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 9 October 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-Pāthaśālā**: 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**

It's simple:

1. **Read the core lessons and answer all of their review questions.** 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.

2. **Once you understand the core lessons, read any topic you like.** Choose any topic you like. When reading a topic, make sure to read its 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 section 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 to 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 build-
ing 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 grammatically 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](https://www.samskriti.org), [US](https://www.samskriti.us)): 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
$kṛṣṇaḥ na yudhyate → kṛṣṇo na yudhyate$
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।
kṛṣṇo na yudhyate.
Krishna does not fight.

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

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

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

कृ ष्णो न युध्यते।
kṛṣṇo 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**
\[ yuj + a \rightarrow yoga \]
yoke, join, unite → yoking, junction, union; yoga

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

**कर्मन् + योग → कर्मयोग**
\[ karman + yoga \rightarrow karmayoga \]
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 the different Sanskrit 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 use a different script by accessing our online guide at learnsanskrit.org/guide.

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

ṛ

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

ऌ

ḷ

Or we might use our lips instead:

उ

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 ṛ and ḷ 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 ḷ 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 (ā). You can read this rule as “a and a combine to make ā.”

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

\[ इ + इ → ई \]
\[ i + i → ī \]

\[ ऋ + ऋ → ऋ \]
\[ r + r → ē \]

\[ उ + उ → ऊ \]
\[ u + u → ū \]

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

\[ आ \quad ई \quad ऋ \quad ऊ \]
\[ ā \quad ī \quad ē \quad ū \]

Combining long vowels

What happens if we try the combinations below? Do we get an “extra long” ā?

\[ अ + अ → आ \]
\[ a + a → ā \]

\[ अ + आ → ? \]
\[ a + ā → ? \]

\[ आ + अ → ? \]
\[ ā + a → ? \]

\[ आ + आ → ? \]
\[ ā + ā → ? \]
No, we don't get an “extra long” ā. All of these combinations give us ā again:

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

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

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

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:

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

**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 i 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:

\[
\begin{align*}
(इ, ई) + अ & \rightarrow य \\
(i, ī) + a & \rightarrow ya \\
(इ, ई) + आ & \rightarrow या� \\
(i, ī) + ā & \rightarrow yā
\end{align*}
\]

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

\[
\begin{align*}
(ऋ, ॠ) + अ & \rightarrow र \\
(r, ṝ) + a & \rightarrow ra \\
(ऌ + अ & \rightarrow ल \\
l + a & \rightarrow la \\
(u, ū) + a & \rightarrow va
\end{align*}
\]

And likewise if the second vowel is not a.

Together, these combinations give us four new sounds:

\[
\begin{align*}
य & \rightarrow ya \\
र & \rightarrow ra \\
ल & \rightarrow la \\
व & \rightarrow va
\end{align*}
\]
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 ṛ.
- 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 → ?
- ī + u → ?
- ऋ + ई → ?
- ṛ + ī → ?
- ख + े → ?
- 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 situations, the first vowel becomes a semivowel:

\[
\text{इ} + \text{अ} \rightarrow \text{य}
\]

\[i + a \rightarrow ya\]

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

\[
(अ, आ) + \text{इ} \rightarrow ?
\]

\[(a, ā) + i \rightarrow ?\]

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:

\[
(अ, आ) + (इ, ई) \rightarrow \text{ए}
\]

\[(a, ā) + (i, ī) \rightarrow e\]

\[
(अ, आ) + (उ, ऊ) \rightarrow \text{ओ}
\]

\[(a, ā) + (u, ū) \rightarrow o\]

\[
(अ, आ) + (ऋ, ॠ) \rightarrow \text{अ ज्}
\]

\[(a, ā) + (ṛ, ṝ) \rightarrow ar\]

\[
(अ, आ) + \text{ढ} \rightarrow \text{अल ज्}
\]

\[(a, ā) + ḷ \rightarrow al\]

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 compounds of two different vowel sounds. Compound vowels are always *long* vowels. All of the other vowels we've seen are called **simple vowels**, and these simple vowels can be either short (like a) or long (like ā).

**ai and au**

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

$$\text{(अ, आ)} + e \rightarrow \text{ऐ}$$

$$a, ā + e \rightarrow \text{ai}$$

$$\text{(अ, आ)} + o \rightarrow \text{औ}$$

$$a, ā + o \rightarrow \text{au}$$

$$\text{(अ, आ)} + ar \rightarrow \text{ार्}$$

$$a, ā + ar \rightarrow \text{ār}$$

$$\text{(अ, आ)} + al \rightarrow \text{ाल्}$$

$$a, ā + al \rightarrow \text{āl}$$

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

$$\text{ऐ} \quad ai$$

$$\text{औ} \quad au$$

Can we combine a with these sounds once more? We can, but the result is the same. There are no more sounds we can create:

$$\text{(अ, आ)} + \text{ऐ} \rightarrow \text{ऐ}$$

$$a, ā + ai \rightarrow \text{ai}$$
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:

\[
\begin{align*}
(अ, आ) + ओ & \rightarrow ओ \\
(a, ã) + au & \rightarrow au \\
(अ, आ) + आर & \rightarrow आर \\
(a, ã) + ār & \rightarrow ār \\
(अ, आ) + आल ज् & \rightarrow आल ज् \\
(a, ã) + āl & \rightarrow āl
\end{align*}
\]

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:

\[
\begin{align*}
(अ, आ) + ओ + अ & \rightarrow ओ + इ + अ \\
(a, ã) + a + i + a & \rightarrow a + i + a
\end{align*}
\]
We can think about $ai$ in the same way:

$\text{ऐ} + \text{अ} \rightarrow \text{अ} + \text{अ} + \text{इ} + \text{अ}$

$a + i + a \rightarrow ay a$

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

$\text{ए} + \text{अ} \rightarrow \text{अ} + \text{अ}$

$e + a \rightarrow ay a$

$\text{ऐ} + \text{अ} \rightarrow \text{आ} + \text{अ}$

$ai + a \rightarrow dy a$

$\text{ओ} + \text{अ} \rightarrow \text{अ} + \text{अ}$

$o + a \rightarrow av a$

$\text{औ} + \text{अ} \rightarrow \text{आ} + \text{अ}$

$au + a \rightarrow dv a$

**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” don’t use voicing, so they are called unvoiced sounds. Meanwhile, sounds like “z” do use voicing, so they are likewise 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:

\[ \text{ग} \quad \text{घ} \]

\[ ga \quad gha \]

We can also make sounds by redirecting the flow of air. If we redirect this flow of air through our nose, we create the sound ŋa. Since we pronounce ŋa with the help of the nose, it is called a nasal consonant:

\[ \text{ङ} \]

\[ ŋa \]

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

\[ \text{क} \quad \text{ख} \quad \text{ग} \quad \text{घ} \quad \text{ङ} \]

\[ ka \quad kha \quad ga \quad gha \quad ŋa \]

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

\[ \text{च} \quad \text{छ} \quad \text{ज} \quad \text{झ} \quad \text{ञ} \]

\[ ca \quad cha \quad ja \quad jha \quad ŋa \]
What if the tip of the tongue touches the hard bump on the roof of the mouth? Then we get five more consonants:

ट ठ ड ढ ण
\( \text{ṭ} \) \( \text{ṭha} \) \( \text{ḍa} \) \( \text{ḍha} \) \( \text{ṇa} \)

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

त थ द ध न
\( \text{ta} \) \( \text{tha} \) \( \text{da} \) \( \text{dha} \) \( \text{na} \)

Or when the lips touch:

प फ ब भ म
\( \text{pa} \) \( \text{pha} \) \( \text{ba} \) \( \text{bha} \) \( \text{ma} \)

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>क</th>
<th>ख</th>
<th>ग</th>
<th>घ</th>
<th>ङ</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
<td>na</td>
</tr>
<tr>
<td>च</td>
<td>छ</td>
<td>ज</td>
<td>झ</td>
<td>ङ</td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>na</td>
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<td>ट</td>
<td>ठ</td>
<td>ड</td>
<td>ढ</td>
<td>ण</td>
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<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
<td>na</td>
</tr>
<tr>
<td>प</td>
<td>फ</td>
<td>ब</td>
<td>भ</td>
<td>म</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 (ṇa 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:

\[
\begin{array}{cccc}
\text{य} & \text{र} & \text{ल} & \text{व} \\
\text{ya} & \text{ra} & \text{la} & \text{va} \\
\end{array}
\]

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: ša at the hard palate, ṣa at the roof, and sa at the teeth. All three of these sounds are unvoiced:

\[
\begin{array}{cccc}
\text{श} & \text{ष} & \text{स} \\
\text{śa} & \text{ṣa} & \text{sa} \\
\end{array}
\]

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

\[
\begin{array}{c}
\text{ह} \\
\text{ha} \\
\end{array}
\]

We have now seen all of the standard Sanskrit consonants. Here they are in their traditional order:
<table>
<thead>
<tr>
<th>क</th>
<th>ख</th>
<th>ग</th>
<th>घ</th>
<th>ड</th>
<th>न</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ka$</td>
<td>$kha$</td>
<td>$ga$</td>
<td>$gha$</td>
<td>$ña$</td>
<td></td>
</tr>
<tr>
<td>च</td>
<td>छ</td>
<td>ज</td>
<td>झ</td>
<td>ञ</td>
<td>ण</td>
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<tr>
<td>$ca$</td>
<td>$cha$</td>
<td>$ja$</td>
<td>$jha$</td>
<td>$ña$</td>
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<tr>
<td>$ṭa$</td>
<td>$ṭha$</td>
<td>$ḍa$</td>
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<td>$ña$</td>
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<tr>
<td>त</td>
<td>थ</td>
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<tr>
<td>$ta$</td>
<td>$tha$</td>
<td>$da$</td>
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<td>प</td>
<td>फ</td>
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<tr>
<td>$pa$</td>
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<td>य</td>
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<tr>
<td>$śa$</td>
<td>$ṣa$</td>
<td>$sa$</td>
<td>$ha$</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 \textit{ja} use? What about \textit{da}?
2. Which consonants are nasal sounds?
3. Is \textit{ya} a vowel or a consonant?
4. Is \textit{sā} voiced or unvoiced? What about \textit{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”):

अअं

*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:

सअंगष्णः → सष्णः

*saṃgaḥ* → *saṅgaḥ*

सअंजष्णः → सञ्जष्णः

*saṃjayaḥ* → *sañjayaḥ*

सअंनासष्णः → सनासष्णः

*saṃnyāsaḥ* → *sannyāsaḥ*

सअंबष्णः → सम्बष्णः

*saṃbandhaḥ* → *sambandhaḥ*

If you would like to read more about the *anusvāra*, we recommend [this short monograph](#) by Shriramana Sharma.
The next sound is called the *visarga* ("release"):

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:

<table>
<thead>
<tr>
<th>अ</th>
<th>आ</th>
<th>इ</th>
<th>ई</th>
<th>उ</th>
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</thead>
<tbody>
<tr>
<td>a</td>
<td>ā</td>
<td>i</td>
<td>ī</td>
<td>u</td>
<td>ū</td>
</tr>
</tbody>
</table>

Then the compound vowels:

<table>
<thead>
<tr>
<th>ए</th>
<th>ऐ</th>
<th>ओ</th>
<th>औ</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>ai</td>
<td>o</td>
<td>au</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>क</th>
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<td>ša</td>
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<td>sa</td>
<td>ha</td>
<td></td>
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</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
anushāra is also left black, since it doesn’t use any of these points of pronunciation.

Technically, va uses two points of pronunciation, since it uses the upper teeth and the lower lip. But for conceptual clarity, we have colored it like pa and the others.

**Review**

Now we have 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:

योग → यो ग
\(yoga \rightarrow yo \, ga\)

व्याकरण → व्या क र ण
\(vyākaraṇa \rightarrow vyā \, ka \, ra \, ṇa\)

grammar

Traditionally, each syllable should end in a vowel:

धर्म → ध मे
\(dharma \rightarrow dha \, rma\)

dharma

क्षेत्र → क्षे त्र
\(kṣetra \rightarrow kṣe \, tra\)

field

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

संस्कृत → सं स्कृ त
\(saṃskṛta \rightarrow saṃ \, skṛ \, ta\)

Sanskrit
If there are any other sounds at the end of our phrase, we include them in the last syllable:

- **Difficulty, suffering**: दुःखा → दुःखा  
  duḥkha → duḥ kha

- **Ease, pleasure**: सुखम् → सुखम्  
  sukham → su kham

- **From the tree**: वृक्षात् → वृक्षात्  
  vṛkṣāt → vṛ kṣāt

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

dharmakṣetre kurukṣetre samavetā yuyutsavaḥ

We split this into syllables like so:

- **dharmakṣetre kurukṣetre** → ध र्म क्षे त्रे कु रु क्षे त्रे  
  dharma kṣetre kurukṣetre → dha rma kše tre ku ru kše tre

- **Samavetā yuyutsavaḥ**: → स म वे ता यु यु त्स वः  
  samavetā yuyutsavaḥ → sa ma ve tā yu yu tsa vah

**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
*dha rma kṣe tre*

यु रु ते त्रते
*ku ru kṣe tre*

स वते ना यु यु त्स वः
*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](#):

सहस्रशरीषनार्म पयुरुषष्णः सहस्रनाष्णः सहस्रपात
*sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt*

The next line is from the *Veṅkaṭasuprabhātam*, which you can listen to [here](#):

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

अ गिरिन्दिनी नन्दितमेदिनी विश्वनादिनी नन्दिनुते

*ayi girinandini nanditamedini viśvavinodini nandinute*
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:

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

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:

\[
\begin{align*}
\text{gajo nagaram gacchati.} \\
\text{The elephant goes to the village.}
\end{align*}
\]

\[
\begin{align*}
\text{gajas tarum gacchati.} \\
\text{The elephant goes to the tree.}
\end{align*}
\]

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.
Sita wants this.
Sita wants water.
Sita wants rice.

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

The elephants walk.
and sa if followed by the letters ta or tha:

\[
\text{गज: तिष्ठन्ति} \rightarrow \text{गजास् तिष्ठन्ति}.
\]
\[
gajāḥ tiṣṭhanti \rightarrow gajās tiṣṭhanti.
\]
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:

\[
\text{गज: गच्छन्ति} \rightarrow \text{गजा गच्छन्ति}.
\]
\[
gajāḥ gacchanti. \rightarrow gajā gacchanti.
\]
The elephants go.

\[
\text{गज: नन्ति} \rightarrow \text{गजा नन्ति}.
\]
\[
gajāḥ nandanti. \rightarrow gajā nandanti.
\]
The elephants roar.

\[
\text{गज: आम्रां पश्यन्ति} \rightarrow \text{गजा आम्रां पश्यन्ति}.
\]
\[
gajāḥ āmram paśyanti. \rightarrow gajā āmram paśyanti.
\]
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:

\[
\text{राम: युध्यते} \rightarrow \text{रामो युध्यते}
\]
\[
rāmah yudhyate \rightarrow rāmo yudhyate
\]
Rama fights.

\[
\text{राम: जयति} \rightarrow \text{रामो जयति}
\]
\[
rāmah jayati \rightarrow rāmo jayati
\]
Rama conquers.
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*:

\[
\text{रामः सागरम् गच्छति} \rightarrow \text{रामः सागरङ्ग गच्छति}.
\]

*rāmaḥ sāgaram gacchati* \rightarrow *rāmaś sāgaram gacchati.*

Rama goes to the ocean.

\[
\text{रामः वनम् गच्छति} \rightarrow \text{रामः वनङ्ग गच्छति}.
\]

*rāmaḥ vanam gacchati* \rightarrow *rāmaś vanam gacchati.*

Rama goes to the forest.

\[
\text{रामः चन्द्रम् गच्छति} \rightarrow \text{रामः चन्द्रङ्ग गच्छति}.
\]

*rāmaḥ candram gacchati* \rightarrow *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:

\[
\text{रामः सागरङ्ग गच्छति}.
\]

*rāmaḥ sāgaraṅ gacchati.*

\[
\text{रामः सागरङ्गः गच्छति}.
\]

*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:

```
\[ \text{\textbackslash{}symbol} \]
```

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:

```
रामः अयोध्यां गच्छति → रामो योध्यां गच्छति।
```

\( rāmaḥ \text{ ayodhyām } gacchati \rightarrow rāmo \text{ 'yodhyām } gacchati. \)

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 icchatī change due to sandhi?
3. How does the phrase arjunāḥ tiṣṭhatī change due to sandhi?
4. How does the phrase arjunāḥ gacchati change due to sandhi?
5. How does the phrase arjunāḥ 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 sītām 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 sītām paśyati.

Rama sees Sita.
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.)

All languages express meaning in their own ways. 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:

सीता रामाय पश्यति।
\( sītā rāmāya paśyati \).
Sita sees for Rama.

सीता रामेन सह नगरं पश्यति।
\( sītā rāmeṇa saha nagaraṃ paśyati \).
Sita sees the city with Rama.

सीता रामस्य पितरं पश्यति।
\( sītā rāmasya pitaraṃ paśyati \).
Sita sees Rama’s father.

English uses different word endings in a limited way. We see one \textit{bird} but two \textit{birds}; I \textit{run} in a field but someone \textit{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:

सीता रामं पश्यति।
\( sītā rāmaṃ paśyati \).
Sita sees 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:

राम: सीतां पद्यति।
rāmaḥ sitāṃ paśyati.
Rama sees Sita.

सीतां राम: पद्यति।
sītāṁ rāmaḥ paśyati.
Rama sees Sita.

सीतां पद्यति राम:।
sītām paśyati rāmaḥ.
Rama sees Sita.

राम: पद्यति सीताम्।
rāmaḥ paśyati sitām.
Rama sees Sita.

पद्यति सीतां राम:।
paśyati sitāṃ rāmaḥ.
Rama sees Sita.
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 contains 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:

krṣno gauḥ khādati.
The **black** cow eats.

śvetā svapiti.
The **white** one sleeps.

sukhino gajāḥ pibanti.
The **happy** elephants drink.

**Pronouns**, which replace a noun:

sa khādati.
He eats.

sā svapiti.
She sleeps.

te pibanti.
They drink.

and **numerals**, which tell us how many of something we have:
एको गौः खादति
eko gauḥ khādati
One cow eats.

एका स्वपिति।
ekā svapiti.
One sleeps.

त्रयो गाजः पिबन्ति।
trayo gajāḥ 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:
राम + ह: → रामः
rāma + ḍ → rāmaḥ
Rama (as the subject of the sentence)

राम + म् → रामम्
rāma + m → rāmam
Rama (as the object)

rāma is called a stem, and ḍ 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:

स रामाय फलं ददति।
sa rāmāya phalaṃ dadāti.
He gives a fruit to Rama.

स रामादु बलवत्तरः।
sa rāmād balavattaraḥ.
He is stronger than 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:

गज: पश्यति।
gajah paśyati.
The (male) 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 ज्ल फत्ल्।

\textit{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 \textit{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:

\begin{itemize}
  \item व्रक्षः
  \textit{vrk\text{s}a}\hfill tree (masculine)
  \item पहला
  \textit{phala}\hfill fruit (neuter)
  \item अग्नि
  \textit{agni}\hfill fire (masculine)
  \item कीर्ति
  \textit{k\text{r}t\text{t}i}\hfill glory (feminine)
  \item नदी
  \textit{nad\text{i}}\hfill river (feminine)
\end{itemize}
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**:

\[
gajaḥ paśyati.
\]

The *(one)* elephant sees.

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

\[
gajau paśyataḥ.
\]

The *(two)* elephants see.

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

\[
gajāḥ paśyanti.
\]

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।

*siṃhah 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 ग्रामम गच्छति।

*siṃho mārgeṇa grāmam gacchati.*

The lion goes to the village by means of the road.

**Case 4** usually means “for”:

सिंहो मांसाय ग्रामम गच्छति।

*siṃho māṃsāya grāmam gacchati.*

The lion goes to the village for meat.

**Case 5** usually means “from”:

सिंहो वनाद ग्रामम गच्छति।

*siṃho vanād grāmam gacchati.*

The lion goes from the forest to the village.

**Case 6** usually means “of”:

सिंहो ग्रामस्य नरान 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”:
सिंहो ग्रामे चरति।
siṃho grāme carati.
The lion walks in the village.

And case 8 is the person being spoken to:

हे सिंह वनं गच्छ।
he siṃha vanam gaccha.
Hey lion! Go to the forest.

Using adjectives

In Sanskrit, we can use adjectives without a noun:

कृष्णो गच्छति।
kṛṣṇo gacchati.
The black one goes.

सुन्दराः खाद्यति।
sundarāḥ khādanti.
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:

कृष्णः खगः:
kṛṣṇaḥ khagāḥ
black bird

कृष्णों खगोः
kṛṣṇau khagau
two black birds

कृष्णाः खगः:
kṛṣṇāḥ khagāḥ
(many) black birds
Rama sees a black bird.

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
nesya + nti → nesyanti
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, nesya, 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, nesyanti, 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 → nesya → nesyanti
lead → will lead → They will lead.

नी → नायि → 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.

\[
\text{नी} \rightarrow \text{नायि} \rightarrow \text{नाययन्ति}
\]

\[
nī \rightarrow nāyi \rightarrow nāyayanti
\]

lead → make lead → They make (someone) lead.

\[
\text{चर्} \rightarrow \text{चारि} \rightarrow \text{चारयन्ति}
\]

\[
car \rightarrow cāri \rightarrow cārayanti
\]

walk → make walk → They make (someone) walk.

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:

\[
\text{मूत्र} \rightarrow \text{मूत्रयति}
\]

\[
mūtra \rightarrow mūtrayati
\]

urine, pee → He pees.

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
nayâmi
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:

नयान्ति
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
- **अनेष्यित्**
  - anaiṣīt
  - someone (recently) led
- **निनायय**
  - 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
(we hope that) someone may lead

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:

The man does work.

The man sleeps.

karmani prayoga ("object usage"), which is like the English passive voice:

Work is being done by the man.

and bhave prayoga ("stative usage"), which we use instead of karmani prayoga if the verb doesn’t use an object. bhave prayoga looks almost identical to karmani prayoga:
There is sleeping by the man. (The man sleeps.)

**pada**

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

रामश् चरति  
Rama walks.

And some are called *ātmanepada*:

रामो मन्यते  
Rama thinks.

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

नरः पचति  
The man cooks (for others).

नरः पचते  
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 rāmaḥ, and a third category that we can call uninflected words. For example, the common word na (“not”) is an uninflected word:

\[ \text{गजो न गच्छति।} \]
\[ gajo \text{ na gacchati.} \]
The elephant does not go.

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

\[ \text{नी} \rightarrow \text{नयन्ति} \]
\[ nī \rightarrow nayanti \]
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:

\[ \text{गजो न गच्छति।} \]
\[ gajo \text{ na gacchati.} \]
The elephant does not go.

\[ \text{गजो न गमिष्यतः।} \]
\[ gajau \text{ na gamisyataḥ.} \]
The two elephants will not go.

\[ \text{गजा न गच्छेयुः।} \]
\[ gajā \text{ na gaccheyuḥ.} \]
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

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

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

राम: सीता गाज़े च गच्छन्ति।
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, cā 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 च गच्छति।
rāmaḥ sītā ca gacchati.
Rama or Sita goes.

राम: सीता गाज़े च गच्छति।
rāmaḥ sītā gajo vā gacchati.
Rama, Sita, or the elephant goes.

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

रामसः च सीता च गच्छति।
rāmaś ca sītā ca gacchataḥ.
Both Rama and Sita go.
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 राम: सीता गच्छतः।

* ca rāmāḥ 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 nagaram 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 nagaram gacchati.*

Rama goes to the city with an elephant.

रामो गजेन विना नगरं गच्छति।

*rāmo gajena vinā nagaram 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

नी + tvā → nītvā
lead → having led

कृ + त्वा → कृत्वा

कृ + 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 गच्छति।
rāmo nagaram gacchati.
Rama goes to the city.

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

रामो नगरं गत्वा सीतां पश्यति।
rāmo nagaram gatvā sitāṁ 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:

1. Sanskrit sounds: how they are pronounced, what they are like, and how they interact with each other through sandhi.
2. 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:

\[
\text{गच्छन्ति} \rightarrow \text{आगच्छन्ति}
\]

\[
gacchanti \rightarrow \text{āgacchanti}
\]

they go \rightarrow 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:

\[
\text{आ} + \text{गच्छन्ति} \rightarrow \text{आगच्छन्ति}
\]

\[
ā + gacchanti \rightarrow \text{āgacchanti}
\]

here/toward + they go \rightarrow they come (“go here”)

Sometimes, the prefix creates a more idiomatic change:

\[
\text{अव} + \text{गच्छन्ति} \rightarrow \text{अवगच्छन्ति}
\]

\[
ava + gacchanti \rightarrow \text{avagacchanti}
\]

down + they go \rightarrow 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:

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

\[
\text{नयन्ति} \rightarrow \text{आनयन्ति}
\]
\[nayanti \rightarrow \text{ānayanti}\]
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:

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

\[
\text{नयन्ति} \rightarrow \text{सांनयन्ति}
\]
\[nayanti \rightarrow \text{saṃnayanti}\]
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 samāgacchanti means?

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

\[
\text{नयन्ति} \rightarrow \text{समानयन्ति}
\]
\[nayanti \rightarrow \text{samānayanti}\]
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:

\[ \text{शोक} \rightarrow \text{अशोक} \]
\[ śoka \rightarrow aśoka \]
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”:

\[ \text{हिसा} \rightarrow \text{अहिसा} \]
\[ himsā \rightarrow ahiṃsā \]
violence → non-violence

\[ \text{बल} \rightarrow \text{अबल} \]
\[ bala \rightarrow abala \]
strength → without strength; weak, powerless

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

\[ \text{इष्ट} \rightarrow \text{अनष्ट (अन्-इष्ट)} \]
\[ iṣṭa \rightarrow aniṣṭa (an-iṣṭa) \]
wanted → 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”:

\[ \text{बल} \rightarrow \text{सबल} \]
\[ bala \rightarrow sabala \]
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:

\[ \text{nī + अ} \rightarrow \text{नय} \]
\[ nī + a \rightarrow naya \]
lead \( \rightarrow \) lead

\[ \text{nī + ष्य} \rightarrow \text{नेष्य} \]
\[ nī + ṣya \rightarrow nesya \]
lead \( \rightarrow \) will lead

\[ \text{nī + इ} \rightarrow \text{नायि} \]
\[ nī + i \rightarrow nāyi \]
lead \( \rightarrow \) make lead

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:

\[ \text{nī + अ} \rightarrow \text{ने + अ} \rightarrow \text{नय} \]
\[ nī + a \rightarrow ne + a \rightarrow naya \]

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:

\[ \text{nī + अ} \rightarrow \text{नय} \]
\[ nī + a \rightarrow naya \]
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.”
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”:

**सांजि → सांजय**

*saṃji → saṃjaya*

completely conquer → 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 → saṃskṛta*

completely or fully make; refine, perfect → 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

(Note that the -in suffix removes the final -a of yoga.)

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, and we can use these suffixes to 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

This is our last core lesson. Here, we will learn about *compounds*, one of Sanskrit's most notable features.

**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 compounds.

**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

\[ \text{राम: सीता लक्ष्मण: च} \rightarrow \text{रामसीतालक्ष्मणः} \]
\[ rāmaḥ sitā lakṣmaṇaḥ ca \rightarrow rāmasītālakṣmaṇāḥ \]
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:

- रामस्य माता → राममाता
  - rāmasya mātā → rāmamātā
  - Rama's mother

- रामस्य पुत्र: → रामपुत्र:
  - rāmasya putraḥ → rāmaputraḥ
  - Rama's son

- रामस्य पत्नी → रामपत्नी
  - rāmasya patnī → rāmapatnī
  - Rama's wife

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:

- तस्य पुरुष: → तत्पुरुष:
  - tasya puruṣaḥ → tatpuruṣaḥ
  - his man

**Understanding compounds**

Compounds are easy to understand if we know their context. For example, the word “wallpaper” probably has a clear meaning to you, and you might have even
seen or felt wallpaper before. But someone from another culture might create interpretations like:

- “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 wallpapers.”

