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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 20 February 2022 by processing our website with a special program.

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

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

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

Acquiring and studying

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

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

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

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

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

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

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

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

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

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

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

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

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

How our guide is structured

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

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

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

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

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

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

**How to use our guide**

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 the literature here. For now, we recommend the works of Bill VanPatten and Susan Gass.

**Focusing on explicit grammar**

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

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

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

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

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

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

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

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

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

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

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

That said, there will always be those who find anything other than ancient liter-
ature 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 pass-
itive participle” and delight in the intricacies of grammar. (We can certainly re-
late!) But to most people, such terms are confusing, intimidating, and sterile. We
want to include as many learners as we can, so we avoid this complex and highly
technical jargon and prefer simple, everyday language.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

योग + इन् → 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 \textit{a}. \textit{a} is a simple and relaxed sound:

\begin{center}
\textbf{अ}
\end{center}

\begin{center}
\textbf{a}
\end{center}

We’re still adding audio to the new version of our guide. For now, you can listen to all of these sounds through \textit{this resource} from the University of British Columbia.

**Points of pronunciation**

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

How might we modify this sound? One way is by changing the \textbf{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 \textbf{soft palate}, which is the soft and fleshy area at the back of your mouth
- the \textbf{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
da

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
dɪ

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

ऋ
dṛ

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

ऌ
dḷ

Or we might use our lips instead:

उ
du
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  ळ  उ

\(a\)  \(i\)  \(ṛ\)  \(ḷ\)  \(u\)

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

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

Doubling a vowel

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

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

\(आ\)

\(ā\)

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

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

अ + अ → आ

\(a + a \rightarrow ā\)
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:

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

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

| आ | इ | ॠ | ऊ |
| a | i | r̄ | ū |

Combining long vowels

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

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

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

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

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

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

Likewise, here are the rules for the other vowels:

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

**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:

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

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

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

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

\[
(ऋ, ॠ) + अ → र
\]
\[
(r, ī) + a → ra
\]

\[
ल + अ → ला
\]
\[
l + a → la
\]

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

And likewise if the second vowel is not a.

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

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

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

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

Review

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

- ई + उ → ?
- ई + 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 _SOFT a_ or _ā_. In those situations, the first vowel becomes a semivowel:

\[
\text{इ} + \text{अ} \rightarrow \text{य} \\
i + a \rightarrow ya
\]

But what _does_ happen if the first vowel is _a_ or _ā_?

\[
(अ, आ) + \text{इ} \rightarrow ? \\
(a, ā) + i \rightarrow ?
\]

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

### e and o

*a* and _ā_ combine well with other vowels. So when _a_ or _ā_ is the first vowel, we get these new combinations:

\[
(अ, आ) + (ई, ई) \rightarrow ए \\
(a, ā) + (i, ī) \rightarrow e
\]

\[
(अ, आ) + (उ, ऊ) \rightarrow ओ \\
(a, ā) + (u, ū) \rightarrow o
\]

\[
(अ, आ) + (ऋ, ॠ) \rightarrow अर \\
(a, ā) + (ṛ, ṝ) \rightarrow ar
\]

\[
(अ, आ) + ल \rightarrow अल \\
(a, ā) + l \rightarrow al
\]

*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:

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

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

![ai and au]({})

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

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

(अ, आ) + ओ → ओ  
(a, ā) + au → au

(अ, आ) + आर → आर  
(a, ā) + ār → ār

(अ, आ) + आल ज् → आल  
(a, ā) + āl → āl

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 → आँ + अ  
e + a → ā+i + a
अ + इ + अ → अय्अ
a + i + a → ay a

We can think about ai in the same way:
ऐ + अ → अ + अ + इ + अ
ai + a → a + a + i + a

अ + अ + इ + अ → आय्अ
a + a + i + a → āy 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:
ए + अ → अय्अ
e + a → ay a

ऐ + अ → आय्अ
ai + a → āy a

ओ + अ → अव्अ
o + a → av a

औ + अ → आव्अ
au + a → āv 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:

\[\text{क} \quad \text{ka}\]

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:

\[\text{ख} \quad \text{kha}\]

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:

\[
\begin{array}{cc}
\text{Ga} & \text{Gha} \\
g & \text{gha} \\
\end{array}
\]

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

\[
\text{Na} \\
\text{ṅa}
\]

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

\[
\begin{array}{ccccc}
\text{Ka} & \text{Kha} & \text{Ga} & \text{Gha} & \text{Na} \\
ka & kha & ga & gha & \text{ṅa} \\
\end{array}
\]

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

\[
\begin{array}{ccccc}
\text{Ch} & \text{Ch} & \text{Ja} & \text{Jha} & \text{Na} \\
ca & cha & ja & jha & \text{ṅa} \\
\end{array}
\]
What if the tip of the tongue touches the hard bump on the roof of the mouth? Then we get five more consonants:

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

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

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

Or when the lips touch:

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

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

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

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

We have just a few more consonants to examine.

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

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

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

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

\[
\begin{array}{ccc}
\text{श} & \text{ष} & \text{स} \\
\text{śa} & \text{ša} & \text{sa}
\end{array}
\]

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

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

We have now seen all of the standard Sanskrit consonants. Here they are in their traditional order:
<table>
<thead>
<tr>
<th>ka</th>
<th>kha</th>
<th>ga</th>
<th>gha</th>
<th>ña</th>
</tr>
</thead>
<tbody>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>ña</td>
</tr>
<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
<td>ña</td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
<td>ma</td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
<td></td>
</tr>
<tr>
<td>śa</td>
<td>ṣa</td>
<td>sa</td>
<td>ha</td>
<td></td>
</tr>
</tbody>
</table>

In Devanagari, consecutive consonants are written in an unusual way. For details, see our [lesson on consonant clusters](#).
Review

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

1. What point of pronunciation does 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?
anusvāra and visarga

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

anusvāra

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

अ अं

aṃ

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

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

सअंगष्णः → सष्णः
saṃgaḥ → saṅgaḥ

सअंज्ञः → सञ्जणः
saṃjayaḥ → sañjayaḥ

सअंनासष्णः → सनासष्णः
saṃnyāsaḥ → sannyāsaḥ

सअंबष्णः → सम्बष्णः
saṃbandhaḥ → sambandhaḥ

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

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

अः

*aḥ*

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

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

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

The Sanskrit alphabet

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

अ आ इ ई उ ऊ

*a ṣ a i i u ū*

ऋ �ॠ ढृ

*r ṛ ḷ*

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>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
<td>nga</td>
</tr>
<tr>
<td>च</td>
<td>छ</td>
<td>ज</td>
<td>झ</td>
<td>ङ</td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>nga</td>
</tr>
<tr>
<td>ट</td>
<td>ठ</td>
<td>ड</td>
<td>ढ</td>
<td>ण</td>
</tr>
<tr>
<td>ta</td>
<td>tha</td>
<td>da</td>
<td>dha</td>
<td>na</td>
</tr>
<tr>
<td>प</td>
<td>फ</td>
<td>ब</td>
<td>भ</td>
<td>म</td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
<td>ma</td>
</tr>
<tr>
<td>य</td>
<td>र</td>
<td>ल</td>
<td>व</td>
<td></td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
<td></td>
</tr>
<tr>
<td>श</td>
<td>ष</td>
<td>स</td>
<td>ह</td>
<td></td>
</tr>
<tr>
<td>ša</td>
<td>ša</td>
<td>sa</td>
<td>ha</td>
<td></td>
</tr>
</tbody>
</table>

In the list above, we have colored each letter according to the point of pronunciation it uses. Letters that use two points of pronunciation are left black. The
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 → धर्म
dharma → dha rma
dharma

क्षेत्र → क्षे त्र
kṣetra → kṣe tra
field

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

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

सुखम् → सु खम्
sukham → su kham
ease, pleasure

वृक्षात् → वृ क्षात्
vrksat → vr ksat
from the tree

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 समवेता युयूत्सवः ।
dharmakṣetre kurukṣetre samavetā yuyutsavaḥ ।

We split this into syllables like so:

धर्मक्षेत्रे कुरुक्षेत्रे → ध मं क्षे त्रे कु रु क्षे त्रे
dharmakṣetre kurukṣetre → dha rma kṣe tre ku ru kṣe tre

समवेता युयूत्सवः → स म वे ता यु यु त्स वः
samavetā yuyutsavah → sa ma ve ta 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 क्षे त्रे कु न क्षे त्रे
dha rma kṣe tre ku ru kṣe tre
स म वे ता यु यु त्स व:
sa ma ve tā yu yu tsa vaḥ

Review

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

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

सहस्रशीर्षाय पुरुष: सहस्राक्षः सहस्रपात्
sahasraśīrṣa puruṣaḥ sahasrākṣaḥ sahasrapāt

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

मात: समस्तजगतां मधुकैटभारेः
mātaḥ samastajagatāṁ madhukaitabhāreḥ
And the last line is from the *Mahiṣāsuramardinistotram*, which you can listen to here:

अ गिरिनंदिनिः नन्दितमेदिनिः विश्वविनोदिनिः 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:

सीता अष्टमृ इच्छति → सीतास्मृ इच्छति
\[ sītā aśvam icchati → sītāśvam icchati \]
Sita wants a horse.

सीता इषुमृ इच्छति → सीतेषुमृ इच्छति
\[ sītā īṣum icchati → sīteṣum icchati \]
Sita wants an arrow.
Sita wants this.

Sita wants water.

Sita wants rice.

And a few more with a different first vowel:

Shabari wants a horse.

Shabari wants an arrow.

Shabari wants rice.

**visarga sandhi**

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

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

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

\[
gajāḥ tiṣṭhanti → gajas tiṣṭhanti.  
\]

The elephants stand.

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

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

\[
gajāḥ gacchanti → gajā gacchanti.  
\]

The elephants go.

\[
gajāḥ nadanti → gajā nadanti.  
\]

The elephants roar.

\[
gajāḥ āmram paśyanti → gajā āmram paśyanti.  
\]

The elephants see a mango tree.

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

\[
rāmaḥ yudhyate → rāmo yudhyate  
\]

Rama fights.

\[
rāmaḥ jayati → rāmo jayati  
\]

Rama conquers.
Rama laughs.

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

**Consonant sandhi**

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

\[
\text{राम: सागरम् गच्छति} \rightarrow \text{राम: सागरं गच्छति।}
\]

\[
rāmaḥ sāgaram gacchati \rightarrow rāmah sāgaram gacchati.
\]

Rama goes to the ocean.

\[
\text{राम: वनम् गच्छति} \rightarrow \text{रामो वनं गच्छति।}
\]

\[
rāmaḥ vanam gacchati \rightarrow rāmo vanam gacchati.
\]

Rama goes to the forest.

\[
\text{राम: चन्द्रम् गच्छति} \rightarrow \text{रामश् चन्द्रं गच्छति।}
\]

\[
rāmaḥ candram gacchati \rightarrow rāmaś candram gacchati.
\]

Rama goes to the moon.

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

\[
\text{राम: सागरं गच्छति।}
\]

\[
rāmaḥ sāgaraṇ gacchati
\]

\[
\text{राम: सागरं गच्छति।}
\]

\[
rāmaḥ sāgaraṇ gacchati.
\]
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:

\[ \text{ऽ} \]

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

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

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

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

\[ rāmaḥ ayodhyāṃ gacchati \rightarrow rāmoऽyodhyāṃ gacchati. \]

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 *arjunāḥ tiṣṭhati* change due to sandhi?
4. How does the phrase *arjunāḥ gacchati* change due to sandhi?
5. How does the phrase *arjunāḥ vanam gacchati* change due to sandhi?
Sentences

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

Word order

Here is a simple Sanskrit sentence:

नाष्णः सरीनाअं पश्।
rāmaḥ sītāṃ paśyati.
Rama sees Sita.

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

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

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

Word endings

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

नाष्णः सरीनाअं पश्।
rāmaḥ sītāṃ paśyati.
Rama sees Sita.
Sita sees Rama.

Here we notice something else. When Rama is the person seeing, we use the word \textit{rāmaḥ}. But when Rama is the person being seen, we use the word \textit{rāmam}. (\textit{rāmam} becomes \textit{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 (\textit{rāmaḥ}), the object of a sentence (\textit{rāmam}), or even something else entirely:

- Sita sees for Rama.
- Sita sees the city with Rama.
- Sita sees Rama’s father.

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

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

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

- रामः सीताः पद्यति।
  rāmaḥ sītāṃ paśyati.
  Rama sees Sita.

- सीताः रामः पद्यति।
  sītāṃ rāmaḥ paśyati.
  Rama sees Sita.

- सीताः पद्यति रामः।
  sītāṃ paśyati rāmaḥ.
  Rama sees Sita.

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

- पद्यति सीताः रामः।
  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।
krśno gauḥ khādati.
The black cow eats.

श्वेता स्वप।
śvetā svapiti.
The white one sleeps.

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

pronouns, which replace a noun:

स खादति।
sa khādati.
He eats.

सा स्वप।
sā svapiti.
She sleeps.

ते पिबन्ति।
te pibanti.
They drink.

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

एका स्वपििः
ekā svapiti.
One sleeps.

त्रयो गजा: पिबति।
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:
ram + ō → rām:

rāma + ḥ → rāmaḥ
Rama (as the subject of the sentence)

ram + 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 phalāṃ dadāti.
He gives a fruit to Rama.

स रामाद बलवत्तरः।
sa rāmād balavattraḥ.
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:

गजः पश्यति।
gajah paśyati.
The (male) elephant sees.
Word gender is similar to our real-world concept of male and female genders. Usually, male-gendered beings use a masculine gender and female-gendered beings use a feminine gender. Sanskrit also has a neuter gender that is neither male nor female:
सेनानी
senānī
army leader (masculine)

Fortunately, we can usually guess a noun’s gender by examining how its stem ends. We’ll explain this more in a later lesson.

**Number**

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

गजः पश्वति।
*ga*jaḥ *paśyati*.
The *(one)* elephant sees.

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

गजौ पश्वतः।
*ga*ją *paśyataḥ*.
The *(two)* elephants see.

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

गजाः पश्यति।
*ga*jaḥ *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:

\[
\text{सिंहः पश्यति।} \\
\text{siṃhaḥ paśyati.} \\
The lion sees.
\]

**Case 2** is usually the object:

\[
\text{सिंहो ग्रामं पश्यति।} \\
\text{siṃho grāmam paśyati.} \\
The lion sees a village.
\]

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

\[
\text{सिंहो मार्गेण ग्रामं गच्छति।} \\
\text{siṃho mārgeṇa grāmam gacchati.} \\
The lion goes to the village by means of the road.
\]

**Case 4** usually means “for”:

\[
\text{सिंहो मांसाय ग्रामं गच्छति।} \\
\text{siṃho māṃsāya grāmam gacchati.} \\
The lion goes to the village for meat.
\]

**Case 5** usually means “from”:

\[
\text{सिंहो वनाद् ग्रामं गच्छति।} \\
\text{siṃho vanād grāmam gacchati.} \\
The lion goes from the forest to the village.
\]

**Case 6** usually means “of”:

\[
\text{सिंहो ग्रामस्य नरानं खादति।} \\
\text{siṃho grāmasya narān khādati.} \\
The lion eats the men of the village (or, the village’s men).
\]

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


सिंहो ग्रामेचरति।

*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:

*Kṛṣṇaḥ khagaḥ*
black bird

कृष्णाः खगाः

*Kṛṣṇau khagau*
two black birds

कृष्णा: खगाः:

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

**Review**

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

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

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

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

पश्यन्ति।
apaśyanti.
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.

नेश्य + न्ति → नेश्यन्ति
nesya + nti → neṣyanti
They will lead.

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

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

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

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

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

नी → नेश्य → नेश्यन्ति
nī → neṣya → neṣyanti
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.

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

\[
\begin{align*}
\text{चर} & \rightarrow \text{चारि} \rightarrow \text{चारयति} \\
\text{walk} & \rightarrow \text{make walk} \rightarrow \text{They make (someone) walk.}
\end{align*}
\]

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

We can even create roots by using different nominal words:

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

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

**Person**

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

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

the **second person**:  

नयासि
nayasi
You lead.

and the **first person**:  

नयामि
nayāmi
I lead.

**Number**

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

नयाति
nayati
(Someone) leads.

the **dual**:  

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

अनेषीत्
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
नीयात्

नीयात्
(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:

नरः कर्म करोति।
naraḥ karma karoti.
The man does work.

नरः स्वपि।
naraḥ svapiti.
The man sleeps.

karmāṇi 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 karmāṇi prayoga if the verb doesn't use an object. bhāve prayoga looks almost identical to karmāṇi prayoga:


**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*:

रामश् चरति
*rāmaś carati*
Rama walks.

And some are called *ātmanepada*:

रामो मन्यते
*rāmo manyate*
Rama thinks.

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

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

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

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

**Review**

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

Sanskrit sentences use three basic types of words: verbs like paśyati, nominals like rāmaḥ, and a third category that we can call **uninflected words**. For example, the common word *na* (“not”) is an uninflected word:

\[
\text{गजो न गच्छति।} \\
gajo na gacchati.
\]

The elephant does **not** go.

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

\[
\begin{align*}
\text{नी} & \rightarrow \text{नयन्ति} \\
nī & \rightarrow \text{nayanti} \\
\text{lead} & \rightarrow \text{they lead}
\end{align*}
\]

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:

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

\[
\begin{align*}
\text{गतौ न गमिष्णः।} \\
gajau na gamisyataḥ. \\
The two elephants will **not** go.
\end{align*}
\]

\[
\begin{align*}
\text{गजा न गच्छेयुः।} \\
gajā na gaccheyuḥ. \\
The elephants might **not** go.
\end{align*}
\]
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:

रामः सीता च गच्छति।
*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:

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:

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

**saha and vinā**

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

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

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

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

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

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

As a final example, we can add the suffix -tvā to a verb root. If the root means “X,” the result means “having done X” or “after doing X.” Here are some examples:

नी + त्वा → नीत्वा

नी + tvā → nītvā
lead → having led

कृ + त्वा → कृत्वा

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

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

रामो नगां गच्छति।

rāmo nagaraṃ gacchati.
Rama goes to the city.

रामः सीतां पश्यति।

rāmaḥ sītāṃ paśyati.
Rama sees Sita.

रामो नगां गतवा सीतां पश्यति।

rāmo nagaraṃ gatvā sītāṃ paśyati.
Rama, after going to the city, sees Sita.

Review

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

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

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

1. Sanskrit sounds: how they are pronounced, what they are like, and how they interact with each other through sandhi.
2. Sanskrit sentences: what they’re like, what kinds of words they use, and how these words behave.

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

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

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

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

\[
\text{they go} \rightarrow \text{they come ("go here")}
\]

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

**Verb prefixes**

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

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

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

\[
\text{here/toward} + \text{they go} \rightarrow \text{they come ("go here")}
\]

Sometimes, the prefix creates a more idiomatic change:

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

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

\[
\text{down} + \text{they go} \rightarrow \text{they understand}
\]
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 \( \tilde{a} \). (We add “–” to emphasize that this is a prefix.) \( \tilde{a} \) has the basic sense of “here” or “toward.” Notice how it affects the basic meaning of the verbs in the examples below:

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

\[
\text{नयन्ति} \rightarrow \text{आनयन्ति} \\
nayanti \rightarrow \tilde{a}nayanti \\
\text{they lead} \rightarrow \text{they bring (“lead here”)}
\]

Next is the prefix \( \text{sam} \). \( \text{sam} \) has the basic sense of “with” or “together.” Again, notice how it affects the basic meaning of the verbs below:

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

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

Prefixes can also be combined. Up above, we learned what \( \tilde{a}gacchanti \) and \( \text{saṃgacchanti} \) mean. So what do you think \( \text{samāgacchanti} \) means?

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

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

\[ \text{शोक} \rightarrow \text{अशोक} \]
\[ śoka \rightarrow aśoka \]
grief, sorrow → without grief or sorrow

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

\[ \text{हिंसा} \rightarrow \text{आहिंसा} \]
\[ himsā \rightarrow ahiṃsā \]
vio\-lence → non-violence

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

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

\[ \text{इष्ट} \rightarrow \text{अनिष्ट} (\text{अन्निष्ट}) \]
\[ iṣṭa \rightarrow aniṣṭa (\text{an-}iṣṭa) \]
wanted → unwanted

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

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

\[ \text{बल} \rightarrow \text{सबल} \]
\[ bala \rightarrow sabala \]
strength → with strength; strong, powerful
Review

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

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

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

- \( \text{nī} + \text{a} \rightarrow \text{naya} \)
  - lead → lead

- \( \text{nī} + \text{ṣya} \rightarrow \text{neṣya} \)
  - lead → will lead

- \( \text{nī} + \text{i} \rightarrow \text{nāyi} \)
  - 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:

- \( \text{nī} + \text{a} \rightarrow \text{n} + \text{a} \rightarrow \text{naya} \)

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

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

**Root suffixes**

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

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

**विद् — वेद**

*vid → veda*

know → knowledge; one of the four Vedas

**जि — जय**

*ji → jaya*

conquer → conquest, victory

**युज् — योग**

*yuj → yoga*

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

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

Next is the suffix -ta. -ta does not strengthen the root’s vowel. When added to a root that means “to X,” this suffix usually means “(has been) X-ed.”
Can we use prefixes and suffixes together? Yes. For example, let's use the prefix *sam-* that we used in the previous lesson. In addition to meaning “with” or “together,” this prefix can also mean “completely” or “fully”:

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

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

सांस्कृ + त → सांस्कृत
*saṃskṛ + ta → saṃskṛta*
completely or fully make; refine, perfect → perfected, refined; Sanskrit

**Nominal suffixes**

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

First is the suffix *-in*. When we add *-in* to a word that means “X,” we create a word that means “characterized by X”:
योग + इन् → योगिन्
yoga + in → yogin
yoga → characterized by yoga; a yogi
(Note that the -in suffix removes the final -a of yoga.)

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

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

Review

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

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

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

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

\[
\text{गण्यनं वनम्} \rightarrow \text{गजवनम्}
\]
\[
gājanāṃ vanam \rightarrow gajavanam
\]
the forest of elephants

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

In this lesson, we will learn about two basic types of compounds.

dvandva

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

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

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

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

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

\[
\text{रामस्य माता} \rightarrow \text{राममाता}
\]

\[
\text{rāmasya mātā} \rightarrow \text{rāmamātā}
\]

Rama’s mother

\[
\text{रामस्य पुत्रः} \rightarrow \text{रामपुत्रः}
\]

\[
\text{rāmasya putraḥ} \rightarrow \text{rāmaputraḥ}
\]

Rama’s son

\[
\text{रामस्य पत्नी} \rightarrow \text{रामपत्नी}
\]

\[
\text{rāmasya patnī} \rightarrow \text{rāmapatnī}
\]

Rama’s wife

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

\[
\text{रामस्य पुरुषः} \rightarrow \text{रामपुरुषः}
\]

\[
\text{rāmasya puruṣaḥ} \rightarrow \text{rāmapuruṣaḥ}
\]

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 wall-papers.”

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

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

But what do we do if we don’t understand the culture at all? Thankfully, there are some basic rules of thumb that we can use to tell compounds apart. For example, if the words in a compound are all names, or all foods, or all flowers — that is, if they all have the same “type” — then the compound is probably a dvandva.

There are other basic rules we can use for the other types of compounds. We’ll discuss these rules in a later lesson. (But as always, the best way is to read a lot of Sanskrit!)

Review

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

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

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

Sounds and sandhi

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

धर्मक्षेत्रे कुरुक्षेत्रे → धर्म क्षेत्र कुरु क्षेत्र
dharmakṣetre kurukṣetre → dha rma kṣe tre ku rku 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:

गजः पश्यति।
gajah paśyatī.
The (male) elephant sees.

gजा पश्यति।
gajā paśyati.
The (female) elephant sees.

case:

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.

गजाः पश्यतः।
gajau paśyataḥ.
The two elephants see.

गजाः पश्यति।
gajāḥ paśyanti.
The (many) elephants see.

We also learned that verbs express information like person:

नयति
nayati
(Someone) leads.

नयसः
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.

नयेयाम्
nayeyam
I might lead.

prayoga:

नयसि
nayasi
You lead.

नियसे
nityase
You are led.

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

Prefixes, suffixes, and compounds

Finally, we learned about how to create new words using prefixes:


They go. → They come.

violence → non-violence

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

eyoga → yogin  
eyoga → yogi

Rama and Sita

Rama's mother

Questions

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

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

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

Traditionally, Sanskrit has these main points of pronunciation:

- the soft palate (कांठाः, “throat”)
- the hard palate (तालु)
- the top of the roof of the mouth (मुर्दाः, “head”)
- the teeth (दांताः)
- the lips (ओष्ठाः)
- the nose (नासिका)
- the base of the tongue (जीवामुलम)

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

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

- velar sounds (कांथ्याः), or guttural in some old books
- palatal sounds (तालव्याः)
- retroflex sounds (मुर्द्धाण्याः), or cerebral or lingual in some old books
- dental sounds (दांत्याः)
- labial sounds (ओष्ठ्याः)
- nasal sounds (अनुनासिका)
- uvular sounds (जीवामुलीयाः)

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

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** (*samānākṣarāṇī*, “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

![Vowel sounds](image)

**Length**

Also known as: *kāla* (“time”)

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

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

![Long vowels](image)

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

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

![Protracted vowels](image)

So, we have the *pluta* vowels *ā3*, *ī3*, *ṛ3*, *ṝ3*, *ḷ3*, *e3*, *ai3*, *o3*, and *au3*. 
Nasality
Also known as: ānunāsikyaṃ (“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 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:

अक्षराणाम् अकारो दस्मि
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। 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:

- ivarṇa for the 18 variations of i
- uvārṇa for the 18 variations of u
- ṛvarṇa for the 18 variations of ṛ
- lvarṇa for the 12 variations of l
ḷvarṇa has only 12 variations because ṭ has no long version.

**vivṛta and saṃvṛta**

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

i and ī have similar pronunciations, except that i is short and ī is long. This is similarly true for the sounds of uvarṇa, ṛvarṇa, and ḷvarṇa. 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 ivaṇṇa 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 r has 18 different forms (3 lengths, 3 accents, and optional nasality). Each of the vowels ṭ, e, ai, o, and au has just 12 different forms, since ṭ has no long form and the others have no short form.

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

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

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

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

*ka* through *ma*
Also known as: sparśāḥ (“contacted (sounds)”)  

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

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

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

**ya through va**

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

\[
\begin{array}{cccc}
\text{ya} & \text{ra} & \text{la} & \text{va} \\
\text{Ya} & \text{Ra} & \text{La} & \text{Va} \\
\end{array}
\]

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:

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

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 *dha* sound between vowels becomes *lha*:

\[
\begin{array}{cc}
\text{la} & \text{lha} \\
\text{La} & \text{Lha} \\
\end{array}
\]

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:

\[
\begin{align*}
\text{k} & \rightarrow \text{kāra:} \\
ka & \rightarrow \text{kakāraḥ} \\
ka & \rightarrow \text{The letter} \ ka \\
\text{ra} & \rightarrow \text{rephaḥ} \\
ra & \rightarrow \text{The letter} \ ra
\end{align*}
\]

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 upadhmāṇīya and the jihvāmūliya.

anusvāra

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

राम: रावणम् हन्ति → रामो रावणं 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: → सञ्जः:
saṃgah → saṅgah

संजय: → सञ्जयः:
samjayaḥ → saṅjayaḥ

संन्यास: → सञ्ज्यासः:
saṃnyāsaḥ → sannyāsaḥ

संबन्ध: → सञ्ज्यासः:
saṃbandhaḥ → sambandhaḥ

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

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

**visarga**

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

<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>Transliteration</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>रामस्  → रामः</td>
<td>rāmas → rāmaḥ</td>
<td>Rama</td>
</tr>
<tr>
<td>मातर् → मातः</td>
<td>mātar → mātaḥ</td>
<td>mother!</td>
</tr>
</tbody>
</table>

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

**jihvāmūliya and upadhmānīya**

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

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

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

$r$, ṛ, and ṭ

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

\[
\begin{align*}
\text{kṛṣṇa} & \rightarrow \text{κ्रषṇ, κρषṇ, κ्रष्ण} \\
\text{kṛṣṇa} & \rightarrow \text{κricula, κruṣṇa, kṛṣṇa} \\
\text{pitṛn} & \rightarrow \text{πιτṛin, πιτ्रτ, πιτru} \\
pitṛn & \rightarrow \text{pitrn, pitrn, pitrn} \\
\text{kḷpta} & \rightarrow \text{κλπτ, κλς, κλρς, κλrς} \\
kḷpta & \rightarrow \text{klipta, klupta, klipta, klrpta}
\end{align*}
\]

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

The visarga

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

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

jña

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

*अह → अन्ह*

*ahna → anha*

*ब्रह्म → ब्रम्ह*

*bhrahma → 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:

\[
\text{sītā udakam icchati} \rightarrow \text{sītodakam icchati}
\]
Sītā wants water.

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

\[
\text{rāmaḥ udakam icchati} \rightarrow \text{rāma udakam icchati}
\]
Rāma wants water.

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

\[
\text{hanumān jalam icchati} \rightarrow \text{hanumāñ jalam icchati}
\]
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:

\[
\text{ne + a + nti} \rightarrow \text{nayanti}
\]
They lead.

\[
\text{gaja + ina} \rightarrow \text{gajena}
\]
by the elephant

Others occur between two different words:
सीता उदकम् इच्छति। → सीतोदकम् इच्छति।

sītā udakam icchati. → sītodakam icchati.
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

sitā udakam icchati → sitodakam icchati

Sita drinks water.

Table of changes

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

1. The traditional approach is to study rules. This approach can be difficult at first. But over time, it helps us master all of sandhi’s details.

2. The Western approach is to arrange these changes in a table or grid. This approach is simplistic and misses many details. But it is often easier for beginners to understand.

Each approach has its strengths and weaknesses. In this lesson, we will use both. To start, here is a table that shows the basics of vowel sandhi between two words:
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:

\[
\text{सीता अथम् इच्छति} \rightarrow \text{सीताथम् इच्छति}
\]
\[
sītā aśvatm ātmaccha → sītāśvatm ātmaccha
\]
Sita wants a horse.

\[
\text{शबरी इष्टम् इच्छति} \rightarrow \text{शबरीष्टम् इच्छति}
\]
\[
śabarī iṣṭam ātmaccha → śabarīṣṭam ātmaccha
\]
Shabari wants an arrow.
Dissimilar vowels

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

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

\[
\text{शबरी अश्वम इच्छति} \rightarrow \text{शबर्य अश्वम इच्छति}
\]

\[\hat{sabarī aśvam icchati} \rightarrow \hat{śabary aśvam icchati}\]

Shabari wants a horse.

\[
\text{शबरी उदकम इच्छति} \rightarrow \text{शबर्य उदकम इच्छति}
\]

\[\hat{sabarī udakam icchati} \rightarrow \hat{śabary udakam icchati}\]

Shabari wants water.

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

\[
\text{सीता उदकम इच्छति} \rightarrow \text{सीतोदकम इच्छति}
\]

\[sītā udakam icchati \rightarrow sītodakam icchati\]

Sita wants water.

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

\[
\text{सीता ऋषिम पश्यति} \rightarrow \text{सीतार्षिम पश्यति}
\]

\[sītā ṛṣim paśyati \rightarrow sītarṣim paśyati\]

Sita sees a rishi.

(Note that the result is ar, not ār.)

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

\[
\text{ने + अ + न्ति} \rightarrow \text{नयन्ति}
\]

\[ne + a + nti \rightarrow nayanti\]

They lead.

\[
\text{भो + अ + न्ति} \rightarrow \text{भवन्ति}
\]

\[bho + a + nti \rightarrow bhavanti\]

They become.
These rules explain most of vowel sandhi. With a few more specific rules, we will have a nearly complete picture of vowel sandhi in Sanskrit.

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

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

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

\[

tasyā  aśvam  dadāmi  \rightarrow  tasyā  aśvaṃ  dadāmi.
\]

I give her a horse.

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

I give her water.

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

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

\[

tē  āmram  icchanti  \rightarrow  tā  āmram  icchanti.
\]

They want a mango.

\[

tē  udakam  icchanti  \rightarrow  ta  udakam  icchanti.
\]

They want water.

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

This change is similar to what happens in the combination \( a\hbar + a\). \( a\) disappears often in Sanskrit:

\[
\text{रामो अश्वम इच्छति।} \quad \rightarrow \quad \text{रामो स्वम इच्छति।}
\]

\( rāmaḥ aśvam icchati. \rightarrow rāmo ˈśvam icchati.\)

Rama wants a horse.

-o generally follows the same pattern as -e.

**Vowels that don't use sandhi**

The vowels -\( \text{i} \), -\( \text{u} \) and -\( \text{e} \), if they are part of a word that uses the dual number, are never changed by sandhi:

\[
\text{अग्निरी अपश्यम्}
\]

\( agnī apaśyam\)

I saw the two fires.

\[
\text{रामो बाहः उद्यच्छति}
\]

\( rāmo bāhū udyacchati\)

Rama raises his two arms.

\[
\text{तौ लभतेते अश्वनान्}
\]

\( tau labhete aśvān\)

The two of them obtain horses.

**Verb prefixes**

If a verb prefix ends with \( a \) or \( ā \) and the root starts with \( r \), the two combine to form \( ār \) instead of the usual \( ar \):
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।
sitā eva prcchati.
Sita herself asks.

अश्वनाष्णः फलनानि इच्छन्ति।
aśvāḥ phalāni icchanti.
The horses wants the fruits.

नरो 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:

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

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

Where does the visarga come from?

