CHAPTER-V

PRINCIPLES RELATING TO

RAṆGA, NĀDA AND NĀSIKYA IN

ŚYV ŚIKṢĀS
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PRINCIPLES RELATING TO RAŃGA, NĀDA AND NASIKYA IN ŚYV ŚIKṢĀ

V.1.(i) Definition and mode of pronunciation of Raṅga

The raṅga letter is not an extra letter in the series of letters or rather it is a special letter having the characteristic of anunāsika or it is a nasalized vowel. But in this context it is to be kept in mind that all the nasalized letters are not raṅga but only that nasalized vowel which occurs after the modification of nakāra, is the raṅga. For example:- mahā indra.

In this example the letter n of the word mahān has been modified and elided by the rules "ātaḥ ati nityarii" and "lopah śākalasya" etc. and the penultimate 'ā' is nasalized. In this case ā is to be treated as raṅga thus it is stated in "Māṇḍūkyaśikṣā":-

nakārānte pade pūrve svare ca parataḥ śīhite!
raktavarṇaṁ vījānīyāt na graset pūrvamakṣaram// verse-145
raṅge caiva samutpanne no graset pūrvamakṣaram /
sva raṅge caiva samutpanne no graset pūrvamakṣaram
svaradīrghāṁ prayuṅjita paścānāṃsikṣya amuccaret //

Yaj, Śi. 189; Pān. Śi. 27; Lomaśi Śi., 1, 8.

In pronouncing the raṅga sound one should not swallow up the preceding sound; the preceding vowel should be uttered long and then the nasal sound is to be uttered. Like anusvāra, it should not be pronounced quickly, making the preceding syllable heavy. Here the preceding syllable should be pronounced with delay.

raṅga is treated as ‘ardhanusvāra’ because, as compared to the
long anusvāra, it is pronounced with less duration cp. Taitt. Prāt.-II, 17, 1.5.

“nasalisation should be stronger on words ending with anusvāra (Śaityāyana); it should be uniform everywhere (Kauhaliputra); it should be light on anusvāra (Bhāradvāja), when ‘n’ changes into ‘r’ a fricative, or y, (and when ‘m’ elides) nasalisation becomes gradually stronger”. Sthavira Kaunḍinya cp. Rk.Prāt. 1.36, (raktasāriṇiḥ nūnāsikah) xiii, 20, (rakto vacano mukhanāsikābhyaṁ) xiv, 51 (raktāṁ hāsavāṁ drāghayanti ‘ugra okāli’)

anusvāra resulting from the elision of ‘m’ has stronger nasalization than raṅga (Uvata, rangāpekṣayāmalopāt jātasya anusvārasya ādhikyam) anusvāra has vocalic as well as consonantal qualities.1 As a vowel, it is short, long or prolated, acute, grave or circumflex. As a consonant, it is pronounced with half a mora, it is joined with other consonants and it shares the accent of the vowel on which it depends. The Rk. Prāt. uses the word ‘rakta’ to denote a nasal sound produced from the nose and the mouth which is slightly lengthened in pronunciation, but raṅga is different from this sound. raṅga is often treated as anusvāra because, it is also a post-vocal nasal sound like the latter.

V.1.(ii) Illustration of raṅga from secular speech

yathā saurāṣṭrikā nārī takrāḥ 2 1/2 ityabhībhaṣate /
evaṁ raṅgaḥ prayoktavyo īkārāparivarjitaḥ //

Yaj. Śik. 190, Pān. Śik. 26, Nār. Śik. ii.4.9; Māṇḍ. Śik. (AV) 113
Sarvasammata Śik. 48, Pari, Śik. (commentary) 55.

1. anusvāra vyayājanam vā svaro vā Rk. Prāt. 105
Just as the milkmaid in Saurastra, when selling curd exclaims “takrā 2 ½” so should raṅga be pronounced without any addition of the consonantal element ‘n’

V.1.(iii) Determination of the vowel-length of raṅga

dvimātro mātriko vāpi nāsāṁśilāṁ samāśritaḥ /
ante prayujyate raṅgah pañcamaiḥ sāmnāsikaḥ // Yaj Śik. 191

raṅga consists of either two moras or one, and is articulated in the root of the nose. When raṅga is pronounced with two moras, one mora is pronounced in the heart, half a mora in the nose. When it is pronounced with one mora, half of it is pronounced in the heart, one-fourth in the roof of the palate and the rest one-fourth in the nose. Raṅga is pronounced with two moras, when it occurs either between two vowels, or between a vowel and a following ‘r’ resulting from the elision of ‘n’.