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.

But what do we do if we don’t understand the culture at all? 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. (But as always, the best way is to read a lot of Sanskrit!)

**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:

\[
\text{धर्मक्षेत्रे कुरुक्षेत्रे → धर्मक्षेत्रे कुरुक्षेत्रे}
\]

\[
dharmakṣetre kurukṣetre \rightarrow dha rma kṣe tre ku ru kṣe tre
\]

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:

\[
\text{गजः पश्यति।}
\]

\[
gajah paśyati.
\]

The (male) elephant sees.

\[
\text{गजा पश्यति।}
\]

\[
gajā paśyati.
\]

The (female) elephant sees.

**case:**

\[
\text{गजश् चरति।}
\]

\[
gajaś carati.
\]

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

and number:

गज: पश्यति।
gajah paśyati.
The elephant sees.

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

गजा: पश्यन्ति।
gajāḥ 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:

नयसि
nayasi
You lead.

नीयारे
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

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

yoga → yogin

yoga → yogi

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, 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 (*kanṭhaḥ*, “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 (*jiḥvāmūlam*)

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 (*jiḥvāmūliya*)

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

You do not need to remember any of these new terms. We list them here just for your reference.
Vowels

Also known as: svarāḥ (“tones”), akṣarāṇi (“syllables”), ac

Vowels are simple, open sounds:

\[ \text{अ} \]
\[ a \]

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 (samānākṣarāni, “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

ए ओ ए ओ

e o ai au

**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 i, have a long version:

आ ई ऋ ऊ

ā i ķ ū

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 with a 3 added to the end of them:

अ आ आ३

a ā a3

So, we have the pluta vowels ā, i, ō, ķ, ķ̄, e, ai, o, and au.
Nasality
Also known as: ānunāsikyam (“nasality”)

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

\[
\begin{array}{c}
\text{अ} \\
\text{a}
\end{array}
\quad
\begin{array}{c}
\text{अँ} \\
\text{a}^\star
\end{array}
\]

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
- *svarīta* (“voiced”) or circumflex, which is mix of the high and low tones.
  
  But in many styles of Vedic chanting, the *svarīta* is instead a plain high tone that is higher than the *udātta*.

Here are the three accents as they are written in Devanagari. From left to right, we have *anudātta*, *udātta*, and *svarīta*:

\[
\begin{array}{c}
\text{अ} \\
\text{a}\\
\text{अँ}
\end{array}
\quad
\begin{array}{c}
\text{अ} \\
\text{a}
\end{array}
\quad
\begin{array}{c}
\text{अँ} \\
\text{a}^\star
\end{array}
\]

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:

अक्षराणामः अकारो दर्ष्मि
akṣarāṇām akāro 'smi
Of sounds, I am the letter a.

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 अ अँ अँ अँ आ आ आँ आँ आँ आँ
आ आ 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 varṇa are called similar (sa-varṇa, “of the same varṇa”).

Just as we have avarṇa, we also have:

- ivarṇa for the 18 variations of i
- uvarṇa for the 18 variations of u
- ṭvarṇa for the 18 variations of ṭ
- ṭvarṇa for the 12 variations of l
ḷvarṇa has only 12 variations because ṭ 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 ṭvarṇa. 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 ivarṇa 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 ṭ, e, ai, o, and au has just 12 different forms, since ṭ 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 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:

- **sprṣṭam**: full contact at the points of pronunciation. Air no longer flows through the mouth at all. This applies for the sounds *ka* through *ma*.
- **iṣatsprṣṭam**: 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*.
- **iṣadvivṛtam**: 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* (*aghoṣāḥ*), 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:

![Semivowels](image)

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* (“vapor (sounds)”)  

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

![Sibilants](image)

As a reminder, *ha* is voiced. But śa, ša, and sa are not.

### la

In certain styles of Vedic recitation, a *da* sound between vowels becomes *la*. And likewise, a *dha* sound between vowels becomes *lha*:

![La and Lha](image)

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 → rephaḥ
ra → 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 (ṭa 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 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:

नाष्णः नावण ज् हन्ति → नाष्णो नावणअं हन्ति

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 ($śa śa sa ha$), it usually becomes the closest matching nasal sound:

संग: → सञ्जः:

$saṃghaḥ → saṅghaḥ$

संजय: → सञ्जय:

$saṃjayaḥ → saṅjayaḥ$

संन्यास: → सञ्च्यास:

$saṃnyāsah → sannyāsah$

संबन्ध: → सञ्च्यास:

$saṃbandhaḥ → sambandhaḥ$

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.

ṛ,ṝ, and ḷ

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

\[
\begin{align*}
कृणा & \rightarrow क्रिण, क्रण, कृणा \\
krṣṇa & \rightarrow kriṣṇa, kruṣṇa, krṛṣṇa \\
पितृन & \rightarrow पित्रीन, पित्रून, पित्रन \\
pitṛn & \rightarrow pitṛn, pitṛn, pitṛn \\
क्ल्पता & \rightarrow क्लिप्त, क्ल्युप्त, क्ल्रिप्त, क्ल्रियुप्त \\
kḷpta & \rightarrow klipta, klupta, klripta, klrupta
\end{align*}
\]

ॷ, especially, has many variants, perhaps because it is so rare.

The visarga

In modern times, the visarga is often pronounced as an echo of the previous vowel when at the end of a word or sentence:

\[
\begin{align*}
मुनि: & \rightarrow मुनिहि \\
muniḥ & \rightarrow munihi \\
तै: & \rightarrow तैहि \\
taiḥ & \rightarrow taihi \\
नौ: & \rightarrow नौहु \\
nauḥ & \rightarrow nauhu
\end{align*}
\]

jña

The combination jña often has these pronunciations:
**hna and hma**

The combinations *hna* and *hma* often have these pronunciations:

- अह्न → अन्ह
  - *ahna* → *anha*

- ब्रह्म → ब्रम्ह
  - *brahma* → *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:

रामः 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:

हनुमानं जलम् इच्छति → हनुमान 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
ze + a + nti → nayanti
They lead.

गज + 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 → sitodakam 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:
<table>
<thead>
<tr>
<th>a/ā</th>
<th>i/ī</th>
<th>u/ū</th>
<th>ṛ/ṝ</th>
<th>e</th>
<th>ai</th>
<th>o</th>
<th>au</th>
</tr>
</thead>
<tbody>
<tr>
<td>ā</td>
<td>yā</td>
<td>va</td>
<td>ra</td>
<td>e'</td>
<td>ā a</td>
<td>o'</td>
<td>āva</td>
</tr>
<tr>
<td>ā</td>
<td>yā</td>
<td>vā</td>
<td>rā</td>
<td>a ā</td>
<td>ā ā</td>
<td>a ā</td>
<td>āvā</td>
</tr>
<tr>
<td>e</td>
<td>ī</td>
<td>vi</td>
<td>ri</td>
<td>a i</td>
<td>ī i</td>
<td>a i</td>
<td>āvi</td>
</tr>
<tr>
<td>e</td>
<td>ī</td>
<td>vi</td>
<td>rī</td>
<td>a ī</td>
<td>ā ī</td>
<td>a ī</td>
<td>āvī</td>
</tr>
<tr>
<td>o</td>
<td>yu</td>
<td>ū</td>
<td>ru</td>
<td>a u</td>
<td>ā u</td>
<td>a u</td>
<td>āvu</td>
</tr>
<tr>
<td>o</td>
<td>yū</td>
<td>ū</td>
<td>rū</td>
<td>a ū</td>
<td>ā ū</td>
<td>a ū</td>
<td>āvū</td>
</tr>
<tr>
<td>ar</td>
<td>yṛ</td>
<td>vṛ</td>
<td>ṛ</td>
<td>a ṛ</td>
<td>ā ṛ</td>
<td>a ṛ</td>
<td>āvṛ</td>
</tr>
<tr>
<td>ar</td>
<td>yṝ</td>
<td>vṝ</td>
<td>ṽ</td>
<td>a ṽ</td>
<td>ā ṽ</td>
<td>a ṽ</td>
<td>āvṝ</td>
</tr>
<tr>
<td>ai</td>
<td>ye</td>
<td>ve</td>
<td>re</td>
<td>a e</td>
<td>ā e</td>
<td>a e</td>
<td>āve</td>
</tr>
<tr>
<td>ai</td>
<td>yai</td>
<td>vai</td>
<td>rai</td>
<td>a ai</td>
<td>ā ai</td>
<td>a ai</td>
<td>āvai</td>
</tr>
<tr>
<td>au</td>
<td>yo</td>
<td>vo</td>
<td>ro</td>
<td>a o</td>
<td>ā o</td>
<td>a o</td>
<td>āvo</td>
</tr>
<tr>
<td>au</td>
<td>yau</td>
<td>vau</td>
<td>rau</td>
<td>a au</td>
<td>ā au</td>
<td>a au</td>
<td>āvau</td>
</tr>
</tbody>
</table>

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:

सीता अथम् इच्छति → सीताथम् इच्छति
sitā aśvam icchati → sitāśvam icchati
Sita wants a horse.

शबरी इष्टपू म इच्छति → शबरीष्ठपू म इच्छति
śabarī iṣum icchati → śabarīṣum icchati
Shabari wants an arrow.
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:

\[
\text{शबरी अश्वम इच्छति} \rightarrow \text{शबर्य अश्वम इच्छति}
\]
\[
śabarī aśvam icchati \rightarrow śabary aśvam icchati
\]
Shabari wants a horse.

\[
\text{शबरी उदकम इच्छति} \rightarrow \text{शबर्य उदकम इच्छति}
\]
\[
śabarī udakam icchati \rightarrow śabary udakam icchati
\]
Shabari wants water.

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

\[
\text{सीता उदकम इच्छति} \rightarrow \text{सीतोदकम इच्छति}
\]
\[
sītā udakam icchati \rightarrow sītodakam icchati
\]
Sita wants water.

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

\[
\text{सीता ऋषिम पश्यति} \rightarrow \text{सीतर्षि पश्यति}
\]
\[
sītā ṛṣim paśyati \rightarrow sītarṣim paśyati
\]
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:

\[
\text{ने + अ + न्ति} \rightarrow \text{नयन्ति}
\]
\[
ze + a + nti \rightarrow nayanti
\]
They lead.

\[
\text{भो + अ + न्ति} \rightarrow \text{भवन्ति}
\]
\[
bho + a + nti \rightarrow bhavanti
\]
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:

\[
\text{ते आम्रम् इच्छन्ति।} \rightarrow \text{त आम्रम् इच्छन्ति।}
\]
\[
te āmram icchanti. \rightarrow ta āmram icchanti.
\]
They want a mango.

\[
\text{ते उदकम् इच्छन्ति।} \rightarrow \text{त उदकम् इच्छन्ति।}
\]
\[
te udakam icchanti. \rightarrow ta udakaṃ icchanti.
\]
They want water.

But if the second vowel is a, then -e doesn't change. Instead, the a disappears:
ते अश्वम इच्छन्ति। → ते ॰श्वम इच्छन्ति।
te aśvam icchanti. → te `śvam icchanti.
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 ॰श्वम इच्छति।
rāmaḥ aśvam icchāti. → rāmo `śvam icchāti.
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 बाहू उद्यच्छति
rāmo bāhū udyacchāti
Rama raises his two arms.

तौ लभेते 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 + ऋच्छति → उपार्च्छति
upa + rcchati → upārcchati
(Someone) approaches.
(a + r becomes ār because upa is a verb prefix.)

सीता ऋच्छति → सीतच्छति
sītā rcchati → sītarcchati
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 rules, 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 wants the fruits.

नरौ नगराणि आगच्छतः।
narau nagarāṇi āgacchataḥ.
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:

\[
\text{रामः योधुम् इच्छति} \rightarrow \text{रामो योधुम् इच्छति।}
\]

\[
rāmaḥ yoddhum icchati \rightarrow rāmo yoddhum icchati.
\]

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:

\[
\text{रामस्} \rightarrow \text{रामः}
\]

\[
rāmas \rightarrow rāmaḥ
\]

Rama

\[
\text{मातर्} \rightarrow \text{मातः}
\]

\[
mātar \rightarrow mātaḥ
\]

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:
<table>
<thead>
<tr>
<th>ending</th>
<th>second sound</th>
<th>result</th>
</tr>
</thead>
<tbody>
<tr>
<td>-as</td>
<td>-ās</td>
<td>-s</td>
</tr>
<tr>
<td>o '</td>
<td>ā</td>
<td>r</td>
</tr>
<tr>
<td>a</td>
<td>ā</td>
<td>r</td>
</tr>
<tr>
<td>o</td>
<td>ā</td>
<td>r</td>
</tr>
<tr>
<td>aś</td>
<td>āś</td>
<td>ś</td>
</tr>
<tr>
<td>aṣ</td>
<td>āṣ</td>
<td>ś</td>
</tr>
<tr>
<td>as</td>
<td>ās</td>
<td>s</td>
</tr>
<tr>
<td>aḥ</td>
<td>āḥ</td>
<td>ḥ</td>
</tr>
</tbody>
</table>

To use this table, find the ending of the word on the top row. Then find the second sound in 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, ʂ, or s to match the second sound's point of pronunciation. Here are some examples:

बाल: चरति → बालश् चरति

*bālaḥ* carati → *bālas* carati

The boy walks.

बाल: टिप्पणीम् पठति → बालश् टिप्पणीं पठति

*bālaḥ* tippanīṃ paṭhati → *bālas* tippanīṃ paṭhati

The boy reads the commentary.

बाल: तिष्ठति → बालस् तिष्ठति

*bālaḥ* tiṣṭhati → *bālas* 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 (नरदिशिलां गच्छति)
naraḥ śilāṃ gacchati (naraśśilāṃ gacchati)
The man goes to the rock.

नरः षण्डां गच्छति (नरर्षण्डां गच्छति)
naraḥ ṣaṇḍāṃ gacchati (naraṣṣaṇḍaṃ gacchati)
The man goes to the thicket.

नरः सागरं गच्छति (नरसागरं गच्छति)
naraḥ 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:

नरा: उदकम् पिबन्ति → नरा उदक्क पिबन्ति
narāḥ udakam pibanti → narā udakaṃ pibanti
The men drink water.

नरा: मध्यम् पिबन्ति → नरा मध्यं पिबन्ति
narāḥ madyam pibanti → narā madyaṃ pibanti
The men drink wine.

नरा: वमन्ति → नरा वमन्ति।
narāḥ 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
narah 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
narah 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 उदकं पिबति → नर उदकं पिबति
narah udakam pibati → nara udakaṃ pibati
The man drinks water.

नरः ओदनं इच्छति → नर ओदनं इच्छति
narah odanam icchati → nara odanam icchati
The man wants rice.

**Other changes**

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

अग्नि: अस्ति → अग्निर् अस्ति
agnih asti → agnir asti
There is a fire.

वायु: अस्ति → वायुर् अस्ति
vāyuḥ asti → vāyur asti
There is wind.
Despite its nasality, the second sound of an aspirated form can become a long vowel or consonant:

\[
\text{अग्निष्णः ष्णोचते} \rightarrow \text{अग्निरीष्णोचते}
\]
\[
\text{agniḥ rocate} \rightarrow \text{agnī rocate}
\]
The fire is pleasing.

\[
\text{वायुष्णः ष्णोचते} \rightarrow \text{वायूरीष्णोचते}
\]
\[
\text{vāyuḥ rocate} \rightarrow \text{vāyū rocate}
\]
The wind is pleasing.

\[
\text{dvाह (dvार) रोचते} \rightarrow \text{dvार रोचते}
\]
\[
\text{dvāḥ (dvār) rocate} \rightarrow \text{dvā rocate}
\]
The door is pleasing.

\text{sa and eṣa}

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

\[
\text{s: अचिन्तयत्} \rightarrow \text{सो अचिन्तयत्}
\]
\[
\text{sah acintayat} \rightarrow \text{so 'cintayat}
\]
He thought.

\[
\text{एष: अपश्} \rightarrow \text{एषो अपश्}
\]
\[
\text{eṣaḥ apaśyat} \rightarrow \text{eṣo 'paśyat}
\]
He saw.

But in front of all other sounds, the visarga disappears:

\[
\text{s: इच्छति} \rightarrow \text{स इच्छति}
\]
\[
\text{sah icchati} \rightarrow \text{sa icchati}
\]
He wants.
स: चिन्तयति → स चिन्तयति
sah 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: अवभिन्न पश्यति।
narah aśvam paśyati.

स: रामं पश्यति।
sah 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
sitā vanam gacchati → sitā 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 first apply a few rules to make sure that our word ends in a valid consonant sound.

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 on the right:

अगच्छन्ति ज् → अगच्छन ज्
agacchant → agacchan
they went

वाच् → वाक्
vāc → vāk
speech

दिश् → दिक्
diś → dik
direction
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 ज् → अगच्छन ज्
agacchant → agacchan
they went

पश्न्ति ज् → पश्न ज्
paśyant → paśyan
while seeing

प्राच्छ → प्राज्
prānc → prāṇī
facing, opposite

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

ऊर्ज् → ऊर्ज्
ūrj → ūrj
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 ō 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:

- **वाच् → वाक**
  - vāc → vāk
  - speech

- **दिश् → दिक्**
  - diś → dik
  - direction

- **प्रान् → प्राङ्**
  - prāṇ → prāṅ
  - facing, opposite

- **राज् → राट्**
  - rāj → rāṭ
  - king

Finally, -s and -r become the visarga:

- **नरस् → नरः**
  - naras → 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, n, m, and the visarga.

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

k, t, t, and p use the same voicing as the sound that follows them:

- तत् वनम् → तद् वनम्
  - tat vanam → tad vanam

- तत् उदकम् → तद् उदकम्
  - tat udakam → tad udakam

- तत् फलम् → तद् फलम्
  - tat phalam → tad phalam

They also become nasal when the sound that follows them is nasal:

- वाक् न → वाङ् न
  - vāk na → vāṅ na

- रात् न → राण् न
  - rāṭ na → rāṇ na

- तत् न → तन् न
  - tat na → tan na

- ककुप् न → ककुम् न
  - kakup na → kakum na

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

- वाक् ह → वाङ् घ
  - vāk ha → vāṅ 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><strong>k</strong></td>
<td><strong>t</strong></td>
<td><strong>p</strong></td>
<td>nasal sounds</td>
</tr>
<tr>
<td><strong>n</strong></td>
<td><strong>n</strong></td>
<td><strong>m</strong></td>
<td></td>
</tr>
<tr>
<td><strong>g</strong></td>
<td><strong>d</strong></td>
<td><strong>b</strong></td>
<td></td>
</tr>
<tr>
<td><strong>g</strong></td>
<td><strong>d</strong></td>
<td><strong>b</strong></td>
<td>other voiced sounds</td>
</tr>
<tr>
<td><strong>k</strong></td>
<td><strong>t</strong></td>
<td><strong>p</strong></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 ṭa), -t changes to a sound with the same point of pronunciation:

- **तत् चित्रम् → तच् चित्रम्**
  
  tat citram → tac citram

- **तत् जलम् → तज् जलम्**
  
  tat jalam → taj jalam

If l is the second sound, it becomes l:


tat labhasva → tal labhasva
Obtain that.

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

tat śocanti → tac chocanti

As before, 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>t</strong></td>
<td></td>
</tr>
<tr>
<td><strong>n</strong></td>
<td>nasal sound</td>
</tr>
<tr>
<td><strong>c</strong></td>
<td>c, ch</td>
</tr>
<tr>
<td><strong>j</strong></td>
<td>j, jh</td>
</tr>
<tr>
<td><strong>t</strong></td>
<td>t, ṭh</td>
</tr>
<tr>
<td><strong>d</strong></td>
<td>d, dh</td>
</tr>
<tr>
<td><strong>l</strong></td>
<td>l</td>
</tr>
<tr>
<td><strong>c (ś becomes ch)</strong></td>
<td>ś</td>
</tr>
<tr>
<td><strong>d (h becomes dh)</strong></td>
<td>h</td>
</tr>
<tr>
<td><strong>d</strong></td>
<td>other voiced sounds</td>
</tr>
<tr>
<td><strong>t</strong></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:

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

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

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

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

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

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

\[
\text{तान् शोचन्ति} \rightarrow \text{ताज् शोचन्ति}
\]
\[
tān śocanti → tāñ śocanti
\]
\[
\text{(option 1)}
\]

\[
\text{तान् शोचन्ति} \rightarrow \text{ताज् छोचन्ति}
\]
\[
tān śocanti → tāñ chocanti
\]
\[
\text{(option 2)}
\]

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

<table>
<thead>
<tr>
<th>( n )</th>
<th>( mś )</th>
<th>( c, ch )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ī )</td>
<td>( j, jh )</td>
<td></td>
</tr>
<tr>
<td>( mṣ )</td>
<td>( t, ŭh )</td>
<td></td>
</tr>
<tr>
<td>( n )</td>
<td>( ā, āh )</td>
<td></td>
</tr>
<tr>
<td>( mś )</td>
<td>( t, ŭh )</td>
<td></td>
</tr>
<tr>
<td>nasal ( l )</td>
<td>( l )</td>
<td></td>
</tr>
<tr>
<td>( ī ) (( ś ) optionally becomes ( ch ))</td>
<td>( ś )</td>
<td></td>
</tr>
<tr>
<td>( n )</td>
<td>other sounds</td>
<td></td>
</tr>
</tbody>
</table>
Why ṇs?

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

Rules for -m

-m becomes the anusvāra when consonants follow:

सीतावनम् गच्छति → सीतावनं गच्छति
sitā vanam gacchati → sitā vananṃ 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:

\[
\text{ज्ञ्य इच्छामि} \rightarrow \text{ज्ञ्य इच्छामि।}
\]
\[
tat icchāmi \rightarrow \text{tad icchāmi.}
\]
I want that.

Consonant sandhi also occurs within a single word:

\[
\text{रु ज्ञ्य + भष्णः} \rightarrow \text{रुष्णः}
\]
\[
\text{marut + bhiḥ} \rightarrow \text{marudbhiḥ}
\]
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:

\[
\text{वच्छ अन्ति} \rightarrow \text{वच्छति}
\]
\[
\text{vac + anti} \rightarrow \text{vacanti}
\]
\[
\text{वच्छ + मिः} \rightarrow \text{वच्छिः}
\]
\[
\text{vac + mi} \rightarrow \text{vacmi}
\]
\[
\text{वाच्छ + य} \rightarrow \text{वाच्छ्य}
\]
\[
\text{vāc + ya} \rightarrow \text{vācyā}
\]

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 + स्य → भोट्स्य
bodh + sya → bhotsya
(aspiration moves to the first consonant)

दह + स्य → धक्ष्य
dah + sya → dhakṣya

दह → धक्
dah → dhak
burning
(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 → mokṣya
be deluded → will be deluded

मुह → मुक्
muh → muk
deluding
(m stays the same.)

In Sanskrit, n often shifts its point of pronunciation and becomes ṇ:
Generally, the sounds $r$ and $ś$ change $n$ to $ṇ$. 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 ($k kh g gh ŋ h$)
- 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 $ṇ$ if it follows $r$ or $ś$.

$s → ʂ$

Likewise, $s$ often shifts and becomes $ś$:

अग्नि + सु → अग्निषु
$agni + su → agniṣu$
Generally, any vowel other than a or ā changes the following s to ṣ. The consonant k can cause this change too:

\[
\text{वाक्क} + \text{सु} \rightarrow \text{वाक्षु}
\]

vāk + su → vākṣu

In English, this change is sometimes called the **ruki 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 ṣ if it follows “ruki” 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:

\[
\text{सिंह} + \text{ḥ} \rightarrow \text{सिंहḥ}
\]
\[
\text{siṃha} + \text{ḥ} \rightarrow \text{siṃhaḥ}
\]
the lion

\[
\text{सिंह} + \text{स्य} \rightarrow \text{सिंहस्य}
\]
\[
\text{siṃha} + \text{sya} \rightarrow \text{siṃhasya}
\]
of the lion

\[
\text{सिंह} + \text{ऐष्णः} \rightarrow \text{सिंहैष्णः}
\]
\[
\text{siṃha} + \text{aiḥ} \rightarrow \text{siṃhaiḥ}
\]
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:

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

सिंह गच्छति
sinhā gacchati
The (female) lion goes.

and the neuter gender:

वनम् 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, -ṛ, and -ṝ 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:

सिंहः पश्यति।

siṃhaḥ paśyati.
The lion sees.

the dual, which is used for exactly two items:

सिंहौ पश्यत:।

siṃhau paśyataḥ.
The two lions see.

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

सिंहाः पश्यन्ति।

siṃhāḥ 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:

सिंहः खादति।

siṃhaḥ khādati.
The lion eats.

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

*simhaḥ* khādati.
The lion eats.

(*kartari prayoga. The lion is the subject (*kartā*) of the sentence.*)

सिंहः खायते।

*simhaḥ* khādyate.
The lion is eaten.

(*karmanī prayoga. The lion is the object (*karma*) of the sentence.*)

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

सिंहो ग्रामं पशयति।

*simho* grāmaṃ paśyati.
The lion sees a village.

सिंहो ग्रामं गच्छति।

*simho* grāmaṃ gacchati.
The lion goes to the village.

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

सिंहो मार्गेण ग्रामं गच्छति।

*simho* mārgeṇa grāmaṃ gacchati.
The lion goes to the village by means of the road.

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

सिंहो मांसाय ग्रामं गच्छति।

*simho* māṁsāya grāmaṃ gacchati.
The lion goes to the village for meat.

सिंहः खादनाय ग्रामं गच्छति।

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

**Case 5** generally means “from,” “than,” or “because of”:
नरः वनाद्र ग्रामं गच्छति।
naraḥ vanād grāmaṃ gacchati.
A man goes from the forest to the village.

सिंहो नराद् बलवत्तल:।
simho narād balavattaraḥ.
The lion is stronger than the man.

नरः भयाद्र ग्रहं गच्छति।
naraḥ bhayād gṛhaṃ gacchati.
The man goes home from (because of) fear.

Case 6 generally means “of”:

सिंहो नरस्य ग्रहं गच्छति।
simho narasya gṛhaṃ gacchati.
The lion goes to the house of the man (or, the man's house).

सिंहो नरस्य मांसं खाद्ति।
simho narasya māṃsaṃ khādati.
The lion eats the meat of the man.

Case 7 generally means “in” or “on”:

नरः सिंहे प्रस्तित।
naro simhe 'sti.
The man is in the lion.

सिंहो ग्रामे चरति।
simho grāme carati.
The lion walks in the village.

