe)</td>
<td>सूनुध्वे (sunudhve)</td>
</tr>
<tr>
<td>1st</td>
<td>सून्भे (sunve)</td>
<td>सूनुवाहे (sunuvāhe)</td>
<td>सूनुमहे (sunumahe)</td>
</tr>
</tbody>
</table>

For the first person, we also have the optional forms sunvahe and sunmahe.

Next is the command mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सूनुताम् (sunutām)</td>
<td>सून्वाताम् (sunvātam)</td>
<td>सून्वताम् (sunvatin)</td>
</tr>
<tr>
<td>2nd</td>
<td>सूनुष्वा (sunuṣva)</td>
<td>सून्वाथाम् (sunvāthām)</td>
<td>सूनुध्वव (sunudhvam)</td>
</tr>
<tr>
<td>1st</td>
<td>सूनवाई (sunavai)</td>
<td>सूनवावहाई (sunavāvahai)</td>
<td>सूनवामहाई (sunavāmahai)</td>
</tr>
</tbody>
</table>

Then the ordinary past tense:
Here, too, we have the optional forms *asunvahi* and *asunmahi* in the first person.

Finally, we have the potential mood:

Notice that most of these endings start with -ī-.

**Endings for the tan and krī classes**

The *tan* class is essentially identical to the *su* class, including its optional forms.

The *krī* class also uses the same endings. But the last -ī of its weak stem uses a special sandhi rule: if the verb ending starts with *a*, then the -ī is removed:
क्रीणी + अन्ति → क्रीणन्ति
krīṇī + anti → krīṇanti
क्रीणी + अन्तु → क्रीणन्तु
krīṇī + antu → krīṇantu
अक्रीणी + अन् → अक्रीणन्
akrīṇī + an → akrīṇan
क्रीणी + अते → क्रीणते
kṛṣṭi + ate → kṛṣate
अक्रीणी + अत → अक्रीणत
akrīṇī + ata → akrīṇata

Also, the second-person singular of the command mood uses the ending -hi:

एति क्रीणहि।
etat kṛṣ̣ihi.
Buy this.

Review

1. What are the strong and weak stems of su?
2. What are the strong and weak stems of śru?
3. What are the strong and weak stems of tan?
4. What are the strong and weak stems of kṛ?
5. What are the strong and weak stems of krī?
The *ad* and *rudh* classes

In the previous lesson, we learned about three of the six complex verb classes:

<table>
<thead>
<tr>
<th>Root</th>
<th>Strong stem</th>
<th>Weak stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>सु्</td>
<td>सुनो</td>
<td>सुनु</td>
</tr>
<tr>
<td>su</td>
<td>suno</td>
<td>sunu</td>
</tr>
<tr>
<td>तन्</td>
<td>तनो</td>
<td>तनु</td>
</tr>
<tr>
<td>tan</td>
<td>tano</td>
<td>tanu</td>
</tr>
<tr>
<td>क्रि्</td>
<td>क्रिणा</td>
<td>क्रिणी</td>
</tr>
<tr>
<td>kri</td>
<td>krīṇā</td>
<td>krīṇī</td>
</tr>
</tbody>
</table>

In this lesson, we will learn about two more complex verb classes. Both of these classes can create stems that end with consonant sounds. And since many verb endings start with consonants, these classes may cause all kinds of sandhi changes:

\[ \text{तेष्ट} + \text{ति} \rightarrow \text{तेष्टि} \]

\[ dveṣ + ti \rightarrow dveṣṭi \]

(someone) hates

**The *ad* class**

Also known as: class 2, *adādigāṇa* ("the group starting with *ad*")

The *ad* class does not use a suffix. Instead, its strong stem is the root with a strengthened vowel, and its weak stem is the root itself.

The root *ad* has *ad* for its strong stem and the same *ad* for its weak stem. So, *ad* does not demonstrate these changes well. Instead, let's use the root *dvīṣ* ("hate"), which has a clearer difference between its strong and weak stems:

\[ dveṣti. \]

(someone) hates.
They hate.

For the word dveṣṭi, notice that the root ends with a consonant (ṣ) and the ending begins with a consonant (t). When two consonants are next to each other, many different sandhi changes might occur.

The ad class has many irregular roots. The most important irregular root of the ad class is as, which means “be” or “exist.” Its strong stem is as, and its weak stem is s:

वनम् अस्ति।
vanam asti.
There is a forest.

वानरा वने सन्ति।
vānarā vane santi.
Monkeys are in the forest.

The rudh class
Also known as: class 7, rudhādigaṇa (“the group starting with rudh”)

Like the ad class, the rudh class also doesn’t use a suffix. Instead, we create the strong and weak stems by inserting a nasal sound after the root’s last vowel. For the strong stem, we insert na. For the weak stem, we insert n:

रुध् → रुणद्धि
rudh → runaddhi
(Someone) obstructs.

रुध् → रुन्धन्ति
rudh → rundhanti
They obstruct.

Again, notice the sandhi change:
रुणध + ति → रुणध्वि
runadh + ti → runaddhi

And as a reminder, \( r \) generally causes nearby \( n \) sounds to become \( n \). Hence we have \( ruṇaddhi \) and not \( *\text{ruṇaddhi} \). (We use the * symbol to show that this word is not correct Sanskrit.)

**Endings of the ad class**

With one or two exceptions, the ad class uses the same endings as the krī class. But since the ad class may cause many sandhi changes, these endings may not always be clear. We want to show you what these changes are like, so we will show you all of the forms of \( dvi ś \) in the special tense-moods.

First, here are the parasmaipada forms of \( dvi ś \) in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्वेष्टि</td>
<td>द्विष्टः</td>
<td>द्विष्टन्ति</td>
</tr>
<tr>
<td></td>
<td>dveṣṭi</td>
<td>dviṣṭaḥ</td>
<td>dviṣantti</td>
</tr>
<tr>
<td>2nd</td>
<td>द्वेक्षि</td>
<td>द्विष्टः</td>
<td>द्विष्टः</td>
</tr>
<tr>
<td></td>
<td>dvekṣi</td>
<td>dviṣṭhaḥ</td>
<td>dviṣṭha</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेष्मि</td>
<td>द्विष्वः</td>
<td>द्विष्मः</td>
</tr>
<tr>
<td></td>
<td>dvesmi</td>
<td>dviṣvaḥ</td>
<td>dviṣmaḥ</td>
</tr>
</tbody>
</table>

Next, here is the command mood:
In the second-person singular, we use *dhi* instead of *hi* if the root ends in a consonant. Then *dviṣ + dhi* becomes *dviḍḍhi* due to sandhi.

Next, we have the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अद्वेत्</td>
<td>अद्विष्टम्</td>
<td>अद्विष्टन्</td>
</tr>
<tr>
<td></td>
<td><em>adveṭ</em></td>
<td><em>adviṣṭam</em></td>
<td><em>adviṣan</em></td>
</tr>
<tr>
<td>2nd</td>
<td>अद्वेत्</td>
<td>अद्विष्टम्</td>
<td>अद्विष्टा</td>
</tr>
<tr>
<td></td>
<td><em>adveṭ</em></td>
<td><em>adviṣṭam</em></td>
<td><em>adviṣṭa</em></td>
</tr>
<tr>
<td>1st</td>
<td>आद्वेषम्</td>
<td>आद्विष्वा</td>
<td>आद्विष्मा</td>
</tr>
<tr>
<td></td>
<td><em>adveṣam</em></td>
<td><em>adviṣva</em></td>
<td><em>adviṣma</em></td>
</tr>
</tbody>
</table>

Why do we use *adveṭ*? This is due to a complex rule of consonant sandhi. Read our lessons on consonant sandhi to learn more.

If the root ends in *-ā*, we can also use the ending *-uḥ* instead of *-an*:
Finally, we have the potential mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्यात्</td>
<td>द्विष्यातम्</td>
<td>द्विष्युः</td>
</tr>
<tr>
<td></td>
<td>dviṣyāt</td>
<td>dviṣyātam</td>
<td>dviṣyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्याह्</td>
<td>द्विष्यातम्</td>
<td>द्विष्यात</td>
</tr>
<tr>
<td></td>
<td>dviṣyāḥ</td>
<td>dviṣyātam</td>
<td>dviṣyāta</td>
</tr>
<tr>
<td>1st</td>
<td>द्विष्याम्</td>
<td>द्विष्याव</td>
<td>द्विष्याम</td>
</tr>
<tr>
<td></td>
<td>dviṣyām</td>
<td>dviṣyāva</td>
<td>dviṣyāma</td>
</tr>
</tbody>
</table>

Now, here are the ātmanepada forms of dviṣ in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्टेः</td>
<td>द्विषाते</td>
<td>द्विषातेः</td>
</tr>
<tr>
<td></td>
<td>dviṣṭe</td>
<td>dviṣāte</td>
<td>dviṣate</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विक्षे</td>
<td>द्विषाथे</td>
<td>द्विक्षेऽ</td>
</tr>
<tr>
<td></td>
<td>dvikṣe</td>
<td>dviṣāthe</td>
<td>dviṣṭhve</td>
</tr>
<tr>
<td>1st</td>
<td>द्विषे</td>
<td>द्विषवे</td>
<td>द्विषमाहे</td>
</tr>
<tr>
<td></td>
<td>dviṣe</td>
<td>dviṣavahe</td>
<td>dviṣmahe</td>
</tr>
</tbody>
</table>

the command mood:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्टम्</td>
<td>द्विषाताम्</td>
<td>द्विषताम्</td>
</tr>
<tr>
<td></td>
<td>dviṣṭām</td>
<td>dviṣatām</td>
<td>dviṣatām</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विक्ष्व</td>
<td>द्विषाठाम्</td>
<td>द्विघ्न्</td>
</tr>
<tr>
<td></td>
<td>dvikṣva</td>
<td>dviṣāthām</td>
<td>dviḍḍhvam</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेषैि</td>
<td>द्वेषावहई</td>
<td>द्वेषामहई</td>
</tr>
<tr>
<td></td>
<td>dveṣai</td>
<td>dveṣāvahai</td>
<td>dveṣāmahai</td>
</tr>
</tbody>
</table>

**the ordinary past tense:**

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अद्विष्ट</td>
<td>अद्विषाताम्</td>
<td>अद्विषत</td>
</tr>
<tr>
<td></td>
<td>adviṣṭa</td>
<td>adviṣatām</td>
<td>adviṣata</td>
</tr>
<tr>
<td>2nd</td>
<td>अद्विष्ठाः</td>
<td>अद्विषाठाम्</td>
<td>अद्विघ्न्</td>
</tr>
<tr>
<td></td>
<td>adviṣṭhāḥ</td>
<td>adviṣāthām</td>
<td>adviḍḍhvam</td>
</tr>
<tr>
<td>1st</td>
<td>अद्विषि</td>
<td>अद्विष्वहि</td>
<td>अद्विष्महि</td>
</tr>
<tr>
<td></td>
<td>adviṣi</td>
<td>adviṣvahi</td>
<td>adviṣmahī</td>
</tr>
</tbody>
</table>

**and the potential mood:**
### Endings of the *rudh* class

The *rudh* class uses the same endings as the *krī* class. But as before, the *rudh* class may cause many different sandhi changes.

Here are the *parasmaipada* forms of *rudh* in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>ड़ुणन्द्वि</td>
<td>ड़ुण्नः</td>
<td>ड़ुण्नतः</td>
</tr>
<tr>
<td></td>
<td><em>ruṇaddhi</em></td>
<td><em>runddhaḥ</em></td>
<td><em>rundhanti</em></td>
</tr>
<tr>
<td>2nd</td>
<td>ड़ुणन्त्सि</td>
<td>ड़ुण्नः</td>
<td>ड़ुण्नः</td>
</tr>
<tr>
<td></td>
<td><em>ruṇatsi</em></td>
<td><em>runddhaḥ</em></td>
<td><em>runddha</em></td>
</tr>
<tr>
<td>1st</td>
<td>ड़ुणध्वि</td>
<td>ड़ुण्वः</td>
<td>ड़ुण्धः</td>
</tr>
<tr>
<td></td>
<td><em>ruṇadhmi</em></td>
<td><em>rundhvaḥ</em></td>
<td><em>rundhmaiḥ</em></td>
</tr>
</tbody>
</table>

and the command mood:
Singular | Dual | Plural
--- | --- | ---
3rd | रुणद्वृ | रुन्द्वाम् | रुन्द्वन्तु
ruṇaddhu | runddhām | rundhantu
2nd | रुन्द्वृ | रुन्द्वाम् | रुन्द्व
runddhi | runddham | runddha
1st | रुणधानि | रुणधाव | रुणधाम
ruṇadhāni | ruṇadhāva | ruṇadhāma

Next are the forms of the ordinary past tense:

Singular | Dual | Plural
--- | --- | ---
3rd | अरुणत् | अरुन्द्वाम् | अरुन्द्वन्त्
aruṇat | arunddhām | arundhan
2nd | अरुणत् | अरुन्द्वाम् | अरुन्द्व
aruṇat | arunddham | arunddha
1st | अरुणधाम् | अरुन्द्व | अरुन्द्व
aruṇadham | arundhva | arundhma

Why do we use aruṇat? Again, this is due to a complex rule of consonant sandhi. Read our lessons on consonant sandhi to learn more.

Finally, we have the potential mood:
Next, we have the ātmanepada forms of rudh in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>रुन्द्धे</td>
<td>रुन्द्धाते</td>
<td>रुन्द्धाते</td>
</tr>
<tr>
<td></td>
<td>runddhe</td>
<td>rundhāte</td>
<td>rundhate</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्से</td>
<td>रुन्त्साये</td>
<td>रुन्द्धे</td>
</tr>
<tr>
<td></td>
<td>runtse</td>
<td>rundhāthe</td>
<td>runddhve</td>
</tr>
<tr>
<td>1st</td>
<td>रुन्ये</td>
<td>रुन्याहे</td>
<td>रुन्याहे</td>
</tr>
<tr>
<td></td>
<td>rundhe</td>
<td>rundhvahe</td>
<td>rundhmahe</td>
</tr>
<tr>
<td></td>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
</tr>
<tr>
<td>-------</td>
<td>------------------</td>
<td>-----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>3rd</td>
<td>रुन्द्हाम्</td>
<td>रुन्धाताम्</td>
<td>रुन्धताम्</td>
</tr>
<tr>
<td></td>
<td>runddhām</td>
<td>rundhātām</td>
<td>rundhatām</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्स्व</td>
<td>रुन्धाथाम्</td>
<td>रुन्धम्</td>
</tr>
<tr>
<td></td>
<td>runtsva</td>
<td>rundhāthām</td>
<td>rundhvm</td>
</tr>
<tr>
<td>1st</td>
<td>रुणधै</td>
<td>रुणधावहे</td>
<td>रुणधामहे</td>
</tr>
<tr>
<td></td>
<td>runadhai</td>
<td>runadhāvahai</td>
<td>runadhāmahai</td>
</tr>
</tbody>
</table>

the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अरुन्द्व</td>
<td>अरुन्धाताम्</td>
<td>अरुन्धत</td>
</tr>
<tr>
<td></td>
<td>arunddhā</td>
<td>arundhātām</td>
<td>arundhata</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुन्द्वः</td>
<td>अरुन्धाथाम्</td>
<td>अरुन्धम्</td>
</tr>
<tr>
<td></td>
<td>arunddhāḥ</td>
<td>arundhāthām</td>
<td>arundhvm</td>
</tr>
<tr>
<td>1st</td>
<td>अरुन्निव</td>
<td>अरुन्धवहि</td>
<td>अरुन्धमहि</td>
</tr>
<tr>
<td></td>
<td>arundhi</td>
<td>arundhvahi</td>
<td>arundhmahi</td>
</tr>
</tbody>
</table>

and the potential mood:
Singular | Dual | Plural
---|---|---
3rd | रुरीत | रुरीयाताम् | रुरीरन्
| rundhīta | rundhīyātām | rundhīran
2nd | रुरीथानाः | रुरीयाथाम् | रुरीधवम्
| rundhīthāḥ | rundhīyāthām | rundhīdhvam
1st | रुरीय | रुरीवह | रुरीमहि
| rundhīya | rundhīvahi | rundhīmahi

**Review**

The *ad* and *rudh* classes cause many different sandhi changes. But we can learn these forms through exposure over time, and we can understand their meanings from context.

1. What are the strong and weak stems of *dvīṣ*?
2. What are the strong and weak stems of *rudh*?
3. What is the most important root of the *ad* class?
The **hu class**

Also known as: class 3, juhotyādigaṇa (“the group starting with juhoti”)

The last class we will consider is the **hu class**. The **hu** class forms its stems in a unique way. It does not use a special suffix, and we do not insert any new sounds. Instead, we **double** the root in a special way:

\[
\begin{align*}
\text{हु} & \rightarrow \text{जुहु} \\
\text{hu} & \rightarrow \text{juhu}
\end{align*}
\]

Then the strong stem uses a strengthened vowel and the weak stem has no extra change:

\[
\begin{align*}
\text{जुहोति} \text{।} & \\
\text{juhoti} & , \text{(Someone) offers.} \\
\text{जुहुतः} \text{।} & \\
\text{juhutaḥ} & , \text{(The two of them) offer.}
\end{align*}
\]

The **hu** class is rare, but doubling is not. Many different kinds of Sanskrit verbs use doubling, and we will see more examples of it in other lessons.

**Basic rules of doubling**

Long vowels become short:

\[
\begin{align*}
\text{दा दा} & \rightarrow \text{ददा} \\
\text{dā dā} & \rightarrow \text{dādā}
\end{align*}
\]

Aspirated sounds become unaspirated:

\[
\begin{align*}
\text{धा धा} & \rightarrow \text{धधा} \\
\text{dhā dhā} & \rightarrow \text{dadhā}
\end{align*}
\]
Sounds pronounced at the soft palate (ka) shift to the hard palate (ca):

\[\text{कि कि} \rightarrow \text{चिकि}\]
\[ki \ ki \rightarrow ciki\]

\[\text{हु हु} \rightarrow \text{जुहु}\]
\[hu \ hu \rightarrow juhu\]

There are other minor rules, but these are the common patterns.

**Irregular roots**

The *hu* class has many irregular roots. The most important are *dā* ("give") and *dhā* ("place"). *dā* uses the strong stem *dadā* and uses weak stem *dad*:

रामः फलं सीताय ददाति।
\[rāmaḥ \ phalaṃ \ sitāyai \ dadāti.\]
Rama gives the fruit to Sita.

ते फलानि रामाय ददाति।
\[te \ phalāni \ rāmāya \ dadati.\]
They give the fruits to Rama.

It also has the irregular command form *dehi*:

देहि में फलम्!
\[dehi \ me \ phalam!\]
Give me a fruit!

*dhā* generally follows the same pattern as *dā*.