e.g. ‘lokā 2 ½ ‘akalpayan’ (ŚYV xxxi.13)

‘satrū 2 ½ ‘rapa’ (ŚYV vii.37)

raṅga is pronounced with one mora, when it occurs between a vowel and a consonant or between a vowel and a following fricative.

e.g. ‘yamairayā 1 1/2 ‘ścandramasi’ (ŚYV i.28)

The Lomaśī Śik.² recognizes two primary divisions of ‘raṅga’(1) svarapara (followed by a vowel) and (2) vyaṅjanapara (followed by a consonant) both resembling the colour of the pigeon (pāravatasa-vārṇābho). There are five anuraṅgas each consisting of one mātrā and a half. They have Pūṣā, Mitra, Vasu and Aṅjanā as their presiding deities.

2. raṅgastu dvividho jñeyah svaraparo vyaṅjanaparāh //
pāravata savarṇābho vihito’ksaracintakaih // (lomaśī śiksā-verse-6)
anuraṅga has also been identified with anunasika (Amogh. Śik. 42)\(^3\)

V.1.(iv) Distinction between anusvāra and raṅga

Illustrations: 

- Kratū́ 1\(^{1/2}\) ranu (ŚYV xix.40)
- Satrū́ 1\(^{1/2}\) rapa (ŚYV vii.37)
- Paridhí 1\(^{1/2}\) rapa (ŚYV xix.53) etc.

raṅga is distinct from anunasika by its place of articulation. While anunasika is articulated both in the mouth and in the nose, raṅga is articulated only in the nose, hence it is designated as ‘sarvanāsika’. raṅga may be regarded as a species of which anusvāra is the genus. That raṅga possesses the qualities of anusvāra is evident from Pāṇini’s enumeration of letters. According to Pān. Śik., the number of alphabetic sounds is either sixty-three or sixty-four. It is explained by some that the number sixty-four has been accounted by the addition of ‘raṅga’ to the alphabetic sounds. This fact is further strengthened by the authoritative words of the commentator of the Śiksā Pañjikā on Pān. Śik. which cites the two anusvāras on the authority of Audāvraji. Excluding ‘raṅga’ the number of alphabetic sounds comes to sixty-three. Further in verse 26. (Pān. Śik), Pāṇini describes a second anusvāra which probably denotes the raṅga sound. Hence raṅga may be taken as a species of anusvāra.

\[
\text{nāsādutpadaye raṅgaḥ kāṁsyena samanīḥsvanah/}
\]
\[
mṛduścaiva dvimātraḥ syāddṛṣṭimā 2^{1/2} ṛṣeti nidarśanātm //}
\]
\[
\text{Yāj. Śik.194}
\]

The ‘raṅga’ vowel is produced from the nose. It has a sound like

\[3. \text{pūṣā-mitra-vasuścaiva aṭjanah parikṛtitaḥ/}
\]
\[ekārdhamāтриkaṃ sthithvā pañcaite cānunāśikāḥ/\]
that of the bell metal (bronze), it has softness and is of two moras long. The following description of *rāṅga* makes it distinct from *anusvāra*:

1) *rāṅga* is produced from the nose (according to another reading, from the heart) while *anusvāra* is produced from the root of the teeth (*dantamūḷyāḥ. Pān. Śik.23*),

2) *rāṅga* is a distinctive designation for the pure nasalized vowel while *anusvāra*, being more general and indefinite is sometimes restricted to *rāṅga* and sometimes covers both the aspects of a nasal sound.

3) *rāṅga* is *mṛdu.* (soft, devoid of voice), whereas *anusvāra* is pronounced with voice.