And case 8 is the person being spoken to:

हे सिंह वनं गच्छ।
he simha vanaṃ gaccha.
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 (&quot;first&quot;)</td>
<td>nominative case</td>
</tr>
<tr>
<td>Case 2</td>
<td>dvitīyā (&quot;second&quot;)</td>
<td>accusative case</td>
</tr>
<tr>
<td>Case 3</td>
<td>trītyā (&quot;third&quot;)</td>
<td>instrumental case</td>
</tr>
<tr>
<td>Case 4</td>
<td>caturthī (&quot;fourth&quot;)</td>
<td>dative case</td>
</tr>
<tr>
<td>Case 5</td>
<td>pāncamī (&quot;fifth&quot;)</td>
<td>ablative case</td>
</tr>
<tr>
<td>Case 6</td>
<td>śaṣṭhī (&quot;sixth&quot;)</td>
<td>genitive case</td>
</tr>
<tr>
<td>Case 7</td>
<td>saptamī (&quot;seventh&quot;)</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), -t 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):

सिंह → सिंहेन

\[ siṃha \rightarrow siṃhena \]
(male) lion → by the (male) lion

सिंहा → सिंहयाया

\[ siṃhā \rightarrow siṃhayā \]
(female) lion → by the (female) lion

सिंह → सिंहस्य

\[ siṃha \rightarrow siṃhasya \]
(male) lion → of the (male) lion

सिंहा → सिंहाया:

\[ siṃhā \rightarrow siṃhāyāḥ \]
(female) lion → 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.
Basic nominal endings

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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>—</td>
<td>ई</td>
<td>ई</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ई</td>
<td>ई</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>ई</td>
<td>ई</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ई</td>
<td>ई</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>ई</td>
<td>ई</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ई</td>
<td>ई</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><em>नौः</em> (nauḥ)</td>
<td><em>नावौ</em> (nāvau)</td>
<td><em>नावः</em> (nāvah)</td>
</tr>
<tr>
<td>2</td>
<td><em>नावम्</em> (nāvam)</td>
<td><em>नावौ</em> (nāvau)</td>
<td><em>नावः</em> (nāvah)</td>
</tr>
<tr>
<td>3</td>
<td><em>नावा</em> (nāvā)</td>
<td><em>नाभ्याम्</em> (naubhyām)</td>
<td><em>नाभिः</em> (naubhīḥ)</td>
</tr>
<tr>
<td>4</td>
<td><em>नावे</em> (nāve)</td>
<td><em>नाभ्याम्</em> (naubhyām)</td>
<td><em>नाभ्यः</em> (naubhyаḥ)</td>
</tr>
<tr>
<td>5</td>
<td><em>नावः</em> (nāvah)</td>
<td><em>नाभ्याम्</em> (naubhyām)</td>
<td><em>नाभ्यः</em> (naubhyаḥ)</td>
</tr>
<tr>
<td>6</td>
<td><em>नावः</em> (nāvah)</td>
<td><em>नाभ्याम्</em> (naubhyām)</td>
<td><em>नाभ्यः</em> (naubhyаḥ)</td>
</tr>
<tr>
<td>7</td>
<td><em>नावः</em> (nāvah)</td>
<td><em>नावोः</em> (nāvoḥ)</td>
<td><em>नावाम्</em> (nāvām)</td>
</tr>
<tr>
<td>8</td>
<td><em>नौः</em> (nauḥ)</td>
<td><em>नावौ</em> (nāvau)</td>
<td><em>नावः</em> (nāvah)</td>
</tr>
</tbody>
</table>
Notice that nausu becomes nauṣu due to sandhi. s usually becomes ś 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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>manaḥ</td>
<td>manases</td>
<td>manasā</td>
<td>manasaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manast</td>
<td>manāṃsi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manasā</td>
<td>manobhyām</td>
<td>manobhih</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manase</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manasaḥ</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manasaḥ</td>
<td>manasōḥ</td>
<td>manasām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manasi</td>
<td>manasōḥ</td>
<td>manahṣu</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
<td></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”: 
### Case 1

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गज़ा:</td>
<td>गजॊ:</td>
<td>गज़ा:</td>
</tr>
<tr>
<td>gajah</td>
<td>gajau</td>
<td>gajah</td>
</tr>
</tbody>
</table>

### Case 2

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गज़म्</td>
<td>गजॊ:</td>
<td>गजान्</td>
</tr>
<tr>
<td>gajam</td>
<td>gajau</td>
<td>gajan</td>
</tr>
</tbody>
</table>

### Case 3

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजेन</td>
<td>गजाभ्याम्</td>
<td>गज़ै:</td>
</tr>
<tr>
<td>gajena</td>
<td>gajābhyām</td>
<td>gajaiḥ</td>
</tr>
</tbody>
</table>

### Case 4

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजेय</td>
<td>गजाभ्याम्</td>
<td>गजेभ्यः</td>
</tr>
<tr>
<td>gajāya</td>
<td>gajābhyām</td>
<td>gajēbhyaḥ</td>
</tr>
</tbody>
</table>

### Case 5

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजात्</td>
<td>गजाभ्याम्</td>
<td>गजेभ्यः</td>
</tr>
<tr>
<td>gajāt</td>
<td>gajābhyām</td>
<td>gajēbhyaḥ</td>
</tr>
</tbody>
</table>

### Case 6

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजस्य</td>
<td>गजयोः:</td>
<td>गजानाम्</td>
</tr>
<tr>
<td>gajasya</td>
<td>gajayoh</td>
<td>gajānām</td>
</tr>
</tbody>
</table>

### Case 7

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजे</td>
<td>गजयोः:</td>
<td>गजेषु</td>
</tr>
<tr>
<td>gaje</td>
<td>gajayoh</td>
<td>gajeṣu</td>
</tr>
</tbody>
</table>

### Case 8

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गज</td>
<td>गजॊ:</td>
<td>गज़ा:</td>
</tr>
<tr>
<td>gaja</td>
<td>gajau</td>
<td>gajah</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>
</table>
| 1      | फलम्  
*phalam* | फलें  
*phale* | फलानि  
*phalāni* |
| 2      | फलम्  
*phalam* | फलें  
*phale* | फलानि  
*phalāni* |
| 8      | फल  
*phala* | फलें  
*phale* | फलानि  
*phalāni* |

These words follow the basic pattern we learned about in the previous lesson. Specifically, notice that the dual forms follow normal sandhi rules:

*फल + ई → फलें*

*phala + ī → phale*

And that the word *phalāni* lengthens its vowel and uses an extra nasal sound, just as we saw with *manāṃsi*:
манас + і → мано́ными

\[ manas + i \rightarrow manāmsi \]

фала + і → фалані

\[ phala + i \rightarrow phalāni \]

However, one small change is that the singular of cases 1 and 2 uses the ending -m:

фала + м → фалам

\[ phala + m \rightarrow phalam \]

**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:

грāмена → грāмена

with the village

viṣena → viṣeṇa

with poison

Roughly, the rule is that the letters \( r \) and \( s \) 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 -а 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 -а stem have multiple meanings. Give an example of one of these endings. What meanings can it express?
2. In the -а 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:

- गाज → गजा
gaja → gajā
(male) elephant → (female) elephant

- मृग → मृगी
mṛga → mṛgī
(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 1</th>
<th>गजा</th>
<th>गजे</th>
<th>गजा:</th>
</tr>
</thead>
<tbody>
<tr>
<td>gajā</td>
<td>gaje</td>
<td>gajāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>गजाम्</td>
<td>गजे</td>
<td>गजा:</td>
</tr>
<tr>
<td>gajām</td>
<td>gaje</td>
<td>gajāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>गजया</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td>gajayā</td>
<td>gajābhyaṃ</td>
<td>gajābhhyāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>गजायें</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td>gajāyai</td>
<td>gajābhyaṃ</td>
<td>gajābhhyāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>गजायाः</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td>gajāyāḥ</td>
<td>gajābhyaṃ</td>
<td>gajābhhyāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>गजायाः</td>
<td>गजयो:</td>
<td>गजानाम्</td>
</tr>
<tr>
<td>gajāyāḥ</td>
<td>gajayoh</td>
<td>gajānāṃ</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>गजायाम्</td>
<td>गजयो:</td>
<td>गजासु</td>
</tr>
<tr>
<td>gajāyāṃ</td>
<td>gajayoh</td>
<td>gajāsu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>गजे</td>
<td>गजे</td>
<td>गजा:</td>
</tr>
<tr>
<td>gaje</td>
<td>gaje</td>
<td>gajāḥ</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>नदी</td>
<td>नद्यौ</td>
<td>नद्यः</td>
</tr>
<tr>
<td></td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyah</td>
</tr>
<tr>
<td>2</td>
<td>नदीम्</td>
<td>नद्यौ</td>
<td>नदीः</td>
</tr>
<tr>
<td></td>
<td>nadim</td>
<td>nadyau</td>
<td>nadih</td>
</tr>
<tr>
<td>3</td>
<td>नद्या</td>
<td>नदीभ्याम्</td>
<td>नदीभिः</td>
</tr>
<tr>
<td></td>
<td>nadya</td>
<td>nadibhyām</td>
<td>nadibhih</td>
</tr>
<tr>
<td>4</td>
<td>नद्यै</td>
<td>नदीभ्याम्</td>
<td>नदीभ्यः</td>
</tr>
<tr>
<td></td>
<td>nadyai</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>नद्यः:</td>
<td>नदीभ्याम्</td>
<td>नदीभः</td>
</tr>
<tr>
<td></td>
<td>nadyaḥ</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>नद्यः:</td>
<td>नद्यः:</td>
<td>नदीनाम्</td>
</tr>
<tr>
<td></td>
<td>nadyaḥ</td>
<td>nadyoḥ</td>
<td>nadinām</td>
</tr>
<tr>
<td>7</td>
<td>नद्याम्</td>
<td>नद्यः:</td>
<td>नदीषु</td>
</tr>
<tr>
<td></td>
<td>nadyām</td>
<td>nadyoḥ</td>
<td>nadīṣu</td>
</tr>
<tr>
<td>8</td>
<td>नदि</td>
<td>नद्यौ</td>
<td>नद्यः</td>
</tr>
<tr>
<td></td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyah</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
- गजयै → नद्यै
  gajāyai → nadyai
गजायाः → नद्याः:
gajāyāḥ → nadyāḥ
gजायां → नद्यां
gajāyāṃ → nadyām

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:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>चमूष्णः</td>
<td>camūḥ</td>
<td>camvau</td>
<td>camvaḥ</td>
</tr>
<tr>
<td>चतौ</td>
<td>camvau</td>
<td></td>
<td>camvaḥ</td>
</tr>
<tr>
<td>चष्णः</td>
<td>camvaḥ</td>
<td></td>
<td></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>चमू ज्</td>
<td>camūm</td>
<td>camvau</td>
<td>camvaḥ</td>
</tr>
<tr>
<td>चमूष्णः</td>
<td>camūḥ</td>
<td></td>
<td></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>चमवा</td>
<td>camvā</td>
<td>camūbhyām</td>
<td>camūbhiḥ</td>
</tr>
<tr>
<td>चमूना ज्</td>
<td>camūbhyām</td>
<td></td>
<td></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>चमवै</td>
<td>camvai</td>
<td>camūbhyām</td>
<td>camūbhyāḥ</td>
</tr>
<tr>
<td>चमूष्णः</td>
<td>camūbhyaḥ</td>
<td></td>
<td></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>चमवाः</td>
<td>camvāḥ</td>
<td>camūbhyām</td>
<td>camūbhyāḥ</td>
</tr>
<tr>
<td>चमूना ज्</td>
<td>camūbhyām</td>
<td></td>
<td></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>चमवा:</td>
<td>camvāḥ</td>
<td>camvoh</td>
<td>camūnām</td>
</tr>
<tr>
<td>चमूनामः</td>
<td>camvoh</td>
<td></td>
<td></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>चमवामः</td>
<td>camvām</td>
<td>camvoh</td>
<td>camūṣu</td>
</tr>
<tr>
<td>चमूष यु</td>
<td>camvoh</td>
<td></td>
<td></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>चमू</td>
<td>camu</td>
<td>camvau</td>
<td>camvaḥ</td>
</tr>
</tbody>
</table>

**Review**

1. When a masculine -a stem becomes feminine, which stem endings does it usually use?
2. The -ā stems use a visarga in the case 1 singular. Do we use a visarga in the case 1 singular of the -ā 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. That is, 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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>शुचि:</td>
<td>शुचि</td>
<td>शुचയः</td>
<td></td>
</tr>
<tr>
<td>śuciḥ</td>
<td>śucī</td>
<td>śucayaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>शुचिम्</td>
<td>शुचि</td>
<td>शुचीन्</td>
</tr>
<tr>
<td>śucim</td>
<td>śucī</td>
<td>śucin</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>शुचिना</td>
<td>शुचिभ्याम्</td>
<td>शुचिभि:</td>
</tr>
<tr>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>शुचिये</td>
<td>शुचिभ्याम्</td>
<td>शुचिभ्य:</td>
</tr>
<tr>
<td>śucaye</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>शुचः</td>
<td>शुचिभ्याम्</td>
<td>शुचिभ्य:</td>
</tr>
<tr>
<td>śuseh</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>शुचः</td>
<td>शुचियोः</td>
<td>शुचीनाम्</td>
</tr>
<tr>
<td>śuseh</td>
<td>śucyoh</td>
<td>śucinām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>शुचऋ</td>
<td>शुचियोः</td>
<td>शुचिषु</td>
</tr>
<tr>
<td>śucau</td>
<td>śucyoh</td>
<td>śucisu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>शुचः</td>
<td>शुचि</td>
<td>शुचयः</td>
</tr>
<tr>
<td>śuse</td>
<td>śucī</td>
<td>śucayaḥ</td>
<td></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:

शुचिना शुचये
śucinā śucaye
(śuci, singular, in cases 3 and 4)
ननावना ननावते
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
(śuci, singular, in cases 5 through 8)

ननावः ननावः ननाव नतौष्णः
nāvaḥ nāvaḥ nāvī nauḥ
(nau, singular, in cases 5 through 8)

For the dual forms, notice the long ĭ in śucī. And for the plural forms, notice that cases 2 and 6 resemble the -a stems:

शुचीन् शुचीनाम्
śucīn śucinām
(śucī, 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>शुचि:</th>
<th>शुची</th>
<th>शुचयः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>śuciḥ</td>
<td>śucī</td>
<td>śucayaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>शुचिम्</td>
<td>शुची</td>
<td>शुची:</td>
</tr>
<tr>
<td></td>
<td>śucim</td>
<td>śucī</td>
<td>śucih</td>
</tr>
<tr>
<td>Case 3</td>
<td>शुचिना</td>
<td>शुचिभ्याम्</td>
<td>शुचिभिः</td>
</tr>
<tr>
<td></td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>शुचये, शुच्ये</td>
<td>शुचिभ्याम्</td>
<td>शुचिभः</td>
</tr>
<tr>
<td></td>
<td>śucaye, śucyai</td>
<td>śucibhyām</td>
<td>śucibhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>शुचे:, शुच्या:</td>
<td>शुचिभ्याम्</td>
<td>शुचिभः</td>
</tr>
<tr>
<td></td>
<td>śuceh, śucyāh</td>
<td>śucibhyām</td>
<td>śucibhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>शुचे:, शुच्या:</td>
<td>शुच्यो:</td>
<td>शुचीनाम्</td>
</tr>
<tr>
<td></td>
<td>śuceh, śucyāh</td>
<td>śucyoḥ</td>
<td>śucinām</td>
</tr>
<tr>
<td>Case 7</td>
<td>शुचो, शुच्याम्</td>
<td>शुच्यो:</td>
<td>शुचिषु</td>
</tr>
<tr>
<td></td>
<td>śucau, śucyām</td>
<td>śucyoḥ</td>
<td>śucīṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>शुचे</td>
<td>शुची</td>
<td>शुचयः</td>
</tr>
<tr>
<td></td>
<td>śuce</td>
<td>śucī</td>
<td>śucayaḥ</td>
</tr>
</tbody>
</table>

Note that the case 2 feminine plural is śucth as opposed to the masculine śuctn.

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 -inām with a long -i, just as we did above:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>शयुचि</td>
<td>śuci</td>
<td>śucinī</td>
<td>śucinī</td>
</tr>
<tr>
<td>Case 2</td>
<td>शयुचि</td>
<td>śuci</td>
<td>śucinī</td>
</tr>
<tr>
<td>Case 3</td>
<td>शयुचिना</td>
<td>śucinā</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 4</td>
<td>शयुचिने</td>
<td>śucine</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 5</td>
<td>शयुचिनः</td>
<td>śucinaḥ</td>
<td>śucibhyām</td>
</tr>
<tr>
<td>Case 6</td>
<td>शयुचिनः</td>
<td>śucinaḥ</td>
<td>śucinoḥ</td>
</tr>
<tr>
<td>Case 7</td>
<td>शयुचिन ं</td>
<td>śucini</td>
<td>śucinoḥ</td>
</tr>
<tr>
<td>Case 8</td>
<td>शयुचि</td>
<td>śuci</td>
<td>śucinī</td>
</tr>
</tbody>
</table>

Again, notice that the neuter stem uses a long vowel with an extra nasal sound:

- मनस् + इ → मनांसि
- \( \text{manas} + i \rightarrow \text{manāṃsi} \)
- फल + इ → फलांनि
- \( \text{phala} + i \rightarrow \text{phalāni} \)
- शुचि + इ → शुचिनि
- \( \text{śuci} + i \rightarrow \text{śucinī} \)
### 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 follow the same pattern as 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>Case 2</th>
<th>Case 3</th>
<th>Case 4</th>
<th>Case 5</th>
<th>Case 6</th>
<th>Case 7</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
<td>Singular</td>
<td>Dual</td>
</tr>
<tr>
<td>मधुः</td>
<td>मधूः</td>
<td>मधवः</td>
<td>मधुम्</td>
<td>मधूः</td>
<td>मधून्</td>
<td>मधवे</td>
<td>मधूः</td>
</tr>
<tr>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhavaḥ</td>
<td>madhum</td>
<td>madhū</td>
<td>madhūn</td>
<td>madhave</td>
<td>madhū</td>
</tr>
<tr>
<td>मधुना</td>
<td>मधुः</td>
<td>मधून्यः</td>
<td>मधुभ्</td>
<td>मधुः</td>
<td>मधुन्यः</td>
<td>मधोः</td>
<td>मधूः</td>
</tr>
<tr>
<td>madhunā</td>
<td>madhū</td>
<td>madhubhyām</td>
<td>madhubhiḥ</td>
<td>madhū</td>
<td>madhubhyām</td>
<td>madhoh</td>
<td>madhū</td>
</tr>
<tr>
<td>मधवे</td>
<td>मधुः</td>
<td>मधून्यः</td>
<td>मधवयः</td>
<td>मधवः</td>
<td>मधवन्यः</td>
<td>मधोः</td>
<td>मधूः</td>
</tr>
<tr>
<td>madhave</td>
<td>madhū</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
<td>madhoh</td>
<td>madhubhyām</td>
<td>madhoh</td>
<td>madhū</td>
</tr>
<tr>
<td>मधोः</td>
<td>मधुः</td>
<td>मधून्यः</td>
<td>मधोः</td>
<td>मधोः</td>
<td>मधोः</td>
<td>मध्युष</td>
<td>मधूः</td>
</tr>
<tr>
<td>madhoḥ</td>
<td>madhoh</td>
<td>madhunām</td>
<td>madhoh</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhau</td>
<td>madhū</td>
</tr>
<tr>
<td>मधाौ</td>
<td>मध्युषः</td>
<td>मधवः</td>
<td>मधोः</td>
<td>मध्</td>
<td>मधवः</td>
<td>madho</td>
<td>madhū</td>
</tr>
<tr>
<td>madhau</td>
<td>madhvoḥ</td>
<td>madhavaḥ</td>
<td>madhoh</td>
<td>madhū</td>
<td>madhavaḥ</td>
<td>madhau</td>
<td>madhū</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 1</th>
<th>Case 2</th>
<th>Case 3</th>
<th>Case 4</th>
<th>Case 5</th>
<th>Case 6</th>
<th>Case 7</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
<td>मधु:</td>
</tr>
<tr>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhū</td>
<td>madhūḥ</td>
<td>madhūḥ</td>
<td>madhūḥ</td>
<td>madhūḥ</td>
<td>madhūḥ</td>
</tr>
<tr>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
<td>मधुम्</td>
</tr>
<tr>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
<td>madhum</td>
</tr>
<tr>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
<td>मधुना</td>
</tr>
<tr>
<td>madhunā</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
</tr>
<tr>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
<td>मधवे</td>
</tr>
<tr>
<td>madhave</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
</tr>
<tr>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
</tr>
<tr>
<td>madhoḥ, madhvāḥ</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
</tr>
<tr>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
<td>मधो:, मध्या:</td>
</tr>
<tr>
<td>madhoḥ, madhvāḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
</tr>
<tr>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
<td>मधो:, मध्या:, मध्या:, मध्या:</td>
</tr>
<tr>
<td>madhau, madhvām</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
</tr>
<tr>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
<td>मधो</td>
</tr>
<tr>
<td>madho</td>
<td>madhū</td>
<td>madhū</td>
<td>madhū</td>
<td>madhū</td>
<td>madhū</td>
<td>madhū</td>
<td>madhū</td>
</tr>
<tr>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
<td>धष्णो, नाष्णः, नाष्णः</td>
</tr>
<tr>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
<td>madhvoḥ</td>
</tr>
</tbody>
</table>

Like before, note that the case 2 feminine plural is *madhūḥ* as opposed to the masculine *madhūn*.

The neuter endings are again similar to what we saw above:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>मधु</th>
<th>मधुनी</th>
<th>मधूनि</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>madhu</td>
<td>madhunt</td>
<td>madhūni</td>
</tr>
<tr>
<td>Case 2</td>
<td>मधु</td>
<td>मधुनी</td>
<td>मधूनि</td>
</tr>
<tr>
<td></td>
<td>madhu</td>
<td>madhunt</td>
<td>madhūni</td>
</tr>
<tr>
<td>Case 3</td>
<td>मधुना</td>
<td>मधुभ्याम्</td>
<td>मधुभिष्णः</td>
</tr>
<tr>
<td></td>
<td>madhunā</td>
<td>madhubhyām</td>
<td>madhubhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>मधुने</td>
<td>मधुभ्याम्</td>
<td>मधुभिष्णः</td>
</tr>
<tr>
<td></td>
<td>madhune</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>मधुनः</td>
<td>मधुभ्याम्</td>
<td>मधुभिष्णः</td>
</tr>
<tr>
<td></td>
<td>madhunaḥ</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>मधुनः</td>
<td>मधुनः:</td>
<td>मधूनाम्</td>
</tr>
<tr>
<td></td>
<td>madhunaḥ</td>
<td>madhunoḥ</td>
<td>madhūnām</td>
</tr>
<tr>
<td>Case 7</td>
<td>मधुनि</td>
<td>मधुनः:</td>
<td>मधुषः</td>
</tr>
<tr>
<td></td>
<td>madhuni</td>
<td>madhunoḥ</td>
<td>madhuṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>मधु</td>
<td>मधुनी</td>
<td>मधूनि</td>
</tr>
<tr>
<td></td>
<td>madhu</td>
<td>madhunt</td>
<td>madhūni</td>
</tr>
</tbody>
</table>

**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?
-ṛ stems

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:
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:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singlar</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>कर्ता</td>
<td>कर्तारो</td>
<td>कर्तारः</td>
</tr>
<tr>
<td></td>
<td>kartā</td>
<td>kartārau</td>
<td>kartāraḥ</td>
</tr>
<tr>
<td>2</td>
<td>कर्तारम्</td>
<td>कर्तारो</td>
<td>कर्तृन्</td>
</tr>
<tr>
<td></td>
<td>kartāram</td>
<td>kartārau</td>
<td>kartṇ</td>
</tr>
<tr>
<td>3</td>
<td>कर्त्रि</td>
<td>कर्त्रेयाम्</td>
<td>कर्त्रेयि</td>
</tr>
<tr>
<td></td>
<td>kartrā</td>
<td>kartṛbhyām</td>
<td>kartṛbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>कर्त्रेन</td>
<td>कर्त्रेयाम्</td>
<td>कर्त्रेयि</td>
</tr>
<tr>
<td></td>
<td>kartre</td>
<td>kartṛbhyām</td>
<td>kartṛbhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>कर्तुः</td>
<td>कर्तुःयाम्</td>
<td>कर्तुःयि</td>
</tr>
<tr>
<td></td>
<td>kartuḥ</td>
<td>kartṛbhyām</td>
<td>kartṛbhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>कर्तुः</td>
<td>कर्त्रोः</td>
<td>कर्त्रणाम्</td>
</tr>
<tr>
<td></td>
<td>kartuḥ</td>
<td>kartroḥ</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>kartroḥ</td>
<td>kartṣu</td>
</tr>
<tr>
<td>8</td>
<td>कर्तः</td>
<td>कर्तारो</td>
<td>कर्तारः</td>
</tr>
<tr>
<td></td>
<td>kartaḥ</td>
<td>kartārau</td>
<td>kartāraḥ</td>
</tr>
</tbody>
</table>

*kartṝn, kartṝṇām*  
(kartṛ, plural, in cases 2 and 6)
Finally, notice that the case 8 singular is kartaha. Here, the original form is kartar, which becomes kartaha due to sandhi. kartaha and a word like ramaḥ mostly follow the same sandhi rules. But where ramaḥ would become ramo, kartaha becomes kartar:

रामः नग्रम् गच्छति → रामो नगरं गच्छति
ramaḥ nagaram gacchati → ramo nagaram gacchati
Rama goes to the city.

कर्ता: नगरम् गच्छ → कर्तर् नगरं गच्छ
kartaha 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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>कर्त्र</td>
<td>kartṛ</td>
<td>kartṛṇi</td>
<td>kartṛṇi</td>
</tr>
<tr>
<td>Case 2</td>
<td>kartṛ</td>
<td>kartṛṇi</td>
<td>kartṛṇi</td>
</tr>
<tr>
<td>Case 8</td>
<td>kartṛ</td>
<td>kartṛṇi</td>
<td>kartṛṇi</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 svasā.*
  
  Rama doesn't have a sister.

Most of these words use -ar instead of -ār for their strong stem:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>पिताः</td>
<td>पितरः</td>
<td>पितरः</td>
</tr>
<tr>
<td></td>
<td><em>pitā</em></td>
<td><em>pitarau</em></td>
<td><em>pitaraḥ</em></td>
</tr>
<tr>
<td>2</td>
<td>पितरम्</td>
<td>पितरः</td>
<td>पितृन्</td>
</tr>
<tr>
<td></td>
<td><em>pitaram</em></td>
<td><em>pitarau</em></td>
<td><em>pitṛn</em></td>
</tr>
<tr>
<td>3</td>
<td>पित्रा</td>
<td>पित्रभ्याम्</td>
<td>पित्रभ्याम्</td>
</tr>
<tr>
<td></td>
<td><em>pitrā</em></td>
<td><em>pitṛbhyām</em></td>
<td><em>pitṛbhyām</em></td>
</tr>
<tr>
<td>4</td>
<td>पित्रेः</td>
<td>पित्रभ्याम्</td>
<td>पित्रभ्याम्</td>
</tr>
<tr>
<td></td>
<td><em>pitre</em></td>
<td><em>pitṛbhyām</em></td>
<td><em>pitṛbhyām</em></td>
</tr>
<tr>
<td>5</td>
<td>पितुः</td>
<td>पित्रभ्याम्</td>
<td>पित्रभ्याम्</td>
</tr>
<tr>
<td></td>
<td><em>pituḥ</em></td>
<td><em>pitṛbhyām</em></td>
<td><em>pitṛbhyām</em></td>
</tr>
<tr>
<td>6</td>
<td>पितुः</td>
<td>पित्रोः</td>
<td>पित्रष्णाम्</td>
</tr>
<tr>
<td></td>
<td><em>pituḥ</em></td>
<td><em>pitroḥ</em></td>
<td><em>pitṛṇām</em></td>
</tr>
<tr>
<td>7</td>
<td>पितारि</td>
<td>पित्रोः</td>
<td>पित्रषु</td>
</tr>
<tr>
<td></td>
<td><em>pitari</em></td>
<td><em>pitroḥ</em></td>
<td><em>pitṛṣu</em></td>
</tr>
<tr>
<td>8</td>
<td>पितः</td>
<td>पितरः</td>
<td>पितरः</td>
</tr>
<tr>
<td></td>
<td><em>pitaḥ</em></td>
<td><em>pitarau</em></td>
<td><em>pitaraḥ</em></td>
</tr>
</tbody>
</table>

The feminine stem *mātṛ* uses *mātṝḥ* in the case 2 plural. Otherwise, it uses the same endings as *pitr*: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>माता</td>
<td>मातरो</td>
<td>मातर:</td>
</tr>
</tbody>
</table>
<pre><code> | mātā     | mātarau    | mātaraḥ    |
</code></pre>
<p>| 2      | मातरम्   | मातरो     | मातृ:     |
| mātaram  | mātarau    | māṭṛḥ      |
| 3      | मात्रा     | मात्रभ्याम्  | मात्रभिः    |
| mātrā    | mātṛbhyaām | māṭṛbhīḥ   |
| 4      | मात्रे     | मात्रभ्याम्  | मात्रभः     |
| mātre    | mātṛbhyaām | māṭṛbhyaḥ  |
| 5      | मातु:     | मातुभ्याम्  | मातुभः     |
| mātuḥ    | mātṛbhyaām | māṭṛbhyaḥ  |
| 6      | मातु:     | मात्रो:     | मातृणाम्    |
| mātuḥ    | mātroḥ     | māṭṛṇām    |
| 7      | मातरि     | मात्रो:     | मातृषु      |
| mātari   | mātroḥ     | māṭṛṣu     |
| 8      | मात:      | मातरो     | मातर:      |
| mātaḥ    | mātarau    | mātaraḥ    |</p>

However, *svasṛ* uses the normal strong stem (*svasār*). Here are the cases that differ from *mātr* above:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>स्वसा</td>
<td>स्वसारङ्ग</td>
<td>स्वसारङ्ग</td>
</tr>
<tr>
<td></td>
<td><em>svasā</em></td>
<td><em>svasārau</em></td>
<td><em>svasāraḥ</em></td>
</tr>
<tr>
<td>Case 2</td>
<td>स्वसारम्</td>
<td>स्वसारङ्ग</td>
<td>स्वसृः</td>
</tr>
<tr>
<td></td>
<td><em>svasāram</em></td>
<td><em>svasārau</em></td>
<td><em>svastṛḥ</em></td>
</tr>
<tr>
<td>Case 8</td>
<td>स्वसः</td>
<td>स्वसारङ्ग</td>
<td>स्वसः</td>
</tr>
<tr>
<td></td>
<td><em>svasāḥ</em></td>
<td><em>svasārau</em></td>
<td><em>svasāraḥ</em></td>
</tr>
</tbody>
</table>

**Review**

We are almost done with our study of the major stem families.

