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 4 June 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](https://samskrita.com/)): Conversational Sanskrit. Includes workshops, classes, correspondence courses, and in-person events.
- **Vyoma-Samskrta-Pāṭhaśālā**: Online Sanskrit lectures in a classroom format.

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

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

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

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

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

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

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

How our guide is structured

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

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

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

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

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

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

**How to use our guide**

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 building up an explicit representation of Sanskrit. This narrower perspective is profoundly liberating and allows us to perform one task simply and effectively.

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

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

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

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

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

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

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

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

- **Amarahāsa**: free online stories written especially for acquiring Sanskrit.
- **Samskrita Bharati** (India, US): 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:

कृष्णः न युध्यते → कृष्णो न युध्यते
krṣṇaḥ na yudhyate → krṣṇo na yudhyate
Krishna does not fight.

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

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

कृष्णो न युध्यते।
krṣṇo na yudhyate.
Krishna does not fight.

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

कृष्णो न युध्यते।
krṣṇo na yudhyate.
Krishna does not fight.

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

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

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

- **योग + इन → योगिन्**
  - *yoga + in → yogin*
  - yoga → characterized by yoga; *yogi*

- **कर्मन् + योग → कर्मयोग**
  - *karman + yoga → 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:

\[ \text{अ} \]

\[ a \]

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](https://example.com) 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  r  l  u

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

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

Doubling a vowel

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

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

आ  ā

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

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

अ + अ → आ
a + a → ā
To the left of the arrow, you can see the two sounds that we combine (a and a). To the right, you can see our result (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:

\[
i + i \rightarrow ī
\]

\[
ṛ + ṛ \rightarrow ṭr
\]

\[
u + u \rightarrow ū
\]

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

\[
\text{आ} \quad \text{ई} \quad \text{ॠ} \quad \text{ऊ}
\]

\[
ā \quad ī \quad ṭr \quad ū
\]

Combining long vowels

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

\[
a + a \rightarrow ā
\]

\[
a + ā \rightarrow ？
\]

\[
ā + a \rightarrow ？
\]

\[
ā + ā \rightarrow ？
\]

\[
ā + ā \rightarrow ？
\]

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

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

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

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

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

Likewise, here are the rules for the other vowels:

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

**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 i?
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:

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

And likewise if the second vowel is not $a$.

Together, these combinations give us four new sounds:

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

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 → ?
ॠ + ई → ?
ṝ + ī → ?
ऌ + ए → ?
ḷ + 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:

\[
i + a \rightarrow ya
\]

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

\[
(a, ā) + i \rightarrow ?
\]

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

\textbf{e and o}

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

\[
(a, ā) + (i, ĭ) \rightarrow e
\]

\[
(a, ā) + (u, ĭ) \rightarrow o
\]

\[
(a, ā) + (ṛ, ṝ) \rightarrow ar
\]

\[
(a, ā) + l \rightarrow al
\]

\(r\) and \(l\) are semivowels, and we have seen them already. But \(e\) and \(o\) are new sounds:
e and o are called **compound vowels**, since they are 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:

\[
\begin{align*}
(अ, आ) + ए & \rightarrow ऐ \\
(a, ā) + e & \rightarrow ai \\
(अ, आ) + ओ & \rightarrow औ \\
(a, ā) + o & \rightarrow au \\
(अ, आ) + अ ज् & \rightarrow आ ज् \\
(a, ā) + ar & \rightarrow ār \\
(अ, आ) + अल ज् & \rightarrow आल ज् \\
(a, ā) + al & \rightarrow āl
\end{align*}
\]

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

\[
\begin{align*}
ऐ & \quad ai \\
औ & \quad au
\end{align*}
\]

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:

\[
\begin{align*}
(अ, आ) + ऐ & \rightarrow ऐ \\
(a, ā) + ai & \rightarrow ai
\end{align*}
\]
(अ, आ) + ओ → ओ
(a, ā) + au → au

(अ, आ) + आर् → आर्
(a, ā) + ār → ār

(अ, आ) + आल् → आल्
(a, ā) + āl → āl

Combining compound vowels

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

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

ए + अ → अय् अ
e + a → ay a

ऐ + अ → आय् अ
ai + a → āy a

ओ + अ → अब् अ
o + a → av a

औ + अ → आव् अ
au + a → āv a

And likewise if the second vowel is not a.

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

ए + अ → अ + इ + अ
e + a → a + i + a
अ + इ + अ → अय्य अ
$a + i + a \rightarrow ay\ a$

We can think about $ai$ in the same way:

ऐ + अ → अ + अ + इ + अ
$ai + a \rightarrow a + a + i + a$

अ + अ + इ + अ → आय्य अ
$a + a + i + a \rightarrow ay\ a$

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:

ऐ + अ → अय्य अ
e + a \rightarrow ay\ a

ऐ + अ → आय्य अ
$ai + a \rightarrow ay\ a$

ओ + अ → अव्य अ
$o + a \rightarrow av\ a$

ॐ + अ → आव्य अ
$au + a \rightarrow av\ a$

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:

\[
\text{क} \\
\text{ka}
\]

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:

\[
\text{ख्य} \\
\text{kha}
\]

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*:

\[
\begin{align*}
\text{Ga} & \quad \text{Gha} \\
\text{ga} & \quad \text{gha}
\end{align*}
\]

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 *ṅa*. Since we pronounce *ṅa* with the help of the nose, it is called a **nasal** consonant:

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

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

\[
\begin{align*}
\text{Ka} & \quad \text{Kha} & \quad \text{Ga} & \quad \text{Gha} & \quad \text{Nā} \\
\text{ka} & \quad \text{kha} & \quad \text{ga} & \quad \text{gha} & \quad \text{ṅa}
\end{align*}
\]

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

\[
\begin{align*}
\text{Ca} & \quad \text{Cha} & \quad \text{Ja} & \quad \text{Jha} & \quad \text{Nā} \\
\text{ca} & \quad \text{cha} & \quad \text{ja} & \quad \text{jha} & \quad \text{ṅa}
\end{align*}
\]
What if the tip of the tongue touches the hard bump on the roof of the mouth? Then we get five more consonants:

एटपि?

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

एटपि?

Or when the lips touch:

एटपि?

By using the five points of pronunciation, we have created 25 different consonant sounds. Let's consider all 25 of these sounds together:
These sounds form a grid with five rows and five columns. The sounds in each row use the same point of pronunciation. And the sounds in each column have similar properties:

- All the sounds in the first two columns (the ka and kha columns) are unvoiced, and the others are voiced.
- All of the sounds in the second and fourth columns (the kha and gha columns) are aspirated, and the others are unaspirated.
- All of the sounds in the fifth column (ṅa 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:

\[
\begin{array}{cccc}
\text{य} & \text{र} & \text{ल} & \text{व} \\
y & r & l & v \\
\end{array}
\]

*r* has a rougher sound similar to what you might hear in Hindi or Spanish. And *वَا* 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: *शَا* at the hard palate, *षَا* at the roof, and *सَا* at the teeth. All three of these sounds are unvoiced:

\[
\begin{array}{ccc}
\text{श} & \text{ष} & \text{स} \\
š & š & s \\
\end{array}
\]

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

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

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

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

1. What point of pronunciation does \( ja \) use? What about \( da \)?
2. Which consonants are nasal sounds?
3. Is \( ya \) a vowel or a consonant?
4. Is \( ša \) voiced or unvoiced? What about \( ha \)?
anuvāra 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.

anuvāra

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

अअं
aṃ

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

The anuvāra 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 → सनासষ्णः
saṃnyāsaḥ → sannyāsaḥ

सअंबष्णः → सम्बष्णः
saṃbandhaḥ → sambandhaḥ

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

The next sound is called the visarga (“release”):

अः

ah

(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:

ा आ इ ई उ ऊ

a ā i ī u ē

ऋ �ॠ

ṛṝvisiónarga

Then the compound vowels:

ए ऐ ओ औ

e ai o au

Then the anusvāra and visarga:
Then the consonants:

<table>
<thead>
<tr>
<th>क</th>
<th>ख</th>
<th>ग</th>
<th>घ</th>
<th>ङ</th>
<th>ड</th>
<th>ढ</th>
<th>ण</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
<td>ṅa</td>
<td>ṇa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>च</td>
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<td>ज</td>
<td>झ</td>
<td>ञ</td>
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<td>ठ</td>
<td>ड</td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>ṇa</td>
<td>ṭa</td>
<td>ṭha</td>
<td>ḍa</td>
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<td>ढ</td>
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<td>द</td>
<td>ध</td>
<td>ṇa</td>
<td>ta</td>
<td>tha</td>
<td>da</td>
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<tr>
<td>ण</td>
<td>न</td>
<td>प</td>
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<td>ब</td>
<td>भ</td>
<td>म</td>
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</tr>
<tr>
<td>ṇa</td>
<td>na</td>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
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<td>य</td>
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<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
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<tr>
<td>śa</td>
<td>ṣa</td>
<td>sa</td>
<td>ha</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the list above, we have colored each letter according to the point of pronunciation it uses. Letters that use two points of pronunciation are left black. The
anusvāra 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 → yo ga
yoga

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

Traditionally, each syllable should end in a vowel:

धर्म → ध र्म
dharma → dha rma
dhārma

क्षेत्र → क्षे त
kṣetra → kṣe tra
field

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

संस्कृत → सं स्कृ त
samśkṛta → 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 → सु खम्
  sukham → su kham

- From the tree:
  वृक्षात् → वृ क्षात्
  vrksāt → vr 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:

धर्मक्षेत्रे कुरुक्षेत्रे समवेतायुयुत्सवः।

dharmakṣetre kurukṣetre samavetā yuyutsavaḥ

We split this into syllables like so:

धर्मक्षेत्रे कुरुक्षेत्रे → ध में क्षेत्रेकु रुक्षेत्रे

dharmakṣetre kurukṣetre → dha rma kṣe tre ku ru kṣe tre

समवेतायुयुत्सवः → स में तायु युत्सवः

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 युरु त्रते

śra ma ve tā yu yu tsa vahī

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:

सहस्रशीर्ष: पुरुष: सहस्राक्ष: सहस्रपात

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

मात: समस्तजगतां मधुकैटमारे:

mātaḥ samastajagatāṁ madhukaiṭabhāreḥ
And the last line is from the *Mahiṣaśuramardinistotram*, which you can listen to here:

अ गिरिनन्दिनि नन्दितमेदिनि विशवविनोदिनि 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:

सीता अश्वम इच्छति → सीताश्वम इच्छति
sītā aśvam icchati → sītāśvam icchati
Sita wants a horse.

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

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

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

गजो नगरं गच्छति।
gajo nagaram gacchati.
The elephant goes to the village.

गजस् तरुं गच्छति।
gajas tarum gacchati.
The elephant goes to the tree.

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

**The basic principle of sandhi**

This is the basic principle of sandhi:

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

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

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

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

**Vowel sandhi**

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

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

\[
\text{sītā ṛṣaṁ īcchāti} \rightarrow \text{sīṭāśvaṁ īcchāti}
\]

\[
\text{sītā ṛṣum īcchāti} \rightarrow \text{sīṭeṣuṁ īcchāti}
\]

Sita wants a horse.

Sita wants an arrow.
Sītā etam icchati → sītaitam icchati
Sita wants this.

Sītā udakam icchati → stodakam icchati
Sita wants water.

Sītā odanam icchati → sītaudanam icchati
Sita wants rice.

And a few more with a different first vowel:

Śabarī aśvam icchati → śabary aśvam icchati
Shabari wants a horse.

Śabarī iṣum icchati → śabarīṣum icchati
Shabari wants an arrow.

Śabarī odanam icchati → śabary odanam icchati
Shabari wants rice.

**visarga sandhi**

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

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

गजाः चरन्ति → गजाश् चरन्ति।
gajāḥ caranti → gajas caranti.

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

\[\text{गणाष्णः तिष्ठन्ति} \rightarrow \text{गजास् तिष्ठन्ति}.\]
\[gajāḥ tisthanti \rightarrow gajas tisthanti.\]
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:

\[\text{गणाष्णः गच्छन्ति} \rightarrow \text{गणा गच्छन्ति}.\]
\[gajāḥ gacchanti. \rightarrow gaja gacchanti.\]
The elephants go.

\[\text{गणाष्णः नन्ति} \rightarrow \text{गणा नन्ति}.\]
\[gajāḥ nadanti. \rightarrow gaja nadanti.\]
The elephants roar.

\[\text{गणाष्णः आम्र ज् पश्न्ति} \rightarrow \text{गणा आम्रअं पश्न्ति}.\]
\[gajāḥ āmram paśyanti. \rightarrow gaja āmram paśyanti.\]
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:

\[\text{राम: युध्यते} \rightarrow \text{रामो युध्यते}.\]
\[rāmaḥ yudhyate \rightarrow ramo yudhyate\]
Rama fights.

\[\text{राम: जयति} \rightarrow \text{रामो जयति}.\]
\[rāmaḥ jayati \rightarrow ramo jayati\]
Rama conquers.
राम: हसति → रामो हसति
rāmaḥ hasati → rāmo hasati
Rama laughs.

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

**Consonant sandhi**

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

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

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

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

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

राम: सागरं गच्छति
rāmaḥ sāgaraṃ gacchati

राम: सागरद्रः गच्छति।
rāmaḥ sāgaraṇ 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:

\[ \text{This symbol is called the avagraha, and it is not pronounced.} \]

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

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

\[ \text{रामः अयोध्याम् गच्छति} \rightarrow \text{रामो योध्यां गच्छितः} \]

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

Rama goes to Ayodhya.

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

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

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

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

राम: सीतां पढ़यति।
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 (राम) is called the subject. The person who is affected by the action (सीता) 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:

राम: सीतां पढ़यति।
rāmaḥ sītāṃ 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 bird but two birds; I run in a field but someone runs in a park. But Sanskrit words use many different kinds of word endings. Some endings are very simple, like the ones above. But other endings are more complex:
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 sītāṃ paśyati.
Rama sees Sita.

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

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

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

पद्यति सीतां राम:।
paśyati sītāṃ rāmaḥ.
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:

कृष्णो गाँ: खादति ।
kṛṣṇo gauḥ khādati.
The black cow eats.

श्वेता स्वप ।
śvetā svapiti.
The white one sleeps.

सुखिनो गाजः पिबन्ति ।
sukhino gajāḥ pibanti.
The happy elephants drink.

pronouns, which replace a noun:

स खादति ।
sa khādati.
He eats.

sa स्वपिति ।
sa svapiti.
She sleeps.

te पिबन्ति ।
te pibanti.
They drink.

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

एका स्वपिति।
ekā svapiti.
One sleeps.

त्रयो गजाः: 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:

राम:
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 + ṣ → रामः

$rāma + ṣ → rāmaḥ$

Rama (as the subject of the sentence)

राम + म् → रामम्

$rāma + m → rāmam$

Rama (as the object)

$rāma$ is called a **stem**, and $ḥ$ 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 ददाति।

$sa rāmāya phalaṃ dadāti$.

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.
The (female) elephant sees.

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

This is a fruit.

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

- **vrkṣa**
  tree (masculine)

- **phala**
  fruit (neuter)

- **agni**
  fire (masculine)

- **kṛrti**
  glory (feminine)

- **nadi**
  river (feminine)
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**:

\[
	ext{गजः पश्यति}.
\]

\[gajah \text{ paśyati.}
\]

The (one) elephant sees.

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

\[
	ext{गजों पश्यतः}.
\]

\[gajau \text{ paśyatah.}
\]

The two elephants see.

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

\[
	ext{गजाः पश्यन्ति}.
\]

\[gajāḥ \text{ paśyanti.}
\]

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:

सिन्हः पश्यति।

siṃhaḥ paśyati.
The lion sees.

**Case 2** is usually the object:

सिन्हो ग्रामं पश्यति।

siṃho grāmam paśyati.
The lion sees a village.

**Case 3** usually means “by means of”:

सिन्हो मार्गेण ग्रामं गच्छति।

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

**Case 4** usually means “for”:

सिन्हो मांसाय ग्रामं गच्छति।

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

**Case 5** usually means “from”:

सिन्हो वनाद् ग्रामं गच्छति।

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

**Case 6** usually means “of”:

सिन्हो ग्रामस्य नरान् खादति।

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

**Case 7** usually means “on” or “in”:
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 खादन्ति।

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:

कृष्ण: खगः:

krṣṇah khagah
black bird

कृष्णाः खगाः

krṣṇau khagau
two black birds

कृष्णाः: खगाः:

krṣṇāḥ khagāḥ
(many) black birds
रामः कृष्णं खगं पद्यति।

rāmah kṛṣṇam khagam paśyati.

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 → neshanti
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 → neshanti
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.

\[ \text{nī} \rightarrow \text{nāyi} \rightarrow \text{nāyayanti} \]

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

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

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:

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

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
nayāmi
I lead.

Number

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

नयाति
nayati
(Someone) leads.

the dual:

नयातः
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

- अनेष्यत्
  - *anaiśīt*
  - someone (recently) led

- निनाय
  - *nināya*
  - someone led (long ago)

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

- नयेत्
  - *nayet*
  - someone might lead

- नयतु
  - *nayatu*
  - (we command that) someone may lead
नीयत्

नीयत् (we hope that) someone may lead

अनेष्यत्

अनेष्यत् 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:

नरेशः कर्म करोति।

*naraḥ karma karoti.*
The man does work.

नरेशः स्वप।

*naraḥ svapiti.*
The man sleeps.

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

नरेण कर्म क्रियते।

*nareṇa karma kriyate.*
Work is being done by the man.

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

रामो चरति
rāmaś carati
Rama walks.

And some are called *ātmanepada*:

रामो मन्यते
rāmo manyate
Rama thinks.

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

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

नरः पचते
narah pace
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:

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

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

नी  →  नयन्ति
nī → nayanti
lead → they lead

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

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

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

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

गजा  न  गच्छेयुः।
gajā na gaccheyuḥ.
The elephants might not go.
Uninflected words are simple. So in this lesson, we will simply learn about a few different kinds of uninflected words.

**ca and vā**

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

```sanskrit
रामः सीता च गच्छतः।
rāmaḥ sītā ca gacchataḥ.
Rama and Sita go.

रामः सीता गजः च गच्छन्ति।
rāmaḥ sītā gajaḥ ca gacchanti.
Rama, Sita, and the elephant go.
```

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

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

```sanskrit
रामः सीता वा गच्छति।
rāmaḥ sītā vā gacchati.
Rama or Sita goes.

रामः सीता गजः वा गच्छति।
rāmaḥ sītā gajaḥ vā gacchati.
Rama, Sita, or the elephant goes.
```