4) *rāṅga* has two moras and *anusvāra* being a consonant, has half a mora. *Pārī.Śik.* (commentary) describes ‘*rāṅga*’ as sweet like the notes of bell and deep like a tiger’s roar. The *Śikṣā Pāṭha* states:-

“just as a pearl, overpowered with the light of sapphire, becomes blue, so the entire vowel, when nasalized, becomes a *rāṅga*”

5) *rāṅga* sounds like the bell-metal and *anusvāra* sounds like a lute of the bottle-gourd (*Pān.Śik.23*)

The traditional orthographers put the number “2\(\frac{1}{2}\)” together with the sign of hiatus after the nasalized penultimate letter. This is to indicate the vowel length and duration of *rāṅga* consisting of two moras. The number ‘1\(\frac{1}{2}\)” without the sign of hiatus after the nasalization of the

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penultimate letter, indicates the vowel-length of *raṅga* consisting of one mora only. To put the sign of hiatus after the numeral ‘2½’ or ‘1½’ however, is optional and it has no important significance. It is interesting to note that *raṅga* is sometimes designated as *ardhaṇusvāra*.

V.1.(v) Comparative duration of *raṅga*

Malla Sarmā gives a comparative account of the duration of *raṅga* in different positions as follows:

- *susandheścāvasānasya sārddhadvyikena bindunā /*
- *bhaṅgam syādatra mantrena vai raṅgastu bhavediti //43*
- *mahāsabdo ‘tiśabdaśca yadvarṇātprāk pravartate /*
- *mahāraṅgo ‘tiraṅgaśca sanjñā tasyaiva niścitā //44*
- *atha raṅgādīnāmuccāraṇe pramāṇam- The proves in the utterance of *raṅga*
- *hrasvāttu dviguno dirgho dirghādekaragunah plutah /*
- *plutādekaraguno raṅgo raṅgādekaragunādhikah //45*
- *mahāsabdena samyukto vyāñjanam cārddhamātrikam /*
- *atiraṅgo mahāraṅgād vrddho hyekagunādhikah / /

Mallasarma Śīk. 43-46 verses

Thus the long vowel is double the short one, the *pluta* is one mora longer than the long vowel; *raṅga* is one mora longer than the *pluta*, ‘*mahāraṅga*’ (*raṅga* preceded by the word ‘*mahā*’) is one mora longer than *ranga* and ‘*atiraṅga*’ (*raṅga* preceded by the word ‘*ati*’) is one mora longer than *mahāraṅga.*

Mallasarma. Śīk. 43-46
Illustrations:

1) \textit{maha} 2\textsuperscript{1/2} \textit{asi} (ŚYV xxxiii, 39-40)
2) \textit{amṛta} 2\textsuperscript{1/2} \textit{anu} (ŚYV iv.28)
3) \textit{asma} 2\textsuperscript{1/2} \textit{asnotu} (ŚYV iii.36)

The vowel-quantity of \textit{raṅga}, being greater than that of the \textit{pluta}, belongs to \textit{raṅga} as well as the penultimate letter. Similarly, the vowel quantity of \textit{mahāraṅga} and \textit{atiraṅga} is at once concerned with \textit{raṅga}, its penultimate letter and the hiatus between \textit{raṅga} and following vowel. The \textit{Amogh Śik.} (45-46) does not admit the distinction between \textit{‘mahāraṅga’} and \textit{‘atiraṅga’}. According to it, this distinction is tentatively made with a view to determining the vowel-quantity of \textit{raṅga} in different positions. That is why the vedists, in actual pronunciation, do not observe this distinction and adopt a uniform mode of recitation for all these varieties.

The vowel on the penultimate letter should be slightly nasalized (literally coloured) like the colour of jewels or of China rose. Nasality should be confined only to the vowel and should not affect the penultimate letter. There should be no continuous nasalization while pronouncing \textit{raṅga}.

e.g. \textit{māspa}canyā (ŚYV xxv.36) where ‘\textit{mās}’ should be pronounced as ‘\textit{māns}’.

The designation ‘\textit{raṅga}’ is sometimes applied to the entire word in which it occurs, and it may be justified since any characteristic feature pertaining to the syllable or the letter, may be, in a broad sense, also belongs to the corresponding word. For instance, when a syllable is
unduly nasalized, they speak the same about the word in which the syllable occurs. This has been illustrated by the following simile.

“Just as water coloured with lac is called red water in which lac is completely dissolved, likewise the nasal colour, though confined to the vowel on the penultimate letter is apt to nasalize the whole pada in which it occurs”. Then the whole pada receives the designation of rāṅga.

e.g. śatrū 2\(^{1/2}\) rāpa (ŚYV vii-27) cp. Vaj. Prat. Ii. 142.

