

CHAPTER V

Accents, Their Nature and Rules of Accentuation

As in ancient Greek, Vedic accent too is a musical one depending on pitch. The three degrees of pitch are high, low and middle, represented respectively by *udātta*, *anudātta* and *svarita*. Svaras or accents play a major role in Vedic studies. The *Samhitā* texts of all the four Vedas, the *Tattirīya Āraṇyaka*, the *Śatapatha Brāhmaṇa* and the *Brhadāraṇyakopaniṣad* are all marked by accents. It is known that accents are marked in the syllable (*akṣara*)¹, because a syllable is that unit of a word which can be pronounced distinctly and accentuation is something which is solely concerned with pronunciation. Svaravarṇas can be emitted distinctly without any added help, so the *Vājasaneyi Prātiśākhya* clearly states- *svaro 'kṣaram*.² This view of the *Vājasaneyi Prātiśākhya* can be elucidated with the help of the definition of *akṣara* stated in the *Rkprātiśākhya* 18.32 which runs as follows- *savyañjanaḥ sānusvāraḥ śuddho vāpi svarō 'kṣaram*. The Vyañjanas and Anusvāras are parts of *svaravarṇa*. Thus it is said in the *Rkprātiśākhya* 1.22- *anusvāro vyañjanam ca akṣarāṅgam*. Thus it can be said that accents primarily rest on vowels and the consonants get accented by virtue of their being parts of

¹. See- *akṣarāśrayā*, RP, 3.2.

² VP, 1.19 ,

vowels³. While discussing sound production, the *Vājasaneyi Prātiśākhya* states that the sounds are produced from three parts of the body viz- chest, throat and head⁴. These three parts produce the range or pitch of sounds i.e., low, medium and high respectively. When the vowel is uttered in a very high pitch, that high pitch articulated sound becomes an *udātta*. As stated earlier, low and middle pitch represent *anudātta* and *svarita* respectively. Thus an accent becomes a quality or property of *svaravarṇa* or vowel. Because of extreme qualitative affinity an accent is named a *svara*⁵.

The *Nighaṇṭu* 2.14 mentions the root *svr* as a root denoting movement (*gatikarmā*). Thus, the term *svara* may be used to mean an accent and can be explained as *svaryante (gamyante) arthā ebhiḥ*, i.e., with their help meanings of the Mantras can be ascertained. This idea is upheld in many texts like the *Sāhityadarpaṇa* and *Vākyapadīyam*.⁶ Also the importance of understanding the Vedic Mantras is stated in the *Yājñavalkya Śikṣā* verse 42 –

³ Cf. a. *vyāñjanam svareṇa sasvaram*, *Ibid*, 1.107 .

b. *svara uccaḥ svarō nīcaḥ svaraḥ svarita eva ca |
svarapradhānam traisvaryam vyāñjanam tena sasvaram ||*, *YS*, v.30 .
mañivadvyāñjanānyāhuḥ sūtravatsvāra iṣyate, *Ibid*, v.31 .

⁴ Cf a. *trīni sthānāni* , *VP*, 1.10 .

b. *savanakramenoraḥ kaṇṭhabhrūmadhyāni*, *Ibid* , 130 .

⁵ Cf Chaubey, Vrajbihari. *Vaidik Svarabodh*, Hoshiarpur, 2004, p-1 .

⁶ Cf. a. *svarastu veda eva viśeṣapratīvat*, *SD*, Ch-2 (Visvanatha's commentary on verse 14) .

jñātavyaśca tathaiivārtho vedānām karmasiddhaye|

paṭhanmātrāpapāṭhāttu panke gauriva sidati||

This means that for fruitful Vedic learning, understanding the meaning is equally important or the reader would get stuck in his studies like a cow trapped in deep—thick mud.

The *Smṛti* texts also prescribe that a member of the *brāhmaṇa* caste should read the Vedas and should be able to comprehend their meaning even without being inspired by any purpose.⁷ Following is an example from the Vājasaneyi Saṁhitā I.18 which shows the importance of accents in ascertaining the meaning of a portion of a mantra (*mantrāmśa*):

bhrātr̥vyasya vadhāya .⁸

In this text the word *bhrātr̥vyasya* creates a dilemma as to its meaning. This is because the word means both a nephew and a foe. Here accentuation helps in ascertaining the meaning. The acute accent in the first syllable of the word gives

b. *sāmarthyamaucitideśaḥ kālo vyaktiḥ svarādayaḥ |*

śabdārthasyānavacchede viśeṣasmṛtihetavaḥ||, Vākyapadīya, 2.316 .

⁷ Cf. *brāhmaṇena niṣkāraṇo dharmah ṣaḍaṅgo vedo 'dhyeyo jñeyaśca, Mbh, Paspasāhnikā.*

⁸ Cf. *VS, I.18 .*

the meaning of a foe, while the circumflex in the affix gives the meaning of a nephew.⁹

Thus, in ancient Indian context not only reading the Vedic scriptures was sufficient but proper understanding of the context was also essential. The *Śikṣā* texts depreciate the reader who does not understand the meaning of the contents he reads:

*gītī śīghrī śīrahkampī tathā likhitapāthakaḥ ।
anarthajñō 'lpakaṅthaśca śaḍete pāthakādhamāhi¹⁰*

For all these reasons, in Vedic learning utmost importance was given on correct pronunciation of accentuated hymns. The *Mahābhāṣya* of Patanjali points out the

⁹ The term *bhrātr̥vyā* is derived from the word *bhrātr̥* with the secondary suffix *vyat* or *vyan*. With the suffix *vyat*, *bhrātr̥vyā* denotes the descendant of a sibling following the Pāṇinian *sūtra*- *bhrātr̥vyacca* (4.1.144). Again the word *bhrātr̥vyā* with the suffix *vyan* gives the meaning of a foe following the Pāṇinian *sūtra* -*vyansapatne* (6.1.145). It is the accent which helps in ascertaining the meaning. The Pāṇinian *sūtra* *titsvaritam* (6.1.85) states that the affixes which have an indicative *t* are marked with a *svarita* accent. While the *sūtra* *ñnityādirnityam* (6.1.197) states that the words with affixes having an indicative *ñ* or *n* are accented in the first syllable.