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

रामस् → राम:
rāmas → rāmaḥ
Rama

मातर् → मातः:
mātar → mātaḥ
mother!

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

Table of changes

Some learners find it helpful to see these sandhi changes in a table. So, here is a basic summary of visarga sandhi:
<table>
<thead>
<tr>
<th></th>
<th>-as</th>
<th>-ās</th>
<th>-s</th>
<th>-r</th>
</tr>
</thead>
<tbody>
<tr>
<td>o’</td>
<td>ā</td>
<td>r</td>
<td>r</td>
<td>a</td>
</tr>
<tr>
<td>a</td>
<td>ā</td>
<td>r</td>
<td>r</td>
<td>other vowels</td>
</tr>
<tr>
<td>o</td>
<td>ā</td>
<td>r</td>
<td>r</td>
<td>voiced consonants</td>
</tr>
<tr>
<td>aś</td>
<td>āś</td>
<td>ś</td>
<td>ś</td>
<td>c, ch</td>
</tr>
<tr>
<td>aš</td>
<td>āš</td>
<td>ś</td>
<td>ś</td>
<td>t, ṭh</td>
</tr>
<tr>
<td>as</td>
<td>ās</td>
<td>s</td>
<td>s</td>
<td>t, ṭh</td>
</tr>
<tr>
<td>aḥ</td>
<td>āḥ</td>
<td>ḥ</td>
<td>ḥ</td>
<td>other consonants</td>
</tr>
</tbody>
</table>

To use this table, find the ending of the word on the top row. Then find the second sound in the right column. The corresponding cell in the table is the result. For example, if the first term ends in -ās and the next one starts with c or ch, then the result is -āś.

**Common changes**

Some changes are common and apply to all visarga sounds.

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

**बालः** **चरति** → **बालश्** **चरति**

bālaḥ carati → bālaś carati

The boy walks.

**बालः** **टिप्पणीम्** **पठति** → **बालश्** **टिप्पणीं** **पठति**

bālaḥ ṭippaṇīṃ paṭhati → bālaś ṭippaṇīṃ paṭhati

The boy reads the commentary.

**बालः** **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:

नर: शिलां गच्छति (नरशिलां गच्छति)
*naraḥ śilām gacchati* (naraśśilāṃ gacchati)
The man goes to the rock.

नर: षण्डां गच्छति (नरषण्डां गच्छति)
*naraḥ ṣaṇḍāṃ gacchati* (naraṣṣaṇḍaṃ gacchati)
The man goes to the thicket.

नर: सागरं गच्छति (नरसागरं गच्छति)
*naraḥ sāgaraṃ gacchati* (narassāgaraṃ gacchati)
The man goes to the ocean.

**-ās sandhi**

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

नर: उदकम् पिबन्ति → नर उदकं पिबन्ति
*naraḥ udakam pibanti* → *nara udakaṃ pibanti*
The men drink water.

नर: मध्यम् पिबन्ति → नर मध्यं पिबन्ति
*naraḥ madyam pibanti* → *nara madyaṃ pibanti*
The men drink wine.

नर: वमन्ति → नर वमन्ति।
*naraḥ vamanti* → *nara vamanti*.
The men vomit.

**-as sandhi**

If the visarga ends a term that originally ended in -as, then it becomes o if any voiced consonant follows:
नर: मद्यं पिबति → नरो मद्यं पिबति
\[ narah \text{ madyaṃ pibati } \rightarrow \text{ naro madyaṃ pibati } \]
The man drinks wine.

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

नर: अमृतं पिबति → नरो समृतं पिबति
\[ narah \text{ amṛtaṃ pibati } \rightarrow \text{ naro 'mṛtaṃ pibati } \]
The man drinks nectar.

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

Otherwise, the \textit{visarga} disappears before other vowels, just as we saw with -\( ā \)-s above:

नर: उदकं पिबति → नरु उदकं पिबति
\[ narah \text{ udakam pibati } \rightarrow \text{ naru udakaṃ pibati } \]
The man drinks water.

नर: ओदनम ीच्छति → नरु ओदनम ीच्छति
\[ narah \text{ odanam icchati } \rightarrow \text{ naru odanam icchati } \]
The man wants rice.

Other changes

Otherwise, the \textit{visarga} becomes \( r \) in front of any voiced sound:

अग्नि: अस्ति → अग्निर् अस्ति
\[ agniḥ asti \rightarrow agnir asti \]
There is a fire.

वायु: अस्ति → वायूर् अस्ति
\[ vāyuḥ asti \rightarrow vāyur asti \]
There is wind.
But if the second sound is \( r \), the visarga disappears and the vowel before it becomes long:

\[ \text{अग्निष्णः ष्णोचते} \quad \rightarrow \quad \text{अग्निरीष्णोचते} \]

\[ \text{agniḥ rocate} \quad \rightarrow \quad \text{agnī rocate} \]

The fire is pleasing.

\[ \text{वायुष्णः ष्णोचते} \quad \rightarrow \quad \text{वायूष्णोचते} \]

\[ \text{vāyuḥ rocate} \quad \rightarrow \quad \text{vāyū rocate} \]

The wind is pleasing.

\[ \text{द्वाष्णः (द्वार) ष्णोचते} \quad \rightarrow \quad \text{द्वाष्णोचते} \]

\[ \text{dvāḥ (dvār) rocate} \quad \rightarrow \quad \text{dvā rocate} \]

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:

\[ \text{स: अचिन्तयत्} \quad \rightarrow \quad \text{सो अचिन्तयत्} \]

\[ \text{saḥ acintayat} \quad \rightarrow \quad \text{so 'cintayat} \]

He thought.

\[ \text{एष: अपश्} \quad \rightarrow \quad \text{एषो पश्} \]

\[ \text{eṣaḥ apaśyat} \quad \rightarrow \quad \text{eṣo 'paśyat} \]

He saw.

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

\[ \text{स: इच्छति} \quad \rightarrow \quad \text{स इच्छति} \]

\[ \text{saḥ icchati} \quad \rightarrow \quad \text{sa icchati} \]

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

एष: पश् → एष पश्
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.

नरा: गच्छन्ति।
narāḥ gacchanti.

नर: अश्वम पश्।
naraḥ aśvam paśyati.

स: रामः पश्।
saḥ rāmaṃ paśyati.

गुरु: अस्त।
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
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
agac(242,530),(425,544)→ agacchan
they went

पश्यन्ति → पश्यन्
paśyant → paśyan
while seeing

प्रांच् → प्राज्
prānc → prāni
facing, opposite

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

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

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

**समिथ् → समित्**

\( samidh \) → \( samit \)
(sacred) wood, kindling

**वनम् → वनम्**

\( vanam \) → \( vanam \)
forest (no change)

Finally, -s and -r become the *visarga*:

**नरस् → नरः**

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

### Rules for \(k, t, t, \) and \(p\)

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

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

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

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

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

\[
\text{वाक न} \rightarrow \text{वाङ्ग न} \\
\text{vāk na} \rightarrow \text{vāṅ na}
\]

\[
\text{रात्र न} \rightarrow \text{राण न} \\
\text{rāṭ na} \rightarrow \text{rāṇ na}
\]

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

\[
\text{ककुप न} \rightarrow \text{ककुम न} \\
\text{kakup na} \rightarrow \text{kakum na}
\]

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

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

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>k</strong></td>
<td><strong>ṭ</strong></td>
<td><strong>p</strong></td>
<td></td>
</tr>
<tr>
<td>ń</td>
<td>ń</td>
<td>m</td>
<td>nasal sounds</td>
</tr>
<tr>
<td>g*</td>
<td>ḍ*</td>
<td>b*</td>
<td>h</td>
</tr>
<tr>
<td>g</td>
<td>ḍ</td>
<td>b</td>
<td>other voiced sounds</td>
</tr>
<tr>
<td>k</td>
<td>t</td>
<td>p</td>
<td>unvoiced sounds</td>
</tr>
</tbody>
</table>

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

**Extra rules for -t**

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

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

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

If  l is the second sound, it becomes  l:
तत्त्वभस्व → तत्त्वभस्व
\(\text{tat labhasva} \rightarrow \text{tal labhasva}\)
Obtain that.

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

तत्त्वशोचन्ति → तत्त् छोचन्ति
\(\text{tat śocanti} \rightarrow \text{tac chocanti}\)

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

<table>
<thead>
<tr>
<th>(t)</th>
<th>(n)</th>
<th>(c)</th>
<th>(j)</th>
<th>(ṭ)</th>
<th>(ḍ)</th>
<th>(l)</th>
<th>(c) (ś becomes ch)</th>
<th>(d) (h becomes dh)</th>
<th>(d)</th>
<th>(t)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nasal sound</td>
<td>(c, \ ch)</td>
<td>(j, \ jh)</td>
<td>(t, \ ṭh)</td>
<td>(d, \ dh)</td>
<td></td>
<td>(ś)</td>
<td>(h)</td>
<td></td>
<td></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 \(j\a\)) or the roof of the mouth (like \(ṇa\)), -\(n\) changes to the nasal sound with the same point of pronunciation:

नरान् जयामि → नरान् जयामि
\(\text{narān jayāmi} \rightarrow \text{narāñ jayāmi}\)
If \( l \) is the second sound, it becomes a nasal \( l \):

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

In front of \( c/ch, t/\theta h, \text{ or } t/\theta h \), \( n \) becomes \( m\̐ś, m\̐ṣ, \text{ and } ms \) respectively:

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

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

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

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

\[
\text{तान् शोचन्ति} \rightarrow \text{ताज् छोचन्ति}
\]
\[
tān śocanti \rightarrow tāṅ cho canti
\] (option 2)

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

<table>
<thead>
<tr>
<th>( n )</th>
<th>( m\̐ś )</th>
<th>( c, ch )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ŋ )</td>
<td>( ŋṣ )</td>
<td>( j, jh )</td>
</tr>
<tr>
<td>( ṇṣ )</td>
<td>( t, \theta h )</td>
<td></td>
</tr>
<tr>
<td>( n )</td>
<td>( d, \theta h )</td>
<td></td>
</tr>
<tr>
<td>( ṇs )</td>
<td>( t, \theta h )</td>
<td></td>
</tr>
<tr>
<td>nasal ( l )</td>
<td>( l )</td>
<td></td>
</tr>
<tr>
<td>( ŋ (ś optionally becomes ch) )</td>
<td>( ś )</td>
<td></td>
</tr>
<tr>
<td>( n )</td>
<td>other sounds</td>
<td></td>
</tr>
</tbody>
</table>
Why /ns/?

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:

\[ \text{sītā vanm̐ gacchati} \rightarrow \text{sītā van̐ gacchati} \]

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

\[ \text{phalam carāmi} \rightarrow \text{phalaṅ carāmi} \]
\[ \text{phalam khādāmi} \rightarrow \text{phalaṅ khādāmi} \]

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

Rules for the visarga

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

Review

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

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

तत् इच्छामि → तदृ इच्छामि।
\textit{tat icchāmi → tad icchāmi.}
I want that.

Consonant sandhi also occurs within a single word:

रु + भष्णः → रुष्णः
\textit{marut + bhiḥ → marudbhiḥ}
by the winds

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

General changes

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

वच + अन्ति → वचन्ति
\textit{vac + anti → vacanti}

वच + मि → वच्मि
\textit{vac + mi → vacmi}

वाच + य → वाच्य
\textit{vāc + ya → vācyā}

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

Preserving aspirated sounds

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

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

बोध + स्य → भोत्स्य
definition: bodh + sya → bhotsya
(aspiration moves to the first consonant)

दह + स्य → धक्ष्य
definition: dah + sya → dhakṣya

दह → धक्र

definition: dah → dhak
burning
(aspiration moves to the first consonant)

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

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

मुह → मुक्र

definition: muh → muk
deluding
(m stays the same.)

\( n → \eta \)

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

\[
\begin{align*}
\text{गुरुना} & \rightarrow \text{गुरुणा} \\
gurunā & \rightarrow gurunā \\
\text{विषेन} & \rightarrow \text{विषेण}
viṣena & \rightarrow viṣena
\end{align*}
\]

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 (\( k \) \( kh \) \( g \) \( gh \) \( ṇ \) \( h \))
- consonants pronounced with the lips (\( p \) \( ph \) \( b \) \( bh \) \( m \))

There are many exceptions and subtleties to this rule. For now, just remember that \( n \) often changes to \( ṇ \) if it follows \( r \) or \( s \).

\( s \rightarrow ṇs \)

Likewise, \( s \) often shifts and becomes \( ṇs \):

\[
\begin{align*}
\text{अग्नि} + \text{सु} & \rightarrow \text{अग्निषु} \\
agni + su & \rightarrow agniṣu
\end{align*}
\]
Generally, any vowel other than a or ā changes the following s to ṣ. The consonant k can cause this change too:

\[
dhanus + ā → dhanuṣā
\]

\[
vāk + su → vākṣu
\]

In English, this change is sometimes called the **ruki rule** because it is caused by “r” sounds (ṛ ṝ), “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:

\[
\begin{align*}
\text{सिंह} + \text{ḥ} & \rightarrow \text{सिंहः} \\
\text{siṃha} + \text{ḥ} & \rightarrow \text{siṃhaḥ} \\
\text{सिंह} + \text{स्य} & \rightarrow \text{सिंहस्य} \\
\text{siṃha} + \text{sy} & \rightarrow \text{siṃhasya} \\
\text{सिंह} + \text{ऐघ} & \rightarrow \text{सिंहाई} \\
\text{siṃha} + \text{aiḥ} & \rightarrow \text{siṃhaiḥ}
\end{align*}
\]

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:

\[
\begin{align*}
\text{सिंहो गच्छति} \\
\text{siṃho gacchati}
\end{align*}
\]

The (male) lion goes.
the feminine gender:

सिंहा गच्छति

ṣīṅhā 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:

\[
\text{सिंह: पश्यति।} \\
\text{siṃhaḥ paśyati.} \\
\text{The lion sees.}
\]

the dual, which is used for exactly two items:

\[
\text{सिंहोऽ पश्यत:।} \\
\text{siṃhau paśyataḥ.} \\
\text{The two lions see.}
\]

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

\[
\text{सिंहाः पश्यन्ति।} \\
\text{siṃhāḥ paśyanti.} \\
\text{The (many) lions see.}
\]

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

The eight cases

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

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

\[
\text{सिंह: खादति।} \\
\text{siṃhaḥ khādati.} \\
\text{The lion eats.}
\]

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

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

सिंहः खाधते।

simhaḥ khādyate.
The lion is eaten.
(karmani 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:

सिंहः ग्रामं पश्यति।

simho grāmaṃ paśyati.
The lion sees a village.

सिंहः ग्रामं गच्छति।

simho grāmaṃ gacchati.
The lion goes to the village.

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

सिंहः मार्गेण ग्रामं गच्छति।

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

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

सिंहः मांसाय ग्रामं गच्छति।

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

सिंहः खादनाय ग्रामं गच्छति।

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

Case 5 generally means “from,” “than,” or “because of”:  

...
नरः वनाद ग्रामं गच्छति।

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

सिंहो नराद बलवत्तरः।

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

नरः भयाद गृहं गच्छति।

*narah* bhayād gṛhaṃ gacchati.
The man goes home from (because of) fear.

**Case 6** generally means “of”:

सिंहो नरस्य गृहं गच्छति।

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

सिंहो नरस्य मांसं खादति।

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

**Case 7** generally means “in” or “on”:

नरो सिंहे वस्ति।

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

<table>
<thead>
<tr>
<th>Our name</th>
<th>Sanskrit name</th>
<th>English name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>prathamā (“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>saṭṭhī (“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 vyākarana-praveśah series.

**Stem families**

Nominal stems can end with many different kinds of sounds:

- सिंह
  - *sinha*  
    (male) lion
- अग्नि
  - *agni*  
    fire
- मनस्
  - *manas*  
    mind

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

\[
\begin{align*}
\text{सिंह} & \rightarrow \text{सिंहेन} \\
siṃha & \rightarrow siṃhena \\
& \text{(male) lion} \rightarrow \text{by the (male) lion} \\
\text{सिंहा} & \rightarrow \text{सिंहया} \\
siṃhā & \rightarrow siṃhayā \\
& \text{(female) lion} \rightarrow \text{by the (female) lion} \\
\text{सिंह} & \rightarrow \text{सिंहस्य} \\
siṃha & \rightarrow siṃhasya \\
& \text{(male) lion} \rightarrow \text{of the (male) lion} \\
\text{सिंहा} & \rightarrow \text{सिंहाय:} \\
siṃhā & \rightarrow siṃhāyāḥ \\
& \text{(female) lion} \rightarrow \text{of the (female) lion}
\end{align*}
\]

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

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

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

**Review**

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

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

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

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

1. What are the three genders and the three numbers?
2. Give the basic meanings of each of the eight cases.
Basic nominal endings

In the previous lesson, we learned that we can sort nominal stems into different families based on their last sound. Different stem families might use different endings. For example, compare the endings we use with agni (“fire”) and manas (“mind”) below:

अग्नि → अग्निना
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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>ष्णः</td>
<td>ḷ</td>
<td>ऑ</td>
<td>अ:</td>
</tr>
<tr>
<td>ह</td>
<td>au</td>
<td>ah</td>
<td></td>
</tr>
<tr>
<td>औ</td>
<td>au</td>
<td>ah</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>अम्</th>
<th>ऑ</th>
<th>अ:</th>
</tr>
</thead>
<tbody>
<tr>
<td>अम्</td>
<td>am</td>
<td>au</td>
<td>ah</td>
</tr>
<tr>
<td>औ</td>
<td>au</td>
<td>ah</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>आ</th>
<th>भ्याम्</th>
<th>भि:</th>
</tr>
</thead>
<tbody>
<tr>
<td>आ</td>
<td>ā</td>
<td>bhyâm</td>
<td>bhiḥ</td>
</tr>
<tr>
<td>भ्याम्</td>
<td>bhyām</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>ए</th>
<th>भ्याम्</th>
<th>भ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ए</td>
<td>e</td>
<td>bhyām</td>
<td>bhyaḥ</td>
</tr>
<tr>
<td>भ्याम्</td>
<td>bhyām</td>
<td></td>
<td>bhyaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>अ:</th>
<th>भ्याम्</th>
<th>भ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>अ:</td>
<td>aḥ</td>
<td>bhyām</td>
<td>bhyaḥ</td>
</tr>
<tr>
<td>भ्याम्</td>
<td>bhyām</td>
<td></td>
<td>bhyaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>अ:</th>
<th>ऑ:</th>
<th>आम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>अ:</td>
<td>aḥ</td>
<td>oḥ</td>
<td>ām</td>
</tr>
<tr>
<td>ऑ:</td>
<td>oḥ</td>
<td></td>
<td>su</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>इ</th>
<th>ऑ:</th>
<th>सु</th>
</tr>
</thead>
<tbody>
<tr>
<td>इ</td>
<td>i</td>
<td>oḥ</td>
<td>su</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>ः</th>
<th>ऑ</th>
<th>अ:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ः</td>
<td>ḷ</td>
<td>au</td>
<td>ah</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 i.

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

We use tables because they sometimes help us see certain patterns clearly. Specifically, notice that many of these endings are the same. For example, the same ending bhyām has three different meanings:
नरो गजाभ्यां नगरं गच्छति
naro gajābhyaṁ nagaram gacchati
The man goes to the city by means of the two elephants.

नरो गजाभ्यां नगरं गच्छति
naro gajābhyaṁ nagaram gacchati
The man goes to the city for the two elephants.

नरो गजाभ्यां नगरं गच्छति
naro gajābhyaṁ 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>इ</td>
<td>इ</td>
</tr>
<tr>
<td>—</td>
<td>इ</td>
<td>इ</td>
</tr>
<tr>
<td>—</td>
<td>इ</td>
<td>इ</td>
</tr>
</tbody>
</table>

The “—” symbol means that no ending is used. More importantly, notice that all three of these cases use identical endings. This is the usual pattern for neuter endings.
Two examples

Let's study two examples of how to use these endings. We will study the feminine stem *nau*, which means “boat,” and the neuter stem *manas*, which means “mind.”

When we add endings to the stem *nau*, a few small sandhi changes apply if the ending starts with a vowel. Otherwise, *nau* is normal and predictable:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
</table>
| 1      | नौः:  
nauḥ       | नावो:  
nāvau     | नावः:  
nāvaḥ     |
| 2      | नावम्:  
nāvam     | नावो:  
nāvau     | नावः:  
nāvaḥ     |
| 3      | नावा:  
nāvā       | नौभ्याम्:  
naubhyām  | नौभिः:  
naubhéḥ     |
| 4      | नावे:  
nāve       | नौभ्याम्:  
naubhyām  | नौभ्य:  
naubhyáḥ     |
| 5      | नावः:  
nāvaḥ     | नौभ्याम्:  
naubhyām  | नौभ्य:  
naubhyáḥ     |
| 6      | नावाः:  
nāvām     | नौभ्याम्:  
naubhyām  | नौभ्य:  
naubhyáḥ     |
| 7      | नावि:  
nāvi       | नावोः:  
nāvoḥ     | नावाम्:  
nāvām     |
| 8      | नौः:  
nauḥ       | नावो:  
nāvau     | नावः:  
nāvaḥ     |
Notice that nausu becomes nauṣu due to sandhi. s usually becomes ṣ when it follows a vowel other than a or ā.

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

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>मनः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td></td>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Case 3</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनसा</td>
<td>मनोभ्याम्</td>
<td>मनोभी:</td>
<td></td>
</tr>
<tr>
<td>manasā</td>
<td>manobhyām</td>
<td>manobhīḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनसे</td>
<td>मनोभ्याम्</td>
<td>मनोभ्य:</td>
<td></td>
</tr>
<tr>
<td>manase</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनस:</td>
<td>मनोभ्याम्</td>
<td>मनोभ्य:</td>
<td></td>
</tr>
<tr>
<td>manasaḥ</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनस:</td>
<td>मनसो:</td>
<td>मनसाम्</td>
<td></td>
</tr>
<tr>
<td>manasaḥ</td>
<td>manasoh</td>
<td>manasām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनसि</td>
<td>मनसो:</td>
<td>मनःसु</td>
<td></td>
</tr>
<tr>
<td>manasi</td>
<td>manasoh</td>
<td>manahsu</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>मनः</td>
<td>मनसी</td>
<td>मनांसि</td>
<td></td>
</tr>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
<td></td>
</tr>
</tbody>
</table>

The s in manas becomes the visarga if it is at the end of a word or if the ending starts with a consonant. manaḥ (with its visarga) then follows the normal rules of visarga sandhi:
मनस् → मन:
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
manaḥ → 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 1</th>
<th>गजः:</th>
<th>गज़ो:</th>
<th>गजः:</th>
</tr>
</thead>
<tbody>
<tr>
<td>gajaḥ</td>
<td>gajau</td>
<td>gajāḥ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>गजम्</td>
<td>गज़ो:</td>
<td>गजान्</td>
</tr>
<tr>
<td>gajam</td>
<td>gajau</td>
<td>gajān</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>गजेन</td>
<td>गजाथ्याम्</td>
<td>गज़ैः</td>
</tr>
<tr>
<td>gajena</td>
<td>gajābhyām</td>
<td>gajaiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>गजाय</td>
<td>गजाथ्याम्</td>
<td>गजेथ्य:</td>
</tr>
<tr>
<td>gajāya</td>
<td>gajābhyām</td>
<td>gajebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>गजात्</td>
<td>गजाथ्याम्</td>
<td>गजेथ्य:</td>
</tr>
<tr>
<td>gajāt</td>
<td>gajābhyām</td>
<td>gajebhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>गजस्य</td>
<td>गजयोः:</td>
<td>गजानाम्</td>
</tr>
<tr>
<td>gajasya</td>
<td>gajayoh</td>
<td>gajānām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>गजे</td>
<td>गजयोः:</td>
<td>गजेषु</td>
</tr>
<tr>
<td>gaje</td>
<td>gajayoh</td>
<td>gajesu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>गज</td>
<td>गज़ो:</td>
<td>गजः:</td>
</tr>
<tr>
<td>gaja</td>
<td>gajau</td>
<td>gajāḥ</td>
<td></td>
</tr>
</tbody>
</table>

In the singular, the endings we use are very different from the basic nominal endings. Here is a comparison:

\[
\begin{align*}
\text{मनसा} & \rightarrow \text{गजेन} \\
manasa & \rightarrow gajena \\
\text{मनसे} & \rightarrow \text{गजाय} \\
manase & \rightarrow gajāya
\end{align*}
\]
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></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>पठाम्</td>
<td>पठे</td>
<td>पठानि</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>पठाम्</td>
<td>पठे</td>
<td>पठानि</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>पठ</td>
<td>पठे</td>
<td>पठानि</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:

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

\[
\text{phala} + t \rightarrow \text{phale}
\]

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

phala + i → phalāni

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

phala + m → phalam

Sandhi changes

Some of the noun endings above use the consonant sound n. If n is not at the end of a word, it might change due to a complex sandhi rule:

grāmena → grāmeṇa
with the village

viṣena → viṣeṇa
with poison

Roughly, the rule is that the letters r and ś 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:

\[
\begin{align*}
\text{ग} & \rightarrow \text{गजा} \\
gaja & \rightarrow \text{gajā} \\
\text{कृग} & \rightarrow \text{कृगरी} \\
mṛga & \rightarrow \text{mṛgī}
\end{align*}
\]

(male) elephant → (female) elephant
(male) deer → (female) deer

Basic -ā stems

In the previous lesson, we used the masculine stem gaja, which means “(male) elephant,” to demonstrate the -a stem. Here, we will use the stem gajā, which means “(female) elephant,” so that the differences are clear.

As before, notice that the words in the singular use endings that are different from the others we've seen. But the words in the dual and plural mostly use endings that we've seen before:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>गजा</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td></td>
<td>gajā</td>
<td>gaje</td>
<td>gajāh</td>
</tr>
<tr>
<td>2</td>
<td>गजाम्</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td></td>
<td>gajām</td>
<td>gaje</td>
<td>gajāh</td>
</tr>
<tr>
<td>3</td>
<td>गजया</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td></td>
<td>gajayā</td>
<td>gajābhyām</td>
<td>gajābhyāḥ</td>
</tr>
<tr>
<td>4</td>
<td>गजायेः</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td></td>
<td>gajāyai</td>
<td>gajābhyām</td>
<td>gajābhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>गजाया:</td>
<td>गजाभ्याम्</td>
<td>गजाभ्यः</td>
</tr>
<tr>
<td></td>
<td>gajāyāh</td>
<td>gajābhyām</td>
<td>gajābhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>गजाया:</td>
<td>गजयो:</td>
<td>गजानाम्</td>
</tr>
<tr>
<td></td>
<td>gajāyāh</td>
<td>gajayoḥ</td>
<td>gajānām</td>
</tr>
<tr>
<td>7</td>
<td>गजायाम्</td>
<td>गजयो:</td>
<td>गजासु</td>
</tr>
<tr>
<td></td>
<td>gajāyām</td>
<td>gajayoḥ</td>
<td>gajāsu</td>
</tr>
<tr>
<td>8</td>
<td>गजे</td>
<td>गजे</td>
<td>गजाः</td>
</tr>
<tr>
<td></td>
<td>gaje</td>
<td>gaje</td>
<td>gajāh</td>
</tr>
</tbody>
</table>

**Basic -ī stems**

The -ī and -ū stems are similar to the -ā stems. But they have some small differences in the singular. In the table below, we use the feminine stem *nadī*, which means “river”:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>नदी</td>
<td>नच्यो</td>
<td>नयः</td>
</tr>
<tr>
<td></td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyah</td>
</tr>
<tr>
<td>2</td>
<td>नदीम्</td>
<td>नच्यो</td>
<td>नदीः</td>
</tr>
<tr>
<td></td>
<td>nadim</td>
<td>nadyau</td>
<td>nadiḥ</td>
</tr>
<tr>
<td>3</td>
<td>नद्या</td>
<td>नदीभ्याम्</td>
<td>नदीभिः</td>
</tr>
<tr>
<td></td>
<td>nadya</td>
<td>nadibhyām</td>
<td>nadibhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>नद्यै</td>
<td>नदीभ्याम्</td>
<td>नदीभ्यः</td>
</tr>
<tr>
<td></td>
<td>nadyai</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>नद्याः</td>
<td>नदीभ्याम्</td>
<td>नदीभ्यः</td>
</tr>
<tr>
<td></td>
<td>nadyah</td>
<td>nadibhyām</td>
<td>nadibhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>नद्याः</td>
<td>नद्योः</td>
<td>नदीनाम्</td>
</tr>
<tr>
<td></td>
<td>nadyah</td>
<td>nadyoh</td>
<td>nadinām</td>
</tr>
<tr>
<td>7</td>
<td>नद्याम्</td>
<td>नद्योः</td>
<td>नदीषु</td>
</tr>
<tr>
<td></td>
<td>nadyam</td>
<td>nadyoh</td>
<td>nadiṣu</td>
</tr>
<tr>
<td>8</td>
<td>नदि</td>
<td>नच्यो</td>
<td>नयः</td>
</tr>
<tr>
<td></td>
<td>nadi</td>
<td>nadyau</td>
<td>nadyah</td>
</tr>
</tbody>
</table>

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

गजयाः → नद्याः  
*gajāyā → nadyā*

गजायें → नद्यै  
*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>
</table>
| 1    | चमूः  
camūḥ | चमूऽ  
camvau | चमवः  
camvaḥ |
| 2    | चमूम्  
camūm | चमूऽ  
camvau | चमूः  
camūḥ |
| 3    | चम्वा  
camva | चम्ब्याम्  
camubhyām | चम्ब्यि:  
camubhiḥ |
| 4    | चम्वैः  
camvai | चम्ब्याम्  
camubhyām | चम्ब्यः  
camubhyaḥ |
| 5    | चम्वाः  
camvāḥ | चम्ब्याम्  
camubhyām | चम्ब्यः  
camubhyaḥ |
| 6    | चम्वाः  
camvāḥ | चम्वोः  
camvoh | चमूनाम्  
camūnām |
| 7    | चम्वाम्  
camvām | चम्वोः  
camvoh | चमूषु  
camūsu |
| 8    | चमु  
camu | चमूऽ  
camvau | चमवः  
camvaḥ |

**Review**

1. When a masculine -a stem becomes feminine, which stem endings does it usually use?

2. The -ā stems use a visarga in the case 1 singular. Do we use a visarga in the case 1 singular of the -ā stems? What about the -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>1</td>
<td>śucih</td>
<td>śuci</td>
<td>śucayaḥ</td>
</tr>
<tr>
<td>2</td>
<td>śucim</td>
<td>śuci</td>
<td>śuctn</td>
</tr>
<tr>
<td>3</td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>śucaye</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>śuceh</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>śuceh</td>
<td>śucyroḥ</td>
<td>śucinām</td>
</tr>
<tr>
<td>7</td>
<td>śucau</td>
<td>śucyroḥ</td>
<td>śucisu</td>
</tr>
<tr>
<td>8</td>
<td>śuce</td>
<td>śuci</td>
<td>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:

शुचिना शुचये
śucinā śucaye
(śuci, singular, in cases 3 and 4)
नावा नावे  
*nāvā nāve*  
*(nau, singular, in cases 3 and 4)*

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

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

नाव: नाव: नावि नावः  
*nāvah nāvah nāvi nauh*  
*(nau, singular, in cases 5 through 8)*

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

शुचीनः शुचीनाम्  
śucīn śucīnām  
*(śuci, plural, in cases 2 and 6)*

गजानः गजानाम्  
gajān gajānām  
*(gaja, plural, in cases 2 and 6)*

Feminine stems follow a pattern similar to the masculine stems. But in cases 4 through 7, they can optionally behave as if they end with -ī:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>śuciḥ</td>
<td>śucī</td>
<td>śucayaḥ</td>
</tr>
<tr>
<td></td>
<td>śucim</td>
<td>śucī</td>
<td>śuctih</td>
</tr>
<tr>
<td>2</td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>3</td>
<td>śucibe, śucyai</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>4</td>
<td>śucibiḥ</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>śucibhiḥ</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>śucibhiḥ</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>7</td>
<td>śucinām</td>
<td>śucibhyām</td>
<td>śucibhyāḥ</td>
</tr>
<tr>
<td>8</td>
<td>śucie</td>
<td>śucī</td>
<td>śucayaḥ</td>
</tr>
</tbody>
</table>

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

The neuter stem uses the basic nominal endings. But if an ending starts with a vowel, we add an extra n sound. We also use -inām with a long -ī, just as we did 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>śuci</td>
<td>śucinī</td>
<td>śucīni</td>
</tr>
<tr>
<td>Case 2</td>
<td>śuci</td>
<td>śucinī</td>
<td>śucīni</td>
</tr>
<tr>
<td>Case 3</td>
<td>śucinā</td>
<td>śucibhyām</td>
<td>śucibhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>śucine</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>śucinaḥ</td>
<td>śucibhyām</td>
<td>śucibhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>śucinaḥ</td>
<td>śucinoḥ</td>
<td>śucinām</td>
</tr>
<tr>
<td>Case 7</td>
<td>śucini</td>
<td>śucinoḥ</td>
<td>śuciṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>śuci</td>
<td>śucinī</td>
<td>śucīni</td>
</tr>
</tbody>
</table>

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

- मनस् + इ → मनांसि  
  manas + i → manāmsi
- पहल + इ → पहलानि  
  phala + i → phalāni
- śuci + i → śucīni
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</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मधु:</td>
<td>मधू</td>
<td>मधव:</td>
</tr>
<tr>
<td></td>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhavaḥ</td>
</tr>
<tr>
<td>2</td>
<td>मधुम्</td>
<td>मधू</td>
<td>मधून्</td>
</tr>
<tr>
<td></td>
<td>madhum</td>
<td>madhū</td>
<td>madhūn</td>
</tr>
<tr>
<td>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>4</td>
<td>मधवे</td>
<td>मधुभयाम्</td>
<td>मधुभय:</td>
</tr>
<tr>
<td></td>
<td>madhave</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>मधोः</td>
<td>मधुभयाम्</td>
<td>मधुभय:</td>
</tr>
<tr>
<td></td>
<td>madhoḥ</td>
<td>madhubhyām</td>
<td>madhubhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>मधोः</td>
<td>मधोः</td>
<td>मधूनाम्</td>
</tr>
<tr>
<td></td>
<td>madhoḥ</td>
<td>madhvoḥ</td>
<td>madhūnām</td>
</tr>
<tr>
<td>7</td>
<td>मधाँ</td>
<td>मधोः</td>
<td>मधूषु</td>
</tr>
<tr>
<td></td>
<td>madhau</td>
<td>madhvoḥ</td>
<td>madhuṣu</td>
</tr>
<tr>
<td>8</td>
<td>मधोः</td>
<td>मधू</td>
<td>मधव:</td>
</tr>
<tr>
<td></td>
<td>madho</td>
<td>madhū</td>
<td>madhavaḥ</td>
</tr>
</tbody>
</table>

But note that the case 7 singular is -au for both -i stems and -u stems:
śucau
in the clean (thing)

madhau
in the sweet (thing)

The feminine endings are similar to the endings we saw above. This includes the optional forms in the singular of cases 4 to 7, which might act like -ū stems:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>मधुः</td>
<td>मधूः</td>
<td>मधवः</td>
</tr>
<tr>
<td></td>
<td>madhuḥ</td>
<td>madhū</td>
<td>madhavaḥ</td>
</tr>
<tr>
<td>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>3</td>
<td>मधुना</td>
<td>मधुभ्याम्</td>
<td>मधुभ्यि:</td>
</tr>
<tr>
<td></td>
<td>madhunā</td>
<td>madhubhyām</td>
<td>madhubhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>मधवे</td>
<td>मधुभ्याम्</td>
<td>मधुभ्यि:</td>
</tr>
<tr>
<td></td>
<td>madhave</td>
<td>madhubhyām</td>
<td>madhubhyāḥ</td>
</tr>
<tr>
<td>5</td>
<td>मधोः, मध्वा:</td>
<td>मधुभ्याम्</td>
<td>मधुभ्यि:</td>
</tr>
<tr>
<td></td>
<td>madhoḥ, madhvāḥ</td>
<td>madhubhyām</td>
<td>madhubhyāḥ</td>
</tr>
<tr>
<td>6</td>
<td>मधोः, मध्वा:</td>
<td>मधोः:</td>
<td>मधूनाम्</td>
</tr>
<tr>
<td></td>
<td>madhoḥ, madhvāḥ</td>
<td>madhvoḥ</td>
<td>madhūnām</td>
</tr>
<tr>
<td>7</td>
<td>मधोः, मध्वाम्</td>
<td>मधोः:</td>
<td>मधुष</td>
</tr>
<tr>
<td></td>
<td>madhau, madhvām</td>
<td>madhvoḥ</td>
<td>madhūṣu</td>
</tr>
<tr>
<td>8</td>
<td>मधोः</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:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
<th>Case 3</th>
<th>Case 4</th>
<th>Case 5</th>
<th>Case 6</th>
<th>Case 7</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>मधु</td>
<td>मधुनी</td>
<td>मधूनी</td>
<td>मधुने</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनि</td>
<td>मधु</td>
</tr>
<tr>
<td>madhu</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhune</td>
<td>madhubhyām</td>
<td>madhubhyām</td>
<td>madhuni</td>
<td>madhu</td>
</tr>
<tr>
<td>मधुनी</td>
<td>मधूनी</td>
<td>मधूनी</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
</tr>
<tr>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
</tr>
<tr>
<td>मधुनी</td>
<td>मधुनी</td>
<td>मधुनी</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
<td>मधुनाः</td>
</tr>
<tr>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
<td>madhuni</td>
</tr>
</tbody>
</table>

**Review**

If you are tempted to memorize these endings, we urge you instead to work on acquisition.