1. What is the strong stem of कर्त्र?
2. What is the strong stem of पित्र?
3. What is the strong stem of स्वसर्?
-ai, -o, and -au stems

There are only a few stems that end in the vowels -ai, -o, or -au. They generally use the basic nominal endings we've seen.

-ai stems

The main example of an -ai stem is the masculine stem rai, which means “wealth” or “prosperity.” If its ending starts with a vowel, it stays the same. Otherwise, it becomes rā:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>राः</td>
<td>रायो</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>rāḥ</td>
<td>rāyau</td>
<td>rāyaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>रायम्</td>
<td>रायो</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>rāyam</td>
<td>rāyau</td>
<td>rāyaḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>राया</td>
<td>राभ्याम्</td>
<td>राभिः</td>
</tr>
<tr>
<td></td>
<td>rāyā</td>
<td>rābhyām</td>
<td>rābhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>राये</td>
<td>राभ्याम्</td>
<td>राभ्यः</td>
</tr>
<tr>
<td></td>
<td>rāye</td>
<td>rābhyām</td>
<td>rābhyāḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>रायः</td>
<td>राभ्याम्</td>
<td>राभ्यः</td>
</tr>
<tr>
<td></td>
<td>rāyaḥ</td>
<td>rābhyām</td>
<td>rābhyāḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>रायः</td>
<td>रायो</td>
<td>रायाम्</td>
</tr>
<tr>
<td></td>
<td>rāyaḥ</td>
<td>rāyoḥ</td>
<td>rāyām</td>
</tr>
<tr>
<td>Case 7</td>
<td>रायि</td>
<td>रायो</td>
<td>राषु</td>
</tr>
<tr>
<td></td>
<td>rāyi</td>
<td>rāyoḥ</td>
<td>rāṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>रा:</td>
<td>रायो</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>rāḥ</td>
<td>rāyau</td>
<td>rāyaḥ</td>
</tr>
</tbody>
</table>

-o stems

The two common -o stems are go (“cow”) and dyo (“sky”, “heaven”). go can be either masculine or feminine according to the animal's gender. And dyo 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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>गौः</td>
<td>गावौ</td>
<td>गावः</td>
</tr>
<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>गाः</td>
</tr>
<tr>
<td></td>
<td>gām</td>
<td>gāvau</td>
<td>gāḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>गवा</td>
<td>गोभ्याम्</td>
<td>गोभिः</td>
</tr>
<tr>
<td></td>
<td>gavā</td>
<td>gobhyām</td>
<td>gobhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>गवे</td>
<td>गोभ्याम्</td>
<td>गोभ्यः</td>
</tr>
<tr>
<td></td>
<td>gave</td>
<td>gobhyām</td>
<td>gobhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>गोः</td>
<td>गोभ्याम्</td>
<td>गोभ्यः</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gobhyām</td>
<td>gobhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>गोः</td>
<td>गवौः</td>
<td>गवाम्</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gavoḥ</td>
<td>gavām</td>
</tr>
<tr>
<td>Case 7</td>
<td>गविः</td>
<td>गवौः</td>
<td>गोषु</td>
</tr>
<tr>
<td></td>
<td>gavi</td>
<td>gavoḥ</td>
<td>goṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>गौः</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:
| Case 1 | Singular: nauḥ | Dual: nāvau | Plural: nāvaḥ |
| Case 2 | Singular: nāvam | Dual: nāvau | Plural: nāvaḥ |
| Case 3 | Singular: nāvā | Dual: naubhyām | Plural: naubhiḥ |
| Case 4 | Singular: nāve | Dual: naubhyām | Plural: naubhyah |
| Case 5 | Singular: nāvaḥ | Dual: naubhyām | Plural: naubhyah |
| Case 6 | Singular: nāvaḥ | Dual: nāvoḥ | Plural: nāvam |
| Case 7 | Singular: nāvi | Dual: nāvoḥ | Plural: nauṣu |
| Case 8 | Singular: nauḥ | Dual: nāvau | Plural: nāvaḥ |

**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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>रु ज्</td>
<td>marut</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>मरुतः</td>
<td>मरुतौ</td>
<td>मरुतः:</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>marutam</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>मरुतम्</td>
<td>मरुतौ</td>
<td>मरुतः:</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>marutā</td>
<td>marudbhyaṃ</td>
<td>marudbhhiḥ</td>
</tr>
<tr>
<td>मरुता</td>
<td>मरुद्भयाम्</td>
<td>मरुद्भिः:</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>marute</td>
<td>marudbhyaṃ</td>
<td>marudbhyaḥ</td>
</tr>
<tr>
<td>मरुते</td>
<td>मरुद्भयाम्</td>
<td>मरुद्भथ:</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>marutah</td>
<td>marudbhyaṃ</td>
<td>marudbhyaḥ</td>
</tr>
<tr>
<td>मरुतः</td>
<td>मरुद्भयाम्</td>
<td>मरुद्भथ:</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>marutah</td>
<td>marutoḥ</td>
<td>marutāṃ</td>
</tr>
<tr>
<td>मरुतः</td>
<td>मरुतौ:</td>
<td>मरुताम्</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>maruti</td>
<td>marutoḥ</td>
<td>marutsu</td>
</tr>
<tr>
<td>मरुति</td>
<td>मरुतौ:</td>
<td>मरुतसु</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>marut</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>मरुत्</td>
<td>मरुतौ</td>
<td>मरुतः:</td>
<td></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:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नष्णः</td>
<td>नसरी</td>
<td>ननाअंस</td>
</tr>
<tr>
<td></td>
<td>manah</td>
<td>manasī</td>
<td>manāṃsi</td>
</tr>
<tr>
<td>2</td>
<td>नष्णः</td>
<td>नसरी</td>
<td>ननाअंस</td>
</tr>
<tr>
<td></td>
<td>manah</td>
<td>manasī</td>
<td>manāṃsi</td>
</tr>
<tr>
<td>3</td>
<td>मनसा</td>
<td>मनोभ्याम्</td>
<td>मनोभि:</td>
</tr>
<tr>
<td></td>
<td>manasaā</td>
<td>manobhyām</td>
<td>manobhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>मनसे</td>
<td>मनोभ्याम्</td>
<td>मनोभ्य:</td>
</tr>
<tr>
<td></td>
<td>manase</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>मनसा:</td>
<td>मनोभ्याम्</td>
<td>मनोभ्य:</td>
</tr>
<tr>
<td></td>
<td>manasaḥ</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>मनसा:</td>
<td>मनसो:</td>
<td>मनसाम्</td>
</tr>
<tr>
<td></td>
<td>manasaḥ</td>
<td>manasoh</td>
<td>manasām</td>
</tr>
<tr>
<td>7</td>
<td>मनसि</td>
<td>मनसो:</td>
<td>मनःसु</td>
</tr>
<tr>
<td></td>
<td>manasi</td>
<td>manasoh</td>
<td>manahsu</td>
</tr>
<tr>
<td>8</td>
<td>मन:</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td></td>
<td>manah</td>
<td>manasī</td>
<td>manāṃsi</td>
</tr>
</tbody>
</table>

**-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”:
पश्यत्
paśyat
(someone who is) seeing

अहम् सिंहं पश्यन् धावामि।
amham simham paśyan dhāvāmi.
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”:
| Case 1 | भगवान् (bhagavān) | भगवन्तो (bhagavantau) | भगवन्: (bhagavantaḥ) |
| Case 2 | भगवन्तम् (bhagavantam) | भगवन्तो (bhagavantau) | भगवन्: (bhagavantaḥ) |
| Case 3 | भगवता (bhagavatā) | भगवद्धाम् (bhagavadbhyām) | भगवद्धि: (bhagavadbhiḥ) |
| Case 4 | भगवते (bhagavate) | भगवद्धाम् (bhagavadbhyām) | भगवद्धि: (bhagavadbhyāḥ) |
| Case 5 | भगवत: (bhagavataḥ) | भगवद्धाम् (bhagavadbhyām) | भगवद्धि: (bhagavadbhyāḥ) |
| Case 6 | भगवत: (bhagavataḥ) | भगवतो: (bhagavatoḥ) | भगवताम् (bhagavatām) |
| Case 7 | भगवति (bhagavati) | भगवतो: (bhagavatoḥ) | भगवत्सु (bhagavatsu) |
| Case 8 | भगवन् (bhagavan) | भगवन्तो (bhagavantau) | भगवन्: (bhagavantaḥ) |

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)
गच्छत् → गच्छन्
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>bhagavatī</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>bhagavatī</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>bhagavatī</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 -atī 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>आत्मानाँ (ātmānau)</td>
<td>आत्मानः (ātmānaḥ)</td>
</tr>
<tr>
<td>2</td>
<td>आत्मानम् (ātmānam)</td>
<td>आत्मानाँ (ātmānau)</td>
<td>आत्मानः (ātmanaḥ)</td>
</tr>
<tr>
<td>3</td>
<td>आत्माना (ātmanā)</td>
<td>आत्माभ्यांम् (ātmabhyām)</td>
<td>आत्माभिः (ātmabhiḥ)</td>
</tr>
<tr>
<td>4</td>
<td>आत्माने (ātmane)</td>
<td>आत्माभ्यांम् (ātmabhyām)</td>
<td>आत्माभ्याः (ātmabhyāḥ)</td>
</tr>
<tr>
<td>5</td>
<td>आत्मानः (ātmanaḥ)</td>
<td>आत्माभ्यांम् (ātmabhyām)</td>
<td>आत्माभ्याः (ātmabhyāḥ)</td>
</tr>
<tr>
<td>6</td>
<td>आत्मानः (ātmanaḥ)</td>
<td>आत्मानोः (ātmanoḥ)</td>
<td>आत्मानाम् (ātmanām)</td>
</tr>
<tr>
<td>7</td>
<td>आत्मानि (ātmani)</td>
<td>आत्मानोः (ātmanoḥ)</td>
<td>आत्मासु (ātmasu)</td>
</tr>
<tr>
<td>8</td>
<td>आत्मान् (ātman)</td>
<td>आत्मानाँ (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”:
### Singular Dual Plural

<table>
<thead>
<tr>
<th>Case 1</th>
<th>कर्म</th>
<th>कर्मणी</th>
<th>कर्मणि</th>
</tr>
</thead>
<tbody>
<tr>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>कर्म</td>
<td>कर्मणी</td>
<td>कर्मणि</td>
</tr>
<tr>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>कर्म</td>
<td>कर्मणी</td>
<td>कर्मणि</td>
</tr>
<tr>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
<td></td>
</tr>
</tbody>
</table>

Note the change from \( n \) to \( n \), which is caused by a sandhi rule.

### -\textit{in}, -\textit{min}, and -\textit{vin}

These stems are formed with the suffixes -\textit{in}, -\textit{min}, or -\textit{vin}. The strong stem is -\textit{in} and the weak stem is -\textit{i}. But if the ending starts with a vowel, we use -\textit{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>योगिनो</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>योगिनो</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>योगिभः</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>yogibhyah</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>yogibhyah</td>
</tr>
<tr>
<td>6</td>
<td>योगिनः</td>
<td>योगिनोः</td>
<td>योगिनाम्</td>
</tr>
<tr>
<td></td>
<td>yoginah</td>
<td>yoginoḥ</td>
<td>yoginām</td>
</tr>
<tr>
<td>7</td>
<td>योगिनि</td>
<td>योगिनोः</td>
<td>योगिषु</td>
</tr>
<tr>
<td></td>
<td>yogini</td>
<td>yoginoḥ</td>
<td>yogisu</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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>योगी</td>
<td>yogi</td>
<td>योगिनी</td>
<td>yoginī</td>
</tr>
<tr>
<td>योगनरी</td>
<td>yoginī</td>
<td>योगिनि</td>
<td>yogini</td>
</tr>
<tr>
<td>योगरीन</td>
<td>yogīni</td>
<td>योगिनि</td>
<td>yogini</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>योगी</td>
<td>yogi</td>
<td>योगिनी</td>
<td>yoginī</td>
</tr>
<tr>
<td>योगनरी</td>
<td>yoginī</td>
<td>योगिनि</td>
<td>yogini</td>
</tr>
<tr>
<td>योगरीन</td>
<td>yogīni</td>
<td>योगिनि</td>
<td>yogini</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>योगी</td>
<td>yogi</td>
<td>योगिनी</td>
<td>yoginī</td>
</tr>
<tr>
<td>योगनरी</td>
<td>yoginī</td>
<td>योगिनि</td>
<td>yogini</td>
</tr>
<tr>
<td>योगरीन</td>
<td>yogīni</td>
<td>योगिनि</td>
<td>yogini</td>
</tr>
<tr>
<td>Case 1</td>
<td>विद्वान्</td>
<td>विद्वासः</td>
<td>विद्वासः:</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>----------</td>
<td>-----------</td>
</tr>
<tr>
<td>vidvān</td>
<td>vidvāṃsa</td>
<td>vidvāṃsaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>विद्वासम्</th>
<th>विद्वासः</th>
<th>विदुषः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>vidvāṃs</td>
<td>vidvāṃsau</td>
<td>vidvāṃsau</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>विदुषा</th>
<th>विद्वधाम्</th>
<th>विद्वधिः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>viduṣā</td>
<td>vidvāḥbhya</td>
<td>vidvāḥbhih</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>विदुषेः</th>
<th>विद्वधाम्</th>
<th>विद्वधः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>viduṣe</td>
<td>vidvāḥbhya</td>
<td>vidvāḥbhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>विदुषः:</th>
<th>विद्वधाम्</th>
<th>विद्वधः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>viduṣaḥ</td>
<td>vidvāḥbhya</td>
<td>vidvāḥbhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>विदुषः:</th>
<th>विदुषः:</th>
<th>विदुषः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>viduṣaḥ</td>
<td>viduṣoḥ</td>
<td>viduṣām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>विदुषि</th>
<th>विदुषः:</th>
<th>विदुषः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>viduṣi</td>
<td>viduṣoḥ</td>
<td>vidvatsu</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>विद्वन्</th>
<th>विद्वासः</th>
<th>विद्वासः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>vidvan</td>
<td>vidvāṃsa</td>
<td>vidvāṃsaḥ</td>
<td></td>
</tr>
</tbody>
</table>

Here is the same stem in the neuter:
-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 1</th>
<th>श्रेयान्</th>
<th>श्रेयांसौ</th>
<th>श्रेयांसः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>तेनान</td>
<td>śreyān</td>
<td>śreyāṃsau</td>
<td>śreyāṃsaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>श्रेयांसम्</td>
<td>श्रेयांसौ</td>
<td>श्रेयांसः:</td>
</tr>
<tr>
<td>तेनाअंसतौ</td>
<td>śreyāṃsau</td>
<td>śreyasāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>श्रेयसा</td>
<td>श्रेयोऽयाम्</td>
<td>श्रेयोऽभिः</td>
</tr>
<tr>
<td>तेणाअंसष्णः</td>
<td>śreyasaḥ</td>
<td>śreyasāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>श्रेयसे</td>
<td>श्रेयोऽयाम्</td>
<td>श्रेयोऽभिः</td>
</tr>
<tr>
<td>तेनाअंसष्णः</td>
<td>śreyasaḥ</td>
<td>śreyasāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>श्रेयस:</td>
<td>श्रेयोऽयाम्</td>
<td>श्रेयोऽभिः</td>
</tr>
<tr>
<td>तेनाअंसष्णः</td>
<td>śreyasaḥ</td>
<td>śreyasāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>श्रेयस:</td>
<td>श्रेयोऽसोः</td>
<td>श्रेयोऽसामः</td>
</tr>
<tr>
<td>तेनाअंसष्णः</td>
<td>śreyasaḥ</td>
<td>śreyasām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>श्रेयसि</td>
<td>श्रेयोऽसोः</td>
<td>श्रेयःसु</td>
</tr>
<tr>
<td>तेनाअंसष्णः</td>
<td>śreyasi</td>
<td>śreyasāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>श्रेयन्</td>
<td>श्रेयांसौ</td>
<td>श्रेयांसः:</td>
</tr>
<tr>
<td>तेनाअंसष्णः</td>
<td>śreyan</td>
<td>śreyāṃsau</td>
<td></td>
</tr>
</tbody>
</table>

And in the neuter:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तेष्णः</td>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
<td></td>
</tr>
<tr>
<td>śreyasī</td>
<td>śreyasī</td>
<td>śreyasī</td>
<td></td>
</tr>
<tr>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td></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>तेष्णः</td>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
<td></td>
</tr>
<tr>
<td>śreyasī</td>
<td>śreyasī</td>
<td>śreyasī</td>
<td></td>
</tr>
<tr>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td></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>तेष्णः</td>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>śreyaḥ</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
<td></td>
</tr>
<tr>
<td>śreyasī</td>
<td>śreyasī</td>
<td>śreyasī</td>
<td></td>
</tr>
<tr>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td>śreyāṃsi</td>
<td></td>
</tr>
</tbody>
</table>
Nominals 2: Pronouns and numbers
Pronouns are words like “I,” “you,” “he,” “they,” and so on. They can often replace other nominal words:

रामो नगरं गच्छति।
rāmo nagaraṃ gacchati.
Rama goes to the city.

स नगरं गच्छति।
sa nagaraṃ gacchati.
He goes to the city.

We can often leave out a pronoun entirely if it is clear from context:

स नगरं गच्छति।
sa nagaraṃ gacchati.
He goes to the city.

नगरं गच्छति।
nagaraṃ gacchati.
(He) goes to the city.

But even so, pronouns are still expressive and useful words.

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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>अहम्</td>
<td>आवाम्</td>
<td>वयम्</td>
</tr>
<tr>
<td></td>
<td>aham</td>
<td>āvām</td>
<td>vayam</td>
</tr>
<tr>
<td>2</td>
<td>माम्</td>
<td>आवाम्</td>
<td>अस्मान्</td>
</tr>
<tr>
<td></td>
<td>mām</td>
<td>āvām</td>
<td>asmān</td>
</tr>
<tr>
<td>3</td>
<td>मया</td>
<td>आवाभ्याम्</td>
<td>अस्माभि:</td>
</tr>
<tr>
<td></td>
<td>mayā</td>
<td>āvābhyām</td>
<td>asmābhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>मह्याम्</td>
<td>आवाभ्याम्</td>
<td>अस्माभ्याम्</td>
</tr>
<tr>
<td></td>
<td>mahyam</td>
<td>āvābhyām</td>
<td>asmābhyaṁ</td>
</tr>
<tr>
<td>5</td>
<td>मत्</td>
<td>आवाभ्याम्</td>
<td>अस्मत्</td>
</tr>
<tr>
<td></td>
<td>mat</td>
<td>āvābhyām</td>
<td>asmāt</td>
</tr>
<tr>
<td>6</td>
<td>मम</td>
<td>आवायोः</td>
<td>अस्माकम्</td>
</tr>
<tr>
<td></td>
<td>mama</td>
<td>āvayōḥ</td>
<td>asmākam</td>
</tr>
<tr>
<td>7</td>
<td>मयी</td>
<td>आवायोः</td>
<td>अस्मासु</td>
</tr>
<tr>
<td></td>
<td>mayi</td>
<td>āvayōḥ</td>
<td>asmāsu</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
आवाम्
āvām
the two of us

वयम्
vayam
me

अस्मान्
asmān
us

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>
<tbody>
<tr>
<td>अहम्</td>
<td>ego</td>
</tr>
<tr>
<td>माम्</td>
<td>me</td>
</tr>
<tr>
<td>वयम्</td>
<td>we</td>
</tr>
<tr>
<td>अस्मान्</td>
<td>us</td>
</tr>
</tbody>
</table>

yuṣmad

yuṣmad (“you”) follows the same general pattern as asmād:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>त्वम्  tvam</td>
<td>युवाम्  yuvām</td>
<td>यूयम्  yūyam</td>
</tr>
<tr>
<td>2</td>
<td>त्वाम्  tvām</td>
<td>युवाम्  yuvām</td>
<td>युष्मान्  yuṣmān</td>
</tr>
<tr>
<td>3</td>
<td>त्वया  tvayā</td>
<td>युवाभ्याम्  yuvābhyaṃ</td>
<td>युष्माभिः  yuṣmabhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>तुभ्याम्  tubhyam</td>
<td>युवाभ्याम्  yuvābhyaṃ</td>
<td>युष्माभ्याम्  yuṣmabhyaṃ</td>
</tr>
<tr>
<td>5</td>
<td>त्वत्  tvat</td>
<td>युवाभ्याम्  yuvābhyaṃ</td>
<td>युष्मत्  yuṣmat</td>
</tr>
<tr>
<td>6</td>
<td>तव  tava</td>
<td>युवयोः  yuvayoh</td>
<td>युष्माकम्  yuṣmākam</td>
</tr>
<tr>
<td>7</td>
<td>त्वयि  tvayi</td>
<td>युवयोः  yuvayoh</td>
<td>युष्मासु  yuṣmāsu</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>त्वम्  tvam</td>
<td>thou</td>
</tr>
<tr>
<td>यूयम्  yūyam</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>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>सः</td>
<td>तौ</td>
<td>ते</td>
</tr>
<tr>
<td></td>
<td>saḥ</td>
<td>tau</td>
<td>te</td>
</tr>
<tr>
<td>Case 2</td>
<td>तम्</td>
<td>तौ</td>
<td>तान्</td>
</tr>
<tr>
<td></td>
<td>tam</td>
<td>tau</td>
<td>tán</td>
</tr>
<tr>
<td>Case 3</td>
<td>तेन</td>
<td>ताभ्याम्</td>
<td>तैः</td>
</tr>
<tr>
<td></td>
<td>tena</td>
<td>tābhyām</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>तस्मै</td>
<td>ताभ्याम्</td>
<td>तेभ्यः</td>
</tr>
<tr>
<td></td>
<td>tasmai</td>
<td>tābhyām</td>
<td>tebhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>तस्मात्</td>
<td>ताभ्याम्</td>
<td>तेभ्यः</td>
</tr>
<tr>
<td></td>
<td>tasmāt</td>
<td>tābhyām</td>
<td>tebhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>तस्य</td>
<td>तयोः</td>
<td>तेषाम्</td>
</tr>
<tr>
<td></td>
<td>tasya</td>
<td>tayoḥ</td>
<td>teṣām</td>
</tr>
<tr>
<td>Case 7</td>
<td>तस्मिन्</td>
<td>तयोः</td>
<td>तेषु</td>
</tr>
<tr>
<td></td>
<td>tasmin</td>
<td>tayoḥ</td>
<td>teṣu</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>तत्</td>
<td>that</td>
</tr>
<tr>
<td>tat</td>
<td></td>
</tr>
<tr>
<td>ते</td>
<td>they</td>
</tr>
<tr>
<td>te</td>
<td></td>
</tr>
</tbody>
</table>

Feminine:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>सा</td>
<td>sā</td>
<td>te</td>
<td>tāḥ</td>
</tr>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>ता:</th>
<th>ता:</th>
<th>ताह:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>ताम्:</th>
<th>ताहि:</th>
<th>ताधि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>तस्यः:</th>
<th>ताधि:</th>
<th>ताधि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>तस्यः:</th>
<th>ताधि:</th>
<th>ताधि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>तस्यः:</th>
<th>ताधि:</th>
<th>ताधि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>तस्यः:</th>
<th>ताधि:</th>
<th>ताधि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>नाष्णः</td>
<td>tāḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Neuter:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>तत्:</th>
<th>तानि</th>
<th>तानि</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>तानि</td>
<td>tāni</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>तत्:</th>
<th>तानि</th>
<th>तानि</th>
</tr>
</thead>
<tbody>
<tr>
<td>ते</td>
<td>te</td>
<td></td>
<td></td>
</tr>
<tr>
<td>तानि</td>
<td>tāni</td>
<td></td>
<td></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 saḥ becomes eṣaḥ and sā becomes eṣā. These changes are due to normal sandhi rules:

\[ sa \text{ khādati} \rightarrow eṣa \text{ khādati}. \]
He eats.

\[ sā \text{ khādati} \rightarrow eṣā \text{ khādati}. \]
She eats.