¹⁰ Cf. a. *YS*, v.86.

b. *PS*, v.32 .

extent of physical vulnerability of the students who mispronounce accents in their oral practices.¹¹ The

Pāṇinīya Śikṣā also refers to the sacrificer, who had to suffer from downfall because of incorrect pronunciation of accent in the word *indraśātru*.¹² On the contrary those who read the Veda and understand the meanings conveyed by the Mantras as well enjoy glory.¹³

Accents in printed form of texts are known through symbolical marks. But it is very hard to point out the time from when the symbolic demarcation of accents started. Certainly in the age of the *Vājasaneyi Prātisākhya* symbolic marking of accents was not started. The symbolic markings that are perceived in the printed texts are not uniform in nature. In most places *udātta* is unmarked. Chaubey is of the view that *udātta* is the standard of accents and thus is not marked by any symbol.¹⁴ Relatively low and high pitches are marked with symbols. A horizontal mark below a syllable symbolizes an *anudātta* accent and a vertical line above a syllable symbolizes a *svārīta*. But in the context of *Śuklayajurveda Saṁhitā* all

¹¹ Cf. *udāttasya sthāne 'nudāttam̐ brute khaṇḍikopadhyayastasmai śiṣyāya capetikām̐ dadāti, MBh, on Aṣṭ, 1.1.1 .*

¹² .Cf. *mantra hīnaḥ svarato varṇato vā mithyāprayukto na tamarthamāhta| sa vāgvajro yajamānam̐ hinasti yathendraśātruh̐ svarato 'parādhāt||, PS, v.52 .*

¹³ .Cf. *yo vā imam̐ padaśāḥ svarāśo 'kṣarasāśca vācam̐ vidadhāti sa ārtvijino bhavati. MBh, Pāśpaśāhnikā .*

¹⁴ Cf. Chaubey, *op.cit*, p-15 .

Svaritas do not get similar symbolic marks An *udāttapūrva svarita*, in the *Sūklayajurveda Samhitā* is marked with a vertical stroke itself, But the *sandhija svarita* and *jātya svarita* are marked with a right angle like symbol or a ‘w’ like symbol below the concerned syllable.¹⁵

In oral repetitions during learning of texts the utterances of accents are to be accompanied and indicated by hand movement - *hastena te*.¹⁶ While explaining this *sūtra* Anantabhaṭṭa says that in pronouncing an *udātta* the hand is to be moved upward, downward in an *anudātta* and in a curved way (up and down) for a *svarita*.¹⁷

The ideas and modes of hand movements, necessitated to indicate accents are elaborated in the *śikṣā* texts. The hand movement should correspond completely to the speed of oral emission. The faster is the articulation, the faster is the hand

¹⁵ Chaubey, in his *Vaidik Svarabodh* said that the ‘w’ like symbol is placed below an independent *svarita* when it is to be followed by a high tone. But this view does not correspond to the *Vājasaneyi Samhitā*, where the ‘w’ like symbol precedes an *anudātta* (I.16) & the right angle like symbol too precedes an *udātta* (I.22).

¹⁶ Cf. a. *VP*, 1.121 .

b. *hastrabhraṣṭaḥ svarabhraṣṭo na vedaphalamasnute*, *YS*, v.26 .

c. *hastahīnam tu yo 'dhīte svaravarṇavivarjitam* |

rgyajuhḥ sāmabhirdagdho viyonimadhigacchati||, *YS*, v.41 & *PS*, v.54 .

¹⁷ Cf. *tatra urdhvagamanam, hastasyodātte, anudātte 'dhogamanam, svarite tiryaggamanam* |, *Anantabhāṣya* on *VP*, 1.121 .

movement and vice-versa.¹⁸ The *Yājñavalkya Śikṣā* prescribes that to indicate an *udātta* the reader should touch the index finger with the tip of the thumb finger and for *anudātta* the middle finger is to be touched, for *svarita* the little finger is to be touched.¹⁹ On the contrary, *Pāṇinīya Śikṣā* states that the middle finger is to be touched to indicate a *pracaya*, for a *svarita*, ring finger is to be touched and finally for *anudātta* little finger is to be touched.²⁰ Keeping the respective posture, the reader should move the hand to his or her chest, head, mouth and root of the ear for indicating *anudātta*, *udātta*, *pracaya* and *svarita* respectively.²¹ The *Pāṇinīya Śikṣā* praised the reader who recites a Vedic *mantra* with proper hand movements. It says

¹⁸ Cf. a. *samuccārayedvarṇān hastena ca mukhena ca|*

svaraścaiva tu hastaśca dvāvetau yugapatsthitau||, YS, v.25 .

b. *yatra yatra sthitā vānī pānistatraiva tiṣṭhati|*

tathā dhanuṣyā'vitate śare kṣipte punarguṇaḥ||, Ibid, v.48 .

svasthānampratipadyeta tadvadhastagataḥ svarah|, Ibid, v.49 .

¹⁹ Cf. *tarjanyāṅguṣṭhayoḥ sparsā udātampratipadyate |*

nīcastu madhyamaṁ kuryāccheṣāṁ nīcataraṁ kramāt||, YS, v.65 .

²⁰ Cf. *udātamākhyāti vṛṣoṅgulīnām pradeśīnīmūlaniviṣṭamūrdhā|*

upāntamadhye svaritaṁ dhṛtaṁ ca kaṇiṣṭhikāyāmanudāttameva||, PS, v.43 .

udātam pradeśīnīm vidyāt pracayaṁ madhyato 'ṅgulīm|

nīhataṁ tu kaṇiṣṭhikyām svaritopakaniṣṭhikām||, Ibid, v.44 .

