



शिखागोविश्वविद्यालये

प्रारम्भिकसंस्कृतम्

**FIRST-YEAR SANSKRIT**

**AT THE UNIVERSITY OF CHICAGO**



अल्लटाचार्योद्भावितः पाठक्रमः  Designed by Andrew Ollett



*sandhīḥ*

**COMBINATION OF SOUNDS**



# *sandhīḥ*

## **COMBINATION OF SOUNDS**

*Sandhīḥ* means “putting together.” It refers to the changes that sounds undergo when they are put together (*sam̐hita-*) in speech.



# *sandhi*

## COMBINATION OF SOUNDS

All languages have *sandhi* phenomena of some sort:

- cat-**s** → [k<sup>h</sup>æt**s**]
- dog-**s** → [dɔg**z**]



# *sandhiḥ*

## **COMBINATION OF SOUNDS**

But Sanskrit, unlike most other languages, is written exactly as it is pronounced, and therefore all *sandhi* changes are reflected in writing. Hence its reputation for intimidating *sandhi* rules.

# TYPES OF SANDHI

## “Internal *sandhī*”

This refers to changes that take place *within a word*, for example when two morphemes come together:

āp + nu + anti → āpnvanti

↑                   ↑                   ↑  
(verbal root)                   ↑                   (ending)  
(present stem forming suffix)

# TYPES OF SANDHI

## “External *sandhi*”

This refers to changes that take place *between phonological words*, i.e., where one word ends and another begins.

tat # ēva → tad # ēva

# TYPES OF SANDHI

Many of the same phenomena occur in both categories. But there are some important differences:

- Scope
- Morphological sensitivity
- Exceptions



# TYPES OF SANDHI

For the first several weeks of this course, we will mostly **ignore** external *sandhi*. That is, we will treat each word as if it is *final* within an utterance. This is called the **pausa form** of a word. We will represent this convention with a dot (·). We will not be applying the rules that generally govern the changes of sounds at word boundaries.

# TYPES OF SANDHI

**Note:** In presenting the words in this way, we are actually applying a form of external *sandhi* (because treating words as if they occur at the **end** of an utterance is still treating them as if they occur **in an utterance**). More on this later.

# TYPES OF SANDHI

It is customary to present sentences in their post-*sandhi* (or *saṁhitā*) form, although technically the application of *sandhi* between words is optional, and texts with word division (*padapāṭhaḥ* or “word-by-word recitations”) have often been used for pedagogical purposes.

# TYPES OF SANDHI

*saṁhitā form:*

úpa tvāgnē divédive dōṣāvastar dhiyá vayám  
(Ṛgvēda 1.1.7)

*padapāṭhaḥ form:*

úpa · tvā · agnē · divé-divē · dōṣāvastaḥ · dhiyá · vayám

# TYPES OF SANDHI

saṁhitaikapadē nityā nityā dhātūpasargayōḥ ~  
nityā samāsē **vākyē tu sā vivakṣām apēkṣatē** ~ ~  
(*Siddhāntakaumudī*)

# TYPES OF SANDHI

## “External *sandhi*”

- Hiatus avoidance
- Assimilation

# TYPES OF SANDHI

## “Internal *sandhi*”

- permitted finals
- retroflexion (incl. RUKI/NATI)
- Grassmann’s Law
- vowels at morpheme boundaries

# PERMITTED FINALS

This is a topic that actually involves both internal and external *sandhi*.

**INTERNAL:** Elimination of contrasts and conjuncts at the end of a word.

**EXTERNAL:** Change of *s* and *r* to *h*.



# PERMITTED FINALS

A word in Sanskrit can only end in one (or at most two) of a relatively small set of sounds:

**VOWELS:** *a ā i ī u ū ṛ ē ai ō au*

**CONSONANTS:** *k ṅ ṭ t n p m s r*

See *Adhyayanavidhiḥ* for how this constraint is applied.

# PERMITTED FINALS

Furthermore, external *sandhi* requires that *s* or *r* are changed to *visargaḥ* at the end of an utterance. Hence, when words are cited as if they are final in an utterance (as I often cite them in these lessons), *ḥ* will appear in place of a word-final *s* or *r*.

# PERMITTED FINALS

punar → punaḥ ·

muhur → muhuḥ ·

rāmas → rāmaḥ ·

lakṣmīs → lakṣmīḥ ·

# PERMITTED FINALS

na · kēvalam · yaḥ · mahataḥ · apabhāṣatē ·  
śṛṅōti · tasmāt · api · yaḥ · saḥ · pāpabhāk ·

(Kumārasambhavaḥ 5.83)

na kēvalam yō mahatō 'pabhāṣatē  
śṛṅōti tasmād api yaḥ sa pāpabhāk