**idam**

Masculine:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>अयम्</th>
<th>इमाँ</th>
<th>इमे</th>
</tr>
</thead>
<tbody>
<tr>
<td>ayam</td>
<td>imau</td>
<td>ime</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>इमम्</td>
<td>इमाँ</td>
<td>इमान्</td>
</tr>
<tr>
<td>imam</td>
<td>imau</td>
<td>iman</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>अनेन</td>
<td>आभ्याम्</td>
<td>एभीः</td>
</tr>
<tr>
<td>anena</td>
<td>abhyām</td>
<td>ebhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>अस्मैं</td>
<td>आभ्याम्</td>
<td>एभ्यः</td>
</tr>
<tr>
<td>asmai</td>
<td>abhyām</td>
<td>ebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>अस्मात्</td>
<td>आभ्याम्</td>
<td>एभ्यः</td>
</tr>
<tr>
<td>asmāt</td>
<td>abhyām</td>
<td>ebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>अस्य</td>
<td>अनयोः</td>
<td>एञ्चम्</td>
</tr>
<tr>
<td>asya</td>
<td>anayoḥ</td>
<td>eşam</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>अस्मिन्</td>
<td>अनयोः</td>
<td>एषु</td>
</tr>
<tr>
<td>asmin</td>
<td>anayoḥ</td>
<td>esu</td>
<td></td>
</tr>
</tbody>
</table>

Feminine:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>इयम्</td>
<td>iyam</td>
<td>इमे</td>
<td>इमा:</td>
</tr>
<tr>
<td>इमाम्</td>
<td>imām</td>
<td>इमे</td>
<td>इमा:</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>इना ज्</td>
<td>imām</td>
<td>इते</td>
<td>इनान</td>
</tr>
<tr>
<td>इमाम्</td>
<td>imām</td>
<td>इते</td>
<td>इनान</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>अनया</td>
<td>anayā</td>
<td>आब्हयम्</td>
<td>आभिः</td>
</tr>
<tr>
<td>आब्हयम्</td>
<td>ābhyām</td>
<td>आसभ आभि:</td>
<td></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>अस्यें</td>
<td>asyai</td>
<td>आब्हयम्</td>
<td>आभ्यः</td>
</tr>
<tr>
<td>आब्हयम्</td>
<td>ābhyām</td>
<td>आसभ आभ्यः</td>
<td></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>अस्याः</td>
<td>asyāḥ</td>
<td>आब्हयम्</td>
<td>आभ्यः</td>
</tr>
<tr>
<td>आसभ आभ्यः</td>
<td>ābhyām</td>
<td>आसभ आभ्यः</td>
<td></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>अस्याः</td>
<td>asyāḥ</td>
<td>अनयो:</td>
<td>आसाम्</td>
</tr>
<tr>
<td>आसभ आनयो:</td>
<td>āsām</td>
<td>आसभ आनयो:</td>
<td></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>अस्याम्</td>
<td>asyām</td>
<td>अनयो:</td>
<td>आसु</td>
</tr>
<tr>
<td>आसभ आनयो:</td>
<td>āsu</td>
<td>आसभ आसु</td>
<td></td>
</tr>
</tbody>
</table>

**Neuter:**

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>इदम्</td>
<td>idam</td>
<td>इमे</td>
<td>इमानिः</td>
</tr>
<tr>
<td>इमानिः</td>
<td>imāni</td>
<td>इमे</td>
<td>इमानिः</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>इदम्</td>
<td>idam</td>
<td>इमे</td>
<td>इमानिः</td>
</tr>
<tr>
<td>इमानिः</td>
<td>imāni</td>
<td>इमे</td>
<td>इमानिः</td>
</tr>
</tbody>
</table>
**adas**

**Masculine:**

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>असौ (asau)</td>
<td>अमू (amū)</td>
<td>अमी (amī)</td>
</tr>
<tr>
<td>2</td>
<td>अमूम (amum)</td>
<td>अमू (amū)</td>
<td>अमून (amūn)</td>
</tr>
<tr>
<td>3</td>
<td>अमुना (amunā)</td>
<td>अमूथ्याम (amūthyām)</td>
<td>अमीभि: (amībhīḥ)</td>
</tr>
<tr>
<td>4</td>
<td>अमुष्मै (amūṣmai)</td>
<td>अमूथ्याम (amūthyām)</td>
<td>अमीभ्यः (amībhyaḥ)</td>
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<td>5</td>
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<td>अमूथ्याम (amūthyām)</td>
<td>अमीभ्यः (amībhyaḥ)</td>
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<tr>
<td>6</td>
<td>अमुष्य (amusya)</td>
<td>अमुयोः (amuyoḥ)</td>
<td>अमीषाम् (amīṣām)</td>
</tr>
<tr>
<td>7</td>
<td>अमुष्मिन् (amusmin)</td>
<td>अमुयोः (amuyoḥ)</td>
<td>अमीषु (amīṣu)</td>
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**Feminine:**
<table>
<thead>
<tr>
<th>Case</th>
<th>Neuter:</th>
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<td>अमूभयः</td>
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<table>
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<td>amūṇi</td>
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**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:

कस्त त्वम्।
*kas* tvam.
Who are you?

त्वं कस्मै फलं ददासि
*tvaṃ kasmāi phalam dasasi*
To whom are you giving the fruit?

कस्मात् रावणः सीताम् इच्छति।
*kasmāt rāvaṇaḥ stītāṁ 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 एताः?
*kim* etat?
What is this?

Also, the masculine case 1 singular (*kah*) 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:

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<tr>
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<th>Dual</th>
<th>Plural</th>
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</thead>
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<td>kāhyām</td>
<td>kaiḥ</td>
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<tr>
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<td>kebhyaḥ</td>
</tr>
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<td>केभ्यः</td>
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<td>kāhyām</td>
<td>kebhyaḥ</td>
</tr>
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<td>कयोः</td>
<td>केष्माम्</td>
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the feminine gender:
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<td>kayā</td>
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</tr>
<tr>
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<td>kābhyaḥ</td>
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<table>
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</tr>
<tr>
<td>kasyām</td>
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<td>kābhyaḥ</td>
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</table>

and the neuter gender:

<table>
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<tbody>
<tr>
<td>किम्</td>
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<td>कानि</td>
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<tr>
<td>kim</td>
<td>ke</td>
<td>kāni</td>
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<tr>
<td>kim</td>
<td>ke</td>
<td>kāni</td>
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</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

kaḥ prcchati → kaścit prcchati
Who is asking? → Someone is asking.

केन श्रुतम् → केनचन श्रुतम्

kena śrutam → kenacana śrutam
By whom was it heard? → 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.

सा पृच्छति।

sā prcchati.
She asks.

सा रामस्य पत्नी।

sā rāmasya patnī.
She is Rama's wife.

या पृच्छति सा रामस्य पत्नी।

yā prcchati sā rāmasya patnī.
Who asks, she is Rama's wife. (literal translation)
The person who asks is Rama's wife. (natural translation) (Note that we pair yad with another pronoun here.)

We can create more complex examples too:
राम: तस्यै फलं ददाति।
rāmaḥ tasyai phalam dadati.
Rama gives a fruit to her.

सा रामस्य पत्नी।
sā rāmasya patnī.
She is Rama's wife.

यस्यै राम: फलं ददाति सा रामस्य पत्नी
yasyai rāmaḥ phalam dadati sā rāmasya patnī
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:

राम: तस्यै फलं ददाति।
rāmaḥ tasyai phalam dadati.
Rama gives a fruit to her.

तस्या: पिता जनक:
tasyāḥ pitā janakaḥ
Her father is Janaka.

यस्यै राम: फलं ददाति तस्या: पिता जनक:
yasyai rāmaḥ phalam dadati tasyaḥ 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)

yad uses the same endings as tad, but it follows normal sandhi rules. Here are the forms of yad with masculine endings:
<table>
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<th>Case</th>
<th>Singular</th>
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<th>Plural</th>
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<td>यौ yau</td>
<td>येय ye</td>
</tr>
<tr>
<td>2</td>
<td>यम् yam</td>
<td>यौ yau</td>
<td>यान् yän</td>
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<tr>
<td>3</td>
<td>येन yena</td>
<td>याभ्याम् yābhyaṁ</td>
<td>यैः yaiḥ</td>
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<tr>
<td>4</td>
<td>यस्मै yasmai</td>
<td>याभ्याम् yābhyaṁ</td>
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<td>याभ्याम् yābhyaṁ</td>
<td>येभ्यः yebhyaḥ</td>
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<tr>
<td>6</td>
<td>यस्य yasya</td>
<td>ययोः yayoh</td>
<td>येषाम् yesām</td>
</tr>
<tr>
<td>7</td>
<td>यस्मिन् yasmin</td>
<td>ययोः yayoh</td>
<td>येषु yesu</td>
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feminine endings:
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<td>yām</td>
<td>yāḥ</td>
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<tr>
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<td>ye</td>
<td>yāḥ</td>
<td></td>
</tr>
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<td>ज्</td>
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<td>याः</td>
<td>याः</td>
<td></td>
</tr>
</tbody>
</table>

and neuter endings:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>यत्</th>
<th>ये</th>
<th>यानि</th>
</tr>
</thead>
<tbody>
<tr>
<td>यत्</td>
<td>ye</td>
<td>ye</td>
<td>yāni</td>
</tr>
<tr>
<td>ते</td>
<td>yat</td>
<td>yāni</td>
<td></td>
</tr>
<tr>
<td>ना</td>
<td>yat</td>
<td>yāni</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
</tr>
<tr>
<td>यत्</td>
<td>ye</td>
<td>yāni</td>
<td></td>
</tr>
<tr>
<td>ते</td>
<td>yat</td>
<td>yāni</td>
<td></td>
</tr>
<tr>
<td>ना</td>
<td>yat</td>
<td>yāni</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 another day

सर्व → सर्वो नराः
sarva → sarve narāḥ
all → all men

विश्वे → विश्वे देवः
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:
एकम फलम्
Ekam phalam
one fruit

सर्वम उदकम्
Sarvam udakam
all the water

अन्यत फलम्
Anyat phalam
another fruit
Number words

Number words are adjectives that imply a specific number of items:

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 are the same regardless of the gender of the noun they describe:

pañca pāṇḍavāḥ
the five sons of Pandu (masculine)

pañca phalāni
five fruits (neuter)

pañca nadyaḥ
five rivers (feminine)

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>एकः</th>
<th>एकौ</th>
<th>एके</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>एकम्</td>
<td>एकौ</td>
<td>एकान्</td>
</tr>
<tr>
<td>Case 3</td>
<td>एकेन</td>
<td>एकाम्याम्</td>
<td>एकैष्णः</td>
</tr>
<tr>
<td>Case 4</td>
<td>एकस्मेन</td>
<td>एकाम्याम्</td>
<td>एकैष्णः</td>
</tr>
<tr>
<td>Case 5</td>
<td>एकस्मात्</td>
<td>एकाम्याम्</td>
<td>एकैष्णः</td>
</tr>
<tr>
<td>Case 6</td>
<td>एकस्य</td>
<td>एकाम्यः</td>
<td>एकानाम्</td>
</tr>
<tr>
<td>Case 7</td>
<td>एकस्मिन्</td>
<td>एकाम्यः</td>
<td>एकेषु</td>
</tr>
</tbody>
</table>

**dvi**

*dvi* ("two") is used only in the dual. The stem *dvi* is used in compounds and certain suffixes, but when we add endings, we actually use the stem *dva* stem (or *dvā* for the feminine) instead.

Here are the masculine endings for *dvi*:
| Case 1 | मद्धम् | — |
| Case 2 | मद्धम् | — |
| Case 3 | मद्धम् | dyabhyām |
| Case 4 | मद्धम् | dyabhyām |
| Case 5 | मद्धम् | dyabhyām |
| Case 6 | मद्धम् | dyayoh |
| Case 7 | मद्धम् | dyayoh |

**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>Case 1</td>
<td>—</td>
<td>—</td>
<td>त्रयः: trayah</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>त्रीन्: trin</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>त्रिभिः: tribhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः: tribhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः: tribhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>त्रयाणाम्: trayāṇām</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>त्रिषु: triṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>त्रयः: trayah</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:
| Case 1 | — | — | तिस्रः: tisraḥ |
| Case 2 | — | — | तिस्रः: tisraḥ |
| Case 3 | — | — | तिस्रभिः: tisṛbhiḥ |
| Case 4 | — | — | तिस्रभ्यः: tisṛbhyah |
| Case 5 | — | — | तिस्रभ्यः: tisṛbhyah |
| Case 6 | — | — | तिस्रणाम्: tisṛṇām |
| Case 7 | — | — | तिस्रषु: tisṛṣu |
| Case 8 | — | — | तिस्रः: tisraḥ |

Finally, the neuter follows the usual pattern of the -i stems:
<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>त्रीणि</td>
</tr>
<tr>
<td></td>
<td>trīṇi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>त्रीणि</td>
</tr>
<tr>
<td></td>
<td>trīṇi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>त्रीणि</td>
</tr>
<tr>
<td></td>
<td>trīṇi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**catur**

catur (“four”) uses the strong stem catvār in cases 1 and 8. Otherwise, it generally uses the basic nominal endings:
<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>चत्वारः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catvāraḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>चतुरः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturaḥ</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>चतुभिः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>चतुभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>चतुभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>चतुर्णाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>चतुष्म्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>caturṣu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>चत्वारः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catvāraḥ</td>
</tr>
</tbody>
</table>

In the feminine, *catur* uses the feminine stem *catasṛ*. This stem is used like *tisṛ* above:
| Case 1 | — | — | चतस्रभः:  
|        |    |    | catasraḥ |
| Case 2 | — | — | चतस्रभः:  
|        |    |    | catasraḥ |
| Case 3 | — | — | चतस्रभिः:  
|        |    |    | catasṛbhiḥ |
| Case 4 | — | — | चतस्रभ्यः:  
|        |    |    | catasṛbhyaḥ |
| Case 5 | — | — | चतस्रभ्यः:  
|        |    |    | catasṛbhyaḥ |
| Case 6 | — | — | चतस्रणाम्:  
|        |    |    | catasṛṇām |
| Case 7 | — | — | चतस्रशु:  
|        |    |    | catasṛṣu |
| Case 8 | — | — | चतस्रभः:  
|        |    |    | catasraḥ |

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:
Singular | Dual | Plural
---|---|---
Case 1 | — | — | चत्वारि
catvāri
Case 2 | — | — | चत्वारि
catvāri
Case 8 | — | — | चत्वारि
catvāri

**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>Case 2</th>
<th>Case 3</th>
<th>Case 4</th>
<th>Case 5</th>
<th>Case 6</th>
<th>Case 7</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>पञ्च</td>
<td>पञ्च</td>
<td>पञ्चभि:</td>
<td>पञ्चभ्यः:</td>
<td>पञ्चभ्यः:</td>
<td>पञ्चनाम्</td>
<td>पञ्चसु</td>
<td>पञ्च</td>
</tr>
<tr>
<td>pañca</td>
<td>pañca</td>
<td>pañcabhiḥ</td>
<td>pañcabhyāḥ</td>
<td>pañcabhyāḥ</td>
<td>pañcānām</td>
<td>pañcasu</td>
<td>pañca</td>
</tr>
</tbody>
</table>

ṣaṣ ("six") follows a similar pattern, but the last ṣ of ṣaṣ causes many sandhi changes:
<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>ṣaṭ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>ṣaṭ</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>ṣaḍbhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>ṣaḍbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>ṣaḍbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>ṣaṇṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>ṣaṭsu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>ṣaṭ</td>
</tr>
</tbody>
</table>

Aṣṭa ("eight") also follows a similar pattern, but it has some optional forms that are more irregular:
<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>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>अष्टभष्णः, अष्टभष्णः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhiḥ, aṣṭabhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>अष्टभयः, अष्टभयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhyaḥ, aṣṭabhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>अष्टभयः, अष्टभयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhyaḥ, aṣṭabhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>अष्टानाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭānām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>अष्टसयु, अष्टसयु</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭasu, aṣṭāsu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</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:
विषाति:  
vimśatīḥ  
twenty

त्रिशत्  
trimśat  
thirty

चत्वारिशत्  
catvārimśat  
fifty

पञ्चशत्  
pañcāśat  
fifty

षष्टि:  
ṣaṣṭiḥ  
sixty

सप्तति:  
saptatiḥ  
seventy

अष्टि:  
aśtiḥ  
eighty

नवति:  
navatīḥ  
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.
śatam
one hundred

sahasram
one thousand

ayutam
ten thousand

lakṣam
one hundred thousand (i.e. one lakh)

prayutam
one million

koṭīḥ
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:

\[
\text{nī → nay → nayanti}
\]

\[nī → naya → nayanti\]
lead → lead → They lead.

\[
\text{nī → nēṣya → nēṣyāmi}
\]

\[nī → nesya → nesyāmi\]
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:

\[
\text{nayati}.
\]

(Someone) leads.

\[
\text{nayāmi}.
\]

I lead.

number, which expresses how many of something there are:

\[
\text{nayati}.
\]

(Someone) leads.

\[
\text{nayanti}.
\]

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)
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:

नयति
nayati
(Someone) leads.

नयतु
nayatu
(Someone) should lead.

अनयत्
anayat
(Someone) led.

नयेत्
nayet
(Someone) might or could lead.

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
nī → 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:

नयति।
\(nayati.\)
(Someone) leads or is leading.

चरति।
\(carati.\)
(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:

अहं प्रतिदिनं पचामि।
\(ahaṃ pratidinaṃ pacāmi.\)
I cook every day.

सन्जयः प्रतिवर्षं नगरं गच्छति।
\(samjayaḥ prativarṣaṃ nagaraṃ gacchati.\)
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 \textit{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 \textit{naya}: 
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयाति</td>
<td>नयतः</td>
<td>नयत्नि</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>nayāmaḥ</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 नयाति.

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 ā sound in their ending.
- All of the singular forms end in -i.
- 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, ājñā (“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:

किं करवाणि तेः?

*kiṃ karavāṇi te?*

What *may I do* for you?

**Endings**

Here are the endings of the command mood as used with the stem *naya*:
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>3rd</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>नयतु</td>
<td>नयताम्</td>
<td>नयन्तु</td>
</tr>
<tr>
<td>nayatu</td>
<td>nayatām</td>
<td>nayantu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>नय</td>
<td>नयतम्</td>
<td>नयत</td>
</tr>
<tr>
<td>naya</td>
<td>nayatam</td>
<td>nayata</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1st</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>नयानि</td>
<td>नयाव</td>
<td>नयाम</td>
</tr>
<tr>
<td>nayāni</td>
<td>nayāva</td>
<td>nayāma</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”), lan

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 लन्काम अगच्छत।
rāmo lankām agacchat.
Rama went to Lanka.

राम: सीताम अपश्यत।
rāmaḥ stām apaśyat.
Rama saw Sita.

Note the a- at the beginning of each verb:

गच्छति → अगच्छत्
gacchati → agacchat
goes → went

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>अनयतम्</td>
<td>अनयत</td>
</tr>
<tr>
<td></td>
<td>anayaḥ</td>
<td>anayaham</td>
<td>anayata</td>
</tr>
<tr>
<td>1st</td>
<td>अनयाम्</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:

नयति → अनयत्
nayati → anayat

नयसि → अनयः
nayasi → anayah

नयामि → अनयाम्
nayāmi → anayam

नयत्ति → अनयन्
nayanti → anayan

And endings that end with the visarga lose that visarga:

नयावः → अनयाव
nayāvah → anayāva

नयामः → अनयाम
nayāmaḥ → 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:

परि ग्रामम् अगच्छत्।

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:

परि अगच्छत् → 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:

राम: 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 इदं वनं सर्वं दहेयम् ।
aham idaṃ vanam sarvam daheyam.
I could burn all of this forest.

It can be a soft command:

त्वम् इदं खादेहः ।
tvam idaṃ 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:
And the second is that the third-person plural ending is -uḥ instead of -an:

अनन ज्।
anayan.
They led.

नयेु्।
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>नयेत्</td>
<td>नयेताम्</td>
<td>नयेयुः</td>
</tr>
<tr>
<td>nayet</td>
<td>nayetam</td>
<td>nayeyuh</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>नयेष्णः</td>
<td>नयेतम्</td>
<td>नयेति</td>
</tr>
<tr>
<td>nayeḥ</td>
<td>nayetam</td>
<td>nayeta</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>नयेयम्</td>
<td>नयेव</td>
<td>नयेम</td>
</tr>
<tr>
<td>nayeyam</td>
<td>nayeva</td>
<td>nayema</td>
<td></td>
</tr>
</tbody>
</table>

Note the sandhi between the stem and the ending here:
नय + ईत् → नयेत्
naya + it → 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 ओदनम पचति।

devadatta odanaṃ pacati.
Devadatta cooks rice (for others).

देवदत्त ओदनम पचते।

devadatta odanaṃ 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:
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>नयते</td>
<td>नयेते</td>
<td>नयन्ते</td>
</tr>
<tr>
<td></td>
<td>नययते</td>
<td>नयियेते</td>
<td>नयियांते</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसे</td>
<td>नयेथे</td>
<td>नयधेये</td>
</tr>
<tr>
<td></td>
<td>नयासे</td>
<td>नयिथे</td>
<td>नयियाइधेये</td>
</tr>
<tr>
<td>1st</td>
<td>नये</td>
<td>नयावहे</td>
<td>नयामहे</td>
</tr>
<tr>
<td></td>
<td>नये</td>
<td>नयावहे</td>
<td>नयामहे</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>नयंताम्</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>नयेः</td>
<td>नयावहेः</td>
<td>नयामहेः</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 आ- prefix:
<table>
<thead>
<tr>
<th>Gender</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अनयत म्</td>
<td>अनयेताम् म्</td>
<td>अनयन्त म्</td>
</tr>
<tr>
<td></td>
<td>nayata म्</td>
<td>nayetām म्</td>
<td>nayanta म्</td>
</tr>
<tr>
<td>2nd</td>
<td>अनयथाः म्</td>
<td>अनयेथाम् म्</td>
<td>अनयधवम् म्</td>
</tr>
<tr>
<td></td>
<td>anayathāḥ म्</td>
<td>anayethām म्</td>
<td>anayadhvam म्</td>
</tr>
<tr>
<td>1st</td>
<td>अनये म्</td>
<td>अनयावहि म्</td>
<td>अनयामहि म्</td>
</tr>
<tr>
<td></td>
<td>anaye म्</td>
<td>anayāvahi म्</td>
<td>anayāmahi म्</td>
</tr>
</tbody>
</table>

The first person uses the endings -vahi and -mahi instead of the -vahai and -mahai used above.

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 -ī:

<table>
<thead>
<tr>
<th>Gender</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयेत म्</td>
<td>नयेयाताम् म्</td>
<td>नयेरन्त् म्</td>
</tr>
<tr>
<td></td>
<td>nayeta म्</td>
<td>nayeyātām म्</td>
<td>nayeran म्</td>
</tr>
<tr>
<td>2nd</td>
<td>नये: म्</td>
<td>नयेयाथाम् म्</td>
<td>नयेधवम् म्</td>
</tr>
<tr>
<td></td>
<td>nayeḥ म्</td>
<td>nayeyātham म्</td>
<td>nayedhvam म्</td>
</tr>
<tr>
<td>1st</td>
<td>नयेय म्</td>
<td>नयेवहि म्</td>
<td>नयेमहि म्</td>
</tr>
<tr>
<td></td>
<td>nayeya म्</td>
<td>nayevahi म्</td>
<td>nayemahi म्</td>
</tr>
</tbody>
</table>

As before, the one exception is the third-person plural ending:

अनयन्त म्।
anayanta म्।
They led.
Review

1. In later Sanskrit, is there a strong difference in meaning between \textit{parasmaipada} and \textit{ātmanepada} 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:

- **भू → भव**
  - *bhū → bhava*
  - be, become → (someone) is or becomes

- **दिव् → दीव्य**
  - *div → divya*
  - gamble → (someone) gambles

- **तुद् → तुद्**
  - *tud → tuda*
  - strike (someone) strikes

- **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
नी → 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:

भू → भो + 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:

निन्दा → निन्द
nind → ninda
blame

Or if the root has a long vowel followed by a consonant:

जीवा → 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>तिथ्यति</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>द्रश्</td>
<td>पश्यति</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 \( \text{dṛś} \)?

The ancient grammarians decided on verb roots by analyzing all of a verb's tense-moods and derived forms. Words like \( \text{paśyati} \), \( \text{paśyet} \), \( \text{pasyatu} \), and \( \text{apaśyat} \) strongly suggest a root like \( \text{paś} \). But we must also consider words like \( \text{draksyati} \) (“will see”), \( \text{dadarśa} \) (“saw long ago”), \( \text{adrākṣīt} \) (“saw”), \( \text{drṣyate} \) (“is seen”), and so on.

Given a choice between \( \text{dṛś} \) and \( \text{paś} \), the grammarians chose \( \text{dṛś} \) to represent these verbs. The specific reasons are complicated to explain right now. But the simple reason is \( \text{dṛś} \) makes it easier to talk about certain general patterns in Sanskrit.

This same logic explains some of the other irregular roots above.

The \textit{div} class

For roots in the \textit{div} class, we form a stem by adding \(-ya\) to the root. No vowel strengthening occurs:

\[
\begin{align*}
\text{मुहू} & \rightarrow \text{मुह्य} \\
\text{muh} & \rightarrow \text{muhya} \\
\text{become confused}
\end{align*}
\]

This class has a few irregular stems. Usually, these irregular stems lengthen the root's vowel. Here are a few examples:
The **tud** class

For roots in the **tud class**, we form a stem by adding -\(a\) to the root. No vowel strengthening occurs:

\[
\text{tud} \rightarrow \text{tuda}
\]

\(tud \rightarrow tuda\)

strike

The irregular stems in this class usually have an extra nasal sound:
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>धू</td>
<td>धूनयति</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>भूषत्</td>
<td>भवस्</td>
</tr>
<tr>
<td>bhūṣat</td>
<td>bhava</td>
</tr>
<tr>
<td>दिव्य</td>
<td>दीव्य</td>
</tr>
<tr>
<td>divya</td>
<td></td>
</tr>
<tr>
<td>तुद्र</td>
<td>तुद्र</td>
</tr>
<tr>
<td>tudyə</td>
<td></td>
</tr>
<tr>
<td>चूर्</td>
<td>चौरय</td>
</tr>
<tr>
<td>curaya</td>
<td></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:

- द्वेष् + ति → द्वेष्टि
  - dveṣ + ti → 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 śṛṇo, and its weak stem is śṛṇu:

श्रु → श्रणोति
śru → śṛṇoti
(Someone) hears.
They hear.

The **tan class**

The **tan class** is just like the *su* class. But instead of using *-no* and *-nu*, it uses *-o* and *-u*:

\[
\text{तन्} \rightarrow \text{तनोति}
\]

\[
\begin{align*}
\text{tan} & \rightarrow \text{tanoti} \\
\text{expand} & \rightarrow \text{(someone) expands}
\end{align*}
\]

\[
\text{तन्} \rightarrow \text{तन्वन्ति}
\]

\[
\begin{align*}
\text{tan} & \rightarrow \text{tanvanti} \\
\text{expand} & \rightarrow \text{they expand}
\end{align*}
\]

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-“:

\[
\text{कृ} \rightarrow \text{करोति}
\]

\[
\begin{align*}
\text{kṛ} & \rightarrow \text{karoti} \\
\text{do} & \rightarrow \text{(someone) does}
\end{align*}
\]

\[
\text{कृ} \rightarrow \text{कुर्वन्ति}
\]

\[
\begin{align*}
\text{kṛ} & \rightarrow \text{kurvanti} \\
\text{do} & \rightarrow \text{they do}
\end{align*}
\]

The **krī class**

The **krī class** uses *-nā* for its strong stem and *-nī* for its weak stem:

\[
\text{क्री} \rightarrow \text{क्रीणाति}
\]

\[
\begin{align*}
\text{krī} & \rightarrow \text{krīṇāti} \\
\text{buy} & \rightarrow \text{(someone) buys}
\end{align*}
\]
क्री → क्रीणितः
krī → krīṇītaḥ
buy → the two of them buy

krī + 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>सुनुत:</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:
<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>सुनवाव (sunavāva)</td>
<td>सुनवाम (sunavāma)</td>
<td></td>
</tr>
</tbody>
</table>

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>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>

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>सयुनयुत् (sunuyāt)</td>
<td>सयुनयुताम् (sunuyātam)</td>
<td>सयुनयुः (sunuyuḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>सयुनयुः (sunuyāḥ)</td>
<td>सयुनयुतम् (sunuyātam)</td>
<td>सयुनयात (sunuyāta)</td>
</tr>
<tr>
<td>1st</td>
<td>सयुनयुः (sunuyām)</td>
<td>सयुनयुः (sunuyāva)</td>
<td>सयुनयाम (sunuyāma)</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:

लभन्ते
labhante
They obtain.

सयुन्वते
sunvate
They press out.

अलभन्ति
alabhanta
They obtained.

असयुन्वति
asunvata
They pressed out.