1. The feminine -i and -u have optional forms for certain cases and numbers. Which cases and numbers?
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 1</th>
<th>नार्म</th>
<th>kartā</th>
<th>नार्मतौ</th>
<th>kartārau</th>
<th>नार्मष्णः</th>
<th>kartāraḥ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>नार्म ज्</td>
<td>kartāram</td>
<td>नार्मतौ</td>
<td>kartārau</td>
<td>नार्मन ज्</td>
<td>kartṝn</td>
</tr>
<tr>
<td>Case 3</td>
<td>कर्त्रा</td>
<td>kartrā</td>
<td>कर्त्रभ्याम्</td>
<td>kartṛbhyām</td>
<td>कर्त्रभष्णः</td>
<td>kartṛbhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>कर्त्रें</td>
<td>kartre</td>
<td>कर्त्रभ्याम्</td>
<td>kartṛbhyām</td>
<td>कर्त्रभ्य:</td>
<td>kartṛbhyaḥ</td>
</tr>
<tr>
<td>Case 5</td>
<td>कर्तू:</td>
<td>kartuh</td>
<td>कर्तूभ्याम्</td>
<td>kartūbhyaṃ</td>
<td>कर्तूभ्य:</td>
<td>kartūbhyaḥ</td>
</tr>
<tr>
<td>Case 6</td>
<td>कर्तू:</td>
<td>kartuh</td>
<td>कर्त्रो:</td>
<td>kartroḥ</td>
<td>कर्तृणाम्</td>
<td>kartṝṇām</td>
</tr>
<tr>
<td>Case 7</td>
<td>कर्तारि</td>
<td>kartari</td>
<td>कर्त्रो:</td>
<td>kartroḥ</td>
<td>कर्तृषु</td>
<td>kartṛṣu</td>
</tr>
<tr>
<td>Case 8</td>
<td>कर्तृ:</td>
<td>kartāḥ</td>
<td>कर्तारो:</td>
<td>kartārau</td>
<td>कर्तार:</td>
<td>kartāraḥ</td>
</tr>
</tbody>
</table>

As for the endings used by this stem, we have only a few comments to make. In the singular, notice the use of kartuh 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:

कर्तृणः कर्तृणाम्
kartṝn, kartṝṇām

(kartṛ, 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 nagaram gacchati
Rama goes to the city.

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

Here are the neuter endings for the -r stems:
<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तृर्मण</td>
<td>कृर्मणरी</td>
<td>कृर्मणरी</td>
</tr>
<tr>
<td>kartṛ</td>
<td>kartṛṇī</td>
<td>kartṛṇī</td>
</tr>
<tr>
<td>तृर्मण</td>
<td>कृर्मणरी</td>
<td>कृर्मणरी</td>
</tr>
<tr>
<td>kartṝṇi</td>
<td>kartṝṇi</td>
<td>kartṝṇi</td>
</tr>
</tbody>
</table>

These follow the same kinds of patterns we've seen before.

**Family words**

Many -ṛ stems refer to different family members. The four examples below use the words pitṛ, mātṛ, bhrātṛ, and svasṛ:

दशरथो रामस्य पिता।

Daśaratho rāmasya *pitā.*

Dasharatha is Rama's *father*.

कौसल्या रामस्य माता।

Kausalyā rāmasya *matā.*

Kausalya is Rama's *mother*.

लक्ष्मणो रामस्य भ्राता।

Lakṣmaṇo rāmasya *bhrātā.*

Lakshmana is Rama's *brother*.

रामस्य न स्वसा।

Rāmasya na *svasā.*

Rama doesn't have a *sister*.

Most of these words use -ar instead of -ār for their strong stem:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>पिता</th>
<th>पितरो</th>
<th>पितर:</th>
</tr>
</thead>
<tbody>
<tr>
<td>pitā</td>
<td>pitarau</td>
<td>pitaraḥ</td>
<td></td>
</tr>
<tr>
<td>पितरम्</td>
<td>पितरो</td>
<td>पितृन्</td>
<td></td>
</tr>
<tr>
<td>pitaram</td>
<td>pitarau</td>
<td>pitṛṇ</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>पित्र</td>
<td>पितरो</td>
<td>पित्रः</td>
</tr>
<tr>
<td>pitrā</td>
<td>pitarau</td>
<td>pitṛ</td>
<td></td>
</tr>
<tr>
<td>पित्रम्</td>
<td>पित्रः</td>
<td>पित्रः</td>
<td></td>
</tr>
<tr>
<td>pitram</td>
<td>pitṛ</td>
<td>pitṛ</td>
<td></td>
</tr>
<tr>
<td>पित्रबहुः</td>
<td>पित्रबहुः</td>
<td>पित्रबहुः</td>
<td></td>
</tr>
<tr>
<td>pitṛbhīḥ</td>
<td>pitṛbhyaḥ</td>
<td>pitṛbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>पित्रबर</td>
<td>पित्रबहुः</td>
<td>पित्रबिभ</td>
</tr>
<tr>
<td>pitre</td>
<td>pitṛbhyaḥ</td>
<td>pitṛbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>पित्र</td>
<td>पित्रम्</td>
<td>पित्रम्</td>
</tr>
<tr>
<td>pituḥ</td>
<td>pitṛbhyaḥ</td>
<td>pitṛbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>पित्र</td>
<td>पित्रम्</td>
<td>पित्रम्</td>
</tr>
<tr>
<td>pituḥ</td>
<td>pitṛbhyaḥ</td>
<td>pitṛbhyaḥ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>पित्र</td>
<td>पित्रम्</td>
<td>पित्रम्</td>
</tr>
<tr>
<td>pituḥ</td>
<td>pitṛ</td>
<td>pitṛ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>पित्रर</td>
<td>पित्रम्</td>
<td>पित्रम्</td>
</tr>
<tr>
<td>pitari</td>
<td>pitṛ</td>
<td>pitṛ</td>
<td></td>
</tr>
<tr>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td>पित्रबिभ</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>पित्र</td>
<td>पित्रम्</td>
<td>पित्रम्</td>
</tr>
<tr>
<td>pitaḥ</td>
<td>pitarau</td>
<td>pitaraḥ</td>
<td></td>
</tr>
</tbody>
</table>

The feminine stem *mātṛ* uses *mātrḥ* in the case 2 plural. Otherwise, it uses the same endings as *pitr*: 
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>माता</td>
<td>mātā</td>
<td>मातरो</td>
<td>मातरः</td>
</tr>
<tr>
<td>मातरम्</td>
<td>mātaram</td>
<td>मातरो</td>
<td>मातृः</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>मात्रम्</td>
<td>mātaram</td>
<td>मातरो</td>
<td>मातृः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात्रा</td>
<td>mātrā</td>
<td>मात्रभ्याम्</td>
<td>मात्रभिः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मात्रे</td>
<td>mātre</td>
<td>मात्रभ्याम्</td>
<td>मात्रभ्यः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातुः</td>
<td>mātuḥ</td>
<td>मात्रभ्याम्</td>
<td>मात्रभ्यः</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातुः</td>
<td>mātuḥ</td>
<td>मात्रोः</td>
<td>मात्रणाम्</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>मातारि</td>
<td>mātari</td>
<td>मात्रोः</td>
<td>मात्रशु</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>मात</td>
<td>mātaḥ</td>
<td>मातरोः</td>
<td>मातरः</td>
</tr>
</tbody>
</table>

However, *svasṛ* uses the normal strong stem (*svasār*). Here are the cases that differ from *mātr* above:
### Singular Dual Plural

**Case 1**

स्वसना  
svasā  
स्वसनातौ  
svasārau  
स्वसनाष्णः  
svasāraḥ

**Case 2**

स्वसारम्  
svasāram  
स्वसारातौ  
svasārau  
स्वसतृष्णः  
svasṝḥ

**Case 8**

स्वसः  
svasaḥ  
स्वसनातौ  
svasārau  
स्वसनाष्णः  
svasāraḥ

### 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 *svasṛ*?
-ai, -o, and -au stems

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

-ai stems

The main example of an -ai stem is the masculine stem rai, which means “wealth” or “prosperity.” If its ending starts with a vowel, it stays the same. Otherwise, it becomes rā:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>राḥ</td>
<td>रायौ</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>राया</td>
<td>रायाह</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>रायम्</td>
<td>रायौ</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>रायम्</td>
<td>रायाह</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>राया</td>
<td>राब्याम्</td>
<td>राभिः</td>
</tr>
<tr>
<td></td>
<td>रायाम्</td>
<td>राभिह</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>राये</td>
<td>राब्याम्</td>
<td>राब्यः</td>
</tr>
<tr>
<td></td>
<td>राये</td>
<td>राब्याह</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>रायः</td>
<td>राब्याम्</td>
<td>राब्यः</td>
</tr>
<tr>
<td></td>
<td>रायाह</td>
<td>राब्याह</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>रायः</td>
<td>रायोः</td>
<td>रायाम्</td>
</tr>
<tr>
<td></td>
<td>रायाह</td>
<td>रायोह</td>
<td>रायम्</td>
</tr>
<tr>
<td>7</td>
<td>रायि</td>
<td>रायोः</td>
<td>राषु</td>
</tr>
<tr>
<td></td>
<td>रायि</td>
<td>रायोः</td>
<td>राषु</td>
</tr>
<tr>
<td>8</td>
<td>राḥ</td>
<td>रायौ</td>
<td>रायः</td>
</tr>
<tr>
<td></td>
<td>रायाह</td>
<td>रायाह</td>
<td></td>
</tr>
</tbody>
</table>

-o stems

The two common -o stems are go ("cow") and dyo ("sky", "heaven"). go can be either masculine or feminine according to the animal's gender. And dyo is always feminine.

The -o stems generally use the basic endings, but they make many small changes, as well. You can see their endings below:
<table>
<thead>
<tr>
<th>Case 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>गौः</td>
<td>गाम्</td>
<td>गवा</td>
<td>गवें</td>
<td>गोः</td>
<td>गोः</td>
<td>गविः</td>
<td>गौः</td>
</tr>
<tr>
<td>gauḥ</td>
<td>gām</td>
<td>gavā</td>
<td>gave</td>
<td>goḥ</td>
<td>goḥ</td>
<td>gavi</td>
<td>gauḥ</td>
</tr>
<tr>
<td>गावौ</td>
<td>गावौ</td>
<td>गोभ्याम्</td>
<td>गोभ्याम्</td>
<td>गोभ्याम्</td>
<td>गवोः</td>
<td>गवोः</td>
<td>गावौ</td>
</tr>
<tr>
<td>gāvau</td>
<td>gāvau</td>
<td>gobhyām</td>
<td>gobhyām</td>
<td>gobhyām</td>
<td>gavoḥ</td>
<td>gavoḥ</td>
<td>gāvau</td>
</tr>
<tr>
<td>गावः</td>
<td>गा:</td>
<td>गोभि:</td>
<td>गोभ्या:</td>
<td>गोभ्या:</td>
<td>गवाम्</td>
<td>गोषु</td>
<td>गावः</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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>नौः</td>
<td>nauḥ</td>
<td>नावौ</td>
<td>नावः</td>
</tr>
<tr>
<td>ननावतौ</td>
<td>nāvau</td>
<td>नावः</td>
<td></td>
</tr>
<tr>
<td>ननावष्णः</td>
<td>nāvaḥ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>ननाव</th>
<th>ननाव</th>
<th>ननाव</th>
<th>ननाव</th>
<th>ननाव</th>
<th>ननाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>ननाव ज्</td>
<td>nāvam</td>
<td>नाव</td>
<td>ननाव</td>
<td>ननाव</td>
<td>ननाव</td>
<td>ननाव</td>
</tr>
<tr>
<td>ननावष्णः</td>
<td>nāvaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāvā</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौना ज्</td>
<td>naubhyām</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>naubhyaḥ</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāve</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौना ज्</td>
<td>naubhyām</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>naubhyaḥ</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāvaḥ</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौना ज्</td>
<td>naubhyām</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>naubhyaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāvaḥ</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौना ज्</td>
<td>naubhyām</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>naubhyaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāvi</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>nāvaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
<th>नाव</th>
</tr>
</thead>
<tbody>
<tr>
<td>नाव</td>
<td>nāvi</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
<td>नाव</td>
</tr>
<tr>
<td>नतौष्णः</td>
<td>nāvaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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:
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>मरुत्</td>
<td>मरुतौ</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>मरुतौ</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>marudbhyaṃ</td>
<td>marudbhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>मरुते</td>
<td>मरुद्धाम्</td>
<td>मरुद्धः</td>
</tr>
<tr>
<td></td>
<td>marute</td>
<td>marudbhyaṃ</td>
<td>marudbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>मरुतः</td>
<td>मरुद्धाम्</td>
<td>मरुद्धः</td>
</tr>
<tr>
<td></td>
<td>marutaḥ</td>
<td>marudbhyaṃ</td>
<td>marudbhyaḥ</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>मरुतःु</td>
</tr>
<tr>
<td></td>
<td>maruti</td>
<td>marutoḥ</td>
<td>marutsu</td>
</tr>
<tr>
<td>8</td>
<td>मरुत्</td>
<td>मरुतौ</td>
<td>मरुतः</td>
</tr>
<tr>
<td></td>
<td>marut</td>
<td>marutau</td>
<td>marutaḥ</td>
</tr>
<tr>
<td>Case 1</td>
<td>सन्तः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
<td></td>
</tr>
<tr>
<td>Case 2</td>
<td>सन्तः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
<td></td>
</tr>
<tr>
<td>Case 3</td>
<td>सन्तः</td>
<td>मनोभ्याम्</td>
<td>मनोभ्यः</td>
</tr>
<tr>
<td>manasā</td>
<td>manobhyām</td>
<td>manobhiḥ</td>
<td></td>
</tr>
<tr>
<td>Case 4</td>
<td>सन्तः</td>
<td>मनोभ्याम्</td>
<td>मनोभ्यः</td>
</tr>
<tr>
<td>manase</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 5</td>
<td>सन्तः</td>
<td>मनोभ्याम्</td>
<td>मनोभ्यः</td>
</tr>
<tr>
<td>manasaḥ</td>
<td>manobhyām</td>
<td>manobhyaḥ</td>
<td></td>
</tr>
<tr>
<td>Case 6</td>
<td>सन्तः</td>
<td>मनसोः</td>
<td>मनसाम्</td>
</tr>
<tr>
<td>manasaḥ</td>
<td>manasōḥ</td>
<td>manasām</td>
<td></td>
</tr>
<tr>
<td>Case 7</td>
<td>सन्तः</td>
<td>मनसोः</td>
<td>मनःसु</td>
</tr>
<tr>
<td>manasi</td>
<td>manasōḥ</td>
<td>manahsu</td>
<td></td>
</tr>
<tr>
<td>Case 8</td>
<td>सन्तः</td>
<td>मनसी</td>
<td>मनांसि</td>
</tr>
<tr>
<td>manaḥ</td>
<td>manast</td>
<td>manāṃsi</td>
<td></td>
</tr>
</tbody>
</table>

**-at, -mat, and -vat**

Many of the words that end in *at* are created with the suffixes *-at*, *-mat*, and *-vat*.

*at* is a root suffix. When we attach it to a root that means “X,” we get a stem that means “(someone who is) X-ing”: 
पश्यत्

paśyat
(someone who is) seeing

अहम् सिंहं पश्यन् धावामि।

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>1</td>
<td>भगवान्</td>
<td>भगवन्तो</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavān</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
<tr>
<td>2</td>
<td>भगवन्तम्</td>
<td>भगवन्तो</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavantam</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
<tr>
<td>3</td>
<td>भगवता</td>
<td>भगवद्याम्</td>
<td>भगवद्भि:</td>
</tr>
<tr>
<td></td>
<td>bhagavatā</td>
<td>bhagavadbhyām</td>
<td>bhagavadbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>भगवते</td>
<td>भगवद्याम्</td>
<td>भगवद्भः</td>
</tr>
<tr>
<td></td>
<td>bhagavate</td>
<td>bhagavadbhyām</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>भगवतः</td>
<td>भगवद्याम्</td>
<td>भगवद्भः</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavadbhyām</td>
<td>bhagavadbhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>भगवतः</td>
<td>भगवतोः</td>
<td>भगवताम्</td>
</tr>
<tr>
<td></td>
<td>bhagavataḥ</td>
<td>bhagavatoḥ</td>
<td>bhagavatām</td>
</tr>
<tr>
<td>7</td>
<td>भगवति</td>
<td>भगवतोः</td>
<td>भगवत्स्</td>
</tr>
<tr>
<td></td>
<td>bhagavati</td>
<td>bhagavatoḥ</td>
<td>bhagavatsu</td>
</tr>
<tr>
<td>8</td>
<td>भगवन्</td>
<td>भगवन्तो</td>
<td>भगवन्तः</td>
</tr>
<tr>
<td></td>
<td>bhagavan</td>
<td>bhagavantau</td>
<td>bhagavantaḥ</td>
</tr>
</tbody>
</table>

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

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

हनुमन् → हनुमान्

hanuman → hanumān

Hanuman (case 1 singular)
while going (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></td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>Case 2</td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
<tr>
<td>Case 8</td>
<td>भगवत्</td>
<td>भगवती</td>
<td>भगवन्ति</td>
</tr>
<tr>
<td></td>
<td>bhagavat</td>
<td>bhagavati</td>
<td>bhagavanti</td>
</tr>
</tbody>
</table>

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

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

-an, -man, and -van

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

Here are the forms of the masculine stem ātman, which means “self”: 
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>आत्मा</td>
<td>आत्मानो</td>
<td>आत्मान:</td>
</tr>
<tr>
<td></td>
<td>atmā</td>
<td>atmānau</td>
<td>ātmānaḥ</td>
</tr>
<tr>
<td>2</td>
<td>आत्मानम्</td>
<td>आत्मानो</td>
<td>आत्मन:</td>
</tr>
<tr>
<td></td>
<td>ātmānam</td>
<td>atmānau</td>
<td>ātmanaḥ</td>
</tr>
<tr>
<td>3</td>
<td>आत्मनि</td>
<td>आत्मभ्याम्</td>
<td>आत्मभिः</td>
</tr>
<tr>
<td></td>
<td>ātmanā</td>
<td>ātmabhyām</td>
<td>ātmabhīḥ</td>
</tr>
<tr>
<td>4</td>
<td>आत्मने</td>
<td>आत्मभ्याम्</td>
<td>आत्मभयः</td>
</tr>
<tr>
<td></td>
<td>ātmane</td>
<td>ātmabhyām</td>
<td>ātmabhyaḥ</td>
</tr>
<tr>
<td>5</td>
<td>आत्मनः</td>
<td>आत्मभ्याम्</td>
<td>आत्मभयः</td>
</tr>
<tr>
<td></td>
<td>ātmanaḥ</td>
<td>ātmabhyām</td>
<td>ātmabhyaḥ</td>
</tr>
<tr>
<td>6</td>
<td>आत्मनः</td>
<td>आत्मनोऽ</td>
<td>आत्मनाम्</td>
</tr>
<tr>
<td></td>
<td>ātmanaḥ</td>
<td>ātmanoḥ</td>
<td>ātmanām</td>
</tr>
<tr>
<td>7</td>
<td>आत्मनि</td>
<td>आत्मनोऽ</td>
<td>आत्मसु</td>
</tr>
<tr>
<td></td>
<td>ātmani</td>
<td>ātmanoḥ</td>
<td>ātmasu</td>
</tr>
<tr>
<td>8</td>
<td>आत्मन्</td>
<td>आत्मानो</td>
<td>आत्मान:</td>
</tr>
<tr>
<td></td>
<td>ātman</td>
<td>atmānau</td>
<td>ātmānau</td>
</tr>
</tbody>
</table>

Note that the case 1 singular is ātmā and has no final -n sound.

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

Note the change from n to ṇ, which is caused by a sandhi rule.

*in, min, and vin*

These stems are formed with the suffixes *-in*, *-min*, or *-vin*. The strong stem is *-in* and the weak stem is *-i*. But if the ending starts with a vowel, we use *-i* instead.

Here are the forms of the masculine stem yogin, which means “yogi”: 
Singular | Dual | Plural
--- | --- | ---
**Case 1**
योगी | योगिनाओ | योगिनाह
\(yogī\) | \(yoginau\) | \(yogināh\)

**Case 2**
योगिनम् | योगिनाओ | योगिनाह
\(yoginam\) | \(yoginau\) | \(yogināh\)

**Case 3**
योगिना | योगिभ्याम् | योगिभिः
\(yoginā\) | \(yogibhyām\) | \(yogibhiḥ\)

**Case 4**
योगिने | योगिभ्याम् | योगिभः
\(yogine\) | \(yogibhyām\) | \(yogibhyah\)

**Case 5**
योगिनः | योगिभ्याम् | योगिभः
\(yoginah\) | \(yogibhyām\) | \(yogibhyah\)

**Case 6**
योगिनः | योगिनोः | योगिनाम्
\(yoginah\) | \(yoginoḥ\) | \(yoginām\)

**Case 7**
योगिनि | योगिनोः | योगिषु
\(yogini\) | \(yoginoḥ\) | \(yogīṣu\)

**Case 8**
योगिन् | योगिनाओ | योगिनाह
\(yogin\) | \(yoginau\) | \(yogināh\)

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

Here are the forms of the neuter stem:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>योगी</td>
<td>योगी</td>
<td>योगी</td>
</tr>
<tr>
<td>yogi</td>
<td>yogi</td>
<td>yogi</td>
</tr>
<tr>
<td>योगिनी</td>
<td>योगिनी</td>
<td>योगिनी</td>
</tr>
<tr>
<td>yoginī</td>
<td>yoginī</td>
<td>yoginī</td>
</tr>
<tr>
<td>योगिनि</td>
<td>योगिनि</td>
<td>योगिनि</td>
</tr>
<tr>
<td>yogini</td>
<td>yogini</td>
<td>yogini</td>
</tr>
</tbody>
</table>

**-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”: 
### Case 1

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विद्वान्</td>
<td>विद्वासौ</td>
<td>विद्वासः</td>
</tr>
<tr>
<td>vidvān</td>
<td>vidvāmsau</td>
<td>vidvāmsah</td>
</tr>
</tbody>
</table>

### Case 2

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विद्वासम्</td>
<td>विद्वासौ</td>
<td>विदुषः</td>
</tr>
<tr>
<td>vidvāṃsam</td>
<td>vidvāmsau</td>
<td>viduṣah</td>
</tr>
</tbody>
</table>

### Case 3

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विदुषा</td>
<td>विद्वाचाम्</td>
<td>विद्वञ्जः</td>
</tr>
<tr>
<td>viduṣā</td>
<td>vidvadbhyām</td>
<td>vidvadbhiḥ</td>
</tr>
</tbody>
</table>

### Case 4

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विदुषेः</td>
<td>विद्वाचाम्</td>
<td>विद्वञः</td>
</tr>
<tr>
<td>viduṣe</td>
<td>vidvadbhyām</td>
<td>vidvadbhyah</td>
</tr>
</tbody>
</table>

### Case 5

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विदुषः</td>
<td>विद्वाचाम्</td>
<td>विद्वञः</td>
</tr>
<tr>
<td>viduṣah</td>
<td>vidvadbhyām</td>
<td>vidvadbhyah</td>
</tr>
</tbody>
</table>

### Case 6

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विदुषः</td>
<td>विदुषोः</td>
<td>विदुषाम्</td>
</tr>
<tr>
<td>viduṣah</td>
<td>viduṣoḥ</td>
<td>viduṣām</td>
</tr>
</tbody>
</table>

### Case 7

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विदुषि</td>
<td>विदुषोः</td>
<td>विदवत्सु</td>
</tr>
<tr>
<td>viduṣi</td>
<td>viduṣoḥ</td>
<td>vidvatsu</td>
</tr>
</tbody>
</table>

### Case 8

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विद्वन्</td>
<td>विद्वासौ</td>
<td>विद्वासः</td>
</tr>
<tr>
<td>vidvan</td>
<td>vidvāmsau</td>
<td>vidvāmsah</td>
</tr>
</tbody>
</table>

Here is the same stem in the neuter:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विद्वत्</td>
<td>vidvat</td>
<td>विदुषी</td>
<td>vidvāṃsi</td>
</tr>
<tr>
<td>वषरी</td>
<td>viduṣī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>वनांस</td>
<td>vidvāṃsi</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>विद्वत्</td>
<td>vidvat</td>
<td>विदुषी</td>
<td>vidvāṃsi</td>
</tr>
<tr>
<td>वषरी</td>
<td>viduṣī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>वनांस</td>
<td>vidvāṃsi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>विद्वत्</td>
<td>vidvat</td>
<td>विदुषी</td>
<td>vidvāṃsi</td>
</tr>
<tr>
<td>वषरी</td>
<td>viduṣī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>वनांस</td>
<td>vidvāṃsi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

-\text{yas} is a nominal suffix. When added to a nominal stem that means “X,” -\text{yas} creates a stem that means “more X.” Its strong stem is -\text{yāṃs} and its weak stem is -\text{yas}.

Here are the masculine forms of the adjective \text{sreyas}, 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>śreyāṃsau</td>
<td>śreyāṃsaḥ</td>
</tr>
<tr>
<td>श्रेयांसम्</td>
<td>śreyāṃsam</td>
<td>śreyāṃsau</td>
<td>śreyasaḥ</td>
</tr>
<tr>
<td>श्रेयांसां</td>
<td>śreyāṃsaḥ</td>
<td>śreyobhiḥ</td>
<td></td>
</tr>
<tr>
<td>श्रेयांसः</td>
<td>śreyobhyām</td>
<td>śreyobhiḥ</td>
<td></td>
</tr>
<tr>
<td>श्रेयांसः</td>
<td>śreyobhyāṃ</td>
<td>śreyobhyāḥ</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>श्रेयसा</td>
<td>śreyasā</td>
<td>śreyobhyāṃ</td>
<td>śreyobhyāḥ</td>
</tr>
<tr>
<td>श्रेयसां</td>
<td>śreyobhyāṃ</td>
<td>śreyobhyāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयसे</td>
<td>śreyase</td>
<td>śreyobhyāṃ</td>
<td>śreyobhyāḥ</td>
</tr>
<tr>
<td>श्रेयस:</td>
<td>śreyobhyāṃ</td>
<td>śreyobhyāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयस:</td>
<td>śreyasā</td>
<td>śreyasām</td>
<td>śreyasām</td>
</tr>
<tr>
<td>श्रेयस:</td>
<td>śreyasām</td>
<td>śreyasām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयस:</td>
<td>śreyasā</td>
<td>śreyasām</td>
<td>śreyasām</td>
</tr>
<tr>
<td>श्रेयस:</td>
<td>śreyasām</td>
<td>śreyasām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयस:</td>
<td>śreyasā</td>
<td>śreyasaḥ</td>
<td>śreyasaḥ</td>
</tr>
<tr>
<td>श्रेयस:</td>
<td>śreyasaḥ</td>
<td>śreyasaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयसि</td>
<td>śreyasi</td>
<td>śreyasaḥ</td>
<td>śreyahsu</td>
</tr>
<tr>
<td>श्रेयसोः</td>
<td>śreyasaḥ</td>
<td>śreyahsu</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 8</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्रेयन्</td>
<td>śreyan</td>
<td>śreyāṃsau</td>
<td>śreyāṃsaḥ</td>
</tr>
<tr>
<td>श्रेयांसोः</td>
<td>śreyāṃsau</td>
<td>śreyāṃsaḥ</td>
<td>śreyāṃsaḥ</td>
</tr>
</tbody>
</table>

And in the neuter:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>श्रेयः</td>
<td>श्रेयसी</td>
<td>श्रेयांसि</td>
</tr>
<tr>
<td>1</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>2</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>8</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 नगरं गच्छति।
rāmo nagaraṃ gacchati.
Rama goes to the city.