Where the final ‘n’ has changed into ‘r’ the vowel ‘u’ being the penultimate is nasalized alone. But the word ‘śatrū’ is also designated as rāṅga. In the absence of euphonic combination between a final ‘n’ and a following consonant, the two should remain separated as they are. But in euphonic combination ‘n’ changes and becomes homorganic with the following consonant, then it is nasalized by one-fourth of a mora (Nār. Śīk. ii.4.6).

e.g. ahiṅca-aḥi śca where ‘n’ has changed into ‘ś’

(Vāj. Prāt. iii.135).

and the penultimate vowel is nasalized (Vāj. Pārt. iv.4). The sthāna (place of articulation) of rāṅga is nāsūmūla (root of the nose) and the karana (articulator) is hanūmūla (root of the jaws).

V.1.(vi) Varieties of rāṅga

paṅca rāṅgāḥ pravartante ghātanirghātavajrīṇāḥ
ahīnāḥ prahīṇo jñeyo yathā a ī ū ṛ o nīdarśanam // Amogh Śīk. 43.

raṅga is of five different kinds:

1) ghāta, 2) nirghāta, 3) vajrīṇaḥ, 4) ahīna and 5) prahīṇa when
followed respectively by a, i, u, r, and o. For ‘ahīna’ and ‘prahīna’ some MSS use ‘ahāra’ and ‘prahāra’

Illustrations: 1) ghāta, devād ā 2½ āsādaya (ŚYV. xxii.17)  
2) nirghāta, devād ā 2½ īḍeṣi (ŚYV. xxiii.16)  
3) vajriṇa, devā 2½ūtibhiḥ (ŚYV. xviii.33)  
4) ahīna, devād ā 2½ūtubhiḥ (ŚYV. xvii.33)  
5) prahīna, amitrād ā 2½ oṣatāt (ŚYV. xiii.12)  

V.1.(viii) Oral gesture in the pronunciation of raṅga  
vyaṅghrīyathā haret putrān dātriṣṭrābhyaṁ na ca pīḍayet/  
 bhīṅa patanabhedābhyaṁ tadvat varṇāṃ prayojayet//  
Yaj. Śik. 195, Māṇḍ. Śik. 43,  
Pāṇ. Śik. 25, Śoḍasa, Śik. 15.  

As the tigress carries her cubs between two rows of teeth taking care lest they should either be dropped or bitten so should one pronounce the raṅga sound lest it should be dropped or differentiated (i.e. mispronounced). Suppression of the raṅga sound resembles ‘n’ and elision of the same, resembles ‘m’ atra śaithilyena nakāraśrutīḥ pīḍanenaśca makāraśrutīḥ syāt. Therefore in pronouncing raṅga, one should be aware of ‘n’ and ‘m’ sounds. Further in pronouncing ‘raṅga’ the mouth cavity should neither be too closed nor too open (nātivītatiṁ nātisarīntam āṣayāṁ kītvā rangoccāraṇatīṁ vidheyam).  

V.2.0 Nāda and Nāsikya  
V.2.(i) Definition  

‘nāda’ is a nasal sound represented by a semicircle and
pronounced with a deep sound; ‘nāsikya’ is an ordinary nasal sound. nāda occurs with visarga and nāsikya occurs with anusvāra. nāda consists of two mātrās and ‘nāsikya’ of one mātrā. The same sound becomes ‘nāda’ or ‘nāsikya’ according to the position it occupies in speech. Below are given certain sounds which change from ‘nāda’ to ‘nāsikya’ or vice-versa under different circumstances.

- The nasal consonants, followed by voiced stops are ‘nāda’ e.g. ‘anudaha’.

- The nasal consonants (i.e. ṅ ŋ ɳ n and m) followed by conjunct semivowels, ‘h’, the third and the fourth letter of each mute-series, these eight are ‘nāda’ (voiced) when they end with the visarjanīya.

- ‘n’ and ‘m’- being heavy, are ‘nāda’, but being light are ‘nāsikya’.

- The conjunct ‘n’ and ‘m’ and ‘n’ and ‘m’ ending with visarga, are also ‘nāda’.

- Nasal consonants followed by nasal consonants are ‘nāsikya’ pronounced with one mātrā (e.g. ‘namasteti’).

- A pause, a hiatus and a voiceless letter—these followed by a conjunct consonant, are ‘nāsikya’.

- A voiceless plosive, a nasal consonant, and a vowel,—(these three at the end of a sentence), a conjunct letter at the end of a word and a short vowel at the end of a word—these five are ‘nāsikya’.