²¹ Cf. *anudatto hr̥di jñeyo mūrdhnyudātta udāhṛtaḥ|*

svaritaḥ karṇamūlīyaḥ sarvāsye pracayaḥ smṛtaḥ|| Ibid, v-48

that such a person, being purified by the glow of ṛk, sāman and yajus reaches the supreme abode and is rewarded there.²²

The Prātiśākhya belonging to different Vedas deal at length with accents. As many as one hundred and twenty eight aphorisms of the *Vājasaneyi Prātiśākhya* are concerned with the accents. The very *pratijñā sūtra* in the first chapter of the same, states that in this *Prātiśākhya*, the treatment of accents as well as phonetic modifications of the Vedic words will be demonstrated.²³ So also the concluding verses of the *Tattirīya Prātiśākhya* assert that a student of the Vedas must have a comprehensive knowledge of the accents before approaching his preceptor.²⁴

The actual number of accents is a point of dispute among the grammarians.²⁵ However, the Prātiśākhya and the Śikṣās by and large confine the principal

²² Cf. a. *svavarṇān prayujñāno hastenādhīta mā caran|*

ṛgyajuhṣāmabhiḥ pūto brahmalokānavāpnuyāt||, YS, v.45-46 .

b. *hastena vedam yo 'dhīte svavarṇānarthasamyutam|*

ṛg-yajuhṣāmabhiḥ pūto brahmaloke mahīyate||, PS, v.55 .

²³ In a *pratijñā sūtra* the subject matter of the concerned work is displayed.

²⁴ Cf. *padakramaviśeṣajñō varṇakramavicakṣaṇaḥ|*

svaramātrāvibhagajñō gacchedācāryasamsadam||, TP, 24.6 .

²⁵The *Mahābhāṣya* of Patanjali speaks of seven accents, viz., *udātta*, *udāttatara*, *anudātta*, *anudāttatara*, *svarita*, the *udātta* in *svarita* and finally *ekasruti*, MBh on *Aṣṭ*, I.II.33 .

accents into three varieties viz., *udātta*, *anudātta* and *svarita*.²⁶ The *Vājasaneyi Prātiśākhya* clearly mentions three accents in three consecutive Sūtras i.e., from *sūtra* 1.108 to 1.110.

Again in the sūtra *trīn* (I.128) it states that Svaras are three, to which the commentators remark that in the white *Yajurveda Samhitā* three accents, are used. Besides these three principal accents the *Vājasaneyi Prātiśākhya* mentions some other varieties of accents viz., *udāttamaya*, *prāvacana* and *tāna*.²⁷

The *Vājasaneyi Prātiśākhya* prescribes seven accents for *sāman* songs.²⁸ About the prescription of seven *Sāmasvaras*, Uvāṭa, the commentator says that following an injunction of *Śatapathabrāhmaṇa* (9.1.2) in *Agnicayana*, *Adhvaryu*, the priest of the *Yajurveda* has to sing *sāman* songs.²⁹ The seven *Sāmasvaras* are enumerated in the *Taittirīya Prātiśākhya* (22.12). The said seven Svaras are *kr̥ṣṭa*,

²⁶ Cf. a. *udāttaścānudāttaśca svaritaśca trayah svarāḥ*, RP, 3.1

b. *udāttaścānudāttaśca svaritaśca svarāstrayah*, YS, v.1 & PS, v.11 .

²⁷ See- a. *prāvacano vā yajuṣi*, VP, 1.132 ,

b. *tānalakṣaṇamekam svaramāhuryajñakarmani*, Uvāṭabhāṣya on *Ibid*, 1.130 .

c. *udāttamayo 'nyatra nīca eva*, *Ibid*, 1.150 .

²⁸ *sapta*, *Ibid*, 1.127 ,

²⁹ Cf. *nanu yajurvedalakṣaṇaprakrame evamudāttānudāttasāmyoge svaritotpattau*

kaḥ sāmālakṣaṇaprasaṅgaḥ? ucyate- agnau yajurvede adhvaryoḥ sāmāgānam vihitam nānyo 'dhvoryorgāyediṣṭakā vā etā vicito ha syādyadanyo 'dhvoryorgayet'' iti śatapathe sāñcitikāṇḍe. Ato 'dhvoryuḥkartṛkamiti kṛtva kaścillakṣaṇāmsāḥ kṛtaḥ sāmāsu |, Uvāṭabhāṣya on *Ibid* .

prathama, dvitīya, tritīya, caturtha, mandra and *atisvārya*. As against these seven Svaras, Uvāṭa mentions the seven notes of Indian classical music viz., *ṣaḍaja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda* as the seven Sāmasvaras ³⁰

In the *Śatapatha Brāhmaṇa* only two accents (*udātta* and *anudātta*) are used.³¹ In sacrifices, barring the *sāman* songs, *japa* (silent repetition) and *nyūṅkha* (the special kind of hymns and sixteen varieties of *Omkāra*³²) the accent used is monotony.³³ Uvāṭa refers this tone as *tāna*.³⁴ In a similar context Pāṇini in his *Aṣṭādhyāyī* states that the accent used in such a situation is *ekasruti*.³⁵ As stated by Chaubey, according to the *Kāśīkāvṛtti* in the said monotonous accent called *ekasruti*, the existence of the three accents are lost.³⁶

³⁰ *sāmasu sapta svarānāhuḥ ṣaḍajarṣabhagāndhāramadhyamapañcamadhaivataniṣādān, Uvāṭabhāṣya on VP, 1.127 .*

³¹ *dvau, VP, 1.129 .*

Also see- *dvau svarāvudāttānudāttāu bhaṣikalakṣitau śatapathabrāhmaṇe āhuḥ| Uvāṭabhāṣya on Ibid .*

³² See- remarks of S.C.Vasu on *Aṣṭ*, 1.2.34 .

³³ Cf. a. *ekam, VP, 1.130 .*

b. *sāmajapanyūṅkhavarjam, Ibid, 1.131 .*

³⁴ See- *tānalakṣaṇamekaṁ svaramāhuryajñakarmani, Uvāṭabhāṣya on Ibid 1.130 .*

³⁵ Cf. a. *ekasrutiḍūrātsambuddhau, Aṣṭ, 1.2.33 .*

b. *yajñakarmanyajapanyūṅkhasāmasu, Ibid, 1.2.34 .*

³⁶ Cf. Chaubey, *op.cit.* p.12 .