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

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

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

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

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

In this topic, we will learn about the common Sanskrit pronouns. Pronouns use many of the same endings as other nominals. But generally, they follow very different patterns and must be learned individually.

asmad

First, let's consider the first-person pronoun asmad (“I”, “we”):
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>अहम्</td>
<td>आवाम्</td>
<td>वयम्</td>
</tr>
<tr>
<td></td>
<td>aham</td>
<td>āvām</td>
<td>vayam</td>
</tr>
<tr>
<td>Case 2</td>
<td>माम्</td>
<td>आवाम्</td>
<td>अस्मान्</td>
</tr>
<tr>
<td></td>
<td>mām</td>
<td>āvām</td>
<td>asmān</td>
</tr>
<tr>
<td>Case 3</td>
<td>मया</td>
<td>आवाभ्याम्</td>
<td>अस्माभि:</td>
</tr>
<tr>
<td></td>
<td>mayā</td>
<td>āvābhyaṁ</td>
<td>asmābhīḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>मह्यम्</td>
<td>आवाभ्याम्</td>
<td>अस्मभ्यम्</td>
</tr>
<tr>
<td></td>
<td>mahyam</td>
<td>āvābhyaṁ</td>
<td>asmabhyaṁ</td>
</tr>
<tr>
<td>Case 5</td>
<td>मत्</td>
<td>आवाभ्याम्</td>
<td>अस्मत्</td>
</tr>
<tr>
<td></td>
<td>mat</td>
<td>āvābhyaṁ</td>
<td>asmat</td>
</tr>
<tr>
<td>Case 6</td>
<td>मम</td>
<td>आवयोः</td>
<td>अस्माकम्</td>
</tr>
<tr>
<td></td>
<td>mama</td>
<td>āvayoh</td>
<td>asmākam</td>
</tr>
<tr>
<td>Case 7</td>
<td>मयि</td>
<td>आवयोः</td>
<td>अस्मासु</td>
</tr>
<tr>
<td></td>
<td>mayi</td>
<td>āvayoh</td>
<td>asmāsu</td>
</tr>
</tbody>
</table>

There are a few points worth noting here. First, notice that *asmad* does not appear in case 8. Many pronouns appear only in the first 7 cases. Next, these words use multiple different stems:

अहम्
aham
I

माम्
mām
me
आवाम्
āvām
the two of us

वयम्
vayam
me

अस्मान्
asmān
us

Also, notice that many of these words are similar to the words we use in English:

<table>
<thead>
<tr>
<th>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
</table>
| अहम्
aham       | ego          |
| माम्
mām        | me           |
| वयम्
vayam     | we           |
| अस्मान्
asmān   | us           |

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>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>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>3</td>
<td>त्वया</td>
<td>युवाभ्याम्</td>
<td>युष्माब्ही:</td>
</tr>
<tr>
<td></td>
<td>tvayā</td>
<td>yuvābhyām</td>
<td>yuṣmabhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>तुभ्यम्</td>
<td>युवाभ्याम्</td>
<td>युष्मभ्याम्</td>
</tr>
<tr>
<td></td>
<td>tubhyam</td>
<td>yuvābhyām</td>
<td>yuṣmabhyam</td>
</tr>
<tr>
<td>5</td>
<td>त्वत्</td>
<td>युवाभ्याम्</td>
<td>युमत्</td>
</tr>
<tr>
<td></td>
<td>tvat</td>
<td>yuvābhyām</td>
<td>yuṣmat</td>
</tr>
<tr>
<td>6</td>
<td>तव</td>
<td>युवयो:</td>
<td>युष्माकम्</td>
</tr>
<tr>
<td></td>
<td>tava</td>
<td>yuvayoḥ</td>
<td>yuṣmākam</td>
</tr>
<tr>
<td>7</td>
<td>त्वयि</td>
<td>युवयो:</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 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>सः</td>
<td>saḥ</td>
<td>τată</td>
<td>τे</td>
</tr>
<tr>
<td>तौ</td>
<td>ταυ</td>
<td>τा</td>
<td>τे</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>तमः</td>
<td>tam</td>
<td>ταυ</td>
<td>τान्</td>
</tr>
<tr>
<td>तौ</td>
<td>ταυ</td>
<td></td>
<td>τान्</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तेन</td>
<td>tena</td>
<td>ताभ्याम्</td>
<td>तैः</td>
</tr>
<tr>
<td>तैः</td>
<td>tābhyām</td>
<td></td>
<td>taiḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तस्मै</td>
<td>tasmai</td>
<td>ताभ्याम्</td>
<td>तेभ्यः</td>
</tr>
<tr>
<td>तॉः</td>
<td>tābhyām</td>
<td></td>
<td>tebhyaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तस्मात्</td>
<td>tasmāt</td>
<td>ताभ्याम्</td>
<td>तेभ्यः</td>
</tr>
<tr>
<td>तॉः</td>
<td>tābhyām</td>
<td></td>
<td>tebhyaḥ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तस्य</td>
<td>tasya</td>
<td>तयोः</td>
<td>तेषाम्</td>
</tr>
<tr>
<td>तयोः</td>
<td>tayoh</td>
<td></td>
<td>teṣām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>तस्मिन्</td>
<td>tasmin</td>
<td>तयोः</td>
<td>तेषु</td>
</tr>
<tr>
<td>तयोः</td>
<td>tayoh</td>
<td></td>
<td>teṣu</td>
</tr>
</tbody>
</table>

Again, note that many of these words have English counterparts:

<table>
<thead>
<tr>
<th>Sanskrit word</th>
<th>English word</th>
</tr>
</thead>
<tbody>
<tr>
<td>तत्</td>
<td>that</td>
</tr>
<tr>
<td>tat</td>
<td></td>
</tr>
<tr>
<td>ते</td>
<td>they</td>
</tr>
<tr>
<td>te</td>
<td></td>
</tr>
</tbody>
</table>

Feminine:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>सा (sā)</td>
<td>ते (te)</td>
<td>ताः (tāḥ)</td>
</tr>
<tr>
<td></td>
<td>ताम् (tām)</td>
<td>ते (te)</td>
<td>ताः (tāḥ)</td>
</tr>
<tr>
<td></td>
<td>तत्या (tayā)</td>
<td>ताभ्याम् (tābhyaṁ)</td>
<td>ताभिः (tābhīḥ)</td>
</tr>
<tr>
<td></td>
<td>तस्याः (tasyai)</td>
<td>ताभ्याम् (tābhyaṁ)</td>
<td>ताभ्य: (tābhyaḥ)</td>
</tr>
<tr>
<td></td>
<td>तस्याः (tasyai)</td>
<td>ताभ्याम् (tābhyaṁ)</td>
<td>ताभ्य: (tābhyaḥ)</td>
</tr>
<tr>
<td></td>
<td>तस्याः (tasyai)</td>
<td>तयोः (tayoh)</td>
<td>तासाम् (tāsam)</td>
</tr>
<tr>
<td></td>
<td>तस्याः (tasyai)</td>
<td>तयोः (tayoh)</td>
<td>तासु (tāsu)</td>
</tr>
</tbody>
</table>

**Neuter:**

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>तत् (tat)</td>
<td>ते (te)</td>
<td>तानि (tāni)</td>
</tr>
<tr>
<td>2</td>
<td>तत् (tat)</td>
<td>ते (te)</td>
<td>तानि (tāni)</td>
</tr>
</tbody>
</table>
To get the forms for \textit{etad}, we add an \textit{e}- to the beginning of each form. The only unusual changes are that \textit{saḥ} becomes \textit{eṣaḥ} and \textit{sā} becomes \textit{eṣā}. These changes are due to normal sandhi rules:

\begin{align*}
\text{स खादति} & \rightarrow \text{एष खादति} \\
\text{sa khādati} & \rightarrow \text{eṣa khādati.}
\end{align*}

He eats.

\begin{align*}
\text{सा खादति} & \rightarrow \text{एषा खादति} \\
\text{sā khādati} & \rightarrow \text{eṣā khādati.}
\end{align*}

She eats.

\textit{idam}

Masculine:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>अ यम्</td>
<td>इमाओ</td>
<td>इमे</td>
</tr>
<tr>
<td>Case 2</td>
<td>इमाम्</td>
<td>इमाओ</td>
<td>इमान्</td>
</tr>
<tr>
<td>Case 3</td>
<td>अनेन</td>
<td>आभ्याम्</td>
<td>एभीः</td>
</tr>
<tr>
<td>Case 4</td>
<td>अस्मैि</td>
<td>आभ्याम्</td>
<td>एभ्यः</td>
</tr>
<tr>
<td>Case 5</td>
<td>अस्मात्</td>
<td>आभ्याम्</td>
<td>एभ्यः</td>
</tr>
<tr>
<td>Case 6</td>
<td>अस्य</td>
<td>अनयोः</td>
<td>एशाम्</td>
</tr>
<tr>
<td>Case 7</td>
<td>अस्मिन्</td>
<td>अनयोः</td>
<td>एशु</td>
</tr>
</tbody>
</table>

Feminine:  
<table>
<thead>
<tr>
<th>Case</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 2</td>
<td>इमान्</td>
<td>इमान्</td>
<td>इमान्</td>
</tr>
<tr>
<td>Case 4</td>
<td>एभ्यः</td>
<td>एभ्यः</td>
<td>हेभ्यः</td>
</tr>
<tr>
<td>Case 5</td>
<td>एभ्यः</td>
<td>एभ्यः</td>
<td>हेभ्यः</td>
</tr>
<tr>
<td>Case 6</td>
<td>एशाम्</td>
<td>एशाम्</td>
<td>हेशाम्</td>
</tr>
<tr>
<td>Case 7</td>
<td>एशु</td>
<td>एशु</td>
<td>हेशु</td>
</tr>
<tr>
<td>Case 1</td>
<td>इयम्</td>
<td>इमें</td>
<td>इमा:</td>
</tr>
<tr>
<td>Case 2</td>
<td>इमाम्</td>
<td>इमें</td>
<td>इमा:</td>
</tr>
<tr>
<td>Case 3</td>
<td>अनया</td>
<td>आभ्याम्</td>
<td>आभि:</td>
</tr>
<tr>
<td>Case 4</td>
<td>अस्येष</td>
<td>आभ्याम्</td>
<td>आभ्य:</td>
</tr>
<tr>
<td>Case 5</td>
<td>अस्या:</td>
<td>आभ्याम्</td>
<td>आभ्य:</td>
</tr>
<tr>
<td>Case 6</td>
<td>अस्या:</td>
<td>अनयो:</td>
<td>आसाम्</td>
</tr>
<tr>
<td>Case 7</td>
<td>अस्याम्</td>
<td>अनयो:</td>
<td>आसु</td>
</tr>
</tbody>
</table>

Neuter:

| Case 1 | इदम् | इमें | इमानि |
| Case 2 | इदम् | इमें | इमानि |
### adas

**Masculine:**

<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>असौः</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमुः</td>
<td>अमुः</td>
</tr>
<tr>
<td>asau</td>
<td>amū</td>
<td>amū</td>
<td>amūn</td>
<td>amūbhyām</td>
<td>amūṣmāt</td>
<td>amūṣmin</td>
</tr>
<tr>
<td>Dual:</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमूः</td>
<td>अमूः</td>
</tr>
<tr>
<td>amū</td>
<td>amū</td>
<td>amūn</td>
<td>amūbhyaṃ</td>
<td>amūbhyaṃ</td>
<td>amūbhyaṃ</td>
<td>amūbhyaṃ</td>
</tr>
<tr>
<td>Plural:</td>
<td>अमी</td>
<td>अमून्</td>
<td>अमीभि:</td>
<td>अमीघ्य:</td>
<td>अमीघ्य:</td>
<td>अमीषाम्</td>
</tr>
<tr>
<td>amī</td>
<td>amūn</td>
<td>amībhīḥ</td>
<td>amībhyaḥ</td>
<td>amībhyaḥ</td>
<td>amībhyaḥ</td>
<td>amīṣām</td>
</tr>
</tbody>
</table>

**Feminine:**

### Notes

- The table lists the forms of the adverb "adas" in different cases and numbers for both masculine and feminine genders.
- Each case includes singular, dual, and plural forms.
- For the feminine forms, specific forms are provided for comparison.
- The notation "अमु" for dual singular and "अमून" for dual plural indicates the specific declension pattern.
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>असौ</td>
<td>asau</td>
<td>अमू</td>
<td>अमूः</td>
</tr>
<tr>
<td>Case 2</td>
<td>अमूम्</td>
<td>अमू</td>
<td>अमूः</td>
</tr>
<tr>
<td>अमूम्</td>
<td>amūm</td>
<td>अमू</td>
<td>अमूः</td>
</tr>
<tr>
<td>Case 3</td>
<td>अमूया</td>
<td>अमूयाम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>अमूया</td>
<td>amuyā</td>
<td>अमूयाम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>Case 4</td>
<td>अमूष्य:</td>
<td>अमूष्याम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>अमूष्य:</td>
<td>amuṣyai</td>
<td>अमूष्याम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>Case 5</td>
<td>अमूष्य:</td>
<td>अमूष्याम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>अमूष्य:</td>
<td>amuṣyai</td>
<td>अमूष्याम्</td>
<td>अमूभिः</td>
</tr>
<tr>
<td>Case 6</td>
<td>अमूष्यण:</td>
<td>अमूष्योः</td>
<td>अमूष्याम्</td>
</tr>
<tr>
<td>अमूष्यण:</td>
<td>amuṣyāḥ</td>
<td>अमूष्योः</td>
<td>अमूष्याम्</td>
</tr>
<tr>
<td>Case 7</td>
<td>अमूष्याम्</td>
<td>अमूष्योः</td>
<td>अमूषु</td>
</tr>
<tr>
<td>अमूष्याम्</td>
<td>amuṣyām</td>
<td>अमूष्योः</td>
<td>अमूषु</td>
</tr>
</tbody>
</table>

Neuter:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>अदः</td>
<td>adaḥ</td>
<td>अमू</td>
<td>अमूनि</td>
</tr>
<tr>
<td>Case 2</td>
<td>अदः</td>
<td>adaḥ</td>
<td>अमूनि</td>
</tr>
<tr>
<td>अदः</td>
<td>adaḥ</td>
<td>अमू</td>
<td>अमूनि</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:

- कस्म त्वम्।
  
  *kas tvam.*
  
  Who are you?

- त्वं कस्मेव फलं ददासि
  
  *tvam kasmē phalam dadāsi*
  
  To whom are you giving the fruit?

- कस्मात् रावणः सीताम् इच्छति।
  
  *kasmāt rāvaṇaḥ sītām icchati.*
  
  For what reason (from what) does Ravana want Sita?

*kim* uses the same endings as *tad*, but its neuter singular form in cases 1 and 2 is *kim*:

- किम् एतस्?
  
  *kim etat?*
  
  What is this?

Also, the masculine case 1 singular (*kah*) uses normal sandhi rules. Compare the results below:
क: योध: → को योध:
$kāh \ yodhaḥ → ko \ yodhaḥ$
Who is a warrior?

स: योध: → स योध:
$sah \ yodhaḥ → sa \ yodhaḥ$
He is a warrior.

Just for reference, here are the forms of *kim* in the masculine gender:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>कः</td>
<td>कोः</td>
<td>के</td>
</tr>
<tr>
<td></td>
<td><em>kah</em></td>
<td><em>kau</em></td>
<td><em>ke</em></td>
</tr>
<tr>
<td>2</td>
<td>कम्</td>
<td>कोः</td>
<td>कान्</td>
</tr>
<tr>
<td></td>
<td><em>kam</em></td>
<td><em>kau</em></td>
<td><em>kān</em></td>
</tr>
<tr>
<td>3</td>
<td>केन</td>
<td>काभ्याम्</td>
<td>के:</td>
</tr>
<tr>
<td></td>
<td><em>kena</em></td>
<td><em>kābhyām</em></td>
<td><em>kaiḥ</em></td>
</tr>
<tr>
<td>4</td>
<td>कस्में</td>
<td>काभ्याम्</td>
<td>केभ्य:</td>
</tr>
<tr>
<td></td>
<td><em>kasmai</em></td>
<td><em>kābhyām</em></td>
<td><em>kebhyaḥ</em></td>
</tr>
<tr>
<td>5</td>
<td>कस्मात्</td>
<td>काभ्याम्</td>
<td>केभ्य:</td>
</tr>
<tr>
<td></td>
<td><em>kasmāt</em></td>
<td><em>kābhyām</em></td>
<td><em>kebhyaḥ</em></td>
</tr>
<tr>
<td>6</td>
<td>कस्य</td>
<td>कयोः</td>
<td>केषाम्</td>
</tr>
<tr>
<td></td>
<td><em>kasya</em></td>
<td><em>kayoḥ</em></td>
<td><em>keśām</em></td>
</tr>
<tr>
<td>7</td>
<td>कस्मिन्</td>
<td>कयोः</td>
<td>केषु</td>
</tr>
<tr>
<td></td>
<td><em>kasmin</em></td>
<td><em>kayoḥ</em></td>
<td><em>keśu</em></td>
</tr>
</tbody>
</table>

the feminine gender:
### English

#### Singular Dual Plural

<table>
<thead>
<tr>
<th>Case 1</th>
<th>का</th>
<th>के</th>
<th>का:</th>
</tr>
</thead>
<tbody>
<tr>
<td>kā</td>
<td>ke</td>
<td>kāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th>काम्</th>
<th>के</th>
<th>का:</th>
</tr>
</thead>
<tbody>
<tr>
<td>kām</td>
<td>ke</td>
<td>kāḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th>कया</th>
<th>काभ्याम्</th>
<th>काभिः</th>
</tr>
</thead>
<tbody>
<tr>
<td>kayā</td>
<td>kābhyaṃ</td>
<td>kābhīḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th>कस्येँ</th>
<th>काभ्याम्</th>
<th>काभ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>kasyai</td>
<td>kābhyaṃ</td>
<td>kābhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th>कस्याः</th>
<th>काभ्याम्</th>
<th>काभ्य:</th>
</tr>
</thead>
<tbody>
<tr>
<td>kasyaḥ</td>
<td>kābhyaṃ</td>
<td>kābhyaḥ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th>कस्याः</th>
<th>कयो:</th>
<th>कासाम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>kasyaḥ</td>
<td>kayoh</td>
<td>kāsām</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th>कस्याम्</th>
<th>कयो:</th>
<th>कासु</th>
</tr>
</thead>
<tbody>
<tr>
<td>kasyām</td>
<td>kayoh</td>
<td>kāsu</td>
<td></td>
</tr>
</tbody>
</table>

and the neuter gender:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>किम्</td>
<td>के</td>
<td>कानिः</td>
</tr>
<tr>
<td>kim</td>
<td>ke</td>
<td>kāni</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>किम्</th>
<th>के</th>
<th>कानिः</th>
</tr>
</thead>
<tbody>
<tr>
<td>kim</td>
<td>ke</td>
<td>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”:

कः पृच्छति → कथित् पृच्छति

kaḥ prccati → kaścit prccati
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 prccati.
She asks.

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

या पृच्छति सा रामस्य पत्नी।
yā prccati 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:
रामः तस्यै फलं ददाति।
rāmaḥ tasyai phalam dadāti.
Rama gives a fruit to her.

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

यस्यै 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)

And even more complex examples:

रामः तस्यै फलं ददाति।
rāmaḥ tasyai phalam dadāti.
Rama gives a fruit to her.

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

यस्यै 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)

yad uses the same endings as tad, but it follows normal sandhi rules. Here are the forms of yad with masculine endings:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>यः</td>
<td>yah</td>
<td>yau</td>
<td>ye</td>
</tr>
<tr>
<td>तौ</td>
<td>yaḥ</td>
<td>yau</td>
<td>ye</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 2</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>यम्</td>
<td>yam</td>
<td>yau</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 3</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>येन</td>
<td>yena</td>
<td>yābhyaṁ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 4</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>यस्मै</td>
<td>yasmai</td>
<td>yābhyaṁ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 5</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>यस्मात्</td>
<td>yasmāt</td>
<td>yābhyaṁ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 6</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>यस्य</td>
<td>yasya</td>
<td>yayoh</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Case 7</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>यस्मिन्</td>
<td>yasmin</td>
<td>yayoh</td>
</tr>
</tbody>
</table>

feminine endings:
### Singular, Dual, Plural

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Ср.</th>
<th>D.</th>
<th>P.</th>
</tr>
</thead>
<tbody>
<tr>
<td>या</td>
<td>ये</td>
<td>याह</td>
<td>yā</td>
</tr>
<tr>
<td>याम्</td>
<td>ये</td>
<td>याह</td>
<td>yām</td>
</tr>
<tr>
<td>यया</td>
<td>याभ्याम्</td>
<td>याभीः</td>
<td>yayā</td>
</tr>
<tr>
<td>यस्येच्</td>
<td>याभ्याम्</td>
<td>याभ्यः</td>
<td>yasyai</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्यः</td>
<td>yasyaḥ</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्यः</td>
<td>yasyaḥ</td>
</tr>
<tr>
<td>यस्याः</td>
<td>याभ्याम्</td>
<td>याभ्यः</td>
<td>yasyaḥ</td>
</tr>
</tbody>
</table>

And neuter endings:

<table>
<thead>
<tr>
<th>Case 1</th>
<th>Ср.</th>
<th>D.</th>
<th>P.</th>
</tr>
</thead>
<tbody>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
<td>yat</td>
</tr>
<tr>
<td>यत्</td>
<td>ये</td>
<td>यानि</td>
<td>yat</td>
</tr>
</tbody>
</table>
Review

*kim* and *yad* can be used in complex and sophisticated ways. For details, see our *Sentences* topic.
Pronominal adjectives

There are many adjectives that use the same endings as pronouns like *tad*. We can call these adjectives **pronominal adjectives** since they are adjectives that behave like pronouns.

Here are some common examples:

- पूर्व → पूर्वस्मिन् दिने
  - *pūrva* → *pūrasmin* dine
  - previous → on the previous day

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

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

- अन्य → अन्यस्मिन् दिने
  - *anya* → *anyasmin* dine
  - other → on another day

- सर्व → सर्वे नराः
  - *sarva* → *sarve narāḥ*
  - all → all men

- विश्वे → विश्वे देवाः
  - *viśve* → *viśve devāḥ*
  - all → all gods

But there is one small exception. Apart from *anya* and a few rarer stems, all of these pronominal adjectives use *-m* in the neuter singular of cases 1 and 2:
एकम् फलम्
ekam phalam
one fruit

सर्वम् उदकम्
sarvam udakam
all the water

अन्यत् फलम्
anyat phalam
another fruit
Number words

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

पञ्च पाण्डवा:
pañca pāṇdavāḥ
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 पलाणि
pañca phalāni
five fruits (neuter)

पञ्च नद्यः
pañca nadyaḥ
five rivers (feminine)

In this lesson, we’ll learn about Sanskrit’s number words and how to use them.

eka

eka (“one”) uses the normal pronoun endings. When eka refers to one item, it uses the singular. But eka can also be used in the sense of “a small number” or “a few” of something. When eka has this meaning, it is used in the dual and plural.

Here are the forms of eka in the masculine gender:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>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>एकः</td>
<td>एकः</td>
<td>एकः</td>
<td>एकः</td>
<td>एकः</td>
<td>एकः</td>
<td>एकः</td>
</tr>
<tr>
<td>ekaḥ</td>
<td>ekam</td>
<td>eken</td>
<td>ekasmai</td>
<td>ekasmāt</td>
<td>ekasya</td>
<td>ekasmin</td>
</tr>
<tr>
<td>एकौ</td>
<td>एकौ</td>
<td>एकौ</td>
<td>एकौ</td>
<td>एकौ</td>
<td>एकौ</td>
<td>एकौ</td>
</tr>
<tr>
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<td>ekau</td>
<td>ekān</td>
<td>ekān</td>
<td>ekān</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td>एके</td>
<td>एके</td>
<td>एकै</td>
<td>एकै</td>
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<td>एकै</td>
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<td>ekaiḥ</td>
<td>ekaiḥ</td>
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<tr>
<td>एतौ</td>
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<td>एनान ज्</td>
<td>एनान ज्</td>
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<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td>समान्तः</td>
<td>समान्तः</td>
<td>समान्तः</td>
<td>समान्तः</td>
<td>समान्तः</td>
<td>समान्तः</td>
<td>समान्तः</td>
</tr>
<tr>
<td>ekasmai</td>
<td>ekābhyām</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
</tr>
<tr>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
</tr>
<tr>
<td>ekasmin</td>
<td>ekābhyām</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</td>
<td>ekaiḥ</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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
<td>एकैस्मि</td>
</tr>
<tr>
<td>ekasmin</td>
<td>ekayoh</td>
<td>ekesu</td>
</tr>
<tr>
<td>Case</td>
<td>Singular</td>
<td>Dual</td>
</tr>
<tr>
<td>--------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>द्वौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvau</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>द्वौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvau</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>द्वाभ्याम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvābhyām</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>द्वाभ्याम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvābhyām</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>द्वाभ्याम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvābhyām</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>द्वयोः</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvayoh</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>द्वयोः</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dvayoh</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 trayāṇām:
| Case 1 | — | — | त्रयः
|        |   |   | trayah
| Case 2 | — | — | त्रीन्
|        |   |   | trin
| Case 3 | — | — | त्रिभि:
|        |   |   | tribhiḥ
| Case 4 | — | — | त्रिभ्यः
|        |   |   | tribhyāḥ
| Case 5 | — | — | त्रिभ्यः
|        |   |   | tribhyāḥ
| Case 6 | — | — | त्रयाणाम्
|        |   |   | trayāṇām
| Case 7 | — | — | त्रिषु
|        |   |   | trīsu
| Case 8 | — | — | त्रयः
|        |   |   | trayah

The feminine form of *tri* uses the stem *tisṛ* with the basic nominal endings. But in the case 6 plural, it uses the ending -ṇām instead:
| Case 1 | — | — | तिस्रः: tisraḥ |
| Case 2 | — | — | तिस्रः: tisraḥ |
| Case 3 | — | — | तिस्रभिः: tisṛbhiḥ |
| Case 4 | — | — | तिस्रभ्यः: tisṛbhyaḥ |
| Case 5 | — | — | तिस्रभ्यः: tisṛbhyaḥ |
| Case 6 | — | — | तिस्रणाम्: tisṛṇām |
| Case 7 | — | — | तिस्र्षु: tisṛṣu |
| Case 8 | — | — | तिस्रः: tisraḥ |

Finally, the neuter follows the usual pattern of the -i stems:
<table>
<thead>
<tr>
<th>Case 1</th>
<th>Case 2</th>
<th>Case 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

**catur**

*catur* ("four") uses the strong stem *catvār* in cases 1 and 8. Otherwise, it generally uses the basic nominal endings:
| Case 1 | — | — | चतवारः: catvāraḥ |
| Case 2 | — | — | चतुरः: caturāḥ |
| Case 3 | — | — | चतुर्भिः: caturbhiḥ |
| Case 4 | — | — | चतुर्भ्यः: caturbhyaḥ |
| Case 5 | — | — | चतुर्भ्यः: caturbhyaḥ |
| Case 6 | — | — | चतुर्णाम्: caturṇām |
| Case 7 | — | — | चतुर्षु: caturṣu |
| Case 8 | — | — | चतवारः: catvāraḥ |

In the feminine, *catur* uses the feminine stem *cataṣr*. This stem is used like *tisr* above:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
<tr>
<td>3</td>
<td>—</td>
<td>—</td>
<td>चतस्रभिः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhiḥ</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
<td>—</td>
<td>चतस्रभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyah</td>
</tr>
<tr>
<td>5</td>
<td>—</td>
<td>—</td>
<td>चतस्रभ्यः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛbhyah</td>
</tr>
<tr>
<td>6</td>
<td>—</td>
<td>—</td>
<td>चतस्रणाम्:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛṇām</td>
</tr>
<tr>
<td>7</td>
<td>—</td>
<td>—</td>
<td>चतस्रु:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasṛsu</td>
</tr>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>चतस्रः:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>catasraḥ</td>
</tr>
</tbody>
</table>

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

**pañcan to daśan**

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

The forms of *pañca* (“five”) are below. The stems *saptan* (“seven”), *navan* (“nine”), and *daśan* (“ten”) all follow the same pattern as *pañcan*:
| Case 1 | — | — | पञ्च | pañca |
| Case 2 | — | — | पञ्च | pañca |
| Case 3 | — | — | पञ्चभिः | pañcabhiḥ |
| Case 4 | — | — | पञ्चभ्यः | pañcabhyaḥ |
| Case 5 | — | — | पञ्चभ्यः | pañcabhyaḥ |
| Case 6 | — | — | पञ्चानाम् | pañcānām |
| Case 7 | — | — | पञ्चसु | pañcasu |
| Case 8 | — | — | पञ्च | pañca |

śaś (“six”) follows a similar pattern, but the last ś of śaś causes many sandhi changes:
| Case 1 |  |  | प्रत्  
|        |  |  | şat  
| Case 2 |  |  | प्रत्  
|        |  |  | şat  
| Case 3 |  |  | पद्धः  
|        |  |  | şadbhiḥ  
| Case 4 |  |  | पद्धः  
|        |  |  | şadbhyah  
| Case 5 |  |  | पद्धः  
|        |  |  | şadbhyah  
| Case 6 |  |  | पण्णाम्  
|        |  |  | şanṇām  
| Case 7 |  |  | पतः  
|        |  |  | şatsu  
| Case 8 |  |  | पर्  
|        |  |  | şat  

aṣṭa ("eight") also follows a similar pattern, but it has some optional forms that are more irregular:
<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1</td>
<td>—</td>
<td>—</td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</td>
</tr>
<tr>
<td>Case 2</td>
<td>—</td>
<td>—</td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</td>
</tr>
<tr>
<td>Case 3</td>
<td>—</td>
<td>—</td>
<td>अष्टभष्णः, अष्टभष्णः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhiḥ, aṣṭabhiḥ</td>
</tr>
<tr>
<td>Case 4</td>
<td>—</td>
<td>—</td>
<td>अष्टभष्णः, अष्टभष्णः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhyah, aṣṭabhyah</td>
</tr>
<tr>
<td>Case 5</td>
<td>—</td>
<td>—</td>
<td>अष्टभष्णः, अष्टभष्णः</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭabhyah, aṣṭabhyah</td>
</tr>
<tr>
<td>Case 6</td>
<td>—</td>
<td>—</td>
<td>अष्टानाम्</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭānām</td>
</tr>
<tr>
<td>Case 7</td>
<td>—</td>
<td>—</td>
<td>अष्टसयु, अष्टसयु</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭasu, aṣṭāsu</td>
</tr>
<tr>
<td>Case 8</td>
<td>—</td>
<td>—</td>
<td>अष्ट, अष्टौ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>aṣṭa, aṣṭau</td>
</tr>
</tbody>
</table>

**ekādaśa to navadaśa**

You can see the numbers 11 to 19 in the examples below. All of them use the same endings as daśa:

एकादश
ekādaśa
eleven
dvādaśa

trayodaśa

caturdaśa

pañcadaśa

sodasa

saptadaśa

aṣṭādaśa

navadaśa

viṃśati to navati

All of the numbers below are used in the feminine singular:
विंशति:  
vimśatihat  
twenty

त्रिंशत्  
trimśat  
thirty

चत्वारिंशत्  
catvārimśat  
fifty

पञ्चाशत्  
pañcāśat  
fifty

षष्ठि:  
ṣaṭiḥ  
sixty

सप्तशति:  
saptatiḥ  
seventy

अष्टि:  
aśtiḥ  
eighty

नवति:  
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

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

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

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

नी → नय → नयन्ति

$nī → naya → nayanti$
lead → lead → They lead.

नी → नेष्य → नेष्यामि

$nī → neṣya → neṣyāmi$
lead → will lead → I will lead.

We also learned that Sanskrit verbs express five basic kinds of information. These five are called person, which expresses the verb's perspective:

नयति।
nayati.
(Someone) leads.

नयामि।
nayāmi.
I lead.

number, which expresses how many of something there are:

नयति।
nayati.
(Someone) leads.

नयन्ति।
nayanti.
They lead.
tense-mood, which expresses the verb’s tense (time period) and mood (manner):

नयति।
nayati.
(Someone) leads.

नेष्यति।
nesyati.
(Someone) will lead.

नयेत्।
nayet.
(Someone) might lead.

prayoga, which is hard to explain but easy to understand:

नयति।
nayati.
(Someone) leads.
(kartari prayoga)

नीयते
niyate
(Someone) is led.
(karmanī 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)
नयति
nayati
(Someone) leads.

नयतु
nayatu
(Someone) should lead.

अनयत्
anayat
(Someone) led.

नयेत्
nayet
(Someone) might or could lead.

Since these four tense-moods use a special stem, they are sometimes called special tense-moods. They are called “special” only because of the stem they use. Otherwise, they are like any other verb.

Ten stem patterns

We form the stems for these four special tense-moods in ten different patterns. Generally, each root uses just one of these ten patterns.

The most common pattern is that we strengthen the root vowel and add -a:
नी → नयति, नयतु, अनयत्, नयेत्
nī → nayati, nayatu, anayat, nayet
lead → (someone) leads, should lead, led, might lead

For other roots, we might add a suffix like -aya instead:

चुर् → चोरयति, चोरयतु, अचोरयत्, चोरयेत्
cur → corayati, corayatu, acorayat, corayet
steal → (someone) steals, should steal, stole, might steal

And for a few roots, we might even make a more drastic change:

हु → जुहोति, जुहोतु, अजुहोत्, जुहुयात्
hu → juhoti, juhotu, ajuhot, juhuyāt
offer → (someone) offers, should offer, offered, might offer

Since roots change in ten different ways, we can sort these roots into ten different verb classes. Each verb class has its own characteristic change.

In this topic, we will learn about verb classes and the four special tense-moods that use them.

**Review**

1. How many special tense-moods are there?
2. How many verb classes are there?
The present tense
Also known as: the present indicative, vartamānaḥ (“occurring”), laṭ

The first tense-mood we will study is the present tense. Traditionally, this is the first tense-mood that Sanskrit students learn.

Basic meaning

The present tense has different meanings in different contexts. Most commonly, it what is happening right now:

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

चरति।
carati.
(Someone) walks or is walking.

Notice that the English translation of nayati is either “leads” or “is leading.” In Sanskrit, we describe both of these with the same verb form. Context makes the specific sense clear.

In general, the present tense is seen as a “default” tense. So we can also use it to describe actions that regularly occur:

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

सञ्जय: प्रतिवर्षं 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 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, ājñā (“command”), loṭ

The present tense and the command mood use similar endings. So, let’s learn about the command mood next.

Basic meaning

The command mood is used for commands. We commonly see the command mood in the second person:

नय
naya
Lead!

नयत
nayata
(You all) lead!

But in other persons, the command mood has many more subtle meanings. In the third person, it can have the sense of a suggestion, a demand, or a request:

रामो वनं गच्छतु।
rāmo vanam gacchatu.
Rama could go to the forest. (suggestion)
Send Rama to the forest. (demand or request)

The command mood is rarely used in the first person. When it is used, it usually has the sense of fulfilling another’s need:

किं करवाणि ते?
kim karavāṇi te?
What may I do for you?