First, we have the present tense:
### Singular, Dual, Plural

<table>
<thead>
<tr>
<th></th>
<th>3rd</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td>सनुनते</td>
<td>सनुनाते</td>
<td>सनुनाते</td>
<td>सनुनवते</td>
</tr>
<tr>
<td>sunute</td>
<td>sunvāte</td>
<td>sunvate</td>
<td>sunvate</td>
</tr>
<tr>
<td>सनुनषे</td>
<td>सनुनाधे</td>
<td>सनुनाधे</td>
<td>सनुनधे</td>
</tr>
<tr>
<td>sunuṣe</td>
<td>sunvāthe</td>
<td>sunudhve</td>
<td>sunudhve</td>
</tr>
<tr>
<td>सन्वेचे</td>
<td>सनुवहें</td>
<td>सनुवहें</td>
<td>सनुवहें</td>
</tr>
<tr>
<td>sunve</td>
<td>sunuvāhe</td>
<td>sunumahahe</td>
<td>sunumahahe</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>3rd</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td>सनुताम्</td>
<td>सनुवाताम्</td>
<td>सनुवाताम्</td>
<td>सनुवताम्</td>
</tr>
<tr>
<td>sunutām</td>
<td>sunvātām</td>
<td>sunvātām</td>
<td>sunvatām</td>
</tr>
<tr>
<td>सनुष</td>
<td>सनुवाधथम्</td>
<td>सनुवाधथम्</td>
<td>सनुधवम्</td>
</tr>
<tr>
<td>sunuṣa</td>
<td>sunvāthām</td>
<td>sunudhvam</td>
<td>sunudhvam</td>
</tr>
<tr>
<td>सनव</td>
<td>सनवावहै</td>
<td>सनवावहै</td>
<td>सनवावमहै</td>
</tr>
<tr>
<td>sunavai</td>
<td>sunavāvahai</td>
<td>sunavāvahai</td>
<td>sunavāmahahe</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 -र.

**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 -र of its weak stem uses a special sandhi rule: if the verb ending starts with *a*, then the -र is removed:
Also, the second-person singular of the command mood uses the ending -hi:

एतत् क्रिणीहि।

etat krīṇihi.

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 kṛt?
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>सु</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>क्री</td>
<td>क्रीणा</td>
<td>क्रीणी</td>
</tr>
<tr>
<td>krt</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 might cause various sandhi changes:

\[ द्वेष् + ति → द्वेष्टि \]
\[ dveṣ + ti → dveṣṭi \]
\( (someone) hates \)

The *ad* class

Also known as: class 2, *adādigaṇa* (“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 *dviṣ* (“hate”), which has a clearer difference between its strong and weak stems:

\[ द्वेष्टि। \]
\[ dveṣṭi. \]
\( (Someone) hates. \)
They hate.

For the word dveṣṭi, notice that the root ends with a consonant (ṣ) and the ending begins with a consonant (t). By a sandhi change, a t after ṣ becomes ṭ, so we get the result dveṣṭi.

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 rudhi")

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 → रुणाढ्डि
rudh → runṇaddhi
(Someone) obstructs.

रुध् → रुन्धान्ति
rudh → rundhanti
They obstruct.

Again, notice the sandhi change:
रुणध + ति → रुणधि
runadh + ti → runaddhi

And as a reminder, \( r \) generally causes nearby \( n \) sounds to become \( n \). Hence we have \( ruṇaddhi \) and not *\( runaddhi \). (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 *dviṣ* in the special tense-moods.

First, here are the *parasmaipada* 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>तेष्टि dveṣṭi</td>
<td>द्विषः dviṣṭhaḥ</td>
<td>द्विषन्ति dvisanti</td>
</tr>
<tr>
<td>2nd</td>
<td>ते dvekṣi</td>
<td>द्विषः dviṣṭhaḥ</td>
<td>द्विष्ठ dvisṭha</td>
</tr>
<tr>
<td>1st</td>
<td>ते dveśmi</td>
<td>द्विषः dviṣvaḥ</td>
<td>द्विष्मः dviṣmaḥ</td>
</tr>
</tbody>
</table>

Next, here 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>द्वेष्ट</td>
<td>द्विष्टम्</td>
<td>द्विष्टन्तु</td>
</tr>
<tr>
<td>2nd</td>
<td>द्वीढ्छि</td>
<td>द्विष्टम्</td>
<td>द्वीष्ट</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेसाणि</td>
<td>द्वेसाव</td>
<td>द्वेसाम</td>
</tr>
</tbody>
</table>

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>अद्वेष्</td>
<td>अद्विष्टम्</td>
<td>अद्विष्टन्</td>
</tr>
<tr>
<td>2nd</td>
<td>अद्वेष्</td>
<td>अद्विष्टम्</td>
<td>अद्विष्ट</td>
</tr>
<tr>
<td>1st</td>
<td>अद्वेषम्</td>
<td>अद्विष्व</td>
<td>अद्विष्म</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 *-a*, we can also use the ending *-uḥ* instead of *-an*:
They went.

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>द्विष्याताम्</td>
<td>द्विष्युः</td>
</tr>
<tr>
<td></td>
<td>dvisyāt</td>
<td>dvisyātam</td>
<td>dvisyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्याः</td>
<td>द्विष्यातम्</td>
<td>द्विष्यात</td>
</tr>
<tr>
<td></td>
<td>dvisyāḥ</td>
<td>dvisyātam</td>
<td>dvisyāta</td>
</tr>
<tr>
<td>1st</td>
<td>द्विष्याम्</td>
<td>द्विष्याव</td>
<td>द्विष्याम</td>
</tr>
<tr>
<td></td>
<td>dvisyām</td>
<td>dvisyāva</td>
<td>dvisyāma</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>द्विष्हे</td>
<td>द्विष्हते</td>
<td>द्विष्हते</td>
</tr>
<tr>
<td></td>
<td>dviṣṭe</td>
<td>dviṣāte</td>
<td>dviṣate</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्के</td>
<td>द्विष्कथे</td>
<td>द्विष्क्रः</td>
</tr>
<tr>
<td></td>
<td>dviṣkṣe</td>
<td>dviṣāthe</td>
<td>dviṣḍhve</td>
</tr>
<tr>
<td>1st</td>
<td>द्विषे</td>
<td>द्विषवे</td>
<td>द्विष्माहे</td>
</tr>
<tr>
<td></td>
<td>dviṣe</td>
<td>dviṣvahe</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><strong>3rd</strong></td>
<td>द्विष्टाम्</td>
<td>द्विषाताम्</td>
<td>द्विषताम्</td>
</tr>
<tr>
<td></td>
<td>dviṣṭām</td>
<td>dviṣātām</td>
<td>dviṣatām</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>द्विक्ष्व</td>
<td>द्विषाथाम्</td>
<td>द्विध्वम्</td>
</tr>
<tr>
<td></td>
<td>dvikṣva</td>
<td>dviṣāthām</td>
<td>dviḍḍhvam</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>द्वेṣेः</td>
<td>द्वेṣावहेः</td>
<td>द्वेṣामहेः</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><strong>3rd</strong></td>
<td>अद्विष्ट</td>
<td>अद्विषाताम्</td>
<td>अद्विषत</td>
</tr>
<tr>
<td></td>
<td>adviṣṭa</td>
<td>adviṣātām</td>
<td>adviṣata</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>अद्विष्ठाः</td>
<td>अद्विषाथाम्</td>
<td>अद्विध्वम्</td>
</tr>
<tr>
<td></td>
<td>adviṣṭhāḥ</td>
<td>adviṣāthām</td>
<td>adviḍḍhvam</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>अद्विषि</td>
<td>अद्विषवहि</td>
<td>अद्विषमहि</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>रुणान्ति (ruṇānti)</td>
<td>रुणः (ruṇaḥ)</td>
<td>रुणः (ruṇaḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>रुणात्सि (ruṇātsi)</td>
<td>रुणः (ruṇaḥ)</td>
<td>रुणः (ruṇaḥ)</td>
</tr>
<tr>
<td>1st</td>
<td>रुणाध्मि (ruṇādhmi)</td>
<td>रुणः (ruṇaḥ)</td>
<td>रुणः (ruṇaḥ)</td>
</tr>
</tbody>
</table>

and 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>ruṇaddhu</td>
<td>ruṇḍham</td>
<td>ruṇḍhantu</td>
</tr>
<tr>
<td>2nd</td>
<td>ruṇddhi</td>
<td>ruṇddham</td>
<td>ruṇddha</td>
</tr>
<tr>
<td>1st</td>
<td>ruṇaḍhāni</td>
<td>ruṇaḍhāva</td>
<td>ruṇaḍhāma</td>
</tr>
</tbody>
</table>

Next are the forms of 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>aruṇat</td>
<td>aruṇḍham</td>
<td>aruṇḍhan</td>
</tr>
<tr>
<td>2nd</td>
<td>aruṇat</td>
<td>aruṇddham</td>
<td>aruṇddha</td>
</tr>
<tr>
<td>1st</td>
<td>aruṇaḍham</td>
<td>aruṇdvha</td>
<td>aruṇdhma</td>
</tr>
</tbody>
</table>

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>रुन्ध्यात्</td>
<td>रुन्ध्याताम्</td>
<td>रुन्ध्युः</td>
</tr>
<tr>
<td></td>
<td>rundhyāt</td>
<td>rundhyātam</td>
<td>rundhyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्ध्याः</td>
<td>रुन्ध्यातम्</td>
<td>रुन्ध्यात</td>
</tr>
<tr>
<td></td>
<td>rundhyāḥ</td>
<td>rundhyātam</td>
<td>rundhyāta</td>
</tr>
<tr>
<td>1st</td>
<td>रुन्ध्याम्</td>
<td>रुन्ध्याव</td>
<td>रुन्ध्याम</td>
</tr>
<tr>
<td></td>
<td>rundhyām</td>
<td>rundhyāva</td>
<td>rundhyāma</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>रुन्ध्दे</td>
<td>रुन्ध्याते</td>
<td>रुन्ध्यते</td>
</tr>
<tr>
<td></td>
<td>runddhe</td>
<td>rundhāte</td>
<td>rundhate</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्से</td>
<td>रुन्ध्याये</td>
<td>रुन्ध्दे</td>
</tr>
<tr>
<td></td>
<td>runtse</td>
<td>rundhāthe</td>
<td>runddhve</td>
</tr>
<tr>
<td>1st</td>
<td>रुन्धे</td>
<td>रुन्ध्यवः</td>
<td>रुन्ध्महे</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>रुन्द्धाम्</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>रुन्स्व</td>
<td>रुन्धाथाम्</td>
<td>रुन्धाम्</td>
</tr>
<tr>
<td></td>
<td>runtsva</td>
<td>rundhāthām</td>
<td>runddhvam</td>
</tr>
<tr>
<td>1st</td>
<td>रुणघै</td>
<td>रुणघावहेः</td>
<td>रुणघामहेः</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>अरुन्द्ध</td>
<td>अरुन्धाताम्</td>
<td>अरुन्धत</td>
</tr>
<tr>
<td></td>
<td>arunddha</td>
<td>arundhātām</td>
<td>arundhata</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुन्द्धाः</td>
<td>अरुन्धाथाम्</td>
<td>अरुन्धाम्</td>
</tr>
<tr>
<td></td>
<td>arunddhāḥ</td>
<td>arundhāthām</td>
<td>arunddhvam</td>
</tr>
<tr>
<td>1st</td>
<td>अरुन्मि</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:
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 *dviṣ*?
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:

\[
\text{हु} \rightarrow \text{युहु}
\]

\[
\text{hu} \rightarrow \text{juhu}
\]

offer

Then the strong stem uses a strengthened vowel and the weak stem has no extra change:

\[
\text{युहष्णो।}
\]

\[
\text{juhoti.}
\]

(Someone) offers.

\[
\text{युहुष्णः।}
\]

\[
\text{juhutaḥ.}
\]

(The two of them) offer.

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:

\[
\text{दा दा} \rightarrow \text{द्दा}
\]

\[
\text{dā dā} \rightarrow \text{dadā}
\]

Aspirated sounds become unaspirated:

\[
\text{धा धा} \rightarrow \text{द्धा}
\]

\[
\text{dhā dhā} \rightarrow \text{dadhā}
\]
Sounds pronounced at the soft palate (ka) shift to the hard palate (ca):

कि कि → चिकि
ki ki → ciki

हु हु → जुहु
hu hu → 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:

राम: फल सीताये ददति।
rāmaḥ phalaṃ sitāyai dadāti.
Rama gives the fruit to Sita.

te फलानि रामाय ददति।
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:
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>जुहोति (juhoti)</td>
<td>जुहुतः (juhutaḥ)</td>
<td>जुहोति (juhvati)</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहोषि (juhoṣi)</td>
<td>जुहुथः (juhuthaḥ)</td>
<td>जुहोथ (juhutha)</td>
</tr>
<tr>
<td>1st</td>
<td>जुहोमि (juhomī)</td>
<td>जुहुवः (juhuvāḥ)</td>
<td>जुहमः (juhumah)</td>
</tr>
</tbody>
</table>

The ordinary past tense is normal, but we use the ending *-uḥ* instead of *-an*. This ending causes a vowel change, so we get *ajuha(va)uḥ* instead of *ajuha(vu)ḥ*:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोतु (juhotu)</td>
<td>जुहुताम् (juhutām)</td>
<td>जुहोतु (juhvatu)</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहुधि (juhudhi)</td>
<td>जुहुतम् (juhutam)</td>
<td>जुहुत (juhuta)</td>
</tr>
<tr>
<td>1st</td>
<td>जुहवानि (juhavāni)</td>
<td>जुहवाव (juhavāva)</td>
<td>जुहवाम (juhavāma)</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>अजुहोत्</td>
<td>अजुहताम्</td>
<td>अजुहवुः</td>
</tr>
<tr>
<td></td>
<td>ajuhot</td>
<td>ajuhutam</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>

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>bhû</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>जुहू</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>
<td>tuda</td>
<td>—</td>
</tr>
<tr>
<td>रुध्</td>
<td>रुनध्</td>
<td>रुन्ध्</td>
</tr>
<tr>
<td>rudh</td>
<td>runadh</td>
<td>rundh</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>क्री</td>
<td>क्रीणा</td>
<td>क्रीणी</td>
</tr>
<tr>
<td>krī</td>
<td>krīṇā</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 दा?
2. How do we double the root बह्त?
**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”):

![Sanskrit script]

Rama goes to the city.

Kumbhakarna sleeps.

karmaṇi prayoga ("object usage"), which can be used if the verb uses an object:

![Sanskrit script]

The city is gone to by Rama.

And bhāve prayoga ("stative usage"), which can be used if the verb doesn’t use an object:

![Sanskrit script]

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 'hanyata
Ravana was killed.

रावणो हन्यते
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: karmaṇi 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 karmaṇi prayoga and bhāve prayoga in similar ways. First, we add the suffix *ya* to the root:

नी + 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:

अहाँ गजान् नयामि।
ahaṃ gajān nayāmi.
I lead the elephants.
(Verb is first-person singular like aham)

मया गजान 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”)

नरेः 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 → स्थीयते
sthā → sthīyate
stand → is stood or stationed

गै → गीयते
gai → gīyate
sing → is sung

दा → दीयते
dā → diyate
give → is given

If the root ends in -ṛ, that -ṛ becomes -ri:

कृ → क्रियते
kr → kriyate
do → is done

But it becomes -ar if it follows a consonant cluster:

स्मृ → स्मर्यते
smṛ → smaryate
remember → is remembered

Roots that end in ṭ use -ṭr, or ār if the root starts with a “lip” consonant:

तृ → तीयते
tṛ → tīyate
cross → is crossed

पृ → पूर्यते
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:
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:

नी → नेष्य → नेष्यामि
nt → nesya → nesyāmi
lead → will lead → I will lead

नी → निनी → निन्युः
nit → nint → ninyuh
lead → led (long ago) → 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:

नी → नय → नयति
nt → naya → nayati
(bhū class)

सु → सुनु → सुनोति
su → sunu → sunoti
(su 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

\( nī \rightarrow neṣyati \)

सु → सोष्यति

\( su \rightarrow soṣyati \)

क्री → क्रेष्यति

\( krī \rightarrow kreṣyati \)

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 *karmaṇī prayoga* and *bhāve prayoga*. This special stem uses the suffix -ya:

नयसि

\( nayasi \)

You lead.

\( (kartari prayoga) \)

नीयसे

\( nīyase \)

You are led.

\( (karmanī prayoga) \)

But for the other tense-moods, we just use *ātmanepada* endings without using a different stem:
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:

\[
\begin{align*}
भमू & \rightarrow भवष्यस (भव-इ-ष्यस) \\
bhū & \rightarrow bhaviṣyasi (bhav-\textit{i}-syasi) \\
& \text{you will become}
\end{align*}
\]

\[
\begin{align*}
स्मिकृ & \rightarrow स्मिष्यस (स्मि ज् -\textit{i}-ष्यस) \\
smṛ & \rightarrow smariṣyasi (smar-\textit{i}-syasi) \\
& \text{you will remember}
\end{align*}
\]

In traditional grammar, this *i* is called *iṭ*. Different roots use *iṭ* in different ways:

- Some roots always use *iṭ*, and they are called *set* (*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:

\[
\begin{align*}
गकै & \rightarrow गना \\
gai & \rightarrow gāsyati \\
& \text{sing} \rightarrow \text{will sing}
\end{align*}
\]

**Review**

1. How do we express *karmaṇi prayoga* for the special tense-moods?
2. How do we express *karmaṇi 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”), lṛt

The **simple future tense** refers to events that have not yet occurred:

\[
\begin{align*}
\text{ga} & \rightarrow \text{gam} \\
\text{go} & \rightarrow \text{gamiṣyāmi} \\
\text{go} & \rightarrow \text{I will go.}
\end{align*}
\]

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:

\[
\begin{align*}
\text{nī} & \rightarrow \text{neṣya} \\
\text{lead} & \rightarrow \text{will lead}
\end{align*}
\]

and others do:

\[
\begin{align*}
\text{vand} & \rightarrow \text{vandiṣya} \\
venerate & \rightarrow \text{will venerate}
\end{align*}
\]

In these examples, note that -ṣya becomes -ṣya due to a sandhi rule. s becomes ʂ 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:

\[
\begin{align*}
\text{kṛ} & \rightarrow \text{karisyāmi} \\
\text{do} & \rightarrow \text{will do}
\end{align*}
\]
स्मृ → स्मरिष्य
smṛ → smariṣya
remember → will remember

And a few other roots use it here as well:

गम् → गमिष्य
gam → 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:

लभ् → लप्स्य
labh → lapsya
obtain → will obtain

बुध् → भोट्य
budh → bhotsya
awaken → will awaken

दह् → धक्ष्य
dah → dhakṣya
burn → will burn

Finally, there are several slightly irregular stems. Here are some common ones:

द्रश् → द्रक्ष्य
dṛś → drakṣya
see → will see

मन् → मांस्य
man → mamsya
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:

- **गम् → गच्छति, गमिष्यति**  
  $gam \rightarrow gacchati, gamisyati$  
  go → goes, will go

- **लभं → लभते, लप्स्यते**  
  $labh \rightarrow labhate, lapsyate$  
  obtain → obtains, will obtain

- **कृ → करोति, करिष्यति**  
  $kr \rightarrow karoti, kariṣyati$  
  do → does, will do

- **कृ → कुरृते, कारिष्यते**  
  $kr \rightarrow kurute, kariṣyate$  
  do → 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: saṁketaḥ (“condition”), lṛṇa

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 आयास्यन् न शकटे पर्याभविष्यत्

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
anēṣyat
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, anēṣyat
lead → led, would do

क्र → अकरोत्, अकरिष्यत्
kṛ → 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
Also known as: the periphrastic future, the first future, anadyanate bhaviṣyan (“future not of today”), luṭ

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.

Usually, we can choose the correct interpretation if we consider the sentence’s context.

**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:
वन्दृ → वन्दिता  
vand → vanditā  

Since -tā starts with a consonant, many sandhi changes might occur:

बुध् → बोध्दा  
budh → boddhā  
awaken → will awaken

दृश्च → द्रष्टा  
dṛś → 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>netā</td>
<td>netārau</td>
<td>netāraḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>netāsi</td>
<td>netāsthaḥ</td>
<td>netāstha</td>
</tr>
<tr>
<td>1st</td>
<td>netāsmi</td>
<td>netāsvaḥ</td>
<td>netāsmāḥ</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 netāraḥ 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
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>नेतारो (netārō)</td>
<td>नेतार: (netāraḥ)</td>
</tr>
<tr>
<td></td>
<td>netā</td>
<td>netārau</td>
<td>netāraḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासे (netāse)</td>
<td>नेतासाथे (netāsāthe)</td>
<td>नेताध्वे (netādhwē)</td>
</tr>
<tr>
<td></td>
<td>netāse</td>
<td>netasāthe</td>
<td>netādhwē</td>
</tr>
<tr>
<td>1st</td>
<td>नेताहे (netāhe)</td>
<td>नेतास्वहे (netāsvahe)</td>
<td>नेतास्महे (netāsmahē)</td>
</tr>
<tr>
<td></td>
<td>netāhe</td>
<td>netāsvahe</td>
<td>netāsmahē</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:

नी → निनाय

\(nī → nīnāya\)

lead → led (long ago)

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:

निनी + अ → निनाय

\(ninī + a → nīnāya\)

someone led (long ago, parasmaipada)

And the weak stem with all other endings:

निनी + उ: → निन्युः

\(ninī + uḥ → ninyuḥ\)

they led (long ago, parasmaipada)

निनी + इ: → निन्यिरे

\(ninī + ire → ninyire\)

they led (long ago, ātmanepada)
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:

\[
\begin{align*}
\text{दा} & \rightarrow \text{ददा} \\
\text{नी} & \rightarrow \text{निनी}
\end{align*}
\]

\[
\begin{align*}
\text{dā} & \rightarrow \text{dadā} \\
\text{nī} & \rightarrow \text{ninī}
\end{align*}
\]

give
lead

Aspirated sounds become unaspirated:

\[
\begin{align*}
\text{धा} & \rightarrow \text{ध्या} \\
\text{ना} & \rightarrow \text{नना}
\end{align*}
\]

\[
\begin{align*}
\text{dhā} & \rightarrow \text{dadha} \\
\text{nā} & \rightarrow \text{ninā}
\end{align*}
\]

place
lead

All consonants after the double's vowel are removed:

\[
\begin{align*}
\text{बुध} & \rightarrow \text{बुबुध} \\
\text{अस्} & \rightarrow \text{आस्}
\end{align*}
\]

\[
\begin{align*}
\text{budh} & \rightarrow \text{bubudh} \\
\text{as} & \rightarrow \text{ās}
\end{align*}
\]

awaken
be, exist

And if a root starts in multiple consonants, only one of them is kept. We usually keep the second consonant:
स्तु स्तु → तुष्टु
stu stu → tuṣṭu
praise

स्था स्था → तस्था
sthā sthā → tasthā
stand

But if the second consonant is nasal, we keep the first:

स्मिकृ स्मिकृ → सस्मिकृ
smṛ smṛ → sasmṛ
remember

Sounds pronounced at the soft palate (ka) shift to the hard palate (ca):

गा गा → जगा
gā gā → jagā
sing

r, ṛ, and ṭ become a:

कृ कृ → चकृ
kr̥ kr̥ → cakṛ
do

तृ तृ → ततृ
tṛ tṛ → tatṛ
cross

क०प ज् → चक०प ज्
kḷp → cakḷp
be fit for

Roots that allow samprasāraṇa will use it:
For details on *samprasāraṇa*, see our lesson on *the special tenses in karmanī and bhāve prayoga*.

Finally, here is a common exception:

\[\text{भू} \rightarrow \text{बभू}\]
\[bhū \rightarrow babhū\]
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:

\[\text{कृ} \rightarrow \text{चकृ}\]
\[krō \rightarrow cakrō\]
do

For the weak stem, some roots lose their vowel completely. Here are some common examples:


\[\text{न ज् } + \text{ ए} \rightarrow \text{जञे}\]

\(jajan + e \rightarrow jajñe\)

was born

\[\text{जगम् } + \text{ उ:} \rightarrow \text{जगमु:}\]

\(jagam + uh \rightarrow jagmuḥ\)

they went

Roots that allow samprasāraṇa will use it again:

\[\text{ऊवच्} \rightarrow \text{उ } + \text{ उच्} \rightarrow \text{ऊचु:}\]

\(uvac \rightarrow u + uc \rightarrow ūcuḥ\)

the spoke

\[\text{इयज्} \rightarrow \text{इ } + \text{ इज्} \rightarrow \text{ईजु:}\]

\(iyaj \rightarrow i + ij \rightarrow ījuḥ\)

they sacrificed

\[\text{ऊवड्} \rightarrow \text{उ } + \text{ उड्} \rightarrow \text{ऊडु:}\]

\(uvad \rightarrow u + ud \rightarrow ūduḥ\)

they said

Under very specific conditions, we may also get this weak stem:

\[\text{शक्} \rightarrow \text{शेकु:}\]

\(śak \rightarrow šekuḥ\)

they were able

\[\text{मन्} \rightarrow \text{मेनिे}\]

\(man \rightarrow menire\)

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 some examples of roots that violate these conditions. Since they violate these conditions, they use the normal weak stem we described above:

\[
\text{शुच्} \rightarrow \text{शुचु:} \\
\text{śuc} \rightarrow \text{śuśucuḥ} \\
\text{They grieved.} \\
(\text{violates condition 1 because the root vowel is not } a.)
\]

\[
\text{नन्द्} \rightarrow \text{नन्दुः} \\
nand \rightarrow \text{nananduḥ} \\
\text{They delighted.} \\
(\text{violates condition 2 because } a \text{ is followed by two consonants})
\]

\[
\text{गण्} \rightarrow \text{जगणुः} \\
gan \rightarrow \text{jaganuḥ} \\
\text{They counted.} \\
(\text{violates condition 3 because the double does not start with } g.)
\]

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:

\[
\text{बोधि} \rightarrow \text{बोधयाम्} \\
bodhi \rightarrow \text{bodhayām} \\
wake someone up
\]

Then, we use this result with the roots kr, bhū, or as:

\[
\text{बोधयाङकार} \\
bodhayāṅcakāra \\
woke (someone) up
\]

\[
\text{बोधयाम्बभुव} \\
bodhayāmbabhūva \\
woke (someone) up
\]
You might also see these results written as separate words:

**बोधयामाण्ड**
*bodhayāmāsa*
woke (someone) up

**बोधयामाण्ड चकार**
*bodhayāṃ cakāra*
woke (someone) up

**बोधयामाण्ड बभ्वु**
*bodhayāṃ babhūva*
woke (someone) up

**बोधयामाण्ड आस**
*bodhayāṃ āsa*
woke (someone) up

### Adding *parasmaipada* endings

The distant past tense uses special *parasmaipada* endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अ</td>
<td>अनुस्</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 → निनाय
nī → nināya  
lead → led

क्र → चकार
kṛ → cakāra  
do → did

And roots whose second to last sound is a vowel strengthen that vowel to e, o, or ā:

विश् → विवेशā
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:

क्र → चकार, चकर
kṛ → cakāra, cakara  
do → I did (long ago)

To make these endings clear, here are the forms of the root kṛ:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>चकार (cakāra)</td>
<td>चकतुस् (cakratus)</td>
<td>चकुस् (cakrus)</td>
</tr>
<tr>
<td>2nd</td>
<td>चकर्थ (cakartha)</td>
<td>चकथुस् (cakrathus)</td>
<td>चक (cakra)</td>
</tr>
<tr>
<td>1st</td>
<td>चकार, चकर (cakāra, cakara)</td>
<td>चक्रव (cakrva)</td>
<td>चक्रम (cakrama)</td>
</tr>
</tbody>
</table>

But if the root ends in -ा, 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>3rd</td>
<td>तस्त्थाओ (tasthau)</td>
<td>तस्तथुतः (tasthatuḥ)</td>
<td>तस्त्थुः (tasthuh)</td>
</tr>
<tr>
<td>2nd</td>
<td>तस्तथाथ, तस्तिथ (tasthātha, tasthitha)</td>
<td>तस्तथु: (tasthatuḥ)</td>
<td>तस्थ (tastha)</td>
</tr>
<tr>
<td>1st</td>
<td>तस्त्थाो (tasthau)</td>
<td>तस्तिथव (tasthiva)</td>
<td>तस्थिम (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:
Again, here are the forms of the root *kṛ*:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3rd</strong></td>
<td>प्  e</td>
<td>आते  āte</td>
<td>इरे  ire</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>से se</td>
<td>आथे  āthe</td>
<td>ध्वे dhve</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>ए e</td>
<td>वहे  vahe</td>
<td>महे mahe</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:

अतौष ज्
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:

अतौष ज्
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 connecting -a vowel:
A third group doubles in a special way:

\[ \text{နश} \rightarrow \text{अनीनशत} \]
\[ naś \rightarrow anīnaśat \]
perish, be destroyed → it has perished

A fourth group strengthens with the suffix -siṣ:

\[ \text{नम} \rightarrow \text{अनामिषम} \]
\[ nam \rightarrow anaṃsiṣam \]
bow → I have bowed

A fifth group uses -sa:

\[ \text{श्रु} \rightarrow \text{ अश्रौषम} \]
\[ śru \rightarrow aśrauṣam \]
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:

\[ \text{मा गम:} \]
\[ mā gamah. \]
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 “karmanī and bhāve prayoga” lesson from Verbs 1.