Udātta, is defined in the *Vājasaneyi Prātiśākhya* as *uccairudāttaḥ*.³⁷ Grammatically the word *udātta* is derived as *ut-ā-dā-cta*. Thus etymologically the term signifies a rising tone, i.e., an *uccaḥ svarāḥ*. The afore stated *sūtra* may be explained as *uccairādīyate yaḥ sa udātta*. *Āyāma* is said to be the reason behind the pronunciation of an *udātta*. *Uvaṭa* while explaining *uccairudāttaḥ* says that the tone which is produced by the stretching of the vocal organ is called an *udātta*.³⁸ The *R̥gveda Prātiśākhya* also speaks of *āyāma* or temporary stretching of vocal organ necessary for the articulation of *udātta*.³⁹

It may be stated here that according to the *Tattirīya Prātiśākhya*, stretching of the vocal organ leads to smallness of the cavity of throat resulting in sharpness of tone in uttering an *udātta*.⁴⁰ Normally *udātta* is the most important accent in a word, but in special cases *svarita* enjoys priority. However, the *Vājasaneyi Prātiśākhya* states that except some special cases, a meaningful word contains an *udātta*. Besides the *udātta* and the *svarita*, the rest Svaras in a word are *Anudāttas*.⁴¹ The euphony of a preceding *udātta* and a succeeding *anudātta* results

³⁷ *VP*, 1.108 .

³⁸ *āyāmena=urdhvagamanena gātrāṇām; yaḥ svaro niṣpadyate saḥ; (udāttaḥ) udāttasamjño; bhavati*, *Ibid.*

³⁹ *.udāttaścānudāttaśca svaritaśca trayāḥ svarāḥ| āyāmanaviśrambhākṣepaista ucyante*, *RP*, 3.1.

⁴⁰ *āyāmo dāruṇyamanutā khasyetyuccaiḥ karāni śabdasya*, *TP*, 22.9 .

⁴¹ *Cf. a. svaritavarjamekodāttam padam, VP*, 2.1 .

b. ekam svaritam prathamam varjayitvā ; ekodattam padam bhavati| sarvasminneva

to *abhinihita*, *kṣaipra* or *praśliṣṭa svarita*.⁴² *Ut* and *uccah* are the synonyms used for an *udātta*.⁴³

In the *Sukla Yajurveda Samhitā*, *udātta* is the most acute sound and there is no higher tone in the text.⁴⁴ This acute accent influences the following *anudātta* to turn to a *svarita*.⁴⁵

The *Vājasaneyi Prātiśākhya* defines an *anudātta* as *nīcairanudāttaḥ*.⁴⁶ This sūtra may be explained as *nīcairādītyata ityanudāttaḥ*. The etymological meaning

pade ekamakṣaram svaritamudāttaṁ ca bhavati, anyānyakṣarāṅyanudāttānīti ||,

Uvaṭabhāṣya on *VP*, 2.1 .

⁴² *ekākṣarasamāveśe pūrvayoh svaritaḥ svarah, RP*, 3.3 .

uccanīcaviśeṣah, VP, 1.32 .

edodbhyāmakāro lugabhinihitaḥ, Ibid, 1.114 .

edodbhyām pūrvamakārah, Ibid, 4.62 .

tau cedudāttāvanudātte svaritau, Ibid, 4.63 .

yuvarṇau yavau kṣaiprah, Ibid, 1.115 .

udāttasyāntasthībhāve svaritam paramanudāttam, Ibid, 4.49 .

ivarna ubhayato hrasvaḥ praśliṣṭaḥ, Ibid, 1.116 .

ivarnamubhayato hrasvamudāttapūrvamanudāttaparam svaritam Ibid, 4.135 .

⁴³ *udavagrahastairovirāmaḥ, Ibid*, 1.118 .

udādyanto nyavagrahastāthābhāvyaḥ, Ibid, 1.120 .

uccanīcaviśeṣah, Ibid, 1.32 .

⁴⁴ *Cf. uccāduccataram nāsti, YS*, v.58 .

⁴⁵ *udāttaccānudāttam svaritam, VP*, 4.137 .

⁴⁶ *Ibid*, 1.109 .

of the term *anudātta* is that which not an *udātta*. According to *Vājasaneyi Prātiśākhya* articulation of an *anudātta* involves *mārdava*.⁴⁷ The literal meaning of the term *mārdava* is softness which is but a quality of the voice. However, Uvāta uses the word *mārdavam* in the sense of relaxing or slackening of the vocal organs.⁴⁸ The *Ṛgveda Prātiśākhya* uses the term *viśrambha* for slackening of vocal cord and to denote the same, the *Taittirīya Prātiśākhya* uses the word *anvavasarga*.⁴⁹ It is interesting to note that according to the *Taittirīya Prātiśākhya*, slackening of the vocal organs lead to wideness of the cavity of the throat resulting in softness of the tone, while uttering an *anudātta*. A word normally contains *anudātta* accents barring an *udātta* or a *svarita*.⁵⁰ The euphony of an *anudātta* with a preceding *udātta* gives a *svarita* accent.⁵¹ *Nīca* is the most common word for an

⁴⁷ *mārdavena = adhogamanena gātrāṇām ; yaḥ svarō niṣpadyate saḥ ; (anudāttaḥ=) anudāttasamjñāḥ ; bhavati*, *Uvātabhāṣya* on *VP*, 1.109 .

⁴⁸ *Ibid.*

⁴⁹ Cf. a. *udāttaścānudāttaśca svaritaśca trayāḥ svarāḥ | āyāmaḥ viśrambhākṣepaista ucyante* ||, *ṚP*, 3.1 .

b. *anvavasargo mārdavamurūtā kṣasyeti nīcaih karāṇi*, *TP*, 22.10 .