Endings

Here are the endings of the command mood as used with the stem naya:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयतु</td>
<td>नयताम्</td>
<td>नयन्तु</td>
</tr>
<tr>
<td></td>
<td>nayatu</td>
<td>nayatam</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>nayani</td>
<td>nayava</td>
<td>nayama</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>ताम्</td>
<td>ताम्</td>
<td>ताम्</td>
</tr>
<tr>
<td></td>
<td>tām</td>
<td>tam</td>
<td>ta</td>
</tr>
<tr>
<td>2nd</td>
<td>तम्</td>
<td>तम्</td>
<td>त</td>
</tr>
<tr>
<td></td>
<td>tam</td>
<td>ta</td>
<td>ma</td>
</tr>
<tr>
<td>1st</td>
<td>व</td>
<td>म</td>
<td>व</td>
</tr>
<tr>
<td></td>
<td>va</td>
<td>ma</td>
<td>ma</td>
</tr>
</tbody>
</table>

These five endings will repeat in the next two tense-moods.
The ordinary past tense
Also known as: the imperfect, anadyatana-bhūta (“past action not of today”), 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 लङ्काम् अगच्छत्।
ramo lankām agacchat.
Rama went to Lanka.

रामः सीताम् अपश्यत्।
rāmaḥ stīm apaśyat.
Rama saw Sita.

Note the a- at the beginning of each verb:

गच्छति → अगच्छत्
gacchati → agacchat
goes → went

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

Endings

Here are the endings of the ordinary past tense as used with the stem naya:
Notice that many of these endings are shortened versions of the present tense endings. Endings that end with -i lose that -i:

- नयति → अनयत्
  
nayati → anayat

- नयसि → अनयः
  
nayasi → anayah

- नयामि → अनयाम्
  
nayami → anayam

- नयन्ति → अनयन्
  
nayanti → anayan

And endings that end with the visarga lose that visarga:

- नयावः → अनयावः
  
nayavah → anayava

- नयामः → अनयामः
  
nayamaha → anayama

**Using verb prefixes**

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

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, *vidhīḥ* (“injunction”), *vidhīlin*

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

**Basic meaning**

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

राम: वनम 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:

अहम इदं वनं सर्वं द्हेयम्।

*aham idaṃ vanam sarvaṃ daheyam.*

I could burn all of this forest.

It can be a soft command:

त्वम् इदं खादेहः।

*tvam idaṃ khādeḥ.*

You should eat this.

And there are other subtle uses as well.

**Endings**

The endings we use with the potential mood are almost identical to the endings of the ordinary past tense. There are two main differences. The first difference is that we add an extra -ī sound before every ending:
And the second is that the third-person plural ending is -uḥ instead of -an:

अनयन्।
anayan.
They led.

नयेयुः।
nayeyuḥ.
They might lead.

Here is how these endings appear when used with a stem like naya:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयेत्  nayet</td>
<td>नयेताम्  nayetām</td>
<td>नयेयुः  nayeyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नयेः:  nayeḥ</td>
<td>नयेताम्  nayetām</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
In the previous lesson, we focused on the parasmaipada endings used by the four special tense-moods. In this lesson, we will focus on the ātmanepada endings.

What is ātmanepada?

Sanskrit has two different sets of verb endings: parasmaipada endings and ātmanepada endings. Some roots always use parasmaipada endings, some roots always use ātmanepada endings, and some roots can use both.

For a small number of roots, ātmanepada endings imply that the person performing the action is doing so for their own benefit. Here is the classic example:

देवदत्त ओदनं पचति।

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

देवदत्त ओदनं पचते।

devadatta odanaṁ pacate.
Devadatta cooks rice (for himself).

In older Sanskrit, this distinction is more meaningful. But in later Sanskrit, there is little to no difference in meaning between these two sets of endings.

The present tense

Here are the ātmanepada endings of the present tense:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयते</td>
<td>नयेते</td>
<td>नयन्ते</td>
</tr>
<tr>
<td></td>
<td>nayate</td>
<td>nayete</td>
<td>nayante</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसे</td>
<td>नयेथे</td>
<td>नयधे</td>
</tr>
<tr>
<td></td>
<td>nayase</td>
<td>nayethe</td>
<td>nayadhve</td>
</tr>
<tr>
<td>1st</td>
<td>नये</td>
<td>नयावहे</td>
<td>नयामहे</td>
</tr>
<tr>
<td></td>
<td>naye</td>
<td>nayāvahe</td>
<td>nayāmahe</td>
</tr>
</tbody>
</table>

First, notice that all of these endings end in -e in the present tense. Also, notice that many of these endings are similar to their parasmaipada counterparts. Here are the similar forms:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयति</td>
<td>नयतः</td>
<td>नयन्ति</td>
</tr>
<tr>
<td></td>
<td>nayati</td>
<td>nayataḥ</td>
<td>nayanti</td>
</tr>
<tr>
<td>2nd</td>
<td>नयसि</td>
<td>नयथः</td>
<td>नयामः</td>
</tr>
<tr>
<td></td>
<td>nayasi</td>
<td>nayathaḥ</td>
<td>nayamaḥ</td>
</tr>
</tbody>
</table>

**The command mood**

Here are the endings for the command mood:
As before, focus on these five endings, which the next two tense-moods will mostly reuse:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नयताम्</td>
<td>नयेताम्</td>
<td>नयन्ताम्</td>
</tr>
<tr>
<td></td>
<td>nayatām</td>
<td>nayetām</td>
<td>nayantām</td>
</tr>
<tr>
<td>2nd</td>
<td>नयस्व</td>
<td>नयेथाम्</td>
<td>नयध्वम्</td>
</tr>
<tr>
<td></td>
<td>nayasva</td>
<td>nayethām</td>
<td>nayadhvam</td>
</tr>
<tr>
<td>1st</td>
<td>नय</td>
<td>नयावहै</td>
<td>नयामहै</td>
</tr>
<tr>
<td></td>
<td>nayai</td>
<td>nayāvahai</td>
<td>nayāmahai</td>
</tr>
</tbody>
</table>

The ordinary past tense

As before, the forms of the ordinary past tense have an a- prefix:
<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>अनयन्त्</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>अनयध्वम्</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>anayāvahī</td>
<td>anayāmahī</td>
</tr>
</tbody>
</table>

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

**The potential mood**

As before, the potential mood uses nearly the same endings as the ordinary past tense. And as before, all of these endings start with -ī:

<table>
<thead>
<tr>
<th></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>नये:</td>
<td>नयेयाथाम्</td>
<td>नयेध्वम्</td>
</tr>
<tr>
<td></td>
<td>nayeḥi</td>
<td>nayeyātham</td>
<td>nayedhvam</td>
</tr>
<tr>
<td>1st</td>
<td>नयेय</td>
<td>नयेयवहि</td>
<td>नयेमहि</td>
</tr>
<tr>
<td></td>
<td>nayeya</td>
<td>nayevahī</td>
<td>nayemahi</td>
</tr>
</tbody>
</table>

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

अनयन्त।

anayanta.

They led.
They might lead.

Review

1. In later Sanskrit, is there a strong difference in meaning between 
    parasmaipada and 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 → bhava
  - be, become → (someone) is or becomes

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

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

- **चर् → चर्य**
  - cur → coraya
  - steal (someone) steals

Let's call these four classes the **simple verb classes**. Each class is named after the first root in its list.

**The bhū class**

The *bhū class* is the largest of the ten verb classes and contains almost half of all verb roots. Here are some examples of this class:

- **भू → भवति**
  - bhū → bhavati
  - be, become → (someone) is or becomes
नरी → नयति
nī → nayati
lead → (someone) leads

शुच् → शोचति
śuc → śocati
grieve → (someone) grieves

निन्दू → निन्दति
nind → nindati
deride → (someone) derides

जीव् → जीवति
jīv → jīvati
live → (someone) lives

For most roots in this class, we create a stem by strengthening the root vowel and adding the suffix -a. Here are some examples:

भू → भो + अ → भव
bhū → bho + a → bhava
become

नी → ने + अ → नय
nī → ne + a → naya
lead

शुच् → शोच् + अ → शोच
śuc → śoc + a → śoca
grieve

However, there are some roots that don't use a strengthened vowel. For example, roots whose vowel is a don't change:

हस् → हस
has → hasa
laugh
And if a root's syllable would be heavy even after we add -a, then we don't strengthen the root. Or to put it another way, there is no change if the root ends in multiple consonants:

\[ \text{नन्दि} \rightarrow \text{नन्द} \]
\[ nind \rightarrow ninda \]
blame

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

\[ \text{जीव} \rightarrow \text{जीव} \]
\[ jīv \rightarrow jīva \]
live

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

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

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 apasyat strongly suggest a root like paś. But we must also consider words like draksyati (“will see”), dadarśa (“saw long ago”), adrākṣīt (“saw”), drśyate (“is seen”), and so on.

Given a choice between ďṛś and paś, the grammarians chose ďṛś to represent these verbs. The specific reasons are complicated to explain right now. But the simple reason is ďṛś 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:

मुह → मुह्य
    muh → muhya

become confused

This class has a few irregular stems. Usually, these irregular stems lengthen the root’s vowel. Here are a few examples:
<table>
<thead>
<tr>
<th>Root</th>
<th>Verb</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>दिव्</td>
<td>दीव्यति</td>
<td>gamble</td>
</tr>
<tr>
<td>div</td>
<td>divyati</td>
<td></td>
</tr>
<tr>
<td>जन्</td>
<td>जायते</td>
<td>be born</td>
</tr>
<tr>
<td>jan</td>
<td>jāyate</td>
<td></td>
</tr>
<tr>
<td>शम्</td>
<td>शाम्यति</td>
<td>be tired or calm</td>
</tr>
<tr>
<td>šam</td>
<td>šāmyati</td>
<td></td>
</tr>
<tr>
<td>मद्</td>
<td>माध्यति</td>
<td>be intoxicated</td>
</tr>
<tr>
<td>mad</td>
<td>mādyati</td>
<td></td>
</tr>
</tbody>
</table>

The **tud class**

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

![Tud class example](image)

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

<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>मुच्</td>
<td>मुच्च</td>
<td>release</td>
</tr>
<tr>
<td>muc</td>
<td>muñca</td>
<td></td>
</tr>
<tr>
<td>कृत्</td>
<td>कृत्तिः</td>
<td>cut</td>
</tr>
<tr>
<td>krt</td>
<td>kṛntati</td>
<td></td>
</tr>
<tr>
<td>लिप्</td>
<td>लिम्पति</td>
<td>anoint or smear</td>
</tr>
<tr>
<td>lip</td>
<td>limpati</td>
<td></td>
</tr>
<tr>
<td>सिच्</td>
<td>सिच्छति</td>
<td>sprinkle</td>
</tr>
<tr>
<td>sic</td>
<td>siñcati</td>
<td></td>
</tr>
</tbody>
</table>
**Why isn't nind in the tud class?**

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

Old Sanskrit has a feature called *pitch accent*, where some vowels are spoken with a higher pitch than others. This pitch accent can still be heard in Vedic recitation.

The roots in the *tud* class generally have a high accent on their *-a* suffix, and the roots in the *bhū* class have a low accent. *nind* uses a low accent for this *-a* sound, so it in the *bhū* class.

**The cur class**

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

- चुर् → चोरय
  - *cur* → *coraya*
  - steal → (someone) steals

- चिन्त् → चिन्तपति
  - *cint* → *cintayati*
  - think → (someone) thinks

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

The irregular stems in the *cur* class usually have extra sounds between the roots and the *-aya* suffix:
<table>
<thead>
<tr>
<th>Root</th>
<th>Stem</th>
<th>Basic meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>प्री</td>
<td>प्रीणयति</td>
<td>please</td>
</tr>
<tr>
<td>प्रः</td>
<td>प्रीनयति</td>
<td></td>
</tr>
<tr>
<td>धू</td>
<td>धूनयति</td>
<td>shake</td>
</tr>
<tr>
<td>धः</td>
<td>धूनयति</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>दिव्र</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>चुर्</td>
<td>चोरय</td>
</tr>
<tr>
<td>cur</td>
<td>coraya</td>
</tr>
</tbody>
</table>

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

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

What makes a verb class complex?

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

\[
\text{द्वेष} + \text{ति} \rightarrow \text{द्वेष्टि}
\]

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
kr → kurvate
They all make.
(Note that this is not *kurvante, as we might otherwise expect)

The su class

The su class uses two different stems. Its strong stem uses the suffix -no, and its weak stem uses the suffix -nu:

सु → सुनोति
su → sunoti
(Someone) presses out.

सु → सुन्वन्ति
su → sunvanti
They press out.

One of its important irregular verbs is śru (“hear”). Its strong stem is śṛṇo, and its weak stem is śṛṇu:

श्रु → श्रणोति
śru → śṛṇoti
(Someone) hears.
The *tan* class

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

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

\[
\text{tan} \rightarrow \text{tanoti}
\]

expand $\rightarrow$ (someone) expands

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

\[
\text{tan} \rightarrow \text{tanvanti}
\]

expand $\rightarrow$ 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-:

\[
\text{kृ} \rightarrow \text{करेति}
\]

\[
kṛ \rightarrow \text{karoti}
\]

do $\rightarrow$ (someone) does

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

\[
kṛ \rightarrow \text{kurvanti}
\]

do $\rightarrow$ they do

The *krī* class

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

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

\[
kṛī \rightarrow \text{krīṇāti}
\]

buy $\rightarrow$ (someone) buys
क्री → क्रीणीतः

$krt \rightarrow krt\dot{\iota}ta\dot{\iota}$

buy → the two of them buy

$krt + na$ becomes $krt\dot{\iota}a$ due to a sandhi rule. The idea is that $r$ might cause the $n$ sounds that follow it to become $\eta$.

**Complex classes with parasmaipada endings**

The complex classes use the same parasmaipada endings as the simple classes. In the tables below, the red words use a strong stem.

First, we have the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनोति</td>
<td>सुनुतः</td>
<td>सुनवन्ति</td>
</tr>
<tr>
<td></td>
<td>sunoti</td>
<td>sunutaḥ</td>
<td>sunvanti</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनोषि</td>
<td>सुनुथः</td>
<td>सुनुथ</td>
</tr>
<tr>
<td></td>
<td>sunosi</td>
<td>sunuthaḥ</td>
<td>sunutha</td>
</tr>
<tr>
<td>1st</td>
<td>सुनोमि</td>
<td>सुनुवः</td>
<td>सुनुमः</td>
</tr>
<tr>
<td></td>
<td>sunomi</td>
<td>sunuvaḥ</td>
<td>sunumah</td>
</tr>
</tbody>
</table>

Notice the sandhi change in the second-person singular ($sunosi$ becomes $suno\dot{\iota}si$).

Next, we have the command mood:
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनोतु</td>
<td>सुनुताम्</td>
<td>सुन्वन्तु</td>
</tr>
<tr>
<td></td>
<td><em>sunotu</em></td>
<td><em>sunutām</em></td>
<td><em>sunvantu</em></td>
</tr>
<tr>
<td>2nd</td>
<td>सुनु</td>
<td>सुनुतम्</td>
<td>सुनुत</td>
</tr>
<tr>
<td></td>
<td><em>sunu</em></td>
<td><em>sunutam</em></td>
<td><em>sunuta</em></td>
</tr>
<tr>
<td>1st</td>
<td>सुनवानि</td>
<td>सुनवाव</td>
<td>सुनवाम</td>
</tr>
<tr>
<td></td>
<td><em>sunavāni</em></td>
<td><em>sunavāva</em></td>
<td><em>sunavāma</em></td>
</tr>
</tbody>
</table>

Then the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>असुनोत्</td>
<td>असुनुताम्</td>
<td>असुन्वन्</td>
</tr>
<tr>
<td></td>
<td><em>asunot</em></td>
<td><em>asunutām</em></td>
<td><em>asunvan</em></td>
</tr>
<tr>
<td>2nd</td>
<td>असुनोः</td>
<td>असुनुतम्</td>
<td>असुनुत</td>
</tr>
<tr>
<td></td>
<td><em>asunoh</em></td>
<td><em>asunutam</em></td>
<td><em>asunuta</em></td>
</tr>
<tr>
<td>1st</td>
<td>असुनवाम्</td>
<td>असुनुव</td>
<td>असुनुम</td>
</tr>
<tr>
<td></td>
<td><em>asunavam</em></td>
<td><em>asunuva</em></td>
<td><em>asunuma</em></td>
</tr>
</tbody>
</table>

And the potential mood:
Notice that the ending uses -yā- instead of -ī-. But the 3rd person plural ending is just -yuḥ.

**Complex classes with ātmanepada endings**

The complex classes generally use the same ātmanepada endings as the simple classes. The major difference is the third-person plural. Although we use -ante and -anta in the simple classes, we use -ate and -ata here:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनुयात्</td>
<td>सुनुयात्मः</td>
<td>सुनुयः</td>
</tr>
<tr>
<td></td>
<td>sunuyāt</td>
<td>sunuyātām</td>
<td>sunuyuh</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनुयः</td>
<td>सुनुयात्मः</td>
<td>सुनुयः</td>
</tr>
<tr>
<td></td>
<td>sunuyāḥ</td>
<td>sunuyātam</td>
<td>sunuyāta</td>
</tr>
<tr>
<td>1st</td>
<td>सुनुयाम्</td>
<td>सुनुयावः</td>
<td>सुनुयाम्</td>
</tr>
<tr>
<td></td>
<td>sunuyām</td>
<td>sunuyāva</td>
<td>sunuyāma</td>
</tr>
</tbody>
</table>

First, we have the present tense:

लभन्तिते
labhante
They obtain.

सुन्वते
sunvate
They press out.

अलभन्ति
alabhante
They obtained.

असुन्वत
asunvata
They pressed out.
<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनुठे</td>
<td>सुनवाठे</td>
<td>सुनवाठे</td>
</tr>
<tr>
<td></td>
<td>sunute</td>
<td>sunvāte</td>
<td>sunvate</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनुषे</td>
<td>सुनवाठे</td>
<td>सुनुढे</td>
</tr>
<tr>
<td></td>
<td>sunuṣe</td>
<td>sunvāthe</td>
<td>sunudhve</td>
</tr>
<tr>
<td>1st</td>
<td>सुन्वे</td>
<td>सुनुवहे</td>
<td>सुनुमहे</td>
</tr>
<tr>
<td></td>
<td>sunve</td>
<td>sunuvahai</td>
<td>sunumahe</td>
</tr>
</tbody>
</table>

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

Next is the command mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>सुनुताम्</td>
<td>सुनवाताम्</td>
<td>सुनवाताम्</td>
</tr>
<tr>
<td></td>
<td>sunutām</td>
<td>sunvātām</td>
<td>sunvatām</td>
</tr>
<tr>
<td>2nd</td>
<td>सुनुष्वा</td>
<td>सुनवाथाम्</td>
<td>सुनुढम्</td>
</tr>
<tr>
<td></td>
<td>sunuṣva</td>
<td>sunvāthām</td>
<td>sunudhvam</td>
</tr>
<tr>
<td>1st</td>
<td>सुनवाई</td>
<td>सुनवावाहि</td>
<td>सुनवामहाई</td>
</tr>
<tr>
<td></td>
<td>sunavai</td>
<td>sunavāvahai</td>
<td>sunavāmahai</td>
</tr>
</tbody>
</table>

Then the ordinary past tense:
Here, too, we have the optional forms *asunvahi* and *asunmahi* in the first person.

Finally, we have the potential mood:

Notice that most of these endings start with -ṝ.

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

एत्त् क्रिणीहि।

etat krīṇihi.

Buy this.

Review

1. What are the strong and weak stems of su?
2. What are the strong and weak stems of śru?
3. What are the strong and weak stems of tan?
4. What are the strong and weak stems of kṛ?
5. What are the strong and weak stems of kṛ?
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>सु</td>
<td>su</td>
<td>suno</td>
</tr>
<tr>
<td>तन्</td>
<td>तनो</td>
<td>तनु</td>
</tr>
<tr>
<td>तन्</td>
<td>tan</td>
<td>tano</td>
</tr>
<tr>
<td>क्रि</td>
<td>क्रिणा</td>
<td>क्रिणि</td>
</tr>
<tr>
<td>क्रि</td>
<td>kri</td>
<td>krīṇa</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:

\[
\text{द्विष्} + \text{ति} \rightarrow \text{द्वेष्टि}
\]

\[
dveṣ + ti \rightarrow dveṣṭi
\]

(someone) hates

**The *ad* class**

Also known as: class 2, *adādigana* (“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:

\[
\text{द्वेष्}।
\]

\[
dveṣṭi.
\]

(Someone) hates.
They hate.

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

The ad class has many irregular roots. The most important irregular root of the ad class is as, which means “be” or “exist.” Its strong stem is as, and its weak stem is s:

वनम् अर्थि।
vanam asti.
There is a forest.

वानरा वने सन्ति।
vānarā vane santi.
Monkeys are in the forest.

The rudh class
Also known as: class 7, rudhādīgāna (“the group starting with rudhi”)

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

रुध् → रुणद्वि
rudh → ruṇaddhi
(Someone) obstructs.

रुध् → रुन्धन्ति
rudh → 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 \( n \). 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>द्विष्टन्ति</td>
</tr>
<tr>
<td></td>
<td>dveṣṭi</td>
<td>dvīṣṭaḥ</td>
<td>dvīṣanti</td>
</tr>
<tr>
<td>2nd</td>
<td>द्वेक्षि</td>
<td>द्विष्टः</td>
<td>द्विष्टः</td>
</tr>
<tr>
<td></td>
<td>dvekṣi</td>
<td>dvīṣṭaḥ</td>
<td>dvīṣṭha</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेष्मि</td>
<td>द्विष्पः</td>
<td>द्विष्मः</td>
</tr>
<tr>
<td></td>
<td>dveṣmi</td>
<td>dvīṣvaḥ</td>
<td>dvīṣmaḥ</td>
</tr>
</tbody>
</table>

Next, here is the command mood:
In the second-person singular, we use *dhi* instead of *hi* if the root ends in a consonant. Then *dviṣ + dhi* becomes *dviḍḍhi* due to sandhi.

Next, we have the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्वेष्टू (dveṣṭu)</td>
<td>द्विष्ठम् (dviṣṭām)</td>
<td>द्विष्टन्तु (dviṣantu)</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विद्धि (dviḍḍhi)</td>
<td>द्विष्ठम् (dviṣṭam)</td>
<td>द्विष्ठ (dviṣṭa)</td>
</tr>
<tr>
<td>1st</td>
<td>द्वेषाणि (dveṣāṇi)</td>
<td>द्वेषाव (dveṣāva)</td>
<td>द्वेषाम (dveṣāma)</td>
</tr>
</tbody>
</table>

Why do we use *adveṭ*? This is due to a complex rule of consonant sandhi. Read our lessons on consonant sandhi to learn more.

If the root ends in *-ā*, we can also use the ending *-uḥ* instead of *-an*:
They went.

Finally, we have the potential mood:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्यात्</td>
<td>द्विष्यातम्</td>
<td>द्विष्युः</td>
</tr>
<tr>
<td></td>
<td>dviṣyāt</td>
<td>dviṣyātam</td>
<td>dviṣyuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विष्याः</td>
<td>द्विष्यातम्</td>
<td>द्विष्यात</td>
</tr>
<tr>
<td></td>
<td>dviṣyah</td>
<td>dviṣyātam</td>
<td>dviṣyāta</td>
</tr>
<tr>
<td>1st</td>
<td>द्विष्याम्</td>
<td>द्विष्याव</td>
<td>द्विष्याम</td>
</tr>
<tr>
<td></td>
<td>dviṣyām</td>
<td>dviṣyāva</td>
<td>dviṣyāma</td>
</tr>
</tbody>
</table>

Now, here are the ātmanepada forms of dviṣ in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>द्विष्टे</td>
<td>द्विषाते</td>
<td>द्विषष्टे</td>
</tr>
<tr>
<td></td>
<td>dviṣṭe</td>
<td>dviṣāte</td>
<td>dviṣate</td>
</tr>
<tr>
<td>2nd</td>
<td>द्विक्षे</td>
<td>द्विषाथे</td>
<td>द्विक्षे</td>
</tr>
<tr>
<td></td>
<td>dvikṣe</td>
<td>dviṣāthe</td>
<td>dviḍḍhve</td>
</tr>
<tr>
<td>1st</td>
<td>द्विषे</td>
<td>द्विष्वहे</td>
<td>द्विषष्वे</td>
</tr>
<tr>
<td></td>
<td>dviṣe</td>
<td>dviṣvahe</td>
<td>dviṣmahe</td>
</tr>
</tbody>
</table>

the command mood:
### Singular Dual Plural

<table>
<thead>
<tr>
<th>3rd</th>
<th>द्विषष्टम्</th>
<th>द्विषषाताम्</th>
<th>द्विषषताम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>अष्ट</td>
<td>adviṣṭa</td>
<td>adviṣṭām</td>
<td>adviṣṭatām</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd</th>
<th>द्विक्ष्व</th>
<th>द्विषषाध्याम्</th>
<th>द्विषष्टम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>अष्ठनाष्णः</td>
<td>adviṣṭhāḥ</td>
<td>adviṣṭathām</td>
<td>adviṣṭdhvam</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1st</th>
<th>डेपि</th>
<th>डेपावहेः</th>
<th>डेपामहेः</th>
</tr>
</thead>
<tbody>
<tr>
<td>dveṣai</td>
<td>dveṣavahai</td>
<td>dveṣāmahai</td>
<td></td>
</tr>
</tbody>
</table>

the ordinary past tense:

<table>
<thead>
<tr>
<th>3rd</th>
<th>अद्विष्ट</th>
<th>अद्विषषाताम्</th>
<th>अद्विषषत</th>
</tr>
</thead>
<tbody>
<tr>
<td>अष्ट</td>
<td>adviṣita</td>
<td>adviṣātām</td>
<td>adviṣatā</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd</th>
<th>अद्विष्टाः:</th>
<th>अद्विषषाध्याम्</th>
<th>अद्विषष्टम्</th>
</tr>
</thead>
<tbody>
<tr>
<td>adviṣṭāḥ</td>
<td>adviṣṭāthām</td>
<td>adviṣṭadhvam</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1st</th>
<th>अद्विषिनि</th>
<th>अद्विषषहि</th>
<th>अद्विषष्महि</th>
</tr>
</thead>
<tbody>
<tr>
<td>adviṣi</td>
<td>adviṣvahi</td>
<td>adviṣmahi</td>
<td></td>
</tr>
</tbody>
</table>

and the potential mood:
Endings of the *rudh* class

The *rudh* class uses the same endings as the *krī* class. But as before, the *rudh* class may cause many different sandhi changes.

Here are the *parasmaipada* forms of *rudh* in the present tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>रुणाद्धि  (ruṇaddhi)</td>
<td>रुन्द्वः (runddhaḥ)</td>
<td>रुन्द्वः (rundhanti)</td>
</tr>
<tr>
<td></td>
<td>रुणात्सि (ruṇatsi)</td>
<td>रुन्द्वः (runddhaḥ)</td>
<td>रुन्द्वः (runddha)</td>
</tr>
<tr>
<td>1st</td>
<td>रुणाध्मि (ruṇadhmi)</td>
<td>रुन्द्वः (rundhvaḥ)</td>
<td>रुन्द्वः (rundhmaḥ)</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>रुणद्धु (ruṇaddhu)</td>
<td>रुन्द्धाम् (runddhām)</td>
<td>रुन्द्धंतु (rundhantu)</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्द्धि (runddhi)</td>
<td>रुन्द्धम् (runddham)</td>
<td>रुन्द्ध (runddha)</td>
</tr>
<tr>
<td>1st</td>
<td>रुणधानि (ruṇadhāni)</td>
<td>रुणधाव (ruṇadhāva)</td>
<td>रुणधाम (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 (arunat)</td>
<td>अरुन्द्धाम् (arunddhām)</td>
<td>अरुन्त्यन् (arundhan)</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुणत् (arunat)</td>
<td>अरुन्द्धम् (arunddham)</td>
<td>अरुन्द्ध (arunddha)</td>
</tr>
<tr>
<td>1st</td>
<td>अरुणधाम् (arunadhām)</td>
<td>अरुन्धव (arunadhva)</td>
<td>अरुन्ध (arunadhma)</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>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>रुन्‌द्वेः</td>
<td>रुन्धाते</td>
</tr>
<tr>
<td></td>
<td>runddhe</td>
<td>rundhate</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्से</td>
<td>रुन्धाथेः</td>
</tr>
<tr>
<td></td>
<td>runtse</td>
<td>rundhāthe</td>
</tr>
<tr>
<td>1st</td>
<td>रुन्धे</td>
<td>रुन्धवाहे</td>
</tr>
<tr>
<td></td>
<td>rundhe</td>
<td>rundhvahe</td>
</tr>
<tr>
<td></td>
<td>Singular</td>
<td>Dual</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>3rd</td>
<td>रुन्द्धाम् । arunddhām । । ।</td>
<td>रुन्धाताम् । rundhātām । ।</td>
</tr>
<tr>
<td></td>
<td>रुन्द्धाना ज् । rundhātām । ।</td>
<td>रुन्द्धाना ज् । rundhātām । ।</td>
</tr>
<tr>
<td></td>
<td>रुन्द्धाम् । rundhātām । ।</td>
<td>रुन्द्धाम् । rundhātām । ।</td>
</tr>
<tr>
<td>2nd</td>
<td>रुन्त्स्व । runtsva । ।</td>
<td>रुन्धाथाम् । rundhāthām । ।</td>
</tr>
<tr>
<td></td>
<td>रुन्त्स्वाना ज् । rundhāthām । ।</td>
<td>रुन्त्स्वाना ज् । rundhāthām । ।</td>
</tr>
<tr>
<td></td>
<td>रु ज् । rundhāvam । ।</td>
<td>रु ज् । rundhāvam । ।</td>
</tr>
<tr>
<td>1st</td>
<td>रुणधै । ruṇadhái । ।</td>
<td>रुणधावहै । ruṇadhāvahai । ।</td>
</tr>
<tr>
<td></td>
<td>रुणधै । ruṇadhái । ।</td>
<td>रुणधै । ruṇadhái । ।</td>
</tr>
<tr>
<td></td>
<td>रुणधनावहकै । ruṇadhāvahai । ।</td>
<td>रुणधनावहकै । ruṇadhāvahai । ।</td>
</tr>
<tr>
<td></td>
<td>रुणधनाहकै । ruṇadhāmahai । ।</td>
<td>रुणधनाहकै । ruṇadhāmahai । ।</td>
</tr>
</tbody>
</table>

the ordinary past tense:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अरु ज् । arundhā । ।</td>
<td>अरु ज् । arundhā । ।</td>
<td>अरु ज् । arundhā । ।</td>
</tr>
<tr>
<td></td>
<td>अरुनाना ज् । arundhātām । ।</td>
<td>अरुनाना ज् । arundhātām । ।</td>
<td>अरुनाना ज् । arundhātām । ।</td>
</tr>
<tr>
<td></td>
<td>अरु ज् । arundhāvam । ।</td>
<td>अरु ज् । arundhāvam । ।</td>
<td>अरु ज् । arundhāvam । ।</td>
</tr>
<tr>
<td>2nd</td>
<td>अरुन्द्धाः । arundhhāḥ । ।</td>
<td>अरुन्द्धाः । arundhhāḥ । ।</td>
<td>अरुन्द्धाः । arundhhāḥ । ।</td>
</tr>
<tr>
<td></td>
<td>अरुन्द्धाना ज् । arundhhāthām । ।</td>
<td>अरुन्द्धाना ज् । arundhhāthām । ।</td>
<td>अरुन्द्धास्थाना ज् । arundhhāthām । ।</td>
</tr>
<tr>
<td></td>
<td>अरु ज् । arundhāvam । ।</td>
<td>अरु ज् । arundhāvam । ।</td>
<td>अरु ज् । arundhāvam । ।</td>
</tr>
<tr>
<td>1st</td>
<td>अरु ज् । arundhā । ।</td>
<td>अरु ज् । arundhā । ।</td>
<td>अरु ज् । arundhā । ।</td>
</tr>
<tr>
<td></td>
<td>अरु ज् । arundhvah । ।</td>
<td>अरु ज् । arundhvah । ।</td>
<td>अरु ज् । arundhvah । ।</td>
</tr>
<tr>
<td></td>
<td>अरु ह । arundhmahī । ।</td>
<td>अरु ह । arundhmahī । ।</td>
<td>अरु ह । arundhmahī । ।</td>
</tr>
<tr>
<td></td>
<td>अरु ह । arundhahi । ।</td>
<td>अरु ह । arundhahi । ।</td>
<td>अरु ह । arundhahi । ।</td>
</tr>
</tbody>
</table>

and the potential mood:
### Review

The *ad* and *rudh* classes cause many different sandhi changes. But we can learn these forms through exposure over time, and we can understand their meanings from context.

1. What are the strong and weak stems of *dviṣ*?
2. What are the strong and weak stems of *rudh*?
3. What is the most important root of the *ad* class?
The **hu class**

Also known as: class 3, *juhotyādīgāṇa* (“the group starting with *juhoti*”)

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

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

*hu* → *juhu*

**offer**

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

\[
\text{युहष्णो।}
\]

*juhoti*.

(Someone) offers.

\[
\text{युहुष्णः।}
\]

*juhutaḥ*.

(The two of them) offer.

The *hu* class is rare, but doubling is not. Many different kinds of Sanskrit verbs use doubling, and we will see more examples of it in other lessons.