**Endings of the *hu* class**

The *hu* class generally uses the same *parasmaipada* endings as the other complex classes. In the present tense, we use *-ati* instead of *-anti*: 
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोति जुहुतः जुहाीति</td>
<td>जुहुष्णः जुहुताः जुहाीता</td>
<td>जुह्व जुहुष्णः जुहुतः जुहाीतः</td>
</tr>
<tr>
<td></td>
<td>juhoṭi juhuṭaḥ juhāīṭi</td>
<td>juhoṣṭhaḥ juhūṣṭhaḥ</td>
<td>juhuṭa juhoṣṭha juhāīṭha</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहोषि जुहुथः जुहुथ</td>
<td>जुहोषि जुहुथः जुहुथ</td>
<td>जुहोषि जुहुथः जुहुथ</td>
</tr>
<tr>
<td></td>
<td>juhoṣi juhuṭaḥ juhuṭa</td>
<td>juhuṣṭhaḥ juhuṭaḥ</td>
<td>juhuṣṭha juhuṭa</td>
</tr>
<tr>
<td>1st</td>
<td>जुहोमि जुहुवः जुहुमः</td>
<td>जुहोमि जुहुवः जुहुमः</td>
<td>जुहोमि जुहुवः जुहुमः</td>
</tr>
<tr>
<td></td>
<td>juhomi juhuvah juhumah</td>
<td>juhomi juhuvah juhumah</td>
<td>juhomi juhuvah juhumah</td>
</tr>
</tbody>
</table>

The command mood is normal, but we use the ending -dhi instead of -hi:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोतु जुहुताम् जुहुतु</td>
<td>जुहुष्णः जुहुताम् जुहाीति</td>
<td>जुह्व जुहुष्णः जुहुताम् जुहाीताम्</td>
</tr>
<tr>
<td></td>
<td>juhotu juhutām juhāī́ṭu</td>
<td>juhohi juhūṣṭām juhāī́ṭa</td>
<td>juhuṭa juhuṭam juhūṣṭa</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहृधि जुहुतम् जुहुत</td>
<td>जुहृधि जुहुतम् जुहुत</td>
<td>जुहृधि जुहुतम् जुहुत</td>
</tr>
<tr>
<td></td>
<td>juhudhi juhutam juhuta</td>
<td>juhudhi juhutam juhuta</td>
<td>juhudhi juhutam juhuta</td>
</tr>
<tr>
<td>1st</td>
<td>जुहवानि जुहवाव जुहवाम</td>
<td>जुहवानि जुहवाव जुहवाम</td>
<td>जुहवानि जुहवाव जुहवाम</td>
</tr>
<tr>
<td></td>
<td>juhavāni juhavāva juhavāma</td>
<td>juhavāni juhavāva juhavāma</td>
<td>juhavāni juhavāva juhavāma</td>
</tr>
</tbody>
</table>

The ordinary past tense is normal, but we use the ending -uḥ instead of -an:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अजुहोत्</td>
<td>अजुहताम्</td>
<td>अजुहवुः</td>
</tr>
<tr>
<td></td>
<td>ajuhot</td>
<td>ajuhutām</td>
<td>ajuhavuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>अजुहोः</td>
<td>अजुहतम्</td>
<td>अजुहत</td>
</tr>
<tr>
<td></td>
<td>ajuhoḥ</td>
<td>ajuhutam</td>
<td>ajuhuta</td>
</tr>
<tr>
<td>1st</td>
<td>अजुहवम्</td>
<td>अजुहव</td>
<td>अजुहम</td>
</tr>
<tr>
<td></td>
<td>ajuhavam</td>
<td>ajuhva</td>
<td>ajuhuma</td>
</tr>
</tbody>
</table>

And the potential mood is normal:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहुयात्</td>
<td>जुहुयाताम्</td>
<td>जुहुयुः</td>
</tr>
<tr>
<td></td>
<td>juhuyāt</td>
<td>juhuyātām</td>
<td>juhuyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहुयाः</td>
<td>जुहुयातम्</td>
<td>जुहुयात</td>
</tr>
<tr>
<td></td>
<td>juhuyāḥ</td>
<td>juhuyātam</td>
<td>juhuyāta</td>
</tr>
<tr>
<td>1st</td>
<td>जुहुयाम्</td>
<td>जुहुयाव</td>
<td>जुहुयाम</td>
</tr>
<tr>
<td></td>
<td>juhuyām</td>
<td>juhuyāva</td>
<td>juhuyāma</td>
</tr>
</tbody>
</table>

The ātmanepada endings are the same as for the other complex classes.

**Review**

We have now seen all ten of the Sanskrit verb classes. Below, you can see all ten of these classes in their traditional order. We illustrate the ad class with the root dviṣ, and we leave the weak stem blank for roots in the simple verb classes:
<table>
<thead>
<tr>
<th>Class</th>
<th>Strong stem</th>
<th>Weak stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>भू</td>
<td>भव</td>
<td>—</td>
</tr>
<tr>
<td>bhū</td>
<td>bhava</td>
<td>—</td>
</tr>
<tr>
<td>अद्</td>
<td>द्वेष्</td>
<td>द्विष्</td>
</tr>
<tr>
<td>ad</td>
<td>dveṣ</td>
<td>dviṣ</td>
</tr>
<tr>
<td>हु</td>
<td>जुहो</td>
<td>जुहु</td>
</tr>
<tr>
<td>hu</td>
<td>juho</td>
<td>juhu</td>
</tr>
<tr>
<td>दिव्</td>
<td>दीव्य</td>
<td>—</td>
</tr>
<tr>
<td>div</td>
<td>divya</td>
<td>—</td>
</tr>
<tr>
<td>सु</td>
<td>सुनो</td>
<td>सुनु</td>
</tr>
<tr>
<td>su</td>
<td>suno</td>
<td>sunu</td>
</tr>
<tr>
<td>तुद्</td>
<td>तुद</td>
<td>—</td>
</tr>
<tr>
<td>tud</td>
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<td>—</td>
</tr>
<tr>
<td>रुध्</td>
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<td>rundh</td>
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<td>तनु</td>
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<td>tanu</td>
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<td>krīṇa</td>
<td>krīṇī</td>
</tr>
<tr>
<td>चुर्</td>
<td>चोरय</td>
<td>—</td>
</tr>
<tr>
<td>cur</td>
<td>coraya</td>
<td>—</td>
</tr>
</tbody>
</table>

As you read and listen to more Sanskrit, you will be able to use these classes instinctively.

1. How do we double the root dā?
2. How do we double the root bhi?
**karmaṇi and bhāve prayoga**

Also known as: patientive and impersonal usage; the “passive voice”

We have now seen all of the ten classes of the special tense moods. We will end this topic by briefly discussing prayoga.

As a reminder, Sanskrit verbs use one of three prayogas. We have *kartari prayoga* (“agent usage”):

Rama goes to the city.

Kumbhakarna sleeps.

*karmaṇi prayoga* (“object usage”), which can be used if the verb uses an object:

The city is gone to by Rama.

And *bhāve prayoga* (“stative usage”), which can be used if the verb doesn’t use an object:

Kumbhakarna sleeps. (”There is sleeping by Kumbhakarna.”)

prayoga does not affect the meaning of the verb or the sentence. Instead, it is a different way of expressing the same information. It is like the difference between “I go to the store” and “The store was gone to by me.” Both express the same information, but their style and emphasis differ.

So far, all of the lessons in this topic have focused on *kartari prayoga*. In this topic, we will learn how to express the four special tense-moods in *karmaṇi prayoga* and *bhāve prayoga*:
रावणो हन्यते
rāvaṇo hanyate
Ravana is being killed.

रावणो हन्यताम्
rāvaṇo hanyatām
May Ravana be killed.

रावणो शहन्यत
rāvaṇo ḍhanyata
Ravana was killed.

रावणो हन्येत
rāvaṇo hanyeta
Ravana might be killed.

**Active, middle, passive voice**

English-languages resources often use the terms “active,” “middle,” and ”passive” voices to describe the various combinations of prayoga and pada:

- active voice: kartari prayoga, parasmaipada
- middle voice: kartari prayoga, ātmanepada
- passive voice: karmani and bhāve prayoga (always ātmanepada)

These terms are workable, but they don't fit well with how Sanskrit works. So in our guide, we prefer to use the terms pada and prayoga.

**A new stem**

We express karmani prayoga and bhāve prayoga in similar ways. First, we add the suffix ya to the root:

न + य → नीय
nī + ya → nīya
lead → be led
Then we use ātmanepada endings. In karmaṇi prayoga, the person and number should agree with the object of the sentence:

अहः गजान् नयामि।
aham gajān nayāmi.
I lead the elephants.
(Verb is first-person singular like aham)

मया गजा नीयन्ते।
mayā gajā nīyante.
By me, the elephants are led.
(Verb is third-person plural like gajāḥ)

And in bhāve prayoga, we use the third person singular:

मया सुप्यते।
mayā supyate.
I sleep. (“There is sleeping by me”)

नारे सुप्यते।
naraiḥ supyate.
The men sleep. (“There is sleeping by the men”)

Adding the -ya suffix

Generally, we can add -ya directly to the root:

नी → नीयते
nī → nīyate
lead → is led

But roots that end in short vowels use a long vowel:

जि → जीयते
ji → jīyate
conquer → is conquered

Roots that end in -ā and -ai usually use -ī instead:
स्था → रीयते

\( sthā → sthīyate \)
stand → is stood or stationed

गै → गीयते

\( gai → gīyate \)
sing → is sung

दा → दीयते

\( dā → dīyate \)
give → is given

If the root ends in -ṛ, that -ṛ becomes -ri:

\( kṛ → kriyate \)
do → is done

But it becomes -ar if it follows a consonant cluster:

\( smṛ → smaryate \)
remember → is remembered

Roots that end in ñ use -īr, or ūr if the root starts with a “lip” consonant:

\( tṛ → tīryate \)
cross → is crossed

\( pṛ → pūryate \)
fill → is filled

Finally, a few roots undergo an interesting change. Their semivowels become vowels, and any other vowels they have are removed:
वच → उच्यते
vac → ucyate
speak → is spoken, is said

स्वप → सुप्यते
svap → supyate
sleep → there is sleeping

यज → इज्यते
yaj → ijayate
sacrifice → is sacrificed

प्रच → पृच्छ्यते
prach → prcchyate
ask → is asked

This change is called *samprasāraṇa* in traditional grammar.

**The intuition behind *samprasāraṇa***

There is a clear intuition behind *samprasāraṇa*. Roughly, roots that use *samprasāraṇa* have already been strengthened. But they have all been strengthened in an unusual way: the *a* vowel has been added *after* the root vowel, not before it.

So when we use *samprasāraṇa* roots, we often must weaken the root back to the normal level. We do so by removing the *a* sound and undoing any sandhi changes.

**Review**

*karmaṇi prayoga* is common in Sanskrit, so it is worth knowing well. *bhāve prayoga* is much less common, but it still appears occasionally.

1. Do we use *parasmaipada* endings in *karmaṇi* and *bhāve prayoga*?
Verbs 2: Other tense-moods
Other tense-moods

Also known as: ārdhadhātuka verbs

This topic depends on some material from Verbs 1. Before you begin, please read Verbs 1 until the end of the lesson on ātmanepada endings.

In the core lessons, we learned that we can change a verb root into a verb stem. And once we have a verb stem, we can add endings to that stem to create a complete verb. In the examples below, note the progression from root to stem to verb:

\[
\text{nī} \rightarrow \text{nēṣya} \rightarrow \text{nēṣyāmi}
\]

lead \rightarrow will lead \rightarrow I will lead

\[
\text{nī} \rightarrow \text{ninī} \rightarrow \text{ninyuḥ}
\]

lead \rightarrow led (long ago) \rightarrow they led (long ago)

We also learned that Sanskrit verbs express five basic kinds of information: person, number, tense-mood, prayoga, and pada.

Sanskrit uses ten different tense-moods. Four of these tense-moods use very similar stems in kartari prayoga, and the stem depends on which verb class a root belongs to:

\[
\text{nī} \rightarrow \text{nay} \rightarrow \text{nayati}
\]

\((\text{bhū} \text{ class})\)

\[
\text{su} \rightarrow \text{sunu} \rightarrow \text{sunotī}
\]

\((\text{su} \text{ class})\)
But the other six tense-moods form their stems in a more general way. We apply the same steps regardless of which verb class a root belongs to. For example, consider the three verbs below. They each use verbs from different verb classes, but they form their stems in an identical way:

नी → नेष्यति  
$nī → neṣyati$

सु → सोष्यति  
$su → soṣyati$

क्री → क्रेष्यति  
$krī → kreṣyati$

In this topic, we will explore these six tense-moods.

**Common behavior for the six tense-moods**

Recall that for the special tense-moods, we use a special stem in *karmaṇi prayoga* and *bhāve prayoga*. This special stem uses the suffix -ya:

नयसि  
*nayasi*  
You lead.  
*(kartari prayoga)*

नीयसे  
*nīyase*  
You are led.  
*(karmaṇi prayoga)*

But for the other tense-moods, we just use *ātmanepada* endings without using a different stem:
नतेष्यति।
nesyati.
You will lead.

नतेष्यते।
nesyate.
You will be led.

Many verbs will also add an extra i sound between the root and the ending. In the examples below, notice that each verb has an extra i sound:

भू → भविष्यस (भव-इ-ष्यस)
bhū → bhaviṣyasi (bhav-iṣyasi)
you will become

स्मिकृ → समिष्यस (स्मि-इ-ष्यस)
smṛ → smariṣyasi (smar-iṣyasi)
you will remember

In traditional grammar, this i is called iṭ. Different roots use iṭ in different ways:

- Some roots always use iṭ, and they are called seṭ (sa-iṭ, “with iṭ”) roots.
- Other roots don’t use iṭ, and they are called aniṭ (an-iṭ, “without iṭ”) roots.
- A third group of roots uses iṭ optionally, and they are called veṭ (vā-iṭ, “optional iṭ”) roots.

Finally, roots that end in -e, -ai, or -au will have their last vowel change to -ā:

गै → गास्यति
gai → gāsyati
sing → will sing

Review

1. How do we express karmani prayoga for the special tense-moods?
2. How do we express karmani prayoga for the other tense-moods?
3. What is iṭ?
The simple future tense

Also known as: the s future, the second future, bhavisyan (“future”), lṛṭ

The simple future tense refers to events that have not yet occurred:

\[
\text{gam} \rightarrow \text{gamiṣyāmi}
\]

\[
go \rightarrow \text{I will go.}
\]

We call this the simple future tense because Sanskrit has another tense-mood that refers specifically to distant future events.

Making the stem

To make the stem of the simple future tense, we strengthen the root's vowel and add -ṣya to the end of the root. Some roots don't use iṭ:

\[
\text{nī} \rightarrow \text{neṣya}
\]

lead \rightarrow will lead

and others do:

\[
\text{vand} \rightarrow \text{vandiṣya}
\]

venerate \rightarrow will venerate

In these examples, note that -ṣya becomes -ṣya due to a sandhi rule. s becomes s after most vowels and after r and k sounds. For details, see our lessons on consonant sandhi.

We also add iṭ if the root ends in r:

\[
\text{kṛ} \rightarrow \text{karisyā}
\]

do \rightarrow will do
स्मृ → स्मिष्य

\(smṛ \rightarrow smariṣya\)
remember → will remember

And a few other roots use \(iṭ\) here as well:

गम् → गमिष्य

\(gam \rightarrow gamiṣya\)
go → will go

Since \(sya\) starts with a consonant, it may cause many sandhi changes if the root ends with a consonant. Here are some examples:

लभ ज् → लप्स्य

\(labh \rightarrow lapsya\)
obtain → will obtain

बुध ज् → भोत्स्य

\(budh \rightarrow bhotsya\)
awaken → will awaken

ह ज् → धक्ष्य

\(dah \rightarrow dhakṣya\)
burn → will burn

Finally, there are several slightly irregular stems. Here are some common ones:

दृश ज् → द्रक्ष्य

\(drś \rightarrow drakṣya\)
see → will see

मन् → मांस्य

\(man \rightarrow maṃṣya\)
think → will think
Adding endings

We use the same ending and pada as we would in the present tense. In the examples below, the first result on the right is in the present tense, and the second is in the simple future tense:

\[ \text{गम} \rightarrow \text{गच्छति, गमिष्यति} \]
\[ gam \rightarrow gacchati, gamiṣyati \]
go \rightarrow goes, will go

\[ \text{लभ} \rightarrow \text{लभते, लप्स्यते} \]
\[ labh \rightarrow labhate, lapsyate \]
obtain \rightarrow obtains, will obtain

\[ \text{कृ} \rightarrow \text{करोति, करिष्यति} \]
\[ kr \rightarrow karoti, kariṣyati \]
do \rightarrow does, will do

\[ \text{कृ} \rightarrow \text{कुरुते, करिष्यते} \]
\[ kr \rightarrow kuruṭe, kariṣyate \]
do \rightarrow does, will do

Review

1. What suffix do we use to create the stem of the simple future?
2. Which endings do we use in the simple future?
The conditional mood

Also known as: saṃketaḥ (“condition”), lṛṇ

The **conditional mood** describes situations that *would* happen or *would have* happened. In other words, it is used for hypothetical situations. Here is a classic example:

दक्षिणेन चेद आयास्यन न शक्ते पर्याभविष्यत्

*dakṣiṇena ced āyasyan na śakaṭaṃ paryābhaviṣyat*

If he *would come* by the southern road, the cart *would not overturn*.

To form the conditional, we start with the stem from the simple future:

नी → नेष्य

*nī → neṣya*

*lead → will lead*

Then we use this stem as if we were using the ordinary past tense:

अनेष्यत्

*anesyat*

*would lead, would have led*

You can compare the conditional and the ordinary past in the examples below. In each example, the right side has two results. The first result uses the ordinary past and the second uses the conditional:

नी → अनयत्, अनेष्यत्

*nī → anayat, anesyat*

*lead → led, would do*

क्र → अकरोत्, अकरिष्यत्

*kr → akarot, akariṣyat*

*do → did, would do*

*(parasmaipada)*
The conditional mood is rare. So why are we studying it now? We are studying it now because it is so similar to the tense-moods we have studied already.

**Review**

1. What does the conditional mean?
The distant future tense

The **distant future tense** traditionally refers to future actions that will not happen soon. In Sanskrit, it is called *an-adyatana* (“not of today”). Here is an example of the distant future tense:

रामो नेता।

*rāmo netā.*

Rama will (eventually) lead.

Compared to the simple future tense, the distant future tense describes events that are further away. It also has a more definite sense than the simple future:

रामो नेता।

*rāmo netā.*

Rama will (surely and eventually) lead.

Since *netā* is also a nominal word that means “leader,” we can also interpret this sentence in a different way:

रामो नेता।

*rāmo netā.*

Rama is a leader.

We can decide on the correct interpretation by considering the context of the sentence.