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

```sanskrit
रामशः च सीता च गच्छतः।
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 रामः सीता गच्छतः |
* ca rāmaḥ sītā gacchataḥ.

**saha and vinā**

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

रामो गजेन नगरं गच्छति।
rāmo gajena nagaraṁ 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 nagaraṁ gacchati.
Rama goes to the city **with an elephant**.

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

saha and vinā usually follow the word they modify.
As a final example, we can add the suffix -\textit{tvā} to a verb root. If the root means “X,” the result means “having done X” or “after doing X.” Here are some examples:

\begin{align*}
\text{nī} + \text{tvā} & \rightarrow \text{nītvā} \\
\text{lead} & \rightarrow \text{having led} \\
\text{kṛ} + \text{tvā} & \rightarrow \text{kṛtvā} \\
\text{do, make} & \rightarrow \text{having done or made}
\end{align*}

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

\begin{align*}
\text{रामो नगरं गच्छि।} & \quad \text{राम गच्छति।} \\
\text{Ramāḥ sītāṃ paśyati.} & \quad \text{Rama goes to the city.} \\
\text{रामो नगरं गतवा सीता दितम पश्यति।} & \quad \text{राम गच्छति।} \\
\text{Rama, after going to the city, sees Sita.}
\end{align*}

**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, \textit{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:

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

\[ gacchanti \rightarrow āgacchanti \]

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:

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

\[ ā + gacchanti \rightarrow āgacchanti \]

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

Sometimes, the prefix creates a more idiomatic change:

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

\[ ava + gacchanti \rightarrow avagacchanti \]

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:

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

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

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:

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

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

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

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

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

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

शोक → अशोक
śoka → aśoka
grief, sorrow → without grief or sorrow

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

हिसा → अहिसा
himsā → aḥimsā
violence → non-violence

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

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

इष्ट → अनिष्ट (अन्न-इष्ट)
iṣṭa → 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”:

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

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

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

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

- नी + अ → नय
  - नि + ए → नयa
  - lead → lead

- नी + ष्य → नेष्य
  - नि + ष्यa → नेष्यa
  - lead → will lead

- नी + इ → नायि
  - नि + इ → नायि
  - lead → 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:

- नी + अ → ने + अ → नय
  - नि + ए + ए → नयa

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:

- नी + अ → नय
  - नि + ए → नयa
Since we know Sanskrit sounds well, we can see a connection between ṭ, e, ai, ay, and āy: ṭ 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.”
ji → jita
conquer → (has been) conquered

yuj → yukta
yoke, join, unite → (has been) yoked, joined, or united
(yuj becomes yuk due to sandhi)

kṛ + ta → kṛta
do, make → (has been) done, (has been) made

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

saṃji → saṃjaya
completely conquer → complete victory; Sanjay (a name)

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

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:

\[
\text{गणानां वनम्} \rightarrow \text{गजवनम्} \\
gaj\text{nām} \text{ vanam} \rightarrow \text{gajavanam} \\
\text{the forest of elephants}
\]

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.

\textit{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 \textit{dvandva} compounds. The word \textit{dvandva} literally means “pair.” Any set of words that could be combined with the word \textit{ca} (“and”) can be combined into a \textit{dvandva}:

\[
\text{राम: सीता च} \rightarrow \text{रामसीते} \\
r\text{āmaḥ} \text{ sītā ca} \rightarrow \text{rāmasīte} \\
\text{Rama and Sita}
\]

\[
\text{राम: सीता लक्ष्मण: च} \rightarrow \text{रामसीतालक्ष्मण:} \\
r\text{āmaḥ} \text{ sītā lakṣmaṇaḥ ca} \rightarrow \text{rāmasītālakṣmaṇāḥ} \\
\text{Rama, Sita, and Lakshmana}
\]
**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
  - रामस्य माता → राममाता
  - Rama’s mother

- रामस्य पुत्रः → रामपुत्रः
  - रामस्य पुत्रः → रामपुत्रः
  - Rama’s son

- रामस्य पत्नी → रामपत्नी
  - रामस्य पत्नी → रामपत्नी
  - 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 पुरुषः → तत्पुरुषः
  - तस्य पुरुषः → तत्पुरुषः
  - 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 <i>dvandva</i>.

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 <i>dvandva</i> compound.
2. Describe the <i>tatpurusa</i> 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:
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We then learned how to split these sounds into syllables:

\[
\text{धर्मक्षेत्रे कुरुक्षेत्रे} \rightarrow \text{धर्मक्षे} \text{त्रे कु} \text{रु क्षे} \text{त्रे}
\]

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

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{गज़ पश्यति।}
\[gajah paśyati.\]
The (male) elephant sees.

\text{गजा पश्यति।}
\[gaja paśyati.\]
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:

गजः 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:

नयासि

*nayasi*

You lead.

नीयासे

*ntyase*

You are led.

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

**Prefixes, suffixes, and compounds**

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

violence → non-violence

suffixes:

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

and compounds:

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

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

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

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

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

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

Vowels are simple, open sounds:

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

![Vowels](image)

**Length**

Also known as: *kāla* (“time”)

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

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

![Long Vowels](image)

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

There is also a third length, **protracted** (*pluta*), that is mainly used in Vedic Sanskrit. All of the simple and compound vowels can be *pluta*. *Pluta* vowels are written with a 3 added to the end of them:

![Protracted Vowels](image)

So, we have the *pluta* vowels *ā3, ī3, ō3, ē3, e3, ai3, o3*, and *au3*. 
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.

अ अँ
a a*

Accent
Also known as: svara (“tone”)

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

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

But in many styles of Vedic chanting, the svarita is instead 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 svarita:

अ अ अ अँ
ā a a’

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:

अनाणना ज्
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 अ अ अ अ अ अ अ अ अ अ अ अ अ अ
ा आ आ आ आ आ आ आ आ आ आ आ आ आ आ आ
आ आ आ आ आ आ आ आ आ आ आ आ आ आ आ आ

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:

- ivaṛṇa for the 18 variations of i
- uvāṛṇa for the 18 variations of u
- ṛvāṛṇa for the 18 variations of ṛ
- Ṽvāṛṇa for the 12 variations of Ṽ
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, rvarṇa, and ḫvarṇa. But although a and ā are part of the same varṇa, a is actually slightly different from ā and the other vowels.

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

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

**Review**

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

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

Also known as: vyañjanāni ("embellishments"), hal

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

- **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*.

- **īṣatsprṣṭam**: 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*.

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

**ka through ma**

Also known as: sparśāḥ ("contacted (sounds)"")

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

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

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

*yā through va*
Also known as: *antaḥstāḥ* (“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:

\[
\begin{array}{cccc}
\text{ya} & \text{ra} & \text{la} & \text{va} \\
\end{array}
\]

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:

\[
\begin{array}{cccc}
\text{śa} & \text{ṣa} & \text{sa} & \text{ha} \\
\end{array}
\]

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

**la**

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

\[
\begin{array}{cc}
\text{la} & \text{ḷha} \\
\end{array}
\]

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 → repaḥ
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 ṇa)
- **ṭavarga** 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 upadhāmāṇīya and the jihvāmūlīya.

anusvāra

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

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

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

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

संग: सखः  
śaṅgah → saṅgah

संजय: सञ्जयः  
śaṃjayaḥ → saṃjayaḥ

संन्यास: सन्त्यासः  
śaṃnyāsah → sannyāsah

संबन्ध: सम्बन्धः  
śaṃbandhaḥ → 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.
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.

jihvāmūlīya 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 jihvāmūlīya. 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 jihvāmūlīya, 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, ṛ, and ḷ

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

\[
\begin{align*}
\text{kṛṣṇa} & \rightarrow \text{kṛṣṇa}, \text{krūṇa}, \text{krṣṇa} \\
\text{pitrūn} & \rightarrow \text{pitrūn}, \text{pitrūn}, \text{pitrūn} \\
\text{kḷpta} & \rightarrow \text{klipta}, \text{kldata}, \text{klpta}, \text{klṛpta}
\end{align*}
\]

ḷ 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:

\[
\begin{align*}
\text{muniḥ} & \rightarrow \text{munihi} \\
\text{taiḥ} & \rightarrow \text{taihi} \\
\text{nauḥ} & \rightarrow \text{nauhu}
\end{align*}
\]

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:

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

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

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

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 → sītodakam icchati
Sita drinks water.

Table of changes

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

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

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

For details, read the rules below.

**Similar vowels**

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

- सीता अष्टम् इच्छति → सीताथूम् इच्छति
  
  *sītā aśvam icchati* → *sītāṣvam icchati*

  Sita wants a horse.

- शबरी इषुम् इच्छति → शबरीषुम् 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:

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

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

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

\[
\text{सीता उदकः इच्छति} \rightarrow \text{सीतोदकः इच्छति}
\]
\[
sītā udakam icchati → sītodakam icchati
\]
Sita wants water.

But if the second vowel is $ṛ$, $ṝ$, or $ḷ$, it becomes a semivowel instead:

\[
\text{सीता ऋषिः पश्यति} \rightarrow \text{सीतर्षिः पश्यति}
\]
\[
sītā ṛṣim paśyati → sītarṣim paśyati
\]
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:

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

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

\[
\begin{align*}
\text{तस्यै अश्वम् ददामि} & \rightarrow \text{तस्या अश्वं ददामि}.
\end{align*}
\]

\[
\begin{align*}
tasyai \text{ aśvam dadāmi} & \rightarrow tasyā \text{ aśvaṃ dadāmi.}
\end{align*}
\]

I give her a horse.

\[
\begin{align*}
\text{तस्यै उदाकम् ददामि} & \rightarrow \text{तस्या उदाकं ददामि}.
\end{align*}
\]

\[
\begin{align*}
tasyai \text{ udakam dadāmi} & \rightarrow tasyā \text{ udakaṃ dadāmi.}
\end{align*}
\]

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:

\[
\begin{align*}
\text{ते आम्रम् इच्छन्ति} & \rightarrow \text{त आम्रम् इच्छन्ति}.
\end{align*}
\]

\[
\begin{align*}
te \text{ āmram icchanti} & \rightarrow ta \text{ āmram icchanti.}
\end{align*}
\]

They want a mango.

\[
\begin{align*}
\text{ते उदाकम् इच्छन्ति} & \rightarrow \text{त उदाकं इच्छन्ति}.
\end{align*}
\]

\[
\begin{align*}
te \text{ udakam icchanti} & \rightarrow ta \text{ udakaṃ icchanti.}
\end{align*}
\]

They want water.

But if the second vowel is a, then -e doesn't change. Instead, the a disappears:
This change is similar to what happens in the combination $aḥ + a$. $a$ disappears often in Sanskrit:

Rāmaḥ aśvam icchati. → rāmo 'śvam icchati.
Rama wants a horse.

-o generally follows the same pattern as -e.

Vowels that don't use sandhi

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

अग्निः अपश्यम्
agni apaśyam
I saw the two fires.

रामो बाहू उद्यच्छति
rāmo bāhū udyacchati
Rama raises his two arms.

तौ लभतेते अश्वनान्
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 ār instead of the usual ar:
उप + ṛच्छति → उपार्च्छति

\( upa + \text{ṛcchati} \rightarrow upārcchati \)

(Someone) approaches.

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

सीता ṛच्छति → सीतच्छति

\( sītā \text{ṛcchati} \rightarrow sītarccchati \)

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।

\( sītā \text{eva pṛcchati.} \)

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:

\[
\text{राम: योद्धम् इच्छति} \rightarrow \text{रामो योद्धम् इच्छति।}
\]

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

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:
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, ṣ, 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: टिप्पणिम् पठति → बालश् टिप्पणिम् पठति
*bālaḥ* ṭippaṇīm paṭhati → *bālas* ṭippaṇīṃ 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, ṣa, and sa. But these changes are usually not written down:

\[
\begin{align*}
\text{नरः शिलां गच्छति (नरदिशिलां गच्छति)} & \quad naraḥ śilāṃ gacchati (naradīśilāṃ gacchati) \\
\text{The man goes to the rock.} & \\
\text{नरः षण्डां गच्छ (नरसण्डां गच्छ)} & \quad naraḥ ṣaṇḍaṃ gacchati (naraṣṣaṇḍaṃ gacchati) \\
\text{The man goes to the thicket.} & \\
\text{नरः सागःरां गच्छ (नरसागःरां गच्छ)} & \quad naraḥ sāgaraṃ gacchati (narassāgaraṃ gacchati) \\
\text{The man goes to the ocean.} & 
\end{align*}
\]

-ās sandhi

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

\[
\begin{align*}
\text{नरः उदकः पिबन्ति} & \quad \rightarrow \quad \text{नरा उदकः पिबन्ति} \\
\text{naraḥ udakam pibanti} & \quad \rightarrow \quad narā udakaṃ pibanti \\
\text{The men drink water.} & \\
\text{नरः मद्यः पिबन्ति} & \quad \rightarrow \quad \text{नरा मद्यः पिबन्ति} \\
\text{naraḥ madyam pibanti} & \quad \rightarrow \quad narā madyaṃ pibanti \\
\text{The men drink wine.} & \\
\text{नरः वमन्ति} & \quad \rightarrow \quad \text{नरा वमन्ति।} \\
\text{naraḥ vamanti} & \quad \rightarrow \quad narā vamanti. \\
\text{The men vomit.} & 
\end{align*}
\]

-as sandhi

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

\[
\begin{align*}
\text{नरः उदकः पिबन्ति} & \quad \rightarrow \quad \text{नरा उदकः पिबन्ति} \\
\text{naraḥ udakam pibanti} & \quad \rightarrow \quad narā udakaṃ pibanti \\
\text{The men drink water.} & \\
\text{नरः मद्यः पिबन्ति} & \quad \rightarrow \quad \text{नरा मद्यः पिबन्ति} \\
\text{naraḥ madyam pibanti} & \quad \rightarrow \quad narā madyaṃ pibanti \\
\text{The men drink wine.} & \\
\text{नरः वमन्ति} & \quad \rightarrow \quad \text{नरा वमन्ति।} \\
\text{naraḥ vamanti} & \quad \rightarrow \quad narā vamanti. \\
\text{The men vomit.} & 
\end{align*}
\]
The man drinks wine.

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

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:

The man drinks water.

The man wants rice.

**Other changes**

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

There is a fire.

There is wind.
dvāḥ (dvār) asti → dvār asti
There is a door.

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

agnih rocate → agnī rocate
The fire is pleasing.

vāyuḥ rocate → vāyū rocate
The wind is pleasing.

dvāḥ (dvār) rocate → dvā rocate
The door is pleasing.

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:

saḥ acintayat → so 'cintayat
He thought.

eṣaḥ apaśyat → eṣo 'paśyat
He saw.

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

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

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

Review

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

राम: गच्छति।
rāmaḥ gacchati.

नर: गच्छन्ति।
narāḥ gacchanti.

नर: अश्व ज् पश्।
naraḥ aśvam paśyati.

स: राम पश्यति।
saḥ rāmaṃ paśyati.

गुरु: अस्ति।
guruḥ asti.
Consonant sandhi between words
Also known as: vyañjana-sandhi, hal-sandhi

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

सीता वनम् गच्छति → सीता वनं गच्छति

*sītā vanam gacchati* → *sītā vanam gacchati*

Sita goes to the forest.

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

Reducing consonants

Sanskrit has many consonants. But Sanskrit words end only in specific consonant sounds. So we must 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
राज् → राठ्
rāj → rāṭ
king

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

नरस् → नरः
naras → naraḥ
man

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

अगच्छन्ति → अगच्छन्
agacchant → agacchan
they went

पश्यन्ति → पश्यन्
pasyant → paśyan
while seeing

प्राच् → प्राज्
prāṇc → prāṇi
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 ṭ instead:
वाच् → वाक
vāc → vāk
speech

dिश् → दिक्
diś → dik
direction

प्राच् → प्राठ्
prāñ → prāṅ
facing, opposite

राज् → राट्
rāj → rāṭ
king

Third, the remaining consonant becomes unaspirated and unvoiced if it has an unaspirated and unvoiced version. In the first example below, dh has an unaspirated and unvoiced version t, so it becomes t. In the second example, m has no unvoiced or unaspirated version, so it stays the same:

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

वनम् → वनम्
vanam → vanam
forest (no change)

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: \( k, t, \ t, p, n, n, m, \) 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:

\[
\begin{align*}
\text{तत् वनम्} & \rightarrow \text{तद् वनम्} \\
\text{tat vanam} & \rightarrow \text{tad vanam} \\
\text{तत् उदकम्} & \rightarrow \text{तद् उदकम्} \\
\text{tat udakam} & \rightarrow \text{tad udakam} \\
\text{तत् फलम्} & \rightarrow \text{तद् फलम्} \\
\text{tat phalam} & \rightarrow \text{tad phalam}
\end{align*}
\]

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

\[
\begin{align*}
\text{वाक् न} & \rightarrow \text{वाङ् न} \\
\text{vāk} \text{ na} & \rightarrow \text{vāṅ na} \\
\text{राट् न} & \rightarrow \text{राण् न} \\
\text{rāṭ} \text{ na} & \rightarrow \text{rāṇ na} \\
\text{तत् न} & \rightarrow \text{तन् न} \\
\text{tat} \text{ na} & \rightarrow \text{tan na} \\
\text{ककुप् न} & \rightarrow \text{ककुम् न} \\
\text{kakup} \text{ na} & \rightarrow \text{kakum na}
\end{align*}
\]

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

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

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>k</strong></td>
<td><strong>ṭ</strong></td>
<td><strong>p</strong></td>
</tr>
<tr>
<td>ṅ</td>
<td>ṅ</td>
<td>m</td>
</tr>
<tr>
<td>g*</td>
<td>ḍ*</td>
<td>b*</td>
</tr>
<tr>
<td>g</td>
<td>ḍ</td>
<td>b</td>
</tr>
<tr>
<td>k</td>
<td>t</td>
<td>p</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:

 updatedAt 2023-08-04 13:53
ज्लभस्व → ल्ज्लभस्व

$tat$ labhasva → $tal$ labhasva
Obtain that.

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

तत्थोचन्ति → तच्छोचन्ति

$tat śocanti$ → $tac$ 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>$t$</td>
<td></td>
</tr>
<tr>
<td>$n$</td>
<td>nasal sound</td>
</tr>
<tr>
<td>$c$</td>
<td>$c$, $ch$</td>
</tr>
<tr>
<td>$j$</td>
<td>$j$, $jh$</td>
</tr>
<tr>
<td>$t$</td>
<td>$t$, $th$</td>
</tr>
<tr>
<td>$d$</td>
<td>$d$, $dh$</td>
</tr>
<tr>
<td>$l$</td>
<td>$l$</td>
</tr>
<tr>
<td>$c$ ($ś$ becomes $ch$)</td>
<td>$ś$</td>
</tr>
<tr>
<td>$d$ ($h$ becomes $dh$)</td>
<td>$h$</td>
</tr>
<tr>
<td>$d$</td>
<td>other voiced sounds</td>
</tr>
<tr>
<td>$t$</td>
<td>other sounds</td>
</tr>
</tbody>
</table>

**Rules for -$n$**

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

नरान्जयामि → नरान्जयामि

$narān$ jayāmi → $narāṇi$ 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 \( t/\text{th} \), \( n \) becomes \( mś \), \( Ṁṣ \), 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 \( s \), 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>( ṃś )</th>
<th>( ṃṣ )</th>
<th>( ṃs )</th>
<th>( n )</th>
<th>( ṃs )</th>
<th>( n (s \text{ optionally becomes } ch) )</th>
<th>( n )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>( c, ch )</td>
<td>( j, jh )</td>
<td>( t, \text{ th} )</td>
<td>( d, dh )</td>
<td>( t, \text{ th} )</td>
<td>( l )</td>
<td>( s )</td>
<td>( \text{other sounds} )</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:

सीता वनम् गच्छति → सीता वनं गच्छति

sitā vanam gacchati → sitā vanamḥ gacchati

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

फलम् चरामि → फलञ्जः चरामि

phalam carāmi → phalañjā carāmi

फलम् खादामि → फलञ्जः खादामि

phalam khādāmi → phalañjā 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:

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

Consonant sandhi also occurs within a single word:

\[
\text{मरु + भिः} \rightarrow \text{मरुधिः}
\]
\[
marut + bhiḥ \rightarrow marudbhiḥ
\]
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:

\[
\text{वच + अन्ति} \rightarrow \text{वचन्ति}
\]
\[
vac + anti \rightarrow vacanti
\]

\[
\text{वच + मि} \rightarrow \text{वच्मि}
\]
\[
vac + mi \rightarrow vacmi
\]

\[
\text{वाच + य} \rightarrow \text{वाच्य}
\]
\[
vāc + ya \rightarrow vācyā
\]

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:
बुध्व + त → बुद्ध
budh + ta → buddha
(aspiration moves to ta)

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

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

दह्व + स्य → धक्ष्य
dah + sya → dhakṣya

दह्व → धक्क

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:

मुह्व → मोक्ष्यति
muh → mokṣyati
be deluded → will be deluded

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

\( n \rightarrow \eta \)

In Sanskrit, \( n \) often shifts its point of pronunciation and becomes \( \eta \):
 Generally, the sounds $r$ and $ṣ$ change $n$ to $ṅ$. This change can occur even if the two sounds are separated by other sounds:

<table>
<thead>
<tr>
<th>Original</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>गुरुना → गुरुणा</td>
<td>gurunā → gurunā</td>
</tr>
<tr>
<td>विशेन → विशेण</td>
<td>viṣena → viṣena</td>
</tr>
<tr>
<td>वषतेन → वषते</td>
<td>viṣena → viṣe</td>
</tr>
<tr>
<td>नातेन → नाते</td>
<td>rāmena → rāmeṇa</td>
</tr>
<tr>
<td>रामायन → रामायण</td>
<td>rāmāyana → rāmāyaṇa</td>
</tr>
<tr>
<td>वर्षभोग्येन → वर्षभोग्येण</td>
<td>varṣabhogyena → varṣabhogyēṇa</td>
</tr>
</tbody>
</table>

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

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

There are many exceptions and subtleties to this rule. For now, just remember that $ṅ$ often changes to $ṅ$ if it follows $r$ or $ṣ$.

$s$ → $ṣ$

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

<table>
<thead>
<tr>
<th>Original</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>अग्नि + सु → अग्निषु</td>
<td>agni + su → agniṣu</td>
</tr>
</tbody>
</table>
Generally, any vowel other than a or ā changes the following s to ṣ. The consonant k can cause this change too:

वाक् + सु → 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:

\[
\text{siṃha} + \text{ḥ} \rightarrow \text{siṃhāḥ}
\]

the lion

\[
\text{siṃha} + \text{syā} \rightarrow \text{siṃhasya}
\]

of the lion

\[
\text{siṃha} + \text{aiḥ} \rightarrow \text{siṃhaiḥ}
\]

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:

\[
\text{siṃho} \text{ gacchāti}
\]

\[
siṃho \text{ gacchati}
\]

The (male) lion goes.
the feminine gender:

सिंह गच्छति
siṃhā 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, -ī, and -ū are almost always feminine.
• Nouns made with the -tra and -ana suffixes are usually neuter.
The three numbers

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

सिंह: पद्यति।

śīhaḥ paśyati.
The lion sees.

the dual, which is used for exactly two items:

सिंहां पद्यत:।

śīhau paśyataḥ.
The two lions see.

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

सिंहाः पद्यन्ति।

śīhāḥ 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:

सिंह: खाति।

śīhaḥ khādati.
The lion eats.

But this depends on the prayoga of the verb. For example, consider the two sentences below. Both use ṣīhaḥ in case 1. But the meaning of ṣīhaḥ in each sentence is very different:
The lion eats.
(kartari prayoga. The lion is the subject (kartā) of the sentence.)

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:

The lion sees a village.

The lion goes to the village.

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

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

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

The lion goes to the village for meat.

The lion goes to the village for eating (“to eat”).

Case 5 generally means “from,” “than,” or “because of”:
नरः वनाः ग्रामं गच्छति।

*naraḥ vanād grāmaṃ gacchati.*
A man goes from the forest to the village.

सिंहो नरः बलवत्तिः।

*sinho narād balavattarāḥ.*
The lion is stronger than the man.

नरः भयाः गृहं गच्छति।

*naraḥ bhayaḥ gṛhaṃ gacchati.*
The man goes home from (because of) fear.

Case 6 generally means “of”:

सिंहो नरसयं गृहं गच्छति।

*sinho narasya gṛhaṃ gacchati.*
The lion goes to the house of the man (or, the man’s house).

सिंहो नरसयं मांसं खाद्यः।

*sinho narasya māṃsaṃ khādati.*
The lion eats the meat of the man.

Case 7 generally means “in” or “on”:

नरः सिंहे अस्तः।

*naro simhe 'sti.*
The man is in the lion.

सिंहो ग्रामे चरति।

*sinho grāme carati.*
The lion walks in the village.

And case 8 is the person being spoken to:

हे सिंह वनं गच्छ।

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

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

**Stem families**

Nominal stems can end with many different kinds of sounds:

- सिंह
  - sinha
  - (male) lion

- अग्नि
  - agni
  - fire

- मनस्
  - manas
  - mind

We can group these stems based on the last sound they use. So we can talk about -a stems (stems ending in a), -t stems, -ū 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):

śिन्ह → शिन्हेन

\[ \text{siṃha} \rightarrow \text{siṃhena} \]

(male) lion → by the (male) lion

śिन्हā → शिन्हायाः

\[ \text{siṃhā} \rightarrow \text{siṃhayā} \]

(female) lion → by the (female) lion

śिन्ह → शिन्हस्य

\[ \text{siṃha} \rightarrow \text{siṃhasya} \]

(male) lion → of the (male) lion

śिन्हā → शिन्हायाः

\[ \text{siṃhā} \rightarrow \text{siṃhāyāḥ} \]

(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, -i, 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:
<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>अः</td>
<td>आ</td>
<td>ए</td>
<td>अः</td>
<td>अः</td>
<td>इ</td>
<td>ःः</td>
</tr>
<tr>
<td>Ḣ</td>
<td>au</td>
<td>am</td>
<td>bhyām</td>
<td>bhyām</td>
<td>bhyām</td>
<td>su</td>
<td>au</td>
</tr>
<tr>
<td>औ</td>
<td>औ</td>
<td>औ</td>
<td>औ</td>
<td>bhyaḥ</td>
<td>oḥ</td>
<td>औ</td>
<td>au</td>
</tr>
<tr>
<td>अष्णः</td>
<td>aḥ</td>
<td>भ्रम्</td>
<td>भ्रम्</td>
<td>भ्रम्</td>
<td>आम्</td>
<td>औ</td>
<td>aḥ</td>
</tr>
</tbody>
</table>

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 ı.

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:
नरो गजाभ्यां नगरं गच्छति

naro gajābhyāṁ nagaram gacchati

The man goes to the city by means of the two elephants.

नरो गजाभ्यां नगरं गच्छति

naro gajābhyāṁ nagaram gacchati

The man goes to the city for the two elephants.

नरो गजाभ्यां नगरं गच्छति

naro gajābhyāṁ nagaram gacchati

The man goes from the two elephants to the city.

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

**Basic neuter endings**

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

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
</tr>
<tr>
<td></td>
<td></td>
<td></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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>नौः</td>
<td>नावौ</td>
<td>नावः</td>
</tr>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nauḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>सौम्</th>
<th>नावौ</th>
<th>नावः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāvam</td>
<td>nāvau</td>
<td>nauḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>सौवा</th>
<th>नौभ्याम्</th>
<th>नौभिष्</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāvā</td>
<td>naubhyām</td>
<td>naubhiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>सौवे</th>
<th>नौभ्याम्</th>
<th>नौभ्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāve</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>सौवः</th>