**Basic rules of doubling**

Long vowels become short:

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

*dā dā* → *dadā*

Aspirated sounds become unaspirated:

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

*dhā dhā* → *dadā*
Sounds pronounced at the soft palate (ka) shift to the hard palate (ca):

\[
\text{कि कि} \rightarrow \text{चिकिकि}
\]
\[
ki ki \rightarrow ciki
\]

\[
\text{हु हु} \rightarrow \text{जुहु}
\]
\[
uhu huhu
\]

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*:

\[
\text{राम: फल सीताये ददाति।}
\]
\[
rāmah phalam sitāyai dadāti.
\]
Rama gives the fruit to Sita.

\[
\text{ते फलानि रामाय ददाति।}
\]
\[
te phalāni rāmāya dadati.
\]
They give the fruits to Rama.

It also has the irregular command form *dehi*:

\[
\text{देहि मे फलमः!}
\]
\[
dehi me phalam!
\]
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:
The command mood is normal, but we use the ending -dhi instead of -hi:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोति</td>
<td>जुहुतः:</td>
<td>जुहुति</td>
</tr>
</tbody>
</table>
<pre><code>  | juhoti       | juhutaḥ    | juhvati    |
</code></pre>
<p>| 2nd | जुहोषि  | जुहुधः:  | जुहुधः  |
| juhoṣi       | juhuthaḥ  | juhutha    |
| 1st  | जुहोमि  | जुहुवः:  | जुहुमः  |
| juhomī      | juhuvah   | juhumah    |</p>

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:

<table>
<thead>
<tr>
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<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>जुहोतु</td>
<td>जुहुतामः</td>
<td>जुहुतु</td>
</tr>
</tbody>
</table>
<pre><code>  | juhotu       | juhutām   | juhvatu    |
</code></pre>
<p>| 2nd | जुहुधि  | जुहुतमः  | जुहुत  |
| juhudhi      | juhutam   | juhuta     |
| 1st  | जुहवानि  | जुहवाव  | जुहवाम  |
| juhavāni    | juhavāva  | juhavāma   |</p>
And the potential mood is normal:

<table>
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<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>अजुहोत्</td>
<td>अजुहताम्</td>
<td>अजुहवु:</td>
</tr>
<tr>
<td></td>
<td>ajuhot</td>
<td>ajuhutām</td>
<td>ajuhavuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>अजुहोः</td>
<td>अजुहतम्</td>
<td>अजुहत</td>
</tr>
<tr>
<td></td>
<td>ajuhoḥ</td>
<td>ajuhutam</td>
<td>ajuhuta</td>
</tr>
<tr>
<td>1st</td>
<td>अजुहवम्</td>
<td>अजुहव्</td>
<td>अजुहम</td>
</tr>
<tr>
<td></td>
<td>ajuhavam</td>
<td>ajuhva</td>
<td>ajuhuma</td>
</tr>
</tbody>
</table>

The ātmanepada endings are the same as for the other complex classes.

**Review**

We have now seen all ten of the Sanskrit verb classes. Below, you can see all ten of these classes in their traditional order. We illustrate the ad class with the root *dvīṣ*, 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 bḥt?
**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”):

\[
\text{रामो नगरं गच्छति}.
\]
\[
\text{rāmo nagaraṃ gacchati.}
\]

Rama goes to the city.

\[
\text{कुम्भकर्णः स्वपिति}.
\]
\[
\text{kumbhakarṇah svapiti.}
\]

Kumbhakarna sleeps.

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

\[
\text{रामेन नगरं गम्यते}.
\]
\[
\text{rāmeṇa nagaraṃ gamyate.}
\]

The city is gone to by Rama.

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

\[
\text{कुम्भकर्णेन सुप्यते}.
\]
\[
\text{kumbhakarṇena supyate.}
\]

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
rāvaṇo hanyate
Ravana is being killed.

रावणो हन्यताम्
rāvaṇo hanyatām
May Ravana be killed.

रावणो उह
rāvaṇo 'hanyata
Ravana was killed.

रावणो हन्येत
rāvaṇo hanyeta
Ravana might be killed.

**Active, middle, passive voice**

English-languages resources often use the terms “active,” “middle,” and “passive” voices to describe the various combinations of prayoga and pada:

- active voice: kartari prayoga, parasmaipada
- middle voice: kartari prayoga, ātmanepada
- passive voice: 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 karmani prayoga, the person and number should agree with the object of the sentence:

अहं गजान्नयामि।

aham gajān nayāmi.
I lead the elephants.
(Verb is first-person singular like aham)

मया गजान्नीयान्ते।

mayā gajā nīyante.
By me, the elephants are led.
(Verb is third-person plural like gajāḥ)

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

मया सुप्यान्ते।

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

नरेः सुप्यान्ते।

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 → नीयान्ते

nī → nīyate
lead → is led

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

जि → जीयान्ते

ji → jīyate
conquer → is conquered

Roots that end in -ā and -ai usually use -ī instead:
स्थान → स्थीयते
sthāna → sthīyate
stand → is stood or stationed

गै → गीयते
gai → gīyate
sing → is sung

दा → दीयते
dā → dīyate
give → is given

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

कृ → क्रियते
krū → kriyate
do → is done

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

स्मृ → समर्यते
smṛ → smaryate
remember → is remembered

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

तृ → तीयते
tṛī → tīryate
cross → is crossed

पृ → पूर्यते
pṛī → 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:

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

नि → निनी → निन्युः:
nt → nint → ninyuḥ
lead → led (long ago) → they led (long ago)

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

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

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

सु → सुनु → सुनोति
su → sunu → sunoti
(su class)
मः → मणा → मणाति
krī → krīṇā → krīṇāti
(krī 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 karmanī prayoga and bhāve prayoga. This special stem uses the suffix -ya:

नयसि
nayasi
You lead.
(kartari prayoga)

नीयसे
nīyase
You are led.
(karmanī prayoga)

But for the other tense-moods, we just use ātmanepada endings without using a different stem:
Many verbs will also add an extra *i* sound between the root and the ending. In the examples below, notice that each verb has an extra *i* sound:

**भू → भविष्यसि (भव-इ-ष्यसि)**
*bhū → bhaviṣyasi (bhav-*i*-ṣyasi)*
you will become

**स्मृ → स्मरिष्यसि (स्मृ-इ-ष्यसि)**
*smṛ → smariṣyasi (smar-*i*-ṣyasi)*
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, bhavīṣyan (“future”), lṛt

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

\[
\begin{align*}
\text{गम्} & \rightarrow \text{गमिष्यामि} \\
gam & \rightarrow \text{gamisyāmi} \\
go & \rightarrow I \text{ will go.}
\end{align*}
\]

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

Making the stem

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

\[
\begin{align*}
\text{नी} & \rightarrow \text{नेष्य} \\
nī & \rightarrow nesiya \\
lead & \rightarrow \text{will lead}
\end{align*}
\]

and others do:

\[
\begin{align*}
\text{वन्दू} & \rightarrow \text{वन्दिष्य} \\
vand & \rightarrow vandalya \\
venerate & \rightarrow \text{will venerate}
\end{align*}
\]

In these examples, note that -ṣya becomes -ṣya due to a sandhi rule. s becomes ś after most vowels and after r and k sounds. For details, see our lessons on consonant sandhi.

We also add iṭ if the root ends in r:

\[
\begin{align*}
\text{क्र} & \rightarrow \text{करिष्य} \\
kr & \rightarrow karisya \\
do & \rightarrow \text{will do}
\end{align*}
\]
स्मृ → स्मरिष्य

$smr \rightarrow smar\mathbf{	ext{i}}\text{ṣya}$

remember → will remember

And a few other roots use $i\text{ṭ}$ here as well:

गम् → गमिष्य

gam $\rightarrow$ gamiṣya

go $\rightarrow$ will go

Since $syA$ starts with a consonant, it may cause many sandhi changes if the root ends with a consonant. Here are some examples:

लभ ज् → लप्स्य

labh $\rightarrow$ lapsya

obtain $\rightarrow$ will obtain

बुध ज् → भोंत्य

budh $\rightarrow$ bhotsya

awaken $\rightarrow$ will awaken

ह ज् → धक्ष्य

dah $\rightarrow$ dhakṣya

burn $\rightarrow$ will burn

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

दृश ज् → द्रक्ष्य

drś $\rightarrow$ drakṣya

see $\rightarrow$ will see

मन् → मांस्य

man $\rightarrow$ maṃṣya

think $\rightarrow$ will think
Adding endings

We use the same ending and *pada* as we would in the present tense. In the examples below, the first result on the right is in the present tense, and the second is in the simple future tense:

- **गम् → गच्छति, गमिष्यति**  
  *gam* → *gacchati, gamiṣyati*  
  go → goes, will go

- **लभ → लभते, लप्स्यते**  
  *labh* → *labhate, lapsyate*  
  obtain → obtains, will obtain

- **क्र → करोति, करिष्यति**  
  *kr* → *karoti, kariṣyati*  
  do → does, will do

- **क्र → करुते, 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”), lṛṇ

The conditional mood describes situations that would happen or would have happened. In other words, it is used for hypothetical situations. Here is a classic example:

दक्षिणेन चेदू आयास्यन् न शक्ते पर्याभविष्यत्

$dakṣiṇena ced āyāsyan na śakaṭaṃ paryābhaviṣyat$

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

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

नी → नेष्य

$nī → neṣya$

lead → will lead

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

अनेष्यत्

$anēsyat$

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

$nī → anayat, anēsyat$

lead → led, would do

क्र → अकरोत्, अकरिष्यत्

$kr → akarot, akarisyat$

do → did, would do

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

**Review**

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

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

The distant future tense traditionally refers to future actions that will not happen soon. In Sanskrit, it is called an-adyatana (“not of today”). Here is an example of the distant future tense:

रामो नेता।
rāmo netā.
Rama will (eventually) lead.

Compared to the simple future tense, the distant future tense describes events that are further away. It also has a more definite sense than the simple future:

रामो नेता।
rāmo netā.
Rama will (surely and eventually) lead.

Since netā is also a nominal word that means “leader,” we can also interpret this sentence in a different way:

रामो नेता।
rāmo netā.
Rama is a leader.

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

Making the stem

We form the stem by strengthening the root and adding the suffix -tā:

नी → नेता

nī → netā
lead → will lead

As usual, some roots will use iṭ:
वन्दि → वन्दिता
vand → vanditā

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

बुध् → बोद्धा
budh → boddhā
awaken → will awaken

दृश् → द्रष्टा
dṛś → draṣṭā
see → will see

Adding endings

Here are the endings we use with parasmaipada roots:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>नेता</td>
<td>नेतारः</td>
<td>नेताराः</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>netāsthah</td>
<td>netāstha</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>netāsvaḥ</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</td>
<td>नेतारौ</td>
<td>नेतारः</td>
</tr>
<tr>
<td></td>
<td>netā</td>
<td>netārau</td>
<td>netāraḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>नेतासे</td>
<td>नेतासाथे</td>
<td>नेताध्वे</td>
</tr>
<tr>
<td></td>
<td>netāse</td>
<td>netāsāthe</td>
<td>netādhve</td>
</tr>
<tr>
<td>1st</td>
<td>नेताहे</td>
<td>नेतास्वहे</td>
<td>नेतास्महे</td>
</tr>
<tr>
<td></td>
<td>netāhe</td>
<td>netāsvahe</td>
<td>netāsmaha</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:

\[
\text{nī} \rightarrow \text{nīnāyā}
\]
\[
nī + a \rightarrow nīnāya
\]
lead \rightarrow 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:

\[
\text{nīnī} + \text{अ} \rightarrow \text{nīnāyā}
\]
\[
nīnī + a \rightarrow nīnāya
\]
someone led (long ago, parasmaipada)

And the weak stem with all other endings:

\[
\text{nīnī} + \text{उः} \rightarrow \text{nīnyuḥ}
\]
\[
nīnī + uḥ \rightarrow nīnyuḥ
\]
they led (long ago, parasmaipada)

\[
\text{nīnī} + \text{इः} \rightarrow \text{nīnये}
\]
\[
nīnī + ire \rightarrow nīnyire
\]
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
dā dā → dadā
give

नी नी → निनी
nī nī → ninī
lead

Aspirated sounds become unaspirated:

धा धा → द्धा
dhā dhā → dadhā
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:

स्न्यु स्न्यु → तुष्न्यु
st\(u\) st\(u\) → tuṣ\(u\)
praise

स्था स्था → तस्था
sth\(a\) sth\(a\) → tasth\(a\)
stand

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

गा गा → जगा
g\(a\) g\(a\) → jag\(a\)
sing

\(r\), \(\ddot{r}\), and \(l\) become \(a\):

कृ कृ → चकृ
k\(r\) k\(r\) → cak\(r\)
do

तृ तृ → तत्
t\(r\) t\(r\) → tat\(r\)
cross

क्ल्प → चक्ल्प
kl\(p\) → cak\(lp\)
be fit for

Roots that allow samprasāraṇa will use it:
वच् वच् → उवच्
vac vac → uvac
speak

यज् यज् → इयज्
yaj yaj → iyaj
sacrifice

वद् वद् → उवद्
vad vad → uvad
say

For details on *samprasāraṇa*, see our lesson on *the special tenses in karmani* and *bhāve prayoga*.

Finally, here is a common exception:

भू → बभू
bhū → babhū
become

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

**Making the stem**

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

कृ → चकृ
kr → cakṛ
do

For the weak stem, some roots lose their vowel completely. Here are some common examples:
\text{जजन्त् + ए} \rightarrow \text{जजे}
\[ jajan + e \rightarrow jaj\ddot{e} \]
was born

\text{जगम् + उ:} \rightarrow \text{जगु:}
\[ jagam + uh \rightarrow jagmu\ddot{h} \]
they went

Roots that allow samprasāraṇa will use it again:

\text{उवच्} \rightarrow \text{उ + उच्} \rightarrow \text{उचु:}
\[ uvac \rightarrow u + uc \rightarrow \ddot{u}cu\ddot{h} \]
the spoke

\text{ईयज्} \rightarrow \text{ई + ईज्} \rightarrow \text{ईजु:}
\[ iyaj \rightarrow i + ij \rightarrow \ddot{i}ju\ddot{h} \]
they sacrificed

\text{उवद्} \rightarrow \text{उ + उद्} \rightarrow \text{उदु:}
\[ uvad \rightarrow u + ud \rightarrow \ddot{u}du\ddot{h} \]
they said

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

\text{शक्} \rightarrow \text{शकु:}
\[ \ddot{sa}k \rightarrow \ddot{sek}\ddot{u}\ddot{h} \]
they were able

\text{मन्} \rightarrow \text{मनिरे}
\[ man \rightarrow menire \]
they thought

The specific conditions are:

1. The root vowel is \( a \).
2. \( a \) has exactly one consonant on either side of it.
3. The doubled root starts with the same sound as the original root.
To make these conditions clear, here are some examples of roots that violate these conditions. Since they violate these conditions, they use the normal weak stem we described above:

### शुच् → शुचु: (violates condition 1 because the root vowel is not a.)

शुच → शुचुहः
They grieved.

### नन्द् → नन्दु: (violates condition 2 because a is followed by two consonants)

नन्द → नन्दुहः
They delighted.

### गण् → जगणु: (violates condition 3 because the double does not start with g.)

गण → जगणुहः
They counted.

### A special form for derived roots

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

बोधि → बोधयाम्

बोधि → बोधयाम्
wake someone up

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

बोधयाणकार

bodhayâṇkâra
woke (someone) up

बोधयाम्बभूव

bodhayâmbabhûva
woke (someone) up
You might also see these results written as separate words:

**बोधयामास**  
*bodhayāmāsa*  
woke (someone) up

**बोधयां चकऱ्य**  
*bodhayāṃ cakāra*  
woke (someone) up

**बोधयां बभुव्र**  
*bodhayāṃ babhūva*  
woke (someone) up

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

**Adding parasmaipada endings**

The distant past tense uses special *parasmaipada* endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
</table>
| 3rd   | अ  
*a*   | अतुस्  
*atus* | उस्  
*us*   |
| 2nd   | थ  
*tha*  | अथुस्  
*athus* | अ  
*a*    |
| 1st   | अ  
*a*   | व  
*va*   | म  
*ma*   |

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:

\[
\begin{align*}
\text{नी} & \rightarrow \text{निनाय} \\
nt & \rightarrow nind\text{ya} \\
\text{lead} & \rightarrow \text{led} \\
\text{कृ} & \rightarrow \text{चकार} \\
kr & \rightarrow cak\text{āra} \\
\text{do} & \rightarrow \text{did}
\end{align*}
\]

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

\[
\begin{align*}
\text{विश्} & \rightarrow \text{विवेश} \\
vîś & \rightarrow vive\text{sa} \\
\text{enter} & \rightarrow \text{entered} \\
\text{शुच्} & \rightarrow \text{शृशोच} \\
śuc & \rightarrow śuśoca \\
\text{grieve} & \rightarrow \text{grieved} \\
\text{हस्} & \rightarrow \text{जहास} \\
\text{has} & \rightarrow jahāsa \\
\text{laugh} & \rightarrow \text{laughed}
\end{align*}
\]

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

\[
\begin{align*}
\text{कृ} & \rightarrow \text{चकार, चकर} \\
kr & \rightarrow cak\text{āra}, cakara \\
\text{do} & \rightarrow \text{I did (long ago)}
\end{align*}
\]

To make these endings clear, here are the forms of the root \(kr\):
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:

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

Note the change from *dhve* to *ḍhve*, which is common in the distant past tense.

**Review**

The distant past tense has many complicated patterns. The best way to get used to it, as usual, is to read a lot of Sanskrit.
But if you are feeling overwhelmed by the number of details here, here are the simple essentials you can remember and use:

1. You can usually recognize this tense by its doubled sound. You don't need to remember the details of how the stem is formed or how the doubling is done, as long as you can recognize that *something* has been doubled.
2. This tense is almost always used in the third person, and its singular and plural forms are by far the most common. You can ignore the other endings for now.
3. The context of the sentence will help make the meaning of the verb clear.
The recent past tense

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:

bhū → abhūḥ
become → you have become

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

\[ \text{नश्} \rightarrow \text{अनीनशत्} \]

\[
\begin{align*}
naś & \rightarrow anīnaśat \\
\text{perish, be destroyed} & \rightarrow \text{it has perished}
\end{align*}
\]

A fourth group strengthens with the suffix \(-siṣ\):

\[ \text{नम्} \rightarrow \text{अनाम्सष्म्} \]

\[
\begin{align*}
\text{nam} & \rightarrow anāṃsiṣam \\
\text{bow} & \rightarrow \text{I have bowed}
\end{align*}
\]

A fifth group uses \(-sa\):

\[ \text{श्} \rightarrow \text{अश्रौषम्} \]

\[
\begin{align*}
\text{śru} & \rightarrow aśrauṣam \\
\text{hear} & \rightarrow \text{I have heard}
\end{align*}
\]

And there are other minor patterns, too.

**Adding endings**

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

**The recent past tense without \(a\)-**

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

\[ \text{मा गम्} \]

\[
\begin{align*}
mā & \text{gamah.} \\
\text{Don’t go.}
\end{align*}
\]
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 “karmani and bhāve prayoga“ lesson from Verbs 1.

The blessing mood usually expresses a blessing or prayer:

शुभं भूयात्
śubham bhūyat
May there be welfare (to all).

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

Making the stem

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

गम् → गम्य → गम्यात्
gam → gamya → gamyāt
go → go → may (someone) go

वच् → उच्य → उच्यात्
vac → ucyā → ucyāt
speak → speak → may (someone) speak

But even though these forms use a similar stem, they have the sense of kartari prayoga.

For ātmanepada endings, we strengthen the root but don’t add any special suffixes.

Adding endings

Here are the ends we add for parasmaipada roots:
These endings are similar to the ones we use for the potential mood. The difference is that we add -yās- to the beginning of each ending.

Here is an example of how to use these endings:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>यात्   yāt</td>
<td>यातम् yātām</td>
<td>यासुः yāsuḥ</td>
</tr>
<tr>
<td></td>
<td>नार्यात् nīyāt</td>
<td>नार्यातम् nīyātām</td>
<td>नार्यासुः nīyāsuḥ</td>
</tr>
<tr>
<td>2nd</td>
<td>याष्णः yāḥ</td>
<td>यास्तम् yāstam</td>
<td>यास्ता yāsta</td>
</tr>
<tr>
<td></td>
<td>नायाष्णः nīyāḥ</td>
<td>नायास्तम् nīyāstam</td>
<td>नायास्ता nīyāsta</td>
</tr>
<tr>
<td>1st</td>
<td>नायास्सम् nīyāsam</td>
<td>नायास्सव nīyāsva</td>
<td>नायास्मा nīyāsma</td>
</tr>
</tbody>
</table>

The blessing mood is quite rare, and its ātmanepada forms are even rarer. Here are the ātmanepada endings we use:
### Singular | Dual | Plural
--- | --- | ---
3rd | सीष्ट | सीयास्ताम् | सीरन्<br>sīṣṭa | styāstām | stīran
2nd | सीष्ठनाः | सीयास्थाम् | सीध्वम्<br>sīṣṭhāḥ | styāsthām | stīdhvam
1st | सीय | सीवहि | सीमहि<br>sīya | sīvahi | sīmahi

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

Here is an example of how to use these endings:

### Singular | Dual | Plural
--- | --- | ---
3rd | नेषीष्ट | नेषीयास्ताम् | नेषीरन्<br>neṣīṣṭa | neṣīyāstām | neṣīrān
2nd | नेषीष्ठनाः | नेषीयास्थाम् | नेषीध्वम्<br>neṣīṣṭhāḥ | neṣīyāsthām | neṣīdhvam
1st | नेषीय | नेषीवहि | नेषीमहि<br>neṣīya | neṣīvahi | neṣīmahi

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, ṇijanta (“ending in the ṇic affix”)

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

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

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

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

Some causal roots might also have a more idiomatic meaning:

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

Making the root

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

Roots that end in vowels strengthen to the strongest level:

नी → नायि
nī → nāyi
lead → make lead

भू → भावि
bhū → bhāvi
become → make become
कृ → कारि
kr → kāri
do → make do

Other vowels often strengthen to e or o:

शुच् → शोचि
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:

स्था → स्थापि
sthā → sthāpi
stand → make stand

गै → गापि
gai → gāpi
sing → make sing

दा → दापि
dā → dāpi
give → make give

And there are a few irregular changes:

गम् → गमि
gam → gami
go → make go

हन् → घाति
han → ghāti
kill, strike → make strike
Using the root

We treat this root like a member of the bhū class and can use either parasmaipada or ātmanepada endings:

कारि → कारयति
kāri → kārayati
make do → makes do

कारि → कारिष्यति
kāri → kārayiṣyati
make do → will make do

कारि → कारयां चकार
kāri → 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.

\[ \text{jigamiśāmi} \]
\[ \text{I want to go.} \]

A few roots create this derived root without any sense of “wanting”. These derived roots usually have special idiomatic meanings:

\[ \text{tij → titikṣati} \]
\[ \text{be sharp → endures} \]

\[ \text{gup → jugupsati} \]
\[ \text{protect → detests, despises} \]

\[ \text{man → mīmāṃsati} \]
\[ \text{think → investigates} \]

Making the root

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

When we studied the distant past tense, we learned some of the basic rules of doubling. The desiderative root follows similar rules but with a few small changes.

First, the a in the doubled root sound changes to i:
स्था → तिष्ठास्

\( sthā \rightarrow tiṣṭhās \)

stand → want to stand

Roots ending in a short vowel use a long vowel:

स्तु → तुष्टस्

\( stu \rightarrow tuṣṭās \)

praise → want to praise

श्रु → शुश्रूष

\( śru \rightarrow śuśrūṣ \)

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

Roots ending in -\( r \) or -\( r̄ \) generally change their final vowel to -\( īr \):

कृ → चिकीर्ष

\( kṛ \rightarrow cikīrṣ \)

do → want to do

तृ → तितीर्ष

\( tṝ \rightarrow titīrṣ \)

cross → want to cross

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

पृ → पपूर्ष

\( pṝ \rightarrow pupūrṣ \)

fill → want to fill

मृ → ममूर्ष

\( mṛ \rightarrow mumūrṣ \)

die → “want to die”; be about to die

Here are some common irregular roots:
Desiderative roots generally use the same *pada* as the original root:

- लभसते → लप्ससते
  - *labhase* → *lipsase*
  - you obtain → you want to obtain

- करोमि → चिकिर्षामि
  - *karomi* → *cikīrṣāmi*
  - I do → I want to do (parasmaipada)

- कुर्व → चिकिर्षे
  - *kurve* → *cikīrše*
  - 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:

- चिकिर्षंति
  - *cikīrṣanti*
  - they want to do

- जिगमिषेत्
  - *jigamiset*
  - (someone) might want to go

For the distant past tense, we use the suffix -ām:
(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*:

\[
\begin{align*}
\text{मिश्र} & \rightarrow \text{मिश्रयति} \\
\text{पुत्र} & \rightarrow \text{पुत्रयति} \\
\text{व्रत} & \rightarrow \text{व्रतयति}
\end{align*}
\]

\[
\begin{align*}
\text{miśra} & \rightarrow \text{miśrayati} \\
mūtra & \rightarrow \text{mūtrayati} \\
vrata & \rightarrow \text{vratayati}
\end{align*}
\]

mixed → mixes
urine, pee → urinates, pees
vow → observes a vow

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

\[
\begin{align*}
\text{पुत्र} & \rightarrow \text{पुत्रीयति} \\
\text{कवि} & \rightarrow \text{कवियति}
\end{align*}
\]

\[
\begin{align*}
\text{putra} & \rightarrow \text{putrīyati} \\
kavi & \rightarrow \text{kāvīyati}
\end{align*}
\]

son → wants a son
poet → wants a poet

We might also consider the suffix *-kāmya*:

\[
\begin{align*}
\text{पुत्र} & \rightarrow \text{पुत्रकाम्यति}
\end{align*}
\]

\[
\begin{align*}
\text{putra} & \rightarrow \text{putrakāmyati}
\end{align*}
\]

son → wants a son
यशस् → यशस्काम्याति

$yaśas → yaśaskāmyati$

fame → wants fame
Intensive roots

Also known as: frequentative roots, yañanta ("ending in the affix yañ")

Intensive roots show that an action was done in an intense or frequent way:

\[
\text{लपति} \rightarrow \text{लालप्यते}
\]

\[
\text{lapati} \rightarrow \text{lālapyate}
\]

laments → repeatedly laments

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

\[
\text{जाङ्गम्यते}
\]

\[
\text{jaṅgamyate}
\]

goes crookedly

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

\[
\text{लोलुप्यते}
\]

\[
\text{lolupyate}
\]

cuts badly

Although intensive roots can be used with parasmaipada endings, such forms are very rare. Here, we will focus on the form used with ātmanepada endings.

Making the root

Generally, roots that start with vowels and roots in the cur class cannot make intensive roots. But most other roots can.

To make the intensive root, we use a special kind of doubling. First, we add the suffix -ya, which causes the same changes as the karmanī prayoga-ya suffix we used for the special tense-moods:

\[
\text{लुप} \rightarrow \text{लुप्य}
\]

\[
\text{lup} \rightarrow \text{lupya}
\]

Then, we double the root according to the normal rules:
\texttt{lupya} \rightarrow \texttt{lu lupya}

Finally, we strengthen the double’s vowel:

\texttt{lu lupya} \rightarrow \texttt{lolupya}

Here are some other examples:

\texttt{bhū} \rightarrow \texttt{bobhūya}
repeatedly be

\texttt{kr} \rightarrow \texttt{cekrīya}
repeatedly do

And a common exception if \texttt{r} is the middle vowel:

\texttt{sṛp} \rightarrow \texttt{sarīsṛpya}
repeatedly creep; creep along

\texttt{vṛt} \rightarrow \texttt{varīvṛtya}
repeatedly turn

\texttt{nṛt} \rightarrow \texttt{narīnṛtya}
repeatedly dance

**Using the root**

The intensive roots always use \texttt{ātmanepada} endings:
जङ्गम्यते

jaṅgamyate

goes crookedly

For the special tense-moods, we use these roots as if they were part of the div class:

नरीनृत्येत

narinṛtyeta

might repeatedly dance

And for the distant past tense, we use the suffix -ām:

लोलुप्यां चके

lolupāṃ cakre

(someone) cut badly (long ago)
Uninflected words
Types of uninflected words

In Sanskrit, we often modify a word's sounds to change its meaning. We often modify both verbs:

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

And nominals:

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

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

Sanskrit also has a large class of words that we can call uninflected words (avyayāni, “unchanging”), sometimes also called indeclinables in English. These words are “fixed” in a way that nominals and verbs are not. Uninflected words can still go through sandhi changes, but otherwise, they always stay the same:

\[
\begin{align*}
\text{त्वं} & \text{ न गच्छसि} \\
tvam & na gacchasi. \\
You & \text{ do not go.}
\end{align*}
\]

\[
\begin{align*}
\text{आहं} & \text{ न गमिष्यामि} \\
aham & na gamisyāmi. \\
I & \text{ will not go.}
\end{align*}
\]

\[
\begin{align*}
\text{गजा} & \text{ न गच्छेयुः} \\
gajā & na gaccheyuḥ. \\
The & \text{ elephants might not go.}
\end{align*}
\]
Types of uninflected words

There are a few important categories of uninflected words.

First are what we might call **prepositions**. In English, this term refers to words like “over,” “under,” “around,” and so on. In Sanskrit, this term refers to words that are usually used as verb prefixes:

\[
\text{गच्छन्ति} \rightarrow \text{आगच्छन्ति}
\]
\[
\text{gacchanti} \rightarrow \text{āgacchanti}
\]
They go. \(\rightarrow\) They come ("go here").

\[
\text{गच्छन्ति} \rightarrow \text{संगच्छन्ति}
\]
\[
\text{gacchanti} \rightarrow \text{saṃgacchanti}
\]
They go. \(\rightarrow\) They meet ("go together").

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

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

\[
\text{हे राम त्वं कुत्र?}
\]
\[
\text{he rāma tvam kutra?}
\]
Hey Rama! Where are you?

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

\[
\text{मन्द} \rightarrow \text{मन्दम्}
\]
\[
\text{manda} \rightarrow \text{mandam}
\]
slow \(\rightarrow\) slowly
The **upasarga**

Also known as: the preverb, the preposition, the verb prefix

In traditional grammar, verb prefixes are considered a type of uninflected word. We learned about several different verb prefixes in the core lessons:

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

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>ati</td>
<td></td>
</tr>
<tr>
<td>अधि</td>
<td>above, over</td>
</tr>
<tr>
<td>adhi</td>
<td></td>
</tr>
<tr>
<td>अनु</td>
<td>after, along</td>
</tr>
<tr>
<td>anu</td>
<td></td>
</tr>
<tr>
<td>अप</td>
<td>away from</td>
</tr>
<tr>
<td>apa</td>
<td></td>
</tr>
<tr>
<td>अपि</td>
<td>close to</td>
</tr>
<tr>
<td>api</td>
<td></td>
</tr>
<tr>
<td>अभि</td>
<td>towards</td>
</tr>
<tr>
<td>abhi</td>
<td></td>
</tr>
<tr>
<td>अव</td>
<td>down, downward</td>
</tr>
<tr>
<td>ava</td>
<td></td>
</tr>
<tr>
<td>आ</td>
<td>here, near</td>
</tr>
<tr>
<td>a</td>
<td></td>
</tr>
<tr>
<td>उद्र</td>
<td>up, upward</td>
</tr>
<tr>
<td>ud</td>
<td></td>
</tr>
<tr>
<td>उप</td>
<td>next to, under</td>
</tr>
<tr>
<td>upa</td>
<td></td>
</tr>
<tr>
<td>दुस्</td>
<td>bad, difficult</td>
</tr>
<tr>
<td>dus</td>
<td></td>
</tr>
<tr>
<td>नि</td>
<td>in, into</td>
</tr>
<tr>
<td>ni</td>
<td></td>
</tr>
<tr>
<td>निस्</td>
<td>out, out of</td>
</tr>
<tr>
<td>nis</td>
<td></td>
</tr>
<tr>
<td>स्त्रील.</td>
<td>पुंसला</td>
</tr>
<tr>
<td>--------</td>
<td>-----</td>
</tr>
<tr>
<td>परा</td>
<td>para</td>
</tr>
<tr>
<td>पारि</td>
<td>pari</td>
</tr>
<tr>
<td>प्र</td>
<td>pra</td>
</tr>
<tr>
<td>प्रति</td>
<td>prati</td>
</tr>
<tr>
<td>वि</td>
<td>vi</td>
</tr>
<tr>
<td>सम्</td>
<td>sam</td>
</tr>
<tr>
<td>सु</td>
<td>su</td>
</tr>
</tbody>
</table>

How to use an *upasarga*

An *upasarga* usually does one of three things. First, it might change the root’s meaning in a straightforward way:

<table>
<thead>
<tr>
<th>गच्छन्ति</th>
<th>सङ्गच्छन्ति</th>
</tr>
</thead>
<tbody>
<tr>
<td>gacchanti</td>
<td><em>sam</em>gacchanti</td>
</tr>
<tr>
<td>they go</td>
<td>they meet (“go together”)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>नयन्ति</th>
<th>सङ्गनयन्ति</th>
</tr>
</thead>
<tbody>
<tr>
<td>nayanti</td>
<td><em>sam</em>nayanti</td>
</tr>
<tr>
<td>they lead</td>
<td>They unite (“lead (others) together”)</td>
</tr>
</tbody>
</table>

Second, it might create a totally new meaning. This new meaning usually depends on cultural context:


**गच्छन्ति → अवगच्छन्ति**

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

they go → they understand

Third, it might intensify the root's basic meaning or leave it unchanged:

**जयति → संजयति**

\[ \text{jayati} \rightarrow \text{samjayati} \]

they conquer → they (intensely or fully) conquer

We can also use multiple upasargas at a time:

**गच्छन्ति → समागच्छन्ति**

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

they go → they come together; they convene ("go together here")

**नयति → समानयति**

\[ \text{nayanti} \rightarrow \text{samānayanti} \]

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 \( a- \):

\[ \text{आ + अगच्छन्} \rightarrow \text{आगच्छन्} \]

\[ \text{ā + agacchan} \rightarrow \text{āgacchan} \]

They came.

\[ \text{परि + अगच्छन्} \rightarrow \text{पर्यागच्छन्} \]

\[ \text{pari + agacchan} \rightarrow \text{paryagacchan} \]

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 रावणादू अपि भीत:।

`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 सुखिनः।

`api tvam 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.

gati

There is a miscellaneous group of prefixes called gati. Usually, these prefixes are used only with specific roots. Here are some common gati prefixes:

करोति → अलंकरोति
karoti → alamkaroti
does, makes → decorates, adorns

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

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

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

भवति → आविर्भवति
bhavati → āvirbhavati
becomes → becomes apparent or manifest

-sāt

In addition to the prefixes we have seen so far, we can also turn nominals into verb prefixes.
We can create one type of nominal prefix by adding -sāt to the end of the nominal stem. Usually, we use this prefix with the words kr ("do, make") or bhū ("become").

\[
\begin{align*}
\text{भस्म} \rightarrow \text{भस्मसात्करोति} \\
\text{bhasma} \rightarrow \text{bhasmasātkaroti} \\
\text{ash} \rightarrow \text{turns (something else) to ash}
\end{align*}
\]

\[
\begin{align*}
\text{भस्म} \rightarrow \text{भस्माद्धवति} \\
\text{bhasma} \rightarrow \text{bhasmasādbhavati} \\
\text{ash} \rightarrow \text{becomes ash}
\end{align*}
\]

cvi

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

\[
\begin{align*}
\text{कृष्ण} \rightarrow \text{कृष्णीकरोति} \\
\text{krṣṇa} \rightarrow \text{krṣṇikaroti} \\
\text{black} \rightarrow \text{(someone) makes black}
\end{align*}
\]

\[
\begin{align*}
\text{कृष्ण} \rightarrow \text{कृष्णीभवति} \\
\text{krṣṇa} \rightarrow \text{krṣṇibhavati} \\
\text{black} \rightarrow \text{(someone) becomes black}
\end{align*}
\]

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 \( u \) becomes \( ū \):

\[
\text{पशु} \rightarrow \text{पशूकरोति}
\]
\[
\text{paśu} \rightarrow \text{paśūkaroti}
\]
beast, animal \( \rightarrow \) (someone) makes (someone else) a beast or animal

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

\[
\text{मातृ} \rightarrow \text{मात्रीकरोति}
\]
\[
\text{mātṛ} \rightarrow \text{mātrikaroti}
\]
mother \( \rightarrow \) (someone) makes (someone else their) mother
ca, vā, and others

In this lesson, we will learn about many small but common uninflected words. For ease of reference, we will discuss these words in alphabetical order:

अथ एव एवम् इति इव 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 प्रथमोऽध्यायः
atha prathamo 'dhyāyaḥ
Now begins the first chapter.

eva emphasizes the word before it. It can be translated as “indeed” or “truly,” or sometimes as “only” or “alone”:

राम एव लक्ष्मणस्य भ्राता
rāma eva lakṣmaṇasya bhrātā
Rama truly is Lakshmana's brother.