**Making the stem**

We form the stem by strengthening the root and adding the suffix -tā:

नी → नेता

*nī → netā*  
lead → will lead

As usual, some roots will use *iṭ:*
वन्दो → वन्दिता  
vand → vanditā

Since -tā starts with a consonant, many sandhi changes might occur:

बुध् → बोद्धा  
budh → boddhā  
awaken → will awaken

द्रश् → द्रष्टा  
drś → draṣṭā  
see → will see

Adding endings

Here are the endings we use with parasmaipada roots:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नेता</td>
<td>नेतारो</td>
<td>नेतार:</td>
</tr>
<tr>
<td></td>
<td>netā</td>
<td>netārau</td>
<td>netāraḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासि</td>
<td>नेतास्थ:</td>
<td>नेतास्थ</td>
</tr>
<tr>
<td></td>
<td>netāsi</td>
<td>netāsthaḥ</td>
<td>netāsthā</td>
</tr>
<tr>
<td>1st</td>
<td>नेतास्मि</td>
<td>नेतास्मः</td>
<td>नेतास्मः</td>
</tr>
<tr>
<td></td>
<td>netāsmi</td>
<td>netāsvaḥ</td>
<td>netāsmah</td>
</tr>
</tbody>
</table>

If you have read some of our lessons on nominals, you might recognize the forms we use here in the third person. netā, netārau, and netārah are the masculine case 1 forms of the stem netṛ (“leader”). The distant future is a combination of this stem and the forms of the root as (“be,” “exist”):

नेता + असि → नेतासि  
netā + asi → netāsi
नेता + अस्मि → नेतास्मि

netā + asmi → netāsmi

Here are the endings we use with ātmanepada roots:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नेता    netā</td>
<td>नेतारः netāraḥ</td>
<td>नेतारः netāraḥ</td>
</tr>
<tr>
<td></td>
<td>नेताः netā</td>
<td>नेतासृष्टः netāsāṣṭhaḥ</td>
<td>नेतासृष्टः netāsāṣṭhaḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासे netāse</td>
<td>नेतासाथे netāsāthe</td>
<td>नेताध्वे netādhev</td>
</tr>
<tr>
<td></td>
<td>नेताहें netāhe</td>
<td>नेतास्वः netāsvaḥ</td>
<td>नेतास्माहें netāsvaḥmaḥ</td>
</tr>
</tbody>
</table>

Review

1. What is the difference in meaning between the distant future and the simple future?
The distant past tense

Also known as: the perfect, parokṣe bhūta (“remote past”), liṭ

The distant past tense usually describes historical or legendary events:

\[
\begin{align*}
nī & \rightarrow \text{nīnāy} \\
nī + a & \rightarrow \text{nīnāya} \\
\text{lead} & \rightarrow \text{led (long ago)}
\end{align*}
\]

Certain types of Sanskrit literature use the distant past tense often. For example, the Rāmāyaṇa and the Mahābhārata both use the distant past tense extensively.

The distant past tense uses many irregular forms. So in this lesson, we will focus just on its most common patterns.

If the information here is overwhelming, skip to the Review at the bottom to see just the essential information.

Strong and weak stems

The distant past tense has two stems: a strong stem and a weak stem. We use the strong stem with singular parasmaipada endings:

\[
\begin{align*}
ninī + a & \rightarrow \text{nīnāya} \\
ninī + a & \rightarrow \text{nīnāya} \\
\text{someone led (long ago, parasmaipada)}
\end{align*}
\]

And the weak stem with all other endings:

\[
\begin{align*}
ninī + uḥ & \rightarrow \text{nīnyuḥ} \\
ninī + uḥ & \rightarrow \text{nīnyuḥ} \\
\text{they led (long ago, parasmaipada)}
\end{align*}
\]

\[
\begin{align*}
ninī + ire & \rightarrow \text{nīnyire} \\
ninī + ire & \rightarrow \text{nīnyire} \\
\text{they led (long ago, ātmanepada)}
\end{align*}
\]
Rules of doubling

Also known as: dvitva

Generally, we make the stem of this tense-mood by doubling the root. Then we apply some basic rules to simplify the first copy of the root.

Although each of these rules is basic, there are quite a few of them. As usual, we recommend that you don't waste time memorizing these rules. Instead, simply get a feel for the kinds of changes that occur. As you read more Sanskrit, you will naturally start to assimilate and internalize them.

When doubling, long vowels become short:

\[
\text{दा} \rightarrow \text{दा}
\]

dā dā → dadā

give

\[
\text{नी} \rightarrow \text{निनी}
\]

nī nī → ninī

lead

Aspirated sounds become unaspirated:

\[
\text{धा} \rightarrow \text{धा}
\]

dhā dhā → dadha

place

All consonants after the double's vowel are removed:

\[
\text{बुध} \rightarrow \text{बुध}
\]

budh budh → bubudh

awaken

\[
\text{अस्} \rightarrow \text{अस्}
\]

as as → ās

be, exist

And if a root starts in multiple consonants, only one of them is kept. We usually keep the second consonant:
But if the second consonant is nasal, we keep the first:

\[
stu stu \rightarrow tuṣṭu
\]
praise

\[
sthā sthā \rightarrow tasthā
\]
stand

Sounds pronounced at the soft palate (\(ka\)) shift to the hard palate (\(ca\)):

\[
gā gā \rightarrow jagā
\]
sing

\(r, ō, \text{ and } ī \) become \(a\):

\[
kṛ kṛ \rightarrow cakṛ
\]
do

\[
tṛ tṛ \rightarrow tatṛ
\]
cross

\[
kḷp \rightarrow cakḷp
\]
be fit for

Roots that allow samprasāraṇa will use it:
वच् वच् → उवच्
*vac vac → uvac*
speak

यज् यज् → इयज्
*yaj yaj → iyaj*
sacrifice

वद् वद् → उवद्
*vad vad → uvad*
say

For details on samprasāraṇa, see our lesson on the special tenses in karmanī and bhāve prayoga.

Finally, here is a common exception:

भू → बभू
*bhū → babhū*
become

There are various other small rules. But these are the basic patterns. Rather than memorize these changes, read over the examples above and get a basic feeling for what kinds of sound changes occur.

**Making the stem**

Roots with one vowel generally use the *doubling* procedure we described above:

कृ → चकृ
*kr → cakṛ*
do

For the weak stem, some roots lose their vowel completely. Here are some common examples:
\[\text{jajan } + e \rightarrow \text{jajñe}\]
was born

\[\text{jagam } + uḥ \rightarrow \text{jagmuḥ}\]
they went

Roots that allow \textit{samprasāraṇa} will use it again:

\[\text{uvac } \rightarrow u + \text{uc } \rightarrow \text{ūcuḥ}\]
the spoke

\[\text{iyaj } \rightarrow i + \text{ij } \rightarrow \text{ījuḥ}\]
they sacrificed

\[\text{uvad } \rightarrow u + \text{ud } \rightarrow \text{ūduḥ}\]
they said

Under very specific conditions, we may also get this weak stem:

\[\text{šak } \rightarrow \text{šekuḥ}\]
they were able

\[\text{man } \rightarrow \text{menire}\]
they thought

The specific conditions are:

1. The root vowel is \(a\).
2. \(a\) has exactly one consonant on either side of it.
3. The doubled root starts with the same sound as the original root.
To make these conditions clear, here are roots that violate these conditions. Since they violate these conditions, they use the normal weak stem we described above:

शुच् → शुचुः:  
śuc → śucuh  
They grieved.  
(violates condition 1 because the root vowel is not a.)

नन्द् → नन्दुः:  
nand → nananduḥ  
They delighted.  
(violates condition 2 because a is followed by two consonants)

गण् → जगणुः:  
gan → jaganuḥ  
They counted.  
(violates condition 3 because the double does not start with g.)

A special form for derived roots

For derived roots and roots in the cur class, we use a simple procedure. First, we add -ām to the root:

बोधि → बोधयाम्  
bodhi → bodhayām  
wake someone up

Then, we use this result with the roots kr, bhū, or as:

बोधयाङकार  
bodhayāṅkāra  
woke (someone) up

बोधयामभूव  
bodhayāṁabhūva  
woke (someone) up
बोधयामास
*bodhayāmāsa*
woke (someone) up

You might also see these results written as separate words:

बोधयां चकार
*bodhayāṃ cakāra*
woke (someone) up

बोधयां बभूव
*bodhayāṃ babhūva*
woke (someone) up

बोधयाम् आस
*bodhayām āsa*
woke (someone) up

**Adding parasmaipada endings**

The distant past tense uses special *parasmaipada* endings:

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अ</td>
<td>अतुस्</td>
<td>उस्</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>atus</td>
<td>us</td>
</tr>
<tr>
<td>2nd</td>
<td>थ</td>
<td>अथुस्</td>
<td>अ</td>
</tr>
<tr>
<td></td>
<td>tha</td>
<td>athus</td>
<td>a</td>
</tr>
<tr>
<td>1st</td>
<td>अ</td>
<td>व</td>
<td>म</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>va</td>
<td>ma</td>
</tr>
</tbody>
</table>

If the *parasmaipada* ending is singular, we use the strong stem. Otherwise, we use the weak stem.
The -a endings in the singular cause an unusual change. Roots that end in vowels usually strengthen to the strongest level:

नी → ननाय
nī → nināya
lead → led

कृ → चकार
kr → cakāra
do → did

And roots whose second to last sound is a vowel strengthen that vowel to e, o, or ā:

विश् → विवेशा
viś → viveśa
enter → entered

शुच् → शुशोच
śuc → śuśoca
grieve → grieved

हस् → जहास
has → jahāsa
laugh → laughed

The first-person singular a has an optional form that uses a medium level of strengthening:

कृ → चकार, चकर
kr → cakāra, cakara
do → I did (long ago)

To make these endings clear, here are the forms of the root kr:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3rd</strong></td>
<td>चकार</td>
<td>चकतस्</td>
<td>चक्रस्</td>
</tr>
<tr>
<td></td>
<td>cakāra</td>
<td>cakratus</td>
<td>cakrus</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>चकर्थ्य</td>
<td>चकथूस्</td>
<td>चक्र</td>
</tr>
<tr>
<td></td>
<td>cakartha</td>
<td>cakrathus</td>
<td>cakra</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>चकार, चकर</td>
<td>चक्रः</td>
<td>चक्रः</td>
</tr>
<tr>
<td></td>
<td>cakāra, cakara</td>
<td>cakṛva</td>
<td>cakṛma</td>
</tr>
</tbody>
</table>

But if the root ends in -ā, we use the ending -au in the singular instead of -a. To make this clear, here are the forms of the root sthā. Note that sthā also has an optional version in the second-person singular:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3rd</strong></td>
<td>तस्थः</td>
<td>तस्थतुः</td>
<td>तस्थः</td>
</tr>
<tr>
<td></td>
<td>tasthau</td>
<td>tasthatuḥ</td>
<td>tasthuḥ</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>तस्थाथ, तस्थिथ</td>
<td>तस्थः</td>
<td>तस्थ</td>
</tr>
<tr>
<td></td>
<td>tasthātha, tasthītha</td>
<td>tasthathuḥ</td>
<td>tastha</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>तस्थः</td>
<td>तस्थिव</td>
<td>तस्थिम</td>
</tr>
<tr>
<td></td>
<td>tasthau</td>
<td>tasthīva</td>
<td>tasthima</td>
</tr>
</tbody>
</table>

**Adding ātmanepada endings**

We generally use the standard ātmanepada endings of the present tense. The exceptions are the new endings e and ire in the third person:
### Singular Dual Plural

<table>
<thead>
<tr>
<th>3rd</th>
<th>ए</th>
<th>आते</th>
<th>इरे</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>आते</td>
<td>हिरे</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>से</td>
<td>आथे</td>
<td>घ्वे</td>
</tr>
<tr>
<td>se</td>
<td>आथे</td>
<td>घ्वे</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>ए</td>
<td>वहे</td>
<td>महे</td>
</tr>
<tr>
<td>e</td>
<td>वहे</td>
<td>महे</td>
<td></td>
</tr>
</tbody>
</table>

Again, here are the forms of the root *kṛ*:

<table>
<thead>
<tr>
<th>3rd</th>
<th>चक्रि</th>
<th>चक्राते</th>
<th>चक्रिरे</th>
</tr>
</thead>
<tbody>
<tr>
<td>cakre</td>
<td>cakrāte</td>
<td>cakrīre</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>चक्रषे</td>
<td>चक्राथे</td>
<td>चक्रध्वे</td>
</tr>
<tr>
<td>cakṛṣe</td>
<td>cakrāthe</td>
<td>cakṛḍhve</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>चक्रि</td>
<td>चक्रवहे</td>
<td>चक्रमहे</td>
</tr>
<tr>
<td>cakre</td>
<td>cakṛvahe</td>
<td>cakṛmahe</td>
<td></td>
</tr>
</tbody>
</table>

Note the change from *dhve* to *ḍhve*, which is common in the distant past tense.

### Review

The distant past tense has many complicated patterns. The best way to get used to it, as usual, is to read a lot of Sanskrit.
But if you are feeling overwhelmed by the number of details here, here are the simple essentials you can remember and use:

1. You can usually recognize this tense by its doubled sound. You don’t need to remember the details of how the stem is formed or how the doubling is done, as long as you can recognize that something has been doubled.

2. This tense is almost always used in the third person, and its singular and plural forms are by far the most common. You can ignore the other endings for now.

3. The context of the sentence will help make the meaning of the verb clear.
The recent past tense

Also known as: the aorist, bhūta (“past”), luṅ

Traditionally, the recent past tense refers to any past action regardless of time period:

अश्रृष्म्
aśrauṣam
I heard.

But recall that Sanskrit has three past tenses. Since the ordinary past tense traditionally refers to non-recent (anadyatana, “not of today”) events, and since the distant past tense refers to distant (parokṣa, “unwitnessed”) events, only this tense can refer to very recent past events. That is why we call it the recent past tense.

The recent past tense often has the sense of having just done something:

अश्रृष्म्
aśrauṣam
I have heard.

This tense is rare and complicated. Here, we will focus only on a few of its common patterns.

Making the stem

We make the stem of the recent past tense in many different patterns. Some roots use certain patterns, and other roots use other patterns.

Some roots are completely unchanged:

भू → अभू:
bhū → abhūḥ
become → you have become

Others use a -a vowel:
A third group doubles in a special way:

नश् → अनीनशत्

naś → anīnaśat
perish, be destroyed → it has perished

A fourth group strengthens with the suffix siṣ:

नम् → अनामिषम्

nam → anaṃsiṣam
bow → I have bowed

A fifth group uses sa:

श्रु → अश्रूषम्

śru → aśrauṣam
hear → I have heard

And there are other minor patterns, too.

Adding endings

Generally, these stems use the endings of the ordinary past tense.

The recent past tense without a-

Here is a common pattern worth knowing. We can use the forms of the recent past tense with a word like mā (“don’t”) to state commands:

मा गमः |

mā gamah.
Don’t go.
Don't fear.

This command doesn't have any “past” meaning. It is just an alternate way of giving a command.
The blessing mood
Also known as: the benedictive, āśīḥ (“hope, wish”), āśīrliṅ

This lesson depends on material from the “karmaṇi and bhāve prayoga” lesson from Verbs 1.

The blessing mood usually expresses a blessing or prayer:

शुभं भूयात्
śubham bhūyāt
May there be welfare (to all).

Like the recent past tense, the blessing mood is rare.

Making the stem

Roots that use parasmaipada endings generally use the same -ya stem that we use in karmaṇi and bhāve prayoga for the special tense-moods:

गम् → गम्य → गम्यात्
gam → gamya → gamyāt
go → go → may (someone) go

वच् → उच्य → उच्यात्
vac → ucyā → ucyāt
speak → speak → may (someone) speak

But even though these forms use a similar stem, they have the sense of kartari prayoga.

For ātmanepada endings, we strengthen the root but don't add any special suffixes.

Adding endings

Here are the ends we add for parasmaipada roots:
These endings are similar to the ones we use for the potential mood. The difference is that we add \(-yās-\) to the beginning of each ending.

Here is an example of how to use these endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नीयात् nīyat</td>
<td>नीयातम् nīyatām</td>
<td>नीयासुः nīyasuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नीयाहः nīyah</td>
<td>नीयास्तम् nīyāstam</td>
<td>नीयास्त nīyāsta</td>
</tr>
<tr>
<td>1st</td>
<td>नीयासम् nīyasam</td>
<td>नीयास्व nīyāsva</td>
<td>नीयास्म nīyāsma</td>
</tr>
</tbody>
</table>

The blessing mood is quite rare, and its ātmanepada forms are even rarer. Here are the ātmanepada endings we use:
Again, these endings are similar to the ones we use for the potential mood. The difference is that we add -sīs- to the beginning of each ending. This -stā becomes -st- if the ending starts with a voiced sound.

Here is an example of how to use these endings:

Note that the first s of these endings changed due to sandhi.

**Review**

1. How do we form the parasmaipada stem for this tense-mood?
Verbs 3: Derived roots
Causal roots
Also known as: causative roots, nijanta (“ending in the nič affix”)

In the core lessons, we learned that we can create new verb roots from existing ones. These derived roots modify the root's basic meaning in some way. Once we have a derived root, we can use it the same way we would use any verb root.

One of the most common derived roots is the causal root. You can see some examples of causal roots below:

नी → नायि → नाययति
nī → nāyi → nāyayati
lead → make lead → they make (someone) lead

चर् → चारि → चारयति
car → cāri → cārayati
walk → make walk → they make (someone) walk

Some causal roots might also have a more idiomatic meaning:

गमयति
gamayati
makes go; passes (time), leads (someone)

Making the root

We make the causal root by adding -i to the end of the original root.

Roots that end in vowels strengthen to the strongest level:

नी → नायि
nī → nāyi
lead → make lead

भू → भावि
bhū → bhāvi
become → make become
कृ → कारि
kr → kāri
do → make do

Other vowels often strengthen to e or o:

शुच् → शोचि
šuc → śoci
grieve → make grieve

Roots that end in -ā generally use an extra -p- sound. Roots that end in -e, -ai, or -o have their final vowel changed to -ā:

स्था → स्थापि
sthā → sthāpi
stand → make stand

गै → गापि
gai → gāpi
sing → make sing

दा → दापि
dā → dāpi
give → make give

And there are a few irregular changes:

गम् → गमि
gam → gami
go → make go

हन् → घाति
han → ghāti
kill, strike → make strike
Using the root

We treat this root like a member of the cur class and can use either parasmaipada or ātmanepada endings:

\[
\begin{align*}
\text{kāri} & \rightarrow \text{kāryati} \\
\text{make do} & \rightarrow \text{makes do}
\end{align*}
\]

\[
\begin{align*}
\text{kāri} & \rightarrow \text{kāryiṣyati} \\
\text{make do} & \rightarrow \text{will make do}
\end{align*}
\]

\[
\begin{align*}
\text{kāri} & \rightarrow \text{kārayāṃ cakāra} \\
\text{make do} & \rightarrow \text{made do (long ago)}
\end{align*}
\]
Desiderative roots
Also known as: sannanta (“ending in the san affix”)

This lesson depends on material from Verbs 2.

Desiderative roots have a complex name but express a simple idea. Simply, they express the idea of wanting to do something.

जिगमिषामि
jigamiṣāmi
I want to go.

A few roots create this derived root without any sense of “wanting”. These derived roots usually have special idiomatic meanings:

तिज् → तितिक्षिति
tij → titikṣati
be sharp → endures

gुप् → जुगुप्सति
gup → jugupsati
protect → detests, despises

मन् → मीमांसति
man → mīmāṃsati
think → investigates

Making the root

We double the root and add -s or -iṣ depending on the root.

When we studied the distant past tense, we learned some of the basic rules of doubling. The desiderative root follows similar rules but with a few small changes.