⁵⁰ Cf. a. *sarvasminneva pade ekamakṣaram svaritamudāttaṁ ca bhavati, anyānyakṣarāṇyanudāttānīti* ||, *Uvātabhāṣya* on *VP*, 2.1 .

b. *anudāttaṁ padamekavarjam*, *Aṣṭ*, 6.1.158 .

⁵¹ *ekākṣarasamaveśe pūrvayoḥ svaritaḥ svarāḥ*, *ṚP*, 3.3 .

uccanīcaviśeṣaḥ, *VP*, 1.32 .

edodbhyāmakāro lugabhinihitāḥ, *Ibid*, 1.114 .

edodbhyām pūrvamakāraḥ, *Ibid*, 4.62 .

anudātta, but the *Śikṣā* texts use several words like *nipāta*, *niḥita* etc. for *anudātta*.⁵² *Anudātta* is the lowest tone in the *ŚuklaYajurveda Saṁhitā*.⁵³

A *svārīta* has been defined by the *Vājasaneyi Prātiśākhya* as *ubhaya vāntsvārītaḥ*.⁵⁴ Here *ubhayavān* means a syllable consisting of both *udātta* and *anudātta*. This idea has been presented in the *Taittirīya Prātiśākhya* as well as in the *Aṣṭādhyāyī* through the sūtra *samāhāraḥ svarītaḥ*.⁵⁵ While explaining a *svārīta*, Uvāta says that the effort involved in pronouncing an *udātta* is stretching of vocal cord whereas slackening of the vocal cord is the effort involved in pronouncing an *anudātta*. With the said two efforts together, a *svārīta* is pronounced. This idea is made clear in the *R̥gveda Prātiśākhya* (3.3), which says: *ekākṣarasamāvesé pūrvayoh svarītaḥ svarāḥ*.⁵⁶ The expression *pūrvayoh* means *udātānudātāyoh* and

tau cedudātāvanudātte svarītau, VP, 4.63 .

yuvāṇau yavau kṣaiprah, Ibid, 1.115 .

udātasyantasthībḥāve svarītam paramanudātām, Ibid, 4.49 .

ivāṇa ubhayato hrasvaḥ praśliṣṭaḥ, Ibid, 1.116 .

ivāṇamubhayato hrasvamudātāpūrvāmanudātāparam svarītam Ibid, 4.135 .

⁵² Cf. a. *uccānīcaviśeṣaḥ, VP, 1.32 .*

b. *akṣarātūlyayogācca nīce nīcagatāni ca, YS, v.59 .*

c. *svārīte tryaṅgulam vidyāt nipāte tu ṣaḍaṅgulam, Ibid, v.54 .*

d. *nihitānudātāsvārītaparam, VP, 4.138 .*

⁵³ *nāsti nīcannīcātaram tathā, YS, v.58 .*

⁵⁴ *VP, 1.110 .*

⁵⁵ *TP, 1.40 & Aṣṭ, 1.2.31.*

⁵⁶ Also see- *uccānudātāyoryoge svarītaḥ svāra ucyate, YS, v.90 .*

never *anudāttodāttayoḥ*. As stated in the *Vājasaneyi Prātiśākhya* (1.31) articulation of a *svarita* involves *abhighāta*. The *R̥gveda Prātiśākhya* (3.1) uses the term *ākṣepa* to mean *abhighāta*. Being a combination of *udātta* and *anudātta*, *svarita* becomes a rising and falling tone. Thus the meaning of the word *svarita* may be explained *dhvanita*. According to the *Taittirīya Prātiśākhya* (22.11) soft, middle and loud are the three positions of a *svarita svara*.

In *sūtra* 1.126 of the *Vājasaneyi Prātiśākhya* it has been stated that the first half of a *svarita* is an *udātta* : *tasyādita udāttam̐ svarārdhamātram*. Commenting on this Uvaṭa says – *svaritasvarasyādau udāttam̐ jñātavyam| tacca svarārdhamātrākālam| yadyekamātro yadi dvimātro yadi trimātraḥ svarastathāpyardhamudāttam̐ paramanudāttam* .⁵⁷ The fact that the second half of a *svarita* is *anudātta* . This *anudātta* has been taken note of in *Vājasaneyi Prātiśākhya* (1.113) as follows- *trayoḥ nīcasvaraparaḥ* . The three *Svaritas* viz., *abhinihita*, *kṣaipra* and *praśliṣṭa* have *anudātta* accents in their second halves.⁵⁸

Varieties of *Svarita*:

As many as ten *Sūtras* of the first chapter of the *Vājasaneyi Prātiśākhya* deal with the varieties of *svarita* and show eight varieties of the accent, viz., *jātya*, *abhinihita*, *kṣaipra*, *praśliṣṭa*, *tairovyāñjana*, *tairvirāma*, *pādavṛtta*, and

⁵⁷ Also see- *Anantabhāṣya* on *VP*, 1.126 .

⁵⁸ Cf. Uvaṭa on *VP*, 1.113 .

tāthābhāvya.⁵⁹ These eight varieties of *svarita* are acknowledged and defined in the *Yājñavalkya Śikṣā* as well. It says-

*astau svārān pravakṣyāmi teṣāmeva tu lakṣaṇam*⁶⁰

On the basis of their characteristics these eight varieties of *svarita* can be categorized into three broad divisions. In the following table the divisions of Svaritas are shown-

<i>Svarita</i>		
<i>Asandhijasvarita</i>	<i>Sandhijasvarita</i>	<i>Udāttapūrvasvarita</i>
<i>jātyasvarita</i>	<i>abhinihitasvarita</i> <i>kṣaiprasvarita</i> <i>praśliṣṭasvarita</i>	<i>tairovyāñjanasvarita</i> <i>tairovirāmasvarita</i> <i>pādavṛttasvarita</i> <i>tāthābhāvya</i> <i>svarita</i>

Table 5.1

Jātya svarita is an independent *svarita* and is not influenced by the position of other accents. The *Vājasaneyi Prātiśākhya* (I.111) defines this accent in the following words: *ekapade nīcapurvaḥ sayavo jātyaḥ* i.e., a *jātya svarita* is one which lies in a conjunct of 'y' or 'v' and follows an *anudātta* in a word. An

⁵⁹ Cf. *VP*, I.111-120 .