अह ज् एव बलवान्
aham eva balavān.
I alone am strong.

evam means “thus” or “in that matter”:

स एवम् उवाच
da evam uvāca.
Thus did he speak.

स एवं कृत्वा गृहम् अगच्छत्
da evam kṛtvā grham agacchat.
He, after acting thus, went home.

iti generally marks the end of a quote or topic:
अहम् बलवनान् इति बालो मन्यते
aham balavan iti balo manyate
The boy thinks that he is strong. (interpretation 1)
The boy thinks, “I am strong.” (interpretation 2)

इति प्रथमो ध्यायः:
iti prathamo'dhyayah
So ends the first chapter.

रामो गतं इति श्रणोति
rāmo gata iti śrṇoti
He hears that Rama has left. (interpretation 1)
He hears, “Rama has left.” (interpretation 2)

iva means “like” or “as if.” It follows directly after the word it describes. In the examples below, notice how important the case endings are. By using 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 सिंहं 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.

cā means “and”:

रामः सीता च गच्छतः।
rāmaḥ sītā 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 हन्ति। रामो हि रावणादु बलवत्तरः
rāmo rāvaṇaṁ hanti. rāmo hi rāvaṇād balavattarahaḥ
t_after all, Rama is stronger than Ravana.
Adverbs

Adverbs are uninflected words that describe how some action was done:

 gusto mandaṃ carati
The elephant walks slowly.

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

 mṛdu → sa mṛdu bhāṣate.
soft → He speaks softly.
Suffixes
The suffix system

Suffixes are meaningful groups of sounds that we add to something else. Sanskrit uses many different suffixes, and these suffixes can cause many different sound changes. So it is important to understand what suffixes mean and what sound changes they cause.

We have already seen several kinds of suffixes. We have seen nominal endings:

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

of the man

verb endings:

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

(someone) goes

and various other suffixes that we use with verbs:

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

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

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

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

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

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

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

Next are nominal suffixes, which we usually add to a nominal stem:
What sound changes do suffixes cause?

As you can see in the examples above, suffixes can cause many different changes to the roots and stems they attach to.

The most common change is to strengthen the last vowel by making it a compound vowel. We saw an example of this with netra above:

नी + त्र → नेत्र

nī + tra → netra

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

But suffixes can also cause other kinds of sound changes. For example, some suffixes don't cause a vowel change at all:

नी + त → नीत

nī + ta → nīta

lead + (past suffix) → (has been) led

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

शुच् + अ → शोक

śuc + a → śoka

grieve + (state) → grief, sorrow
त्यज् + अ → त्याग
tyaj + a → tyāga
abandon + (state) → abandoning, relinquishment

\textit{iṭ}

When we add a suffix to a root, sometimes we add an extra \textit{i} sound between the root and the suffix:

नी + त → नीत
nī + ta → nīta
lead → led

वन्दि ज्  + \textit{ि} + त → वन्दित
vand + \textit{i} + ta → vandita
venerate → venerated

Traditionally, this \textit{i} sound is called \textit{iṭ}. Some roots use \textit{iṭ}, some roots don’t use \textit{iṭ}, and some roots use \textit{iṭ} optionally.

\textbf{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 लन्हसां गत्वा रावउण पश्यति।
rāmo laṅkāṃ gatvā rāvaṇaṃ paśyati
Rama, after going to Lanka, sees Ravana.

-tvā can cause many sandhi changes. We will discuss these sandhi changes further below.

- ya

Also known as: lyap

-ya has the same meaning as -tvā. If the root uses a verb prefix, we always use -ya. Otherwise, we use -tvā.

For example, if we have these two simple sentences:
Hanuman returns to Rama.

Hanuman rejoices.

Then we can combine them with -ya:

Hanuman, after returning to Rama, rejoices.

If the root ends in a short vowel, then we add an extra -t after the root:

then add an extra -t after the root:

fetch → after fetching

Sound changes for -tvā

Unlike many suffixes, -tvā does not strengthen the root's vowel:

lead → after leading

become → after becoming

do → after doing

As usual, some roots use the connecting iṣ sounds and others do not. Here are some roots that use iṣ:
वन्द् → वन्दित्वा
vand → vanditvā
venerate → after venerating

पढ् → पठित्वा
paṭh → paṭhitvā
read, recite → after reading or reciting

If a root ends in a consonant and does not use ṭ, then the root's last consonant sound might contact the -t in -tvā. This contact causes many sandhi changes.

For example, if the root's last sound is a voiced aspirated consonant (gh jh ḍh dh bh h), -tvā usually becomes -dhvā:

लभ् → लभ्य
labh → labdha
obtain → obtained

बुध् → बुध्द
budh → buddha
awake → awakened

ह → ग्ना
dah → dagdhvā
burn → after burning

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

मुच् → मुक्त
muc → mukta
free, release → freed, released

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

युज् → युक्त्वा
yuj → yuktvā
yoke, join → after yoking or joining
Roots that end in -ā, -e, or -ai often use -i or -ī for their vowels:

स्था → स्थित्वा  
sthā → sthitvā  
stand → after standing

गै → गीत्वा  
gai → gītvā  
sing → after singing

Some roots that end in -m or -n lose that sound:

गम् → गत्वा  
gam → gatvā  
go → after going

हन् → हत्वा  
han → hatvā  
kill → after killing

मन् → मत्वा  
man → matvā  
think → after thinking

For some roots, their semivowels become vowels and any other vowel sounds they have are removed. This change is called sampräsāraṇa. Here are some examples:

वच् → उक्त्वा  
vac → uktvā  
speak → after speaking
स्वप्न → सुप्त्वा
svap → suptvā
sleep → after sleeping

यज्ञ → इष्ट्वा
yaj → iṣṭvā
sacrifice → after sacrificing

ग्रह → गृहीत्वा
grah → grhītvā
grab → after grabbing

वस → उष्ट्वा
vas → uṣitvā
live → after living

प्रचल → प्रश्त्वा
prach → pṛṣṭvā
ask → after asking

And there are other irregular changes too:

दा → दत्त्वा
dā → dattvā
give → after giving

Review

-tvā and -ya are common suffixes that are worth knowing well.
-ta and -tavat

In this lesson, we will learn about two more common suffixes. Both of these suffixes create adjectives.

-**ta**

Also known as: the past passive participle, the PPP, kta

The suffix -**ta** is important and powerful. When we add it to a root that means “X,” we usually create words that mean “(has) been X-ed.”

Here are some examples of -**ta**. Note that it causes the same sound changes as -**tvā**:

नी → नीत

\(nī \rightarrow nīta\)

lead → led

कृ → कृत

\(kr \rightarrow kṛta\)

do, make → done, made

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

रामेण 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

\(gam \rightarrow gata\)

go → (has) gone

And likewise for other roots, especially if they don’t have an object:
Finally, there are some roots where -ta has a more general sense:

शक् → शक्त
śak → śakta
be able to → able, capable

-tavat
Also known as: the past active participle, ktavatu

The suffix -tavat has a similar meaning to -ta. When we add it to a root that means “X,” we usually create words that mean “has X-ed.” Here are some examples:

श्रु → श्रुतवत्
śru → śrutavat
hear → has heard

-tavat causes all the same sound changes that -ta does.
In this lesson, we will learn about the root suffix -tum, which creates uninflected words.

When added to some root that means “X,” -tum creates a word that means “to X.” Here are some examples:

अहं खादितूम् इच्छामि।
ahaṃ khāditum icchāmi.
I want to eat.

एतान् न हन्तूम् 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 खादितूम् इच्छति।
gajaḥ khāditum icchati.
The elephant wants to eat.

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

गजः खादितुम् शकोति।
gajaḥ khāditum śaknoti.
The elephant is able to eat.

गजः खादितुम् जानाति।
gajaḥ khāditum jānāti.
The elephant knows (how) to eat.

गजः खादितूम् आरभते।
gajaḥ khāditum ārabhate.
The elephant begins to eat.
The elephant tries to eat.

The elephant deserves to eat.

And in a more general way, -tum can show the reason that some action was done:

The elephant walks (in order) to eat.

The elephant runs (in order) to eat.

Sound changes

When we add -tum, we strengthen the root’s vowel to the medium level. As usual, some roots don’t use it:

\[\text{nī → netūm\text{}}\]

lead → to lead

and others do:

\[\text{vand → vandītum\text{}}\]

venerate → to venerate

Otherwise, -tum generally causes similar sound changes to -tvā:
\textbf{Review}

-\textit{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:

त्वया वनं 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।

*mrgo 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

*yodhayam*

There should or must be fighting.

Here is an example from the *Bhagavad Gita:*

कैर मया सह योद्धव्यम्

*kair mayā saha yodhayam*

With whom and me **must there be fighting?** *(literal translation)*

With whom **must I fight?** *(natural translation)*

-tavya

Also known as: tavya or tavyat
To add -tavya, we follow the same rules as -tum. As usual, some roots use it and some do not:

नी → नेतव्य  

$nī → netavya$  

should or must be led

वन्द → वन्दितव्य  

$vand → vanditavya$  

should or must be venerated

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

बुध → बोढव्य  

$budh → bodhavya$

युध → योढव्य  

$yudh → yoddhavya$

-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 → करणीय  

$kr → karaṇīya$  

do → should or must be done

द्रश → दर्शनीय  

$drś → darśanīya$  

do → should or must be seen

-ya

Also known as: yat, nyat, kyap, ...

-ya causes various sound changes. Here are some examples:
गै → गेयम्
gai → geyam
sing → should or must be sung

पा → पेयम्
pā → peyam
drink → should or must be drunk

लभ → लभ्य
labh → labhya
obtain → should or must be obtained

शक्य → शक्य
śak → šakya
be able to → able to be done, possible

सह → सह्य
sah → sahya
endure → endurable

कृ → काय्य
kṛ → kārya
do → should or must be done
-at, -āna, and -vas

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 kṛ:

\[
\begin{align*}
\text{kuru} + \text{at} & \rightarrow \text{kurvat} \\
\text{do} & \rightarrow \text{while doing (parasmaipada)}
\end{align*}
\]

\[
\begin{align*}
\text{kuru} + \text{āna} & \rightarrow \text{kurvāna} \\
\text{do} & \rightarrow \text{while doing (ātmanepada)}
\end{align*}
\]

\[
\begin{align*}
\text{kariṣya} + \text{at} & \rightarrow \text{kariṣyat} \\
\text{do} & \rightarrow \text{about to do}
\end{align*}
\]

\[
\begin{align*}
\text{cakṛ} + \text{vas} & \rightarrow \text{cakṛvas} \\
\text{do} & \rightarrow \text{has done}
\end{align*}
\]

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

The meaning of -at depends on the stem we attach it to. If we attach it to a present tense stem, we get a word that means “while doing X”:

\[
\begin{align*}
\text{gaccha} & \rightarrow \text{gacchat} \\
\text{while going}
\end{align*}
\]
If we attach it to a simple future tense stem, we get a word that usually means “about to do X”:

- गमिष्य → गमिष्यत
gamiṣya → gamiṣyat
  will go → about to go

- कारिष्य → कारिष्यत
kariṣya → kariṣyat
  will do → about to do

We can use -at only with roots that use parasmaipada endings.

Generally, nominal stems that end in -at use two stems: a strong stem that ends in -ant and a weak stem that ends in -at. Certain endings use the strong stem:

- अहां चरतन्तं नरं पश्यामि
  ahaṃ caratanḥ naraṃ paśyāmi
  I see the man who is walking.

  (strong stem)

And others use the weak stem:

- अहां चरता नरेन्द्र सह वदामि।
  ahaṃ caratā nareṇḍra saha vadāmi.
  I speak with the man who is walking.

  (weak stem)

However, roots from the hu class use -at as their only stem:

- जुहु → जुहवत
tuḥu → tuhvat
  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:

\begin{align*}
\text{kuru} & \rightarrow \text{kurvāṇa} \\
& \text{while doing (ātmanepada)}
\end{align*}

Stems that end with -a use -māna instead:

\begin{align*}
\text{naya} & \rightarrow \text{nayamāna} \\
\text{lead} & \rightarrow \text{while leading}
\end{align*}

\begin{align*}
\text{nesya} & \rightarrow \text{nesyamāna} \\
\text{will lead} & \rightarrow \text{about to lead}
\end{align*}

\begin{align*}
\text{kariṣya} & \rightarrow \text{kariṣyamāna} \\
\text{will do} & \rightarrow \text{about to do}
\end{align*}

-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”:

\begin{align*}
\text{cakṛ} & \rightarrow \text{cakrvas} \\
\text{did} & \rightarrow \text{did or has done}
\end{align*}

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

\begin{align*}
\text{jagm} & \rightarrow \text{jagmivas} \\
\text{went} & \rightarrow \text{went or has gone}
\end{align*}
Otherwise, we use -āna:


cakṛ → cakrāṇa

did → did or has done (ātmanepada)

Review

The -at and -āna endings are common and worth knowing well. For details, see our Sentences topic.
Other root suffixes

In this lesson, we will learn about some other common root suffixes. For ease of reference, we will discuss these suffixes in alphabetical order:

अ अक अन इन् तृ ट्र
a aka ana in tṛ 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 → आनन्दः
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 → śoka
grieve → grief, sorrow

त्यज् → त्यागः
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

-ana
Also known as: lyuṭ, lyu

-ana usually creates abstract neuter nouns. When we add -ana to a root that means “X,” we get words that mean “the act of doing X”:

कृ → करण
kr → karaṇa
do → act of doing; action

इ → अयन
i → ayana
go → act of going; journey

मृ → मरण
mṛ → maraṇa
die → act of dying; death

-ana also creates adjectives (feminine -anī) that mean “one who does X”:

कृ → करण
kr → karaṇa
do → one that does or causes; the mean of an action
मृद् → मर्दन
mṛd → mardana
crush → one who crushes or pulverizes

-in

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

कृ → कारिन्
kṛ → kārin
do → doing

-trṛ
Also known as: tṛc

-trṛ (feminine -trṛ) creates adjectives that mean “one who does X”:

कृ → कर्त्र
kṛ → kartṛ
do → doer, agent

नी → नेत्र
nī → netṛ
lead → leader

युध् → योद्ध
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: śtra

-tra usually creates neuter nouns with the sense of “the means of doing X”: 
नी → नेत्र

नी → netra
lead → by which one is led; an eye

मन् → मन्त्र

मन् → 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 मत् मय य वत्
\(a\) in ka tama tara tas tā tva mat maya ya vat

-\(a\)
Also known as: \(aṇ\)

-\(a\) often creates adjectives that mean “descending from X” or “of X.” Usually, we strengthen the stem's first vowel to the strongest level. And if the stem ends in -\(a\), we remove the last -\(a\):

\(कुरु + अ \rightarrow कौरव\)
\(kuru + a \rightarrow kaurava\)
descending from Kuru; a Kaurava

\(इन्द्र + अ \rightarrow एिंद्र\)
\(indra + a \rightarrow aindra\)
of Indra

-in

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

\(योग + इन \rightarrow योगिन्\)
\(yoga + in \rightarrow yogin\)
yoga → characterized by yoga; a yogi

\(योग + इनी \rightarrow योगिनी\)
\(yoga + int \rightarrow yogint\)
yoga → a female yogi; a yogini
-ka

-ka often creates stems that mean “a little X” or “a dear X”:

पुत्र + क → पुत्रक
putra + ka → putraka
son → little son, dear son

-tama

Also known as: tamap, gha

-tama (feminine: -tamā) creates adjectives that mean “most X”:

बलवत् + तम → बलवत्तम
balavat + tama → balavattama
strong → strongest

-tara

Also known as: tarap, gha

-tara (feminine: -tarā) creates adjectives that mean “more X”:

सुन्दर + तर → सुन्दरतर
sundara + tara → sundaratara
beautiful → more beautiful

-tas

Also known as: tasi

-tas creates an uninflected word that means “from X.” Due to sandhi, it becomes -taḥ:

अग्नि → अग्निष्णः
agni → agnitaḥ
fire → from the fire

-tā

Also known as: tal

-tā creates feminine nouns that mean “X-ness” or “the state of being X”: 
योग्य + ता → योग्यता

yogya + tā → yogyatā
useful, appropriate → utility, propriety

-tva

-tva has the same meaning as tā, but it creates neuter stems:

अमर + त्व → अमरत्व

amara + tva → amaratva
immortal → immortality

सम + त्व → समत्व

sama + tva → samatva
same, even → sameness, evenness, equanimity

-mat

Also known as: matup

-mat (feminine: -matī) creates adjectives that mean “possessing X” or “characterized by X.” Certain stems use -vat instead. See our notes on -vat for details.

हनु + मत् → हनुमत्

hanu + mat → hanumat
jaw → characterized by (prominent) jaws; Hanuman

-maya

-maya (feminine: -mayī) creates adjectives that mean “made of X”:

हिरण्य + मय → हिरण्यमय

hiranya + maya → hiranyamaya
gold → made of gold, golden

-ya

-ya creates neuter nouns with an abstract sense. Usually, we strengthen the stem's first vowel to the strongest level:
सदृश → सादृश्य
sadrśa → sādṛśya
similar (to) → similarity

-vat
Also known as: vatup

-vat (feminine: -vatī) has the same meaning as -mat. We use -vat if the stem ends in m or a, or if it has m or a as its next-to-last letter:

भग + व त् → 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 (samāsa) 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:

राममातुर गृहम → राममात्रगृहम
rāmamātur grham → 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 फलम → गजफलम
gajasya phalam → gajaphalam
The elephant's fruit → elephant fruit

गजानां फलम → गजफलम
gajānāṃ phalam → gajaphalam
The elephants' fruit → elephant fruit

But although compounds lose information, compounds are compact and short. If the context is clear, they save a lot of time. And if a sentence is very complex, compounds can even make the sentence clearer and easier to follow.

For this reason, compounds are common in Sanskrit, especially in later compositions.
Four types of compounds

Sanskrit compounds have four basic types. Each of the next four lessons will examine one of these types in more detail.

First is the *dvandva*, which we saw in our series of core lessons. Any set of words that could be combined with the word “and” can be combined into a *dvandva*:

\[
\text{राम: } \text{सीता च } \rightarrow \text{ रामसीते}
\]

*rāmaḥ sītā ca → rāmasīte*
Rama and Sita

\[
\text{राम: } \text{सीता लक्ष्मण च } \rightarrow \text{ रामसीतालक्ष्मणः}
\]

*rāmaḥ sītā lakṣmaṇaḥ ca → rāmasītālakṣmaṇāḥ*
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):

\[
\text{रामस्य माता } \rightarrow \text{ राममाता}
\]

*rāmasya mātā → rāmamātā*
Rama’s mother

\[
\text{रामस्य पुत्रः } \rightarrow \text{ रामपुत्रः}
\]

*rāmasya putraḥ → rāmaputraḥ*
Rama’s son

Third is the *bahuvrīhi*. This is similar to English examples like “graybeard” (a person whose beard is gray) and “blockhead” (a person with a block-like head). The idea is that both words, together, describe someone who is not explicitly mentioned in the compound:

\[
\text{महान् रथ: यस्य } \rightarrow \text{ महारथः}
\]

*mahān rathah yasya → mahārathah*
whose chariot is great → “great-charioted,” a great warrior
Fourth is the *avyayībhāva*. This creates uninflected words. Usually, the first word is itself an uninflected word:

- उप + कृष्ण → उपकृष्णम्
  - *upa* + *kṛṣṇa* → *upakṛṣṇam*
  - near + Krishna → near Krishna

- यथा + उक्त → यथोक्तम्
  - *yathā* + *ukta* → *yathoktam*
  - according to + said → as it was said

How to tell compounds apart

Each of the compounds above has exactly two words. So how can we tell them apart? As you read more Sanskrit, you will be able to do so instinctively. But until then, here are some basic tips.

The words in a *dvandva* compounds are usually all of the same “type”: all people, all animals, all kinds of weapons, and the like:

- रामः सीता लक्ष्मणः च → रामसीतालक्ष्मणः
  - *rāmaḥ* *sītā* *lakṣmaṇaḥ* *ca* → *rāmasītālakṣmaṇaḥ*
  - Rama, Sita, and Lakshmana (all people)

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

- *yathāśakti*
  - According to one's power

The *bahuvrīhi* and the *tatpuruṣa* 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:

\[
\text{दृढ-व्रष्णो नाष्णो गच्छ।}
\]

\[
dṛḍha-vrato rāmo gacchati.
\]

Firm-vow Rama goes.

Here, the compound *dṛḍha-vrataḥ* has two interpretations:

- Rama, who is a firm vow, goes. (*tatpuruṣa*)
- Rama, who is firm-vowed, goes. (*bahuvrīhi*)

But only the *bahuvrīhi* option makes sense here.

---

**The *bahuvrīhi* in older Sanskrit**

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

Also known as: the coordinative compound

dvandva literally means “pair.” Any set of words that could be combined with the word *ca* (“and”) can be combined into a *dvandva*:

राम: सीता च → रामसीते

*rāmaḥ* sitā *ca* → *rāmasīte*

Rama and Sita

राम: सीता लक्ष्मणः च → रामसीतालक्ष्मणः

*rāmaḥ* sitā *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-lakṣmanāḥ* uses a masculine ending.

**Two types of dvandva**

The *dvandva* is a simple compound, but it has some small subtleties that are worth knowing. In particular, it has two main subtypes.

The first is the type we saw above, where several different items are listed together. This is called the *itaretara-dvandva* (“one-and-another *dvandva*”):

राम: सीता लक्ष्मणः च → रामसीतालक्ष्मणः

*rāmaḥ* sitā *lakṣmaṇaḥ* *ca* → *rāmasītālakṣmaṇaḥ*

Rama, Sita, and Lakshmana

फलनान पयुनाण

*phalāni puṣpāṇi* *ca* → *phalapuṣpāṇi*

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 dvandva”). The \textit{samāhāra-dvandva} is always in the neuter singular:

\begin{itemize}
  \item \textit{āhāra-nidrā-bhayam} \quad \textit{āhāra-nidrā-bhayam} \\
      \text{food, sleep, and fear}
  \item \textit{pāṇi-pādam} \quad \textit{pāṇi-pādam} \\
      \text{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{mātā pitā ca} → \textit{mātāpitarau} \quad \textit{mātā pitā ca} → \textit{mātāpitarau} \\
      \text{mother and father}
  \item \textit{mitro varuṇah ca} → \textit{mitrāvaruṇau} \quad \textit{mitro varuṇah ca} → \textit{mitrāvaruṇau} \\
      \text{Mitra and Varuna (names of Vedic gods)}
  \item \textit{dyauḥ prthivī ca} → \textit{dyāvāprthivī} \quad \textit{dyauḥ prthivī ca} → \textit{dyāvāprthivī} \\
      \text{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 samahara-dvandva?
2. What gender and number does an itaretara-dvandva use?
3. What gender and number does a samahara-dvandva use?
The tatpuruṣa

Also known as: the determinative compound

tatpuruṣa literally means “his man” or “his servant.” In a tatpuruṣa compound, the second word is the main idea and the first word describes it in some way:

धर्मस्य क्षेत्रम् → धर्मक्षेत्रम्
dharmasya kṣetram → dharmakṣetram
field of dharma → dharma field

कुरुणां क्षेत्रम् → कुरुक्षेत्रम्
kurūṇāṃ kṣetram → kurukṣetram
field of the Kuru people → Kuru field

Why do we describe this compound with a strange word like tatpuruṣa? Part of the reason is that the word “tatpuruṣa” is itself a tatpuruṣa compound:

तस्य पुरुष: → तत्पुरुष

tasya puruṣah → tatpuruṣa
his man

The tatpuruṣa is common and has many different varieties. So it is worth knowing well.

Common tatpuruṣa

In the most common type of tatpuruṣa, the first word describes the second in some way:

नगरं गत: → नगरगत:
nagaraṃ gataḥ → nagaragataḥ
gone to the city → city-gone
(case 2)

नखकै भिन्नः → नखभिन्नः
nakhair bhinnah → nakhabhinnah
torn by (one’s) nails → nail-torn
(case 3)
Of these, the most common is the case 6 tatpurṣa. In other cases, there are some restrictions on which words we are allowed to use.

**karmadhāraya**

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

- कृष्ण: सर्प: → कृष्णसर्प:
  - kṛṣṇaḥ sarpaḥ → kṛṣṇasarpaḥ
    - black snake

- मेघ इव श्याम: → मेघश्याम:
  - megha iva śyāmaḥ → meghasyāmaḥ
    - cloud dark (as dark as a cloud)
Compounds with *na*

One type of *tatpurusa* uses the word *na* as its first word. This *na* becomes *a* in front of consonants and *an* in front of vowels:

न भाव: → अभाव:

*na bhāvaḥ* → *abhāvaḥ*
not existence → absence

**upapada compounds**

The word *upapada* has various meanings. In the context of compounds, an *upapada* is a word that we can create only when making a compound. Here is a classic example:

कुम्भं करोति → कुम्भकारः

*kumbhaṃ karoti* → *kumbha kāraḥ*
someone who makes pots → pot-maker

The word *kāra* that you see here generally exists only as part of a compound.

Here are a few more examples of *upapada* compounds:

जलं धीयते अस्मिन् → जलधिः

*jalaṃ dhiyate asmin* → *jala dhiḥ*
water is borne in this → water-bearing, ocean

जलं मुञ्चति → जलमुक्

*jalaṃ muṅcati* → *jalamuk*
it releases water → water-releasing, cloud
The *bahuvrīhi*

Also known as: the possessive compound

*bahuvrīhi* literally means “(having) much rice.” In a *bahuvrīhi* compound, the two compounded words describe an idea that is not explicitly mentioned. Usually, the first word describes the second:

हनान ज्य थष्णो स्य → हनाथष्णः

*mahān ratho yasya → mahārathaḥ*

*who has* a great chariot → “great-charioted,” a great warrior

पीतो डम्बरो यस्य → पीताम्बरः

*pīto 'mbaro yasya → pītabaraḥ*

*who has* yellow clothes → yellow-clothed

द्रढना वर्ना स्य → द्रधव्रतः

*dṛḍhā vratā yasya → dṛdhavrataḥ*

*who holds* firm vows → firm-vowed

Or sometimes, the relationship is more complex:

चक्रि अं पनाणतौ स्य → चक्रिपाणष्णः

*cakraṃ pāṇau yasya → cakrapāṇiḥ*

*in whose* hand is a discus → discus-handed

We have many examples of this compound in English: flatfoot, lowlife, yellow-belly, blockhead, kindhearted, evil-minded, and so on.

Why do we describe this compound with a strange word like *bahuvrīhi*? Part of the reason is that the word “*bahuvrīhi*” is itself a *bahuvrīhi* compound:

बहुर व्रीहिरः यस्य → बहुव्रीहि

*bahur vrīhir yasya → bahuvrīhi*

*who has* much rice → “much-riced,” a wealthy person
Using the *bahuvrīhi*

The *bahuvrīhi* is an adjective, regardless of the genders used by its individual words. For example, consider the example below:

\[
\text{स्थिता प्रज्ञा यस्य} \rightarrow \text{स्थितप्रज्ञा}:
\]

\[
sthitā prajñā yasya → sthitaprajñāḥ
\]

whose discernment is stable → “stable-discernmented”

*prajñā* is a feminine word, but *sthitaprajñā* is an adjective that can be used with masculine words.

**Ambiguous compounds**

The *bahuvrīhi* often strongly resembles a *tatpuruṣa*:

\[
\text{दृढव्रजः} → \text{दृढव्रजर}:
\]

\[
dṛḍhavrataḥ
\]

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:

\[
\text{अहं च त्वं च राजेन्द्र लोकनाथाय उभावपि ।}
\]

\[
ahaṃ ca tvam ca rājendra lokanāthāv ubhāvapi ।
\]

Both I and you, O lord of men, are *loka-nāthas* (world-lords).

\[
\text{बहुव्रीरहं राजन् सष्ठितपुरुषो भवान् ॥}
\]

\[
bahuvrīhiraham rājan ṛṣṭhitapuruṣo bhavān ॥
\]

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 nāthah).
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:

\[
\text{यथा} + \text{शक्ति} \rightarrow \text{यथाशक्ति}
\]

\[
yathā + śakti \rightarrow yathāśakti
\]

According to + power → according to one’s power

\[
\text{प्रति} + \text{पद्म} \rightarrow \text{प्रतिपद्म्}
\]

\[
prati + padam \rightarrow pratipadam
\]

Against, regarding → at every word, for each word

\[
\text{यावत्} + \text{जीवम्} \rightarrow \text{यावजीवम्}
\]

\[
yāvat + jīvam \rightarrow yāvajīvam
\]

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:

एक बीमा जी.  
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 सीताय सह वनं अयोध्याया: पित्रे गच्छति।  
rāmo sitayā saha vanam ayodhyāyāḥ pitre gacchati.  
Rama goes with Sita to the forest from Ayodhya for his father.

As we add more and more nominal words, we add more and more detail to our original action.
**Sentence context**

In Sanskrit, we often leave words out of the sentence if the context is clear. Here are some simple examples:

\[
\text{रामो मातरं गच्छति।}
\]

\[
rāmo mātaraṁ gacchati.
\]
Rama goes to his mother.

\[
\text{रामो हस्तं पश्यति।}
\]

\[
rāmo hastam paśyati.
\]
Rama looks at his hand.

If it is clear from context that rāma is the subject, we can even say this:

\[
\text{मातरं गच्छति।}
\]

\[
mātaraṁ gacchati.
\]
He goes to his mother.

\[
\text{हस्तं पश्यति।}
\]

\[
hastam paśyati.
\]
He looks at his hand.

**Verbless sentences**

If we use a verb like asti (“is”), we can express that one thing is another:

\[
\text{रामो राजपुत्रो अस्त।}
\]

\[
rāmo rājaputro 'sti.
\]
Rama is a prince.

\[
\text{रामो बलवान् अस्त।}
\]

\[
rāmo balavān asti.
\]
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:
Sentences without a verb are sometimes called *verbless* sentences. We will learn more about these in a future lesson.
Agreement

In a sentence, multiple words might refer to the same idea. For example, consider these simple sentences:

राम: पृच्छति।
 rámaḥ prcchati.
Rama asks.