First, the a in the doubled root sound changes to i:
स्था → तिण्डास्
sthā → tiṣṭhās
stand → want to stand

Roots ending in a short vowel use a long vowel:

स्तु → तुष्टस्
stu → tuṣṭūs
praise → want to praise

श्रु → शुश्रूष्
śru → śuśrūṣ
hear → want to hear; attend or serve (idiomatic meaning)

Roots ending in -ṛ or -ṝ generally change their final vowel to -īr:

कृ → चिक्रिष्ट्
kṛ → cikīrṣ
do → want to do

तृ → तिक्रिष्ट्
tṝ → titīrṣ
cross → want to cross

but use -ūr if the vowel follows a “lip” consonant (pa):

पृ → पुपूर्ष्
pṛ → pupūrṣ
fill → want to fill

मृ → मुमूर्ष्
mṛ → mumūrṣ
die → “want to die”; be about to die

Here are some common irregular roots:
Desiderative roots generally use the same *pada* as the original root:

- लभसते → लप्ससते
  - labhase → lipsase
  - you obtain → you want to obtain

- करोमि → चिकीर्षामि
  - karomi → cikīrṣāmi
  - I do → I want to do
    - (parasmaipada)

- कुर्व → चिकीर्षे
  - kurve → cikīrṣe
  - I do → I want to do
    - (ātmanepada)

For the special tense-moods, we use this root as if it were part of the *tud* class:

- चिकीर्षन्ति
  - cikīrṣanti
  - they want to do

- जिगमिषेत
  - jigamiṣet
    - (someone) might want to go

For the distant past tense, we use the suffix -ām:
जिगमिषा चकार

jigamiśaṁ cakāra

(someone) wanted to go (long ago)
Nominal roots
Also known as: denominative verbs, nāmadhātu (“nominal roots”)

There are various suffixes that turn a nominal stem into a verb root. Here, we will share some common suffixes.

First is the suffix *ya*:

पुत्र → पुत्रीयति
*putra* → *putrīyati*
son → wants a son

कवि → कवीयति
*kavi* → *kavīyati*
poet → wants a poet

Next is the suffix *i*. This suffix is the most common, and we use it in the same way as the causal suffix *i*:

मिश्र → मिश्रयति
*miśra* → *miśrayati*
mixed → mixes

मूत्र → मूत्रयति
*mūtra* → *mūtrayati*
urine, pee → urinates, pees

ब्रत → ब्रतयति
*vrata* → *vratayati*
vow → observes a vow

And we might also consider the suffix *kāmya*:

पुत्र → पुत्रकाम्यति
*putra* → *putrakāmyati*
son → wants a son
yaśas → yaśaskāmyati
fame → wants fame
Intensive roots
Also known as: frequentative roots, yañanta (“ending in the affix yañ”)

**Intensive roots** show that an action was done in an intense or frequent way:

\[
\begin{align*}
\text{lpati} & \rightarrow \text{lalapyate} \\
\text{laments} & \rightarrow \text{repeatedly laments}
\end{align*}
\]

With verbs of motion, the intensive implies crooked or difficult motion:

\[
\begin{align*}
\text{jaŋgamyate} \\
\text{goes crookedly}
\end{align*}
\]

And for certain roots, the intensive implies blameworthy or inept action:

\[
\begin{align*}
\text{lolupya} \\
cuts badly
\end{align*}
\]

Although intensive roots can be used with parasmaipada endings, such forms are very rare. Here, we will focus on the form used with ātmanepada endings.

**Making the root**

Generally, roots that start with vowels and roots in the cur class cannot make intensive roots. But most other roots can.

To make the intensive root, we use a special kind of doubling. First, we add the suffix -ya, which causes the same changes as the karmanī prayoga ya suffix we used for the special tense-moods:

\[
\begin{align*}
\text{lup} & \rightarrow \text{lupya} \\
lup & \rightarrow \text{lupya}
\end{align*}
\]

Then, we double the root according to the normal rules:
Finally, we strengthen the double's vowel:

लु लुप्य → लोलुप्य
lu lupya → lolupya

Here are some other examples:

भू → बोभू
bhū → bobhūya
repeatedly be

कृ → चेक्रीय
kṛ → cekrīya
repeatedly do

And a common exception if r is the middle vowel:

सृप् → सरीसृप्य
sṛp → sarīsṛpya
repeatedly creep; creep along

वृत् → वरीवृत्य
vṛt → varīvṛtya
repeatedly turn

नृत् → नरीनृत्य
nṛt → narinṛtya
repeatedly dance

Using the root

The intensive roots always use ātmanepada endings:
जक्षम्यते
jaṅgamyate
goes crookedly

For the special tense-moods, we use these roots as if they were part of the div class:

नरीनृत्येत
narīnṛtyeta
might repeatedly dance

And for the distant past tense, we use the suffix -ām:

लोलुप्यां चक्रे
lolupyāṃ cakre
(someone) cut badly (long ago)
Uninflected words
Types of uninflected words

In Sanskrit, we often modify a word's sounds to change its meaning. We often modify both verbs:

\[ \text{गम} \rightarrow \text{गमिष्यसि} \]
\(gam \rightarrow gamiṣyasi\)
\(go \rightarrow \text{You will go.}\)

And nominals:

\[ \text{न} \rightarrow \text{नरेषु} \]
\(nara \rightarrow nareṣu\)
\(man \rightarrow \text{among the men}\)

These kinds of changes are called inflection. Sanskrit uses inflection extensively, so it is sometimes called a highly inflected language.

Sanskrit also has a large class of words that we can call uninflected words (\(\text{avyayāni}\), “unchanging”), sometimes also called indeclinables in English. These words are “fixed” in a way that nominals and verbs are not. Uninflected words can still go through sandhi changes, but otherwise, they always stay the same:

\[ \text{त्वं} \text{ न} \text{ गच्छस्}। \]
\(tvam na gacchasi.\)
\(You \ do \ not \ go.\)

\[ \text{अहं} \text{ न} \text{ गमिष्यामि}। \]
\(aham na gamisyāmī.\)
\(I \ will \ not \ go.\)

\[ \text{गजा} \text{ न} \text{ गच्छेयुः}। \]
\(gajā na gaccheyuḥ.\)
\(The \ elephants \ might \ not \ go.\)
Types of uninflected words

There are a few important categories of uninflected words.

First are what we might call **prepositions**. In English, this term refers to words like “over,” “under,” “around,” and so on. In Sanskrit, this term refers to words that are usually used as verb prefixes:

\[
\text{गच्छन्ति} \rightarrow \text{आगच्छन्ति} \\
gacchanti \rightarrow agacchanti \\
\text{They go.} \quad \text{→ They come (“go here”).}
\]

\[
\text{गच्छन्ति} \rightarrow \text{संगच्छन्ति} \\
gacchanti \rightarrow saṃgacchanti \\
\text{They go.} \quad \text{→ They meet (“go together”).}
\]

Prepositions are part of a larger class of words call **nipātāḥ**, which are miscellaneous words:

\[
\text{राम: सीता च} \\
rāmaḥ sītā ca \\
\text{Rama and Sita}
\]

\[
\text{हे राम त्वम कुन्त्र?} \\
he rāma tvam kutra? \\
\text{Hey Rama! Where are you?}
\]

Finally, we have **adverbs**, which modify the verb in some way. Many of them are created from adjectives:

\[
\text{मन्द} \rightarrow \text{मन्दम्} \\
manda \rightarrow mandam \\
\text{slow} \quad \text{→} \quad \text{slowly}
\]
The *upasarga*

Also known as: the preverb, the preposition, the verb prefix

In traditional grammar, verb prefixes are considered a type of uninflected word. We learned about several different verb prefixes in the core lessons:

\[
\text{गच्छन्ति} \rightarrow \text{समागच्छन्ति}
\]

\[
gacchanti \rightarrow samāgacchanti
\]

they go → they come together; they convene (“go together here”)

These verb prefixes are part of a list of twenty special uninflected words. When these words are used as verb prefixes, they are called *upasargas*. But these words have other meanings and uses, too.

**The list**
<table>
<thead>
<tr>
<th>Word</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>अति</td>
<td>beyond, over, excessive</td>
</tr>
<tr>
<td>अधि</td>
<td>above, over</td>
</tr>
<tr>
<td>अनु</td>
<td>after, along</td>
</tr>
<tr>
<td>अप</td>
<td>away from</td>
</tr>
<tr>
<td>अपि</td>
<td>close to</td>
</tr>
<tr>
<td>अभि</td>
<td>towards</td>
</tr>
<tr>
<td>अव</td>
<td>down, downward</td>
</tr>
<tr>
<td>आ</td>
<td>here, near</td>
</tr>
<tr>
<td>उद्र</td>
<td>up, upward</td>
</tr>
<tr>
<td>उप</td>
<td>next to, under</td>
</tr>
<tr>
<td>दुस्</td>
<td>bad, difficult</td>
</tr>
<tr>
<td>नि</td>
<td>in, into</td>
</tr>
<tr>
<td>निस्</td>
<td>out, out of</td>
</tr>
<tr>
<td>खै</td>
<td>far away, gone</td>
</tr>
<tr>
<td>पैरि</td>
<td>around, about</td>
</tr>
<tr>
<td>प्रा</td>
<td>forward</td>
</tr>
<tr>
<td>प्रति</td>
<td>backward, against</td>
</tr>
<tr>
<td>वि</td>
<td>apart, separate</td>
</tr>
<tr>
<td>सम्</td>
<td>together; complete, full</td>
</tr>
<tr>
<td>सु</td>
<td>good, easy</td>
</tr>
</tbody>
</table>

How to use an upasarga

An upasarga usually does one of three things. First, it might change the root’s meaning in a straightforward way:

\[
gacchanti \rightarrow \text{sa}ṃ\text{gacchanti}
gacchanti \rightarrow \text{sa}ṃ\text{gacchanti}
\]
they go \rightarrow they meet (“go together”)

\[
nayanti \rightarrow \text{sa}ṃ\text{nayanti}
nayanti \rightarrow \text{sa}ṃ\text{nayanti}
\]
they lead \rightarrow They unite (“lead (others) together”)

Second, it might create a totally new meaning. This new meaning usually depends on cultural context:
गच्छन्ति → अवगच्छन्ति
gacchanti → avagacchanti
they go → they understand

Third, it might intensify the root’s basic meaning or leave it unchanged:

जयति → संजयति
jayati → samjayati
they conquer → they (intensely or fully) conquer

We can also use multiple upasargas at a time:

गच्छन्ति → समगच्छन्ति
gacchanti → samāgacchanti
they go → they come together; they convene (“go together here”)

नयन्ति → समानयन्ति
nayanti → samānayanti
they lead → they gather (“lead together here”)

Many Sanskrit verbs use the prefix a-, which usually indicates the past tense. When we use an upasarga, we place it before this a-:

आ + अगच्छन् → आगच्छन्
ā + agacchan → āgacchan
They came.

परि + अगच्छन् → पर्यगच्छन्
pari + agacchan → paryagacchan
They went around.

In older Sanskrit, the upasarga is a more independent word and can appear almost anywhere in the sentence. But in later Sanskrit, the upasarga usually combines with the verb and creates a single word.
Other uses of these words

Some of these words can be used independently of any verb. Here are some common examples.

*api* has the sense of “also” or “even” when it follows a word:

नाष्णो वनअं गच्छ। लक्ष्मणष्णो अपि वनअं गच्छति।

रामो वनं गच्छति। लक्ष्मणो 'पि वनं गच्छति।

Rama goes to the forest. Lakshmana also goes to the forest.

रामो न रावणाद् अपि भीतः।

रामो न रावणना अपि भरीष्णः।

Rama is not even afraid of Ravana.

*api* can also be used to ask simple yes/no questions. If it is used this way, it appears at the beginning of the sentence:

अपि त्वं सुखिनी।

*api* tvāṁ sukhinī.

Are you happy?

Another common example is *prati*. It can be used with a noun in case 2 like so:

रामं प्रति

रामं प्रति

regarding Rama, ...

तत् प्रति

*prati*

regarding that, ...

*prati*
Other prefixes

The upasarga is the most common type of verb prefix. But there are other verb prefixes that we can use with a verb, too. In this lesson, we will learn about some of these prefixes.

**gati**

There is a miscellaneous group of prefixes called gati. Usually, these prefixes are used only with specific roots. Here are some common gati prefixes:

- करोति → अत्लकरोति
  - karoti → alamkaroti
  - does, makes → decorates, adorns

- करोति → सतकरोति
  - karoti → satkaroti
  - does, makes → honors, respects

- करोति → नमस्करोति
  - karoti → namaskaroeti
  - does, makes → honors, venerates

- गच्छति → अन्तर्गच्छति
  - gacchati → antargacchati
  - goes → “goes within”; disappears

- भवति → आविभवति
  - bhavati → āvirbhavati
  - becomes → becomes apparent or manifest

**-sāt**

In addition to the prefixes we have seen so far, we can also turn nominals into verb prefixes.
We can create one type of nominal prefix by adding -sāt to the end of the nominal stem. Usually, we use this prefix with the words kṛ (“do, make”) or bhū (“become”).

करोति → भस्मसात्करोति
karoti → bhasmasātkaroti
does, makes → turns (something else) to ash

भवति → भस्मसाध्वति
bhavati → bhasmasādbhavati
is, becomes → becomes ash

cvi

There is one more type of nominal prefix worth knowing. This type is quite common:

कृष्णा → कृष्णीकरोति
krṣṇa → krṣṇikaroti
black → (someone) makes black

कृष्णा → कृष्णीभवति
krṣṇa → krṣṇibhavati
black → (someone) becomes black

In traditional grammar, these prefixes are called cvi. (The word cvi has a complex technical meaning that is difficult to explain.)

Roughly, here is how we create a cvi prefix. The last a or i of the nominal stem becomes ī:

कृष्णा → कृष्णीकरोति
krṣṇa → krṣṇikaroti
black → (someone) makes black

शुचि → शुचीकरोति
śuci → śucīkaroti
clear, bright → (someone) makes clear
The last \( u \) becomes \( ū \):

\[
\text{पशु} \rightarrow \text{पशूकरोति}
\]

\[
\text{paśu} \rightarrow \text{paśūkaroti}
\]

beast, animal \( \rightarrow \) (someone) makes (someone else) a beast or animal

And the last \( r \) becomes \( rt \):

\[
\text{मातृ} \rightarrow \text{मात्रीकरोति}
\]

\[
\text{mātr} \rightarrow \text{mātrīkaroti}
\]

mother \( \rightarrow \) (someone) makes (someone else their) mother
ca, vā, and others

In this lesson, we will learn about many small but common uninflected words. For ease of reference, we will discuss these words in alphabetical order:

अथ एव एवम् इति इव च तु न वा विना सह स्म हि
atha eva evam iti iva ca tu na vā vinā saha sma hi

atha often marks the start of a new topic:

अथ प्रथमो ध्यायः
atha prathamo 'dhyāyaḥ
Now begins the first chapter.

eva emphasizes the word before it. It can be translated as “indeed” or ”truly,” or sometimes as “only” or “alone”:

राम एव लक्ष्मणस्य भ्राता
rāma eva lakṣmaṇasya bhrātā
Rama truly is Lakshmana's brother.

अहम एव बलवान्
aham eva balavān.
I alone am strong.

evam means “thus” or “in that matter”:

स एवम् उवाच
da evam uvāca.
Thus did he speak.

स एवं कृत्वा गृहम् अगच्छत्
da evam kṛtvā grhaṃ agacchat.
He, after acting thus, went home.

iti generally marks the end of a quote or topic:
अहम् बलवनां इति बालो मन्यते
aham balavān iti bālo manyate
The boy thinks that he is strong. (interpretation 1)
The boy thinks, “I am strong.” (interpretation 2)

इति प्रथमो द्यायः:
iti prathamo 'dhyāyaḥ
So ends the first chapter.

रामो गत इति श्रणोति
rāmo gata iti śrṇoti
He hears that Rama has left. (interpretation 1)
He hears, “Rama has left.” (interpretation 2)

iva means “like” or “as if.” It follows directly after the word it describes. In the examples below, notice how important the case endings are. By using siṁhaḥ in case 1, we describe the case 1 word rāmaḥ. By using mṛgam in case 2, we describe the case 2 word rāvaṇam:

रामः सिंह इव रावणं हन्ति।
rāmaḥ siṁha iva rāvaṇaṁ hanti.
Rama kills Ravana as if he (Rama) were a lion.

रामो मृगम् इव रावणं हन्ति।
rāmo mṛgam iva rāvaṇaṁ hanti.
Rama kills Ravana as if he (Ravana) were a deer.

रामो रावणम् सिंहो मृगम् इव हन्ति।
rāmo rāvaṇam siṁho mṛgam iva hanti.
Rama kills Ravana as a lion would a deer.

ca means “and”:

रामः सीता च गच्छत:।
rāmaḥ sitā ca gacchataḥ.
Rama and Sita go.
रामः सीता गजश् च गच्छन्ति।

rāmaḥ sītā gajaś ca gacchanti.

Rama, Sita, and the elephant go.

tu means “but” or “however”:

रामो वनं गच्छति। दशरथस् तु न वनं गच्छति।

rāmo vanam gacchati. daśarathas tu na vanam gacchati.

Rama goes to the forest. But Dasharatha does not go to the forest.

na means “not”:

रामो न गच्छति।

rāmo na gacchati.

Rama doesn’t go.

vā means “or”:

राम: सीता वा गच्छति।

rāmaḥ sītā vā gacchati.

Rama or Sita goes.

राम: सीता गजो वा गच्छति।

rāmaḥ sītā gajo vā gacchati.

Rama, Sita, or the elephant goes.

vinā means “without”:

रामो दशरथेन विना वनं गच्छति।

rāmo daśarathena vinā vanam gacchati.

Rama goes to the forest without Dasharatha.

saha means “with”:

राम: सीतया सह वनं गच्छति।

rāmaḥ sītayā saha vanam gacchati.

Rama goes to the forest with Sita.
sma often means “indeed” or “truly,” but when it follows a present tense verb, it expresses the past tense:

रामो वने निवसति स्म।
rāmo vane nivasati sma.
Rama lived in the forest.

hi means “after all” or “since”:

रामो रावणं हत्ति। रामो हि रावणाद् बलवत्तरः
rāmo rāvanaṃ hanti. rāmo hi rāvaṇād balavattaraḥ
Rama kills Ravana. After all, Rama is stronger than Ravana.
Adverbs

Adverbs are uninflected words that describe how some action was done:

अग्रेमण्डर्मचरति
gajo mandaṃ carati
The elephant walks slowly.

We can change any adjective into an adverb by using it in its case 1 singular form:

मृदु समृदुभाषते।
mṛdu → sa mṛdu bhāṣate.
soft → He speaks softly.
Suffixes
The suffix system

**Suffixes** are meaningful groups of sounds that we add to something else. Sanskrit uses many different suffixes, and these suffixes can cause many different sound changes. So it is important to understand what suffixes mean and what sound changes they cause.

We have already seen several kinds of suffixes. We have seen nominal endings:

\[
\text{nara} + \text{syā} \rightarrow \text{narasya}
\]

of the man

verb endings:

\[
\text{gaccha} + \text{ti} \rightarrow \text{gacchati}
\]

(someone) goes

and various other suffixes that we use with verbs:

\[
\text{nī} + \text{ī} \rightarrow \text{nāyi} \rightarrow \text{nāyayati}
\]

lead → make lead → makes lead

But in this topic, we’ll focus on all of the other suffixes that Sanskrit has. These suffixes usually make new nominal words:

\[
\text{man} + \text{tra} \rightarrow \text{mantra}
\]

think + (means) → “means of thinking,” mantra, counsel

**Root and nominal suffixes**

We can sort these suffixes into two big groups. First are **root suffixes**, which we add to a verb root:
Next are nominal suffixes, which we usually add to a nominal stem:

- **मन्त्र + इन् → मन्त्रनिन्**
  - mantra + in → mantrin
  - mantra + (characterized by) → minister, counselor

- **अमार + त्व → अमारत्व**
  - amara + tvā → amaratva
  - immortal + (state of being) → immortality

- **कुरु + अ → कौरव**
  - kuru + a → kaurava
  - Kuru + (descendant of) → “descendant of Kuru,” a Kaurava
  - (one of the main factions described in the Mahabharata)

**What sound changes do suffixes cause?**

As you can see in the examples above, suffixes can cause many different changes to the roots and stems they attach to.