- One should employ ‘nāsikya’ in hiatus, pause, hemistich, stanza, word and foot (pāda).

5. Pārā.Śīk, verses 39-56; Amogha. Śīk. verses 30-40; Lomasi. Śīk. V
‘h’ joined with ‘r’ is ‘nāda’ under all circumstances except when it is pressed by the following word.

When ‘h’ stands between two ‘m’s, both are ‘nāda’, idamahama (VSM 1.5),

‘n’ and ‘m’ (whether short or long) changing into anusvāra, are ‘nāsikya’, but changing into semivowels, are nāda.

‘h’ preceded by ‘n’ or ‘m’, is ‘nāda’.

‘n’ or ‘m’ followed by a voiceless plosive, is ‘nāda’.

‘n’ being intervocalic; aprkta; joined with r and followed by the visarjanīya preceding a voiceless plosive, is ‘nāsikya’ e.g. nīṭṭh. pāhi (VSM. Xiii.52).

The ‘m’ preceded by a word ending with ‘o’ is ‘nāda’ e.g kraviso maksikā (VSM.Xxv.32)

‘y’ in hiatus, in pause, in hemistich, in kṣipra vowel, in long vowel, in conjunct consonant, and at the end of a pāda is ‘nāsikya’ and ‘r’ preceded by a word ending with ‘k’ is ‘nāsikya’ e.g dadhyānīṛṣiḥ (VSM.xi-33)

V.2.(ii) Pronunciation of nāsikya

It is pronounced with local friction at the velic, in other words, it is a fricative nasal or a nasal fricative. In its mode of articulation, the two processes of breath and nasality overlap either partially or wholly. This is suggested by the so-called metathesis in Prakrit languages of the type brāhmaṇa-bāmhaṇa etc.
Yama literally means “twins” and in the phonetic treatises they are in the form of two stages in the articulation of the plosive. For example

1) rukkma
2) paddma
3) swappna

The first stage is the implosive stage of the plosive. In the second stage air passes through the nasal cavity when the contact for the articulation of the following nasal consonant is being made. The passage of air through the nasal cavity nasalizes the plosive. Thus the yamas are said to be particular nasal sounds occurring in the following group.

Plosive+nasal consonants. Yamas are the nasal sounds intervening between the plosive and the nasal consonant. In this context one question arises as to whether the yama letters belong to the preceding or the succeeding syllable. According Vāj. Prāt. (I.103) the yama letters belong to the preceding syllable whereas according to Taît. Prāt. (xxi.8) they belong to the succeeding syllable.

As per the opinion of Taît. Prāt. the syllabic division of yama letters will be as follows

1) paddma-pad+dma
2) rukkma-ruk+kma
3) svappna-svap+pna

But as per Vāj. Prāt. the syllabic division will be as follows:
V.3.(ii) Mode of Pronunciation

The discussion about yama letters is a significant point in the śiksā text as follows:

i) Pān. Śīk. 4 Yāj. Śīk. 212

ii) Nār. Śīk. ii. 1.8.9 Gautami Śīk. 1

sunyālaye piśāco'pi garjate na ca dṛśyate /
evam varṇāḥ prayoktavyā upajjman iti darśanam //Pārā Śīk. 59

Just as an imp growls in an empty house without being visible, likewise the yama should be sounded although not visible in orthography.

e.g. upajjman (VSM xvii.6)

V.3.(iii) Number of yamas

"catvāro yamāḥ kū, khū, gū, ghū, itī"

(Gautami Śīk, 2; Pān. Śīk. 4; Yaj. Śīk.212)

The enumeration of Yamas as four, appears to be puzzling; for, according to the definition given by the Nār. Śīk. (ii.1.8), the number becomes twenty. Uvata in his commentary on Rk. Prāt. (vi.29) tries to justify both the enumerations as follows:-

The number of original yamas is four and that of substituted yamas, according to the total number of non-nasal stops, is twenty. The number ‘four’ however, is justified on the ground that the first mute series (i.e. k,
c, t, t, p, ) has ‘k’ as its yama, the second mute series (i.e. kh, ch, th, ph) has ‘kh’ as its yama, and so on. In pronunciation, the yamas do not share the characteristics of their respective mute-series to any considerable extent. Hence, they are called the first, the second, the third and the fourth yamas.