<th>नौभ्याम्</th>
<th>नौभ्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāvah</td>
<td>naubhyām</td>
<td>naubhyāḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>सौवः</th>
<th>नावोः</th>
<th>नावाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāvah</td>
<td>nāvoḥ</td>
<td>nāvām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>सौवि</th>
<th>नावोः</th>
<th>नौषु</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nāvi</td>
<td>nāvoḥ</td>
<td>nauṣu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>सौः</th>
<th>नावौ</th>
<th>नावः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nauḥ</td>
<td>nāvau</td>
<td>nauḥ</td>
</tr>
</tbody>
</table>
Notice that \textit{nausu} becomes \textit{nauṣu} due to sandhi. \( s \) usually becomes \( ś \) when it follows a vowel other than \( a \) or \( ā \).

Meanwhile, \textit{manas} is a neuter stem and uses neuter endings. As before, a few small sandhi changes will apply. But otherwise, \textit{manas} follows a regular pattern:

\begin{center}
\begin{tabular}{lll}
  & Singular & Dual & Plural \\
  Case 1 & \textit{मनः} & \textit{मनसी} & \textit{मनांसि} \\
  & \textit{manaḥ} & \textit{manast} & \textit{manāṃsi} \\
  Case 2 & \textit{मनः} & \textit{मनसी} & \textit{मनांसि} \\
  & \textit{manaḥ} & \textit{manast} & \textit{manāṃsi} \\
  Case 3 & \textit{मनसा} & \textit{मनोभ्याम्} & \textit{मनोभिः} \\
  & \textit{manasā} & \textit{manobhyām} & \textit{manobhiḥ} \\
  Case 4 & \textit{मनसे} & \textit{मनोभ्याम्} & \textit{मनोभ्यः} \\
  & \textit{manase} & \textit{manobhyām} & \textit{manobhyaḥ} \\
  Case 5 & \textit{मनसा} & \textit{मनोभ्याम्} & \textit{मनोभ्यः} \\
  & \textit{manasaḥ} & \textit{manobhyām} & \textit{manobhyaḥ} \\
  Case 6 & \textit{मनसा} & \textit{मनसोः} & \textit{मनसाम्} \\
  & \textit{manasaḥ} & \textit{manasoh} & \textit{manasām} \\
  Case 7 & \textit{मनसि} & \textit{मनसोः} & \textit{मनःसु} \\
  & \textit{manasi} & \textit{manasoh} & \textit{manahsu} \\
  Case 8 & \textit{मनः} & \textit{मनसी} & \textit{मनांसि} \\
  & \textit{manaḥ} & \textit{manast} & \textit{manāṃsi} \\
\end{tabular}
\end{center}

The \( s \) in \textit{manas} becomes the \textit{visarga} if it is at the end of a word or if the ending starts with a consonant. \textit{manaḥ} (with its \textit{visarga}) then follows the normal rules of \textit{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:

मन: → मनांसि
manah → manāṃsi
minds

Neuter stems often change in this way. We will see many examples of this change in the following lessons.

Review

In this lesson, we learned about the basic nominal endings. We also studied two examples that use these endings: the feminine stem nau and the neuter stem manas. Finally, we learned that different stem families modify these basic endings in different ways.

In the following lessons, we will learn how each stem family modifies these basic endings.

1. Why is it useful to know the basic nominal endings?
2. If we see a nominal ending that has multiple possible meanings, how do we decide which meaning is intended?
3. In the neuter gender, there are three cases that have identical endings. What are these three cases?
-a stems

In the previous lesson, we learned about the basic endings that nominal stems use. Different stem families will change these endings in small ways.

Of all of the stem families, the one that changes them the most is the family of -a stems (akārantāni, “ending in -a”). Stems in this family are either masculine or neuter.

Most of Sanskrit's nominal stems end in the vowel -a, so it's important to know this family well. Does that mean you should memorize these endings? No. Just focus on their general patterns.

Masculine endings

First, let's study the 24 masculine endings for the -a stem. Let's use the masculine noun stem gaja, which means “elephant”:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>गजः: gajah</td>
<td>गजौ: gajau</td>
<td>गजा: gajah</td>
</tr>
<tr>
<td>2</td>
<td>गजम् gajam</td>
<td>गजौ: gajau</td>
<td>गजान् gajan</td>
</tr>
<tr>
<td>3</td>
<td>गजेन gajena</td>
<td>गजाभ्याम् gajabhyaṃ</td>
<td>गज़ै: gajaiḥ</td>
</tr>
<tr>
<td>4</td>
<td>गजाय gajāya</td>
<td>गजाभ्याम् gajabhyaṃ</td>
<td>गजेभ्यः gajebhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>गजात् gajat</td>
<td>गजाभ्याम् gajabhyaṃ</td>
<td>गजेभ्यः gajebhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>गजस्य gajasya</td>
<td>गजयोः gajayoḥ</td>
<td>गजानाम् gajānāṃ</td>
</tr>
<tr>
<td>7</td>
<td>गजे gaje</td>
<td>गजयोः gajayoḥ</td>
<td>गजेषु gajesu</td>
</tr>
<tr>
<td>8</td>
<td>गज gaja</td>
<td>गजौ gajau</td>
<td>गजा: 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>
<tbody>
<tr>
<td>Case 1</td>
<td>फलम्</td>
<td>फले</td>
<td>फलनान</td>
</tr>
<tr>
<td></td>
<td><em>phalam</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
<tr>
<td>Case 2</td>
<td>फलम्</td>
<td>फले</td>
<td>फलनान</td>
</tr>
<tr>
<td></td>
<td><em>phalam</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
<tr>
<td>Case 8</td>
<td>फल</td>
<td>फले</td>
<td>फलनान</td>
</tr>
<tr>
<td></td>
<td><em>phala</em></td>
<td><em>phale</em></td>
<td><em>phalāni</em></td>
</tr>
</tbody>
</table>

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

\[
\text{फल + ई} \rightarrow \text{फले}
\]

*phala + ī → phale*

And that the word *phalāni* lengthens its vowel and uses an extra nasal sound, just as we saw with *manāmsi*:
\begin{align*}
\text{मनस्} + \text{ि} & \rightarrow \text{मनांसि} \\
\text{manas} + i & \rightarrow \text{manāṃsi} \\
\text{फल} + \text{ि} & \rightarrow \text{फलाणि} \\
\text{phala} + i & \rightarrow \text{phalāni} \\
\end{align*}

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

\begin{align*}
\text{फल} + \text{ि} & \rightarrow \text{फलम्} \\
\text{phala} + m & \rightarrow \text{phalam} \\
\end{align*}

**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:

\begin{align*}
\text{ग्रामेन} & \rightarrow \text{ग्रामेण} \\
\text{grāmena} & \rightarrow \text{grāmeṇa} \\
\text{विषेन} & \rightarrow \text{विषेण} \\
\text{viṣena} & \rightarrow \text{viṣeṇa} \\
\end{align*}

with the village

with poison

Roughly, the rule is that the letters \(r\) and \(ṣ\) causes \(n\) to change to \(ṇ\). This change can occur even if the two sounds are separated by vowels, “lip” consonants like \(p\) and \(m\), and a few others.

**Review**

\(a\) is the most common vowel in Sanskrit, and the \(-a\) stems are the most common stem family. In the next few lessons, we'll learn about the other stem families.

1. Many of the endings used by the \(-a\) stem have multiple meanings. Give an example of one of these endings. What meanings can it express?
2. In the \(-a\) family, masculine and neuter endings are often identical. Which five cases are identical for both genders?
-ā, -ī, and -ū stems

In the previous lesson, we learned about the -a stems, which use masculine and neuter endings. In this lesson, we'll learn about three very similar stems:

- The -ā stems (ākārantāni, “ending in -ā”)
- The -ī stems (īkārantāni, “ending in -ī”)
- The -ū stems (ūkārantāni, “ending in -ū”)

Stems that end with these sounds are almost always feminine. In particular, the -ā and -ī endings are often used as the feminine versions of stems that end in -a:

- गज → 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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>गजा</td>
<td>gajā</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td>गजे</td>
<td>gaje</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td>गजां</td>
<td>gajāḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>गजांम्</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td>गजें</td>
<td>gaje</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td>गजांम्</td>
<td>gajāḥ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>गजाष्णः</td>
<td>गजाभ्याम्</td>
<td>गजाभीः</td>
</tr>
<tr>
<td>गजायाम्</td>
<td>gajābhyaṁ</td>
<td>गजाभ्याम्</td>
<td>गजाभीः</td>
</tr>
<tr>
<td>Case 4</td>
<td>गजानाम्</td>
<td>गजाभ्याम्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>गजायाम्</td>
<td>gajābhyaṁ</td>
<td>गजाभ्याम्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>Case 5</td>
<td>गजानाम्</td>
<td>गजाभ्याम्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>गजायाम्</td>
<td>gajābhyaṁ</td>
<td>गजाभ्याम्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>Case 6</td>
<td>गजानाम्</td>
<td>गजाभ्याम्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>गजायायि</td>
<td>gajābhyaṁ</td>
<td>गजाभ्याय र्</td>
<td>गजाभ्याः</td>
</tr>
<tr>
<td>Case 7</td>
<td>गजासु</td>
<td>गजायोः</td>
<td>गजासु</td>
</tr>
<tr>
<td>गजायाम्</td>
<td>gajayōḥ</td>
<td>गजायोः</td>
<td>गजासु</td>
</tr>
<tr>
<td>Case 8</td>
<td>गजाः</td>
<td>गजा:</td>
<td>गजाः</td>
</tr>
<tr>
<td>गजे</td>
<td>gaje</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
</tbody>
</table>

**Basic -ī stems**

The -i 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 nadi, which means “river”:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Sing: नदी</th>
<th>Dual नद्य</th>
<th>Pl: नद्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nadī</td>
<td>nadyau</td>
<td>nadyaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>नदीम्</td>
<td>नद्य</td>
<td>नदीः</td>
</tr>
<tr>
<td></td>
<td>nadim</td>
<td>nadyau</td>
<td>nadiḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>नद्या</td>
<td>नदीभ्याम्</td>
<td>नदीभि:</td>
</tr>
<tr>
<td></td>
<td>nadyā</td>
<td>nadibhyām</td>
<td>nadibhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>नद्यप्रेवे</td>
<td>नदीभ्याम्</td>
<td>नदीभ्य:</td>
</tr>
<tr>
<td></td>
<td>nadyai</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>नद्यः</td>
<td>नदीभ्याम्</td>
<td>नदीभ्य:</td>
</tr>
<tr>
<td></td>
<td>nadyaḥ</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>नद्यः</td>
<td>नद्यः:</td>
<td>नदीनाम्</td>
</tr>
<tr>
<td></td>
<td>nadyaḥ</td>
<td>nadoḥ</td>
<td>nadinām</td>
</tr>
<tr>
<td>Case 7</td>
<td>नद्याम्</td>
<td>नद्यः:</td>
<td>नदीषु</td>
</tr>
<tr>
<td></td>
<td>nadyām</td>
<td>nadoḥ</td>
<td>nadiṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>ननि</td>
<td>ननि</td>
<td>ननि:</td>
</tr>
<tr>
<td></td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyaḥ</td>
</tr>
</tbody>
</table>

The main difference is that the -a stems frequently insert y between the stem and the ending:

- गना → नद्या
gajayā → nadyā
- गनाकै → नद्यकै
gajāyai → nadyai
Basic -ū stems

The -ū stems follow the exact same pattern as the -ī stems. Where -ī becomes -y and -i, -ū becomes -v and -u. The only meaningful difference is that the case 1 singular has an extra visarga:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>चमूः</td>
<td>चमवः</td>
<td>चमवः</td>
</tr>
<tr>
<td></td>
<td>camūḥ</td>
<td>camvaḥ</td>
<td>camvaḥ</td>
</tr>
<tr>
<td>2</td>
<td>चमूथ्रः</td>
<td>चमवः</td>
<td>चमूः</td>
</tr>
<tr>
<td></td>
<td>camūm</td>
<td>camvaḥ</td>
<td>camūḥ</td>
</tr>
<tr>
<td>3</td>
<td>चमवः</td>
<td>चमुष्णः</td>
<td>चमूष्णः</td>
</tr>
<tr>
<td></td>
<td>camvā</td>
<td>camvyām</td>
<td>camūbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>चमवेः</td>
<td>चमुष्णः</td>
<td>चमूष्णः</td>
</tr>
<tr>
<td></td>
<td>camvai</td>
<td>camvyām</td>
<td>camūbhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>चमवः</td>
<td>चमुष्णः</td>
<td>चमूष्णः</td>
</tr>
<tr>
<td></td>
<td>camvāḥ</td>
<td>camvyām</td>
<td>camūbhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>चमवः</td>
<td>चमुष्णः</td>
<td>चमूष्णः</td>
</tr>
<tr>
<td></td>
<td>camvāḥ</td>
<td>camvoḥ</td>
<td>camūnām</td>
</tr>
<tr>
<td>7</td>
<td>चमवाः</td>
<td>चमवः</td>
<td>चमीः</td>
</tr>
<tr>
<td></td>
<td>camvām</td>
<td>camvoḥ</td>
<td>camūṣu</td>
</tr>
<tr>
<td>8</td>
<td>चमूः</td>
<td>चमवः</td>
<td>चमवः</td>
</tr>
<tr>
<td></td>
<td>camu</td>
<td>camvaḥ</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 -a 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 -ī 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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>शुचि: śuciḥ</td>
<td>शुची  śucī</td>
<td>शुचयः śucayaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>शुचिम् śucim</td>
<td>शुची  śucī</td>
<td>शुचिन् śucin</td>
</tr>
<tr>
<td>Case 3</td>
<td>शुचिना śucinā</td>
<td>शुचिभ्याम śucibhyām</td>
<td>शुचिभि: śucibhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>शुचये śucaye</td>
<td>शुचिभ्याम śucibhyām</td>
<td>शुचिभयः śucibhyāḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>शुचे: śucēḥ</td>
<td>शुचिभ्याम śucibhyām</td>
<td>शुचिभयः śucibhyāḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>शुचे: śucēḥ</td>
<td>शुच्योः śucyoḥ</td>
<td>शुचिनामः śucinām</td>
</tr>
<tr>
<td>Case 7</td>
<td>शुचाः śucau</td>
<td>शुच्योः śucyoḥ</td>
<td>शुचिषु śucīṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>शुचे śuce</td>
<td>शुची  śucī</td>
<td>शुचयः śucayaḥ</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:

\[ \text{शुचिना शुचये} \]
\[ śucinā śucaye \]

*(śuci, singular, in cases 3 and 4)*
ननावा नावे
nāvā nāve
(nau, singular, in cases 3 and 4)

In cases 5 through 8, we have various differences with no clear pattern:

शुचे: शुचे: शुचे: शुचे
śuceḥ śuceḥ śuceḥ śuce
(śuci, singular, in cases 5 through 8)

नाव: नाव: नाव: नाव:
nāvaḥ nāvaḥ nāvi nauḥ
(nau, singular, in cases 5 through 8)

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

शुचीन् शुचीनाम्
śucīn śucīnāṁ
(śuci, plural, in cases 2 and 6)

गजान् गजानाम्
gajān gajānāṁ
(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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>शुचि: सूचिḥ</td>
<td>शूचि</td>
<td>शूचय: सूचय亚军</td>
</tr>
<tr>
<td>2</td>
<td>शुचिम् सूचिम</td>
<td>शूचि</td>
<td>शूचि: सूचियन</td>
</tr>
<tr>
<td>3</td>
<td>शुचिना सूचिना म्</td>
<td>शूचिना म्</td>
<td>शूचिः सूचिः म्</td>
</tr>
<tr>
<td>4</td>
<td>शुचि: शूचि शूच्यां</td>
<td>शूच्यां म्</td>
<td>शूचिः शूचिः म्</td>
</tr>
<tr>
<td>5</td>
<td>शुचिय: शूचिय शूचि: शूचियांना म्</td>
<td>शूचियांना म्</td>
<td>शूचिः शूचिः म्</td>
</tr>
<tr>
<td>6</td>
<td>शुचिय: शूचिय शूचियां</td>
<td>शूचियां</td>
<td>शूचिः शूचिः म्</td>
</tr>
<tr>
<td>7</td>
<td>शुचिय: शूचिय शूचियां</td>
<td>शूचियां</td>
<td>शूचिः शूचिः म्</td>
</tr>
<tr>
<td>8</td>
<td>शुचि: शूचि शूचि:</td>
<td>शूचि:</td>
<td>शूचिः शूचिः म्</td>
</tr>
</tbody>
</table>

Note that the case 2 feminine plural is शूचिः as opposed to the masculine शूचिन।

The neuter stem uses the basic nominal endings. But if an ending starts with a vowel, we add an extra न sound. We also use -इंम with a long -ि, just as we did above:
Again, notice that the neuter stem uses a long vowel with an extra nasal sound:

कक्ष + इ → कक्षनास
manas + i → manāṃsi

कक्ष + इ → कक्षनास
phala + i → phalāni

कक्ष + इ → कक्षनास
šuci + i → šucīni
**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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>धयुष्णः</td>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhavaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>मधुम्</th>
<th>मधू</th>
<th>मधून्</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhum</td>
<td>madhū</td>
<td>madhūn</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>मधुनाः</th>
<th>मधुम्याम्</th>
<th>मधुपि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhunā</td>
<td>madhubhyām</td>
<td>madhubhiḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>मधवेः</th>
<th>मधुम्याम्</th>
<th>मधुभ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhave</td>
<td>madhubhyām</td>
<td>madhubhyāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>मधोः:</th>
<th>मधुम्याम्</th>
<th>मधुभ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhoḥ</td>
<td>madhubhyām</td>
<td>madhubhyāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>मधोः:</th>
<th>मधोः:</th>
<th>मधृनाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhoḥ</td>
<td>madhvoḥ</td>
<td>madhunām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>मधोः</th>
<th>मधोः:</th>
<th>मधुषु</th>
</tr>
</thead>
<tbody>
<tr>
<td>madhau</td>
<td>madhvoḥ</td>
<td>madhuṣu</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>मधोः</th>
<th>मधू:</th>
<th>मधवः</th>
</tr>
</thead>
<tbody>
<tr>
<td>madho</td>
<td>madhū</td>
<td>madhavaḥ</td>
<td></td>
</tr>
</tbody>
</table>

But note that the case 7 singular is -au for both -i stems and -u stems:
The feminine endings are similar to the endings we saw above. This includes the optional forms in the singular of cases 4 to 7, which might act like -ū stems:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>मधुः</td>
<td>मधूः</td>
<td>मधवः</td>
</tr>
<tr>
<td></td>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhavaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>मधुम्</td>
<td>मधूः</td>
<td>मधूः</td>
</tr>
<tr>
<td></td>
<td>madhum</td>
<td>madhū</td>
<td>madhūḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>मधुना</td>
<td>मधुभयाम्</td>
<td>मधुभिः</td>
</tr>
<tr>
<td></td>
<td>madhunā</td>
<td>madhubhyām</td>
<td>madhubhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>मधवे</td>
<td>मधुभयाम्</td>
<td>मधुभयः</td>
</tr>
<tr>
<td></td>
<td>madhave</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>मधो:, मध्वा:</td>
<td>मधुभयाम्</td>
<td>मधुभयः</td>
</tr>
<tr>
<td></td>
<td>madhoḥ, madhvāḥ</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>मधो:, मध्वा:</td>
<td>मध्वोः</td>
<td>मधूनाम्</td>
</tr>
<tr>
<td></td>
<td>madhoḥ, madhvāḥ</td>
<td>madhvoḥ</td>
<td>madhūnām</td>
</tr>
<tr>
<td>Case 7</td>
<td>मधो:, मध्वाम्</td>
<td>मध्वोः</td>
<td>मधुषु</td>
</tr>
<tr>
<td></td>
<td>madhau, madhvām</td>
<td>madhvoḥ</td>
<td>madhuṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>मधो</td>
<td>मधूः</td>
<td>मधवः</td>
</tr>
<tr>
<td></td>
<td>madho</td>
<td>madhū</td>
<td>madhavaḥ</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:
### 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:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नार्म  kartā</td>
<td>नार्मतौ kartārau</td>
<td>नार्मष्णः kartāraḥ</td>
</tr>
<tr>
<td>2</td>
<td>नार्म ज् kartāram</td>
<td>नार्मतौ kartārau</td>
<td>तृर्मन ज् kartṝn</td>
</tr>
<tr>
<td>3</td>
<td>त्रनार्म kartrā</td>
<td>कृर्मना ज् kartṛbhyām</td>
<td>कृर्मभष्णः kartṛbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>त्रर्गे kartre</td>
<td>कृर्मना ज् kartṛbhyām</td>
<td>कृर्मष्णः kartṛbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>युर्मष्णः kartuḥ</td>
<td>कृर्मना ज् kartṛbhyām</td>
<td>कृर्मष्णः kartṛbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>युर्मष्णः kartuḥ</td>
<td>त्रष्णः kartroḥ</td>
<td>कृर्मष यु kartṛṣu</td>
</tr>
<tr>
<td>7</td>
<td>र्म kartari</td>
<td>कृर्मना ज् kartṛbhyaḥ</td>
<td>कृर्मष kartṛṣu</td>
</tr>
<tr>
<td>8</td>
<td>र्मष्णः kartaḥ</td>
<td>नार्मतौ kartārau</td>
<td>नार्मष्णः kartāraḥ</td>
</tr>
</tbody>
</table>

As for the endings used by this stem, we have only a few comments to make. In the singular, notice the use of *kartuḥ* for cases 5 and 6. The case 7 singular, *kartari*, uses the normal ending but with a different stem.

In the plural, notice the use of *kartṝn* and *kartṝṇām*, which resemble the other masculine endings we've seen:

कर्तृन् कर्तृणाम्
*kartṝn, kartṝṇām*

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

राम: नगरम् गच्छति → रामो नगरं गच्छति
ramaḥ nagaram gacchati → ramo nagaraṃ gacchati
Rama goes to the city.

कर्तर: नगरम् गच्छ → कर्तरं नगरं गच्छ
kartah nagaram gaccha → kartar nagaraṃ gaccha
O doer, go to the city.

Here are the neuter endings for the -r stems:
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 *piṭṛ, māṭṛ, bhrāṭṛ*, and *svaṣṛ*:

*daśaratho rāmasya *pitā.*
Dasharatha is Rama's father.

*kausalyā rāmasya *māṭā.*
Kausalya is Rama's mother.

*lakṣmaṇo rāmasya *bhrāṭā.*
Lakshmana is Rama's brother.

*rāmasya na *svaṣā.*
Rama doesn’t have a sister.

Most of these words use -ar instead of -ār for their strong stem:
| Case 1 | पिता | पितरां | पितरः | *pitā* | *pitarau* | *pitaraḥ* |
| Case 2 | पितरम् | पितरां | पित्रन् | *pitaram* | *pitarau* | *pitṛn* |
| Case 3 | पित्रा | पित्रभ्यां | पित्रभ्यः | *pitrā* | *pitrbhyaṃ* | *pitrbhyaḥ* |
| Case 4 | पित्रे | पित्रभ्यां | पित्रभ्यः | *pitre* | *pitrbhyaṃ* | *pitrbhyaḥ* |
| Case 5 | पितुः | पित्रभ्यां | पित्रभ्यः | *pituḥ* | *pitrbhyaṃ* | *pitrbhyaḥ* |
| Case 6 | पितुः | पित्रोः | पित्रणां | *pituḥ* | *pitoḥ* | *pitṛṇām* |
| Case 7 | पितारिः | पित्रोः | पित्रक्षु | *pitari* | *pitoḥ* | *pitṛṣu* |
| Case 8 | पितः | पितरां | पितरः | *pitaḥ* | *pitarau* | *pitaraḥ* |

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>मातरः</td>
<td>मातरः</td>
</tr>
<tr>
<td></td>
<td>mātā</td>
<td>mātaraḥ</td>
<td>mātaraḥ</td>
</tr>
<tr>
<td>2</td>
<td>मातरम्</td>
<td>मातरः</td>
<td>मातृः</td>
</tr>
<tr>
<td></td>
<td>mātaram</td>
<td>mātaraḥ</td>
<td>māṭṛḥ</td>
</tr>
<tr>
<td>3</td>
<td>मात्रा</td>
<td>मातृभ्याम्</td>
<td>मातृभिः</td>
</tr>
<tr>
<td></td>
<td>mātrā</td>
<td>māṭṛbhyaṁ</td>
<td>māṭṛbhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>मात्रे</td>
<td>मातृभ्याम्</td>
<td>मातृभः</td>
</tr>
<tr>
<td></td>
<td>mātre</td>
<td>māṭṛbhyaṁ</td>
<td>māṭṛbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>मातुः</td>
<td>मातृभ्याम्</td>
<td>मातृभः</td>
</tr>
<tr>
<td></td>
<td>mātuḥ</td>
<td>māṭṛbhyaṁ</td>
<td>māṭṛbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>मातुः</td>
<td>मात्रोः</td>
<td>मात्रूणाम्</td>
</tr>
<tr>
<td></td>
<td>mātuḥ</td>
<td>māṭroḥ</td>
<td>māṭṛṇām</td>
</tr>
<tr>
<td>7</td>
<td>मातरि</td>
<td>मात्रोः</td>
<td>मातृषु</td>
</tr>
<tr>
<td></td>
<td>mātari</td>
<td>māṭroḥ</td>
<td>māṭṛṣu</td>
</tr>
<tr>
<td>8</td>
<td>मातः</td>
<td>मातरः</td>
<td>मातः</td>
</tr>
<tr>
<td></td>
<td>mātaḥ</td>
<td>mātaraḥ</td>
<td>mātaraḥ</td>
</tr>
</tbody>
</table>

However, *svasṛ* uses the normal strong stem (*svasār*). Here are the cases that differ from *mātṛ* above:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>स्वसा</td>
<td>svasa</td>
<td>svasārau</td>
<td>svasāraḥ</td>
</tr>
<tr>
<td>स्वसना</td>
<td>svasāraḥ</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>स्वसारम्</td>
<td>svasāram</td>
<td>svasārau</td>
<td>svasṭḥ</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>स्वसष्णः</td>
<td>svasaḥ</td>
<td>svasārau</td>
<td>svasāraḥ</td>
</tr>
</tbody>
</table>

**Review**

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

1. What is the strong stem of *kartr*?
2. What is the strong stem of *pitṛ*?
3. What is the strong stem of *svaśr*?
-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 1</th>
<th>नाषः</th>
<th>नातौ</th>
<th>नाषः</th>
</tr>
</thead>
<tbody>
<tr>
<td>राह्</td>
<td>रायाँ</td>
<td>रायः</td>
<td></td>
</tr>
<tr>
<td>ना ज्</td>
<td>रायां</td>
<td>रायः</td>
<td></td>
</tr>
<tr>
<td>ना ज्</td>
<td>रायां</td>
<td>रायः</td>
<td></td>
</tr>
<tr>
<td>ना ज्</td>
<td>रायां</td>
<td>रायः</td>
<td></td>
</tr>
</tbody>
</table>

**-o stems**

The two common -o stems are गो ("cow") and ड्यो ("sky", "heaven"). गो can be either masculine or feminine according to the animal's gender. And ड्यो 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>1</td>
<td>गौः</td>
<td>गावोः</td>
<td>गावः</td>
</tr>
<tr>
<td></td>
<td>gauḥ</td>
<td>gāvau</td>
<td>gāvaḥ</td>
</tr>
<tr>
<td>2</td>
<td>गाम्</td>
<td>गावोः</td>
<td>गाः</td>
</tr>
<tr>
<td></td>
<td>gāṃ</td>
<td>gāvau</td>
<td>gāḥ</td>
</tr>
<tr>
<td>3</td>
<td>गावा</td>
<td>गोभ्याम्</td>
<td>गोभिः</td>
</tr>
<tr>
<td></td>
<td>gavā</td>
<td>gobhyām</td>
<td>gobhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>गौः</td>
<td>गोभ्याम्</td>
<td>गोभ्यः</td>
</tr>
<tr>
<td></td>
<td>gave</td>
<td>gobhyām</td>
<td>gobhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>गोः</td>
<td>गोभ्याम्</td>
<td>गोभ्यः</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gobhyām</td>
<td>gobhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>गोः</td>
<td>गावोः</td>
<td>गावाम्</td>
</tr>
<tr>
<td></td>
<td>goḥ</td>
<td>gavoḥ</td>
<td>gavām</td>
</tr>
<tr>
<td>7</td>
<td>गावि</td>
<td>गावोः</td>
<td>गोशु</td>
</tr>
<tr>
<td></td>
<td>gavi</td>
<td>gavoḥ</td>
<td>goṣu</td>
</tr>
<tr>
<td>8</td>
<td>गौः</td>
<td>गावोः</td>
<td>गावः</td>
</tr>
<tr>
<td></td>
<td>gauḥ</td>
<td>gāvau</td>
<td>gāvaḥ</td>
</tr>
</tbody>
</table>

**-au stems**

The main example of an -au stem is the feminine stem nau, which means “boat.” nau uses the normal endings and uses normal sandhi changes.

We learned about the stem nau when we studied the basic nominal endings. But for convenience, we will repeat it here:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नाव: नाहि</td>
<td>नावो: नाव्याम</td>
<td>नाव: नाव्याम</td>
</tr>
<tr>
<td>2</td>
<td>नावम् नावं</td>
<td>नावो: नाव्याम</td>
<td>नाव: नाव्याम</td>
</tr>
<tr>
<td>3</td>
<td>नावा नावायम्</td>
<td>नावो: नाव्याम</td>
<td>नाव: नाव्याम</td>
</tr>
<tr>
<td>4</td>
<td>नावे नावेयम्</td>
<td>नावो: नाव्याम</td>
<td>नाव: नाव्याम</td>
</tr>
<tr>
<td>5</td>
<td>नावाः नावायम्</td>
<td>नावो: नाव्याम</td>
<td>नाव: नाव्याम</td>
</tr>
<tr>
<td>6</td>
<td>नावाः नावो: नावायम</td>
<td>नावो: नावायम</td>
<td>नाव: नावायम</td>
</tr>
<tr>
<td>7</td>
<td>नावि नावो: नावायम</td>
<td>नावो: नावायम</td>
<td>नाव: नावायम</td>
</tr>
<tr>
<td>8</td>
<td>नाहि नावो: नावायम</td>
<td>नावो: नावायम</td>
<td>नाव: नावायम</td>
</tr>
</tbody>
</table>

**Review**

1. Which stems end in -ai?
2. Which stems end in -o?
3. Which stems end in -au?
Consonant stems

**Consonant stems** are the last of the major families of nominal stems. As you might guess, these stems end in consonants.

Consonant stems use the basic nominal endings we saw earlier. But some consonant stems have strong and weak versions that they use in front of different endings, just as the -ṛ stems do. And since these stems end in consonants, various sandhi changes might occur.

As a reminder, we use the strong stem in cases 1, 2 and 8 (except for the plural of case 2) and the weak stem everywhere else.

**Basic consonant stems**

Many consonant stems have strong and weak versions. But there also many that use just one version for all endings. Let’s quickly learn about these *basic* consonant stems, which use the same version with all endings.

Here are the forms of the masculine stem *marut*, which means “wind.” Apart from some sandhi changes, all of these forms are regular:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मरुत्</td>
<td>मरुती</td>
<td>मरुतः</td>
</tr>
<tr>
<td></td>
<td>marut</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>2</td>
<td>मरुतम्</td>
<td>मरुती</td>
<td>मरुतः</td>
</tr>
<tr>
<td></td>
<td>marutam</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>3</td>
<td>मरुता</td>
<td>मरुद्धाम्</td>
<td>मरुद्धिः</td>
</tr>
<tr>
<td></td>
<td>marutā</td>
<td>marudbhyaṁ</td>
<td>marudbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>मरुतेः</td>
<td>मरुद्धाम्</td>
<td>मरुद्भः</td>
</tr>
<tr>
<td></td>
<td>marute</td>
<td>marudbhyaṁ</td>
<td>marudbhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>मरुतः</td>
<td>मरुद्धाम्</td>
<td>मरुद्भः</td>
</tr>
<tr>
<td></td>
<td>marutaḥ</td>
<td>marudbhyaṁ</td>
<td>marudbhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>मरुतः</td>
<td>मरुतोः</td>
<td>मरुताम्</td>
</tr>
<tr>
<td></td>
<td>marutaḥ</td>
<td>marutoḥ</td>
<td>marutām</td>
</tr>
<tr>
<td>7</td>
<td>मरुति</td>
<td>मरुतोः</td>
<td>मरुत्रु</td>
</tr>
<tr>
<td></td>
<td>maruti</td>
<td>marutoḥ</td>
<td>marutsu</td>
</tr>
<tr>
<td>8</td>
<td>मरुत्</td>
<td>मरुती</td>
<td>मरुतः</td>
</tr>
<tr>
<td></td>
<td>marut</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
</tbody>
</table>

Likewise, here are the forms of the neuter stem *manas*, which means “mind.” All of these forms use the basic nominal endings:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मनः\text{\tiny \textit{manaḥ}}</td>
<td>मनसी\text{\tiny \textit{manast}}</td>
<td>मनांसिः\text{\tiny \textit{manāṃsi}}</td>
</tr>
<tr>
<td>2</td>
<td>मनः\text{\tiny \textit{manaḥ}}</td>
<td>मनसी\text{\tiny \textit{manast}}</td>
<td>मनांसिः\text{\tiny \textit{manāṃsi}}</td>
</tr>
<tr>
<td>3</td>
<td>मनसा\text{\tiny \textit{manasā}}</td>
<td>मनोभ्याम्\text{\tiny \textit{manobhyām}}</td>
<td>मनोभिः\text{\tiny \textit{manobhiḥ}}</td>
</tr>
<tr>
<td>4</td>
<td>मनसे\text{\tiny \textit{manase}}</td>
<td>मनोभ्याम्\text{\tiny \textit{manobhyām}}</td>
<td>मनोभ्यः\text{\tiny \textit{manobhyaḥ}}</td>
</tr>
<tr>
<td>5</td>
<td>मनसः\text{\tiny \textit{manasaḥ}}</td>
<td>मनोभ्याम्\text{\tiny \textit{manobhyām}}</td>
<td>मनोभ्यः\text{\tiny \textit{manobhyaḥ}}</td>
</tr>
<tr>
<td>6</td>
<td>मनसः\text{\tiny \textit{manasaḥ}}</td>
<td>मनसोः\text{\tiny \textit{manasoḥ}}</td>
<td>मनसाम्\text{\tiny \textit{manasām}}</td>
</tr>
<tr>
<td>7</td>
<td>मनसि\text{\tiny \textit{manasi}}</td>
<td>मनसोः\text{\tiny \textit{manasoḥ}}</td>
<td>मनःसु\text{\tiny \textit{manahsu}}</td>
</tr>
<tr>
<td>8</td>
<td>मनः\text{\tiny \textit{manaḥ}}</td>
<td>मनसी\text{\tiny \textit{manast}}</td>
<td>मनांसिः\text{\tiny \textit{manāṃsi}}</td>
</tr>
</tbody>
</table>

\textit{-at, -mat, and vat}

Many of the words that end in at are created with the suffixes -\textit{at}, -\textit{mat}, and -\textit{vat}.

\textit{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।
aham 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”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>भगवान् ।</td>
<td>भगवान्तो।</td>
<td>भगवान्त:</td>
</tr>
<tr>
<td></td>
<td>bhagavān</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>भगवन्तम्।</td>
<td>भगवान्तो।</td>
<td>भगवान्त:</td>
</tr>
<tr>
<td></td>
<td>bhagavantam</td>
<td>bhagavantau</td>
<td>bhagavataḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>भगवता।</td>
<td>भगवधाम्।</td>
<td>भगवद्रिः</td>
</tr>
<tr>
<td></td>
<td>bhagavatā</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhīḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>भगवते।</td>
<td>भगवधाम्।</td>
<td>भगवद्वः</td>
</tr>
<tr>
<td></td>
