

# A Brief Introduction To **Sanskrit**

## Pronunciation

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॥ श्रीः ॥

Compiled and edited under the guidance of  
Śrī Svāmī Vāgīśānanda Sarasvatī

## Introduction

Sanskrit is the ancient language that was and still is the means for expressing the teachings of the Vedas. The word Sanskrit is an Anglicized version of the word Saṁskṛtam (when written in IAST). The word Saṁskṛtam means 'highly refined', and indeed, Sanskrit is a beautifully refined language. Unlike most languages which were developed primarily for commerce, Sanskrit was specifically designed to express subtle philosophical and metaphysical truths, and it indeed excels in expressing such truths.

Sanskrit may be written using any system that has the capacity to express its numerous phonemes. Sanskrit was originally an oral tradition with no accompanying script. An ancient script called Brāhmī was adapted to express Sanskrit in a written form. Brāhmī evolved into a form which we now commonly associate with Sanskrit called Devanāgarī. This booklet focuses on two written forms of Sanskrit; Devanāgarī and IAST (International Alphabet of Sanskrit Transliteration). IAST uses the Latin alphabet with additional diacritic marks to express all the 'non-Latin' phonemes in Sanskrit.

The reasons to study Sanskrit, as a student of Vedānta, are numerous. The sacred texts for all things Vedāntic are the Vedas, which are expressed using the Sanskrit language. Within the Vedas live the Upaniṣads; the core Vedāntic scriptures. Sanskrit is also the language for almost all supporting, non-Vedic texts, including the highly revered Bhagavad Gītā. Even a rudimentary knowledge of Sanskrit will give the aspiring student a greater insight into the knowledge 'hidden' within these works.

This booklet is a very basic introduction to some of the rules and technical terms needed to begin a dedicated study of Sanskrit, as well as a general overview of the Devanāgarī alphabet and IAST. It is strongly recommended that once the aspiring student feels comfortable with the contents of this booklet, that she approach a teacher and ask for live teaching; this being the best (and some paṇḍits consider the only) way to study this remarkable language.

# Guide to Sanskrit Pronunciation (Expressed in the Devanāgarī and Latin Alphabets)

Sanskrit is a highly refined, phonetic language. Therefore, accuracy in articulation and pronunciation is vitally important. This guide uses IAST (International Alphabet of Sanskrit Transliteration) to help the user more easily recognize the Sanskrit alphabet. There are many phonemes in Sanskrit that are not found in any 'Western' languages, including English. Therefore, it is strongly recommended that the prospective student of Sanskrit learn how to correctly produce these sounds under the guidance of a qualified teacher. Note that this pronunciation guide is based on Standard American English.

अ	<b>a</b>	Short, pure (single phoneme) vowel as in 'but'; constricted, with the mouth mostly closed.
आ	<b>ā</b>	Long (twice the duration of 'a'), pure vowel, as in 'father'; open, with the jaw dropped down.
इ	<b>i</b>	Short, pure vowel as in 'it'. The mouth is wide.
ई	<b>ī</b>	Long (twice the length of 'i'), pure vowel as in 'meet'. The mouth is wider than 'i'.
उ	<b>u</b>	Short, pure vowel as in 'boo!' The lips are rounded.
ऊ	<b>ū</b>	Long (twice as long as 'u'), pure vowel as in 'pool'. The lips rounder than 'u'.
ऋ	<b>r̄</b>	No English equivalent. Like the Italian flipped (or tongue-tip) 'r'. Note that this is a vowel.

ॠ	<b>r̄</b>	No English equivalent. Like the Italian rolled 'rr'. Note that this is a vowel.
ऌ	<b>l̄</b>	As in 'like'. Note that this is a vowel.
ॡ	<b>ī</b>	No English equivalent. Twice as long as the short version; 'ī'. Note that this is a vowel and rarely used.
ए	<b>e</b>	Diphthong-like phoneme (two vowels in one syllable; also known as a gliding vowel); the point of articulation moves from the throat to the hard palate; narrow mouth.
ऐ	<b>ai</b>	Diphthong-like phoneme where the point of articulation moves from the throat to hard palate; wide mouth.
ओ	<b>o</b>	Diphthong-like phoneme where the point of articulation moves from the throat to the lips; rounded to more rounded lips.
औ	<b>au</b>	Diphthong-like phoneme where the point of articulation moves from the throat to the lips; wide to rounded lips.
क	<b>ka</b>	As in 'king'; unaspirated. This phoneme, plus the next Four, are all articulated at mouth position 1/guttural (see chart on page 7).
ख	<b>kha</b>	No English equivalent; heavily aspirated version of 'ka'.
ग	<b>ga</b>	As in 'go'; unaspirated.
घ	<b>gha</b>	No English equivalent; heavily aspirated version of 'ga'.