The blessing mood usually expresses a blessing or prayer:

शुभं भूयात्
śubham bhūyat
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 karmanī 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>नीयाताम् (nīyatām)</td>
<td>नीयासुः (nīyasūḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>नीयाः (nīyah)</td>
<td>नीयास्तम् (nīyāstam)</td>
<td>नीयास्त (nīyāsta)</td>
</tr>
<tr>
<td>1st</td>
<td>नीयासम् (nīyāsam)</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:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सीष्टि्</td>
<td>सीयास्ताम्</td>
<td>सीरन्</td>
</tr>
<tr>
<td></td>
<td>stṣṭa</td>
<td>styāstām</td>
<td>sīran</td>
</tr>
<tr>
<td>2nd</td>
<td>सीष्ठाः</td>
<td>सीयास्थाम्</td>
<td>सीधवम्</td>
</tr>
<tr>
<td></td>
<td>stṣṭhāḥ</td>
<td>styāstham</td>
<td>stdhvam</td>
</tr>
<tr>
<td>1st</td>
<td>सीयि्</td>
<td>सीवहि्</td>
<td>सीवहि्</td>
</tr>
<tr>
<td></td>
<td>sīya</td>
<td>sīvahi</td>
<td>sīvahi</td>
</tr>
</tbody>
</table>

Again, these endings are similar to the ones we use for the potential mood. The difference is that we add -stś- to the beginning of each ending. This -stś becomes -st- if the ending starts with a voiced sound.

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>नेषीष्टि्</td>
<td>नेषीयास्ताम्</td>
<td>नेषीरन्</td>
</tr>
<tr>
<td></td>
<td>neṣṭṣṭa</td>
<td>neṣṭyāstām</td>
<td>neṣṭran</td>
</tr>
<tr>
<td>2nd</td>
<td>नेषीष्ठाः</td>
<td>नेषीयास्थाम्</td>
<td>नेषीधवम्</td>
</tr>
<tr>
<td></td>
<td>neṣṭṣṭhāḥ</td>
<td>neṣṭyāsthām</td>
<td>neṣṭdhvam</td>
</tr>
<tr>
<td>1st</td>
<td>नेषीयि्</td>
<td>नेषीवहि्</td>
<td>नेषीवहि्</td>
</tr>
<tr>
<td></td>
<td>neṣṭṣṭya</td>
<td>neṣṭṣṭvahi</td>
<td>neṣṭṣṭvahi</td>
</tr>
</tbody>
</table>

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 nic 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 → cări → cărayati
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
$kṛ → kāri$
do → make do

Other vowels often strengthen to e or o:

शुच् → शोचि
$šuc → šoci$
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 bhū class and can use either parasmaipada or ātmanepada endings:

कारि → कारयति

kāri → kārayati
make do → makes do

कारि → कारिष्यति

kāri → kārayisyati
make do → will make do

कारि → कार्यां चकार

kāri → kārayāṁ cakāra
make do → made do (long ago)
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 → तितिक्षति
tij → titikṣati
be sharp → endures

गुप् → जुगुप्सति
gup → jugupsati
protect → detests, despises

मन् → मीमांसति
man → mīmāṃsati
think → investigates

Making the root

We double the root and add -s to the root. Some roots will use the connecting ś vowel as well.

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:
Roots ending in a short vowel use a long vowel:

स्त्रु → तुष्टस्

स्तु → तुष्टास्

praise → want to praise

श्रु → शुश्रृष्

śru → śuśrūṣ

hear → want to hear; attend or serve (idiomatic meaning)

Roots ending in -ृ or -ृ generally change their final vowel to -०:

कृ → चिकीर्ष्

क्र → cikīrṣ
do → want to do

तृ → तितीर्ष्

tṛ → titīrṣ
cross → want to cross

but use -०r if the vowel follows a “lip” consonant (pa):

पृ → पुपूर्ष्

पृ → pupūrṣ
fill → want to fill

मृ → मुमूर्ष्

मṛ → mumūrṣ
die → “want to die”; be about to die

Here are some common irregular roots:
Using the root

Desiderative roots generally use the same *pada* as the original root:

\[
\begin{align*}
\text{लभसते} & \rightarrow \text{लप्ससते} \\
labhase & \rightarrow \text{lipsase} \\
you obtain & \rightarrow you want to obtain
\end{align*}
\]

\[
\begin{align*}
\text{करोमि} & \rightarrow \text{चिकीर्षामि} \\
karomi & \rightarrow cikīrṣāmi \\
i do & \rightarrow I want to do \\
(parasmaipada)
\end{align*}
\]

\[
\begin{align*}
\text{कुर्वे} & \rightarrow \text{चिकीर्षे} \\
kurve & \rightarrow cikīrše \\
i do & \rightarrow I want to do \\
(ātmanepada)
\end{align*}
\]

For the special tense-moods, we use this root as if it were part of the *tud* class:

\[
\begin{align*}
\text{चिकीर्षन्ति} & \\
cikīrṣanti & \\
they want to do
\end{align*}
\]

\[
\begin{align*}
\text{जिगमिषेत्} & \\
jigamiṣet & \\
(someone) might want to go
\end{align*}
\]

For the distant past tense, we use the suffix -ām:
जिगमिषां चकार

jigamiṣāṁ 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 the most common of these suffixes.

First is the suffix -i. This suffix is the most common, and we use it in the same way as the causal suffix -i:

स्मित्र → स्मित्रयति
smīra → smīrāyati
mixed → mixes

मूत्र → मूत्रयति
mūtra → mūtrāyati
urine, pee → urinates, pees

व्रत → व्रतयति
vrata → vratāyati
vow → observes a vow

Next is the suffix -ya, which generally changes the stem's final a to ā. -ya also usually lengthens the stem's final vowel:

पुत्र → पुत्रयति
putra → putrāyati
son → wants a son

कवि → कवियति
kavi → kaviyati
poet → wants a poet

We might also consider the suffix -kāmya:

पुत्र → पुत्रकाम्यति
putra → putrakāmyati
son → wants a son
यशस् → यशस्काम्याति

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:

लपति → लालयते
lapati → lālapyate
laments → repeatedly laments

With verbs of motion, the intensive implies crooked or difficult motion:

जाङ्गम्यते
jaṅgamyate
goes crookedly

And for certain roots, the intensive implies blameworthy or inept action:

लोलुप्यते
lolupyate
cuts badly

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 karmaṇi prayoga-ya suffix we used for the special tense-moods:

लुप → लुप्या
lup → lupya

Then, we double the root according to the normal rules:
Finally, we strengthen the double's vowel:

\[ \text{लु लुप्य} \rightarrow \text{लोलुप्य} \]
\[ lu lupya \rightarrow lolupya \]

Here are some other examples:

\[ \text{भू} \rightarrow \text{बोभूय} \]
\[ bhū \rightarrow bobhūya \]

repeatedly be

\[ \text{कृ} \rightarrow \text{चेक्रीय} \]
\[ kṛ \rightarrow cekrīya \]

repeatedly do

And a common exception if \( r \) is the middle vowel:

\[ \text{स्रूप} \rightarrow \text{सरीस्रृप्य} \]
\[ sṛp \rightarrow sarīstpya \]

repeatedly creep; creep along

\[ \text{व्रृत्} \rightarrow \text{वरीव्रृत्य} \]
\[ vṛt \rightarrow varīvṛtya \]

repeatedly turn

\[ \text{नृत्} \rightarrow \text{नरीनृत्य} \]
\[ nṛt \rightarrow narīnṛtya \]

repeatedly dance

Using the root

The intensive roots always use \( ātmanepada \) endings:
म्यते  
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 चकः  
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:

\[
\begin{align*}
\text{गम} & \rightarrow \text{गमिष्यसि} \\
gam & \rightarrow \text{gamiṣyasi} \\
go & \rightarrow \text{You will go.}
\end{align*}
\]

And nominals:

\[
\begin{align*}
\text{नर} & \rightarrow \text{नरेषु} \\
nara & \rightarrow \text{nareṣu} \\
\text{man} & \rightarrow \text{among the men}
\end{align*}
\]

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 (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:

\[
\begin{align*}
\text{त्वं न गच्छसि} & \rightarrow \text{You do not go.} \\
tvam \ na \ gacchasi. \\
\text{अहं न गमिष्यामि} & \rightarrow \text{I will not go.} \\
ahaṁ \ na \ gamisyāmi. \\
\text{गजा न गच्छे} & \rightarrow \text{The elephants might not go.} \\
gajā \ na \ gaccheyuḥ.
\end{align*}
\]
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:

\[
gečchanti → āgečchanti
\]

They go. → They come (“go here”).

\[
gečchanti → saṃgečchanti
\]

They go. → They meet (“go together”).

Prepositions are part of a larger class of words call nipātāḥ, which are miscellaneous words:

\[
रामः सीता च
carṇaḥ sitā ca
\]

Rama and Sita

\[
हे राम त्वं कुत्र?
he rāma tvam kutra?
\]

Hey Rama! Where are you?

Finally, we have adverbs, which modify the verb in some way. Many of them are created from adjectives:

\[
मन्द → मन्दम्
\]