The most common change is to *strengthen* the last vowel by making it a compound vowel. We saw an example of this with *netra* above:

- **नरी + त्र → नेत्र**
  - nī + tra → netra
  - lead + (means) → “means of leading,” an eye

But suffixes can also cause other kinds of sound changes. For example, some suffixes don't cause a vowel change at all:
And others cause the letters $c$ and $j$ to shift to $k$ and $g$:

क्रुच् + अ → शोक
$śuc + a$ → $śoka$
grieve + (state) → grief, sorrow

त्यज् + अ → त्याग
$tyaj + a$ → $tyāga$
abandon + (state) → abandoning, relinquishment

**$iṭ$**

When we add a suffix to a root, sometimes we add an extra $i$ sound between the root and the suffix:

नी + त → नीत
$nī + ta$ → $nīta$
lead → led

वन्दि ज् + इ + त → वन्दित
$vand + i + ta$ → $vandita$
venerate → venerated

Traditionally, this $i$ sound is called $iṭ$. Some roots use $iṭ$, some roots don’t use $iṭ$, and some roots use $iṭ$ optionally.

**Review**

1. In this topic, we will study two groups of suffixes. What are these groups called? What makes one group different from the other?
-tvā and -ya

Also known as: the gerund, the absolutive, the indeclinable or adverbial participle

We will start this topic by learning about the root suffixes -tvā and -ya. Both of these suffixes create uninflected words.

-tvā

Also known as: ktvā

When added to some root that means “X,” -tvā creates a word that means ”after X-ing.” In other words, -tvā shows that one action happens before another.

For example, suppose we have these two simple sentences:

नाष्णो लनाअं गच्छ।

rāmo laṅkāṃ gacchati.

Rama goes to Lanka.

नाष्णो नावणअं पश्।

rāmo rāvaṇaṃ paśyati.

Rama sees Ravana.

We can combine them like so:

रामो लन्कां गत्वा रावणं पश्यति।

rāmo laṅkāṃ gatvā rāvaṇaṃ paśyati

Rama, after going to Lanka, sees Ravana.

-tvā can cause many sandhi changes. We will discuss these sandhi changes further below.

-ya

Also known as: lyap

-ya has the same meaning as -tvā. If the root uses a verb prefix, we always use -ya. Otherwise, we use -tvā.

For example, if we have these two simple sentences:
Hanuman returns to Rama.

Hanuman rejoices.

Then we can combine them with -ya:

Hanuman, after returning to Rama, rejoices.

If the root ends in a short vowel, then we add an extra -t after the root:

- Sound changes for -tvā

Unlike many suffixes, -tvā does not strengthen the root's vowel:

As usual, some roots use the connecting īṭ sounds and others do not. Here are some roots that use īṭ:
वन्दि → वन्दित्वा
vand → vanditvā
venerate → after venerating

पठ् → पठित्वा
paṭh → paṭhitvā
read, recite → after reading or reciting

If a root ends in a consonant and does not use it, then the root's last consonant sound might contact the -t in -tvā. This contact causes many sandhi changes.

For example, if the root's last sound is a voiced aspirated consonant (gh jh dh dh bh h), -tvā usually becomes -dhvā:

लभ् → लभ्य
labh → labdha
obtain → obtained

बुध् → बुध्द्र
budh → buddha
awake → awakened

दह् → दग्ध्या
dah → dagdhvā
burn → after burning

A root's last -c usually becomes -k:

मुच् → मुक्त
muc → mukta
free, release → freed, released

And its last -j usually becomes either -k or -ṣ:

युज् → युक्त्वा
yuj → yuktvā
yoke, join → after yoking or joining
Roots that end in -ā, -e, or -ai often use -i or -ī for their vowels:

स्था → स्थित्वा
sthā → sthitvā
stand → after standing

गै → गीत्वा
gai → gītvā
sing → after singing

Some roots that end in -m or -n lose that sound:

गम् → गत्वा
gam → gatvā
go → after going

हन् → हत्वा
han → hatvā
kill → after killing

मन् → मत्वा
man → matvā
think → after thinking

For some roots, their semivowels become vowels and any other vowel sounds they have are removed. This change is called samprasāraṇa. Here are some examples:

वच्छ् → उत्त्वा
vac → uktvā
speak → after speaking
स्वप् → सुप्तवा
svap → suptvā
sleep → after sleeping

यज् → इश्वा
yaj → iṣṭvā
sacrifice → after sacrificing

ग्रह् → गृहित्वा
grah → grhitvā
grab → after grabbing

वस् → उषित्वा
vas → uṣitvā
live → after living

प्रच् → पृष्ठा
prach → prṣtvā
ask → after asking

And there are other irregular changes too:

दा → दत्तवा
dā → dattvā
give → after giving

Review

-tvā and -ya are common suffixes that are worth knowing well.
-ta and -tavat

In this lesson, we will learn about two more common suffixes.

-ta
Also known as: the past passive participle, the PPP, kta

The suffix -ta is important and powerful. When we add it to a root that means “X,” we usually create words that mean “(has) been X-ed.”

Here are some examples of -ta. Note that it causes the same sound changes as -tvā:

- नी → नीत
  nī → nīta
  lead → led

- कृ → कृत
  kṛ → kṛta
  do, make → done, made

-ta usually creates words that express karmanī prayoga. In English, we would say that these words have a passive sense:

रामेन शर: कृतः ।
rāmeṇa śaraḥ kṛtaḥ.
By Rama, an arrow has been made.

But if the root implies a sense of motion, it has the normal kartari prayoga sense:

- गम् → गत
  gam → gata
  go → (has) gone

And likewise for other roots, especially if they don’t have an object:
Finally, there are some roots where -ta has a more general sense:

-śak → śakta
be able to → able, capable

-tavat
Also known as: the past active participle, ktavatu

The suffix -tavat has a similar meaning to -ta. When we add it to a root that means “X,” we usually create words that mean “has X-ed.” Here are some examples:

-śru → śrutavat
hear → has heard

-tavat causes all the same sound changes that -ta does.
Also known as: the infinitive, tumun

In this lesson, we will learn about the root suffix -tum, which creates uninflected words.

When added to some root that means “X,” -tum creates a word that means ”to X.” Here are some examples:

अहं खादितुम् इच्छामि।
aham khāditum icchāmi.
I want to eat.

एतान् न हन्तुम् इच्छामि।
etān na hantum icchāmi.
I don't want to kill them.
(Bhagavad Gita 1.34)

We almost always use -tum with another verb. Often, we use -tum words to express that someone wants to do something:

गजः खादितुम् इच्छति।
gajah khāditum icchati.
The elephant wants to eat.

But there are many other verbs that we can use with -tum:

गजः खादितुं शक्नति।
gajah khāditum šaknoti.
The elephant is able to eat.

गजः खादितुं जानाति।
gajah khāditum jānāti.
The elephant knows (how) to eat.

गजः खादितुम् आरभते।
gajah khāditum ārabhate.
The elephant begins to eat.
The elephant tries to eat.

The elephant deserves to eat.

And in a more general way, -tum can show the reason that some action was done:

The elephant walks (in order) to eat.

The elephant runs (in order) to eat.

Sound changes

When we add -tum, we strengthen the root's vowel to the medium level. As usual, some roots don't use it:

lead → to lead

and others do:

venerate → to venerate

Otherwise, -tum generally causes similar sound changes to -tvā:
बुध → बोद्धम्
*budh* → *boddhum*
awaken → to awaken

मुच् → मोक्तम्
*muc* → *moktum*
free → to free

गै → गातुम्
*gai* → *gātum*
sing → to sing

**Review**

-tum is a common suffix that is worth knowing well.
-tavya, -anīya, and -ya
Also known as: the gerundive, the future passive participle, the potential participle, kṛtyāḥ

The suffixes tavya, anīya, and ya all create adjectives, and they all have the same meaning. When added to a root that means "X," they all mean “should or must be X-ed” or “able to be X-ed.”

Here are some examples:

ङ्गवा वनं गन्तव्यम्।
tvayā vanam gantavyam.
By you, the forest must be gone to. (literal translation)
You must go to the forest. (natural translation)

मृगो न हन्तव्यः।
mṛgo na hantavyaḥ.
The deer must not be killed.

bhāve prayoga

These suffixes often express bhāve prayoga. When they do, they use the neuter case 1 singular:

योद्धव्यम्
yodhavyam
There should or must be fighting.

Here is an example from the Bhagavad Gita:

कैर मया सह योद्धव्यम्
kair mayā saha yodhavyam
With whom and me must there be fighting? (literal translation)
With whom must I fight? (natural translation)

-tavya
Also known as: tavya or tavyat
To add -tavya, we follow the same rules as -tum. As usual, some roots use it and some do not:

**नी → नेतव्य**  
nt → netavya  
should or must be led  

**वन्द् → वन्दितव्य**  
vand → vanditavya  
should or must be venerated  

And as usual, roots that end in consonant sounds might undergo many sandhi changes:

**बुध् → बोद्व्य**  
budh → boddhayya  

**युध् → योद्व्य**  
yudh → yoddhayya  

**-anīya**  
Also known as: anīyar  

-anīya strengthens the root's vowel to the medium level. Otherwise, it does not cause any special sound changes.  

**कृ → करणीय**  
kr → karanīya  
do → should or must be done  

**दृश् → दर्शनीय**  
dṛś → darśanīya  
do → should or must be seen  

**-ya**  
Also known as: yat, nyat, kyap, ...  

-ya causes various sound changes. Here are some examples:
गै → गेयम्
gai → geyam
sing → should or must be sung

पा → पेयम्
pā → peyam
drink → should or must be drunk

लभ → लभ्य
labh → labhya
obtain → should or must be obtained

शक् → शक्य
śak → śakya
be able to → able to be done, possible

सह → सह्य
sah → sahya
endure → endurable

कृ → कायम्
krī → kārya
do → should or must be done
-at, -āna, and -vas

This lesson depends on content from Nominals 1, Verbs 1, and Verbs 2.

The three suffixes -at, -āna, and -vas all create nominal stems. We attach these suffixes to verb stems instead of verb roots. Here are some examples of how these suffixes attach to stems of the root kr:

\[
\begin{align*}
\text{kuru} + \text{at} \rightarrow \text{kurvat} \\
do \rightarrow \text{while doing (parasmaipada)}
\end{align*}
\]

\[
\begin{align*}
\text{kuru} + \text{āna} \rightarrow \text{kurvāna} \\
do \rightarrow \text{while doing (ātmanepada)}
\end{align*}
\]

\[
\begin{align*}
\text{kariṣya} + \text{at} \rightarrow \text{karisyat} \\
do \rightarrow \text{about to do}
\end{align*}
\]

\[
\begin{align*}
\text{cakṛ} + \text{vas} \rightarrow \text{cakṛvas} \\
do \rightarrow \text{has done}
\end{align*}
\]

- at
Also known as: the present or future active participle, śatṛ

The meaning of -at depends on the stem we attach it to. If we attach it to a present tense stem, we get a word that means “while doing X”:

\[
\begin{align*}
\text{gaccha} \rightarrow \text{gacchat} \\
\text{while going}
\end{align*}
\]
If we attach it to a simple future tense stem, we get a word that usually means "about to do X":

- **गमिष्य → गमिष्यत्**
  - *gamiṣya → gamiṣyat*
  - will go → about to go

- **करिष्य → करिष्यत्**
  - *kariṣya → kariṣyat*
  - will do → about to do

We can use -at only with roots that use *parasmaipada* endings.

Generally, nominal stems that end in -at use two stems: a **strong stem** that ends in -ant and a **weak stem** that ends in -at. Certain endings use the strong stem:

- **आह चर्तां नरं पाषायमि**
  - *ahaṃ carantā naraṃ paṣyāmi*
  - I see the man *who is walking*.
  - (strong stem)

And others use the weak stem:

- **आह चरता नरेण सह वदामि।**
  - *ahaṃ caratā nareṇa saha vadāmi.*
  - I speak with the man *who is walking*.
  - (weak stem)

However, roots from the *hu* class use -at as their only stem:

- **जुहु → जुह्वत्**
  - *juhu → juhvat*
  - while offering
-āna
Also known as: the present or future middle participle, śānac

-āna has the same meaning and usage as -at. The difference is that we use -āna with roots that use ātmanepada endings:

\[
\text{कुरु → कुर्वाना}
\]
\[
kuru → kurvāṇa
\]
while doing (ātmanepada)

Stems that end with -a use -māna instead:

\[
\text{नय → नयमाना}
\]
\[
naya → nayamāna
lead → while leading
\]

\[
\text{नेच्य → नेष्यमाना}
\]
\[
nesya → nesyaṃāna
will lead → about to lead
\]

\[
\text{करिष्य → करिष्यमाना}
\]
\[
kariṣya → kariṣyamāna
will do → about to do
\]

-vas
Also known as: the perfect active participle, kvasu

vas is a rare suffix that we use only with the stem of the distant past tense. Usually, it creates stems that mean “has done X”:

\[
\text{चक्र → चक्रवस्}
\]
\[
cakṛ → cakṛvas
did → did or has done
\]

We can use -vas only if the root can use parasmaipada endings:

\[
\text{जग्म → जग्मवस्}
\]
\[
jagm → jagmivas
went → went or has gone
\]
The -at and -āna endings are common and worth knowing well. For details, see our Sentences topic.
Other root suffixes

In this lesson, we will learn about some other common root suffixes. For ease of reference, we will discuss these suffixes in alphabetical order:

अ अक अन इन् तृ त्र
a aka ana in tr tra

-a
Also known as: ghañ

-a creates abstract nouns that use masculine endings. When we add -a to a root that means “X,” we get words that mean “the state of X-ing”:

भू → भाव
bhū → bhāva
be, become → the state of being or becoming; existence

मृ → मार
mṛ → māra
die → death

आनन्द → आनन्द
ānand → ānanda
feel blissful → bliss

In this sense, -a often causes a root’s final c and j sounds to become k and g:

युज → योग
yuj → yoga

शुच → शोक
śuc → śoka
grieve → grief, sorrow

त्यज → त्याग
tyaj → tyāga
abandon → abandonment, relinquishment
-aka

Also known as: ṛvul

aka (feminine ikā) creates adjectives. When we add -aka to a root that means “X,” we get words that mean “one who does X”:

कृ → कारक
kr → kāraka
do → doer

पच → पाचक
pac → pācaka
cook → cooker

-ana

Also known as: lyuṭ, lyu

-ana usually creates abstract neuter nouns. When we add -ana to a root that means “X,” we get words that mean “the act of doing X”:

कृ → करण
kr → karaṇa
do → act of doing; action

इ → अयन
i → ayana
go → act of going; journey

मृ → मरण
mṛ → maraṇa
die → act of dying; death

-ana also creates adjectives (feminine -ant) that mean “one who does X”:

कृ → करण
kr → karaṇa
do → one that does or causes; the mean of an action
-in

-in (feminine -int) creates adjectives that mean “one who does X”:

कृ → कारिन्
kr → kārin
do → doing

-tra
Also known as: trc

-tra (feminine -trt) creates adjectives that mean “one who does X”:

कृ → कर्त्तृ
kṛ → kartṛ
do → doer, agent

नी → नेतृ
nī → netṛ
lead → leader

युध् → योद्धृ
yudh → yoddhr
fight → fighter

The case 7 singular of kartṛ is kartari. We have seen this word in the phrase kartari prayoga (“usage in (the sense of) agent”).

-tra
Also known as: śtran

-tra usually creates neuter nouns with the sense of “the means of doing X”: 
नी → नेत्र

$nī → netra$
lead → by which one is led; an eye

मन् → मन्त्र

$man → mantra$
think → by which thought occurs; a mantra
Nominal suffixes

In this lesson, we will learn about some common nominal suffixes. For ease of reference, we will discuss these suffixes in alphabetical order:

Unless we mention otherwise, none of these suffixes cause any sound changes.

अ इन क तम तर तस्ता त्व मत य वत
a in ka tama tara tas tā tva mat maya ya vat

-a
Also known as: aṇ

-a often creates adjectives that mean “descending from X” or “of X.” Usually, we strengthen the stem’s first vowel to the strongest level. And if the stem ends in -a, we remove the last -a:

कुरु + अ → कौरव
kuru + a → kaurava
descending from Kuru; a Kaurava

इन्द्र + अ → एन्द्र
indra + a → aindra
of Indra

-in

-in (feminine: -ini) creates adjectives that mean “characterized by X.” If the stem ends in -a, we remove the last -a.

योग + इन → योगिन्
yoga + in → yogin
yoga → characterized by yoga; a yogi

योग + इनी → योगिनी
yoga + ini → yogini
yoga → a female yogi; a yogini
-ka

-ka often creates stems that mean “a little X” or “a dear X”:

पुत्र + क → पुत्रक
putra + ka → putraka
son → little son, dear son

-tama

Also known as: tamap, gha

-tama (feminine: -tamā) creates adjectives that mean “most X”:

बलवत् + तम → बलवत्तम
balavat + tama → balavattama
strong → strongest

-tara

Also known as: tarap, gha

-tara (feminine: -tarā) creates adjectives that mean “more X”:

सुन्दर + तर → सुन्दरतर
sundara + tara → sundaratara
beautiful → more beautiful

-tas

Also known as: tasi

-tas creates an uninflected word that means “from X.” Due to sandhi, it becomes -taḥ:

अग्नि → अग्नित:
agni → agnītaḥ
fire → from the fire

-tā

Also known as: tal

-tā creates feminine nouns that mean “X-ness” or “the state of being X”:
योग्य + ता → योग्यता
yogya + tā → yogyatā
useful, appropriate → utility, propriety

-tva
-tva has the same meaning as tā, but it creates neuter stems:

अमर + त्व → अमरत्व
amara + tva → amaratva
immortal → immortality

सम + त्व → समत्व
sama + tva → samatva
same, even → sameness, evenness, equanimity

-mat
Also known as: matup

-mat (feminine: -matī) creates adjectives that mean “possessing X” or “characterized by X.” Certain stems use -vat instead. See our notes on -vat for details.

हनु + मत् → हनुमत्
hanu + mat → hanumat
jaw → characterized by (prominent) jaws; Hanuman

-maya

-maya (feminine: -mayī) creates adjectives that mean “made of X”:

हिरण्य + मय → हिरण्यमय
hiranya + maya → hiranyamaya
gold → made of gold, golden

-ya
-ya creates neuter nouns with an abstract sense. Usually, we strengthen the stem's first vowel to the strongest level:
सदृश → सादृश्य
sadṛśa → sādṛśya
similar (to) → similarity

-vat
Also known as: vatup

-vat (feminine: -vatī) has the same meaning as -mat. We use -vat if the stem ends in m or a, or if it has m or a as its next-to-last letter:

भग + व त् → भगवत्
bhaga + vat → bhagavat
(a is the last letter)

लक्ष्मी + व त् → लक्ष्मीवत्
lakṣmī + vat → lakṣmīvat
(m is the next-to-last letter)

Review

Sanskrit has many more nominal suffixes. But these are the most common.
Compounds
The compound system

Compounds (sāmāsa) are combinations of multiple words. Usually, we combine two words at a time:

रामस्य माता → राममाता
rāmasya mātā → rāmamātā
Rama's mother

We can even combine compounds with other words to make new compounds:

राममातृर् गृहम् → राममात्रगृहम्
rāmamātur gṛham → rāmamātrgraṃ
era's mother's house

And we can repeat this process again and again. Some styles of Sanskrit literature use very long compounds.