⁶⁰ *YS*, v.76 .

example is *kanya*, which has *svarita* on the syllable *nyā* and *anudatta* on the syllable *ka*. Commenting on the *sūtra*, Uvata points out that a *jātya* can also be *apūrva* i.e., may not have any preceding accent, e.g., the word *svaḥ* which consists of one syllable bearing a *svarita* accent. The *Yājñavalkya Śikṣā* also defines a *jātya svarita* almost in similar words and rather more appropriately remarks that in a single word not only *nīcapurva* but *apūrva sayava svarita* is also to be considered as a *jātya svarita*.⁶¹

The *Ṛgveda Prātiśākhya* (3.8) doesnot provide any characteristic of a *jātya svarita* and just says that all *Svaritas* other than the *Udāttapūrvasvaritas* are *Jātyasvaritas*.⁶² The *Taittirīya Prātiśākhya* however calls a *jātya svarita* a *nitya svarita* and defines it in a comprehensive way as - *sayakāravakāram tvakṣaram yatra svaryate sthite pade 'nudāttapūrve 'purve vā nitya ityeva jāntīyāt*.⁶³ An example of *nīcapūrva jātyasvarita* is cited here- *kanya iva*.⁶⁴ An example of *apūrva jātyasvarita* is also cited here- *svārdeveṣu*.⁶⁵

⁶¹ *ekapade nīca pūrvaḥ sayavo jātya iṣyate|*

apūrvopi parastadvat dhānyam supvā svarityapi||, YS, v.78 .

⁶² It is in the *Uvatabhāṣya* that one comes across a clearer idea about this type of *svarita*. According to him a *jātyarvarita* does not depend on a juxtaposition of *udatta* and *anudatta*. Thus he says- *jātyā svarupenaiva udāttānudāttasaṅgatim vinā jāto jātyaḥ*, Uvata on *ṚP*, 3.8.

⁶³ *TP*, 20.2 .

⁶⁴ *Cf. VS*, XVII.97 .

⁶⁵ *Cf. Ibid*, XVIII.64 .

Not a single *jātya svarita* is found in the beginning of a mantra in the *Sūkla Yajurveda*. Like other Svaritas, the *jātya svarita* also turns to an *anudātta* when a high tone follows. That becomes evident from Uvāṭa's following words: *evametattairovyañjanajātyābhinihitakṣaiprapraśliṣṭaḥ svarita udātte 'nudāttībhutaḥ pradarśitaḥ*.⁶⁶ Thus in the *Sūkla Yajurveda* there is no probability of any *kampasvara*, which is found in the *Rgveda Saṁhitā*.

Sandhijasvaritas:

The *Vājasaneyi Prātiśākhya* speaks about three kinds of Sandhijasvaritas namely *abhinihita*, *kṣaipra* and *praśliṣṭa*. When an *udātta* vowel and an *anudātta* vowel become euphonicly combined, they give birth to a *svarita* accent. As it has been already stated this phenomenon is referred in the *Rgveda Prātiśākhya* in the following words: *ekākṣarasamāveśe pūrvayoḥ svaritaḥ svarah*. The varieties of *sandhijasvarita* are based on the kind of euphonic combination that takes place.

Abhinitasvarita:

In *abhinitasandhi* an *akāra* that follows *ekāra* or an *okāra* gets absorbed or becomes as if nonexistent. This may also be termed as *pūrvārūpasandhi*. The *Vājasaneyi Prātiśākhya* (1.114) defines an *abhinitasvarita* in the following words *edodbhyāmakāro lugabhinihitaḥ*. The *abhinitasandhi* is also stated in the *sūtra* *edodbhyām pūrvamakāraḥ*.⁶⁷ As explained by Uvāṭa, *akāra* preceded by an *ekāra* or *okāra* gets the *pūrvārūpa* i.e., that *akāra* completely gets absorbed by the

⁶⁶ *Uvāṭabhāṣya* on *VP*, 4.138 .

⁶⁷ *VP*, 4.62 .

preceding vowel. This grammatical phenomenon is stated in the Pāṇinian *sūtra* *eṅaḥ padāntādāti*.⁶⁸ If the said vowels of *abhinitasandhi* are *udāṭṭa* and *anudāṭṭa* respectively, the result is a *abhinihitasvarita*. Hence in such a *pūrvarūpasandhi*, the later *anudāṭṭa* vowel gets absorbed; and the *udāṭṭa* itself is replaced by a *svarita*. This is the view of the commentators.⁶⁹ The *sūtra*, *na desé'bhavati* (4.64) however states that in the absorption of *anudāṭṭa a* of *abhavat* after *udāṭṭa e* of *desé*, *abhinihitasvarita* is not the proxy for *udāṭṭa*. The *Yājñavalkya Śikṣā* also defines an *abhinihitasvarita* in the following verse:

e o ābhyāmudāṭṭābhyāmakāro nihatasca yaḥ|

*sa ca yatra pralupyeta taṁ cābhinihitam viduh||*⁷⁰

Examples of *abhinihitasvarita* are given below:

*vedo'si*⁷¹

*stupò'si*⁷²

⁶⁸ *Ast*, 6.1.109 .

⁶⁹ *tau edotau udāṭṭau santau anudāṭṭe pare svaritau stah paras'cetpūrvarūpamāpadyate|*, *Anantabhāṣya* on *VP*, 4.63 .

⁷⁰ *YS*, v.79 .

The *Taittirīya Prātiśākhya* (20.4) also defines an *abhinihitasvarita*, but in a superficial manner.

⁷¹ *Cf. VS*, II.21 .

