

CSL CONVENTIONS

SANSKRIT ALPHABETICAL ORDER

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ</i>
Gutturals:	<i>k kh g gh ṅ</i>
Palatals:	<i>c ch j jh ṇ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Dentals:	<i>t th d dh n</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

GUIDE TO SANSKRIT PRONUNCIATION

<p><i>a</i> but</p> <p><i>ā, â</i> father</p> <p><i>i</i> sit</p> <p><i>ī, î</i> fee</p> <p><i>u</i> put</p> <p><i>ū, û</i> boo</p> <p><i>ṛ</i> vocalic <i>r</i>, American <i>purdy</i> or English <i>pretty</i></p> <p><i>ṝ</i> lengthened <i>ṛ</i></p> <p><i>ḷ</i> vocalic <i>l</i>, <i>able</i></p> <p><i>e, ê, ē</i> made, esp. in Welsh pronunciation</p> <p><i>ai</i> bite</p> <p><i>o, ô, ô</i> rope, esp. Welsh pronunciation; Italian <i>solo</i></p> <p><i>au</i> sound</p> <p><i>ṁ</i> <i>anusvāra</i> nasalizes the preceding vowel</p> <p><i>ḥ</i> <i>visarga</i>, a voiceless aspiration (resembling English <i>h</i>), or like Scottish <i>loch</i>, or an aspiration with a faint echoing of the preceding</p>	<p>vowel so that <i>taiḥ</i> is pronounced <i>taiḥⁱ</i></p> <p><i>k</i> luck</p> <p><i>kh</i> blockhead</p> <p><i>g</i> go</p> <p><i>gh</i> bighead</p> <p><i>ṅ</i> anger</p> <p><i>c</i> chill</p> <p><i>ch</i> matchhead</p> <p><i>j</i> jog</p> <p><i>jh</i> aspirated <i>j</i>, hedgehog</p> <p><i>ṇ</i> canyon</p> <p><i>ṭ</i> retroflex <i>t</i>, <i>try</i> (with the tip of tongue turned up to touch the hard palate)</p> <p><i>ṭh</i> same as the preceding but aspirated</p> <p><i>ḍ</i> retroflex <i>d</i> (with the tip of tongue turned up to touch the hard palate)</p> <p><i>ḍh</i> same as the preceding but aspirated</p> <p><i>ṇ</i> retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)</p>
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<i>t</i>	French <i>tout</i>	<i>y</i>	yes
<i>th</i>	tent <i>hook</i>	<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>d</i>	<i>d</i> inner	<i>l</i>	<i>l</i> inger
<i>dh</i>	guild <i>h</i> all	<i>v</i>	<i>w</i> ord
<i>n</i>	<i>n</i> ow	<i>ś</i>	<i>ś</i> hore
<i>p</i>	<i>p</i> ill	<i>ʃ</i>	retroflex <i>śh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>ph</i>	up <i>h</i> eaval	<i>s</i>	<i>h</i> iss
<i>b</i>	<i>b</i> efore	<i>h</i>	<i>h</i> ood
<i>bh</i>	ab <i>h</i> orrent		
<i>m</i>	<i>m</i> ind		

CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramáyana. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving forms of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the *sandhi* or the scansion. Proper names are capitalized. Most Sanskrit metres have four “feet” (*pāda*): where possible we print the

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common *śloka* metre on two lines. In the Sanskrit text, we use French *Guillemets* (e.g. «*kva saṃcicīṛṣuḥ?*») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in *sandhi*.

Sanskrit presents the learner with a challenge: *sandhi* (“euphonic combination”). *Sandhi* means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full *sandhi* system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without *sandhi* (pre-*sandhi*), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without *sandhi*. Such *sandhi* mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (\bar{a}) or with a circumflex (\hat{a}). Our system uses the macron, except that for initial vowels in *sandhi* we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial \hat{a} , before *sandhi* that vowel was *a*

\hat{i} or \hat{e} ,	<i>i</i>
\hat{u} or \hat{o} ,	<i>u</i>
\hat{ai} ,	<i>e</i>
\hat{au} ,	<i>o</i>
\bar{a} ,	\bar{a} (i.e., the same)
\bar{i} ,	\bar{i} (i.e., the same)

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\bar{u} ,	\bar{u} (i.e., the same)
\bar{e} ,	\bar{i}
\bar{o} ,	\bar{u}
$\bar{a}i$,	ai
$\bar{a}u$,	au
', before <i>sandhi</i> there was a vowel <i>a</i>	

FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (*a*, *i* or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (\bar{a} , \bar{i} or \bar{u}) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or \bar{a} .

Examples:

What before <i>sandhi</i> was <i>atra asti</i> is represented as <i>atr' âsti</i>	
<i>atra âste</i>	<i>atr' âste</i>
<i>kanyâ asti</i>	<i>kany" âsti</i>
<i>kanyâ âste</i>	<i>kany" âste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyâ iti</i>	<i>kany" êti</i>
<i>kanyâ îpsitâ</i>	<i>kany" êpsitâ</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before *sandhi* begins with \bar{r} (vowel), after *sandhi* begins with *r* followed by a consonant: *yathâ" rtu* represents pre-*sandhi* *yathâ r̄tu*.

(2) When before *sandhi* the previous word ends in *t* and the following word begins with \acute{s} , after *sandhi* the last letter of the previous word is *c* and the following word begins with *ch*: *syâc châstravit* represents pre-*sandhi* *syât śâstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-*sandhi* form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

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COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

EXAMPLE

Where the Deva-nāgari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्दूररेणुद्विरदाननस्य ।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /
praśāntaye vighnatamaśchaṭānāṃ niṣṭhyūtabālātapapallaveva //

We print:

kumbha|sthalī rakṣatu vo vikīrṇa|sindūra|reṇur dvirad|ānanasya
praśāntaye vighna|tamaś|chaṭānāṃ niṣṭhyūta|bāl|āta|pallav” ēva.

And in English:

“May Ganésha’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

“Nava-sāhasanka and the Serpent Princess” I.3 by Padma-gupta

DRAMA

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*saṃskṛta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with ᳵopening and closing corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text).

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WORDPLAY

Classical Sanskrit literature can abound in puns (*śleṣa*). Such paronomasia, or wordplay, is raised to a high art; rarely is it a *cliché*. Multiple meanings merge (*śliṣyanti*) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a *slanted* font (different from *italic*) and a triple colon (*:*) to separate the alternatives. E.g.

yuktaṃ Kādambarīṃ śrutvā kavayo maunam āśritāḥ
Bāṇa/dhvanāv an|adhyāyo bhavat' ōti smṛtir yataḥ.

It is right that poets should fall silent upon hearing the Kādambari, for the sacred law rules that recitation must be suspended when *the sound of an arrow: the poetry of Bana* is heard.

Somēshvara-deva's "Moonlight of Glory" I.15