The author of the ‘Kīrtiprakāśa’, a commentary on the Vāj. Prā. prescribes the pronunciation of j + j + n as j+ g + m, ‘g’ being the yama. He justifies the pronunciation of yama ‘g’ saying, that in the junction J + yama) g + n, ‘g’ appears as a result of the violation of sthāna and karāṇa, almost in the same way as brass is produced by the amalgamation of zinc and copper. But the commentator of Yaj. Śik. criticizes this view. According to him, the conjunct j+n should not be pronounced as ‘gya’ or ‘jga’ or ‘jya’ which are definitely erroneous forms of ‘jna’

It is interesting to note that yama is sometimes orthographical, without having any phonetic significance, e.g. patnyā (Vāj. Prā. XXX.22) which is written as ‘patkrya’, ‘k’ being the substituted yama, which the Vedic ācāryas do not pronounce. But they write it merely to indicate the yama.

It may be questioned that in ‘patnyā’, ‘t’ being the proper yama (Vaj. Pra. Iv. 161) why do they write ‘k’? The commentator replies: “Velum’ is the articulator of ‘yamas’ and the articulatory effort for the present yama sound with ‘velum’ as its articulator, produces a

6. atra jakāra-yamagakara varṇaṁtarotpattih /
yathā tamratrapu sanyoge kāṁsyasyotpattih // Vāj.Prā., p. 303
sound which resembles the velar ‘k’ and with that sub-position they are justified to write ‘k’ instead of ‘t’

nasāmūlena karaṇena yamoccāraṇe pravṛttto yatnāḥ jihvāmūlīyasadṛśo, śrutimutpadayet, iti tathaiva sambhavābhīhpāyena likhanāt. “On Yaj. Śiks. fn.3) On the number ‘twenty’, it is observed that:-

“yamāscatvāra eva, na punarvīṁśatīḥ. atra prakṛtivīśeṣaṇatayā vīṁśatisamkhyaṁirdeśāḥ na vidheyaviśeṣaṇatayā’(Yāj. Śik.)

Yamas are four in number and not twenty. The number ‘20’ may be justified as ‘prakṛtivīśeṣaṇa’ (subjective adjective) and not as ‘vidheyaviśeṣaṇa’ (predicative adjective). So one can say ‘twenty yamas’ but not “yamas are twenty” and “twenty yamas” always mean that they are not originally twenty in number but they become twenty after the number of the twenty non-nasal stops. The Gautmai Śik. observes:

“There are twenty non-nasal (literally non-final) stops such as k, c, t, p etc. Among these, only four are ‘sayamāḥ’ viz, kum, khum, gum, and ghum”

Swami Dayānanda, in his introduction to the Varnoccāraṇa Śikṣā

7. vaidikāḥ.......yamatvadyotanāya kakāraṁ vilikhanti na punah kakāraṁ uccārayanti on Yaj. Śik.
8. athānanyā viṁśatīr bhavanti te kacatapōṣaḥ khacchhathaphāḥ gajaḍadabā ghajhaḍhadhabā ścetyatheṇtyāḥ paśca te naśaṇanamā ścetyaṭṭhaḥ nantyaś ścavāraste sayamāste kum khum gum ghum ityamanṭyāntyasāryasyoyena antyāpūrve’ntyottare vyavadhāna varjite tatra yamāḥ variante na samākṣaya iti 1/2/
criticizes the traditional view regarding ‘kum, khum, gum, ghum’ as four yamas. According to Dayananda ‘kum, khum, gum, ghum’ should not be regarded as yamas, for, if these are taken as yamas, why not cum chum jum jhum etc.?

V.3. (iv) Yama regarded as ayogavāha sound

The Pān. Śik. (22) regards yamas as ‘ayogavāha’ sounds. The term ‘ayogavāha’ has been interpreted differently by different scholars.

1. Patañjali:

They are called ‘ayogavāha’ because they are heard though not mentioned in the Pāñinian enumeration of the alphabet (Mahābhāṣya. I.1.2.)

2. The author of the Pañjikā:

They are called ‘ayogavāha’ because they are not joined with other letters (on Pān. Śik.)

3. Uvata: (Vāj. Prā. Viii. 18)

They are called ‘ayogavāha’ because they attain their realization only when joined with the letters of the alphabet. The negative augment ‘n’ is taken by Uvata in the sense of the vowel ‘a’.