ङ	<b>ṅa</b>	As in 'sing'; a liquid/nasal consonant.
च	<b>ca</b>	No English equivalent; similar to 'chunk'; the tongue pressed flat against the hard palate; slightly aspirated. This phoneme, plus the next four, are all articulated at mouth position 2/palatal (see chart on page 7).
छ	<b>cha</b>	No English equivalent; heavily aspirated version of 'ca'.
ज	<b>ja</b>	No English equivalent; similar to 'jar'; the tongue Pressed flat against the hard palate; slightly aspirated.
झ	<b>jha</b>	No English equivalent; heavily aspirated version of 'ja'.
ञ	<b>ña</b>	No English equivalent; the tongue is pressed flat against the hard palate while saying 'n'; a liquid/nasal consonant.
ट	<b>ṭa</b>	No English equivalent; similar to 'top' except that the point of articulation is the tip of the tongue touching the dome of hard palate; unaspirated. This phoneme, plus the next four, are all articulated at mouth position 3/cerebral (see chart on page 7).
ठ	<b>ṭha</b>	No English equivalent; heavily aspirated version of 'ṭa'; the tip of the tongue touching the dome of hard palate.
ड	<b>ḍa</b>	No English equivalent; similar to 'dog' except that the point of articulation is the tip of the tongue touching the dome of the hard palate; unaspirated.
ढ	<b>ḍha</b>	No English equivalent; heavily aspirated version of 'ḍa'; the tip of the tongue touching the dome of hard palate.
ण	<b>ṇa</b>	No English equivalent; similar to 'no' except that the

त	<b>ta</b>	Similar to 'take' except that the tongue is forward, touching the backs of the top teeth; unaspirated. This phoneme, plus the next four, are all articulated at mouth position 4/dental (see chart on page 7).
थ	<b>tha</b>	No English equivalent; heavily aspirated version of 'ta'; the tongue touching the backs of the top teeth.
द	<b>da</b>	Similar to 'dog' except that the tongue is forward, touching the backs of the top teeth; unaspirated.
ध	<b>dha</b>	No English equivalent; heavily aspirated version of 'da'; the tongue touching the backs of the top teeth.
न	<b>na</b>	Similar to 'not' except that the tongue is forward, touching the backs of the top teeth; a liquid/nasal consonant.
प	<b>pa</b>	Like 'pan'; unaspirated. This phoneme, plus the next four, are all articulated at mouth position 5/labial (see chart on page 7).
फ	<b>pha</b>	No English equivalent; heavily aspirated version of 'pa'.
ब	<b>ba</b>	Like 'bin'; unaspirated.
भ	<b>bha</b>	No English equivalent; heavily aspirated version of 'ba'.
म	<b>ma</b>	Like 'miss'; a liquid/nasal consonant.
य	<b>ya</b>	Semi-vowel/approximant (a vowel-like consonant where the point of articulation changes depending on context); like 'yes'.