रामो योधः।
 rāmo yodhaḥ.
Rama is a warrior.

In the first sentence, rámaḥ shows who performs the action, and prcchati shows the action this performer does. In the second sentence, rámaḥ 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।
 *rámaḥ prcchanti.
(Number doesn’t match.)

*राम: पृच्छिम।
 *rámaḥ prcchámi.
(Person doesn’t match.)

*रामो योधम्।
 *rámo yodham.
(Gender doesn’t match.)

*रामो योधेन।
 *rámo 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:

\[
\begin{align*}
\text{kṛṣṇa: sarpa:} & \quad \text{krṣṇaḥ sarpaḥ} \\
& \quad \text{black snake} \\
\text{kṛṣṇā: sarpa:} & \quad \text{krṣṇāḥ sarpaḥ} \\
& \quad \text{two black snakes} \\
\text{kṛṣṇa: sarpa:} & \quad \text{krṣṇaḥ sarpaḥ} \\
& \quad \text{many black snakes} \\
\text{kṛṣṇā: sarpa:} & \quad \text{krṣṇāḥ sarpaḥ} \\
& \quad \text{(female) black snake} \\
\end{align*}
\]

In each example above, one word is the subject (**sarpaḥ**) and the other word describes it (**krṣṇaḥ**). The genders, cases, and numbers of these words completely match.

If the sentence uses a word like **ca** (“and”) to connect multiple nominals, the describing word should match the number of all of its described words together:
रामो योधः।
rāmo yodhaḥ.
Rama is a warrior.
(singular number)

रामो लक्ष्मणश् च योधोऽ।
rāmo lakṣmaṇaś ca yodhau.
Rama and Lakshmana are warriors.
(dual number)

रामो लक्ष्मणो भरतश् च योधा:।
rāmo lakṣmaṇaḥ bharataḥ ca yodhāḥ.
Rama, Lakshmana, and Bharata are warriors.
(plural number)

But if the sentence uses a word like vā (“or”), the describing word usually matches the number of the last word:

राम: सत्यवान्।
rāmaḥ satyavān.
Rama is truthful.

रामो लक्ष्मणो वा सत्यवान्।
rāmo lakṣmaṇo vā satyavān.
Rama or Lakshmana is truthful.
(masculine case 1 singular to match lakṣmaṇa)

रामो लक्ष्मण: सीता वा सत्यवती।
rāmo lakṣmaṇaḥ sītā vā satyavatī.
Rama, Lakshmana, or Sita is truthful.
(feminine case 1 singular to match sītā)

Agreement of nominal and verb

The case 1 nominal and the verb must use the same person:
अहं चरामि
ahaṃ carāmi
I walk.

अहं चर्ये।
aхаṃ carye.
I am walked (to).

त्वं चरसि
tvaṃ carasi
You walk.

त्वं चर्यसे।
tvaṃ caryase.
You are walked (to).

They must also use the same number:

गजः चरति
gajaś carati
The elephant walks.

गजों चरत:  
gajau carataḥ
The two elephants walk.

गजाश् चरन्ति
gajas caranti
The elephants walk.

This is true even in karmanī prayoga:

नरेण गजः चर्यते  
nareṇa gajaś caryate
The elephant is walked to by the man.
The two elephants are walked to by the man.

The elephants are walked to by the man.

If ca or vā is used, we follow rules similar to those described above:

Rama and the elephant walk.

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 'स्ति।
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.
Dasharathasya balam.
Dasharatha has strength.

Dasharathasya nagaram.
Dasharatha has a city.

Dasharathasya sukham.
Dasharatha has happiness.
(Less literally, “Dasharatha is happy.”)

Other sentences

We can create other verbless sentences by using special uninflected words. Here is a small example:

Alam etena.
Enough of this.
Questions

In this lesson, we will learn about the different ways we can ask questions in Sanskrit.

**kim**

The most straightforward way we can ask a question is to use the pronoun *kim*. *kim* means “who?” or “what?” and its specific meaning is usually clear from context. We can use *kim* to precisely ask about different parts of a sentence.

For example, suppose someone says the following:

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:

ष्णो वनानना फल ज्  ना।

*ko vānarāya phalam dadāti.*

Who gives a fruit to the monkey?

Usually, someone would answer like this:

नाहुलः।

*Rāhulaḥ.*

Rahula.

Likewise, we can ask other questions and give other answers:

राहुलः  कस्मे फलम् ददाति।

*rāhulāḥ kasmai phalam dadāti.*

To whom does Rahula give a fruit?

वनाराय।

*vānarāya.*

To the monkey.
राहुलो वानराय किं ददाति?
rāhulo vānarāya kiṃ dadāti?
What does Rahula give the monkey?

फलम्।
phalam.
A fruit.

राहुलः कस्माद वानराय फलं ददाति।
rāhulah kasmād vānarāya phalam dadāti.
From what (cause) does Rahula give a fruit to the monkey?

कौतूहलत्।
kautūhalat.
From curiosity.

In many styles of Sanskrit, the word *kim* can also mean “why.” This usage is very common in the *Ramayana* and the *Mahabharata*:

किं मां हन्तुम इच्छस।
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।

*kim tvam sukhi.*

Are you happy?

त्वं सुखी किम्।

tvam sukhi *kim.*

Are you happy?

Note that *kim* could indicate either a yes-no question or a “why?” question. The specific meaning depending on the context and style. In newer styles of Sanskrit, it usually indicates a yes-no question.

One other style is to use the word *kaccit*. When we use this word, we hope or expect that the answer is “yes”:

कच्छित् त्वं सुखी।

*kaccit tvam sukhi.*

Are you happy? (I hope you are.)

We can answer these questions in a few different ways. Usually, we repeat part of the question:

आहं सुखी।

*aham sukhi.*

I am happy.

आहं न सुखी।

*aham na sukhi.*

I am not happy.

Or in informal settings, we can use the words *ām* (“yes”) or *na* (“no”):
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>katham</td>
</tr>
<tr>
<td>kadā</td>
<td>when?</td>
</tr>
<tr>
<td>किमर्थम्</td>
<td>kimartham</td>
</tr>
<tr>
<td>कुतः</td>
<td>kutāḥ</td>
</tr>
<tr>
<td>कुट्र</td>
<td>kutra</td>
</tr>
<tr>
<td>क</td>
<td>kva</td>
</tr>
</tbody>
</table>

- *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>कीट्रा</td>
<td>of what kind?</td>
</tr>
<tr>
<td>kīṭṛa</td>
<td></td>
</tr>
</tbody>
</table>
Relative phrases

Relative phrases are phrases like this:

अहम् अपदेः नरं च गजम् अच्छरयतृ।
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 पदयन्ति।
gajā bhītā bhavanti yadā coram paśyanti.
Elephants become scared when they see the thief.

Relative phrases are one way we can create complex Sanskrit sentences. In this lesson, we will learn about many different kinds of relative phrases.

yad

The most straightforward way we can make a relative phrase is to use the pronoun yad. We can use it to precisely describe different parts of a sentence. For example, suppose someone says the following:

राहुलों नागरं चरति।
rāhulo nagaram carati.
Rahula walks to the city.

We can make phrase like this:

राहुलों यो ग्रामे बसति नागरं 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:
राहुलो यम्म माता मार्गति नगरं चरति।
rāhulo yam mātā mārgati nagaram carati.
Rahula, whom his mother is searching for, walks to the city.

राहुलो यस्य पिता योधो नगरं चरति।
rāhulo yasya pitā yodho nagaram 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 पृच्छति सा रामस्य पत्नी।**
yā prcchati sā rāmaśya patnī.
Who asks, she is Rama's wife. (literal translation)
The person who asks is Rama's wife. (natural translation)

**यस्ये रामः फलं ददाति सा रामस्य पत्नी।**
yasyai rāmaḥ phalaṃ dadāti sā rāmaśya 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)

**यस्ये 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>यथा</td>
<td>in which way</td>
</tr>
<tr>
<td>yathā</td>
<td></td>
</tr>
<tr>
<td>यदा</td>
<td>when</td>
</tr>
<tr>
<td>yada</td>
<td></td>
</tr>
<tr>
<td>यदर्थम्</td>
<td>for which reason</td>
</tr>
<tr>
<td>yadartham</td>
<td></td>
</tr>
<tr>
<td>यताः</td>
<td>from what, for what reason</td>
</tr>
<tr>
<td>yataḥ</td>
<td></td>
</tr>
<tr>
<td>यत्र</td>
<td>where</td>
</tr>
<tr>
<td>yatra</td>
<td></td>
</tr>
</tbody>
</table>

These words are often paired with the words below:
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>तथा</td>
<td>in that way</td>
</tr>
<tr>
<td><em>tathā</em></td>
<td></td>
</tr>
<tr>
<td>तदा</td>
<td>then</td>
</tr>
<tr>
<td><em>tada</em></td>
<td></td>
</tr>
<tr>
<td>तदर्थम्</td>
<td>for that reason</td>
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<td>तत:</td>
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</tr>
<tr>
<td><em>tataḥ</em></td>
<td></td>
</tr>
<tr>
<td>तत्र</td>
<td>there</td>
</tr>
<tr>
<td><em>tatra</em></td>
<td></td>
</tr>
</tbody>
</table>

Likewise, here are some common adjectives:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>यावत्</td>
<td>so much</td>
</tr>
<tr>
<td><em>yāvat</em></td>
<td></td>
</tr>
<tr>
<td>याद्रशा</td>
<td>of which kind</td>
</tr>
<tr>
<td><em>yādrśa</em></td>
<td></td>
</tr>
</tbody>
</table>

And the adjectives they are often paired with:

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<th>Word</th>
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<tr>
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<tr>
<td>ताद्रशा</td>
<td>of that kind</td>
</tr>
<tr>
<td><em>tādrśa</em></td>
<td></td>
</tr>
</tbody>
</table>
Participles

In English grammar, the word participle refers to certain kinds of verbal adjectives. The following words are all examples of participles:

- कुर्वन्
  - *kurvan*
  - while doing

- 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.

- रामोऽचरनं चखाद।
  - *rāmas caran cakhāda.*
  - Rama ate while walking.
In this lesson, we will learn more about how these different participles can be used.

**Basic participles**

The most basic way to use a participle is as a normal adjective:

अहः नृत्यनं गायामि।

_aham nṛtyan gāyāmi._

I sing while dancing.

अहः खादन्तं सिंहं पद्यामि।

_aham khādantaṃ siṃhaṃ paśyāmi._

I see a lion (who is) eating.

Since participles are _verbal_ adjectives, they behave somewhat like verbs. So, we can use them with other nominal words:

अहः राज्ञे नृत्यनं गायामि।

_aham rājña nṛtyan gāyāmi._

I sing while dancing for the king.

अहम् मांसम् खादन्तं सिंहं पद्यामि।

_aham māṃsam khādantaṃ siṃhaṃ 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।

_daśarathāḥ śocati._

Dasharatha grieves
Then we can connect them like so:

**दशरथे शोचति रामो वनं गच्छति।**

*daśarathe śocati rāmo vanaṃ gacchati.*

In Dasharatha grieving, Rama goes to the forest. (literal translation)  
As Dasharatha grieves, Rama goes to the forest. (natural translation)

The word *śocati* here is an adjective in the case 7 singular. It is easily confused with the normal verb *śocati*. See our lesson on consonant stems for details on why this word looks the way it does.

We can use this same structure with other participles too:

**रामे वनं गमिष्यति कै केकैयी हृष्यति।**

*rāme vanaṃ gamisyati kaikeyī hṛṣyati.*

With Rama about to go to the forest, Kaikeyi rejoices.

**रामे वनं गच्छति कै केकैयी हृष्यति।**

*rāme vanaṃ gacchati kaikeyī hṛṣyati.*

With Rama going to the forest, Kaikeyi rejoices.

**रामे वनं गते कै केकैयी हृष्यति।**

*rāme vanaṃ gate kaikeyī hṛṣyati.*

With Rama gone to the forest, Kaikeyi rejoices.

**Simultaneous action with case 6**

Also known as: the genitive absolute

Just as we can express simultaneous actions with case 7, we can do the same with case 6. Usually, the meaning is that one action happens *in spite of* or *even as* another one occurs:
Even as Dasharatha grieves, Rama goes to the forest.

The word śocataḥ here is an adjective in the case 6 singular. It is not the normal verb śocataḥ. See our lesson on consonant stems for details.
The eight cases

Sanskrit has eight different cases. These cases can each express many different meanings, but each has a basic meaning that is easy to remember. And if we need to, we can modify this basic meaning by using extra uninflected words.

Case 1
Also known as: the nominative case, prathama vibhaktiḥ (“first division”)

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

सिंहः खादति।
sinhaḥ khaḍati.
The lion eats.

But this depends on the prayoga of the verb. In the two sentences below, note the difference in meaning, even though both sentences use case 1:

सिंहः खादति।
sinhaḥ khaḍati.
The lion eats.
(The lion is the subject of the sentence.)

सिंहः खाद्यते।
sinhaḥ khaḍyate.
The lion is eaten.
(The lion is the object of the sentence.)

Case 1 also has special uses in verbless sentences. For details, see the lesson on verbless sentences:

अश्वः कृष्णः।
aśvaḥ krṣnāḥ.
The horse is black.
अश्वो रामस्य।
aśvo rāmasya.
The horse is Rama's.

Case 2
Also known as: the accusative case, dvitīyā vibhaktīḥ (“second division”)

Case 2 is generally the object of the action:

सिंहो ग्रामं पश्यति।
sinḥo grāmaṃ paśyati.
The lion sees a village.

It is also used for destinations:

सिंहो ग्रामं गच्छति।
sinḥo grāmaṃ gacchati.
The lion goes to the village.

Or for time and distance:

स मासम् अधीते
sa māsam adhīte
He studied for a month.

स योजनं चरति।
sa yojanaṃ ca 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 ग्रहं च वृक्षं च गजः।
antarā grhaṃ ca vrksam ca gajaḥ.
There is an elephant between the house and the tree.
अन्तरेण विचारं, किं शक्यम्?
antareṇa vidyāṁ, kim śakyaṁ?
Without knowledge, what is possible?

ऋते 'पि त्वा ते सुखिनो भविष्यन्ति।
rte 'pi tvām te sukhino bhaviṣyanti.
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 grāmaṃ gacchati.
The lion goes to the village by means of the road.

अहं धनुषा मृगं हन्म।
aham dhanuṣā mṛgaṃ hanmi.
I kill the deer with (my) bow.

For verbs in karmāṇi or bhāve prayoga, case 3 defines the agent of the action:

रामेन रावणो हन्यते
rāmeṇa rāvaṇo hanyate
Ravana is killed by Rama.
(karmāṇi 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:

रामः सीतया सह वनं गच्छति।
rāmaḥ sītayā 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 मांसय ग्रामं गच्छति।
siṃho māṃsāya grāmaṃ gacchati.
The lion goes to the village for meat.

सिंहः खादनाय ग्रामं गच्छति।
siṃhaḥ khādanāya grāmaṃ gacchati.
The lion goes to the village for eating (“to eat”).

For verbs that express anger, jealousy, or blame, case 4 defines the target of the emotion:

रामो रावणाय कुद्ध्यति।
rāmo rāvaṇāya kruḍhyati.
Rama is angry at Ravana.

कै ते री तौसनाना ईष्यर्म।
kaikeyī kausalyāyā īrṣyati.
Kaikeyi is jealous of Kausalya.

(kausalyāyai becomes kausalyāyā due to sandhi)

**Case 5**

Also known as: the ablative case, *paṁcamī vibhaktiḥ* (“fifth division”)
Case 5 generally means “from” or “because of”:

नरः वनाद ग्रामं गच्छति।
naraḥ vanād grāmam gacchati.
A man goes from the forest to the village.

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

For verbs that express fear or protection, case 5 defines the cause of fear:

अहम् रावणाद भीतः:
aham rāvaṇād bhītaḥ
I am scared of Ravana.

अहम् बालं सिंहाद रक्षामि।
aham bālaṃ siṃhād rakṣāmi.
I protect the boy from the lion.

If someone is being born, case 5 defines the father:

कृष्णो वसुदेवाद देवक्यां जज्ञे
krṣṇo vasudevād devakyāṃ jajñe
Krishna was born from Vasudeva in Devaki.

In a comparison, case 5 has the sense of “than” or “compared to”:

सिंहो नराद बलवत्तः।
simho narād balavattarāḥ.
The lion is stronger than the man.

Case 5 can also be used with words like ā and apa:

आ वनात्
ā vanāt
up to the forest
अप वनात्
apa vanāt
away from the forest

Case 6
Also known as: the genitive case, ṣaṣṭhī vibhaktiḥ (“sixth division”)

Case 6 generally means “of.” Generally, it expresses some connection between two nominals:

सिंहो नरस्य गृहं गच्छति।
simho narasya grham gacchati.
The lion goes to the house of the man (or, the man’s house).

सिंहो नरस्य मांसं खादति।
simho narasya maṃsaṃ khādati.
The lion eats the meat of the man.

Generally, case 6 is a “catch-all” case that we use if no other case applies. In the Ramayana and the Mahabharata, it often expresses the same meanings as case 4:

रामं देहि तस्य।
rāmaṃ dehi tasya.
Give Rama to him.

Case 7
Also known as: the locative case, saptamī vibhaktiḥ (“seventh division”)

Case 7 generally means “in” or “on”:

नरो सिंहे स्थिति।
naro sinhe '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

Case 8 addresses the person being spoken to:

Hey man! You have been eaten.

Hey lion! Go to the forest.

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:

देवनागरी
de va nā ga rī
Devanagari

संस्कृतम्
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:

देवनागर

da va na ga ra

संस्कृतम्
sa ska ta ma
So to express the specific sounds we need, we must add extra marks to these consonants:

\[
\begin{align*}
\text{द} & \rightarrow \text{दे} \\
da & \rightarrow de \\
\text{न} & \rightarrow \text{nा} \\
na & \rightarrow nā \\
\text{र} & \rightarrow \text{री} \\
ra & \rightarrow rī \\
\text{स} & \rightarrow \text{sं} \\
sa & \rightarrow saṃ \\
\text{स्क} & \rightarrow \text{स्कृ} \\
ska & \rightarrow skṛ \\
\text{म} & \rightarrow \text{मू} \\
ma & \rightarrow m
\end{align*}
\]

Also, notice that \text{स्क} (ska) is a combination of two other consonant symbols:

\[
\text{सू + क} \rightarrow \text{स्क}
\]

\[
s + ka \rightarrow ska
\]

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:

\[
\begin{align*}
\text{फलम् इच्छामि} & \rightarrow \text{फलमिच्छामि} \\
phalam icchāmi & \rightarrow phalamicchāmi
\end{align*}
\]

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:

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

<table>
<thead>
<tr>
<th>ऋ</th>
<th>ऍ</th>
<th>ऎ</th>
<th>ए</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ṣ</td>
<td>ṭ</td>
<td>e</td>
<td>e</td>
</tr>
</tbody>
</table>

We include the long vowel ṅ here for the sake of being complete, but it is never used in real Sanskrit.

In general, short and long vowels are written in a similar way. Notice the similarities between अ and आ, इ and ई, उ and ऊ, ऋ and ऍ, and ऎ and ए. This pattern also applies to ए and ऐ, as well as ओ and औ. In each pair, notice that the second symbol adds some mark or extra feature to the first.

Consonants

When we write Sanskrit in Devanagari, all consonants are pronounced with the vowel a by default. So, the symbol क is always pronounced as ka, never as k.
Some of these consonants are difficult to tell apart at first. Here are the consonants that are most easily confused:

<table>
<thead>
<tr>
<th>ख</th>
<th>खव</th>
<th>ग</th>
<th>घ</th>
<th>ना</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka</td>
<td>kha</td>
<td>ga</td>
<td>gha</td>
<td>ṇa</td>
</tr>
<tr>
<td>च</td>
<td>छ</td>
<td>ज</td>
<td>झ</td>
<td>ज</td>
</tr>
<tr>
<td>ca</td>
<td>cha</td>
<td>ja</td>
<td>jha</td>
<td>ṇa</td>
</tr>
<tr>
<td>ट</td>
<td>ठ</td>
<td>ड</td>
<td>ढ</td>
<td>ण</td>
</tr>
<tr>
<td>ta</td>
<td>thaw</td>
<td>ḍa</td>
<td>ḍha</td>
<td>ṇa</td>
</tr>
<tr>
<td>त</td>
<td>थ</td>
<td>द</td>
<td>ध</td>
<td>न</td>
</tr>
<tr>
<td>ta</td>
<td>thaw</td>
<td>ḍa</td>
<td>ḍha</td>
<td>na</td>
</tr>
<tr>
<td>प</td>
<td>फ</td>
<td>ब</td>
<td>भ</td>
<td>म</td>
</tr>
<tr>
<td>pa</td>
<td>pha</td>
<td>ba</td>
<td>bha</td>
<td>ma</td>
</tr>
<tr>
<td>य</td>
<td>र</td>
<td>ल</td>
<td>व</td>
<td></td>
</tr>
<tr>
<td>ya</td>
<td>ra</td>
<td>la</td>
<td>va</td>
<td></td>
</tr>
<tr>
<td>श</td>
<td>ष</td>
<td>स</td>
<td>ह</td>
<td></td>
</tr>
<tr>
<td>śa</td>
<td>ṣa</td>
<td>sa</td>
<td>ha</td>
<td></td>
</tr>
</tbody>
</table>

ख रव
kha rava

घ ध
gha dha
As you learn these symbols, it may help to make mnemonics to keep them distinct in your head. For example:

- घ is a “g” sound, and it looks like a gut full of gas.
- ङ is a nasal sound, and its dot looks like a nose ring.
- च is a “c” sound and looks like a chewing mouth.
- ज is a “j” sound and looks like a sharp javelin.
- ब and भ are “b” sounds, and they look broken.

Of course, the mnemonics that stick best are the ones you think of yourself.
Vowel marks

Vowels that follow consonants are written as small “marks” around the consonant they follow:

\[
\begin{align*}
\text{k} + \text{ā} & \rightarrow \text{kā} \\
ka + a & \rightarrow kā \\
\text{k} + \text{u} & \rightarrow \text{kū} \\
ka + u & \rightarrow kū
\end{align*}
\]

Here are the marks that we use when writing Sanskrit:

\[
\begin{array}{cccccc}
\text{क} & \text{का} & \text{कि} & \text{की} & \text{कु} & \text{कू} \\
ka & kā & ki & kī & ku & kū \\
\text{kṛ} & \text{kṛ} & \text{kḷ} & \text{kḷ} \\
ke & kai & ko & kau
\end{array}
\]

Again, we include the long vowel कॣ (kḷ) for the sake of being complete, but it is never used in real Sanskrit.

The important point to remember here is that the vowel a has no special mark. a is present by default. If needed, we can block that default a sound with a mark called the \textit{virāma}, which we discuss further below.

Most consonants use these marks in a regular way. But perhaps the combinations below will be surprising:
The \( \textit{anusvāra} \) and \( \textit{visarga} \) are written as follows:

\[
\begin{align*}
\text{कं} & \quad \text{कः} \\
kaṃ & \quad kaḥ
\end{align*}
\]

The \( \textit{candrabindu} \) ("moon dot") shows that a sound is pronounced nasally. It is usually used for nasal vowels:

\[
\text{कँ} \quad \text{कँ}
\]

\[ka'\]

Finally, the \( \textit{virāma} \) ("cessation") blocks the default \( a \) sound that a consonant has otherwise:

\[
\text{क} \quad \text{क}
\]

\[k\]
Consonant clusters

A **consonant cluster** is a group of consecutive consonants with no vowel sounds between them. Consonant clusters are common in Sanskrit, so they are common when we write Sanskrit in Devanagari.

Not all styles of Devanagari will use all of these consonant clusters. And, the clusters you will see online depend greatly on how well your computer supports these clusters.

First, here are the two clusters you absolutely must know:

[kṣa]  
\[k\text{ṣ}a\]  
[jña]  
\[j\text{ñe}a\]

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:

[ta]  
\[t\text{a}\]  
[ṇa]  
\[ṇ\text{a}\]  
[sa]  
\[s\text{a}\]

In many consonant clusters, the first consonant loses this line and attaches to the consonant that follows it:

[tsa]  
\[t\text{s}a\]  
[ṇḍa]  
\[ṇ\text{ḍa}\]  
[sta]  
\[s\text{ṭa}\]
If *ra* is the first consonant, we simply add a small hook to the top of the second:

<table>
<thead>
<tr>
<th>त</th>
<th>न</th>
<th>र्म</th>
</tr>
</thead>
<tbody>
<tr>
<td>tō</td>
<td>nō</td>
<td>r̥m</td>
</tr>
<tr>
<td>rta</td>
<td>rna</td>
<td>rma</td>
</tr>
</tbody>
</table>

If *ra* is second, we add a small tick to the first consonant:

<table>
<thead>
<tr>
<th>प</th>
<th>क</th>
<th>ट्र</th>
</tr>
</thead>
<tbody>
<tr>
<td>pra</td>
<td>kra</td>
<td>tra</td>
</tr>
</tbody>
</table>

But consonants with a “hoop” shape (like ट, ठ, and ढ) use a different symbol instead:

<table>
<thead>
<tr>
<th>ट</th>
<th>ठ</th>
<th>ढ</th>
</tr>
</thead>
<tbody>
<tr>
<td>tra</td>
<td>ṭhra</td>
<td>ḍhra</td>
</tr>
</tbody>
</table>

If *na* is second, we write it in the same way as *ra*:

<table>
<thead>
<tr>
<th>म</th>
<th>क</th>
<th>ल</th>
</tr>
</thead>
<tbody>
<tr>
<td>pna</td>
<td>kna</td>
<td>tna</td>
</tr>
</tbody>
</table>

If *ha* or *da* is first and *ya* or *ma* is second, we get these combinations:

<table>
<thead>
<tr>
<th>द्य</th>
<th>ब्र</th>
<th>ह्य</th>
<th>ह्म</th>
</tr>
</thead>
<tbody>
<tr>
<td>dya</td>
<td>dma</td>
<td>hya</td>
<td>hma</td>
</tr>
</tbody>
</table>

If *śa* is first, it becomes a smaller form that sits on top of the second consonant:
If śa 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:
द्घ्र
dghra

d्ध्र
ddhra

dभ्र
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:

0 1 2 3 4
5 6 7 8 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:

। ॥ ॥’
The first is called the *daṇḍa* ("stick"), which marks the end of a sentence or the middle point of a verse:

रामो गच्छति।
*rāmo gacchati.*
Rama goes.

The second is sometimes called a double *daṇḍa*, and it marks the end of a paragraph or verse:

रामो लङ्कां गच्छति। रामो रावणं हन्ति॥
*rāmo laṅkāṃ gacchati. rāmo rāvaṇaṃ hanti.*
Rama goes to Lanka. Rama kills Ravana.

The last is called the *avagraha*, and it is sometimes used to show that a vowel was removed due to a sound change rule:

श्वेत: अश्व: → श्वेतो उश्व:
śvetaḥ aśvaḥ → śveto 'śvaḥ
white horse

tे अश्वा: → ते उश्वा:
te aśvāḥ → te 'śvāḥ
They are horses.

An *avagraha* may even be repeated if the vowel removed was long:

सा आस्तेः → सा चस्तेः
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>अ</td>
<td>अ</td>
</tr>
<tr>
<td>आ</td>
<td>आ</td>
</tr>
<tr>
<td>औ</td>
<td>औ</td>
</tr>
<tr>
<td>इ</td>
<td>इ</td>
</tr>
<tr>
<td>ए</td>
<td>ए</td>
</tr>
</tbody>
</table>
Vedic Devanagari

In this lesson, we have a few small notes on writing Vedic Sanskrit with Devanagari.

\( {{\text{ḷ}}}_a \) and \( {{\text{ḷ}}}_h \)

In some styles of Vedic recitation, the consonants \( {{\text{ḍ}}}_a \) and \( {{\text{ḍ}}}_h \) become \( {{\text{ḷ}}}_a \) and \( {{\text{ḷ}}}_h \) respectively. Here is how to write these two sounds in Devanagari:

\[
\begin{array}{cc}
\text{ለ} & \text{ﴀ} \\
{{\text{ḷ}}}_a & {{\text{ḷ}}}_h
\end{array}
\]

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: \textit{anudātta}, \textit{udātta}, and \textit{svarita}.

In modern recitation, the \textit{anudātta} is usually a low tone and the \textit{svarita} is usually a high tone. The \textit{udātta} is usually a middle tone that exists between these two. Here is how the \textit{anudātta}, \textit{udātta}, and \textit{svarita} are usually written:

\[
\begin{array}{ccc}
\text{अ} & \text{अ} & \text{अ} \\
\tilde{a} & a & a'
\end{array}
\]

Note that \textit{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>r̥</th>
<th>r̥̄</th>
<th>l̥</th>
<th>l̥̄</th>
</tr>
</thead>
<tbody>
<tr>
<td>ē</td>
<td>ai</td>
<td>ŏ</td>
<td>au</td>
<td>am</td>
<td>ah</td>
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Sanskrit software
Why use Sanskrit software?

Sanskrit software is the name for various computer programs that process Sanskrit. We think every Sanskrit learner today should know the basics of using Sanskrit software. Here's why:

- **Dictionaries**: With modern tools, you can search multiple Sanskrit dictionaries in less than a second.
- **Analysis tools**: If you don't recognize a word ending, you can quickly search a database of all Sanskrit words and expressions.
- **Search**: If you want more information on a Sanskrit word or verse, you can search the entire Internet in moments.
- **Writing**: There are several online communities of Sanskrit learners. And if you can write Sanskrit, you can join these communities and communicate with them.

In this topic, we will discuss the basics of Sanskrit software and share some of our favorite programs.
The Harvard-Kyoto system

Devanagari and romanized Sanskrit use symbols that we can't find on a standard computer keyboard. So it can be difficult to type either of these on a computer. This is a problem because if we can't type Sanskrit, we can't write Sanskrit content or use various Sanskrit tools.

One workaround to this problem is to define some way to map English letters to Sanskrit letters. In the examples below, the text on the left and the right is the same. But the text on the left uses the **Harvard-Kyoto system**, and the text on the right uses either Devanagari or romanized Sanskrit:

\[
\text{saMskRTa bhASA} \rightarrow \text{सस्मक्तता भाषा}
\]

\[
\text{zrIbhagavAn uvAca} \rightarrow \text{श्रीभगवान uvāca}
\]

The Harvard-Kyoto system is one of the easiest mappings to learn, and it is the mapping that most Sanskrit tools and software expect. Here is how the system is defined:
a ā i ī u ū r ṛ ā
a A i I u U R RR
l ī e ai o au am ah
lR lRR e ai o au am ah
ka kha ga gha ṇa ca cha ja jha ṇa
ka kha ga gha Ga ca cha ja jha Ja
ta tha ḍa ḍha ṇa ta tha da dha na
Ta Tha Da Dha Na ta tha da dha na
pa pha ba bha ma
pa pha ba bha ma
ya ra la va śa śa sa sa ha
ya ra la va za Sa sa ha
How to type in Sanskrit

Sanskrit can be challenging to type because it needs symbols that we can’t find on a standard computer keyboard. Thankfully, there are several great solutions that make it easy to type Sanskrit on a computer.

Transliteration software

Transliteration is when we convert one script into another. With the help of transliteration software, we can first write Sanskrit using English letters then use the program to convert our work into the script we want.

For example, we can use the Harvard-Kyoto system that we learned about in the previous lesson. By writing in Harvard-Kyoto and using a transliteration program, we can convert our text into the script we want:

\[
\text{saMskRtA bhASA} \rightarrow \text{संस्कृत भाषा}
\]

\[
\text{saMskRtA bhASA} \rightarrow \text{saṃskṛtā bhāṣā}
\]

We are biased, but we recommend our own Sanscript program, which has been one of the most popular transliteration tools for over a decade.

Input method editors

Transliteration software is convenient and easy, but there are more powerful tools that are a little faster. Input method editors convert what you type into your desired script in real time. The downside is that they require much more setup work. Here are our recommendations:

- For Windows users, we recommend Baraha.
- For Mac OSX users, we recommend Lipika IME.
How to use a Sanskrit-English dictionary

A Sanskrit-English dictionary lets you search for Sanskrit words and see their definitions in English. If you plan to learn Sanskrit through English, a good Sanskrit-English dictionary is invaluable.

There are two Sanskrit-English dictionaries worth knowing about. These are:

- V. S. Apte's *The Practical Sanskrit-English Dictionary*, which is especially clear
- The Monier-Williams *Sanskrit-English Dictionary*. This is the main dictionary used by English-speaking Sanskrit scholars in the West.

Both of these dictionaries were created in the 19th century. But thanks to the Cologne Digital Sanskrit Dictionaries project, both of these dictionaries are freely available and searchable online.

In this lesson, we'll learn how to use the Cologne interface to search for different words. Let's search for the following two words:

कृष्णस्य
krṣṇasya

अकुर्वत
akurvata

Step 1: Find the root or stem

Sanskrit is a highly inflected language. A nominal stem can use dozens of different endings, and a verb root might have thousands of different forms.

Rather than store all of these forms, these dictionaries store just the essential information. For verbs, they store the verb root. For nominals, they store the nominal stem.

So our first step is to convert the words above to their stem and root forms.
Step 2: Transliterate your word

Many dictionary programs understand only a small number of different scripts. The Cologne interface understands Devanagari and romanized Sanskrit. But if you don't have an IME available on your computer, it is more convenient to enter your search in Harvard-Kyoto:

कृṣ्ण → 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.