<td>bhagavate</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>भगवतः।</td>
<td>भगवधाम्।</td>
<td>भगवद्वः</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavadbhyaṃ</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>भगवतः।</td>
<td>भगवतोः।</td>
<td>भगवताम्</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavatoḥ</td>
<td>bhagavatām</td>
</tr>
<tr>
<td>Case 7</td>
<td>भगवति।</td>
<td>भगवतोः।</td>
<td>भगवत्सु</td>
</tr>
<tr>
<td></td>
<td>bhagavati</td>
<td>bhagavatoḥ</td>
<td>bhagavatsu</td>
</tr>
<tr>
<td>Case 8</td>
<td>भगवन्।</td>
<td>भगवान्तो।</td>
<td>भगवान्त:</td>
</tr>
<tr>
<td></td>
<td>bhagavan</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
</tbody>
</table>

As before, the strong stems are highlighted. Notice the long vowel in the case 1 singular (bhagavān) and the short vowel in the case 8 singular (bhagavan).

One small exception is that the case 1 singular of -at is -ān, not -ān:

हनुमन् → हनुमान्
hanuman → hanumān
Hanuman (case 1 singular)
Next, here are the neuter endings of *bhagavat*:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>भगव</td>
<td>bhagavat</td>
<td>bhagatt</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>ज्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>bhagavat</td>
<td>bhagavatī</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>ज्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>bhagavat</td>
<td>bhagavatī</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>ज्</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For the feminine, we usually use the endings -antī, -vatī, and -matī. We then use the normal endings for -ī stems.

Roots in the *hu* class will use -attī instead of -antī. What is the *hu* class? See our lesson on verb classes for more information.

**-an, -man, and -van**

These stems are formed with the suffixes *-an, -man,* or *-van.* The strong stem is *-ān* and the weak stem is *-a.* But if the ending starts with a vowel, we use *-an.*

Here are the forms of the masculine stem *ātman,* which means “self”:
### Sanskrit Nouns: Atma

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>आत्मा</td>
<td>atma</td>
<td>आत्मानाँ</td>
<td>आत्मानः</td>
</tr>
</tbody>
</table>

Note that the case 1 singular is *atma* and has no final `-n` sound.

Here are forms of the neuter stem *karman*, which roughly means “action”:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>कर्म</td>
<td>कर्मणी</td>
<td>कर्मणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
<tr>
<td>2</td>
<td>कर्म</td>
<td>कर्मणी</td>
<td>कर्मणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
<tr>
<td>8</td>
<td>कर्म</td>
<td>कर्मणी</td>
<td>कर्मणि</td>
</tr>
<tr>
<td></td>
<td>karma</td>
<td>karmanī</td>
<td>karmāṇi</td>
</tr>
</tbody>
</table>

Note the change from न to ण, 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 योगिन, which means “yogi”: 
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>योगिनम्</th>
<th>योगिनो</th>
<th>योगिनः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yoginam</td>
<td>yoginau</td>
<td>yoginah</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>योगिना</th>
<th>योगिभ्याम्</th>
<th>योगिभिः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yoginā</td>
<td>yogibhyām</td>
<td>yogibhiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>योगिने</th>
<th>योगिभ्याम्</th>
<th>योगिभ्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yogine</td>
<td>yogibhyām</td>
<td>yogibhyah</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>योगिनः</th>
<th>योगिभ्याम्</th>
<th>योगिभ्यः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yoginah</td>
<td>yogibhyām</td>
<td>yogibhyah</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>योगिनः</th>
<th>योगिनोः</th>
<th>योगिनाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yoginah</td>
<td>yoginoḥ</td>
<td>yoginām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>योगिनि</th>
<th>योगिनोः</th>
<th>योगिषु</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yogini</td>
<td>yoginoḥ</td>
<td>yogīṣu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>योगिन्</th>
<th>योगिनोः</th>
<th>योगिनः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>yogin</td>
<td>yoginau</td>
<td>yoginah</td>
</tr>
</tbody>
</table>

As above, note that the case 1 singular is yogī and has no final -n sound.

Here are the forms of the neuter stem:
-vas, -ivas, and -yas

-vas is a root suffix. When we attach it to a root that means “X,” we usually get a stem that means “one who has X-ed.” Some roots will use the suffix -ivas instead.

For -vas, the strong stem is -vāṃs and the weak stem is -uṣ. But if the ending starts with a consonant, we use -vat instead. -ivas is similar, except that its strong stem is -ivāṃs and we use -ivat if the ending starts with a consonant.

Here are the masculine forms of the stem vidvas, which means “one who knows” or “a wise person”:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>विद्वान्</th>
<th>विद्वासों</th>
<th>विद्वास:</th>
</tr>
</thead>
<tbody>
<tr>
<td>vidvān</td>
<td>vidvāṃsau</td>
<td>vidvāṃsaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>विद्वासम्</td>
<td>विद्वासों</td>
<td>विद्वष:</td>
</tr>
<tr>
<td>vidvāṃsam</td>
<td>vidvāṃsau</td>
<td>viduṣah</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>विदुषा</td>
<td>विद्वद्भाम्</td>
<td>विद्वद्भिः</td>
</tr>
<tr>
<td>viduṣā</td>
<td>vidvadbhyaḥ</td>
<td>vidvadbhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>विदुषे</td>
<td>विद्वद्भाम्</td>
<td>विद्वष:</td>
</tr>
<tr>
<td>viduṣe</td>
<td>vidvadbhyaḥ</td>
<td>vidvadbhyāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>विदुष:</td>
<td>विद्वद्भाम्</td>
<td>विद्वष:</td>
</tr>
<tr>
<td>viduṣah</td>
<td>vidvadbhyaḥ</td>
<td>vidvadbhyāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>विदुष:</td>
<td>विदुषो:</td>
<td>विदुषाम्</td>
</tr>
<tr>
<td>viduṣah</td>
<td>viduṣoḥ</td>
<td>viduṣām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>विदुषि</td>
<td>विदुषो:</td>
<td>विदुषत्सु</td>
</tr>
<tr>
<td>viduṣi</td>
<td>viduṣoḥ</td>
<td>vidvatsu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>विद्वान्</td>
<td>विद्वासों</td>
<td>विद्वास:</td>
</tr>
<tr>
<td>vidvan</td>
<td>vidvāṃsau</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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयान्</td>
<td>śreyān</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 2</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyāṃsah</td>
</tr>
<tr>
<td>श्रेयांसम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 3</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 4</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 5</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 6</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 7</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</td>
</tr>
<tr>
<td>Case 8</td>
<td>श्रेयांसोऽ</td>
<td>śreyāṃsau</td>
<td>śreyānsah</td>
</tr>
<tr>
<td>श्रेयांम्</td>
<td>śreyāṃsam</td>
<td>श्रेयांसोऽ</td>
<td>श्रेयांस:</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>Case 1</td>
<td>श्रेयः</td>
<td>श्रेयसी</td>
<td>श्रेयांसि</td>
</tr>
<tr>
<td></td>
<td>śreyah</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>Case 2</td>
<td>श्रेयः</td>
<td>श्रेयसी</td>
<td>श्रेयांसि</td>
</tr>
<tr>
<td></td>
<td>śreyah</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
<tr>
<td>Case 8</td>
<td>श्रेयः</td>
<td>श्रेयसी</td>
<td>श्रेयांसि</td>
</tr>
<tr>
<td></td>
<td>śreyah</td>
<td>śreyast</td>
<td>śreyāṃsi</td>
</tr>
</tbody>
</table>
Nominals 2: Pronouns and numbers
asmad and yuṣmad
Also known as: personal pronouns

Pronouns are words like “I,” “you,” “he,” “they,” and so on. They can often replace other nominal words:

रामो नगारं गच्छति।
\textit{rāmo nagaraṁ gacchati.}
Rama goes to the city.

स नगारं गच्छति।
\textit{sa nagaraṁ gacchati.}
He goes to the city.

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

स नगारं गच्छति।
\textit{sa nagaraṁ gacchati.}
He goes to the city.

नगारं गच्छति।
\textit{nagaraṁ 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.

\textbf{asmad}

First, let’s consider the first-person pronoun \textit{asmad} ("I", “we”):
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>अहम्</td>
<td>आवाम्</td>
<td>वयम्</td>
<td></td>
</tr>
<tr>
<td>aham</td>
<td>āvām</td>
<td>vayam</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>माम्</td>
<td>आवाम्</td>
<td>अस्मान्</td>
<td></td>
</tr>
<tr>
<td>mām</td>
<td>āvām</td>
<td>asmān</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
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<th>Plural</th>
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<tbody>
<tr>
<td>मया</td>
<td>आवाभ्याम्</td>
<td>अस्माभिः</td>
<td></td>
</tr>
<tr>
<td>mayā</td>
<td>āvābhyaṃ</td>
<td>asmābhiḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
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<th>Dual</th>
<th>Plural</th>
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</thead>
<tbody>
<tr>
<td>मह्यम्</td>
<td>आवाभ्याम्</td>
<td>अस्मभ्याम्</td>
<td></td>
</tr>
<tr>
<td>mahyam</td>
<td>āvābhyaṃ</td>
<td>asmabhyaṃ</td>
<td></td>
</tr>
</tbody>
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<table>
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</thead>
<tbody>
<tr>
<td>मत्</td>
<td>आवाभ्याम्</td>
<td>अस्मत्</td>
<td></td>
</tr>
<tr>
<td>mat</td>
<td>āvābhyaṃ</td>
<td>asmat</td>
<td></td>
</tr>
</tbody>
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<table>
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<tbody>
<tr>
<td>मम्</td>
<td>आवयोः</td>
<td>अस्माकम्</td>
<td></td>
</tr>
<tr>
<td>mama</td>
<td>āvayōḥ</td>
<td>asmākam</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
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</thead>
<tbody>
<tr>
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<td>आवयोः</td>
<td>अस्मासु</td>
<td></td>
</tr>
<tr>
<td>mayi</td>
<td>āvayōḥ</td>
<td>asmāsu</td>
<td></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 asmad:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>त्वम्</td>
<td>युवाम्</td>
<td>यूयम्</td>
</tr>
<tr>
<td></td>
<td>tvam</td>
<td>yuvām</td>
<td>yūyam</td>
</tr>
<tr>
<td>Case 2</td>
<td>त्वाम्</td>
<td>युवाम्</td>
<td>युष्मान्</td>
</tr>
<tr>
<td></td>
<td>tvām</td>
<td>yuvām</td>
<td>yuṣmān</td>
</tr>
<tr>
<td>Case 3</td>
<td>त्वया</td>
<td>युवाभ्याम्</td>
<td>युष्माभिः</td>
</tr>
<tr>
<td></td>
<td>tvayā</td>
<td>yuvābhyaṃ</td>
<td>yuṣmābhīḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>तुभ्यम्</td>
<td>युवाभ्याम्</td>
<td>युष्मभ्याम्</td>
</tr>
<tr>
<td></td>
<td>tubhyam</td>
<td>yuvābhyaṃ</td>
<td>yuṣmabhyaṃ</td>
</tr>
<tr>
<td>Case 5</td>
<td>त्वत्</td>
<td>युवाभ्याम्</td>
<td>युष्मत्</td>
</tr>
<tr>
<td></td>
<td>tvat</td>
<td>yuvābhyaṃ</td>
<td>yuṣmat</td>
</tr>
<tr>
<td>Case 6</td>
<td>तव</td>
<td>युवयोः</td>
<td>युष्माकम्</td>
</tr>
<tr>
<td></td>
<td>tava</td>
<td>yuvayoḥ</td>
<td>yuṣmākam</td>
</tr>
<tr>
<td>Case 7</td>
<td>त्वयि</td>
<td>युवयोः</td>
<td>युष्मासु</td>
</tr>
<tr>
<td></td>
<td>tvayi</td>
<td>yuvayoḥ</td>
<td>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</td>
<td>thou</td>
</tr>
<tr>
<td>tvam</td>
<td></td>
</tr>
<tr>
<td>यूयम्</td>
<td>you</td>
</tr>
<tr>
<td>yūyam</td>
<td></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>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>सः saḥ</td>
<td>τά τά τέ</td>
</tr>
<tr>
<td>2</td>
<td>तम् tam</td>
<td>τά τάν τάν</td>
</tr>
<tr>
<td>3</td>
<td>तेन tena</td>
<td>ताभ्याम् tābhyaṁ taiḥ</td>
</tr>
<tr>
<td>4</td>
<td>तस्मै tasmai</td>
<td>ताभ्याम् tābhyaṁ tebhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>तस्मात् tasmāt</td>
<td>ताभ्याम् tābhyaṁ tebhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>तस्य tasya</td>
<td>तयोः tayoh teṣām</td>
</tr>
<tr>
<td>7</td>
<td>तस्मिन् tasmin</td>
<td>तयोः tayoh 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 tat</td>
<td>that</td>
</tr>
<tr>
<td>ते te</td>
<td>they</td>
</tr>
</tbody>
</table>

Feminine:
<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>
</tr>
</thead>
<tbody>
<tr>
<td>सा</td>
<td>ता:</td>
<td>सना</td>
<td>ता:</td>
<td>सना</td>
<td>ता:</td>
<td>सना</td>
</tr>
<tr>
<td>sā</td>
<td>te</td>
<td>tāḥ</td>
<td>tām</td>
<td>te</td>
<td>tāḥ</td>
<td>tām</td>
</tr>
<tr>
<td>ते</td>
<td>te</td>
<td>ते</td>
<td>te</td>
<td>नाष्णः</td>
<td>नाष्णः</td>
<td>नाष्णः</td>
</tr>
<tr>
<td>तया</td>
<td>तया:</td>
<td>तया:</td>
<td>तया:</td>
<td>तया:</td>
<td>तया:</td>
<td>तया:</td>
</tr>
<tr>
<td>tayā</td>
<td>tābhyaṃ</td>
<td>tābhyaṃ</td>
<td>tābhyaṃ</td>
<td>tābhyaṃ</td>
<td>tābhyaṃ</td>
<td>tābhyaṃ</td>
</tr>
<tr>
<td>नाना ज्</td>
<td>नाना ज्</td>
<td>नाना ज्</td>
<td>नाना ज्</td>
<td>नाना ज्</td>
<td>नाना ज्</td>
<td>नाना ज्</td>
</tr>
<tr>
<td>tābh</td>
<td>tābh</td>
<td>tābh</td>
<td>tābh</td>
<td>tābh</td>
<td>tābh</td>
<td>tābh</td>
</tr>
</tbody>
</table>

Neuter:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>तत्</td>
<td>तत्</td>
</tr>
<tr>
<td>tat</td>
<td>tat</td>
</tr>
<tr>
<td>ते</td>
<td>ते</td>
</tr>
<tr>
<td>te</td>
<td>te</td>
</tr>
<tr>
<td>तानि</td>
<td>तानि</td>
</tr>
<tr>
<td>tāni</td>
<td>tāni</td>
</tr>
</tbody>
</table>
To get the forms for *etad*, we add an *e-* to the beginning of each form. The only unusual changes are that *sah* becomes *esah* and *sā* becomes *esā*. These changes are due to normal sandhi rules:

\[
\text{sahādati} \rightarrow \text{esahādati}.
\]

He eats.

\[
\text{sā khādati} \rightarrow \text{esā khādati}.
\]

She eats.

*idam*

Masculine:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>अयम्</th>
<th>इमौ</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>इमौ</td>
<td>इमान्</td>
</tr>
<tr>
<td>imam</td>
<td>imau</td>
<td>imān</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>अनेन</td>
<td>आभ्याम्</td>
<td>एभि:</td>
</tr>
<tr>
<td>anena</td>
<td>ābhyām</td>
<td>ebhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>अस्मै</td>
<td>आभ्याम्</td>
<td>एभ्य:</td>
</tr>
<tr>
<td>asmai</td>
<td>ābhyām</td>
<td>ebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>अस्मात्</td>
<td>आभ्याम्</td>
<td>एभ्य:</td>
</tr>
<tr>
<td>asmāt</td>
<td>ābhyām</td>
<td>ebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>अस्य</td>
<td>अनयोः</td>
<td>एषाम्</td>
</tr>
<tr>
<td>asya</td>
<td>anayoḥ</td>
<td>eṣām</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>eṣu</td>
<td></td>
</tr>
</tbody>
</table>

Feminine:
<table>
<thead>
<tr>
<th>Case 1</th>
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<th>Plural</th>
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<tbody>
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<td>ime</td>
<td>imāḥ</td>
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<td>imām</td>
<td>ime</td>
<td>imāḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>अनया</td>
<td>आभ्याम्</td>
<td>आभि:</td>
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<td>ābhīḥ</td>
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<td>अस्येई</td>
<td>आभ्याम्</td>
<td>आभ्य:</td>
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<td>ābhyaḥ</td>
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<td>आभ्य:</td>
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<tr>
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<td>ābhyaṁ</td>
<td>ābhyaḥ</td>
<td></td>
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<td>Case 6</td>
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<td>अनयो:</td>
<td>आसाम्</td>
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<td>anayoḥ</td>
<td>āsām</td>
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</tr>
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<td>अनयो:</td>
<td>आसु</td>
</tr>
<tr>
<td>asyām</td>
<td>anayoḥ</td>
<td>āsu</td>
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**Neuter:**

<table>
<thead>
<tr>
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<th>Plural</th>
</tr>
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<tbody>
<tr>
<td>इदम्</td>
<td>idam</td>
<td>ime</td>
<td>imāni</td>
</tr>
<tr>
<td>Case 2</td>
<td>idam</td>
<td>ime</td>
<td>imāni</td>
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</tbody>
</table>
### adas

**Masculine:**

<table>
<thead>
<tr>
<th>Case</th>
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<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
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<td>असौ</td>
<td>अमू</td>
<td>अमी</td>
</tr>
<tr>
<td></td>
<td>asau</td>
<td>amū</td>
<td>amī</td>
</tr>
<tr>
<td>2</td>
<td>अमूम्</td>
<td>अमू०</td>
<td>अमून्</td>
</tr>
<tr>
<td></td>
<td>amum</td>
<td>amū</td>
<td>amūn</td>
</tr>
<tr>
<td>3</td>
<td>अमूना</td>
<td>अमूभ्याम्</td>
<td>अमीभिः</td>
</tr>
<tr>
<td></td>
<td>amunā</td>
<td>amābhyaṁ</td>
<td>amībhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>अमूष्मै</td>
<td>अमूभ्याम्</td>
<td>अमीभ्यः</td>
</tr>
<tr>
<td></td>
<td>amuṣmai</td>
<td>amābhyaṁ</td>
<td>amībhyaḥ</td>
</tr>
<tr>
<td>5</td>
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<td>अमूभ्याम्</td>
<td>अमीभ्यः</td>
</tr>
<tr>
<td></td>
<td>amuṣmaṭ</td>
<td>amābhyaṁ</td>
<td>amībhyaḥ</td>
</tr>
<tr>
<td>6</td>
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<td>अमूयोः</td>
<td>अमीषाम्</td>
</tr>
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<td></td>
<td>amuṣya</td>
<td>amuyoḥ</td>
<td>amīṣām</td>
</tr>
<tr>
<td>7</td>
<td>अमूष्मिन्</td>
<td>अमूयोः</td>
<td>अमीषु</td>
</tr>
<tr>
<td></td>
<td>amuṣmin</td>
<td>amuyoḥ</td>
<td>amīṣu</td>
</tr>
</tbody>
</table>

**Feminine:**

| Case  | | | |
|-------| | | |
| 1     | | | |

---
<table>
<thead>
<tr>
<th>Case 1</th>
<th>असौ</th>
<th>अमू</th>
<th>अमूः</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>asau</td>
<td>amū</td>
<td>amūḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>अमूःम्</td>
<td>अमू</td>
<td>अमूः</td>
</tr>
<tr>
<td></td>
<td>amūm</td>
<td>amū</td>
<td>amūḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>अमूया</td>
<td>अमूयाम्</td>
<td>अमूःभी:</td>
</tr>
<tr>
<td></td>
<td>amuṣīa</td>
<td>amūbhyām</td>
<td>amūbhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>अमूयायः</td>
<td>अमूयाम्</td>
<td>अमूःयः</td>
</tr>
<tr>
<td></td>
<td>amuṣyai</td>
<td>amūbhyām</td>
<td>amūbhyāḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>अमूयाः</td>
<td>अमूयाम्</td>
<td>अमूःयः</td>
</tr>
<tr>
<td></td>
<td>amuṣyāḥ</td>
<td>amūbhyām</td>
<td>amūbhyāḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>अमूयाः</td>
<td>अमूयोः</td>
<td>अमूःषाम्</td>
</tr>
<tr>
<td></td>
<td>amuṣyāḥ</td>
<td>amuyoḥ</td>
<td>amūṣām</td>
</tr>
<tr>
<td>Case 7</td>
<td>अमूयाम्</td>
<td>अमूयोः</td>
<td>अमूःषु</td>
</tr>
<tr>
<td></td>
<td>amuṣyām</td>
<td>amuyoḥ</td>
<td>amūṣu</td>
</tr>
</tbody>
</table>

Neuter:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>अदः</th>
<th>अमू</th>
<th>अमूःनि</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>adaḥ</td>
<td>amū</td>
<td>amūni</td>
</tr>
<tr>
<td>Case 2</td>
<td>अदः</td>
<td>अमू</td>
<td>अमूःनि</td>
</tr>
<tr>
<td></td>
<td>adaḥ</td>
<td>amū</td>
<td>amūni</td>
</tr>
</tbody>
</table>
kim and yad
Also known as: interrogative and relative pronouns

The two pronouns kim and yad let us create different kinds of complex sentences. In this lesson, we will learn more about what kinds of endings these pronouns use.

If you want to focus more on what these pronouns mean and less on their specific endings, see our Sentences topic.

kim

kim means “who?” or “what?” We use kim to ask questions:

कस्तवम्।
kas tvam.
Who are you?

त्वं कस्मै फलं ददासि
tvam kasmai phalam dadasi
To whom are you giving the fruit?

कस्मात् रावणः सीताम् इच्छति।
kasmāt ravanaḥ stītām 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 एतत्?
kim etat?
What is this?

Also, the masculine case 1 singular (kah) uses normal sandhi rules. Compare the results below:
कः योधः \rightarrow को योधः

\textit{kaḥ yodhaḥ} \rightarrow \textit{ko yodhaḥ}
Who is a warrior?

सः योधः \rightarrow स योधः

\textit{sah yodhaḥ} \rightarrow \textit{sa yodhaḥ}
He is a warrior.

Just for reference, here are the forms of \textit{kim} in the masculine gender:

<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>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Dual</td>
<td>Plural</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 1</td>
<td>कः:</td>
<td>कोः</td>
<td>के</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kah</td>
<td>kau</td>
<td>ke</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>कम्</td>
<td>कोः</td>
<td>कान्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kam</td>
<td>kau</td>
<td>kan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>केन</td>
<td>काभ्याम्</td>
<td>कें:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kena</td>
<td>kabhyaṁ</td>
<td>kaih</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>कस्मै</td>
<td>काभ्याम्</td>
<td>केभ्य:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kasmai</td>
<td>kabhyaṁ</td>
<td>kebhyah</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>कस्मात्</td>
<td>काभ्याम्</td>
<td>केभ्य:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kasmāt</td>
<td>kabhyaṁ</td>
<td>kebhyah</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>कस्य</td>
<td>कयोः</td>
<td>केषाम्</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kasya</td>
<td>kayōḥ</td>
<td>keśām</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>कस्मिन्</td>
<td>कयोः</td>
<td>केषु</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kasmin</td>
<td>kayōḥ</td>
<td>keṣu</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

the feminine gender:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>का (kā)</th>
<th>के (ke)</th>
<th>का: (kāḥ)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>काम् (kām)</td>
<td>के (ke)</td>
<td>का: (kāḥ)</td>
</tr>
<tr>
<td>Case 3</td>
<td>क्या (kayā)</td>
<td>काभ्याम् (kābhyaṁ)</td>
<td>काभिः (kābhiḥ)</td>
</tr>
<tr>
<td>Case 4</td>
<td>कस्यई (kasyai)</td>
<td>काभ्याम् (kābhyaṁ)</td>
<td>काभ्यः (kābhyaḥ)</td>
</tr>
<tr>
<td>Case 5</td>
<td>कस्याः (kasyāḥ)</td>
<td>काभ्याम् (kābhyaṁ)</td>
<td>काभ्यः (kābhyaḥ)</td>
</tr>
<tr>
<td>Case 6</td>
<td>कस्याः (kasyāḥ)</td>
<td>कायोः (kayoḥ)</td>
<td>कासाम् (kāsām)</td>
</tr>
<tr>
<td>Case 7</td>
<td>कस्याम् (kasyām)</td>
<td>कायोः (kayoḥ)</td>
<td>कासु (kāsu)</td>
</tr>
</tbody>
</table>

and the neuter gender:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>किम् (kim)</th>
<th>के (ke)</th>
<th>कानि (kāni)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>किम् (kim)</td>
<td>के (ke)</td>
<td>कानि (kāni)</td>
</tr>
</tbody>
</table>
-cit and -cana

We can use the suffixes -cit and cana to create a word that means “someone” or “something”:

क: पृच्छति → कश्चित् पृच्छति
kaḥ pṛcchati → kaścit pṛcchati
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 pṛcchati.
She asks.

सा रामस्य पतिः।
sā rāmasya patnī.
She is Rama’s wife.

या पृच्छति सा रामस्य पतिः।
yā pṛcchati 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: तस्यें फलं ददाति।
ṛmaḥ tasyai phalaṃ dadāti.
Rama gives a fruit to her.

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

यस्य राम: फलं ददाति सा रामस्य पत्नी
yasyai rāmaḥ phalaṃ dadāti 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: तस्यें फलं ददाति।
rāmaḥ tasyai phalaṃ dadāti.
Rama gives a fruit to her.

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

यस्य राम: फलं ददाति तस्या: पिता जनकः:
yasyai rāmaḥ phalaṃ dadāti tasyāḥ 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)

यद uses the same endings as तद, but it follows normal sandhi rules. Here are the forms of यद with masculine endings:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>यः</td>
<td>यौः</td>
<td>येः</td>
</tr>
<tr>
<td></td>
<td>yah</td>
<td>yau</td>
<td>ye</td>
</tr>
<tr>
<td>2</td>
<td>यम्</td>
<td>यौः</td>
<td>यान्</td>
</tr>
<tr>
<td></td>
<td>yam</td>
<td>yau</td>
<td>yān</td>
</tr>
<tr>
<td>3</td>
<td>येन</td>
<td>याभ्याम्</td>
<td>याईः</td>
</tr>
<tr>
<td></td>
<td>yena</td>
<td>yābhyaṁ</td>
<td>yaih</td>
</tr>
<tr>
<td>4</td>
<td>यस्मैः</td>
<td>याभ्याम्</td>
<td>येभ्यः</td>
</tr>
<tr>
<td></td>
<td>yasmāi</td>
<td>yābhyaṁ</td>
<td>yebhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>यस्मात्</td>
<td>याभ्याम्</td>
<td>येभ्यः</td>
</tr>
<tr>
<td></td>
<td>yasmāt</td>
<td>yābhyaṁ</td>
<td>yebhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>यस्य</td>
<td>ययोः</td>
<td>येषाम्</td>
</tr>
<tr>
<td></td>
<td>yasya</td>
<td>yayoh</td>
<td>yesām</td>
</tr>
<tr>
<td>7</td>
<td>यस्मिन्</td>
<td>ययोः</td>
<td>येषु</td>
</tr>
<tr>
<td></td>
<td>yasmin</td>
<td>yayoh</td>
<td>yesu</td>
</tr>
</tbody>
</table>

feminine endings:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>सिंगुलर</th>
<th>द्वितीय</th>
<th>एकलस्तुतियता</th>
</tr>
</thead>
<tbody>
<tr>
<td>या</td>
<td>ये</td>
<td>या:</td>
<td></td>
</tr>
<tr>
<td>याद</td>
<td>ये</td>
<td>याह</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>याम्</td>
<td>ये</td>
<td>या:</td>
<td></td>
</tr>
<tr>
<td>याम्</td>
<td>ये</td>
<td>याह</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यया</td>
<td>याम्</td>
<td>याभि:</td>
<td></td>
</tr>
<tr>
<td>यया</td>
<td>याम्</td>
<td>याभि:</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यस्यै</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>यस्यै</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्य:</td>
<td></td>
</tr>
</tbody>
</table>

and neuter endings:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>सिंगुलर</th>
<th>द्वितीय</th>
<th>एकलस्तुतियता</th>
</tr>
</thead>
<tbody>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
<td></td>
</tr>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>सिंगुलर</td>
<td>द्वितीय</td>
<td>एकलस्तुतियता</td>
</tr>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
<td></td>
</tr>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</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 दिनेः
  
  *pūrva* → *pūrvasmin* *dine*
  
  previous → on the *previous* day

- पर → परस्मिन् दिनेः
  
  *para* → *parasmin* *dine*
  
  next → on the *next* day

- एक → एकस्मिन् दिनेः
  
  *eka* → *ekasmin* *dine*
  
  one → on a *certain* day

- अन्य → अन्यस्मिन् दिनेः
  
  *anyā* → *anyasmin* *dine*
  
  other → on an *another* day

- सर्व → सर्वं नरः
  
  *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:

पञ्च पाण्डवा:

*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:

पञ्च पाण्डवा:

*pañca pāṇḍavāḥ*

the five sons of Pandu (masculine)

पञ्च फलानि

*pañca phalāni*

five fruits (neuter)

पञ्च नद्याः

*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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>एकः</td>
<td>एकौ</td>
<td>एके</td>
</tr>
<tr>
<td></td>
<td>ekaḥ</td>
<td>ekau</td>
<td>eke</td>
</tr>
<tr>
<td>2</td>
<td>एकः</td>
<td>एकौ</td>
<td>एकान्</td>
</tr>
<tr>
<td></td>
<td>ekam</td>
<td>ekau</td>
<td>ekān</td>
</tr>
<tr>
<td>3</td>
<td>एकेन</td>
<td>एकाम्याम्</td>
<td>एकैः</td>
</tr>
<tr>
<td></td>
<td>ekena</td>
<td>ekābhyāṃ</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td>4</td>
<td>एकस्मै</td>
<td>एकाम्याम्</td>
<td>एकैः</td>
</tr>
<tr>
<td></td>
<td>ekasmai</td>
<td>ekābhyāṃ</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td>5</td>
<td>एकस्मात्</td>
<td>एकाम्याम्</td>
<td>एकभ्यः</td>
</tr>
<tr>
<td></td>
<td>ekasmāt</td>
<td>ekābhyāṃ</td>
<td>ekebhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>एकस्य</td>
<td>एकयोः</td>
<td>एकानाम्</td>
</tr>
<tr>
<td></td>
<td>ekasya</td>
<td>ekayoh</td>
<td>ekānām</td>
</tr>
<tr>
<td>7</td>
<td>एकस्मिन्</td>
<td>एकयोः</td>
<td>एकेशु</td>
</tr>
<tr>
<td></td>
<td>ekasmin</td>
<td>ekayoh</td>
<td>ekeśu</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*:
<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>dvau</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>dvau</td>
<td>—</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>dvābhyaṃ</td>
<td>—</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>dvābhyaṃ</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>dvābhyaṃ</td>
<td>—</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>dvayoh</td>
<td>—</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>dvayoh</td>
<td>—</td>
</tr>
</tbody>
</table>

**tri**

*tri* is always used in the plural. In the masculine, it uses the normal -i stem endings, except that the case 6 plural is *trayāṇam*:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>त्रयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayaḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>त्रीन्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trīn</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>त्रिभिः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>त्रिभ्यः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tribhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>त्रयाणाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayāṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>त्रिषु</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>triṣu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>त्रयः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trayaḥ</td>
</tr>
</tbody>
</table>

The feminine form of *tri* uses the stem *tisṛ* with the basic nominal endings. But in the case 6 plural, it uses the ending -ṇām instead:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>तिस्रभिः: tisṛbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>तिस्रभ्यः: tisṛbhyah</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>तिस्रभ्यः: tisṛbhyah</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>तिस्रणाम्: tisṛṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>तिस्रूष: tisṛṣu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>तिस्रः: tisraḥ</td>
</tr>
</tbody>
</table>

Finally, the neuter follows the usual pattern of the -i stems:
<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>त्रीणि</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trīṇi</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>त्रीणि</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trīṇi</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>त्रीणि</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trīṇi</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:
| Case 1 | — | — | चत्वारः: catvāraḥ |
| Case 2 | — | — | चतुरः: caturah |
| Case 3 | — | — | चतुभिः: caturbhiḥ |
| Case 4 | — | — | चतुभ्यः: caturbhyah |
| Case 5 | — | — | चतुभ्यः: caturbhyah |
| Case 6 | — | — | चतुष्म: caturṣu |
| Case 7 | — | — | चत्तुष्म: catvāraḥ |

In the feminine, *catur* uses the feminine stem *catasṛ*. This stem is used like *tisṛ* above:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>चतस्रभि:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhīḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>चतस्रभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>चतस्रभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>चतस्रणाम्:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛṇām</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>चतस्रषु:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
</tbody>
</table>

The neuter endings are below. In this neuter form, we lengthen the last vowel of the stem, but we don't insert a new nasal sound:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>चत्वारि catvâri</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>चत्वारि catvâri</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>चत्वारि catvâri</td>
</tr>
</tbody>
</table>

**pañcan to daśan**

The numbers **pañcan** (“five”) to **daśan** (“ten”) use the same forms regardless of gender.

The forms of **pañca** (“five”) are below. The stems **saptan** (“seven”), **navan** (“nine”), and **daśan** (“ten”) all follow the same pattern as **pañcan**:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>—</td>
<td>—</td>
<td>पञ्चा (pañca)</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>पञ्चा (pañca)</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>पञ्चभिः (pañcabhiḥ)</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>पञ्चभ्यः (pañcabhyaḥ)</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>पञ्चभ्यः (pañcabhyaḥ)</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>पञ्चानाम् (pañcānām)</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>पञ्चसु (pañcasu)</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>पञ्चा (pañca)</td>
</tr>
</tbody>
</table>

सास (“six”) follows a similar pattern, but the last ś of सास 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>ṣadbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>ṣadbhyah</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>ṣadbhyah</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>śannām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>śatsu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>śaṭ</td>
</tr>
</tbody>
</table>

*aṣṭa* (“eight”) also follows a similar pattern, but it has some optional forms that are more irregular:
| Case 1 | — | — | अष्ट, अष्टौ
aṣṭa, aṣṭau |
| Case 2 | — | — | अष्ट, अष्टौ
aṣṭa, aṣṭau |
| Case 3 | — | — | अष्टभष्णः, अष्टभष्णः
aṣṭabhiḥ, aṣṭabhiḥ |
| Case 4 | — | — | अष्टष्णः, अष्टष्णः
aṣṭabhyaḥ, aṣṭabhyaḥ |
| Case 5 | — | — | अष्टष्णः, अष्टष्णः
aṣṭabhyaḥ, aṣṭabhyaḥ |
| Case 6 | — | — | अष्टानना ज्
aṣṭānam |
| Case 7 | — | — | अष्टसयु, अष्टनासयु
aṣṭasu, aṣṭāsu |
| Case 8 | — | — | अष्ट, अष्टौ
aṣṭa, aṣṭau |

**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
नाश dvādaśa
twelve

त्रष्णोश travodaśa
thirteen

चतुर्दश caturdāśa
fourteen

पञ्चदश pañcadaśa
fifteen

षोदश śodāśa
sixteen

सप्तदश saptadaśa
seventeen

अष्टदश aṣṭādaśa
eighteen

नवदश navadaśa
nineteen

viṃśati to navati

All of the numbers below are used in the feminine singular:
विशाति:
vimśatiḥ
twenty

त्रिशात्
trimśat
thirty

चत्वारिशात्
catvārimśat
forty

पञ्चशात्
paṅcāśat
fifty

षष्ठिः
ṣaṣṭiḥ
sixty

सप्तशाति:
saptatiḥ
seventy

अष्टिः
aśtiḥ
eighty

नविति:
navatiḥ
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

koṭih
ten million (i.e. one crore)
Verbs 1: Special tense-moods
Special tense-moods

In the core lessons, we learned that we can change a verb *root* into a verb *stem*. And once we have a verb stem, we can add endings to that stem to create a complete verb.

In the examples below, note the progression from root to stem to verb:

$$\text{nī} \rightarrow \text{nay} \rightarrow \text{nayanti}$$

$nī \rightarrow naya \rightarrow nayanti$

lead $\rightarrow$ lead $\rightarrow$ They lead.

$$\text{nī} \rightarrow \text{neṣya} \rightarrow \text{neṣyāmi}$$

$nī \rightarrow nesya \rightarrow nesyāmi$

lead $\rightarrow$ will lead $\rightarrow$ 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:

$$\text{nayati}.$$

*nayati.*

(Someone) leads.

$$\text{nayāmi}.$$

*nayāmi.*

I lead.

**number**, which expresses how many of something there are:

$$\text{nayatī}.$$

*nayati.*

(Someone) leads.

$$\text{nayantī}.$$

*nayanti.*

They lead.
**tense-mood**, which expresses the verb's **tense** (time period) and **mood** (manner):

नयति।
nayati.
(Someone) leads.

नेष्यति।
neṣyati.
(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)
नयते।
nayate.
(Someone) leads (for their own benefit).
(ātmanepada)

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, अनयतु, 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, अचोरयतु, 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, अजुहोत, 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 नातिन पचामि।
ahaṃ pratidinam pacāmi.
I cook every day.

संजयः प्रतिवर्षः नगरं गच्छति।
sanjayaḥ prativarṣaṃ nagaraṃ gacchati.
Sanjaya goes to the city every year.

The present tense also expresses actions that have just finished:
When did you come to the village?
(It is implied that the person has come very recently.)

or are just about to occur:

I (am just about to) go to the forest.

In the first person, it can also have the sense of “let’s”:

Let's (all) go.

Let's (both) ask the king.

We can modify the basic sense of the present tense with various uninflected words. One common example is that we can use *sma* to express past action:

The lion lived (or, was living) in the cave.

**Endings**

Here are the endings we use in the present tense. The examples below use the stem *naya*:
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 (nayati).

Why do we put these words in a table? It's not so that we can sit down and memorize these forms. In our view, that's a waste of time. Mainly, a table lets us see certain patterns clearly.

Here are some patterns that stand out to us:

- All of the first-person forms have a long 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, अजिं ("command"), लोत

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 ते?

kim karavāṇi te?

What may I do for you?

Endings

Here are the endings of the command mood as used with the stem naya:
Let's take a moment to compare these endings to the ones used in the present tense. Notice that the first-person endings still use a long ā. There are other similarities as well: nayati is replaced by nayatu, and nayanti by nayantu.

But there are also some major differences. In particular, notice these five endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयतु</td>
<td>नयताम्</td>
<td>नयन्तु</td>
</tr>
<tr>
<td></td>
<td>nayatu</td>
<td>nayatām</td>
<td>nayantu</td>
</tr>
<tr>
<td>2nd</td>
<td>नय</td>
<td>नयतम्</td>
<td>नयत</td>
</tr>
<tr>
<td></td>
<td>naya</td>
<td>nayatam</td>
<td>nayata</td>
</tr>
<tr>
<td>1st</td>
<td>नयानि</td>
<td>नयाव</td>
<td>नयाम</td>
</tr>
<tr>
<td></td>
<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"), laṅ

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 लन्काम् अगच्छत्।
rāmo lankām agacchat.
Rama went to Lanka.

राम: सीताम् अपश्यत्।
rāmaḥ stām apaśyat.
Rama saw Sita.

Note the a- at the beginning of each verb:

गच्छति → अगच्छत्
gacchati → agacchat

Many of the tense-moods that describe past events will add this a- sound to the beginning of the stem.

Endings

Here are the endings of the ordinary past tense as used with the stem naya:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अनयत्</td>
<td>अनयताम्</td>
<td>अनयन्</td>
</tr>
<tr>
<td></td>
<td>anayat</td>
<td>anayatam</td>
<td>anayan</td>
</tr>
<tr>
<td>2nd</td>
<td>अनयः</td>
<td>अनयतम्</td>
<td>अनयत</td>
</tr>
<tr>
<td></td>
<td>anayaḥ</td>
<td>anayaḥam</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 → anayaḥ

नयामि → अनयाम्

nayāmi → anayam

नयान्ति → अनयन्

nayanti → anayan

And endings that end with the visarga lose that visarga:

नयावः → अनयाव

nayāvaḥ → anayāva

नयामः → अनयाम

nayāmaḥ → anayāma

**Using verb prefixes**

If the verb uses a verb prefix, we add that prefix before the a-:
parigacchati → paryagacchat

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 → पर्यगच्छत्।

pari agacchat → paryagacchat.
The potential mood

Also known as: the optative, *vidhiḥ* (“injunction”), *vidhiliṅ*

The potential mood is the last of the four special tense-moods.

**Basic meaning**

The potential mood usually describes what might, could, or should happen:

रामः वनम् गच्छेत्।

*rāmaḥ vanam gacchet.*

Rama might go to the forest.

The potential mood can express many different meanings based on the context. For example, it can show what someone is capable of doing:

अहं इदं वनं सर्वं दहेयम्।

*aḥam idaṃ vanam sarvam daheyam.*

I could burn all of this forest.

It can be a soft command:

त्वम् इदं खादेह्।

*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:

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And the second is that the third-person plural ending is -uḥ instead of -an:

अनयन्।
anayan.
They led.

नयेयुः।
nayeyuh.
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 । nayet</td>
<td>नयेताम् । nayetām</td>
<td>नयेयुः। nayeyuh</td>
</tr>
<tr>
<td>2nd</td>
<td>नयेह् । nayeḥ</td>
<td>नयेतम् । nayetam</td>
<td>नयेत। nayeta</td>
</tr>
<tr>
<td>1st</td>
<td>नयेयम्। nayeyam</td>
<td>नयेव। nayeva</td>
<td>नयेम। nayema</td>
</tr>
</tbody>
</table>

Note the sandhi between the stem and the ending here:
नय + ईत् → नयेत्
naya + 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:

The command mood

Here are the endings for the command mood:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
</table>
| 3rd    | नयताम्  
    nayatām | नयेताम्  
    nayetām | नयन्ताम्  
    nayantām |
| 2nd    | नयस्व  
    nayasva | नयेथाम्  
    nayethām | नयध्वम्  
    nayadhvam |
| 1st    | नयः  
    nayai | नयावहै  
    nayāvahai | नयामहै  
    nayāmahai |

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>
</table>
| 3rd    | ताम्  
    tām |              |              |
| 2nd    | थाम्  
    thām | ध्वम्  
    dhvam |              |
| 1st    | वहै  
    vahai | महै  
    mahai |              |

**The ordinary past tense**

As before, the forms of the ordinary past tense have an a- prefix:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अनयत</td>
<td>अनयेताम्</td>
<td>अनयन्तः</td>
</tr>
<tr>
<td></td>
<td>anayata</td>
<td>anayetām</td>
<td>anayanta</td>
</tr>
<tr>
<td>2nd</td>
<td>अनयथः:</td>
<td>अनयेथाम्</td>
<td>अनयधम्</td>
</tr>
<tr>
<td></td>
<td>anayathāḥ</td>
<td>anayethām</td>
<td>anayadhvam</td>
</tr>
<tr>
<td>1st</td>
<td>अनये</td>
<td>अनयावहि</td>
<td>अनयामहि</td>
</tr>
<tr>
<td></td>
<td>anaye</td>
<td>anayāvahi</td>
<td>anayāmahi</td>
</tr>
</tbody>
</table>

The first person uses the endings -vahi and -mahī 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></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयेत</td>
<td>नयेयाताम्</td>
<td>नयेरन्</td>
</tr>
<tr>
<td></td>
<td>nayeta</td>
<td>nayeyātām</td>
<td>nayeran</td>
</tr>
<tr>
<td>2nd</td>
<td>नयेह:</td>
<td>नयेयाथम्</td>
<td>नयेधवम्</td>
</tr>
<tr>
<td></td>
<td>nayeḥ</td>
<td>nayeyātham</td>
<td>nayedhvam</td>
</tr>
<tr>
<td>1st</td>
<td>नयेय</td>
<td>नयेवहि</td>
<td>नयेमहि</td>
</tr>
<tr>
<td></td>
<td>nayeya</td>
<td>nayevahi</td>
<td>nayemahi</td>
</tr>
</tbody>
</table>

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

अनयन्तः।

anayanta.

They led.
नयेरन्।
nayeran.
They might lead.

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:

- **भमू → भव**
  
  $bhū \rightarrow bhava$
  
  be, become $\rightarrow$ (someone) is or becomes

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

- **तुद् → तुद्द**
  
  $tud \rightarrow tuda$
  
  strike (someone) strikes

- **चर् → चोर्य**
  
  $cur \rightarrow coraya$
  
  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**
  
  $bhū \rightarrow bhavati$
  
  be, become $\rightarrow$ (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 → jivati
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 → नें + 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:

\[ \text{nind} \rightarrow \text{ninda} \]

blame

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

\[ \text{jîv} \rightarrow \text{jîva} \]

live

There are also several roots that form their stems in an unpredictable way. Such stems are called irregular stems. Here are some common examples of irregular stems:

<table>
<thead>
<tr>
<th>Root</th>
<th>Verb</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>स्था</td>
<td>तिष्ठति</td>
<td>stand</td>
</tr>
<tr>
<td>sthā</td>
<td>tiṣṭhati</td>
<td></td>
</tr>
<tr>
<td>पा</td>
<td>पिबति</td>
<td>drink</td>
</tr>
<tr>
<td>pā</td>
<td>pibati</td>
<td></td>
</tr>
<tr>
<td>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 *dṛś*?

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

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

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

The *div* class

For roots in the *div* class, we form a stem by adding *-ya* to the root. No vowel strengthening occurs:

\[
\begin{align*}
रू → र्य & \quad मुḥ → मुह्य \\
мuh → muhya & \quad \text{become confused}
\end{align*}
\]

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:

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>दिव्</td>
<td>दीव्यति</td>
<td>gamble</td>
</tr>
<tr>
<td>न ज्</td>
<td>जायते</td>
<td>be born</td>
</tr>
<tr>
<td>श ज्</td>
<td>शाम्यति</td>
<td>be tired or calm</td>
</tr>
<tr>
<td>मद्</td>
<td>माध्यति</td>
<td>be intoxicated</td>
</tr>
</tbody>
</table>

The irregular stems in this class usually have an extra nasal sound:

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>युच्</td>
<td>यु</td>
<td>strike</td>
</tr>
<tr>
<td>कृत्</td>
<td>कृत्तिः</td>
<td>cut</td>
</tr>
<tr>
<td>लप्त्</td>
<td>लिम्पति</td>
<td>anoint or smear</td>
</tr>
<tr>
<td>सच्</td>
<td>सिन्ति</td>
<td>sprinkle</td>
</tr>
</tbody>
</table>
Why isn't \textit{nind} in the \textit{tud} class?

If \textit{nind} doesn't strengthen its vowel, why isn't it in the \textit{tud} class? This is a great question. The answer ultimately has to do with different \textit{vowel accents} in Sanskrit.

Old Sanskrit has a feature called \textit{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 \textit{tud} class generally have a high accent on their \textit{-a} suffix, and the roots in the \textit{bhū} class have a low accent. \textit{nind} uses a low accent for this \textit{-a} sound, so it in the \textit{bhū} class.

The \textit{cur} class

For most roots in the \textit{cur class}, we create the stem by \textit{strengthening} the root vowel and adding the suffix \textit{-aya}. Here are some examples:

\begin{tabular}{ll}
\textit{चुर्} & \textit{चोरय} \\
\textit{cur} & coraya \\
steal & (someone) steals \\
\textit{चिन्त्} & \textit{चिन्तपति} \\
\textit{cint} & cintayati \\
think & (someone) thinks
\end{tabular}

Notice that the stem of \textit{cint} is \textit{cintayati}, not *\textit{centayati}. (We use the * symbol to show that this word is not correct Sanskrit.) Since \textit{cint} ends in multiple consonants, its vowel does not strengthen. So it behaves in the same way as \textit{nindati} above.

The irregular stems in the \textit{cur} class usually have extra sounds between the roots and the \textit{-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><em>prī</em></td>
<td><em>prīṇayati</em></td>
<td></td>
</tr>
<tr>
<td>धू</td>
<td>धूनयति</td>
<td>shake</td>
</tr>
<tr>
<td><em>dhū</em></td>
<td><em>dhūṇayati</em></td>
<td></td>
</tr>
</tbody>
</table>

**Review**

1. How do we usually make stems in the *bhū* class?
2. How do we usually make stems in the *div* class?
3. How do we usually make stems in the *tud* class?
4. How do we usually make stems in the *cur* class?
The su, tan, and krī classes

In the previous lesson, we learned about the four simple verb classes:

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>भू</td>
<td>भव</td>
</tr>
<tr>
<td>bhū</td>
<td>bhava</td>
</tr>
<tr>
<td>दैव</td>
<td>दीव्य</td>
</tr>
<tr>
<td>div</td>
<td>divya</td>
</tr>
<tr>
<td>तुद</td>
<td>तुद</td>
</tr>
<tr>
<td>tud</td>
<td>tud</td>
</tr>
<tr>
<td>चुर</td>
<td>चोरय</td>
</tr>
<tr>
<td>cur</td>
<td>coraya</td>
</tr>
</tbody>
</table>

The other six verb classes are more complex. Let's call these six classes the complex verb classes for short.

In this lesson, we will study three of these classes: the su class, the tan class, and the krī class. First, we will learn how these classes form their stems. Then, we will learn how to use these stems with the endings of the four special tense-moods.

What makes a verb class complex?

Why are these classes called the complex verb class? First, their stems end in sounds other than -a. As a result, we might have to apply various sandhi changes to these stems and endings:

\[
dveṣ + ti \rightarrow dveṣṭi \\
hate \rightarrow (someone) hates
\]

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
kṛ → 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*:

- **tan** class
  - तन्तन्यो → तन्योति
  - *tan* → *tanoti*
  - expand → (someone) expands

- **tan** class
  - तन्तन्तन्ति → तन्तन्त्वति
  - *tan* → *tanvanti*
  - expand → they expand

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-*:

- **kṛ** class
  - कृष्णो → करेति
  - *kṛ* → *karoti*
  - do → (someone) does

- **kṛ** class
  - कृयुवर्मन्ति → कृयुवर्मन्ति
  - *kṛ* → *kurvanti*
  - do → they do

The **krī** class

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

- **krī** class
  - क्रीप्रीणाति → क्रीप्रीणाति
  - *krī* → *kritāti*
  - buy → (someone) buys
क्री → क्रिणीतः
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 sunoti</td>
<td>सुनुतः sunutaḥ</td>
<td>सुनवन्ति sunvanti</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनोषि sunosi</td>
<td>सुनुथः sunuthaḥ</td>
<td>सुनुथ sunutha</td>
</tr>
<tr>
<td>1st</td>
<td>सुनोमि sunomi</td>
<td>सुनुवः sunuvāḥ</td>
<td>सुनुमः sunumaḥ</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>सूनोत्</td>
<td>सूनुताम्</td>
<td>सून्वन्त्</td>
</tr>
<tr>
<td></td>
<td>sunotu</td>
<td>sunutām</td>
<td>sunvantu</td>
</tr>
<tr>
<td>2nd</td>
<td>सूनु</td>
<td>सूनुतम्</td>
<td>सूनुत</td>
</tr>
<tr>
<td></td>
<td>sunu</td>
<td>sunutam</td>
<td>sunuta</td>
</tr>
<tr>
<td>1st</td>
<td>सूनवानि</td>
<td>सूनवाव</td>
<td>सूनवाम</td>
</tr>
<tr>
<td></td>
<td>sunavāni</td>
<td>sunavāva</td>
<td>sunavāma</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>असूनोत्</td>
<td>असूनुताम्</td>
<td>असून्वन्त्</td>
</tr>
<tr>
<td></td>
<td>asunot</td>
<td>asunutām</td>
<td>asunvan</td>
</tr>
<tr>
<td>2nd</td>
<td>असूनोः</td>
<td>असूनुतम्</td>
<td>असूनुत</td>
</tr>
<tr>
<td></td>
<td>asunoḥ</td>
<td>asunutam</td>
<td>asunuta</td>
</tr>
<tr>
<td>1st</td>
<td>असूनवम्</td>
<td>असूनुव</td>
<td>असूनुम</td>
</tr>
<tr>
<td></td>
<td>asunavam</td>
<td>asunuva</td>
<td>asunuma</td>
</tr>
</tbody>
</table>

And the potential mood:
Singular | Dual | Plural
---|---|---
3rd | सुनुयात् | सुनुयातम् | सुनुयः
   | sunuyāt | sunuyātām | sunuyuh
2nd | सुनुयः | सुनुयातम् | सुनुयात
   | sunuyāḥ | sunuyātam | sunuyāta
1st | सुनुयाम् | सुनुयाव | सुनुयाम
   | sunuyām | sunuyāva | sunuyāma

Notice that the ending uses -याः instead of -ि. 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.

सुन्वते
   sunvate
   They press out.

अलभन्त
   alabhante
   They obtained.

असुन्वत
   asunvate
   They pressed out.

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

<table>
<thead>
<tr>
<th></th>
<th>सयुनयुते</th>
<th>सयुन्वाते</th>
<th>सयुन्वते</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>sunute</td>
<td>sunvāte</td>
<td>sunvate</td>
</tr>
<tr>
<td>2nd</td>
<td>sunuṣe</td>
<td>sunvāthe</td>
<td>sunudhve</td>
</tr>
<tr>
<td>1st</td>
<td>sunve</td>
<td>sunuvāhe</td>
<td>sunumahe</td>
</tr>
</tbody>
</table>

For the first person, we also have the optional forms *sunvahe* and *sunmahe*.

### Command Mood

<table>
<thead>
<tr>
<th></th>
<th>सयुनयुना ज्</th>
<th>सयुन्वनाना ज्</th>
<th>सयुन्वना ज्</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>sunutām</td>
<td>sunvātām</td>
<td>sunvatām</td>
</tr>
<tr>
<td>2nd</td>
<td>sunuṣva</td>
<td>sunvāthām</td>
<td>sunudhvam</td>
</tr>
<tr>
<td>1st</td>
<td>sunavai</td>
<td>sunavāvahai</td>
<td>sunavāmahai</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>असुनुत</td>
<td>असुन्वाताम्</td>
<td>असुन्वत</td>
</tr>
<tr>
<td></td>
<td>asunuta</td>
<td>asuvatam</td>
<td>asunvata</td>
</tr>
<tr>
<td>2nd</td>
<td>असुनुथाः</td>
<td>असुन्वाथाम्</td>
<td>असुनुधवम्</td>
</tr>
<tr>
<td></td>
<td>asunuthah</td>
<td>asuvatham</td>
<td>asunudhvam</td>
</tr>
<tr>
<td>1st</td>
<td>असुन्वि</td>
<td>असुनुवहि</td>
<td>असुनुमहि</td>
</tr>
<tr>
<td></td>
<td>asunvi</td>
<td>asunuvahi</td>
<td>asunumahi</td>
</tr>
</tbody>
</table>

Here, too, we have the optional forms asunvahi and asunmahi in the first person.

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>सुन्वीत</td>
<td>सुन्वीयाताम्</td>
<td>सुन्वीरन्</td>
</tr>
<tr>
<td></td>
<td>sunvita</td>
<td>sunvityatam</td>
<td>sunviran</td>
</tr>
<tr>
<td>2nd</td>
<td>सुन्वीथाः</td>
<td>सुन्वीयाथाम्</td>
<td>सुन्वीधवम्</td>
</tr>
<tr>
<td></td>
<td>sunvithah</td>
<td>sunvityatham</td>
<td>sunvidhvam</td>
</tr>
<tr>
<td>1st</td>
<td>सुन्वि</td>
<td>सुन्वीवहि</td>
<td>सुन्वीमहि</td>
</tr>
<tr>
<td></td>
<td>sunviya</td>
<td>sunuvahi</td>
<td>sunvimahti</td>
</tr>
</tbody>
</table>

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 अ, then the -र is removed:
Also, the second-person singular of the command mood uses the ending -hi:

ए ज् क्रीणीहि।
etat kṛinīhi.
Buy this.

Review

1. What are the strong and weak stems of su?
2. What are the strong and weak stems of šru?
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>क्रि</td>
<td>क्रिणा</td>
<td>क्रिणि</td>
</tr>
<tr>
<td>kṛt</td>
<td>krīṇā</td>
<td>krīṇt</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:

\[ \text{तेष ज्} + \text{ि} \rightarrow \text{तेष्ट} \]
\[ dveṣ + ti \rightarrow dveṣṭi \]

*(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:

\[ dveṣṭi \]

*(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*:

\[
\text{वनम् अस्त।}
\]

\[\text{vanam asti.}\]

There is a forest.

\[
\text{वानरा वने सन्ति।}
\]

\[\text{vānarā vane santi.}\]

Monkeys are in the forest.

**The *rudh* class**

Also known as: class 7, *rudhādigaṇa* (“the group starting with *rudh*”)

Like the *ad* class, the *rudh* class also doesn’t use a suffix. Instead, we create the strong and weak stems by inserting a nasal sound after the root’s last vowel. For the strong stem, we insert *na*. For the weak stem, we insert *n*:

\[
\text{रुध् → रुणाद्धि}
\]

\[rūdh → rūṇaddhi\]

(Someone) obstructs.

\[
\text{रुध् → रुन्धन्ति}
\]

\[rūdh → rundhanti\]

They obstruct.

Again, notice the sandhi change:
रुणध्व + ति → रुणध्वि
runadh + ti → runaddhi

And as a reminder, r generally causes nearby n sounds to become ṇ. Hence we have runaddhi 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>द्वेष्टि</td>
<td>द्विष्टः</td>
<td>द्विष्टति</td>
</tr>
<tr>
<td></td>
<td>dvesṭi</td>
<td>dvishṭaḥ</td>
<td>dviṣanti</td>
</tr>
<tr>
<td>2nd</td>
<td>द्वेक्षि</td>
<td>द्विष्टः</td>
<td>द्विष्टः</td>
</tr>
<tr>
<td></td>
<td>dvekṣi</td>
<td>dvishṭaḥ</td>
<td>dvishṭa</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेष्मि</td>
<td>द्विष्पः</td>
<td>द्विष्पः</td>
</tr>
<tr>
<td></td>
<td>dvesmi</td>
<td>dvishaḥ</td>
<td>dvishmaḥ</td>
</tr>
</tbody>
</table>

Next, here is the command mood:
### Singular Dual Plural

<table>
<thead>
<tr>
<th></th>
<th>3rd</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्वेष्टु</td>
<td>द्विष्टाम</td>
<td>द्विष्टन्तु</td>
</tr>
<tr>
<td>Dual</td>
<td>द्विष्टाम</td>
<td>द्विष्टा</td>
<td>द्विष्टा</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्टाम</td>
<td>द्विष्ट</td>
<td>द्विष्ट</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेषाणि</td>
<td>द्वेषा</td>
<td>द्वेषाम</td>
</tr>
<tr>
<td></td>
<td>द्वेषाव</td>
<td>द्वेषाव</td>
<td>द्वेषाम</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>3rd</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अद्वेष्ट्</td>
<td>अद्विष्टाम</td>
<td>अद्विष्न्तः</td>
</tr>
<tr>
<td>Dual</td>
<td>अद्विष्टाम</td>
<td>अद्विष्टा</td>
<td>अद्विष्टा</td>
</tr>
<tr>
<td>2nd</td>
<td>अद्वेष्ट्</td>
<td>अद्विष्टम</td>
<td>अद्विष्टम</td>
</tr>
<tr>
<td>1st</td>
<td>अद्वेषास्</td>
<td>अद्विष्वा</td>
<td>अद्विष्मा</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 -अ, we can also use the ending *-uḥ* instead of *-an*:
They went.

Finally, we have the the potential mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्यात्</td>
<td>द्विष्यातम्</td>
<td>द्विष्युः</td>
</tr>
<tr>
<td></td>
<td>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>द्विष्टेः</td>
<td>द्विषातेः</td>
<td>द्विषातेः</td>
</tr>
<tr>
<td></td>
<td>dvisṭe</td>
<td>dvisāte</td>
<td>dvisate</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्के</td>
<td>द्विषाधे</td>
<td>द्विष्कः</td>
</tr>
<tr>
<td></td>
<td>dvikše</td>
<td>dvisāthe</td>
<td>dviḍḍhve</td>
</tr>
<tr>
<td>1st</td>
<td>द्विषे</td>
<td>द्विषवः</td>
<td>द्विषमः</td>
</tr>
<tr>
<td></td>
<td>dviše</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>द्विन्तम्</td>
<td>द्विन्तात्म्</td>
<td>द्विन्तात्</td>
</tr>
<tr>
<td></td>
<td>dviṣṭām</td>
<td>dviṣātām</td>
<td>dviṣatām</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>द्विक्षवे</td>
<td>द्विक्षाथम्</td>
<td>द्विक्ष्बम्</td>
</tr>
<tr>
<td></td>
<td>dvikṣva</td>
<td>dviṣāthām</td>
<td>dvīḍḍhvam</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>द्वेषै</td>
<td>द्वेषावहै</td>
<td>द्वेषामहै</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>अद्वित</td>
<td>अद्वितात्म्</td>
<td>अद्वित</td>
</tr>
<tr>
<td></td>
<td>adviṣṭa</td>
<td>adviṣātām</td>
<td>adviṣata</td>
</tr>
<tr>
<td><strong>2nd</strong></td>
<td>अद्वितहः</td>
<td>अद्विताथम्</td>
<td>अद्वित्वम्</td>
</tr>
<tr>
<td></td>
<td>adviṣṭhāḥ</td>
<td>adviṣāthām</td>
<td>adviḍḍhvam</td>
</tr>
<tr>
<td><strong>1st</strong></td>
<td>अद्विति</td>
<td>अद्वित्वहि</td>
<td>अद्वित्वहि</td>
</tr>
<tr>
<td></td>
<td>adviṣi</td>
<td>adviṣvahi</td>
<td>adviṣmahi</td>
</tr>
</tbody>
</table>

and the potential mood:
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>रुणाद्धि</td>
<td>रुन्द्धः</td>
<td>रुन्द्धाति</td>
</tr>
<tr>
<td></td>
<td><em>runaddhi</em></td>
<td><em>runddhaḥ</em></td>
<td><em>rundhanti</em></td>
</tr>
<tr>
<td>2nd</td>
<td>रुणात्सि</td>
<td>रुन्द्धः</td>
<td>रुन्द्धः</td>
</tr>
<tr>
<td></td>
<td><em>runatsi</em></td>
<td><em>runddhaḥ</em></td>
<td><em>runddha</em></td>
</tr>
<tr>
<td>1st</td>
<td>रुणाध्मि</td>
<td>रुन्धः</td>
<td>रुन्धः</td>
</tr>
<tr>
<td></td>
<td><em>runadhmi</em></td>
<td><em>rundhvaḥ</em></td>
<td><em>rundhmaḥ</em></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>रुणधूः</td>
<td>रुण्द्धाम्</td>
<td>रुण्यन्त्युः</td>
</tr>
<tr>
<td></td>
<td>ruṇaddhu</td>
<td>runddhām</td>
<td>rundhantu</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्न्धि</td>
<td>रुन्द्धम्</td>
<td>रुन्द्</td>
</tr>
<tr>
<td></td>
<td>runddhi</td>
<td>runddham</td>
<td>runddha</td>
</tr>
<tr>
<td>1st</td>
<td>रुणधानि</td>
<td>रुणधाव</td>
<td>रुणधाम</td>
</tr>
<tr>
<td></td>
<td>ruṇadhāni</td>
<td>ruṇadhāva</td>
<td>ruṇadhāma</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>अरुणत्</td>
<td>अरुण्द्धाम्</td>
<td>अरुण्यन्त्</td>
</tr>
<tr>
<td></td>
<td>arunat</td>
<td>arunddhām</td>
<td>arundhan</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुणत्</td>
<td>अरुण्द्धम्</td>
<td>अरुण्द्</td>
</tr>
<tr>
<td></td>
<td>arunat</td>
<td>arunddham</td>
<td>arunddha</td>
</tr>
<tr>
<td>1st</td>
<td>अरुणधाम्</td>
<td>अरुण्यव</td>
<td>अरुण्यम</td>
</tr>
<tr>
<td></td>
<td>arunadhām</td>
<td>arundhva</td>
<td>arundhama</td>
</tr>
</tbody>
</table>

Why do we use arunat? 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>रुन्ते</td>
<td>रुन्ते</td>
<td>रुन्ते</td>
</tr>
<tr>
<td></td>
<td>runddhe</td>
<td>rundhate</td>
<td>rundhate</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्से</td>
<td>रुन्त्से</td>
<td>रुन्त्से</td>
</tr>
<tr>
<td></td>
<td>runtse</td>
<td>rundhāte</td>
<td>runddhve</td>
</tr>
<tr>
<td>1st</td>
<td>रुन्ये</td>
<td>रुन्ये</td>
<td>रुन्ये</td>
</tr>
<tr>
<td></td>
<td>rundhe</td>
<td>rundhvahe</td>
<td>rundhmahe</td>
</tr>
</tbody>
</table>

the command mood:
<table>
<thead>
<tr>
<th>3rd</th>
<th>रुन्धाम्</th>
<th>रुन्धाताम्</th>
<th>रुन्धाताम्</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>runddhām</td>
<td>rundhātām</td>
<td>rundhātām</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>रुणधै</td>
<td>रुणधावहेः</td>
<td>रुणधामहेः</td>
</tr>
<tr>
<td></td>
<td>ruṇadhai</td>
<td>ruṇadhāvahai</td>
<td>ruṇadhāmahai</td>
</tr>
</tbody>
</table>

the ordinary past tense:

<table>
<thead>
<tr>
<th>3rd</th>
<th>अरुन्ध</th>
<th>अरुन्धाताम्</th>
<th>अरुन्धाताम्</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>arunddhā</td>
<td>arundhātām</td>