Compared to using separate words, compounds are ambiguous and lose information:

गजस्य फलम् → गजफलम्
gajasya phalam → gajaphalam
The elephant's fruit → Elephant fruit

But although compounds lose information, compounds are compact and short. If the context is clear, they save a lot of time. And if a sentence is very complex, compounds can even make the sentence clearer and easier to follow.

For this reason, compounds are common in Sanskrit, especially in later compositions.
Four types of compounds

Sanskrit compounds have four basic types. Each of the next four lessons will examine one of these types in more detail.

First is the dvandva, which we saw in our series of core lessons. Any set of words that could be combined with the word “and” can be combined into a dvandva:

राम: सीता च → रामसीते
\( rāmāḥ sītā ca \rightarrow rāmasīte \)
Rama and Sita

राम: सीता लक्ष्मणः च → रामसीतालक्ष्मणः
\( rāmāḥ sītā lakṣmaṇaḥ ca \rightarrow rāmasītālakṣmaṇaḥ \)
Rama, Sita, and Lakshmana

Second is the tatpurusa, which we also saw in our series of core lessons. The idea is that the first word modifies the second in some way, just as a chessboard is a type of board (and not a type of chess):

रामस्य माता → राममाता
\( rāmasya mātā \rightarrow rāmamātā \)
Rama’s mother

रामस्य पुत्र: → रामपुत्र:
\( rāmasya putraḥ \rightarrow rāmaputraḥ \)
Rama’s son

Third is the bahuvrīhi. This is similar to English examples like ”graybeard” (a person whose beard is gray) and “blockhead” (a person with a block-like head). The idea is that both words, together, describe someone who is not explicitly mentioned in the compound:

महान् रथ: यस्य → महारथः
\( maḥān rathah yasya \rightarrow maḥārathah \)
whose chariot is great → “great-charioted,” a great warrior
स्थिताः यस्य → स्थितप्रज्ञः  
sthitā praṇāḥ yasya → sthitapraṇāḥ  
whose discernment is stable → “stable-discernmented”

Fourth is the *avyayībhāva*. This creates uninflected words. Usually, the first word is itself an uninflected word:

उप + कृष्ण → उपकृष्णम्  
upa + krṣṇa → upakṛṣṇam  
near + Krishna → near Krishna

यथा + उक्त → यथोक्तम्  
yathā + ukta → yathoktam  
according to + said → as it was said

**How to tell compounds apart**

Each of the compounds above has exactly two words. So how can we tell them apart? As you read more Sanskrit, you will be able to do so instinctively. But until then, here are some basic tips.

The words in a *dvandva* compounds are usually all of the same “type”: all people, all animals, all kinds of weapons, and the like:

रामः सीता लक्ष्मणः च → रामसीतालक्ष्मणा:  
rāmaḥ sitā lakṣmaṇaḥ ca → rāmasītālakṣmaṇaḥ  
Rama, Sita, and Lakshmana (all people)

The first word of an *avyayībhāva* is usually an uninflected word:

यथा-शक्ति  
yathā-śakti  
According to one’s power

A *bahuvrīhi* and a *tatpuruṣa* are very similar. But a *bahuvrīhi* is an adjective. For example, a *bahuvrīhi* might describe a *masculine* noun, but its second word might come from a *feminine* noun. This happens in the example below:
When you see this mismatch, then you know that the compound is a *bahuvrīhi*.

Otherwise, notice what other words the compound *agrees* with — that is, what other words it matches in gender, case, and number. For example, consider the compound in the sentence below:

*दृढ-व्रष्णो नाष्णो गच्छ।*  
*dṛḍha-vrato rāmo gacchati.*  
Firm-vow Rama goes.

Here, the compound *dṛḍha-vrataḥ* has two interpretations:

- Rama, who is a firm vow, goes. (*tatpuruṣa*)
- Rama, who is firm-vowed, goes. (*bahuvrīhi*)

But only the *bahuvrīhi* option makes sense here.
The **dvandva**
Also known as: the coordinative compound

dvandva literally means “pair.” Any set of words that could be combined with the word *ca* (“and”) can be combined into a dvandva:

राम: सीता च  →  रामसीते  
*rāmaḥ sītā ca → rāmasīte*
Rama and Sita

राम: सीता लक्ष्मण:  च  →  रामसीतालक्ष्मणः  
*rāmaḥ sītā lakṣmaṇaḥ ca → rāmasītalakṣmaṇaḥ*
Rama, Sita, and Lakshmana

In the examples above, notice that the compound's number matches the combined numbers of its items. Thus *rāma-sīte* is in the dual and *rāma-sītā-lakṣmaṇaḥ* is in the plural.

Also, notice that the compound uses the gender of its last item. Thus *rāma-sīte* uses a feminine ending and *rāma-sītā-lakṣmaṇaḥ* uses a masculine ending.

**Two types of dvandva**

The *dvandva* is a simple compound, but it has some small subtleties that are worth knowing. In particular, it has two main subtypes.

The first is the type we saw above, where several different items are listed together. This is called the itaretara-dvandva (“one-and-another dvandva”):

राम: सीता लक्ष्मणः  च  →  रामसीतालक्ष्मणः  
*rāmaḥ sītā lakṣmaṇaḥ ca → rāmasītalakṣmaṇaḥ*
Rama, Sita, and Lakshmana

फलनान पुष्पाणि  च  →  फलपुष्पाणि  
*phalāni puṣpāni ca → phalapuṣpāni*
fruits and flowers
But if all of the members imply some more complete collection of concepts, we have a second type called *samāhāra-dvandva* ("collection dvandva"). The *samāhāra-dvandva* is always in the neuter singular:

आहार-निद्रा-भयम्
āhāra-nidrā-bhayam
food, sleep, and fear

पाणि-पादम्
pāṇi-pādam
hands and feet

Here, the compound *āhāranidrābhayam* refers not just to food, sleep, and fear, but to all of the characteristics of animal life more broadly. Likewise, the compound *pāṇipādam* refers not just to hands and feet but to all the limbs of the body.

Other small changes

For a few *dvandvas*, the individual words undergo many small changes. Here are some common examples:

माता पिता च → मातापितरौ
mātā pitā ca → mātāpitarau
mother and father

मित्रो वरुणः च → मित्रावरुणौ
mitro varuṇah ca → mitrāvaruṇau
Mitra and Varuna (names of Vedic gods)

चौ: पृथिविः च → द्यावपृथिविः
dyauḥ prthivī ca → dyāvaprthivī
even and earth
Review

The *dvandva* is a simple compound and easy to understand.

1. What is the difference in meaning between an *itaretara-dvandva* and a *samahāra-dvandva*?
2. What gender and number does an *itaretara-dvandva* use?
3. What gender and number does a *samahāra-dvandva* use?
The **tatpuruṣa**

Also known as: the determinative compound

tatpuruṣa literally means “his man” or “his servant.” In a tatpuruṣa compound, the second word is the main idea and the first word describes it in some way:

- **धर्मस्य क्षेत्रम् → धर्मक्षेत्रम्**
  
dharmasya kṣetram → dharmakṣetram
  field of dharma → dharma field

- **कुरुणां क्षेत्रम् → कुरुक्षेत्रम्**
  
kurūṇāṁ kṣetram → kurukṣetram
  field of the Kuru people → Kuru field

Why do we describe this compound with a strange word like tatpuruṣa? Part of the reason is that the word “tatpuruṣa” is itself a tatpuruṣa compound:

- **तस्य पुरुष: → तत्पुरुषः**
  
tasya puruṣah → tatpuruṣa
  his man

The tatpuruṣa is common and has many different varieties. So it is worth knowing well.

**Common tatpuruṣa**

In the most common type of tatpuruṣa, the first word describes the second in some way:

- **नगरं गत: → नागरगतः**
  
nagaram gataḥ → nagaragataḥ
  gone to the city
  (case 2)

- **नखैर भिन्न: → नखब्यन्नः**
  
nakhair bhinnah → nakhabhinnaḥ
  torn by (one's) nails
  (case 3)
Of these, the most common is the case 6 tatpurṣa. In other cases, there are some restrictions on which words we are allowed to use.

**karmadhāraya**

If both words in the tatpurṣa refer to the same idea, we get a special type of tatpurṣa called **karmadhāraya**:

- कृष्णः सर्पः → कृष्णाःसर्पः  
  krṣṇah sarpaḥ → krṣṇasarpaḥ  
  black snake

- मेघ इव श्यामः → मेघश्यामः  
  megha iva śyāmaḥ → meghasyāmaḥ  
  cloud dark (as dark as a cloud)
Compounds with *na*

One type of *tatpurusa* uses the word *na* as its first word. This *na* becomes *a* in front of consonants and *an* in front of vowels:

- न भावः → अभावः
  - *na bhāvaḥ* → *abhāvaḥ*
  - not existence → absence

*upapada* compounds

The word *upapada* has various meanings. In the context of compounds, an *upapada* is a word that we can create only when making a compound. Here is a classic example:

- कुम्भं करोति → कुम्भकारः
  - *kumbhaṃ karoti* → *kumbha kāraḥ*
  - someone who makes pots → pot-maker

The word *kāra* that you see here generally exists only as part of a compound. Here are a few more examples of *upapada* compounds:

- जलं धीयते अस्मिन् → जलधिः
  - *jalaṃ dhyate asmin* → *jaldhiḥ*
  - water is borne in this → water-bearing, ocean

- जलं मुनिति → जलमुक्
  - *jalaṃ muñcati* → *jalamuk*
  - it releases water → water-releasing, cloud
The *bahuvrīhi*
Also known as: the possessive compound

*bahuvrīhi* literally means “(having) much rice.” In a *bahuvrīhi* compound, the two compounded words describe an idea that is not explicitly mentioned. Usually, the first word describes the second:

हनान ज्  थष्णो यस्य → महारथः
mahān ratho yasya → mahārathaḥ
who has a great chariot → “great-charioted,” a great warrior

पीतो डम्बरो यस्य → पीताम्बरः
pīto ‘mbaro yasya → pītāmbaraḥ
who has yellow clothes → yellow-clothed

दृढना व्रना यस्य → दृधव्रष्णः
dṛḍhā vratā yasya → dṛdhavrataḥ
who holds firm vows → firm-vowed

Or sometimes, the relationship is more complex:

चक्रि अं  पनाणतौ यस्य → चक्रपाणिः
cakraṃ pāṇau yasya → cakrapāṇiḥ
in whose hand is a discus → discus-handed

We have many examples of this compound in English: flatfoot, lowlife, yellow-belly, blockhead, kindhearted, evil-minded, and so on.

Why do we describe this compound with a strange word like *bahuvrīhi*? Part of the reason is that the word “*bahuvrīhi*” is itself a *bahuvrīhi* compound:

बहु व्ररीह यस्य → बहुव्रीहि
bahur vrīhir yasya → bahuvrīhi
who has much rice → “much-riced,” a wealthy person
Using the *bahuvrīhi*

The *bahuvrīhi* is an adjective, regardless of the genders used by its individual words. For example, consider the example below:

स्थिताः प्रज्ञा यस्य → स्थितप्रज्ञा:

*sthitā prajñā yasya → sthitaprajñāḥ*

*whose discernment is stable → “stable-discernmented”*

*prajñā* is a feminine word, but *sthitaprajñā* is an adjective that can be used with masculine words.

**Ambiguous compounds**

The *bahuvrīhi* often strongly resembles a *tatpuruṣa*:

दृढ़व्रजः

*dṛḍhavrataḥ*

*firm vow (tatpuruṣa interpretation)*

whose vows are firm (*bahuvrīhi interpretation)*

In older Sanskrit, *bahuvrīhi* and *tatpuruṣa* compounds usually have different accents. But in later Sanskrit, we must rely on context to tell these compounds apart.

**Review**

This lesson reminds us of a charming verse:

अहं च तवं च राजेन्द्र लोकनाथाव उभावपि ।

*aḥaṃ ca tvam ca rājendra lokanāthāv ubhāvapi ।*

Both I and you, O lord of men, are *loka-nāthas* (world-lords).

बहुव्ररीहर्ह राजन् षष्ठतपिरुषो भवान् ॥

*bahuvrīhiraham rājan saṣṭhītatpuruṣo bhavān ॥*

I am a *bahuvrīhi*, my king, and you are a case 6 *tataruṣa.*
The speaker, due to his poverty, is someone whom the entire world dominates \( (loko \ nātho \ yasya) \), and the king is an ordinary lord of the earth \( (lokasya \ nāthaḥ) \).
The *avyayībhāva*

*avyayībhāva* literally means “uninflected state.” Usually, the first word of an *avyayībhāva* is an uninflected word and the second word extends or clarifies the first one:

-yatha + shakti → yathashakti

*yathā* + *śakti* → *yathāśakti*

according to + power → according to one's power

-prati + padm→ pratipadam

*prati* + *padam* → *pratipadam*

against, regarding → at every word, for each word

-yāvat + jiwm → yāvajīvam

*yāvat* + *jīvam* → *yāvajīvam*

as much as + life → throughout one's life
Sentences
**Sentence structure**

*Sentences* are meaningful expressions made from one or more words. Just as sounds combine to express a meaningful word, words combine to create a meaningful sentence.

The lessons in this topic will focus on how words interact to create meaning.

**A basic sentence**

The most basic Sanskrit sentence is a single verb:

\[
\text{गच्छति।} \\
gacchati. \\
(Someone) goes.
\]

We can add other words to this basic sentence to extend or modify its basic meaning. For example, we can express who is performing the act of “going” by adding a nominal word:

\[
\text{रामो गच्छति।} \\
rāmo gacchati. \\
Rama goes.
\]

We can also specify the destination of the action:

\[
\text{रामो वनं गच्छति।} \\
rāmo vanam gacchati. \\
Rama goes to the forest.
\]

Or various other kinds of information:

\[
\text{रामो सीतया सह वनम् अयोध्याया: पित्रे गच्छति।} \\
rāmo sitayā saha vanam ayodhyāyāḥ pitre gacchati. \\
Rama goes with Sita to the forest from Ayodhya for his father.
\]

As we add more and more nominal words, we add more and more detail to our original action.
Sentence context

In Sanskrit, we often leave words out of the sentence if the context is clear. Here are some simple examples:

रामो मातरं गच्छति।
rāmo mātaram gacchati.
Rama goes to his mother.

रामो हस्तं पश्यति।
rāmo hastam paśyati.
Rama looks at his hand.

If it is clear from context that rāma is the subject, we can even say this:

मातरं गच्छति।
mātaram gacchati.
He goes to his mother.

हस्तं पश्यति।
hastam paśyati.
He looks at his hand.

Verbless sentences

If we use a verb like asti (“is”), we can express that one thing is another:

रामो राजपुत्रो अस्ति।
rāmo rājapuṭro 'sti.
Rama is a prince.

रामो बलवान् अस्ति।
rāmo balavān asti.
Rama is strong.

If the sentence has no verb, the verb asti is assumed by default. So we can also rephrase the two examples above to remove asti:
रामो राजपुत्रः।
rāmo rājaputrah.
Rama is a prince.

रामो बलवान्।
rāmo balavān.
Rama is strong.

Sentences without a verb are sometimes called **verbless** sentences. We will learn more about these in a future lesson.
Agreement

In a sentence, multiple words might refer to the same idea. For example, consider these simple sentences:

राम: पृच्छति।
rāmaḥ prcchati.
Rama asks.

रामो योध: ।
rāmo yodhaḥ.
Rama is a warrior.

In the first sentence, rāmaḥ shows who performs the action, and prcchati shows the action this performer does. In the second sentence, rāmaḥ shows who is being described, and yodhaḥ describes rāmaḥ.

When two words refer to the same concept, they must use the same gender, case, number, and person. For example, the sentences below are all incorrect because their words don't match:

*राम: पृच्छन्ति।
*rāmaḥ prcchanti.
(Number doesn't match.)

*राम: पृच्छामि।
*rāmaḥ prcchāmi.
(Person doesn't match.)

*रामो योधम्।
*rāmo yodham.
(Gender doesn't match.)

*रामो योधेन।
*rāmo yodhena.
(Case doesn't match.)
This matching is called **agreement**. In this lesson, we will study agreement in more detail.

**Agreement of two nominals**

Two nominals that refer to the same idea must have the same gender, case, and number:

- कृष्णः सपर्मः  
  *krṣṇaḥ sarpaḥ*
  black snake

- कृष्णो सपर्मः  
  *krṣṇau sarpaḥ*
  two black snakes

- कृष्णः सपर्मः  
  *krṣṇāḥ sarpaḥ*
  many black snakes

- कृष्णाय सपर्मः  
  *krṣṇāya sarpaḥ*
  for the black snake

- कृष्णः सपर्मः  
  *krṣṇā sarpaḥ*
  (female) black snake

In each example above, one word is the subject (*sarpaḥ*) and the other word describes it (*krṣṇaḥ*). The genders, cases, and numbers of these words completely match.

If the sentence uses a word like *ca* (“and”) to connect multiple nominals, the describing word should match the number of all of its described words together:
रामो योधः।
rāmo yodhaḥ.
Rama is a warrior.
(singular number)

रामो लक्ष्मणश् च योधोः।
rāmo lakṣmaṇaś ca yodhau.
Rama and Lakshmana are warriors.
(dual number)

रामो लक्ष्मणो भरतश् च योधाः।
rāmo lakṣmaṇo bharataś ca yodhāḥ.
Rama, Lakshmana, and Bharata are warriors.
(plural number)

But if the sentence uses a word like vā (“or”), the describing word usually matches the number of the last word:

राम: सत्यवान्।
rāmaḥ satyavān.
Rama is truthful.

रामो लक्ष्मणो वा सत्यवान्।
rāmo lakṣmaṇo vā satyavān.
Rama or Lakshmana is truthful.
(masculine case 1 singular to match lakṣmaṇa)

रामो लक्ष्मण: सीता वा सत्यवती।
rāmo lakṣmaṇah sītā vā satyavatī.
Rama, Lakshmana, or Sita is truthful.
(feminine case 1 singular to match sītā)

**Agreement of nominal and verb**

The case 1 nominal and the verb must use the same person:
अहं चरामि
ahaṃ carāmi
I walk.

अहं चर्ये।
ahaṃ carye.
I am walked (to).

t्वं चरसि
tvaṃ carasi
You walk.

t्वं चर्ष्यसे।
tvaṃ caryase.
You are walked (to).

They must also use the same number:

gजश् चरति
gajaś carati
The elephant walks.

gजो चरतः
gajau carataḥ
The two elephants walk.

gजाश् चरन्ति
gajaś caranti
The elephants walk.

This is true even in karmaṇi prayoga:

नरेण गजश् चर्यते
nareṇa gajaś caryate
The elephant is walked to by the man.
नरेन गजाश चर्यन्ते
nareṇa gajāś caryante
The elephants are walked to by the man.