manda → mandam
slow → 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:

```
गच्छन्ति → समागच्छन्ति
gacchanti → 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>ati beyond, over, excessive</td>
</tr>
<tr>
<td>अधि</td>
<td>adhi above, over</td>
</tr>
<tr>
<td>अनु</td>
<td>anu after, along</td>
</tr>
<tr>
<td>अप</td>
<td>apa away from</td>
</tr>
<tr>
<td>अपि</td>
<td>api close to</td>
</tr>
<tr>
<td>अभि</td>
<td>abhi towards</td>
</tr>
<tr>
<td>अव</td>
<td>ava down, downward</td>
</tr>
<tr>
<td>आ</td>
<td>a here, near</td>
</tr>
<tr>
<td>उदः</td>
<td>ud up, upward</td>
</tr>
<tr>
<td>उप</td>
<td>upa next to, under</td>
</tr>
<tr>
<td>दुसः</td>
<td>dus bad, difficult</td>
</tr>
<tr>
<td>नि</td>
<td>ni in, into</td>
</tr>
<tr>
<td>निसः</td>
<td>nis out, out of</td>
</tr>
<tr>
<td>Sanskrit</td>
<td>Meaning</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>प्रां</td>
<td>far away, gone</td>
</tr>
<tr>
<td>pari</td>
<td>around, about</td>
</tr>
<tr>
<td>प्र</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:

- गच्छन्ति → सांगच्छन्ति
  - *gacchanti* → *samgacchanti*
  - they go → they meet ("go together")

- नयन्ति → सांनयन्ति
  - *nayanti* → *samnayanti*
  - they lead → They unite ("lead (others) together")

Second, it might create a totally new meaning. This new meaning usually depends on cultural context:
Third, it might intensify the root's basic meaning or leave it unchanged:

\[\text{जयति} \rightarrow \text{संजयति}\]
\[jayati \rightarrow \text{samjayati}\]
they conquer → they (intensely or fully) conquer

We can also use multiple upasarga at a time:

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

\[\text{नयन्ति} \rightarrow \text{समानयन्ति}\]
\[nayanti \rightarrow \text{samānayanti}\]
they lead → they gather (“lead together here”)

Many Sanskrit verbs use the prefix \textit{a-}, which usually indicates the past tense. When we use an upasarga, we place it before \textit{a-}:

\[\text{आ + अगच्छन} \rightarrow \text{आगच्छन्}\]
\[ā + agacchan \rightarrow āgacchan\]
They came.

\[\text{परि + अगच्छन} \rightarrow \text{पर्यागच्छन्}\]
\[pari + agacchan \rightarrow paryagacchan\]
They went around.

In older Sanskrit, the \textit{upasarga} is a more independent word and can appear almost anywhere in the sentence. But in later Sanskrit, the \textit{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:

रामो वनं गच्छति। लक्ष्मणो अपि वनं गच्छति।
\(rāmo \text{ vanaṁ } gacchati. \text{ lakṣmaṇo } 'pi \text{ vanaṁ } gacchati.\)
Rama goes to the forest. Lakshmana also goes to the forest.

रामо न रावणादृ अपि भीतः।
\(rāmo na \text{ rāvaṇād } 'pi \text{ bhītaḥ.}\)
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।
\(api \text{ tvaṁ sukhiṁ.}\)
Are you happy?

Another common example is *prati*. It can be used with a noun in case 2 like so:

रामं दृति
\(rāmaṁ \text{ prati}\)
regarding Rama, ...

तत् दृति
\(tat \text{ prati}\)
regarding that, ...
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 → अत्लंकरोति
  - *karoti* → *alamkaroti*
  - does, makes → decorates, adorns

- करोति → सत्करोति
  - *karoti* → *satkaroti*
  - does, makes → honors, respects

- करोति → नमस्करोति
  - *karoti* → *namaskaroti*
  - does, makes → honors, venerates

- गच्छति → अन्तर्गच्छति
  - *gacchati* → *antargacchati*
  - goes → “goes within”; disappears

- भवति → आविर्भवति
  - *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”).

**भस्म → भस्मसात्करोति**

*bhasma* → *bhasmasātkaroti*

ash → turns (something else) to ash

**भस्म → भस्मसाध्वति**

*bhasma* → *bhasmasādbhavati*

ash → becomes ash

**cvi**

There is one more type of nominal prefix worth knowing. This type is quite common:

**कृष्णा → कृष्णीकरोति**

*kṛṣṇa* → *kṛṣṇikaroti*

black → (someone) makes black

**कृष्णा → कृष्णीभव**

*kṛṣṇa* → *kṛṣṇibhavati*

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**

*kṛṣṇa* → *kṛṣṇīkaroti*

black → (someone) makes black

**शुचि → शुचीकरोति**

*śuci* → *śucīkaroti*

clear, bright → (someone) makes clear
The last \( u \) becomes \( ā \):

\[
\text{पशु} \rightarrow \text{पश्वोकरोति} \\
\text{paśu} \rightarrow \text{paśūkaroti}
\]

beast, animal \( \rightarrow \) (someone) makes (someone else) a beast or animal

And the last \( r \) becomes \( rt \):

\[
\text{मातृ} \rightarrow \text{मात्रीकरोति} \\
\text{mātṛ} \rightarrow \text{mātrikaroti}
\]

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.

अहम् 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 grham agacchat.
He, after acting thus, went home.

iti generally marks the end of a quote or topic:
The boy thinks that he is strong. (interpretation 1)
The boy thinks, “I am strong.” (interpretation 2)

So ends the first chapter.

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 simhaḥ in case 1, we describe the case 1 word rāmaḥ. By using mṛgam in case 2, we describe the case 2 word rāvaṇam:

Rama kills Ravana as if he (Rama) were a lion.

Rama kills Ravana as if he (Ravana) were a deer.

Rama kills Ravana as a lion would a deer.

Ca means “and”:

Rama and Sita go.
Rama, Sita, and the elephant go.

tu means “but” or “however”:

Rama goes to the forest. But Dasharatha does not go to the forest.

na means “not”:

Rama doesn’t go.

vā means “or”:

Rama or Sita goes.

Rama, Sita, or the elephant goes.

vinā means “without”:

Rama goes to the forest without Dasharatha.

saha means “with”:

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 सम।
rāmo vane nivasati sma.
Rama lived in the forest.

hi means “after all” or “since”:

रामो रावणं हन्ति। रामो हि रावणादृ बलवत्तरः:
rāmo rāvaṇaṁ 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:

गजो मन्दं चरति
gajo mandaṃ carati
The elephant walks slowly.

We can change any adjective into an adverb by using it in its neuter case 1 singular form:

मृदु → स मृदु भाषते।
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:

\[
\text{nara} + sya \rightarrow \text{narasya}
\]

of the man

verb endings:

\[
\text{gaccha} + ti \rightarrow \text{gacchati}
\]

(someone) goes

and various other suffixes that we use with verbs:

\[
\text{nī} + i \rightarrow \text{nāyi} \rightarrow \text{nāyayati}
\]

lead \(\rightarrow\) make lead \(\rightarrow\) makes lead

But in this topic, we'll focus on all of the other suffixes that Sanskrit has. We can sort these suffixes into two big groups. First are **root suffixes**, which we add to a verb root:

\[
\text{man} + \text{tra} \rightarrow \text{mantra}
\]

think + (means) \(\rightarrow\) “means of thinking,” mantra, counsel

\[
\text{nī} + \text{tra} \rightarrow \text{netra}
\]

lead + (means) \(\rightarrow\) “means of leading,” an eye

Next are **nominal suffixes**, which we usually add to a nominal stem:
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:

\[
\text{nī + tra → netra}
\]

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:

\[
\text{nī + t → nīt}
\]

lead + (past suffix) → (has been) led

And others cause the letters c and j to shift to k and g:

\[
\text{śuc + a → ōka}
\]

grieve + (state) → grief, sorrow
When we add a suffix to a root, sometimes we add an extra *i* sound between the root and the suffix:

- **नी + त → नीत**
  - नित + ता → निता
  - lead → led

- **वन्दू + इ + त → वन्दित**
  - वन्दि + इ + ता → वन्दिता
  - 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:

रामो लङ्कां गच्छति।
rāmo laṅkāṁ gacchati.
Rama goes to Lanka.

रामो रावणं पश्यति।
rāmo rāvaṇaṁ paśyati.
Rama sees Ravana.

We can combine them like so:

रामो लङ्कां गत्वा रावणं पश्यति।
rāmo laṅkāṁ gatvā rāvaṇaṁ 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 iṣ sounds and others do not. Here are some roots that use iṣ:
If a root ends in a consonant and does not use *iṭ*, 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 ḍh dh bh h*), *-tvā* usually becomes *-dhvā*:

- **लभ** → **लब्ध**
  - labh → labdha
  - obtain → obtained

- **बुध** → **बुध्द**
  - budh → buddha
  - awake → awakened

- **दह** → **दग्ध्या**
  - dah → dagdhvā
  - burn → after burning

A root's last *-c* usually becomes *-k*:

- **मुच्च** → **मुक्त**
  - muc → mukta
  - free, release → freed, released

And its last *-j* usually becomes either *-k* or *-ṣ*:

- **युज्ज** → **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
stā → 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 samprasadāraṇa. Here are some examples:

वच् → उत्त्वा
vac → uktvā
speak → after speaking
स्वप्न → सुप्तवा  
svap → suptvā  
sleep → after sleeping

यज्ञ → इष्टवा  
yaj → iṣṭvā  
sacrifice → after sacrificing

ग्रह → ग्रहितवा  
grah → grhītvā  
grab → after grabbing

वस → उषितवा  
vas → uṣitvā  
live → after living

प्रच्छ → प्रश्च  
prach → prṣṭvā  
ask → after asking

And there are other irregular changes too:

दा → दत्तच  
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. Both of these suffixes create adjectives.

-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
kr → kṛta
do, make → done, made

-ta usually creates words that express karmaṇi prayoga. In English, we would say that these words have a passive sense:

रामेना शर: कृत: ।
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:

शक् → शक्त
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:

श्रु → श्रुतवत्
śru → śrutavat
hear → has heard

-tavat causes all the same sound changes that -ta does.
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।
ahaṃ khaḍitum 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 khaḍitum icchati.
The elephant wants to eat.

But there are many other verbs that we can use with -tum:

गजः खादितुम् शकोति।
gajah khaḍitum śaknoti.
The elephant is able to eat.

गजः खादितुम् जानाति।
gajah khaḍitum janāti.
The elephant knows (how) to eat.

गजः खादितुम् आरभते।
gajah khaḍitum ārabhate.
The elephant begins to eat.
And in a more general way, -tum can show the reason that some action was done:

- **गज़: खादितुम चरति।**
  
  *gajah khāditum carati.*
  
  The elephant walks (in order) to eat.

- **गज़: खादितुम धावति।**
  
  *gajah khāditum dhāvati.*
  
  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 *iṭ*:

- **नी → नेतुम्**
  
  *nt → netum*
  
  lead → to lead

And others do:

- **वन्दू → वन्दितुम्**
  
  *vand → vanditum*
  
  venerate → to venerate

Otherwise, -tum generally causes similar sound changes to -tvā:
बृधः → बोद्धम्
budh → boddhum
awaken → to awaken

मुच् → मोक्तम्
muc → moktum
free → to free

गैं → गातुम्
gai → gātum
sing → to sing

Review

-tum is a common suffix that is worth knowing well.
-tavya, -aniya, and -ya

Also known as: the gerundive, the future passive participle, the potential participle, kṛtyāḥ

The suffixes tavya, aniya, 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:

त्वया 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
*yoddhavyam*
There should or must be fighting.

Here is an example from the Bhagavad Gita:

कैर मया सह योद्धव्यम्
*kair mayā saha yoddhavyam*
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:

\[
\begin{align*}
nī & \rightarrow \text{nētvṛ} \\
nī & \rightarrow \text{netavya} \\
\text{should or must be led}
\end{align*}
\]

\[
\begin{align*}
vand & \rightarrow \text{vanditavya} \\
\text{should or must be venerated}
\end{align*}
\]

And as usual, roots that end in consonant sounds might undergo many sandhi changes:

\[
\begin{align*}
budh & \rightarrow \text{boddhavya} \\
yudh & \rightarrow \text{yoddhavya}
\end{align*}
\]

-anīya
Also known as: anīyar

-anīya strengthens the root’s vowel to the medium level. Otherwise, it does not cause any special sound changes.

\[
\begin{align*}
kr & \rightarrow \text{karaṇīya} \\
\text{do} & \rightarrow \text{should or must be done}
\end{align*}
\]

\[
\begin{align*}
dṛś & \rightarrow \text{darśanīya} \\
\text{do} & \rightarrow \text{should or must be seen}
\end{align*}
\]

-ya
Also known as: yat, ṇyat, kyap, ...

-ya causes various sound changes. Here are some examples:


गँ → ग़यम्
*gai → geyam*
sing → should or must be sung

पा → पेरङ्
*pā → peyam*
drink → should or must be drunk

लभ् → लभ्य
*labh → labhya*
obtain → should or must be obtained

शक् → शकः
*śak → śakya*
be able to → able to be done, possible

सह् → सह्य
*sah → sahyā*
endure → endurable

कृ → कार्यः
*kr → 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:

\[
\begin{align*}
\text{kuru + at} & \rightarrow \text{kurvat} \\
\text{do} & \rightarrow \text{while doing (parasmaipada)} \\
\text{kuru + āna} & \rightarrow \text{kurvāna} \\
\text{do} & \rightarrow \text{while doing (ātmanepada)} \\
\text{kariṣya + at} & \rightarrow \text{karisyat} \\
\text{do} & \rightarrow \text{about to do} \\
\text{cakṛ + vas} & \rightarrow \text{cakṛvas} \\
\text{do} & \rightarrow \text{has done}
\end{align*}
\]

-at
Also known as: the present or future active participle, šatṛ

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”:

\[
\begin{align*}
\text{gaccha} & \rightarrow \text{gacchat} \\
\text{while going}
\end{align*}
\]
कुरु → कुर्वत्
kuru → kurvat
while doing

If we attach it to a simple future tense stem, we get a word that usually means “about to do X”:

गमिष्या → गमिष्यात्
gamīṣya → gamīṣyat
will go → about to go

करिष्या → करिष्यात्
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:

अहं चराति नरेन पश्यामि
ahaṃ caratā nareṇa paśyāmi
I see the man who is walking.
(strong stem)

And others use the weak stem:

अहं चरति नरेन सह वदामि
ahaṃ carati 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:

\[
\text{kuru} → \text{kurvāṇa}
\]
\[
\text{while doing (ātmanepada)}
\]

Stems that end with -a use -māna instead:

\[
\text{naya} → \text{nayamāna}
\]
\[
\text{lead} → \text{while leading}
\]

\[
\text{nesya} → \text{nesyamāna}
\]
\[
\text{will lead} → \text{about to lead}
\]

\[
\text{kariṣya} → \text{kariṣyamāna}
\]
\[
\text{will do} → \text{about to do}
\]

-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”:

\[
\text{cakṛ} → \text{cakṛvas}
\]
\[
\text{did} → \text{did or has done}
\]

We can use -vas only if the root can use parasmaipada endings:

\[
\text{jagm} → \text{jagmivas}
\]
\[
\text{went} → \text{went or has gone}
\]


Otherwise, we use -āna:


tasth → tasthanas
stood → stood or has stood

Otherwise, we use -āna:


cakr → cakrāṇa
did → did or has done (ātmanepada)

Review

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 इन 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: ṣvul

aka (feminine īkā) creates adjectives. When we add -aka to a root that means “X,” we get words that mean “one who does X”:

कृ → कारक
kṛ → 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
kṛ → 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
kṛ → karaṇa
do → one that does or causes; the mean of an action


मृद → मर्दन

\( mṛd \rightarrow mardana \)

crush → one who crushes or pulverizes

-\textit{in}

-\textit{in} (feminine -\textit{int}) creates adjectives that mean “one who does X”:

\[ 𝑘्र → कारिन् \]

\( kr → kārin \)
do → doing

-\textit{tr}

Also known as: \textit{tṛc}

-\textit{tr} (feminine -\textit{trī}) creates adjectives that mean “one who does X”:

\[ 𝑘्र → कर्त्र् \]

\( kr → kartṛ \)
do → doer, agent

\[ नि → नेत्र् \]

\( nī → netṛ \)
lead → leader

\[ युध् → योध् \]

\( yudh → yoddhr \)
fight → fighter

The case 7 singular of \textit{kartṛ} is \textit{kartari}. We have seen this word in the phrase \textit{kartari prayoga} (“usage in (the sense of) agent”).

-\textit{tra}

Also known as: \textit{ṣtran}

-\textit{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 इन्क तम तर तस्ता त्व मत्त मय य वत्

*a in ka tama tara tas tā tvā mat maya ya vat*

-a
Also known as: an

-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
Also known as: ini

-in (feminine: -int) creates adjectives that mean “characterized by X.” If the stem ends in -a, we remove the last -a.

योग + इन् → योगिन्

*yoga + in → yogin*

yoga → characterized by yoga; a yogi

योग + इनी → योगिनी

*yoga + int → 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 → अग्नितः

agni → agnitaḥ

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
Also known as: mayat

-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
sadrśa → 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 → भगव त्
bhaga + vat → bhagavat
(a is the last letter)

लक्ष्मी + व त् → लक्ष्मीव त्
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 (समास) 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:

राममातृर्ग्रहम् → राममात्रग्रहम्  
rāmamātur gṛham → rāmamātrgṛham  
Rama'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

गजानां फलम् → गजफलम्  
gajānāṃ phalam → gajaphalam  
The elephants' 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*:

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

\[
\text{राम: सीता लक्ष्मण: च → रामसीतालक्ष्मणा:}
\]
\[
rāmaḥ sitā lakṣmaṇaḥ ca → rāmasītalakṣmaṇāḥ
\]
Rama, Sita, and Lakshmana

Second is the *tatpuruṣa*, 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):

\[
\text{रामस्य माता → राममाता}
\]
\[
rāmasya mātā → rāmamātā
\]
Rama's mother

\[
\text{रामस्य पुत्र: → रामपुत्र:}
\]
\[
rāmasya putraḥ → rāmaputraḥ
\]
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:

\[
\text{महान् रथ: यस्य → महारथ:}
\]
\[
mahān rathak yasya → mahārathaḥ
\]
whose chariot is great → “great-charioted,” a great warrior
whose discernment is stable → “stable-discriminated”

Fourth is the *avyayībhāva*. This creates uninflected words. Usually, the first word is itself an uninflected word:

- उप + कृष्ण → उपकृष्णम्
  - *upa + kṛṣṇa* → *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:

- राम: सीता लक्ष्मण: च → रामसीतालक्ष्मणाः
  - *rāmaḥ sītā lakṣmaṇaḥ ca* → *rāmasītālakṣmaṇaḥ*
  - Rama, Sita, and Lakshmana (all people)

The first word of an *avyayībhāva* is usually an uninflected word:

- यथाशक्ति
  - *yathāśakti*
  - According to one's power

The *bahuvrthi* and the *tatpuruṣa* are sometimes difficult to tell apart. But a *bahuvrthi* is an adjective. For example, a *bahuvrthi* 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 bahuvrīhi in older Sanskrit**

In older Sanskrit, the bahuvrīhi and the tatpuruṣa have different accent patterns, so they are much easier to tell apart. Sadly, these accent patterns are not made clear in later Sanskrit.
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*:

\[
\begin{align*}
\text{राम: सीता च } & \rightarrow \text{ रामसीते} \\
\text{rāmaḥ sītā ca} & \rightarrow \text{rāmasīte} \\
\text{Rama and Sita}
\end{align*}
\]

\[
\begin{align*}
\text{राम: सीता लक्ष्मण: च } & \rightarrow \text{ रामसीतालक्ष्मणा:} \\
\text{rāmaḥ sītā lakṣmaṇaḥ ca} & \rightarrow \text{rāmasītālakṣmaṇāḥ} \\
\text{Rama, Sita, and Lakshmana}
\end{align*}
\]

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-lakṣmaṇāḥ* 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-lakṣmanāḥ* 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*”):

\[
\begin{align*}
\text{राम: सीता लक्ष्मण: च } & \rightarrow \text{ रामसीतालक्ष्मणा:} \\
\text{rāmaḥ sītā lakṣmaṇaḥ ca} & \rightarrow \text{rāmasītālakṣmaṇāḥ} \\
\text{Rama, Sita, and Lakshmana}
\end{align*}
\]

\[
\begin{align*}
\text{फलनान पयुनाण } & \rightarrow \text{ फलपयुनाण} \\
\text{phalāni puṣpāṇi ca} & \rightarrow \text{phalapuṣpāṇi} \\
\text{fruits and flowers}
\end{align*}
\]
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:

\[
\text{आहार-निद्रा-भयम्} \\
\text{āhāra-nidrā-bhayam} \\
\text{food, sleep, and fear}
\]

\[
\text{पाणि-पादम्} \\
pāṇi-pādam \\
\text{hands and feet}
\]

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 might undergo some small changes. Here are some common examples:

\[
\text{माता पिता च} \rightarrow \text{मातापितारौ} \\
mātā pitā ca \rightarrow mātāpitarau \\
\text{mother and father}
\]

\[
\text{मित्रो वरुणः च} \rightarrow \text{मित्रावरुणः} \\
mitrō varuṇah ca \rightarrow mitrāvaruṇau \\
\text{Mitra and Varuna (names of Vedic gods)}
\]

\[
\text{द्यावप्रधिवि च} \rightarrow \text{द्यावप्रधिवियः} \\
dyauḥ prthivī ca \rightarrow dyāvaprthivī \\
\text{heaven and earth}
\]
Review

The *dvandva* is a simple compound and easy to understand.

1. What is the difference in meaning between an *itaretara-dvandva* and a *samahara-dvandva*?
2. What gender and number does an *itaretara-dvandva* use?
3. What gender and number does a *samahara-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:

\[
\text{धर्मस्य क्षेत्रम्} \rightarrow \text{धर्मक्षेत्रम्} \\
\text{field of dharma} \rightarrow \text{dharma field}
\]

\[
\text{कुरुणां क्षेत्रम्} \rightarrow \text{कुरुक्षेत्रम्} \\
\text{field of the Kuru people} \rightarrow \text{Kuru field}
\]

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:

\[
\text{तत्स्य पुरुषः} \rightarrow \text{तत्पुरुषः} \\
\text{his man}
\]

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:

\[
\text{नगरं गतः} \rightarrow \text{नागरगतः} \\
\text{gone to the city} \rightarrow \text{city-gone} \\
\text{(case 2)}
\]

\[
\text{नखाय भिन्नः} \rightarrow \text{नखभिन्नः} \\
\text{torn by (one's) nails} \rightarrow \text{nail-torn} \\
\text{(case 3)}
\]
Of these, the most common is the case 6 tatpuruṣa. In other cases, there are some restrictions on which words we are allowed to use.

**karmadhāraya**

If both words in the tatpuruṣa refer to the same idea, we get a special type of tatpuruṣa called **karmadhāraya**:

**कृष्णः सर्पः → कृष्णसर्पः**

krṣṇaḥ sarpaḥ → krṣṇasarpah
black snake

**मेघ इव श्यामः → मेघश्यामः**

megha iva śyāmaḥ → meghaśyāmaḥ
cloud dark (as dark as a cloud)
Compounds with *na*

One type of *tatpurusā* 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  
*kumbham karoti* → *kumbhaśkāraḥ*  
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  
*jalam dhīyate asmin* → *jaladhiḥ*  
water is borne in this → water-bearing, ocean

जलं मुञ्चति → जलमुक्  
*jalamuṃcati* → *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 → पीतम्बरः

*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 ज्  व्ररीह ज् 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:

\[ \text{स्थिता प्रज्ञा यस्य} \rightarrow \text{स्थितप्रज्ञः} \]

\[ sthitā prajñā yasya \rightarrow sthitaprajñāḥ \]

*whose* discernment is stable \(\rightarrow\) “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*:

\[ \text{दृढव्रजः} \]

\[ dṛḍhavrataḥ \]

*firm vow* (*tatpuruṣa* interpretation)

*whose* vows are firm \(\rightarrow\) *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:

\[ \text{अहं च त्वं च राजेन्द्र लोकनाथावूऽ उभावपि } \]

\[ aham ca tvam ca rājendra lokanāthāv ubhāvapi \]

Both I and you, O lord of men, are *loka-nāthas* (world-lords).

\[ \text{वहुव्रीहर्हं राजन् सत्त्वतपूरुषो भवान् } \]

\[ bahuvṛthiraḥ rājan śaṣṭhitapuruṣo bhavān \]

I am a *bahuvṛthi*, my king, and you are a case 6 *tatpuruṣa*. 
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:

- यथा + शक्ति → यथाशक्ति
  
  *yathā + śakti → yathāśakti*
  
  according to + power → according to one's power

- प्रति + पदम् → प्रतिपदम्
  
  *prati + padam → pratipadam*
  
  against, regarding → at every word, for each word

- यावत् + जीवम् → यावजीवम्
  
  *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:

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:

रामो गच्छति।
rāmo gacchati.
Rama goes.

We can also specify the destination of the action:

रामो वनं गच्छति।
rāmo vanam gacchati.
Rama goes to the forest.

Or various other kinds of information:

रामो सीतया सह वनं अयोध्यायः 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 rājaputro '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 rājaputraḥ.
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 pṛcchati.
Rama asks.

रामो योधः।
rāmo yodhaḥ.
Rama is a warrior.

In the first sentence, rāmaḥ shows who performs the action, and pṛcchati 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।
*ramaḥ pṛcchanti.
(Number doesn't match.)

*राम: पृच्छामि।
*ramaḥ pṛcchāmi.
(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 sarpau*  
  two black snakes

- कृष्णः सपर्मः  
  *krṣṇāḥ sarpaḥ*  
  many black snakes

- कृष्णाय सपर्मः  
  *krṣṇāya sarpaḥ*  
  for the black snake

- कृष्णः सपर्मः  
  *krṣṇā sarpī*  
  (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 योधोऽ।
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 lakṣmaṇaḥ 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:
अह चरामि
*aham caṛāmi*
I walk.

अह चर्ये।
*aham caṛye.*
I am walked (to).

त्वं चरसि
*tvaṃ caṛasi*
You walk.

त्वं चर्य्ये।
*tvaṃ caṛyase.*
You are walked (to).

They must also use the same number:

गजश् चरति
*gajaś caṛati*
The elephant walks.

गजो चरतः
*gajau caṛataḥ*
The two elephants walk.

गजाश् चरन्ति
*gajaś caṛanti*
The elephants walk.

This is true even in *karmaṇi prayoga*:

नरेण गजश् चर्य्ये

*nareṇa gajaś caṛyate*
The elephant is walked to by the man.
नरेण गजो चर्येते
nareṇa gajau caryete
The two elephants are walked to by the man.

नरेण गजाश् 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 गजश् च चरतः।
rāmo gajaḥ 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:

नाष्णो नापयुत्रष्णः।

रामो राजपुत्रो 'स्ति।

Rama is a prince.

नाष्णो बलवनान ज्।

रामो बलवान।

Rama is strong.

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।

रामो राजपुत्रः।

Rama (is) a prince.

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:

शथस्य पयुत्रष्णः।

दशरथस्य पुत्रः।

Dasharatha has a son.
 Dasharathasya balam.
Dasharatha has strength.

 Dasharathasya nagaram.
Dasharatha has a city.

 Dasharathasya sukham.
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:

 Alam etena.
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 कोतूळासदु वानराय फलं ददाति।

*rāhulo kautūhalād vānarāya phalam 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 ददाति।

*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 कस्मे फलम् ददाति।

*rāhulaḥ kasmai phalam dadāti.*

To whom does Rahula give a fruit?

वानराय।

*vānarāya.*

To the monkey.
राहुलो वानराय किं ददाति?
rāhulo vānarāya kiṃ dadāti?
What does Rahula give the monkey?

फळम्।
phalam.
A fruit.

राहुलः कस्माद् वानराय फळं ददाति।
rāhulah kasmād vānarāya phaḷam dadāti.
From what (cause) does Rahula give a fruit to the monkey?

कौतूहलात्।
kautūhalat.
From curiosity.

In many styles of Sanskrit, the word kiṃ can also mean “why.” This usage is very common in the Ramayana and the Mahabharata:

किं मां हन्तुम इच्छस।
kiṃ māṃ hantum icchasi.
Why do you want to kill me?

To learn more about the specific endings that the kiṃ pronoun uses, see our lesson on kiṃ 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 त्वम सुखी।
*kim tvam sukht.*
Are you happy?

त्वम सुखी किम।
*tvam sukht 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”:

कच्चित त्वम सुखी।
*kaccit tvam sukht.*
Are you happy? (I hope you are.)

We can answer these questions in a few different ways. Usually, we repeat part of the question:

अहम सुखी।
*aham sukht.*
I am happy.

अहम न सुखी।
*aham na sukht.*
I am not happy.

Or in informal settings, we can use the words *ām* (“yes”) or *na* (“no”):
आमूँ, 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>कुतः</td>
<td>from what? for what reason?</td>
</tr>
<tr>
<td>kutah</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>
</table>
| कियत्  
kiyat    | how much?     |
| कीद्रशा  
kīḍrśa    | of what kind? |
Relative phrases

Relative phrases are phrases like this:

अहम् अपदयं नरं यो गजम् अचरयत्।
aham apaśyaṃ naraṃ yo gajam acorayat.
I saw the man who stole the elephant.

स नरो गच्छति यत्र बहवो गजा वसन्ति।
sa naro gacchati yatra bahavo gajā vasanti.
That man is going where many elephants live.

गजा भीता भवन्ति यदा चोरम् 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.

�ध

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 ग्रामे वसति 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:
Rahula, whom his mother is searching for, walks to the city.

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:

Who asks, she is Rama's wife. (literal translation)
The person who asks is Rama's wife. (natural translation)

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)

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>in which way</td>
</tr>
<tr>
<td>yathā</td>
<td></td>
</tr>
<tr>
<td>यदा</td>
<td>when</td>
</tr>
<tr>
<td>yada</td>
<td></td>
</tr>
<tr>
<td>यदर्थम्</td>
<td>for which reason</td>
</tr>
<tr>
<td>yadartham</td>
<td></td>
</tr>
<tr>
<td>यत:</td>
<td>from what, for what reason</td>
</tr>
<tr>
<td>yataḥ</td>
<td></td>
</tr>
<tr>
<td>यत्र</td>
<td>where</td>
</tr>
<tr>
<td>yatra</td>
<td></td>
</tr>
</tbody>
</table>

These words are often paired with the words below:
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>तथा</td>
<td>in that way</td>
</tr>
<tr>
<td>tathā</td>
<td></td>
</tr>
<tr>
<td>तदा</td>
<td>then</td>
</tr>
<tr>
<td>tada</td>
<td></td>
</tr>
<tr>
<td>तदर्थम्</td>
<td>for that reason</td>
</tr>
<tr>
<td>tadartham</td>
<td></td>
</tr>
<tr>
<td>ततः</td>
<td>from that, for that reason</td>
</tr>
<tr>
<td>tataḥ</td>
<td></td>
</tr>
<tr>
<td>तत्र</td>
<td>there</td>
</tr>
<tr>
<td>tatra</td>
<td></td>
</tr>
</tbody>
</table>

Likewise, here are some common adjectives:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>यावत्</td>
<td>so much</td>
</tr>
<tr>
<td>yāvat</td>
<td></td>
</tr>
<tr>
<td>याद्रश</td>
<td>of which kind</td>
</tr>
<tr>
<td>yāḍṛśa</td>
<td></td>
</tr>
</tbody>
</table>

And the adjectives they are often paired with:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>तावत्</td>
<td>that much</td>
</tr>
<tr>
<td>tāvat</td>
<td></td>
</tr>
<tr>
<td>ताद्रश</td>
<td>of that kind</td>
</tr>
<tr>
<td>tāḍṛśa</td>
<td></td>
</tr>
</tbody>
</table>
Participles

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

- कारिष्यन् ।
  - *kariṣyan*
  - about to do

- कृतम् ।
  - *kṛtam*
  - (has been) done

- कृतवान् ।
  - *kṛtavān*
  - (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 ।
  - *ahaṁ gāyan carāmi.*
  - I walk while singing.

- रामश्च चरनं चखाद ।
  - *rāmas 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:

अह नृत्यन् गायामि।

_ahaṁ nṛtyan gāyāmi._

I sing while dancing.

अह खादन्तं सिंह पश्यामि।

_ahaṁ khādantam sīṁham 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:

अह राजेन नृत्यन् गायामि।

_ahaṁ rājē nṛtyan gāyāmi._

I sing while dancing for the king.

अह भम्म मांसम् खादन्तं सिंह पश्यामि।

_ahaṁ māṁsam khādantam sīṁham 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:

dasharaṭhaḥ śocati.
Then we can connect them like so:

दशरथे शोचति रामो वनं गच्छति।

*daśarathe 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 गमिष्यति कैकेरी हृष्यति।

*rāme vanaṃ gamisyati kaikeyī hṛṣyati.*

With Rama about to go to the forest, Kaikeyi rejoices.

रामे वनं गच्छति कैकेरी हृष्यति।

*rāme vanaṃ gacchati kaikeyī hṛṣyati.*

With Rama going to the forest, Kaikeyi rejoices.

रामे वनं गते कैकेरी हृष्यति।

*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:*
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, prathama vibhaktiḥ (“first division”)

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

सिंहः खादति।
siṁhaḥ khādati.
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 खादति।
siṁhaḥ khādati.
The lion eats.
(The lion is the subject of the sentence.)

सिंहः खाद्यते।
siṁhaḥ khādyate.
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।
aśvaḥ krṣṇaḥ.
The horse is black.
अश्वो 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:

सिंहो ग्रामं पश्यति।

siṃho grāmaṃ paśyati.
The lion sees a village.

It is also used for destinations:

सिंहो ग्रामं गच्छति।

siṃho grāmaṃ 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 yojanam 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:

अन्तिना ग्रहम-ca वृक्षम-ca गजः।

antarā grhaṃ ca vrksam ca gajaḥ.
There is an elephant between the house and the tree.
अन्तरेण विचार, किं शक्यम्?
antareṇa vidyāṁ, kiṁ śakyam?
Without knowledge, what is possible?

ऋते औप त्वां ते सुखिनो भविष्यति।
ṛte 'pi tvāṁ te sukhino bhaviṣyanti.
Even without you, they will be happy.

ग्रहम प्रति भाषामहे।
grham prati bhaṣamahe.
Let's talk about the house.

**Case 3**
Also known as: the instrumental case, tṛtiyā vibhaktiḥ (“third division”)

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

सिंहो मार्गेन ग्रामम गच्छति।
siṁho mārneṇa grāmaṁ gacchati.
The lion goes to the village by means of the road.

आहं धनुषा मृगम हन्मि।
aham dhanuṣā mṛgaṁ hanmi.
I kill the deer with (my) bow.

For verbs in karmanī or bhāve prayoga, case 3 defines the agent of the action:

रामेन रावणो हन्यते
rāmena rāvaṇo hanyate
Ravana is killed by Rama.
(karmanī prayoga)

मया सुप्यते।
maya 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:

रामः सीतया सह वनं गच्छति।
\( rāmaḥ sthayā saha vanam gacchati. \)
Rama goes to the forest with Sita.

रामो दशरथेन विना वनं गच्छति।
\( rāmo daśarathena vinā vanam gacchati. \)
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 मांसाय ग्रामं गच्छति।
\( siṃho māṃsāya grāmaṃ gacchati. \)
The lion goes to the village for meat.

सिंहः खादनाय ग्रामं गच्छति।
\( siṃhaḥ khādanāya grāmaṃ gacchati. \)
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 कुट्यति।
\( rāmo rāvaṇāya krudhyati. \)
Rama is angry at Ravana.

कै केवली कौसल्याय ईश्यति।
\( kaikeyī kausalyāyā iṛṣyati. \)
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 वनाद् ग्रामं गच्छति।

*narah vanād grāmam gacchati.*
A man goes from the forest to the village.

नरः भयाद् गृहं गच्छति।

*narah 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:

आहम् रावणाद् भीतः:

*aham rāvaṇād bhītaḥ*
I am scared of Ravana.

आहम् बालं सिंहाद् रक्षामि।

*aham bālaṃ siṃhād rakṣāmi.*
I protect the boy from the lion.

If someone is being born, case 5 defines the father:

कृष्णो वसुदेवाद् देवक्यां जाने

*kṛṣṇo vasudevād devakyāṃ jajñe*
Krishna was born from Vasudeva in Devaki.

In a comparison, case 5 has the sense of “than” or “compared to”:

सिंहो नराद् बलवत्तरः।

*siṃho narād balavattarāḥ.*
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 वनात्
apa vanāt
away from the forest

Case 6
Also known as: the genitive case, saṣṭhī vibhaktiḥ (“sixth division”)

Case 6 generally means “of.” Generally, it expresses some connection between two nominals:

सिंहो नरस्य गृहं गच्छति।
simho narasya gṛham gacchati.
The lion goes to the house of the man (or, the man’s house).

सिंहो नरस्य मांसं खाद्यति।
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 स्थित।
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:

When Rama had gone (in Rama’s having gone), Dasharatha became unhappy.

In this matter, who is capable?

Case 8

Also known as: the vocative case, sambodhana (“address”)

Case 8 addresses the person being spoken to:

Hey man! You have been eaten.

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:

Devanagari

de va nā ga ri

Sanskrit

saṃ skṛ ta m

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:

Devanagari

da va na ga ra

Sanskrit

sa ska ta ma
So to express the specific sounds we need, we must add extra marks to these consonants:

- द → दे
  - da → de
- न → ना
  - na → nā
- र → री
  - ra → rī
- स → सं
  - sa → sam
- सक → सक्र
  - ska → skṛ
- म → मू
  - ma → m

Also, notice that ska (सक्र) is a combination of two other consonant symbols:

- सू + क → सक्र
  - s + ka → 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:

- फलम् इच्छामि → फलमिच्छामि
  - phalam icchāmi → phalamicchāmi

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:

\[
\begin{array}{cccccc}
\text{अ} & \text{आ} & \text{इ} & \text{ई} & \text{उ} & \text{ऊ} \\
\text{a} & \text{ā} & \text{i} & \text{i} & \text{u} & \text{ū} \\
\text{ऋ} & \text{ॠ} & \text{ऌ} & \text{ऌ} & \text{े} & \text{०} \\
\text{ë} & \text{ë} & \text{l} & \text{l} & \text{e} & \text{ai} \\
\text{ो} & \text{औ} & \text{ो} & \text{९} & \\
\text{o} & \text{au} & \\
\end{array}
\]

We include the long vowel े 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 अ and औ. 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:

ख रव
kha rava

घ ध
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.
- ज 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:

\[ \text{क + आ → का} \]
\[ ka + ā → kā \]

\[ \text{क + उ → कू} \]
\[ ka + u → kū \]

Here are the marks that we use when writing Sanskrit:

\[ \begin{align*}
\text{क} & \quad \text{का} & \quad \text{कि} & \quad \text{की} & \quad \text{कु} & \quad \text{कू} \\
ka & \quad kā & \quad ki & \quad kī & \quad ku & \quad kū
\end{align*} \]

\[ \begin{align*}
\text{क्र} & \quad \text{कृ} & \quad \text{क्ल} & \quad \text{कॣ} \\
kṛ & \quad kṛ & \quad kl & \quad kḹ
\end{align*} \]

\[ \begin{align*}
\text{के} & \quad \text{कै} & \quad \text{को} & \quad \text{कौ} \\
ke & \quad kai & \quad ko & \quad kau
\end{align*} \]

Again, we include the long vowel कॣ (kḹ) for the sake of being complete, but it is never used in real Sanskrit.

The important point to remember here is that the vowel आ has no special mark. आ is present by default. If needed, we can block that default आ sound with a mark called the virāma, which we discuss further below.

Most consonants use these marks in a regular way. But perhaps the combinations below will be surprising:
The **anusvāra** and **visarga** are written as follows:

\[
\begin{align*}
\text{कं & kaṃ} \\
\text{कः & kaḥ}
\end{align*}
\]

The **candrabindu** ("moon dot") shows that a sound is pronounced nasally. It is usually used for nasal vowels:

\[
\text{कः & kaः}
\]

Finally, the **virāma** ("cessation") blocks the default a sound that a consonant has otherwise:

\[
\text{क् & k}
\]
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:

क्ष
kṣa

झ
jña

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:

त
ta

ण
ṇa

स
sa

In many consonant clusters, the first consonant loses this line and attaches to the consonant that follows it:

त्स
tsa

ण्ड
ṇḍa

स्त
sta
If ra is the first consonant, we simply add a small hook to the top of the second:

\[
\begin{align*}
र्त & \quad न्त & \quad म्त \\
rta & \quad rna & \quad rma
\end{align*}
\]

If ra is second, we add a small tick to the first consonant:

\[
\begin{align*}
प्र & \quad क्र & \quad त्र \\
pfa & \quad kra & \quad tr
\end{align*}
\]

But consonants with a “hoop” shape (like ट, ठ, and ढ) use a different symbol instead:

\[
\begin{align*}
ट्र & \quad ठ्र & \quad ढ्र \\
tra & \quad thra & \quad dhra
\end{align*}
\]

If na is second, we write it in the same way as ra:

\[
\begin{align*}
प्न & \quad क्न & \quad त्न \\
pna & \quad kna & \quad tna
\end{align*}
\]

If ha or da is first and ya or ma is second, we get these combinations:

\[
\begin{align*}
द्य & \quad ध्र & \quad घ्र \\
dya & \quad dma & \quad hma
\end{align*}
\]

If ša 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:

\[
\begin{align*}
\text{ष्ठ} & \quad \text{ष्ठा} \\
\text{ṣṭ} & \quad \text{ṣṭa} \\
\text{ष्ठ} & \quad \text{ṣṭh} \\
\text{ष्ठ्व} & \quad \text{ṣṭhva}
\end{align*}
\]

Voiced aspirated consonants that follow da usually “dangle” off the bottom of the da:

\[
\begin{align*}
\text{द्घ} & \quad \text{dgh} \\
\text{द्ध} & \quad \text{ddh} \\
\text{ढ्ध} & \quad \text{dbh}
\end{align*}
\]

ta combines in various ways that are hard to predict:

\[
\begin{align*}
\text{क्त} & \quad \text{kt} \\
\text{त्त} & \quad \text{tt}
\end{align*}
\]

And if three or more consonants are in a cluster, we sometimes get more complex combinations:

\[
\begin{align*}
\text{त्त्र} & \quad \text{ttr} \\
\text{स्त्र} & \quad \text{str} \\
\text{ङ्ख्य} & \quad \text{ṅkh} \\
\text{क्ष्य} & \quad \text{ṅkṣ} \\
\text{क्त्य} & \quad \text{ṅkty}
\end{align*}
\]
dghra
ddhra
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:

<table>
<thead>
<tr>
<th>Devanagari</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>०</td>
<td>0</td>
</tr>
<tr>
<td>१</td>
<td>1</td>
</tr>
<tr>
<td>२</td>
<td>2</td>
</tr>
<tr>
<td>३</td>
<td>3</td>
</tr>
<tr>
<td>४</td>
<td>4</td>
</tr>
<tr>
<td>५</td>
<td>5</td>
</tr>
<tr>
<td>६</td>
<td>6</td>
</tr>
<tr>
<td>७</td>
<td>7</td>
</tr>
<tr>
<td>८</td>
<td>8</td>
</tr>
<tr>
<td>९</td>
<td>9</td>
</tr>
</tbody>
</table>

And they are used just like English numerals:

१९४७
1947

२०२१
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:

।
।
॥
॥
ऽ
’
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:

श्रेत: अश्व: → श्रेतो श्वः:

śvetāḥ aśvah → śveto 'śvah
white horse

ते अश्वा: → ते श्वा:

te aśvāḥ → te 'śvāḥ
They are horses.

An *avagraha* may even be repeated if the vowel removed was long:

सा आस्ते → सा ॐस्ते

*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>अ्र्रे</td>
<td>अ</td>
</tr>
<tr>
<td>आॅॅेॅ</td>
<td>आ</td>
</tr>
<tr>
<td>ओॉॉॉॉ</td>
<td>ओ</td>
</tr>
<tr>
<td>ध्र्श्न</td>
<td>ँ</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 ḷa and ṭha respectively. Here is how to write these two sounds in Devanagari:

\[ \text{ḷa} \quad \text{ṭha} \]

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:

\[ \text{अ} \quad \text{अ} \quad \text{अ} \]

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:
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:

\[
\text{saMskRtA bhASA} \rightarrow \text{सङ्कृत्ता भाषा}
\]

\[
\text{zrIbhagAvAn uvAca} \rightarrow \text{śrībhagavān uvāca}
\]

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 r ř
a A i I u U R RR

l ī 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

ṭa ṭha ḍa ḍha ṇa ta tha ḍa ḍha na
Ta Tha Da Dha Na ta tha ḍa ḍha na

pa pha ba bha ma
pa pha ba bha ma

ya ra la va śa 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:

\[ saMskRtA \ bhASA \rightarrow संस्कृत भाषा \]

\[ saMskRtA \ bhASA \rightarrow saṃskṛtā bhāṣā \]

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](http://cds.dli.it), 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*
- अकुर्वत
  - *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:

कृ → kRSNa

कṛ → kR

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.
Lists
Grammatical Terms

This page contains almost all of the technical terms we use on learnsanskrit.org. Each row in the table below contains four items:

- The term as it appears on our website
- The standard English term, which you will generally see used in Western resources
- The standard Sanskrit term
- Specialist terms used in Paninian grammar

General terms
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### Other terms

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