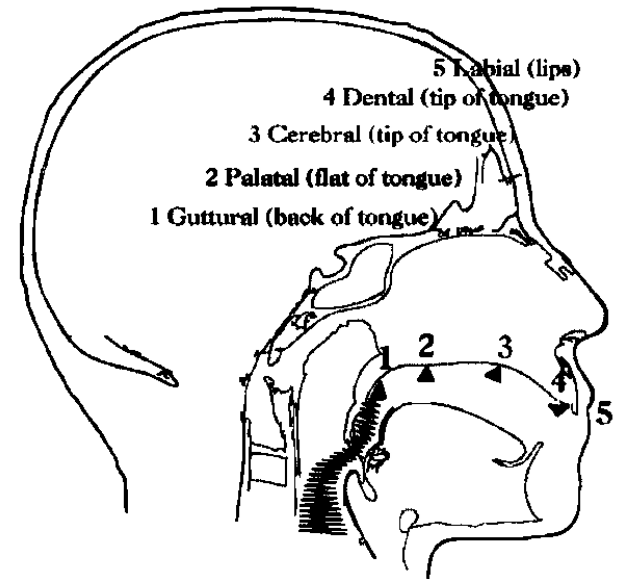
र	<b>ra</b>	Semi-vowel/approximant; no English equivalent. Like the Italian rolled 'r' (will either be flipped or rolled depending on context). Note that this is a consonant.
ल	<b>la</b>	Semi-vowel/approximant; like 'like'. A consonant.
व	<b>va</b>	Semi-vowel/approximant; no English equivalent. More like a cross between a 'v' as in 'victory' and 'w' as in 'wellness'. The point of articulation starts at the lips and pulls back to the teeth.
श	<b>śa*</b>	No English equivalent. A sibilant; like 'shine' except that the tongue is very close to mouth position 2.
ष	<b>ṣa*</b>	No English equivalent. A sibilant; like 'shine' except that the tongue is very close to mouth position 3.
स	<b>sa*</b>	Like 'sincere'; a sibilant; the tongue very close to mouth position 4.
ह	<b>ha**</b>	A guttural; like 'heavy'; a sibilant; at mouth position 1. This phoneme is strongly aspirated.

\*These three sibilants require more breath and inner power to pronounce correctly. They are often part of conjunct consonants; two or more consonants not intermediated by a vowel. A sibilant at the beginning of a conjunct consonant will require even more strength applied to make the correct sound.

\*\*This sibilant requires considerably more strength and movement of air to be pronounced correctly. This is also true for all the heavily aspirated consonants. Please make the effort to study with a competent teacher in order to master all the Sanskrit phonemes.

## Mouth Positions

<u>Mouth Position</u>	<u>Technical Term</u>	<u>Point of Articulation</u>
1/First	Guttural/velar	The root of the tongue makes contact with the back of the throat.
2/Second	Palatal	The tongue is flat (horizontal), pressed against the hard palate.
3/Third	Cerebral (also known as lingual and retroflex)	The tip of the tongue reaches up (vertically), making contact with dome of the hard palate.
4/Fourth	Dental	The front part of the tongue makes contact with the backs of the top teeth.
5/Fifth	Labial	The lips.



<u>Effort/Force Required</u>	<u>Contacted</u>				<u>Open</u>	<u>Slightly Contacted</u>		<u>Slightly Open</u>	
	<i>Hard</i> Non-Aspirate	<i>Hard</i> Aspirate	<i>Soft</i> Non-Aspirate	<i>Soft</i> Aspirate	<i>Soft</i> Non-Aspirate		<i>Hard</i> Aspirate	<i>Soft</i>	
					Nasals	Semi-vowels	Sibilants	Vowels	
<b>Points of articulation</b>									
<b>Back of throat</b>	क	ख	ग	घ	ङ		ह	अ*/ आ	
<b>Guttural</b> (mouth position 1)	ka	kha	ga	gha	ṅa		ha	a / ā	
<b>Hard Palette</b>	च	छ	ज	झ	ञ	य	श	इ / ई	
<b>Palatal</b> (mouth position 2)	ca	cha	ja	jha	ña	ya	śa	i / ī	
<b>Dome of hard palette</b>	ट	ठ	ड	ढ	ण	र	ष	ऋ / ॠ	
<b>Cerebral</b> (mouth position 3)	ṭa	ṭha	ḍa	ḍha	ṇa	ra	ṣa	ṛ / ṛī	
<b>Behind the teeth</b>	त	थ	द	ध	न	ल	स	ऌ / ॡ	
<b>Dental</b> (mouth position 4)	ta	tha	da	dha	na	la	sa	! / !	
<b>Lips</b>	प	फ	ब	भ	म	व**		उ / ऊ	
<b>Labial</b> (mouth position 5)	pa	pha	ba	bha	ma	va		u / ū	

### Diphthongs

Back of the throat → Hard Palate (gutturo → palatal): ए/e ऐ/ai

Back of the throat → Lips (gutturo → labial): ओ/o औ/au

\*Effort of अ/a is constricted.

\*\*Lips → Teeth (labio → dental): व/va

Anusvāra: ' / ṁ

Visarga: : / ḥ

## Special Phonemes

There are two special phonemes found in Sanskrit; the anusvāra and the visarga. These words are not translatable, as they are technical terms dealing specifically with how Sanskrit is constructed. The most important thing to know about both of these phonemes is that they are very fluid in nature and will change depending on context.