⁷² *Cf. Ibid*, II.2 .

te'psarasam⁷³

Ḳṣaiprasvarita:

According to the *Vājasaneyi Prātisākhya* that is a *ḱṣāḱprasvarita* in which an *udātta* *i* or *u*, when followed by an *anudātta* vowel becomes respectively *y* or *v*.⁷⁴ The provision of the change of *i* or *u* vowel into the semivowel *y* or *v* is stated in the *sūtra*, *svare bhāvvyantasthām*.⁷⁵ This grammatical phenomenon is also known as *yaṅsandhi* in Pāṇinian grammar.⁷⁶ This phenomenon is very expressively stated in the *Ḡaturadhyikā* (3.58) in the following words-

antahsthāpattāvudātta-Ḡyanudātte ḱṣaiprah.

Whitney thus rightly remarks on this *sūtra*- “our own rule is this time free from the ambiguities which we have had occasion to notice in the definitions of the *abhinihita* and *praśliṣṭa* accents”.

The *Vājasaneyi Prātisākhya* again states that when an *udātta* vowel turns into a semi vowel, the following *anudātta* becomes a *svarita*.⁷⁷ That *svarita* is none other than *ḱṣaiprasvarita*. The *Yājñavalkya Śikṣā* also defines a *ḱṣaiprasvarita* in the following verse:

⁷³. *VS*, XXIV.37.

⁷⁴ *yuvanṇau yavau ḱṣaiprah*, *VP*, 1.115 .

⁷⁵ *Ibid*, 4.47 .

⁷⁶ *Cf. iko yaṅ aci*, *Aṣṭ*, 6.1.77 .

⁷⁷ *VP*, 4.49 .

i u varṇau yadodāttāvapadyete yavau kvacit|

*anudātte pare nityam vidyāt kṣaiprasya lakṣaṇam||*⁷⁸

Kṣaipra literally means hastened. In *kṣaiprasandhi*, the phoneme gets changed but the changed phoneme or the semivowel gets pronounced in a faster way compared to its originating vowels. In a *kṣaiprasandhi* of a consecutive *udātta* and *anudātta* vowel, the *udātta* becomes a semivowel and the syllable is pronounced by the force of the later *anudātta* vowel. Thus the *svarita*, produced out of such *sandhi* rests on the *anudātta* vowel, e.g.,

*tryāmbakam*⁷⁹

*yojā nvin̄dra*⁸⁰

Pras̄liṣṭasvarita:

Pras̄leṣa literally means contraction or bond or close contact. In vowel *sandhi* contraction takes place in *dīrghasandhi*, *guṇasandhi* and *vṛddhisandhi*. In the *Vājasaneyi Prātiśākhya*, *pras̄leṣa* of homogeneous vowels is referred in four different Sūtras—

*īvarṇa ubhayato hrasvaḥ pras̄liṣṭaḥ*⁸¹

⁷⁸ YS, v.80.

⁷⁹ Cf. VS, III.60 .

⁸⁰ Cf. Ibid, III.51 .

⁸¹ VP, 1.116 .

ivarṇamubhayato hrasvamudāttapūrvamanudāttaparam svaritam ⁸²
vīkṣitāyeti ca ⁸³
prāgnībhyāmanindhau praśleṣe ⁸⁴

First two Sūtras mentioned above define a *praśliṣṭasvarita*. These sūtras state that a *praśleṣa* between an *udātta* short *i* and an *anudātta* *i* result in a *svarita* long *ī* and such a *svarita* is known as a *praśliṣṭasvarita*. The sūtra *prāgnībhyāmanindhau praśleṣe*, speaks about *praśleṣa* of two short akāras. It should however be noted that in the cases of *praśliṣṭasandhi* of between two (a) akāras and (b) ikāra and īkāra, euphony of *udātta* and *anudātta* does not result in a *svarita*. Examples are-

prāyānāya svāhā ⁸⁵
hīmidhā ⁸⁶

However, the sūtra (4.136) shows an exception by stating that a *praśleṣa* between an *udātta* *i* and an *anudātta* *i* in the word *vīkṣitāya* has produced a *svarita* *ī* - > *vī - ikṣitāya* = *vīkṣitāya*. ⁸⁷ Some other examples of *praśliṣṭasvarita* are given below-

abhindhatām ⁸⁸

⁸² VP, 4.135 .

⁸³ Ibid, 4.136 .

⁸⁴ Ibid, 5.33 .

⁸⁵ Cf. VS, XXI. 7 .

⁸⁶ Cf. Ibid, XII.6 .

⁸⁷ Cf. Ibid, XXI. 8 .

⁸⁸ Cf. Ibid, XI.61 .

*śrucīva*⁸⁹

*agnīdhram*⁹⁰

Udāttapūrva Svaritas or General Svaritas:

Tairovyāñjana, *tairovirāma* and *tāthābhāvya* Svaritas are said to have *udātta* as their preceding *svara*. These Svaritas are not the result of euphonic combination but are born in a single word (*ekapadaprabhāva*). The *Vājasaneyi Prātisākhya* defines an *udāttapūrva svarita* in this way- *udāttāccānudāttam svaritam*.⁹¹ The *Rgveda Prātisākhya* (3.7) has also given a lucid description of the characteristics of *udāttapūrva svarita* in the following word- *udāttapūrvamanudāttam pade'kṣaram*. Here it is said that a *svarita*, preceded by an *udātta* in a word is in reality an *anudātta*. The implication of the statement is that an *anudātta*, which follows an *udātta* in the same word, becomes a *svarita*. However this change is not unconditional, if such an *anudātta* is followed by another *udātta* or *svarita* it does not turn to a *svarita*. This has been stated in the *Māhāvalkya Śikṣā* in a nice manner-

*udāttānnihitaḥ svāryaḥ svarodāttau na tatparau*⁹² An example of *udāttapūrva svarita* is given below-

⁸⁹ Cf. *VS*, XX.70 .

⁹⁰ Cf. *Ibid*, XVIII.2 .

⁹¹ *VP*, 4.137 .

Also see- *udāttādamudāttasya svaritaḥ* , *Aṣṭ*, 8.4.66 .