If ca or vā is used, we follow rules similar to those described above:

रामो गजाश  च चरतः ।
rāmo gajaś ca carataḥ.
Rama and the elephant walk.

रामो गजो वा चरति।
rāmo gajo vā carati.
Either Rama or the elephant walks.
Verbless sentences

If a sentence has no verb, we assume the verb asti by default. So, the two sentences below have essentially the same meaning:

रामो राजपुत्रो दस्ति।
rāmo rājaputro 'sti.
Rama is a prince.

रामो राजपुत्रः।
rāmo rājaputraḥ.
Rama (is) a prince.

Roughly, there are three types of verbless sentences. In this lesson, we will learn about these three types.

Two nominals in case 1

The most common verbless sentence has two nominals in case 1. We use this type of sentence to express that one item is another:

रामो राजपुत्रः।
rāmo rājaputraḥ.
Rama (is) a prince.

रामो बलवान्।
rāmo balavān.
Rama is strong.

Having or owning

We also commonly see sentences where one noun is in case 6. We use this type to show that one noun owns or has another:

दशरथस्य पुत्रः।
daśarathasya putraḥ.
Dasharatha has a son.
Dasharatha has strength.

Dasharatha has a city.

Dasharatha has happiness.

(Less literally, “Dasharatha is happy.”)

**Other sentences**

We can create other verbless sentences by using special uninflected words. Here is a small example:

Enough of this.
Questions

In this lesson, we will learn about the different ways we can ask questions in Sanskrit.

kim

The most straightforward way we can ask a question is to use the pronoun kim. kim means “who?” or “what?” and its specific meaning is usually clear from context. We can use kim to precisely ask about different parts of a sentence.

For example, suppose someone says the following:

राहुलो कौतूहलाद वानराय फलं ददति।
rāhulo kautūhalād vānarāya phalaṃ dadāti.
Rahula gives the monkey a fruit out of curiosity (“from curiosity”).

We can use kim to ask a question like this:

को वानराय फलम् ददति।
ko vānarāya phalam dadāti.
Who gives a fruit to the monkey?

Usually, someone would answer like this:

राहुलः।
rāhulaḥ.
Rahula.

Likewise, we can ask other questions and give other answers:

राहुलः कसः फलं ददति।
rāhulaḥ kasmai phalaṃ dadāti.
To whom does Rahula give a fruit?

वानराय।
vānarāya.
To the monkey.
राहुलो वानराय किं ददाति?
*rāhulo vānarāya kim dadāti?*
What does Rahula give the monkey?

फलम्।
phalam.
A fruit.

राहुलः कस्माद वानराय फलं ददाति।
rāhulah kasmād vānarāya phalam dadāti.
From what (cause) does Rahula give a fruit to the monkey?

कौतुहलः।
kautūhalat.
From curiosity.

In many styles of Sanskrit, the word *kim* can also mean “why.” This usage is very common in the *Ramayana* and the *Mahabharata*:

किं मां हन्तुम इच्छस।
*kim māṃ hantum icchasi.*
*Why* do you want to kill me?

To learn more about the specific endings that the *kim* pronoun uses, see our lesson on *kim* and *yad*.

**Yes-no questions**

**Yes-no questions** are questions whose answers are usually “yes” or “no.”

In Sanskrit, we can ask yes-no questions in many different ways. One common way is to put the word *api* at the beginning of the sentence:

अपि त्वं सुखी।
*api tvam sukhī.
Are you happy?*
Another style is to put the word *kim* at the beginning or end of the sentence. If you know Hindi, this is similar to how we use the Hindi word क्या:

किं त्वं सुखी।  
*kim tvam sukhi.*  
Are you happy?

त्वं सुखी किम्।  
*tvam sukhi kim.*  
Are you happy?

Note that *kim* could indicate either a yes-no question or a “why?” question. The specific meaning depending on the context and style. In newer styles of Sanskrit, it usually indicates a yes-no question.

One other style is to use the word *kaccit*. When we use this word, we hope or expect that the answer is “yes”:

कच्छित् त्वं सुखी।  
*kaccit tvam sukhi.*  
Are you happy? (I hope you are.)

We can answer these questions in a few different ways. Usually, we repeat part of the question:

अहं सुखी।  
*aham sukhi.*  
I am happy.

अहं न सुखी।  
*aham na sukhi.*  
I am not happy.

Or in informal settings, we can use the words *ām* (“yes”) or *na* (“no”):
आम्, अहं सुखी।
ām, ahaṃ sukhī.
Yes, I am happy.

**kutra, kadā, and others**

There are various other words that we can use to ask questions. Here are some common uninflected words:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>कथम्</td>
<td>in what way? how?</td>
</tr>
<tr>
<td>katham</td>
<td></td>
</tr>
<tr>
<td>कदा</td>
<td>when?</td>
</tr>
<tr>
<td>kadā</td>
<td></td>
</tr>
<tr>
<td>किमर्थम्</td>
<td>for what reason? why?</td>
</tr>
<tr>
<td>kimartham</td>
<td></td>
</tr>
<tr>
<td>कुत्र:</td>
<td>from what? for what reason?</td>
</tr>
<tr>
<td>kutāḥ</td>
<td></td>
</tr>
<tr>
<td>कुत्र</td>
<td>where?</td>
</tr>
<tr>
<td>kutra</td>
<td></td>
</tr>
<tr>
<td>क</td>
<td>where?</td>
</tr>
<tr>
<td>kva</td>
<td></td>
</tr>
</tbody>
</table>

Note that *kutra* and *kva* have the same meaning. *kutra* is moer common in older Sanskrit.

Finally, here are some common adjectives:
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>कियत्</td>
<td>how much?</td>
</tr>
<tr>
<td>kiyat</td>
<td></td>
</tr>
<tr>
<td>कीद्रः</td>
<td>of what kind?</td>
</tr>
<tr>
<td>kīḍṛśa</td>
<td></td>
</tr>
</tbody>
</table>
Relative phrases

Relative phrases are phrases like this:

अहम् अपदय नरं यो गज्यम् अचौरयत्।
aham apaśyaṃ naraṃ yo gajam acorayat.
I saw the man who stole the elephant.

स नरो गच्छति यत्र बहवो गजा वसन्ति।
sa naro gacchi yatra bahavo gajā vasanti.
That man is going where many elephants live.

गजा भीता भवन्ति यदा चोरयम् पदयन्ति।
gajā bhītā bhavanti yadā coram paśyanti.
Elephants become scared when they see the thief.

Relative phrases are one way we can create complex Sanskrit sentences. In this lesson, we will learn about many different kinds of relative phrases.

yad

The most straightforward way we can make a relative phrase is to use the pronoun yad. We can use it to precisely describe different parts of a sentence. For example, suppose someone says the following:

राहुलो नगरं चरति।
rāhulo nagaram carati.
Rahula walks to the city.

We can make phrase like this:

राहुलो यो ग्रामेव वसतः नगरं चरति।
rāhulo yo grāme vasati nagaram carati.
Rahula, who lives in the village, walks to the city.

The pronoun yad uses the same gender and number as the word it describes. But it can use different cases:
Rahullo yam mātā mārgati nagaraṃ carati.
Rahula, whom his mother is searching for, walks to the city.

Rahullo yasva pitā yodho nagaraṃ carati.
Rahula, whose father is a warrior, walks to the city.

To learn more about the specific endings that the yad pronoun uses, see our lesson on kim and yad.

Using yad with tad

We can use yad with pronouns like tad (“that”) to create even more complex sentences. In each sentence below, the highlighted pronouns have the same gender and number. But by using different cases, we can show different relationships:

Ya prṛcchati sa rāmasya patnī.
yā prṛcchati sā rāmasya patnī.
Who asks, she is Rama's wife. (literal translation)
The person who asks is Rama's wife. (natural translation)

Yasyai rāmaḥ phalāṃ dadāti sā rāmasya patnī
tasyaiḥ pitā janakaḥ
To whom Rama gives a fruit, she is Rama's wife. (literal)
The person to whom Rama gives a fruit is Rama's wife. (natural)

Yasyai rāmaḥ phalāṃ dadāti tasyaiḥ pitā janakaḥ
To whom Rama gives a fruit, her father is Janaka. (literal)
The father of the one to whom Rama gives a fruit is Janaka. (natural)

Note the small difference in emphasis if we switch the order of these pronouns:
The two English translations are quite different. But the Sanskrit remains simple and clear.

**yatra, yadā, and others**

There are various other words that we can use to create relative phrases. Here are some common uninflected words:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>यथा</td>
<td>yathā</td>
</tr>
<tr>
<td>in which way</td>
<td></td>
</tr>
<tr>
<td>यदा</td>
<td>yada</td>
</tr>
<tr>
<td>when</td>
<td></td>
</tr>
<tr>
<td>यदरथम्</td>
<td>yadartham</td>
</tr>
<tr>
<td>for which reason</td>
<td></td>
</tr>
<tr>
<td>यतः</td>
<td>yataḥ</td>
</tr>
<tr>
<td>from what, for what reason</td>
<td></td>
</tr>
<tr>
<td>यत्र</td>
<td>yatra</td>
</tr>
<tr>
<td>where</td>
<td></td>
</tr>
</tbody>
</table>

These words are often paired with the words below:
### Word Meaning

| तथा | tathā | in that way |
| तदा | tada | then |
| तदर्थम् | tadartham | for that reason |
| ततः | tataḥ | from that, for that reason |
| तत्र | tatra | there |

Likewise, here are some common adjectives:

| यावत् | yāvat | so much |
| याद्रश | yādṛśa | of which kind |

And the adjectives they are often paired with:

| तावत् | tāvat | that much |
| ताद्रश | tādṛśa | of that kind |
Particiles

In English grammar, the word participle refers to certain kinds of verbal adjectives. The following words are all examples of participles:

कुर्वन्
kurvan
while doing

करिष्यन्
kariṣyan
about to do

कृतम्
kratam
(has been) done

कृतवान्
krతvān
(has) done

कर्तव्यम्
kartavyam
should or must be done

Roughly, a participle is just a way to show that we perform one action that is related to another:

अहं गायनं चरामि।
ahaṃ gāyan carāmi.
I walk while singing.

रामस् चरनं चखाद।
rāmaś caran cakhāda.
Rama ate while walking.
In this lesson, we will learn more about how these different participles can be used.

**Basic participles**

The most basic way to use a participle is as a normal adjective:

अहः नृत्यन् गायामि।
*ahaṃ nṛtyan gāyāmi.*
I sing while dancing.

अहः खादन्त सिंह पश्यामि।
*ahaṃ khādantaṃ siṃham paśyāmi.*
I see a lion (who is) eating.

Since participles are *verbal* adjectives, they behave somewhat like verbs. So, we can use them with other nominal words:

अहः राज्ञे नृत्यन् गायामि।
*ahaṃ rājñe nṛtyan gāyāmi.*
I sing while dancing for the king.

अहः मांसस्म खादन्त सिंह पश्यामि।
*ahaṃ māṃsam khādantaṃ siṃham paśyāmi.*
I see a lion (who is) eating meat.

**Simultaneous action with case 7**

Also known as: the locative absolute

We often use participles to show that as one action is happening, another also happens. When we use participles this way, we often imply a connection between the two actions.

Usually, we show this by using the participle and the word it describes in case 7. For example, if we have these two simple sentences:

शथष्णः शष्णोच।
*daśarathaḥ śocati.*
Dasharatha grieves

We might express the same idea with a participle and its description in case 7:

दशरथः शोचित।
*daśarathah śocati.*
Dasharatha grieves
Then we can connect them like so:

दशरथे शोचति रामो वनं गच्छति।

dāsarathe śocati rāmo vanaṃ gacchati.
In Dasharatha grieving, Rama goes to the forest. (literal translation)
As Dasharatha grieves, Rama goes to the forest. (natural translation)

The word śocati here is an adjective in the case 7 singular. It is easily confused with the normal verb śocati. See our lesson on consonant stems for details on why this word looks the way it does.

We can use this same structure with other participles too:

रामे वनं गम्यति कैः कैः हृस्यति।

rāme vanaṃ gamisyati kaikeyī hṛṣyati.
With Rama about to go to the forest, Kaikeyi rejoices.

रामे वनं गच्छति कैः कैः हृस्यति।

rāme vanaṃ gacchati kaikeyī hṛṣyati.
With Rama going to the forest, Kaikeyi rejoices.

रामे वनं गते कैः कैः हृस्यति।

rāme vanaṃ gate kaikeyī hṛṣyati.
With Rama gone to the forest, Kaikeyi rejoices.

Simultaneous action with case 6
Also known as: the genitive absolute

Just as we can express simultaneous actions with case 7, we can do the same with case 6. Usually, the meaning is that one action happens in spite of or even as another one occurs:
daśarathasya śocato rāmo vanam gacchati.
Even as Dasharatha grieves, Rama goes to the forest.

The word śocataḥ here is an adjective in the case 6 singular. It is not the normal verb śocataḥ. See our lesson on consonant stems for details.
The eight cases

Sanskrit has eight different cases. These cases can each express many different meanings, but each has a basic meaning that is easy to remember. And if we need to, we can modify this basic meaning by using extra uninflected words.

Case 1
Also known as: the nominative case, prathamā vibhaktiḥ (“first division”)

Case 1 can be thought of as the default case. Usually, it refers to the subject of the action:

सिंहः खादति।

सिंहः खादति।

The lion eats.

But this depends on the prayoga of the verb. In the two sentences below, note the difference in meaning, even though both sentences use case 1:

सिंहः खाद्यते।

सिंहः खाद्यते।

The lion is eaten.

(The lion is the object of the sentence.)

Case 1 also has special uses in verbless sentences. For details, see the lesson on verbless sentences:

अश्वः कृष्णः।

अश्वः कृष्णः।

The horse is black.
अश्वः रामस्य।
*aśvo rāmasya.*
The horse is Rama's.

Case 2
Also known as: the accusative case, *dvitīyā vibhaktiḥ* (“second division”)

Case 2 is generally the *object* of the action:

सिंहः ग्रामः पश्यति।
*siṃho grāmaḥ paśyati.*
The lion sees a village.

It is also used for destinations:

सिंहः ग्रामः गच्छति।
*siṃho grāmaḥ gacchati.*
The lion goes to the village.

Or for time and distance:

स मासम् अधीते
*sa māsam adhīte*
He studied for a month.

स योजनं चरति।
*sa yojanaṁ carati.*
He walked a yojana.
(A yojana is around 15 kilometers.)

Case 2 is also used with specific uninflected words like *antarā, antareṇa, rte,* and *prati:*

अन्तरः ग्रहं च वृक्षं च गजः।
*antarā grahaḥ ca vrksaḥ ca gajaḥ.*
There is an elephant between the house and the tree.
अन्तरेण विचार, कि शक्यम्?
antareṇa vidyāṁ, kim śakyam?
Without knowledge, what is possible?

ऋते व त्वां ते सुखिनो भविष्यन्ति।
ṛte 'pi tvāṁ te sukhino bhaviṣyanti.
Even without you, they will be happy.

ग्रहं प्रति भाषामहे।
grham prati bhaṣamahe.
Let’s talk about the house.

Case 3
Also known as: the instrumental case, tṛtīyā vibhaktiḥ (“third division”)

Case 3 generally means “with” or “by means of”:

सिंहो मार्गेण ग्रामं गच्छति।
simho mārgeṇa grāmaṁ gacchati.
The lion goes to the village by means of the road.

आहें धनुषा मृगं हन्मि।
aham dhanuṣā mṛgāṁ hanmi.
I kill the deer with (my) bow.

For verbs in karmanī or bhāve prayoga, case 3 defines the agent of the action:

रामेण रावणो हन्यते
rāmeṇa rāvaṇo hanyate
Ravana is killed by Rama.
(karmanī prayoga)

मया सुप्यते।
mayā supyate.
I sleep. (“By me, there is sleeping.”)
(bhāve prayoga)
We can also use this case with words like saha (“with”) or vinā (“without”) to show a sense of accompaniment:

राम: सीताय सह वनं गच्छति।
rāmaḥ stīyā saha vanam gacchati.
Rama goes to the forest with Sita.

रामो दशरथेन विना वनं गच्छति।
rāmo daśaratheṇa vinā vanam gacchati.
Rama goes to the forest without Dasharatha.

Case 4
Also known as: the dative case, caturthī vibhaktiḥ (“fourth division”)

Case 4 generally means “for” or “for the sake of”:

सिंहो मांसयाय ग्रामं गच्छति।
simho māṁsāya grāmaṁ gacchati.
The lion goes to the village for meat.

सिंह: खादनाय ग्रामं गच्छति।
simhaḥ khādanāya grāmaṁ gacchati.
The lion goes to the village for eating (“to eat”).

For verbs that express anger, jealousy, or blame, case 4 defines the target of the emotion:

रामो रावणाय कुश्यति।
rāmo rāvaṇāya krudhyati.
Rama is angry at Ravana.

कै कै कौसलया इश्यति।
kaikeyī kausalyāya īrṣyati.
Kaikeyi is jealous of Kausalya.
(kausalyāyai becomes kausalyāyā due to sandhi)

Case 5
Also known as: the ablative case, pañcamī vibhaktiḥ (“fifth division”)
Case 5 generally means “from” or “because of”:

नरः वनाद ग्रामं गच्छति।

*naraḥ* vanād grāmam gacchati.

A man goes from the forest to the village.

नरः भयाद गृहं गच्छति।

*naraḥ* bhayād gṛham gacchati.

The man goes home from (because of) fear.

For verbs that express fear or protection, case 5 defines the cause of fear:

अहम् रावणाद भीतः:

*aham* rāvaṇād bhītaḥ

I am scared of Ravana.

अहम् बालं सिंहाद रक्षामि।

*aham* bālaṃ simhād rakṣāmi.

I protect the boy from the lion.

If someone is being born, case 5 defines the father:

कृष्णो वसुदेवाद देवक्यां जज़े

*kṛṣṇo* vasudevād devakyāṁ jajñe

Krishna was born from Vasudeva in Devaki.

In a comparison, case 5 has the sense of “than” or “compared to”:

सिंहो नराद बलवत्तरः।

*sinho* narād balavattaraḥ.

The lion is stronger than the man.

Case 5 can also be used with words like *ā* and *apa*:

आ वनात्

*ā* vanāt

up to the forest
अप वनात
apa vanāt
away from the forest

Case 6
Also known as: the genitive case, ṣaṣṭi vibhaktiḥ (“sixth division”)

Case 6 generally means “of.” Generally, it expresses some connection between two nominals:

सिंहो नरस्य गृहं गच्छति।
simho narasya grhaṃ gacchati.
The lion goes to the house of the man (or, the man’s house).

सिंहो नरस्य मांसं खादति।
simho narasya māṃsaṃ khādati.
The lion eats the meat of the man.

Generally, case 6 is a “catch-all” case that we use if no other case applies. In the Ramayana and the Mahabharata, it often expresses the same meanings as case 4:

रामं देहि तस्य।
rāmaṃ dehi tasya.
Give Rama to him.

Case 7
Also known as: the locative case, saptamī vibhaktiḥ (“seventh division”)

Case 7 generally means “in” or “on”:

नरो सिंहे शस्ति।
naro simhe ’sti.
The man is in the lion.

सिंहो ग्रामे चरति।
simho grāme carati.
The lion walks in the village.

