CSL CONVENTIONS

SANSKRIT ALPHABETICAL ORDER

Vowels: $a\,\dot{a}\,i\,\dot{i}\,u\,\dot{u}\,\ddot{u}\,\dddot{u}$
Gutturals: $k\,kh\,g\,gh\,\dddot{u}$
Palatals: $c\,ch\,j\,gh\,\dddot{u}$
Retroflex: $\tilde{t}\,\tilde{t}h\,\tilde{d}\,\tilde{d}h\,\tilde{n}$
Dentals: $\ddot{t}\,\ddot{t}h\,\ddot{d}\,\ddot{d}h\,\ddot{n}$
Labials: $p\,pb\,b\,bh\,m$
Semi-vowels: $y\,rl\,v$
Spirants: $\acute{\iota}\,\acute{i}\,\acute{u}\,\acute{u}$

GUIDE TO SANSKRIT PRONUNCIATION

$a$ butt
$\dot{a}$ father
$i$ sit
$\ddot{i}$ fee
$u$ put
$\dot{u}$ bao
$\dddot{u}$ vocalic $\dddot{u}$, American parody
or English pretty
$\dddot{\dddot{u}}$ lengthened $\dddot{u}$
$\acute{l}$ vocalic $\acute{l}$, able
$e$, $\ddot{e}$, $\dot{e}$ made, esp. in Welsh pronunciation
$ai$ bite
$\ddot{a}\,\ddot{e}\,\dot{e}$ toe, esp. Welsh pronunciation; Italian solo
$au$ sound
$\eta$ anusvaram nasalizes the preceding vowel
$\breve{h}$ visarga, a voiceless aspiration (resembling English $\breve{h}$), or like Scottish loch, or an aspiration with a faint echoing of the preceding vowel so that $ta\breve{h}$ is pronounced $taih$
$v$ luck
$kh$ blockhead
$g$ go
$gh$ bighead
$n$ anger
$\acute{c}$ chill
$ch$ matchhead
$\acute{j}$ jog
$\acute{\acute{j}}$ aspirated $j$, hedgehog
$\breve{n}$ canyon
$t$ retroflex $t$, try (with the tip of tongue turned up to touch the hard palate)
$\breve{p}$ same as the preceding but aspirated
$\ddot{d}$ retroflex $d$ (with the tip of tongue turned up to touch the hard palate)
$\ddot{b}$ same as the preceding but aspirated
$\breve{n}$ retroflex $n$ (with the tip of tongue turned up to touch the hard palate)
## CSL Conventions

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Pinyin</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>t</td>
<td>French rout</td>
<td>yes</td>
</tr>
<tr>
<td>th</td>
<td>tent book</td>
<td>trilled, resembling the Italian pronunciation of r</td>
</tr>
<tr>
<td>d</td>
<td>dinner</td>
<td>finger</td>
</tr>
<tr>
<td>sh</td>
<td>guildhall</td>
<td>word</td>
</tr>
<tr>
<td>n</td>
<td>now</td>
<td>shore</td>
</tr>
<tr>
<td>p</td>
<td>pull</td>
<td>retroflex sh (with the tip of the tongue turned up to touch the hard palate)</td>
</tr>
<tr>
<td>ph</td>
<td>upbeaval</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>before</td>
<td></td>
</tr>
<tr>
<td>bh</td>
<td>aberrant</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>mind</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>hisa</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td>hoo</td>
<td></td>
</tr>
</tbody>
</table>

### CSL Punctuation of English

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramāyana. 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-bhārata, but Ramāyana (not Rama-āyana). 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
common iloka metre on two lines. In the Sanskrit text, we use French
Guillemets (e.g. «kva samécirâyah?») 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 com-
bination"). 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 pro-
nounce “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 (ā) or with a circumflex (á). 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 (ē rather than ā, o rather than au).

When we print initial ā, before sandhi that vowel was ā

\[
\begin{array}{ll}
\text{I or ī} & i \\
\text{ā or ā} & u \\
\text{ē} & e \\
\text{āu} & o \\
\text{ē} & ë \text{(i.e., the same)} \\
\text{i} & ë \text{(i.e., the same)} \\
\end{array}
\]
CSL CONVENTIONS

\(\ddot{u}, \ddot{a}, \dddot{u}\) (i.e., the same)

\(\ddot{e}, \dddot{i}\)

\(\ddot{o}, \dddot{u}\)

\(\ddot{ai}, \dddot{ai}\)

\(\ddot{au}, \dddot{au}\)

Before sandhi there was a vowel a

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 (ä, ï or ü) 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 ä.

Examples:

What before sandhi was atru asti is represented as atr’ästi

atru äste          atr’äste
katru asti          katru asti
katru äste          katru äste
atru eti            atru eti
katru eti           katru eti
katru īpsītā         katru īpsītā

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

(i) A word that before sandhi begins with r (vowel), after sandhi begins with r followed by a consonant: yathā ruru represents pre-sandhi yathā ru.

(ii) When before sandhi the previous word ends in t and the following word begins with ñ, after sandhi the last letter of the previous word is c and the following word begins with ch: yāc chāstravīt represents pre-sandhi yāc chāstravī.

(iii) 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 basati is commonly written as tad dhasati, but we write tadd dhasati so that the original initial letter is obvious.
**CSL CONVENTIONS**

**COMPONDS**

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-nāgarī script reads:

कुंभाष्टली रक्षतु व विकीर्णंसि दर्षेऽविदिर्वदनम् ।
प्रसाद्येव विद्राग्गंटनाः विद्राग्गंटनां प्रत्ययं विद्राग्गंटनां ॥

Others would print:

kumbhasthal¯ıraks.atuvovik¯ırn. asind¯uraren.urdvirad¯ananasya /pra´s¯antayevighnātama´schat.¯am.nis.t.hytab¯al¯apatappallaveva //

We print:

kumbhasthal¯ıraks.atuvovik¯ırn. asind¯uraren.urdvirad'¯ananasya /pra´s¯antayevighnātama´schat.¯am.nis.t.hytutab¯al¯apatappallavē
eva.

And in English:

“May Gānēśa’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-sīhasankā 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’ (prākrita) vernacular as opposed to the ‘refined’ (sanskṛta) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (chāyā). We mark Prakrit speeches with opening 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).
Classical Sanskrit literature can abound in puns (ślesa). Such paronomasia, or wordplay, is raised to a high art; rarely is it a cliché. Multiple meanings merge (ślesya) 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.

yuktam Kādambarīṁ śrutvā kavyo mānumāṁ śrīrāth
Bāṇādhiyānāṁ anśadhiyāyo bhavat iṁ śrītīr yataḥ.

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

Somēśvara-devā’s “Moonlight of Glory” I.15