⁹² *YS*, v. 89 .

indra < *indra*

Tairovyāñjanasvarita:

Tairovyāñjana is that kind of *udāttapūrvasvarita*, where there is an intervention of a *vyāñjana* between an *udāta* vowel and the *anudāta* vowel and in spite of the intervening consonant the *anudāta* becomes a *svarita*. The word *tairovyāñjana* may be explained as *tirohita iva vyāñjanam yasya sa tairovyāñjanaḥ*. The *Vājasaneyi Prātisākhya* (I.117) defines a *tairovyāñjana* as – *svaravyāñjanayutastairovyāñjanaḥ*. An example of *tairovyāñjanasvarita* is *kāmyè*. *Taittirīya Prātisākhya* (20.7) calls this *svarita*, *udāttapūrvastairovyāñjana*. *Yājñavalkya Śikṣā* also explains a *tairovyāñjana* in the following verse:

udāttapūrvahaḥ svarito vyāñjanena yuto yadi|

*eṣah sarvo bahusvārastairovyāñjana ucyate||*⁹³

Tairovirāmasvarita:

Tairovirāma svarita is a phenomenon of *padapāṭha*. In *padapāṭha*, there are certain provisions following which a compound word or a word with specific suffixes is separated by a *virāma* or *avagraha*. But sometimes the *virāma* or *avagraha* is overlooked and a preceding *udāta* influences a following *anudāta* even after an *avagraha* to make it change to a *svarita* and that *svarita* is known as *tairovirāma svarita*. In *Samhitāpāṭha*, *tairovirāmasvarita* is included in a

⁹³ YS, v.82 .

tairovyāñjana itself. A *tairovirāmasvarita* is defined in the *Vājasaneyi Prātiśākhya* in the following words-

*udavagrahastairovirāmaḥ*⁹⁴

The same is stated by Uvāta in this manner- *ayamca samastapadeṣu bhavati avagrahavacanāt| avagrahābhāve tu tairovyāñjana eva.*⁹⁵ Some examples of this *svarita* cited here-

*gópàtau < gó-pàtau*⁹⁶

*yajñápàtim < yajñá-pàtim*⁹⁷

Tāthābhāvyasvarita:

Among all the *Prātiśākhya*s it is only the *Vājasaneyi Prātiśākhya*, which recognizes *tāthābhāvya* as a variety of *svarita*. This accent is defined in the *Prātiśākhya* as – *udādyanto nyavagrahastāthābhāvyaḥ.*⁹⁸ It is not other than an unchanged *anudatta*. *Tāthābhāvya* literally means an accent which remains as it is. In a separable compound, if an *anudatta* constitutes the final syllable of the

⁹⁴ *VP*, 1.118 .

Also see- *avagrahātparō yastu svaritaḥ syādanantaraḥ|*

tairovirāmaṁ taṁ vidyādudāto yadyavagrahaḥ||, *YS*, v.83 .

⁹⁵ *Uvātabhāṣya* on *VP*, 1.118 .

⁹⁶ *Cf. VS*, I.1 .

⁹⁷ *Cf. Ibid*, VI.11 .

⁹⁸ *VP*, 1.120 .

preceding component and is placed in between two Udāttas, such an *anudātta* remains free from influence of the preceding *udātta* and remains as it is, i.e., it does not change to an *udāttapūrvasvarita*. This accent is supposed to be a *svarita* but remains unchanged and thus the *Vājasaneyi Prātisākhya* counts this accent along with other Svaritas and names it *tāthābhāvya*. The *Yājñavalkya Śikṣā* defines this *svarita* in the following verse-

udāttākṣarayormadhye bhavennīcastvavagrahaḥ|

tāthābhāvvyo bhavetsvāras "tanū-naptre" nidarsānam||⁹⁹

This accent is called *vikrama* in the *Taittirīya Prātisākhya*.¹⁰⁰ Some examples of *tāthābhāvya svarita* are cited below:

*tānūnāptre*¹⁰¹

*tānūnāpat*¹⁰²

Pādavr̥ttasvarita:

Pādavr̥ttasvarita is one of the *Udāttapūrvasvaritas*. As per provisions of *sandhi* two consecutive vowels are generally euphonically combined. When *sandhi* does not take place, a pause takes place in between the utterance of two

⁹⁹ YS, v.85.

¹⁰⁰ *svaritayormadhye yatra nīcam syādudāttayorvā'nyatarato vodāttasvaritayoḥ sa vikramaḥ, TP 19.1 .*

¹⁰¹ Cf.VS, V.5 .

¹⁰² Cf.Ibid, XXI.13 .

consecutive vowels, and this pause is called *vivr̥tti*¹⁰³. When an unadulterated *sv̥aravar̥ṇa* becomes a *sv̥arita* by the influence of a preceding *udāṭṭa* vowel with a *vivr̥tti* in between, the said *sv̥arita* is called *Pādavr̥tta sv̥arita*. This is stated in the *Vājasaneyi Prātisākhya* in the following words- *vivr̥ttilakṣaṇaḥ pādavr̥ttaḥ*.¹⁰⁴ The *Taittirīya Prātisākhya* however considers that in a *Pādavr̥tta sv̥arita* the *vivr̥tti* or hiatus necessarily takes place in between two words¹⁰⁵. If this be the case, the *pādavr̥tta sv̥arita* necessarily occurs in the first syllable of a word (other than the initial word of a hemistich). Some examples are cited below to illustrate a *pādavr̥tta sv̥arita*-

*dhr̥ uvā́ āsadann̄rtāsya*¹⁰⁶

*kā́ imare piśangitā*¹⁰⁷.

¹⁰³ Cf. a. *sv̥arayoranantarayorantaram̄ vivr̥ttirucyate*, Uvāṭa on *VP*, 1.119 .

b. *sv̥arayorasandhirvivr̥ttih̄*, *Vaidikābharṇa* on *TP*, 20.6 .

¹⁰⁴ *VP*, 1.119 .

¹⁰⁵ Cf. *padavivr̥tṭyām pādavr̥ttaḥ*, *TP*, 20.6 .

¹⁰⁶ Cf. *VS*. II.6 .

¹⁰⁷ Cf. *Ibid*, XXIII.55 .