If someone is being born, case 7 defines the mother:
More abstractly, case 7 describes the context of something:

रामे गते दशरथो दुःखितो बभूव

When Rama had gone (in Rama's having gone), Dasharatha became unhappy.

अस्मिन विषये को समर्थः:

In this matter, who is capable?

Case 8

Also known as: the vocative case, sambodhana (“address”)

Case 8 addresses the person being spoken to:

हे नर त्वं खादितः।

Hey man! You have been eaten.

हे सिंह वनं गच्छ।

Hey lion! Go to the forest.

Review

The eight cases have several other minor uses. But this lesson summarizes the major patterns you will see and hear.
Devanagari
How Devanagari works

If you can already read another language that uses Devanagari, please see our note at the bottom of this lesson.

Devanagari (देवनागरी) is a script that is used to write languages like Hindi, Marathi, and Nepali. In modern times, it is the script most commonly used to write Sanskrit.

Devanagari is written from left to right and closely follows how Sanskrit is pronounced. If you hear a Sanskrit word, you will know exactly how to write it in Devanagari. And if you see a word written in Devanagari, you will know exactly how to pronounce it.

In the Latin script, one letter follows right after the other, from left to right. But in Devanagari, symbols are usually grouped into syllables:

\[
\text{दे व ना गरी} \\
da va nā ga rī
\]

Devanagari

\[
\text{सं स्कृ त म्} \\
saṃ skṛ ta m
\]

Sanskrit

Each syllable has at most one vowel. And where possible, syllables should not end with consonants.

By default, the symbols for consonants have the vowel sound \( a \) pronounced after them:

\[
\text{दे व न गर} \\
da va na ga ra
\]

\[
\text{स स्क त म} \\
sa ska ta ma
\]
So to express the specific sounds we need, we must add extra marks to these consonants:

\[
\begin{align*}
\text{da} & \rightarrow \text{de} \\
\text{na} & \rightarrow \text{nā} \\
\text{ra} & \rightarrow \text{rī} \\
\text{sa} & \rightarrow \text{saṃ} \\
\text{ska} & \rightarrow \text{skṛ} \\
\text{ma} & \rightarrow \text{m}
\end{align*}
\]

Also, notice that \(\text{ska}\) (रक्त) is a combination of two other consonant symbols:

\[
\text{s} + \text{ka} \rightarrow \text{ska}
\]

Sanskrit has many consonant clusters, so when we write Sanskrit in Devanagari, we must use many different consonant combinations. For details, see the lesson on consonant clusters later in this topic.

Finally, the traditional practice when writing Sanskrit texts is to write words continuously, especially if words end with consonants:

\[
\text{फल्म्य} \text{इच्छामि} \rightarrow \text{फल्मिच्छामि}
\]

This is the basic idea of how Devanagari works.
**Devanagari for Sanskrit**

(This note is for those who can read another language in Devanagari.)

In Sanskrit, क is always pronounced as *ka*, **never** as *k*. Likewise for all consonant sounds. So, words like राम, अर्जुन, and योग are pronounced as *rāma*, *arjuna*, and *yoga*, **never** as *rām* or *arjun* or *yog*.

Sanskrit uses many consonant clusters that don’t often appear in Hindi or other modern Indian languages. So even if you are comfortable reading Devanagari already, please see our lesson on consonant clusters.
Vowels and consonants

In this lesson, we will learn how to write vowels and consonants in Devanagari.

Vowels

When vowels do not follow consonants, they are written like this:

अ a आ ā इ i ई ī उ u ऊ ū

ऋ ṛ �ॠ ṝ ए e ऐ ai ओ o औ au

We include the long vowel ऊ here for the sake of being complete, but it is never used in real Sanskrit.

In general, short and long vowels are written in a similar way. Notice the similarities between अ and आ, इ and ई, उ and ऊ, ऋ and ऍ, and ए and ऐ. This pattern also applies to ए and ऐ, as well as ओ and औ. In each pair, notice that the second symbol adds some mark or extra feature to the first.

Consonants

When we write Sanskrit in Devanagari, all consonants are pronounced with the vowel a by default. So, the symbol क is always pronounced as ka, never as k.
Some of these consonants are difficult to tell apart at first. Here are the consonants that are most easily confused:

<table>
<thead>
<tr>
<th>ह</th>
<th>ख</th>
<th>द</th>
<th>ध</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
</tr>
<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
</tr>
<tr>
<td>ša</td>
<td>ša</td>
<td>sa</td>
<td>ha</td>
</tr>
</tbody>
</table>

**kha rava**

**gha dha**
As you learn these symbols, it may help to make mnemonics to keep them distinct in your head. For example:

- घ is a “g” sound, and it looks like a gut full of gas.
- ङ is a nasal sound, and its dot looks like a nose ring.
- च is a “c” sound and looks like a chewing mouth.
- झ is a “j” sound and looks like a sharp javelin.
- ब and भ are “b” sounds, and they look broken.

Of course, the mnemonics that stick best are the ones you think of yourself.
## Vowel marks

Vowels that follow consonants are written as small “marks” around the consonant they follow:

\[
\begin{align*}
\text{क + आ} & \rightarrow \text{का} \\
ka + \acute{a} & \rightarrow kā \\
\text{क + उ} & \rightarrow \text{कू} \\
ka + u & \rightarrow kū
\end{align*}
\]

Here are the marks that we use when writing Sanskrit:

<table>
<thead>
<tr>
<th>फ्रू, क्रू, कृतू, कृतू</th>
<th>फ्रू, क्रू, कृतू, कृतू</th>
</tr>
</thead>
<tbody>
<tr>
<td>क, का, कि, की, कु, कू</td>
<td>कृ, कृ, क्ल, कृ, कू</td>
</tr>
<tr>
<td>ka, kā, ki, kī, ku, kū</td>
<td></td>
</tr>
</tbody>
</table>

Again, we include the long vowel कृ (kṛ) for the sake of being complete, but it is never used in real Sanskrit.

The important point to remember here is that the vowel \(a\) has no special mark. \(a\) is present by default. If needed, we can block that default \(a\) sound with a mark called the \textit{virāma}, which we discuss further below.

Most consonants use these marks in a regular way. But perhaps the combinations below will be surprising:
The \textit{anusvāra} and \textit{visarga} are written as follows:

\begin{center}
\text{कं} \quad \text{कः}
\end{center}

\textit{kaṃ} \quad \textit{kaḥ}

The \textit{candrabindu} ("moon dot") shows that a sound is pronounced nasally. It is usually used for nasal vowels:

\begin{center}
\text{कँ}
\end{center}

\textit{kaṅ}

Finally, the \textit{virāma} ("cessation") blocks the default \textit{a} sound that a consonant has otherwise:

\begin{center}
\text{क्}
\end{center}

\textit{k}
Consonant clusters

A **consonant cluster** is a group of consecutive consonants with no vowel sounds between them. Consonant clusters are common in Sanskrit, so they are common when we write Sanskrit in Devanagari.

Not all styles of Devanagari will use all of these consonant clusters. And, the clusters you will see online depend greatly on how well your computer supports these clusters.

First, here are the two clusters you absolutely must know:

\[\begin{align*}
\text{क्ष} & \quad kṣa \\
\text{ज्ञ} & \quad jña
\end{align*}\]

Why must we know these two clusters? These two clusters do not resemble their original consonants at all, so we cannot guess what sounds they represent. That is why we must learn them separately.

Now, let’s consider the other consonant clusters. Notice that most Devanagari consonants have a single vertical line running from top to bottom. Usually, this line is on the right side of the consonant:

\[\begin{align*}
\text{त} & \quad ta \\
\text{ण} & \quad ṇa \\
\text{स} & \quad sa
\end{align*}\]

In many consonant clusters, the first consonant loses this line and attaches to the consonant that follows it:

\[\begin{align*}
\text{त्स} & \quad tsa \\
\text{ण्ड} & \quad ṇḍa \\
\text{स्त} & \quad sta
\end{align*}\]
If *ra* is the first consonant, we simply add a small hook to the top of the second:

\[
\begin{align*}
\text{र्म} & \quad rta \\
\text{र्न} & \quad rna \\
\text{र्म} & \quad rma
\end{align*}
\]

If *ra* is second, we add a small tick to the first consonant:

\[
\begin{align*}
\text{प्र} & \quad pra \\
\text{क्र} & \quad kra \\
\text{त्र} & \quad tra
\end{align*}
\]

But consonants with a “hoop” shape (like ट, ठ, and ढ) use a different symbol instead:

\[
\begin{align*}
\text{ट्र} & \quad ṭra \\
\text{ठ्र} & \quad ṭhra \\
\text{ढ्र} & \quad ḍhra
\end{align*}
\]

If *na* is second, we write it in the same way as *ra*:

\[
\begin{align*}
\text{प्र} & \quad pna \\
\text{क्र} & \quad kna \\
\text{ल} & \quad tna
\end{align*}
\]

If *ha* or *da* is first and *ya* or *ma* is second, we get these combinations:

\[
\begin{align*}
\text{द्य} & \quad dya \\
\text{द्म} & \quad dma \\
\text{ह्य} & \quad hya \\
\text{ह्म} & \quad hma
\end{align*}
\]

If *śa* is first, it becomes a smaller form that sits on top of the second consonant:
If ša is first, it often stacks vertically on top of the consonants that follow it:

Voiced aspirated consonants that follow da usually “dangle” off the bottom of the da:

\[ \text{ta combines in various ways that are hard to predict:} \]

And if three or more consonants are in a cluster, we sometimes get more complex combinations:
\textit{dghra} \hspace{1cm} \textit{ddhra} \hspace{1cm} \textit{dbhra}
Numerals and punctuation

In this lesson, we will learn how to write numbers and various punctuation marks in Devanagari.

Numerals

The numerals that we use in English originate in India. As a result, the numerals we use in Devanagari are quite similar to the ones we use in English:

\[
\begin{array}{cccccc}
0 & 1 & 2 & 3 & 4 \\
० & १ & २ & ३ & ४ \\
5 & 6 & 7 & 8 & 9 \\
५ & ६ & ७ & ८ & ९ \\
\end{array}
\]

And they are used just like English numerals:

1947

2021

Punctuation

Modern Sanskrit texts make use of various English punctuation marks, including exclamation points (!), commas (,), and quotation marks (""").

But traditionally, Devanagari uses only a small set of punctuation marks. You can see all of them below:
The first is called the *daṇḍa* ("stick"), which marks the end of a sentence or the middle point of a verse:

रामो गच्छति।
*rāmo gacchati.*
Rama goes.

The second is sometimes called a double *daṇḍa*, and it marks the end of a paragraph or verse:

रामो लङ्कां गच्छति। रामो रावणं हन्ति॥
*rāmo laṅkāṃ gacchati. rāmo rāvaṇaṃ hanti.*
Rama goes to Lanka. Rama kills Ravana.

The last is called the *avagraha*, and it is sometimes used to show that a vowel was removed due to a sound change rule:

श्वतेष्णः अश्वष्णः → श्वतेष्णो ऽश्वष्णः
śvetaḥ aśvaḥ → śveto 'śvaḥ
white horse

tे अश्वनाष्णः → ते ऽश्वनाष्णः
te aśvāḥ → te 'śvāḥ
They are horses.

An *avagraha* may even be repeated if the vowel removed was long:

सा आस्टे → सा ॐस्टे
sā āste → sā "ste
She sits.
Old Devanagari

Certain Devanagari letters have older versions that are no longer commonly used. You can see these older versions below:

<table>
<thead>
<tr>
<th>Old Devanagari</th>
<th>New Devanagari</th>
</tr>
</thead>
<tbody>
<tr>
<td>ःथ्र</td>
<td>अ</td>
</tr>
<tr>
<td>ःथ्र</td>
<td>आ</td>
</tr>
<tr>
<td>ःथ्र</td>
<td>ओ</td>
</tr>
<tr>
<td>ःथ्र</td>
<td>ण</td>
</tr>
</tbody>
</table>
Vedic Devanagari

In this lesson, we have a few small notes on writing Vedic Sanskrit with Devanagari.

ḷa and ṭha

In some styles of Vedic recitation, the consonants ḍa and ḍha become Ṽa and ṭha respectively. Here is how to write these two sounds in Devanagari:

\[
\begin{align*}
\text{ḷa} & \quad \text{ṭha} \\
\text{>Lorem} & \quad \text{ Ipsum}
\end{align*}
\]

Accent

When we write Vedic Sanskrit in Devanagari, we often use many accent marks to show how a vowel should be pronounced. Most commonly, we see just three accents: anudātta, udātta, and svarita.

In modern recitation, the anudātta is usually a low tone and the svarita is usually a high tone. The udātta is usually a middle tone that exists between these two. Here is how the anudātta, udātta, and svarita are usually written:

\[
\begin{align*}
\text{अ} & \quad \text{अ॒} & \quad \text{अअ॑} \\
\text{ā} & \quad \text{ā} & \quad \text{ā’}
\end{align*}
\]

Note that udātta has no explicit mark and is assumed by default.
Other scripts
Romanized Sanskrit

The alphabet that we use in English is sometimes called the Roman alphabet. Romanized Sanskrit is the general term for any Sanskrit text that is written in the Roman alphabet.

Romanized Sanskrit became popular among Western scholars when they encountered Sanskrit for the first time, and it became more established in the 19th century. But even though that era has long passed, romanized Sanskrit is still often used today. This is for a few reasons:

- If you can read Roman letters already, it's easy to learn and read romanized Sanskrit.
- Romanized Sanskrit doesn't lose any information. That is, we can always convert it back to Devanagari or another script.
- Romanized Sanskrit is often easier to use with computers.

Today, it is easier than ever to display Sanskrit in Devanagari or another Indian script. But even so, it is useful to know about romanized Sanskrit and how to use it.

IAST

The International Alphabet for Sanskrit Transliteration, or IAST for short, became common among Western scholars in the 19th century. You can see the IAST letters below:
ISO-15919

ISO-15919 is the modern standard for romanizing all Indian languages, including Sanskrit. “ISO” stands for the International Standards Organization, and “15919” is a numeric code associated with the standard.

IAST and ISO-15919 are largely similar. But they differ in a few letters:
a ā i ĭ u ū r ŭ l ṭ
ē ai o au am ah
ka kha ga gha na
ta tha ḍa ḍha ṇa
ta tha da dha na
pa pha ba bha ma
ya ra la va
śa ṣa sa ha
Sanskrit software
Why use Sanskrit software?

Sanskrit software is the name for various computer programs that process Sanskrit. We think every Sanskrit learner today should know the basics of using Sanskrit software. Here's why:

- **Dictionaries**: With modern tools, you can search multiple Sanskrit dictionaries in less than a second.
- **Analysis tools**: If you don't recognize a word ending, you can quickly search a database of all Sanskrit words and expressions.
- **Search**: If you want more information on a Sanskrit word or verse, you can search the entire Internet in moments.
- **Writing**: There are several online communities of Sanskrit learners. And if you can write Sanskrit, you can join these communities and communicate with them.

In this topic, we will discuss the basics of Sanskrit software and share some of our favorite programs.
The Harvard-Kyoto system

Devanagari and romanized Sanskrit use symbols that we can't find on a standard computer keyboard. So it can be difficult to type either of these on a computer. This is a problem because if we can't type Sanskrit, we can't write Sanskrit content or use various Sanskrit tools.

One workaround to this problem is to define some way to map English letters to Sanskrit letters. In the examples below, the text on the left and the right is the same. But the text on the left uses the Harvard-Kyoto system, and the text on the right uses either Devanagari or romanized Sanskrit:

\[
\text{saMskRtA bhASA} \rightarrow \text{सअं कृ ना भनाषना}
\]

\[
\text{zrIbhagavAn uvAca} \rightarrow \text{śrībhagavān uvāca}
\]

The Harvard-Kyoto system is one of the easiest mappings to learn, and it the mapping that most Sanskrit tools and software expect. Here is how the system is defined:
a ā i ī u ū ṛ ũrolley
A I U R RR
l Ĺ e ai o au aṃ aḥ
LR lRR e ai o au aM aH
ka kha ga gha ṇa ca cha ja jha ṇa
ka kha ga gha Ga ca cha ja jha Ja
ta tha ṇa da ṇha ṇa ta tha da ṇha na
Ta Tha Da Dha Na ta tha da ṇha na
pa pha ba bha ma
pa pha ba bha ma
ya ra la va ša ṣa sa sa ha
ya ra la va za Sa sa ha
How to type in Sanskrit

Sanskrit can be challenging to type because it needs symbols that we can’t find on a standard computer keyboard. Thankfully, there are several great solutions that make it easy to type Sanskrit on a computer.

Transliteration software

Transliteration is when we convert one script into another. With the help of transliteration software, we can first write Sanskrit using English letters then use the program to convert our work into the script we want.

For example, we can use the Harvard-Kyoto system that we learned about in the previous lesson. By writing in Harvard-Kyoto and using a transliteration program, we can convert our text into the script we want:

\[\text{saMskRtA bhASA} \rightarrow \text{सअं कृ ना भनाषना}\]

\[\text{saMskRtA bhASA} \rightarrow \text{saṃskṛtā bhāṣā}\]

We are biased, but we recommend our own Sanscript program, which has been one of the most popular transliteration tools for over a decade.

Input method editors

Transliteration software is convenient and easy, but there are more powerful tools that are a little faster. Input method editors convert what you type into your desired script in real time. The downside is that they require much more setup work. Here are our recommendations:

- For Windows users, we recommend Baraha.
- For Mac OSX users, we recommend Lipika IME.
How to use a Sanskrit-English dictionary

A Sanskrit-English dictionary lets you search for Sanskrit words and see their definitions in English. If you plan to learn Sanskrit through English, a good Sanskrit-English dictionary is invaluable.

There are two Sanskrit-English dictionaries worth knowing about. These are:

- V. S. Apte's *The Practical Sanskrit-English Dictionary*, which is especially clear
- The Monier-Williams *Sanskrit-English Dictionary*. This is the main dictionary used by English-speaking Sanskrit scholars in the West.

Both of these dictionaries were created in the 19th century. But thanks to the *Cologne Digital Sanskrit Dictionaries project*, both of these dictionaries are freely available and searchable online.

In this lesson, we'll learn how to use the Cologne interface to search for different words. Let's search for the following two words:

कृष्णस्य  
*krṣṇasya*

अकृर्वत  
*akurvata*

**Step 1: Find the root or stem**

Sanskrit is a *highly inflected* language. A nominal stem can use dozens of different endings, and a verb root might have thousands of different forms.

Rather than store all of these forms, these dictionaries store just the essential information. For verbs, they store the verb root. For nominals, they store the nominal stem.

So our first step is to convert the words above to their stem and root forms.
Step 2: Transliterate your word

Many dictionary programs understand only a small number of different scripts. The Cologne interface understands Devanagari and romanized Sanskrit. But if you don’t have an IME available on your computer, it is more convenient to enter your search in Harvard-Kyoto:

\[ \text{kṛṣṇasya → kṛṣṇa} \]

\[ \text{akurvata → kṛ} \]

Step 3: Search!

By default, the Cologne interfaces expect Harvard-Kyoto and produce output in Devanagari. If you like these settings, you can try searching for your word in either the Apte dictionary or the Monier-Williams dictionary.

Final thoughts

Once you get used to an online dictionary, it’s difficult to go back to paper books. With practice, you can quickly and accurately find the information you need.

We’re working on our own learner-friendly dictionary interface. If you would like to help us test it, let us know.