4. The author of Va. Ra.Pra.Śik. (50-51)

reads it as ‘samyogavāha’

anuṣvēro visargāsca nāsikyo’tha yamāstathā /
jihvāmūlamupadhmā ca navaita syuḥ parāśrayāḥ //
sarīhyogavāhā evaita nījasvāra vivarjitāḥ /
pūrvasyāṅgatī bhavantyete svara eteṣu pūrvavat //
5. The author of the *Laghu, Mādh. Śik.* regards only the *Visarjaniya* as *ayogavāha*.

The *Nār. Śik.* regards the *yama* as the *savarna* of two *pūrva varṇas* or two previous letters.9

V.3.(v) The bodiless *yama*

\[
\text{jakārau dvau makaraśca rephastadupari sthitah} / \\
\text{aśarīrāni yamaṁ vidyatsammarjmiṁi nidarśanam} / \\
\text{Pūrā. Śik.-Verse 58}
\]

In the junction ‘r + j + yama + m’, ‘yama’ is called bodiless, because it is not distinctly audible due to the contraction of nostrils

V.3.(vi) Syllabication of *Yama*

Max Muller takes the yama to be a nasal sound proceeding the mute. The *Nār. Śik.* takes the yama to be homorganic with the preceding letter.10 The *Taitt. Prā. (XXI. 8)* speaks of the *yama* as occurring after h and as belonging to the preceding syllable. The possibility of both of these syllabic divisions is attested by Siddhesvara Verma as he comments “Both views were phonetically possible for, by the force of regressive assimilation, which was so prominent in Sanskrit, the opening of the nasal cavity for the articulation of the succeeding nasal consonant may

9. *anantyaśca bavet pūrvo antyaśca parato yadi /
   tatra madhye yamas tiṣṭhet savarṇaḥ pūrvavarṇayoḥ // Nār. Śik. II. 1.8*
   The examples are— *aggne, tiggmena, yajjñanam, majjmana, pratīnassyā, stanayitinaḥ, nṛsadāmā, yuddhīma, apṝnavānavad*

10. *anusvāro visargaśca nāsikyo’tha yamāstathā /
    jihvāmūlamupadhmaśca ca navaite syuh parāśarayāḥ //
    sāyyogavāha evaite nijasvaravivarjītāḥ /
    pūrvasyāngam bhavantyete svara eteto pūrvavat // verse 50-51*
have taken place not only while the preceding plosive was being exploded but in some dialects, even before its articulation had started."

V.3.(vii) Prohibition of Yama

Yama is prohibited if the nasal mute is combined with either a preceding sibilant or a semivowel. Regarding the group fricative + nāsāḷ consonant there is some divergence of opinion. The Yaj. Śīk. prohibits the nasalisation of hissing fricatives and enjoins that when a nasal consonant follows fricatives or semi vowels, the yama letters leave them just as the relations of a dead man retire after leaving his corpse in the burial ground or just as an elephant retreats at the sight of a lion:

\[ pañacamāḥ śaṣasairyyuktā antasthairvā pī satiyutāh\]
\[ yamāstatra nivartante śmaśānādivā bā andhavāḥ // verse 214 \]

In another reading the last pada is found as follows:

\[ sirīharī drṣṭvā yathā gajaḥ \]

Yama is prohibited when the nasal mutes after the fricatives or the semivowels are doubled in the letter-junction.

e.g. (i) vilmmine (VSM.xvi.35) (ii) VSM. Asmmin (iii?l) etc.

V.3.(viii) Yama and Nāsikya

Nāsikya is the junction between h and a nasal consonant (h+nasal). Ananta Bhatta (on Vāj.Prāt.viii.23) regards ‘nāsikya’ as anunāsika. The Tribhāṣyaratna (on Taitt. Prāt. Xxi.14) regards it as a nasalization of ḥ.

Whitney (on *Ath. Prāt.* I. 99-100) regards *nāsikya* as another *yama*. The *Sarvasammata Śik.* (42) takes it to be a nasalization of ‘h’. The *Cārāyaṇīya Śik.* prohibits the nasalization of h; i.e. it does not admit ‘*nāsikya*’ as a separate sound. *nāsikya* has the same organ as its *sthāna* and *karaṇa*.

Yama and *nāsikya* have ‘nose’ as their ‘*sthāna*’, but their *karaṇa* is different. The *karaṇa* of *yama* is the *nāśmūla* (velum) whereas the *karaṇa* of *nāsikya* is the nose.