<td>arundhata</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुन्धाः</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>अरुन्धि</td>
<td>अरुन्धवहि</td>
<td>अरुन्धमहि</td>
</tr>
<tr>
<td></td>
<td>arundi</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 *dvīṣ*?
2. What are the strong and weak stems of *rudh*?
3. What is the most important root of the *ad* class?
The *hu* class

Also known as: class 3, *juhotyādigaṇa* ("the group starting with *juhoti*"

The last class we will consider is the *hu* class. The *hu* class forms its stems in a unique way. It does not use a special suffix, and we do not insert any new sounds. Instead, we **double** the root in a special way:

\[ hú \rightarrow júhú \]

\[ hu \rightarrow juhu \]

offer

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

\[ júhóti. \]

*(Someone) offers.*

\[ júhutaḥ. \]

*(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:

\[ dā dā \rightarrow dādā \]

\[ dādā \rightarrow dadā \]

Aspirated sounds become unaspirated:

\[ dhā dhā \rightarrow dadhā \]

\[ dhādā \rightarrow dadhā \]
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 ददाति।
rāmaḥ phalaṃ sitāyai dadāti.
Rama gives the fruit to Sita.

ते फलानि रामाय ददाति।
te phalāni rāmāya dadati.
They give the fruits to Rama.

It also has the irregular command form dehi:

देहि मे फलमः!
dehi me phalam!
Give me a fruit!

dhā generally follows the same pattern as dā.

Endings of the hu class

The hu class generally uses the same parasmaipada endings as the other complex classes. In the present tense, we use -ati instead of -anti:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोति</td>
<td>जुहतः</td>
<td>जुहाति</td>
</tr>
<tr>
<td></td>
<td>juhoti</td>
<td>juhataḥ</td>
<td>juhvatī</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहोषि</td>
<td>जुहथः</td>
<td>जुहथ</td>
</tr>
<tr>
<td></td>
<td>juhoṣi</td>
<td>juhathaḥ</td>
<td>juhutha</td>
</tr>
<tr>
<td>1st</td>
<td>जुहोमि</td>
<td>जुहवः</td>
<td>जुहमः</td>
</tr>
<tr>
<td></td>
<td>juhomī</td>
<td>juhvaḥ</td>
<td>juhumāḥ</td>
</tr>
</tbody>
</table>

The command mood is normal, but we use the ending 
-dhi instead of -hi:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोतु</td>
<td>जुहताम्</td>
<td>जुहतु</td>
</tr>
<tr>
<td></td>
<td>juhotu</td>
<td>juhutām</td>
<td>juhvatu</td>
</tr>
<tr>
<td>2nd</td>
<td>जुहुधि</td>
<td>जुहतम्</td>
<td>जुहत</td>
</tr>
<tr>
<td></td>
<td>juhudhi</td>
<td>juhutam</td>
<td>juhuta</td>
</tr>
<tr>
<td>1st</td>
<td>जुहवानि</td>
<td>जुहवाव</td>
<td>जुहवाम</td>
</tr>
<tr>
<td></td>
<td>juhavāni</td>
<td>juhavāva</td>
<td>juhavāma</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 ajuhavuḥ instead of *ajuhuvuḥ:
### Singular | Dual | Plural
--- | --- | ---
**3rd** | अजुहोत् | अजुहताम् | अजुहवुः
ajuhot | ajuhutam | ajuhavuh

**2nd** | अजुहोः | अजुहतम् | अजुहत
ajuhoḥ | ajuhutam | ajuhuta

**1st** | अजुहवम् | अजुहव | अजुहम
ajuhavam | ajuhva | ajuhuma

And the potential mood is normal:

### Singular | Dual | Plural
--- | --- | ---
**3rd** | युहुना ज् | युहयातम् | युहुः
juhuyāt | juhuyātam | juhuyuḥ

**2nd** | युहुना ज् | युहयातम् | युहया
juhuyāḥ | juhuyātam | juhuyāta

**1st** | युहुना ज् | युहयाव | युहयाम
juhuyām | juhuyāva | juhuyāma

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:
As you read and listen to more Sanskrit, you will be able to use these classes instinctively.

1. How do we double the root dā?
2. How do we double the root bḥī?
**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”):

\[
\text{रामो नगरं गच्छति।}
\]
\[
rāmo nagaraṃ gacchati.
\]
Rama goes to the city.

\[
\text{कुम्भकर्णः स्वपित।}
\]
\[
kumbhakarnaḥ svapiti.
\]
Kumbhakarna sleeps.

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

\[
\text{रामेन नगरं गम्यते।}
\]
\[
rāmeṇa nagaraṃ gamyate.
\]
The city is gone to by Rama.

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

\[
\text{कुम्भकर्णेन सुप्यते।}
\]
\[
kumbhakarṇena supyate.
\]
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
rāvano hanyate
Ravana is being killed.

रावणो हन्यताम्
rāvano hanyatām
May Ravana be killed.

रावणो चहन्यत
rāvano 'hanyata
Ravana was killed.

रावणो हन्येत
rāvano 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 karmanī prayoga, the person and number should agree with the object of the sentence:

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

मया गजा नीयान्ते।
mayā gajā nīyānte.
By me, the elephants are led.
(Verb is third-person plural like gajāḥ)

And in bhāve prayoga, we use the third person singular:

मया सुप्याते।
mayā supyate.
I sleep. (“There is sleeping by me”)

नरेः सुप्याते।
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 → नीयाते
nī → nīyate
lead → is led

But roots that end in short vowels use a long vowel:

जि → जीयाते
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 → स्मयर्नेते
smṛ → smaryate
remember → is remembered

Roots that end in ṛ use -īr, or -ūr if the root starts with a “lip” consonant:

तृ → तीयर्नेते
tṛ → tīryate
cross → is crossed

पृ → पूर्यर्नेते
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:

\[
\text{nī} \rightarrow \text{neṣya} \rightarrow \text{neṣyāmi} \\
\text{lead} \rightarrow \text{will lead} \rightarrow \text{I will lead}
\]

\[
\text{nī} \rightarrow \text{nīnī} \rightarrow \text{ninyuḥ} : \\
\text{lead} \rightarrow \text{led (long ago)} \rightarrow \text{they led (long ago)}
\]

We also learned that Sanskrit verbs express five basic kinds of information: person, number, tense-mood, prayoga, and pada.

Sanskrit uses ten different tense-moods. Four of these tense-moods use very similar stems in kartari prayoga, and the stem depends on which verb class a root belongs to:

\[
\text{nī} \rightarrow \text{nay} \rightarrow \text{nayati} \\
nt \rightarrow \text{naya} \rightarrow \text{nayati} \\
\text{(bhū class)}
\]

\[
\text{su} \rightarrow \text{sunu} \rightarrow \text{sunoti} \\
su \rightarrow \text{sunu} \rightarrow \text{sunoti} \\
\text{(su class)}
\]
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 → neṣyati

सु → सोष्यति
su → sosyati

क्री → क्रेष्यति
krī → kresyati

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

नयसि
nayasi
You lead.
(kartari prayoga)

नीयसे
niyase
You are led.
(karmanī prayoga)

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

nesyati.
You will lead.

नेष्यते।

nesyte.
You will be led.

Many verbs will also add an extra *i* sound between the root and the ending. In the examples below, notice that each verb has an extra *i* sound:

**भू → भविष्यसि (भव्य-)**

bhū → bhaviṣyasi (bhav-i-syasi)
you will become

**स्मृ → स्मरिष्यसि (स्मृ-)**

smṛ → smariṣyasi (smar-i-syasi)
you will remember

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

- Some roots always use *iṭ*, and they are called *seṭ* (*sa-iṭ*, “with *iṭ*”) roots.
- Other roots don’t use *iṭ*, and they are called *aniṭ* (*an-iṭ*, “without *iṭ*”) roots.
- A third group of roots uses *iṭ* optionally, and they are called *veṭ* (*vā-iṭ*, “optional *iṭ*”) roots.

Finally, roots that end in -e, -ai, or -au will have their last vowel change to -ā:

**गै → गास्यति**

gai → gāsyati
sing → will sing

**Review**

1. How do we express *karmanī prayoga* for the special tense-moods?
2. How do we express *karmanī prayoga* for the other tense-moods?
3. What is *iṭ*?
The simple future tense

Also known as: the s future, the second future, bhavisyan (“future”), lṛṭ

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

गम् → गमिष्यामि
gam → gamisya

go → I will go.

We call this the simple future tense because Sanskrit has another tense-mood that refers specifically to distant future events.

Making the stem

To make the stem of the simple future tense, we strengthen the root's vowel and add -ṣya to the end of the root. Some roots don't use iṭ:

नी → नेष्य
nt → nesya
lead → will lead

and others do:

वन्दू → वन्दिष्य
vand → vandisya
venerate → will venerate

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

क्र → करिष्य
kr → karisya
do → will do
स्मृ → स्मरिष्य
smṛ → smariṣya
remember → will remember

And a few other roots use īṭ 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:

लभ ज् → लप्स्य
labh → lapsya
obtain → will obtain

बुध ज् → भोत्स्य
budh → bhōtsya
awaken → will awaken

ह ज् → धक्ष्य
dah → dhakṣya
burn → will burn

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

दृश ज् → द्रक्ष्य
dṛś → drakṣya
see → will see

मन् → मंस्य
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 → गच्छिति, गमिष्यति
gam → gacchati, gamisyati
              go → goes, will go

लभ् → लभते, लप्स्यते
labh → labhate, lapsyate
                obtain → obtains, will obtain

कृ → करोति, करिष्यति
kr → karoti, kariṣyati
              do → does, will do

कृ → कुरुते, करिष्यते
kr → 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: saṃketaḥ ("condition"), लṛः

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 आयास्यन्न न शकटे पर्याभविष्यत्

*dakṣiṇena ced āyasyan na śaktaṃ paryābhaviṣyat*

If he *would come* by the southern road, the cart *would not overturn*.

To form the conditional, we start with the stem from the simple future:

नी → नेष्य

*nī → neṣya*

lead → will lead

Then we use this stem as if we were using the ordinary past tense:

अनेष्यत्

*anesyat*

would lead, would have led

You can compare the conditional and the ordinary past in the examples below. In each example, the right side has two results. The first result uses the ordinary past and the second uses the conditional:

नी → अनयत्, अनेष्यत्

*nī → anayat, aneṣyat*

lead → led, would do

कृ → अकरोत्, अकरिष्यत्

*kr → akarot, akariṣyat*

do → did, would do

*(parasmaipada)*
The conditional mood is rare. So why are we studying it now? We are studying it now because it is so similar to the tense-moods we have studied already.

**Review**

1. What does the conditional mean?
The distant future tense

Also known as: the periphrastic future, the first future, anadyanate bhaviṣyan (“future not of today”), ṭut

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 ict: 
vand → vanditā

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

budh → boddhā
awaken → will awaken

drś → draṣṭā
see → will see

Adding endings

Here are the endings we use with parasmaipada roots:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नेता</td>
<td>नेतारो</td>
<td>नेतारः</td>
</tr>
<tr>
<td></td>
<td>netā</td>
<td>netārau</td>
<td>netāraḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासि</td>
<td>नेतास्थः</td>
<td>नेतास्थ</td>
</tr>
<tr>
<td></td>
<td>netāsi</td>
<td>netāsthāḥ</td>
<td>netāsthā</td>
</tr>
<tr>
<td>1st</td>
<td>नेतास्मि</td>
<td>नेतास्मः</td>
<td>नेतास्मः</td>
</tr>
<tr>
<td></td>
<td>netāsmi</td>
<td>netāsvaḥ</td>
<td>netāsmah</td>
</tr>
</tbody>
</table>

If you have read some of our lessons on nominals, you might recognize the forms we use here in the third person. netā, netārau, and 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
नेता + अस्मि → नेतास्मि
netā + asmi → netāsmi

Here are the endings we use with ātmanepada roots:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नेता (netā)</td>
<td>नेतारो (netārau)</td>
<td>नेतारः (netāraḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासे (netāse)</td>
<td>नेतासाथे (netāsāthe)</td>
<td>नेताध्वे (netādhve)</td>
</tr>
<tr>
<td>1st</td>
<td>नेताहे (netāhe)</td>
<td>नेतास्वाहे (netāsvahe)</td>
<td>नेतास्माहे (netāasmahe)</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 → nināya
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 → nināya
someone led (long ago, parasmaipada)

And the weak stem with all other endings:

निनी + उः → निन्युः
ninī + uḥ → ninyuḥ
they led (long ago, parasmaipada)

निनी + इऺ → निन्यऺे
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:

- दा दा → ददा
  ṭa ṭa → ṭadā
give

- नी नी → निनी
  nī nī → ninī
  lead

Aspirated sounds become unaspirated:

- धा धा → ध्या
  ḍha ḍha → ḍadha
  place

All consonants after the double's vowel are removed:

- बुध बुध → बुबुध
  budh budh → bubudh
  awaken

- अस अस → आस
  as as → ās
  be, exist

And if a root starts in multiple consonants, only one of them is kept. We usually keep the second consonant:
But if the second consonant is nasal, we keep the first:

स्म्र स्म्र → सस्म्र
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, ō, and ṽ become a:

कृ कृ → चकृ
kr̥ kr̥ → cakṛ
do

तृ तृ → ततृ
tṛ tṛ → tatṛ
cross

क्ल्प् → चक्ल्प्
kḷp → cakḷp
be fit for

Roots that allow samprasāraṇa will use it:
वच्च  वच्च → उवच्च
vac vac → uvac
speak

यज्ञ  यज्ञ → इयज्ञ
yaj yaj → iyaj
sacrifice

वद्ध  वद्ध → उवद्ध
vad vad → uvad
say

For details on samprāṣṭaraṇa, see our lesson on the special tenses in karmanī and bhāve prayoga.

Finally, here is a common exception:

भू → बभू
bhū → babhū
become

There are various other small rules. But these are the basic patterns. Rather than memorize these changes, read over the examples above and get a basic feeling for what kinds of sound changes occur.

Making the stem

Roots with one vowel generally use the doubling procedure we described above:

कृ → चकृ
kr → cakr
do

For the weak stem, some roots lose their vowel completely. Here are some common examples:
Jajan + e → jajñe
was born

Jagam + uh → jagmuh
they went

Roots that allow samprasāraṇa will use it again:

Uvac → u + uc → ūcuḥ
the spoke

Iyaj → i + ij → ījuḥ
they sacrificed

Uvad → u + ud → ūduḥ
they said

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

Śak → śekuḥ
they were able

Man → 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{शयुच ० →  शयुशयुचयुष्णः}
\text{śuc ० →  śuśucuḥ}
They grieved.
(violates condition 1 because the root vowel is not \textit{a}.)

\text{नन्दि ० →  ननष्णः}
\text{nand ० →  nananduḥ}
They delighted.
(violates condition 2 because \textit{a} is followed by two consonants)

\text{गण ० →  जगणुः}
\text{gaṇ ० →  jagaṇuḥ}
They counted.
(violates condition 3 because the double does not start with \textit{g}.)

\textbf{A special form for derived roots}

For derived roots and roots in the \textit{cur} class, we use a simple procedure. First, we add -\textit{ām} to the root:

\text{बष्णोध ० →  बष्णोधना ज्}
\text{bodhi ० →  bodhayām}
wake someone up

Then, we use this result with the roots \textit{kr}, \textit{bhū}, or \textit{as}:

\text{बोधयान्त्रकार}
\text{bodhayāñcakāra}
woke (someone) up

\text{बोधयाम्बभूव}
\text{bodhayāmbabhāva}
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>अतुस्</td>
<td>उस्</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>atus</td>
<td>us</td>
</tr>
<tr>
<td>2nd</td>
<td>ठ्य</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 → निनयाय
nī → nināya
lead → led

कृ → चकार
kṛ → cakāra
do → did

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

विश् → विवेशा
viś → viveśā
enter → entered

शुच् → शुशोच
śuc → śuśoca
grieve → grieved

हस् → जहास
has → jahāsa
laugh → laughed

The first-person singular a has an optional form that uses a medium level of strengthening:

कृ → चकार, चकर
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>चकरतुस् (cakratus)</td>
<td>चक्रुस् (cakrus)</td>
</tr>
<tr>
<td></td>
<td>स्त्रीलिपि तौ (tasthau)</td>
<td>स्त्रीलिपि तस्त्रथुस् (tasthatuḥ)</td>
<td>स्त्रीलिपि तस्त्रथु (tasthuḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>चकर्थ (cakartha)</td>
<td>चकङ्गुस् (cakrathus)</td>
<td>चक्र (cakra)</td>
</tr>
<tr>
<td></td>
<td>द्वारा, द्वितीय (tasthātha, tasthitha)</td>
<td>द्वारा, द्वितीय (tasthatuḥ)</td>
<td>द्वारा, द्वितीय (tastha)</td>
</tr>
<tr>
<td>1st</td>
<td>चकार, चक (cakāra, cakara)</td>
<td>चक्र (cakra)</td>
<td>चक्रम (cakrama)</td>
</tr>
<tr>
<td></td>
<td>स्त्रीलिपि तौ (tasthau)</td>
<td>स्त्रीलिपि तस्त्रथ (tasthiva)</td>
<td>स्त्रीलिपि तस्त्रथ (tasthima)</td>
</tr>
</tbody>
</table>

But if the root ends in -ā, we use the ending -au in the singular instead of -a. To make this clear, here are the forms of the root sthā. Note that sthā also has an optional version in the second-person singular:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>तस्त्रथ (tasthau)</td>
<td>तस्त्रथः (tasthatuḥ)</td>
<td>तस्त्रथः (tasthuḥ)</td>
</tr>
<tr>
<td>2nd</td>
<td>तस्त्रथाथ, तस्त्रथिथ (tasthātha, tasthitha)</td>
<td>तस्त्रथः (tasthatuḥ)</td>
<td>तस्त्रथ (tastha)</td>
</tr>
<tr>
<td>1st</td>
<td>तस्त्रथ (tasthau)</td>
<td>तस्त्रथिथ (tasthiva)</td>
<td>तस्त्रथिथम (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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>ए</td>
<td>आते</td>
</tr>
<tr>
<td></td>
<td><em>e</em></td>
<td><em>āte</em></td>
</tr>
<tr>
<td>2nd</td>
<td>सें</td>
<td>आथे</td>
</tr>
<tr>
<td></td>
<td><em>se</em></td>
<td><em>āthe</em></td>
</tr>
<tr>
<td>1st</td>
<td>ए</td>
<td>वहे</td>
</tr>
<tr>
<td></td>
<td><em>e</em></td>
<td><em>vahe</em></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 → अभूः
bhū → abhūḥ
become → you have become

Others use a connecting -a vowel:
A third group doubles in a special way:

नश् → अनिनशत्
naś → anīnaśat
perish, be destroyed → it has perished

A fourth group strengthens with the suffix -siṣ:

नम् → अनामिषम्
nam → anaṃsiṣam
bow → I have bowed

A fifth group uses -sa:

श्रु → अश्रृषम्
śru → aśrauṣam
hear → I have heard

And there are other minor patterns, too.

**Adding endings**

Generally, these stems use the endings of the ordinary past tense.

**The recent past tense without a-**

Here is a common pattern worth knowing. We can use the forms of the recent past tense with a word like mā (“don’t”) to state commands:

मा 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 “karmaṇi and bhāve prayoga“ lesson from Verbs 1.

The blessing mood usually expresses a blessing or prayer:

शुभं भूयत्
śubham bhūyāt
May there be welfare (to all).

Like the recent past tense, the blessing mood is rare.

Making the stem

Roots that use parasmaipada endings generally use the same -ya stem that we use in karmaṇi and bhāve prayoga for the special tense-moods:

ग → गम्य → गम्यात्
gam → gamya → gyāt
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>3rd</th>
<th>2nd</th>
<th>1st</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>यात्</td>
<td>यासः</td>
<td>यासः</td>
</tr>
<tr>
<td>Singular</td>
<td>yāt</td>
<td>yāsam</td>
<td>yāsam</td>
</tr>
<tr>
<td>Dual</td>
<td>yātām</td>
<td>yāstam</td>
<td>yāstam</td>
</tr>
<tr>
<td>Plural</td>
<td>yāsuḥ</td>
<td>yāsta</td>
<td>yāsma</td>
</tr>
</tbody>
</table>

The blessing mood is quite rare, and its ātmanepada forms are even rarer. Here are the ātmanepada endings we use:
Again, these endings are similar to the ones we use for the potential mood. The difference is that we add -sīs- to the beginning of each ending. This -sīs becomes -sī- 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>सीष्ट</td>
<td>सीयास्ताम्</td>
<td>सीरन्</td>
</tr>
<tr>
<td></td>
<td>sīṣṭa</td>
<td>sīyāstām</td>
<td>sīran</td>
</tr>
<tr>
<td>2nd</td>
<td>सीष्ठनाष्णः</td>
<td>सीयास्थाम्</td>
<td>सीधवम्</td>
</tr>
<tr>
<td></td>
<td>sīṣṭhāḥ</td>
<td>sīyāsthām</td>
<td>stādhvam</td>
</tr>
<tr>
<td>1st</td>
<td>सीय</td>
<td>सीवहि</td>
<td>सीमहि</td>
</tr>
<tr>
<td></td>
<td>sīya</td>
<td>sīvahi</td>
<td>sīmahi</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 nić affix")

In the core lessons, we learned that we can create new verb roots from existing ones. These derived roots modify the root's basic meaning in some way. Once we have a derived root, we can use it the same way we would use any verb root.

One of the most common derived roots is the causal root. You can see some examples of causal roots below:

नी → नायि → नाययति
nī → nāyi → nāyayati
lead → make lead → they make (someone) lead

चर् → चारि → चारयति
car → cāri → cārayati
walk → make walk → they make (someone) walk

Some causal roots might also have a more idiomatic meaning:

गमयति
gamayati
makes go; passes (time), leads (someone)

Making the root

We make the causal root by adding -i to the end of the original root.

Roots that end in vowels strengthen to the strongest level:

नी → नायि
nī → nāyi
lead → make lead

भू → भावि
bhū → bhāvi
become → make become
क्र ना → कारि
kṛ → kāri
do → make do

Other vowels often strengthen to e or o:

शुच्छ ना → शोच्छि
śuc → śoci
grieve → make grieve

Roots that end in -ā generally use an extra -p- sound. Roots that end in -e, -ai, or -o have their final vowel changed to -ā:

स्थाना → 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 paraśmaipada or ātmanepada endings:

कारि → कार्यति
\[ kāri \rightarrow kārayati \]
make do → makes do

कारि → कार्यिष्यति
\[ kāri \rightarrow kārayiṣyati \]
make do → will make do

कारि → कारयां चकार
\[ kāri \rightarrow kārayāṃ cakāra \]
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 ित 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 अ in the doubled root sound changes to ी:
Roots ending in a short vowel use a long vowel:

स्तु → तुष्टस्

\( \text{stu} \rightarrow \text{tu\text{ṣt}\text{u}s} \)
praise → want to praise

श्रु → शुश्रूष्

\( \text{śru} \rightarrow \text{śuśrūṣ} \)
hear → want to hear; attend or serve (idiomatic meaning)

Roots ending in \(-r\) or \(-ṝ\) generally change their final vowel to \(-\text{ṛ}\):

कृ → चिकिरष्

\( \text{kṛ} \rightarrow \text{cikīrṣ} \)
do → want to do

तृ → तितीरष्

\( \text{tṝ} \rightarrow \text{titīrṣ} \)
cross → want to cross

but use \(-\text{ṛ}\) if the vowel follows a “lip” consonant (\(\text{pa}\)):

पृ → पुपूष्

\( \text{pṛ} \rightarrow \text{pupūrṣ} \)
fill → want to fill

मृ → मुमूष्

\( \text{mṛ} \rightarrow \text{mumūrṣ} \)
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:

labhase → lipsase
you obtain → you want to obtain

karomi → cikīrṣāmi
I do → I want to do
(parasmaipada)

kurve → cikīrṣe
I do → I want to do
(ātmanepada)

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

cikīrṣanti
they want to do

jigamiṣet
(someone) might want to go

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:

मिश्र → मिश्रयति

miśra → miśrayati
mixed → mixes

मूत्र → मूत्रयति

mūtra → mūtrayati
urine, pee → urinates, pees

vrata → vratayati
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 → पुत्रीयति

putra → putrīyati
son → wants a son

कवि → कवीयति

kavi → kavīyati
poet → wants a poet

We might also consider the suffix -kāmya:

पुत्र → पुत्रकाम्यति

putra → putrakāmyati
son → wants a son
यशस् → यशस्काम्यति

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 → लालप्यते
lapati → lālapyate
laments → repeatedly laments

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

जङ्गम्यते
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 ātmānepada 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:

लुप् → लुप्य
lup → lupya

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

`लु प्य → लो लु प्य`

`lupya → lolupya`

Here are some other examples:

`भू → बोभूय`

`bhū → bobhūya`

repeatedly be

`क्र → चेक्रीय`

`kr → cekrīya`

repeatedly do

And a common exception if `r` is the middle vowel:

`सृप् → सरीसृप्`

`sṛp → sarīsṛpya`

repeatedly creep; creep along

`वृत् → वरीवृत्य`

`vṛt → varīvṛtya`

repeatedly turn

`नृत् → नरीनृत्य`

`nṛt → 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:

लोलूप्यां चकः
lolupyaṃ 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:

- गम् → गमिष्यसि
  - gam → gamiṣyasi
  - go → You will go.

And nominals:

- नर → नरेषु
  - nara → nareṣu
  - man → among the men

These kinds of changes are called inflection. Sanskrit uses inflection extensively, so it is sometimes called a highly inflected language.

Sanskrit also has a large class of words that we can call uninflected words (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:

- त्वम न गच्छसि।
  - tvam na gacchasi.
  - You do not go.

- अहम न गमिष्यामि।
  - aham na gamisyāmi.
  - I will not go.

- गजा न गच्छेयुः।
  - gajā na gaccheyuḥ.
  - The elephants might not go.
Types of uninflected words

There are a few important categories of uninflected words.

First are what we might call prepositions. In English, this term refers to words like “over,” “under,” “around,” and so on. In Sanskrit, this term refers to words that are usually used as verb prefixes:

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

\[
\text{गच्छन्ति} → \text{संगच्छन्ति}
\]
\[
gacchanti → saṃgacchanti
\]
They go. → They meet (“go together”).

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

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

\[
\text{हे} \text{राम} \text{त्वं} \text{कुन्त्र?}
\]
\[
he rāma tvam kutra?
\]
Hey Rama! Where are you?

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

\[
\text{मन्द} → \text{मन्दम्}
\]
\[
manda → mandam
\]
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:

\[
\text{गच्छन्ति} \rightarrow \text{समागच्छन्ति}
\]
\[
gacchanti \rightarrow \text{samagacchanti}
\]

they go → they come together; they convene (“go together here”)

These verb prefixes are part of a list of twenty special uninflected words. When these words are used as verb prefixes, they are called **upasargas**. But these words have other meanings and uses, too.

**The list**
<table>
<thead>
<tr>
<th>Word</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>अति</td>
<td>beyond, over, excessive</td>
</tr>
<tr>
<td>अधि</td>
<td>above, over</td>
</tr>
<tr>
<td>अनु</td>
<td>after, along</td>
</tr>
<tr>
<td>अप</td>
<td>away from</td>
</tr>
<tr>
<td>अपि</td>
<td>close to</td>
</tr>
<tr>
<td>अभि</td>
<td>towards</td>
</tr>
<tr>
<td>अव</td>
<td>down, downward</td>
</tr>
<tr>
<td>आ</td>
<td>here, near</td>
</tr>
<tr>
<td>उद्र</td>
<td>up, upward</td>
</tr>
<tr>
<td>उप</td>
<td>next to, under</td>
</tr>
<tr>
<td>दुस्</td>
<td>bad, difficult</td>
</tr>
<tr>
<td>नि</td>
<td>in, into</td>
</tr>
<tr>
<td>निस्</td>
<td>out, out of</td>
</tr>
</tbody>
</table>
परा  
parā  
far away, gone

पारि  
pari  
around, about

प्र  
pra  
forward

प्रति  
prati  
backward, against

वि  
vi  
apart, separate

सम्  
sam  
together; complete, full

सु  
su  
good, easy

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:

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

\[
\text{नयन्ति} \rightarrow \text{सनयन्ति} \\
nayanti \rightarrow \text{saṃnayanti} \\
\text{they lead} \rightarrow \text{They unite (“lead (others) together”)}
\]

Second, it might create a totally new meaning. This new meaning usually depends on cultural context:
गच्छन्ति → अवगच्छन्ति
gacchanti → avagacchanti
they go → they understand

Third, it might intensify the root’s basic meaning or leave it unchanged:

जयति → संजयति
jayati → samjayati
they conquer → they (intensely or fully) conquer

We can also use multiple upasargas at a time:

गच्छन्ति → समागच्छन्ति
gacchanti → samāgacchanti
they go → they come together; they convene (“go together here”)

नयति → समानयति
nayanti → samānayanti
they lead → they gather (“lead together here”)

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

आ + अगच्छन् → आगच्छन्
ā + agacchan → āgacchan
They came.

परि + अगच्छन् → पर्यागच्छन्
pari + agacchan → paryagacchan
They went around.

In older Sanskrit, the upasarga is a more independent word and can appear almost anywhere in the sentence. But in later Sanskrit, the upasarga usually combines with the verb and creates a single word.
Other uses of these words

Some of these words can be used independently of any verb. Here are some common examples.

*api* has the sense of “also” or “even” when it follows a word:

रामो वनं गच्छति। लक्ष्मणो अपि वनं गच्छति।

*rāmo vanaṃ gacchati. lakṣmaṇo 'pi vanaṃ gacchati.*

Rama goes to the forest. Lakshmana also goes to the forest.

रामो न रावणादु अपि भीतः।

*rāmo na rāvaṇād api 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 सुखिनि।

*api tvaṃ sukhinī.*

Are you happy?

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

रामं प्रति

*rāmaṃ prati*  
regarding Rama, ...

तत् प्रति

*tat 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.

\textit{gati}

There is a miscellaneous group of prefixes called \textit{gati}. Usually, these prefixes are used only with specific roots. Here are some common \textit{gati} prefixes:

\begin{itemize}
\item \text{करोति} \rightarrow \text{अलम्करोति}
\item \text{करोति} \rightarrow \text{सत्करोति}
\item \text{करोति} \rightarrow \text{नमस्करोति}
\item \text{गच्छि} \rightarrow \text{अन्तर्गच्छि}
\item \text{भवति} \rightarrow \text{आविभवति}
\end{itemize}

\textit{-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”).

\[
\begin{align*}
\text{भस्म} & \rightarrow \text{भस्मसात्करोति} \\
\text{bhasma} & \rightarrow \text{bhasmasātkaroti} \\
\text{ash} & \rightarrow \text{turns (something else) to ash}
\end{align*}
\]

\[
\begin{align*}
\text{भस्म} & \rightarrow \text{भस्माद्भवति} \\
\text{bhasma} & \rightarrow \text{bhasmasādbhavati} \\
\text{ash} & \rightarrow \text{becomes ash}
\end{align*}
\]

cvi

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

\[
\begin{align*}
\text{कृष्ण} & \rightarrow \text{कृष्णीकरोति} \\
\text{krṣṇa} & \rightarrow \text{krṣṇikaroti} \\
\text{black} & \rightarrow \text{(someone) makes black}
\end{align*}
\]

\[
\begin{align*}
\text{कृष्ण} & \rightarrow \text{कृष्णीभवति} \\
\text{krṣṇa} & \rightarrow \text{krṣṇībhavati} \\
\text{black} & \rightarrow \text{(someone) becomes black}
\end{align*}
\]

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 \(ī\):

\[
\begin{align*}
\text{कृष्ण} & \rightarrow \text{कृष्णीकरोति} \\
\text{krṣṇa} & \rightarrow \text{krṣṇikaroti} \\
\text{black} & \rightarrow \text{(someone) makes black}
\end{align*}
\]

\[
\begin{align*}
\text{शुचि} & \rightarrow \text{शुचीकरोति} \\
\text{śuci} & \rightarrow \text{śucīkaroti} \\
\text{clear, bright} & \rightarrow \text{(someone) makes clear}
\end{align*}
\]
The last \textit{u} becomes \textit{ũ}:

\textit{पशु} → \textit{पशूकरोति}  
\textit{paśu} → \textit{paśūkaroti}  
beast, animal → (someone) makes (someone else) a beast or animal

And the last \textit{r} becomes \textit{ṛ}:

\textit{मातृ} → \textit{मात्रीकरोति}  
\textit{mātṛ} → \textit{mātrīkaroti}  