### Anusvāra

(<sup>˙</sup> /ṁ) The anusvāra, in the Devanāgarī script, will take the form of a dot above the horizontal line (indicating that the anusvāra will be modified by the consonant that follows it). In IAST; **ṁ**.

In context, the anusvāra will assume the form of one of the five liquid/nasal consonants, depending upon the mouth position of the consonant that follows it. For example; श्रुतं मे; śrutam me. Because the anusvāra (ṁ) is followed by an 'm', it will take the fifth mouth position and be expressed as 'm'; 'śrutam me'.

Here's another example; अमृतं गमय; amṛtam gamaya. Here, the anusvāra (ṁ) is followed by a 'g' phoneme. Because the anusvāra (ṁ) is followed by a 'g', it will take the first mouth position and be expressed as 'ṅ'; 'amṛtaṅ gamaya'.

Here's an exception to the rule, just to make things interesting. The word is संस्कृतम्; saṁskṛtam. Note that the anusvāra (ṁ) is in the middle of the word and is followed by an 's'. The rule is that an anusvāra (ṁ), followed by any sibilant (ś, ṣ or s), will take the fifth mouth position and be expressed as 'm'; 'saṁskṛtam'.

Here is one more and then we'll move on; संधि; saṁdhi. Again, the anusvāra (ṁ) is in the middle of the word. Because the anusvāra (ṁ) is followed by a 'dh', it will take the fourth mouth position and will be expressed as 'ṅ'; 'saṁdhi'.

## Visarga

(:/ḥ) The visarga in the Devanāgarī script looks like a colon; in IAST; **ḥ**. The visarga is an aspirated, guttural consonant that echoes the preceding vowel. For example, पूर्णमदः ; pūrṇamadaḥ.

The vowel preceding the visarga (ḥ) in pūrṇamadaḥ is 'a'. The visarga (ḥ) will affect the 'a' vowel by creating an echo of it, intermediated by an aspirated guttural 'h' (the 'h' phoneme happening between the initial 'a' and the echoed 'a'). Fully expressed in IAST, it would read like this; pūrṇamadaḥa.

Here's another example; शान्तिः; śāntiḥ. The vowel preceding the visarga (ḥ) in śāntiḥ is 'i'. The visarga (ḥ) will affect the 'i' vowel by creating an echo of it, intermediated by an aspirated, guttural 'h' (the 'h' phoneme happening between the initial 'i' and the echoed 'i'). Fully expressed in IAST, it would read like this; śāntiḥi.

Here's an example of a visarga following a long vowel; प्रहासीः; prahāsīḥ. The vowel preceding the visarga (ḥ) in prahāsīḥ is 'ī'. The visarga (ḥ) will affect the long 'ī' vowel by creating an echo of it intermediated by an aspirated, guttural 'h' phoneme (the 'h' phoneme happening between the initial 'ī' and the echoed 'ī'). Fully expressed in IAST, it will read like this; prahāsīḥi. Note that the long 'ī' is expressed here as 'ii', and that the echo is a short 'i' phoneme.

## Conclusion

This booklet is meant to show the prospective student of Vedānta the basic sounds and a few of the rules governing this remarkable language. It is strongly recommended that the aspiring student attend classes and arrange private tutoring to refine their pronunciation of Sanskrit in preparation for learning how to chant Vedic Sanskrit.

# श्री स्वामी वागीशानन्द सरस्वती

## Śrī Svāmī Vāgīśānanda Sarasvatī

Śrī Svāmī Vāgīśānanda Sarasvatī is a senior disciple of Pūjya Śrī Svāmī Dayānanda Sarasvatī, and has been studying and teaching Vedānta since 1975.

Svāmī jī was in his teens when he became fascinated with mystical poetry and non-dualistic philosophies. In 1975, at the age of 19, he left his home in the United States and traveled to India to study in a traditional gurūkulam. After graduating from a three-year residential course in Vedānta and Sanskrit, he attended four subsequent three-year courses in the United States and in India.

Using the traditional methodology called sampradāya, Svāmī Vāgīśānanda 'unlocks' the scriptures of Vedānta, thereby removing the veil of ignorance; the cause of all human suffering. He is a traditional samnyāsi (a renunciant who is committed to a life of knowledge and has taken a vow of non-injury). A master of the South Indian Kṛṣṇa Yajur Veda style of chanting, Svāmī jī has traveled the world teaching Sanskrit, Vedic chanting and Vedānta.

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