mother → (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 'dhyāyāḥ
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।
sa evam uvāca.
Thus did he speak.

स एवं कृत्वा गृहम् अगच्छत्।
sa evam kṛtvā grham agacchat.
He, after acting thus, went home.

iti generally marks the end of a quote or topic:
अहम् बलवान् इति बालो मन्यते
aham balavān iti bālo manyate
The boy thinks that he is strong. (interpretation 1)
The boy thinks, “I am strong.” (interpretation 2)

इति प्रथमो द्वित्यायः
iti prathamo 'dhyāyaḥ
So ends the first chapter.

रामो गत इति श्रणोति
rāmo gata iti śṛṇoti
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 siṃhaḥ in case 1, we describe the case 1 word rāmaḥ. By using mṛgam in case 2, we describe the case 2 word rāvaṇam:

रामः सिंह इव रावणं हन्ति।
rāmaḥ siṃha iva rāvaṇaṃ hanti.
Rama kills Ravana as if he (Rama) were a lion.

रामो मृगम् इव रावणं हन्ति।
rāmo mṛgam iva rāvaṇaṃ hanti.
Rama kills Ravana as if he (Ravana) were a deer.

रामो रावणम् सिंहो मृगम् इव हन्ति।
rāmo rāvaṇam siṃho mṛgam iva hanti.
Rama kills Ravana as a lion would a deer.

ca means “and”:

रामः सीता च गच्छत:।
rāmaḥ sitā ca gacchataḥ.
Rama and Sita go.
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 स्म।
rāmo vane nivasati sma.
Rama lived in the forest.

hi means “after all” or “since”:

रामो रावणं हत्ति। रामो हि रावणादृ बलवत्तरः
rāmo rāvanaṁ hanti. rāmo hi rāvanād balavattarahaḥ
Rama kills Ravana. After all, Rama is stronger than Ravana.
Adverbs

Adverbs are uninflected words that describe how some action was done:

\[ \text{गजो मन्दं चरति} \]
\[ gajo mandaṃ carati \]
The elephant walks slowly.

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

\[ \text{मृदु} \rightarrow \text{स मृदु भाषते} \]
\[ mṛdu \rightarrow sa mṛdu bhāṣate. \]
soft \rightarrow 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:

प + स्य → पस्य
nara + sya → narasya
of the man

verb endings:

गच्छ + ति → गच्छति
gaccha + ti → gacchati
(someone) goes

and various other suffixes that we use with verbs:

नी + इ → नायि → नाययति
nī + i → nāyi → nāyayati
lead → make lead → 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:

मान् + त्र → मान्त्र
man + tra → mantra
think + (means) → “means of thinking,” mantra, counsel

नी + त्र → नेत्र
nī + tra → netra
lead + (means) → “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:

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

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:

\[
\text{nī + t} \rightarrow \text{nīta}
\]

lead + (past suffix) → (has been) led

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

\[
\text{śuc + a} \rightarrow \text{śoka}
\]

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

*nī + ta* → *nīta*

lead → led

vand + *ि + त* → वन्दित

*vand + *ि + ta* → *vandita*

venerate → venerated

Traditionally, this *i* sound is called *ि*.* Some roots use *ि*, some roots don’t use *ि*, and some roots use *ि* optionally.

**Review**

1. In this topic, we will study two groups of suffixes. What are these groups called? What makes one group different from the other?
-tvā and -ya

Also known as: the gerund, the absolutive, the indeclinable or adverbial participle

We will start this topic by learning about the root suffixes -tvā and -ya. Both of these suffixes create uninflected words.

-tvā

Also known as: ktvā

When added to some root that means “X,” -tvā creates a word that means “after X-ing.” In other words, -tvā shows that one action happens before another.

For example, suppose we have these two simple sentences:

नाष्णो लनाअं गच्छ।
rāmo laṅkāṃ gacchati.
Rama goes to Lanka.

नाष्णो नावणअं पश्।
rāmo rāvaṇaṃ paśyati.
Rama sees Ravana.

We can combine them like so:

रामो लन्कां गत्वा रावणां पश्यति।
rāmo laṅkāṃ gatvā rāvaṇaṃ paśyati
Rama, after going to Lanka, sees Ravana.

-tvā can cause many sandhi changes. We will discuss these sandhi changes further below.

-yā

Also known as: lyap

-yā 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:
Hanumān returns to Rama.

Hanumān rejoices.

Then we can combine them with -ya:

Hanumān, 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 iy sounds and others do not. Here are some roots that use iy:
वन्द → वन्दित्वा
vand → vanditvā
venerate → after venerating

पठ → पठित्वा
paṭh → paṭhitvā
read, recite → after reading or reciting

If a root ends in a consonant and does not use it, then the root's last consonant sound might contact the -t in -tvā. This contact causes many sandhi changes.

For example, if the root's last sound is a voiced aspirated consonant (gh jh dh dh bh h), -tvā usually becomes -dhvā:

लभ → लब्ध
labh → labdha
obtain → obtained

बुध → बुद्ध
budh → buddha
awake → awakened

ह → ग्ना
dah → dagdhvā
burn → after burning

A root’s last -c usually becomes -k:

मुच → मुक्त
muc → mukta
free, release → freed, released

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

युज → युक्त्वा
yuj → yuktvā
yoke, join → after yoking or joining
Roots that end in -ā, -e, or -ai often use -i or -ī for their vowels:

स्था → स्थित्वा
sthā → sthitvā
stand → after standing

गै → गीत्वा
gai → gītvā
sing → after singing

Some roots that end in -m or -n lose that sound:

गम् → गत्वा
gam → gatvā
go → after going

हन् → हत्वा
han → hatvā
kill → after killing

मन् → मत्वा
man → matvā
think → after thinking

For some roots, their semivowels become vowels and any other vowel sounds they have are removed. This change is called samprasāraṇa. Here are some examples:

वच् → उक्त्वा
vac → uktvā
speak → after speaking
And there are other irregular changes too:

- tvā and -ya are common suffixes that are worth knowing well.

Review
**-ta and -tavit**

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
  
kṛ → 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:

- रामेन 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:

- **śak → śakta**
  - be able to → able, capable

**-tavat**
Also known as: the past active participle, *ktavatu*‘

The suffix **-tavat** has a similar meaning to **-ta**. When we add it to a root that means “X,” we usually create words that mean “has X-ed.” Here are some examples:

- **śru → śrutavat**
  - hear → has heard

- **tavat** causes all the same sound changes that **-ta** does.
-tum
Also known as: the infinitive, tumun

In this lesson, we will learn about the root suffix -tum, which creates uninflected words.

When added to some root that means “X,” -tum creates a word that means “to X.” Here are some examples:

अहां खडितुम् 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 खडितुम् इच्छाति।
gajaḥ khaḍitum icchati.
The elephant wants to eat.

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

गजः खडितु शकोति।
gajaḥ khaḍitum śaknoti.
The elephant is able to eat.

गजः खडितु जानाति।
gajaḥ khaḍitum jānati.
The elephant knows (how) to eat.

गजः खडितुम् आरभते।
gajaḥ khaḍitum ārabhate.
The elephant begins to eat.
The elephant tries to eat.

The elephant deserves to eat.

And in a more general way, -tum can show the reason that some action was done:

The elephant walks (in order) to eat.

The elephant runs (in order) to eat.

Sound changes

When we add -tum, we strengthen the root’s vowel to the medium level. As usual, some roots don’t use iṭ:

lead → to lead

and others do:

venerate → to venerate

Otherwise, -tum generally causes similar sound changes to -tvā:
Review

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

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

The suffixes tavya, anīya, and ya all create adjectives, and they all have the same meaning. When added to a root that means “X,” they all mean “should or must be X-ed” or “able to be X-ed.”

Here are some examples:

वन गन्तव्यम्।
tvayā vanaṃ 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: tava or tavyat
To add -tavya, we follow the same rules as -tum. As usual, some roots use it and some do not:

\[ नी \rightarrow नेतय \]
\[ nī \rightarrow netavya \]
should or must be led

\[ वन्द् \rightarrow वन्दितय \]
\[ vand \rightarrow vanditavya \]
should or must be venerated

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

\[ बुध् \rightarrow बोद्वय \]
\[ budh \rightarrow boddhavya \]

\[ युध् \rightarrow योद्वय \]
\[ yudh \rightarrow yoddhavya \]

-anīya
Also known as: anīyar

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

\[ कृ \rightarrow करणीय \]
\[ kr \rightarrow karaṇīya \]
do → should or must be done

\[ द्वृश् \rightarrow द्वर्णीय \]
\[ drś \rightarrow darśanīya \]
do → should or must be seen

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

-ya causes various sound changes. Here are some examples:
गै → गोयम्
*gai → geyam*
sing → should or must be sung

पा → पेयम्
*pa → peyam*
drink → should or must be drunk

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

शक् → शक्य
*šak → šakya*
be able to → able to be done, possible

सह → सह्य
*sah → sahyā*
endure → endurable

कृ → कार्यं
*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:

\[
\text{kuru} + \text{at} \rightarrow \text{kurvat} \\
\text{do} \rightarrow \text{while doing (parasmaipada)}
\]

\[
\text{kuru} + \text{āna} \rightarrow \text{kurvāṇa} \\
\text{do} \rightarrow \text{while doing (ātmanepada)}
\]

\[
\text{kariṣya} + \text{at} \rightarrow \text{karisyat} \\
\text{do} \rightarrow \text{about to do}
\]

\[
\text{cakṛ} + \text{vas} \rightarrow \text{cakṛvas} \\
\text{do} \rightarrow \text{has done}
\]

-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”:

\[
\text{gaccha} \rightarrow \text{gacchat} \\
\text{while going}
\]
If we attach it to a simple future tense stem, we get a word that usually means “about to do X”:

- **गमिष्य → गमिष्यत्**
  - गमिष्या → गमिष्यति
  - will go → about to go

- **करिष्य → करिष्यत्**
  - करिष्या → करिष्यति
  - 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 चरतां नरं पश्यामि**
  - aham caratā naraṃ paśyāmi
  - I see the man who is walking.
  - (strong stem)

And others use the weak stem:

- **अहं चरता नरेन सह वदामि।**
  - aham carataḥ nareṇa saha vadaṃi.
  - I speak with the man who is walking.
  - (weak stem)

However, roots from the hu class use -at as their only stem:

- **जुहु → जुहवत्**
  - 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:

कुरु → कुर्वाण
kuru → kurvāṇa
while doing (ātmanepada)

Stems that end with -a use -māna instead:

नय → नयमान
naya → nayamāna
lead → while leading

नेष्य → नेष्यमान
nenya → nesyamāna
will lead → about to lead

करिष्य → करिष्यमान
kariṣya → kariṣyamāna
will do → about to do

-vas
Also known as: the perfect active participle, kvasu

vas is a rare suffix that we use only with the stem of the distant past tense. Usually, it creates stems that mean “has done X”:

चक्र → चक्रवस्
cakr → cakrvas
did → did or has done

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

जग्म् → जग्मिवस्
jagm → jagmivas
went → went or has gone
Otherwise, we use -śa:

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 इन् तृ त्र
a aka ana in tr tra

-a
Also known as: ghañ

-a creates abstract nouns that use masculine endings. When we add -a to a root that means “X,” we get words that mean “the state of X-ing”:

भू → भाव
bhū → bhāva
be, become → the state of being or becoming; existence

मृ → मार
mṛ → māra
die → death

आनन्द् → आनन्द्
ānand → ānanda
feel blissful → bliss

In this sense, -a often causes a root’s final c and j sounds to become k and g:

युज् → योग
yuj → yoga

शुच् → शोक
śuc → šoka
grieve → grief, sorrow

त्यज् → त्याग
tyaj → tyāga
abandon → abandonment, relinquishment
-aka
Also known as: ṇvul

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

कृ → कारक
kr → kāraka
do → doer

पच → पाचक
pac → pācaka
cook → cooker

-anā
Also known as: lyuṭ, lyu

-anā usually creates abstract neuter nouns. When we add -anā to a root that means “X,” we get words that mean “the act of doing X”:

कृ → करण
kr → karaṇa
do → act of doing; action

इ → अयन
i → ayana
go → act of going; journey

मृ → मरण
mṛ → maraṇa
die → act of dying; death

-anā also creates adjectives (feminine -anti) that mean “one who does X”:

कृ → करण
kr → karaṇa
do → one that does or causes; the mean of an action
मृद → मदन

mṛd → mardana

crush → one who crushes or pulverizes

-in

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

क्र → कारिन्

kr → kārin

do → doing

-tr

Also known as: trc

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

क्र → कर्त्र

kr → kartṛ

do → doer, agent

नी → नेत्र

nī → netṛ

lead → leader

युध → योध्र

yudh → yoddhr

fight → fighter

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

-tra

Also known as: śtran

-tra usually creates neuter nouns with the sense of “the means of doing X”: 
नी → नेत्र

$nī → netra$
lead → by which one is led; an eye

मन् → मन्त्र

$man → mantra$
think → by which thought occurs; a mantra
Nominal suffixes

In this lesson, we will learn about some common nominal suffixes. For ease of reference, we will discuss these suffixes in alphabetical order:

Unless we mention otherwise, none of these suffixes cause any sound changes.

अ इन्क तम तर तस्ता त्व मत्मय वर्त
a in ka tama tara tas tā tva 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:

कुर्व + अ → कौरव
kuru + a → kaurava
descending from Kuru; a Kaurava

इन्द्र + अ → एिन्द्र
indra + a → aindra
of Indra

**-in**
Also known as: ini

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

योग + इन्न → योगिन्न
yoga + in → yogin
yoga → characterized by yoga; a yogi

योग + इनी → योगिनी
yoga + inī → yoginī
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”:

बलवत + 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 → agnītaḥ
fire → from the fire

-tā

Also known as: tal

-tā creates feminine nouns that mean “X-ness” or “the state of being X”: 
योग्य + ता → योग्यता
yogya + tā → yogyatā
useful, appropriate → utility, propriety

-tva
-tva has the same meaning as tā, but it creates neuter stems:

अमर + त्व → अमरत्व
amara + tva → amaratva
immortal → immortality

सम + त्व → समत्व
sama + tva → samatva
same, even → sameness, evenness, equanimity

-mat
Also known as: matuḥ

-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 + मत → हनुमत्
hanu + mat → hanumat
jaw → characterized by (prominent) jaws; Hanuman

-maya
Also known as: mayaṭ

-maya (feminine: -mayī) creates adjectives that mean “made of X”:

हिरण्य + मय → हिरण्यमय
hiranya + maya → hiranyamaya
gold → made of gold, golden
-ya

-ya creates neuter nouns with an abstract sense. Usually, we strengthen the stem's first vowel to the strongest level:

सदृश → सादृश्य
sadṛśa → sādṛśya
similar (to) → similarity

-vat

Also known as: vatup

-vat (feminine: -vatt) has the same meaning as -mat. We use -vat if the stem ends in m or a, or if it has m or a as its next-to-last letter:

भग + व त् → भगवत्
bhaga + vat → bhagavat
(a is the last letter)

लक्ष्मी + व त् → लक्ष्मीवत्
lakṣmī + vat → lakṣmīvat
(m is the next-to-last letter)

Review

Sanskrit has many more nominal suffixes. But these are the most common.
Compounds
The compound system

Compounds (sāmāsa) are combinations of multiple words. Usually, we combine two words at a time:

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

We can even combine compounds with other words to make new compounds:

राममातृर गृहम् → राममातृगृहम्
rāmamātur gṛham → rāmamātṛgrham
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

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*:

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

\[ \text{राम: सीता लक्ष्मण: च \rightarrow रामसीतालक्ष्मण:} \]
\[ rāmaḥ sitā lakṣmaṇaḥ ca \rightarrow rāmasītalakṣmaṇaḥ \]
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):

\[ \text{रामस्य माता \rightarrow राममाता} \]
\[ rāmasya mātā \rightarrow rāmamātā \]
Rama’s mother

\[ \text{रामस्य पुत्र: \rightarrow रामपुत्र:} \]
\[ rāmasya putraḥ \rightarrow rāmaputraḥ \]
Rama’s son

Third is the *bahuvrīhi*. This is similar to English examples like “graybeard” (a person whose beard is gray) and “blockhead” (a person with a block-like head). The idea is that both words, together, describe someone who is not explicitly mentioned in the compound:

\[ \text{महान् रथ: यस्य \rightarrow महारथ:} \]
\[ mahān rathāḥ yasya \rightarrow mahārathaḥ \]
whose chariot is great \rightarrow “great-charioted,” a great warrior
Fourth is the *avyayībhāva*. This creates uninflected words. Usually, the first word is itself an uninflected word:

\[
\text{उप} + \text{कृष्ण} \rightarrow \text{उपकृष्णम्} \\
\text{upa} + \text{krṣṇa} \rightarrow \text{upakṛṣṇam}
\]

near + Krishna → near Krishna

\[
\text{यथा} + \text{उक्त} \rightarrow \text{यथोक्तम्} \\
\text{yathā} + \text{ukta} \rightarrow \text{yathoktam}
\]

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:

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

Rama, Sita, and Lakshmana (all people)

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

\[
\text{यथाशक्ति} \\
yathāśakti
\]

According to one’s power

The *bahuvrīhi* and the *tatpruṣa* are sometimes difficult to tell apart. But a *bahuvrīhi* is an adjective. For example, a *bahuvrīhi* might describe a masculine noun, but its second word might come from a feminine noun. This happens in the example below:
When you see this mismatch, then you know that the compound is a *bahuvrīhi*.

Otherwise, notice what other words the compound *agrees* with — that is, what other words it matches in gender, case, and number. For example, consider the compound in the sentence below:

*dṛḍha-vrataḥ*

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:

राम: सीता का → रामसीते
rāmaḥ sitā ca → rāmasīte
Rama and Sita

राम: सीता लक्ष्मण का → रामसीतालक्ष्मणा:
rāmaḥ sītā lakṣmaṇaḥ ca → rāmasītālakṣmaṇāḥ
Rama, Sita, and Lakshmana

In the examples above, notice that the compound’s *number* matches the combined numbers of its items. Thus *rāma-sīte* is in the dual and *rāma-sītā-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-lakṣmaṇāḥ* uses a masculine ending.

**Two types of dvandva**

The *dvandva* is a simple compound, but it has some small subtleties that are worth knowing. In particular, it has two main subtypes.

The first is the type we saw above, where several different items are listed together. This is called the itaretara-dvandva (“one-and-another dvandva”):

राम: सीता लक्ष्मण का → रामसीतालक्ष्मणा:
rāmaḥ sītā lakṣmaṇaḥ ca → rāmasītālakṣmaṇāḥ
Rama, Sita, and Lakshmana

फलाणि पुष्पाणि का → फलपुष्पाणि
phalāni puṣpāni ca → phalapuṣpāni
fruits and flowers
But if all of the members imply some more complete collection of concepts, we have a second type called \textit{samāhāra-dvandva} (“collection \textit{dvandva}”). The \textit{samāhāra-dvandva} is always in the neuter singular:

\begin{itemize}
\item \textit{आहार-निद्रा-भयम्} \\
\textit{āhāra-nidrā-bhayam} \\
food, sleep, and fear
\item \textit{पाणि-पादम्} \\
\textit{pāṇi-pādam} \\
hands and feet
\end{itemize}

Here, the compound \textit{āhāranidrābhayam} refers not just to food, sleep, and fear, but to all of the characteristics of animal life more broadly. Likewise, the compound \textit{pāṇipādam} refers not just to hands and feet but to all the limbs of the body.

\textbf{Other small changes}

For a few \textit{dvandvas}, the individual words might undergo some small changes. Here are some common examples:

\begin{itemize}
\item \textit{माता पिता च} \rightarrow \textit{मातापितरो} \\
\textit{mātā pitā ca} \rightarrow \textit{mātāpitarau} \\
mother and father
\item \textit{मित्रो वरुणः च} \rightarrow \textit{मित्रावरुणौ} \\
\textit{mitro varuṇah ca} \rightarrow \textit{mitrāvaruṇau} \\
Mitra and Varuna (names of Vedic gods)
\item \textit{द्यावः प्रथ्विव} \rightarrow \textit{द्यावप्रथ्विव} \\
\textit{dyauḥ prthivī ca} \rightarrow \textit{dyāvaprthivī} \\
heaven and earth
\end{itemize}
Review

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

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

Also known as: the determinative compound

*tatpurusa* literally means “his man” or “his servant.” In a *tatpurusa* compound, the second word is the main idea and the first word describes it in some way:

\[
\text{धर्मस्य क्षेत्रम्} \rightarrow \text{धर्मक्षेत्रम्}
\]

\[
dharmasya kṣetram \rightarrow dharmakṣetram
\]

field of dharma → dharma field

\[
\text{कुरुणां क्षेत्रम्} \rightarrow \text{कुरुक्षेत्रम्}
\]

\[
kurūṇāṃ kṣetram \rightarrow kurukṣetram
\]

field of the Kuru people → Kuru field

Why do we describe this compound with a strange word like *tatpurusa*? Part of the reason is that the word “*tatpurusa*” is itself a *tatpurusa* compound:

\[
\text{तत्पुरुष:} \rightarrow \text{तत्पुरुष}
\]

\[
tasya puruṣaḥ \rightarrow tatpuruṣa
\]

his man

The *tatpurusa* is common and has many different varieties. So it is worth knowing well.

**Common *tatpurusa***

In the most common type of *tatpurusa*, the first word describes the second in some way:

\[
\text{नगरं गत:} \rightarrow \text{नागरगत:}
\]

\[
nagaraṃ gataḥ \rightarrow nagaragataḥ
\]

gone to the city → city-gone

(case 2)

\[
\text{नखरूंभिन्न:} \rightarrow \text{नखभिन्न:}
\]

\[
nakhair bhinnah \rightarrow nakhirbhinnah
\]

torn by (one's) nails → nail-torn

(case 3)
Of these, the most common is the case 6 tatpurusa. In other cases, there are some restrictions on which words we are allowed to use.

**karmadhāraya**

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

- कृष्ण: सर्प: → कृष्णसर्प:  
  
  krṣṇaḥ sarpaḥ → krṣṇasarpaḥ  
  black snake

- मेघ इव श्याम: → मेघश्याम:  
  
  megha iva śyāmaḥ → meghaśyāmaḥ  
  cloud dark (as dark as a cloud)
Compounds with *na*

One type of *tatpurusa* uses the word *na* as its first word. This *na* becomes *a* in front of consonants and *an* in front of vowels:

न भावः — अभावः:
na bhāvaḥ → abhāvaḥ
not existence → absence

*upapada* compounds

The word *upapada* has various meanings. In the context of compounds, an *upapada* is a word that we can create only when making a compound. Here is a classic example:

कुम्भं करोति — कुम्भकारः:
kumbham karoti → kumbha-kāraḥ
someone who makes pots → pot-maker

The word *kāra* that you see here generally exists only as part of a compound.

Here are a few more examples of *upapada* compounds:

जलं धीयते अस्मिन् — जलधिः:
jalaṁ dhiyate asmin → jaladhiḥ
water is borne in this → water-bearing, ocean

जलं मुञ्चति — जलमुक्
jalaṁ muñcati → jalamuk
it releases water → water-releasing, cloud
The *bahuvrīhi*

Also known as: the possessive compound

*bahuvrīhi* literally means “(having) much rice.” In a *bahuvrīhi* compound, the two compounded words describe an idea that is not explicitly mentioned. Usually, the first word describes the second:

\[
\text{महान् रथो यस्य} \rightarrow \text{महारथः}
\]

\[
mahān ratho yasya \rightarrow mahārathaḥ
\]

who has a great chariot → “great-charioted,” a great warrior

\[
\text{पीतो डम्बरो यस्य} \rightarrow \text{पीताम्बरः}
\]

\[
ptō ‘ṃbaro yasya \rightarrow pītāmbaraḥ
\]

who has yellow clothes → yellow-clothed

\[
\text{दृढना व्रना यस्य} \rightarrow \text{दृधव्रष्णः}
\]

\[
drṣṭā vratā yasya \rightarrow drdhavrataḥ
\]

who holds firm vows → firm-vowed

Or sometimes, the relationship is more complex:

\[
\text{चक्रि अं  पनाणतौ} \rightarrow \text{चक्रिपनाणष्णः}
\]

\[
cakraṃ pāṇau yasya \rightarrow cakrapāṇiḥ
\]

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:

\[
\text{बहु ज्  व्ररीह ज्} \rightarrow \text{बहुव्ररीह}
\]

\[
bahur vrīhir yasya \rightarrow bahuvrīhi
\]

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:

\[
\text{स्थिता प्रज्ञा यस्य} \rightarrow \text{स्थितप्रज्ञः}
\]
\[
sthitā prajñā yasya → sthitaprajñaḥ
\]

whose discernment is stable → “stable-discernmented”

*prajñā* is a feminine word, but *sthitaprajña* is an adjective that can be used with masculine words.

**Ambiguous compounds**

The *bahuvrīhi* often strongly resembles a *tatpuruṣa*:

\[
\text{दृढव्रष्णः} \rightarrow \text{दृढप्रवरतः}
\]
\[
dṛḍhavrataḥ
\]

firm vow (*tatpuruṣa* interpretation)

whose vows are firm (*bahuvrīhi* interpretation)

In older Sanskrit, *bahuvrīhi* and *tatpuruṣa* compounds usually have different accents. But in later Sanskrit, we must rely on context to tell these compounds apart.

**Review**

This lesson reminds us of a charming verse:

\[
\text{अहं च त्वं च राजेन्द्र लोकनाथाऽ उभवपि ।}
\]
\[
ahaṃ ca tvam ca rājendra loka-nāṭhāḥ ubhāvapi ।
\]

Both I and you, O lord of men, are loka-nāthas (world-lords).

\[
\text{वहुव्रीहिरहं राजन् षष्ठितपुरुषो भवान् ॥}
\]
\[
bahuvrīhiraham rājan ṣaṣṭhītathapuruso bhavān ॥
\]

I am a *bahuvrīhi*, 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 nāṭhah).
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 वनम् अयोध्यायाः पित्रेः 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 mātaraṃ 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।
*mātaraṃ 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 आस्ति।
*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*: 
नाष्णो नापयुत्रष्णः।
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: पृच्छित।
rāmaḥ prcchati.
Rama asks.

रामो योधः।
rāmo yodhaḥ.
Rama is a warrior.

In the first sentence, rāmaḥ shows who performs the action, and prcchati shows the action this performer does. In the second sentence, rāmaḥ shows who is being described, and yodhaḥ describes rāmaḥ.

When two words refer to the same concept, they must use the same gender, case, number, and person. For example, the sentences below are all incorrect because their words don't match:

*राम: पृच्छन्ति।
*rāmaḥ prcchanti.
(Number doesn't match.)

*राम: पृच्छामि।
*rāmaḥ prcchāmi.
(Person doesn't match.)

*रामो योधम्।
*rāmo yodham.
(Gender doesn't match.)

*रामो योधेन।
*rāmo yodhena.
(Case doesn't match.)
This matching is called **agreement**. In this lesson, we will study agreement in more detail.

**Agreement of two nominals**

Two nominals that refer to the same idea must have the same gender, case, and number:

कृ ष्णः सपर्मः  
krṣṇaḥ sarpaḥ  
black snake

कृ तौ सपर्पौ  
krṣṇau sarpau  
two black snakes

कृ णाय सपर्प्य  
krṣṇāya sarpāya  
for the black snake

कृ णा सपर्म  
krṣṇā sarpt  
(female) black snake

In each example above, one word is the subject (sarpaḥ) and the other word describes it (krṣṇaḥ). The genders, cases, and numbers of these words completely match.

If the sentence uses a word like ca (“and”) to connect multiple nominals, the describing word should match the number of all of its described words together:
रामो योधः।
rāmo yodhaḥ.
Rama is a warrior.
(singular number)

रामो लक्ष्मणश् च योधोः।
rāmo lakṣmaṇaś ca yodhau.
Rama and Lakshmana are warriors.
(dual number)

रामो लक्ष्मणो भरतश् च योधा:।
rāmo lakṣmaṇaḥ bharataś ca yodhaḥ.
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:
अहं चरामि
*ahaṁ carāmi*
I walk.

अहं चर्ये।
*ahaṁ carye.*
I am walked (to).

त्वम चरसि
*tvaṁ carasi*
You walk.

त्वम चर्यसे।
*tvaṁ caryase.*
You are walked (to).

They must also use the same number:

गजश् चरति
*gajaś carati*
The elephant walks.

गजो चरतः
*gajau carataḥ*
The two elephants walk.

गजाश् चरन्ति
*gajaś caranti*
The elephants walk.

This is true even in *karmaṇi prayoga*:

नरेण गजश् चर्यते
*nareṇa gajaś caryate*
The elephant is walked to by the man.
नरेण गजों चर्यते
nareṇa gajau caryete
The two elephants are walked to by the man.

नरेण गजाश्च चर्यन्ते
nareṇa gañāś caryante
The elephants are walked to by the man.

If ca or vā is used, we follow rules similar to those described above:

रामो गजश्च चरत: ।
rāmo gajaś ca carataḥ.
Rama and the elephant walk.

रामो गजो वा चरति ।
rāmo gajo vā carati.
Either Rama or the elephant walks.
Verbless sentences

If a sentence has no verb, we assume the verb asti by default. So, the two sentences below have essentially the same meaning:

रामो राजपुत्रो दस्ति।
rāmo rājaputo 'sti.
Rama is a prince.

रामो राजपुत्रः।
rāmo rājaputraḥ.
Rama (is) a prince.

Roughly, there are three types of verbless sentences. In this lesson, we will learn about these three types.

Two nominals in case 1

The most common verbless sentence has two nominals in case 1. We use this type of sentence to express that one item is another:

रामो राजपुत्रः।
rāmo rājaputraḥ.
Rama (is) a prince.

रामो बलवान्।
rāmo balavān.
Rama is strong.

Having or owning

We also commonly see sentences where one noun is in case 6. We use this type to show that one noun owns or has another:

दशरथस्य पुत्रः।
daśarathasya putraḥ.
Dasharatha has a son.


**Other sentences**

We can create other verbless sentences by using special uninflected words. Here is a small example:

\[ \textit{alam} \textit{etena}. \]

 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:

नाहुलष्णो तौमूहलना ज्  वनानना फलअं ना।
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 कस्मेप फलम् ददाति।
*rāhulaḥ kasmai phalam dadāti.*

To whom does Rahula give a fruit?

वानराय।
*vānarāya.*

To the monkey.
राहुलो वानरायं किं ददाति?
rāhulo vānarāya kiṃ dadāti?
What does Rahula give the monkey?

फलम्।
phalam.
A fruit.

राहुलः कस्माद्वानरायं फलं ददाति।
rāhulah kasmād vānarāya phalam dadāti.
From what (cause) does Rahula give a fruit to the monkey?

कौतुहलात्।
kautūhalat.
From curiosity.

In many styles of Sanskrit, the word *kim* can also mean “why.” This usage is very common in the *Ramayana* and the *Mahabharata*:

किं मां हन्तुम् इच्छस।
kiṃ māṃ hantum icchasi.
Why do you want to kill me?

To learn more about the specific endings that the *kim* pronoun uses, see our lesson on *kim* and *yad*.

Yes-no questions

Yes-no questions are questions whose answers are usually “yes” or “no.”

In Sanskrit, we can ask yes-no questions in many different ways. One common way is to put the word *api* at the beginning of the sentence:

अपि त्वं सुखी।
*api* tvam sukhī.
Are you happy?
Another style is to put the word *kim* at the beginning or end of the sentence. If you know Hindi, this is similar to how we use the Hindi word क्या:

```
किं त्वं सुखी।
kīṃ tvam sukhi.
Are you happy?

त्वं सुखी किम्।
tvam sukhi kim.
Are you happy?
```

Note that *kim* could indicate either a yes-no question or a “why?” question. The specific meaning depending on the context and style. In newer styles of Sanskrit, it usually indicates a yes-no question.

One other style is to use the word *kaccit*. When we use this word, we hope or expect that the answer is “yes”:

```
kaccit त्वं सुखी।
kaccit tvam sukhi.
Are you happy? (I hope you are.)
```

We can answer these questions in a few different ways. Usually, we repeat part of the question:

```
अहं सुखी।
ahaṃ sukhi.
I am happy.

अहं न सुखी।
ahaṃ na sukhi.
I am not happy.
```

Or in informal settings, we can use the words *ām* (“yes”) or *na* (“no”):
आम्, अहं सुखि।
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>क्व</td>
<td>where?</td>
</tr>
<tr>
<td>kva</td>
<td></td>
</tr>
</tbody>
</table>

Note that *kutra* and *kva* have the same meaning. *kutra* is moer common in older Sanskrit.

Finally, here are some common adjectives:
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>कियत्</td>
<td>how much?</td>
</tr>
<tr>
<td>kiyat</td>
<td></td>
</tr>
<tr>
<td>कीद्रशा</td>
<td>of what kind?</td>
</tr>
<tr>
<td>kīdṛśa</td>
<td></td>
</tr>
</tbody>
</table>
Relative phrases

Relative phrases are phrases like this:

अहम् अपद्यं नरं यो गजम् अचोरयत्।
aham apaśyaṁ naraṁ 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 पश्यन्ति।
gajā bhītā bhavanti yadā coram paśyanti.
Elephants become scared when they see the thief.

Relative phrases are one way we can create complex Sanskrit sentences. In this lesson, we will learn about many different kinds of relative phrases.

yad

The most straightforward way we can make a relative phrase is to use the pronoun yad. We can use it to precisely describe different parts of a sentence. For example, suppose someone says the following:

राहुलो नगरं चरति।
rāhulo nagaram carati.
Rahula walks to the city.

We can make phrase like this:

राहुलो यो ग्रामेः 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:
Rahuladeva yam mātā mārgati nagaraṃ carati.
Rahula, whom his mother is searching for, walks to the city.

Rahuladeva yasya pitā yodho nagaraṃ carati.
Rahula, whose father is a warrior, walks to the city.

To learn more about the specific endings that the yad pronoun uses, see our lesson on kim and yad.

Using yad with tad

We can use yad with pronouns like tad (“that”) to create even more complex sentences. In each sentence below, the highlighted pronouns have the same gender and number. But by using different cases, we can show different relationships:

या प्रच्छति 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)

यस्य रामः फलं ददाति सा रामस्य पत्नी
yasyai rāmaḥ phalaṃ dadāti 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)

यस्य रामः फलं ददाति तस्या: पिता जनकः
yasyai rāmaḥ phalaṃ dadāti tasyāḥ pitā janakaḥ  
To whom Rama gives a fruit, her father is Janaka. (literal)  
The father of the one to whom Rama gives a fruit is Janaka. (natural)

Note the small difference in emphasis if we switch the order of these pronouns:
The two English translations are quite different. But the Sanskrit remains simple and clear.

**yatra, yadā, and others**

There are various other words that we can use to create relative phrases. Here are some common uninflected words:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>yathā</td>
<td>in which way</td>
</tr>
<tr>
<td>yada</td>
<td>when</td>
</tr>
<tr>
<td>yadartham</td>
<td>for which reason</td>
</tr>
<tr>
<td>yataḥ</td>
<td>from what, for what reason</td>
</tr>
<tr>
<td>yatra</td>
<td>where</td>
</tr>
</tbody>
</table>

These words are often paired with the words below:
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>याद्र्शा</td>
<td>of which kind</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>ताद्र्शा</td>
<td>of that kind</td>
</tr>
</tbody>
</table>
Particiles

In English grammar, the word participle refers to certain kinds of verbal adjectives. The following words are all examples of participles:

- कुर्वन्  
  kurvan  
  while doing

- करिष्यन्  
  kariṣyan  
  about to do

- कृतम्  
  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 ।  
  ahaṃ gāyan carāmi.  
  I walk while singing.

- रामस्य चरनं चखाद ।  
  rāmasaḥ 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:

अहां नृत्यन् गायामि।
*ahaṃ nṛtyan gāyāmi.*
I sing while dancing.

अहां खादन्तं सिंहं पश्यामि।
*ahaṃ khādantaṃ siṃham paśyāmi.*
I see a lion (who is) eating.

Since participles are *verbal* adjectives, they behave somewhat like verbs. So, we can use them with other nominal words:

अहां राजे नृत्यन् गायामि।
*ahaṃ rājē nṛtyan gāyāmi.*
I sing while dancing for the king.

अहम् मांसम् खादन्तं सिंहं पश्यामि।
*aham māṃsam khādantaṃ siṃham paśyāmi.*
I see a lion (who is) eating meat.

**Simultaneous action with case 7**

Also known as: the locative absolute

We often use participles to show that as one action is happening, another also happens. When we use participles this way, we often imply a connection between the two actions.

Usually, we show this by using the participle and the word it describes in case 7. For example, if we have these two simple sentences:

दशरथः शोचति।
*daśarathaḥ śocati.*
Dasharatha grieves
रामो वनं गच्छति।
rāmo vanam gacchati.
Rama goes to the forest.

Then we can connect them like so:

दशरथे शोचति रामो वनं गच्छति।
daśarathe śocati rāmo vanam 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 कैक्येयी ह्रष्यति।
rāme vanam gamisyati kaikeyī hṛṣyati.
With Rama about to go to the forest, Kaikeyi rejoices.

रामे वनं गच्छति कैक्येयी ह्रष्यति।
rāme vanam gacchati kaikeyī hṛṣyati.
With Rama going to the forest, Kaikeyi rejoices.

रामे वनं गते कैक्येयी ह्रष्यति।
rāme vanam 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 शोचतः here is an adjective in the case 6 singular. It is not the normal verb शोचतः. See our lesson on consonant stems for details.
The eight cases

Sanskrit has eight different cases. These cases can each express many different meanings, but each has a basic meaning that is easy to remember. And if we need to, we can modify this basic meaning by using extra uninflected words.

Case 1
Also known as: the nominative case, prathamā vibhaktiḥ (“first division”)

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

सिंह: खादति।

siṃhaḥ 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:

सिंह: खादति।

siṃhaḥ khādati.
The lion eats.
(The lion is the subject of the sentence.)

सिंह: खाद्यते।

siṃhaḥ 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:

अश्व: कृष्ण:।

aśvah krṣṇah.
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।
sinḥo grāmāṃ paśyati.
The lion sees a village.

It is also used for destinations:

सिंहो ग्रामं गच्छति।
sinḥo grāmāṃ 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 yojanaṃ carati.
He walked a yojana.
(A yojana is around 15 kilometers.)

Case 2 is also used with specific uninflected words like antarā, antareṇa, ṛte, and prati:

अन्तरा गृहं च वृक्षं च गाजः।
antarā grham ca vrksam ca gajaḥ.
There is an elephant between the house and the tree.
अन्तरेण विचाय, किं शक्यम्?
antareṇa vidyāṁ, kim śakyam?
Without knowledge, what is possible?

ऋते ऋपनां त्वा ते सुखिनो भविष्यन्ति।
ṛte 'pi tvāṁ te sukhino bhaviṣyantī.
Even without you, they will be happy.

ग्रहं प्रति भाषामहे।
grham prati bhaṣāmahe.
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 मार्गेण ग्रामं गच्छति।
simho mārgeṇa grāmaṁ gacchati.
The lion goes to the village by means of the road.

अहं धनुषा मृगं हन्मि।
aham dhanuṣa mṛgaṁ hanmi.
I kill the deer with (my) bow.

For verbs in karmaṇi or bhāve prayoga, case 3 defines the agent of the action:

रामेन रावणो हन्यते
rāmeṇa rāvaṇo hanyate
Ravana is killed by Rama.
(karmaṇi prayoga)

मया सुप्यते।
mayā supyate.
I sleep. (“By me, there is sleeping.”)
(bhāve prayoga)
We can also use this case with words like saha ("with") or vinā ("without") to show a sense of accompaniment:

राम: सीतया सह वनं गच्छति।
*rāmaḥ stīyā 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 मांसयां ग्रामें गच्छति।
*sinho māṁśaya graham gacchati.*
The lion goes to the village for meat.

सिंहः खादनाय ग्रामें गच्छति।
*sinhaḥ khādanāya graham 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 कुःयति।
*rāmo rāvaṇāya kruḍhyati.*
Rama is angry at Ravana.

कै ते कौसल्याया ईष्यति।
*kaikeyī kausalyāyai irṣyati.*
Kaikeyi is jealous of Kausalya.

(kausalyāyai becomes kausalyā due to sandhi)

Case 5
Also known as: the ablative case, pañcamī vibhaktiḥ ("fifth division")
Case 5 generally means “from” or “because of”:

न: वनाद ग्राम गच्छति।

*narah vanād grāmam gacchati.*
A man goes from the forest to the village.

न: भयाद ग्राम गच्छति।

*narah bhayād grham gacchati.*
The man goes home from (because of) fear.

For verbs that express fear or protection, case 5 defines the cause of fear:

अह रावण: भीतः:

*aham rāvaṇād bhītaḥ*
I am scared of Ravana.

अह बाल: सिंह: रक्षामि।

*aham bālaṃ sinhād rakṣāmi.*
I protect the boy from the lion.

If someone is being born, case 5 defines the father:

कृष्ण: वसुदेव: देवक्य: जाने

*krṣṇo vasudevād devakyāṃ jajñe*
Krishna was born from Vasudeva in Devaki.

In a comparison, case 5 has the sense of “than” or “compared to”:

सिंह: नर: बलवत्त: रः

*sinho narād balavattaraḥ.*
The lion is stronger than the man.

Case 5 can also be used with words like ā and apa:

आ वनात्

*ā vanāt*
up to the forest
Case 6

Case 6 generally means “of.” Generally, it expresses some connection between two nominals:

सिंहो नरस्य गृहं गच्छति।

*simho narasya grhaṃ gacchati.*

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

सिंहो नरस्य मांसं खादति।

*simho narasya māṃsaṃ khādati.*

The lion eats the meat of the man.

Generally, case 6 is a “catch-all” case that we use if no other case applies. In the *Ramayana* and the *Mahabharata*, it often expresses the same meanings as case 4:

रामं देहि तस्य।

*rāmaṃ dehi tasya.*

Give Rama to him.

Case 7

Case 7 generally means “in” or “on”:

नरो सिंहे शस्त्र।

*naro siṃhe '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:
Krishna was born from Vasudeva in Devaki.

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:

दे व ना गरी
de va nā ga rī
Devanagari

सं स्क्र त म्
saṃ skṛ ta m
Sanskrit

Each syllable has at most one vowel. And where possible, syllables should not end with consonants.

By default, the symbols for consonants have the vowel sound a pronounced after them:

दे व न गर
da va na ga ra

स स्क त म
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
- स्क → स्कृ → ska → skṛ
- म → मू → ma → m

Also, notice that ska (स्क) is a combination of two other consonant symbols:

- सू + क → स्क → 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:

अ आ इ ई उ ऊ
a ā i ī u ū
ऋ ऽ ऴ ळ ए ऐ ओ औ
ṛ ṛ l Ĺ e ai o au

We include the long vowel ṛ 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 ऌ, and ए and ऐ. This pattern also applies to ए and ऐ, as well as ओ and औ. In each pair, notice that the second symbol adds some mark or extra feature to the first.

Consonants

When we write Sanskrit in Devanagari, all consonants are pronounced with the vowel ए 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.
- ढ 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:

क + आ → का

ka + a → kā

क + उ → कू

ka + u → kū

Here are the marks that we use when writing Sanskrit:

क तै कु कू

ka ki ku kū

कृ तौ कृ

kṛ kau

The important point to remember here is that the vowel a has no special mark. a is present by default. If needed, we can block that default a sound with a mark called the 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:

अं kaṃ ष्णः kaḥ

The candrabindu ("moon dot") shows that a sound is pronounced nasally. It is usually used for nasal vowels:

कँ kaṅ

Finally, the virāma ("cessation") blocks the default a sound that a consonant has otherwise:

कऍ k̄
Consonant clusters

A **consonant cluster** is a group of consecutive consonants with no vowel sounds between them. Consonant clusters are common in Sanskrit, so they are common when we write Sanskrit in Devanagari.

Not all styles of Devanagari will use all of these consonant clusters. And, the clusters you will see online depend greatly on how well your computer supports these clusters.

First, here are the two clusters you absolutely must know:

\[
\begin{align*}
\text{क्ष्त} & \quad \text{क्षा} \\
\text{ज्ञा} & \quad \text{ज्ञा}
\end{align*}
\]

Why must we know these two clusters? These two clusters do not resemble their original consonants at all, so we cannot guess what sounds they represent. That is why we must learn them separately.

Now, let's consider the other consonant clusters. Notice that most Devanagari consonants have a single vertical line running from top to bottom. Usually, this line is on the right side of the consonant:

\[
\begin{align*}
\text{त} & \quad \text{ता} \\
\text{ण} & \quad \text{णा} \\
\text{स} & \quad \text{सा}
\end{align*}
\]

In many consonant clusters, the first consonant loses this line and attaches to the consonant that follows it:

\[
\begin{align*}
\text{त्स} & \quad \text{त्सा} \\
\text{ण्ड} & \quad \text{ण्डा} \\
\text{स्त} & \quad \text{स्ता}
\end{align*}
\]
If ra is the first consonant, we simply add a small hook to the top of the second:

\[
\begin{align*}
\text{त्र} & \quad \text{र्न} & \quad \text{र्म} \\
\text{ra} & \quad \text{rna} & \quad \text{rma}
\end{align*}
\]

If ra is second, we add a small tick to the first consonant:

\[
\begin{align*}
\text{प्र} & \quad \text{क्र} & \quad \text{त्र} \\
pra & \quad kra & \quad tra
\end{align*}
\]

But consonants with a “hoop” shape (like ट, ठ, and ढ) use a different symbol instead:

\[
\begin{align*}
\text{ट्र} & \quad \text{ठ्र} & \quad \text{ढ्र} \\
\text{tra} & \quad \text{thra} & \quad \text{dhra}
\end{align*}
\]

If na is second, we write it in the same way as ra:

\[
\begin{align*}
\text{प्र} & \quad \text{क्र} & \quad \text{ल} \\
pna & \quad kna & \quad tna
\end{align*}
\]

If ha or da is first and ya or ma is second, we get these combinations:

\[
\begin{align*}
\text{द्य} & \quad \text{द्म} & \quad \text{ह्य} & \quad \text{ह्म} \\
dya & \quad dma & \quad hya & \quad hma
\end{align*}
\]

If ša is first, it becomes a smaller form that sits on top of the second consonant:
If $ṣa$ is first, it often stacks vertically on top of the consonants that follow it:

Voiced aspirated consonants that follow $da$ usually “dangle” off the bottom of the $da$:

$ta$ combines in various ways that are hard to predict:

And if three or more consonants are in a cluster, we sometimes get more complex combinations:
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:

- ० (0)
- १ (1)
- २ (2)
- ३ (3)
- ४ (4)
- ५ (5)
- ६ (6)
- ७ (7)
- ८ (8)
- ९ (9)

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:

- । (period)
- ॥ (comma)
- ॐ (quotation mark)
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 लण्डनां 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:

श्रेणिः अष्ट्र: → श्रेणिः सथः:

śvetah aśvah → śveto 'śvah

white horse

ते अष्ट्रः → ते सथः:

*te aśvah* → *te 'śvah*

They are horses.

An *avagraha* may even be repeated if the vowel removed was long:

सा आस्ते → सा *सस्ते*:

*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>अ्र</td>
<td>अ</td>
</tr>
<tr>
<td>आ</td>
<td>आ</td>
</tr>
<tr>
<td>ओ</td>
<td>ओ</td>
</tr>
<tr>
<td>ङ</td>
<td>ङ</td>
</tr>
</tbody>
</table>
Vedic Devanagari

In this lesson, we have a few small notes on writing Vedic Sanskrit with Devanagari.

ळ andळ्हha

In some styles of Vedic recitation, the consonants ḍa and ḍha become la and lha respectively. Here is how to write these two sounds in Devanagari:

\[ \text{ळ} \quad \text{ळ्ह} \]

la and lha

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:

\[ \text{अ} \quad \tilde{\text{अ}} \quad \text{अ} \]

\[ \tilde{\text{a}} \quad a \quad a' \]

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:
<table>
<thead>
<tr>
<th>a</th>
<th>ā</th>
<th>i</th>
<th>ī</th>
<th>u</th>
<th>ū</th>
<th>ū</th>
<th>ɾ</th>
<th>ř</th>
<th>l</th>
<th>ř</th>
</tr>
</thead>
<tbody>
<tr>
<td>ē</td>
<td>ai</td>
<td>ō</td>
<td>au</td>
<td>am</td>
<td>aḥ</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
<td>ŋa</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>ŋa</td>
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<td></td>
</tr>
<tr>
<td>ṭa</td>
<td>ṭha</td>
<td>ḍa</td>
<td>ḍha</td>
<td>ŋa</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
<td>na</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
<td>ma</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>śa</td>
<td>ṣa</td>
<td>sa</td>
<td>ha</td>
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</tr>
</tbody>
</table>
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:

saMskRtA bhASA → सामस्कृत भाषा

zrIbhagavAn uvAca → 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:
How to type in Sanskrit

Sanskrit can be challenging to type because it needs symbols that we can't find on a standard computer keyboard. Thankfully, there are several great solutions that make it easy to type Sanskrit on a computer.

Transliteration software

Transliteration is when we convert one script into another. With the help of transliteration software, we can first write Sanskrit using English letters then use the program to convert our work into the script we want.

For example, we can use the Harvard-Kyoto system that we learned about in the previous lesson. By writing in Harvard-Kyoto and using a transliteration program, we can convert our text into the script we want:

\[
\text{saṃskṛta bhāṣā}
\]

We are biased, but we recommend our own Sanscript program, which has been one of the most popular transliteration tools for over a decade.

Input method editors

Transliteration software is convenient and easy, but there are more powerful tools that are a little faster. Input method editors convert what you type into your desired script in real time. The downside is that they require much more setup work. Here are our recommendations:

- For Windows users, we recommend Baraha.
- For Mac OSX users, we recommend Lipika IME.
How to use a Sanskrit-English dictionary

A Sanskrit-English dictionary lets you search for Sanskrit words and see their definitions in English. If you plan to learn Sanskrit through English, a good Sanskrit-English dictionary is invaluable.

There are two Sanskrit-English dictionaries worth knowing about. These are:

- V. S. Apte's *The Practical Sanskrit-English Dictionary*, which is especially clear
- The Monier-Williams *Sanskrit-English Dictionary*. This is the main dictionary used by English-speaking Sanskrit scholars in the West.

Both of these dictionaries were created in the 19th century. But thanks to the *Cologne Digital Sanskrit Dictionaries* project, both of these dictionaries are freely available and searchable online.

In this lesson, we'll learn how to use the Cologne interface to search for different words. Let's search for the following two words:

- कृष्णस्य
  - *krṣṇasya*
- 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.
कृष्णस्य → कृष्ण
kṛṣṇasya → kṛṣṇa
अकुर्वत → क्र
akurvata → kṛ

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:

कृष्ण → kRSNa
क्र → 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.