Nala and Damayantī 1.1 Example of four-column approach

Vocable (sandhi resolved)	Parsing	Translation	Notes
āsīt	3 rd sing impf 2P√as	There was	irregī – Macd 134.A.2b
rājā	MNS	king	
nalaḥ	MNS	Nala	
nāma	indec	by name, called	
vīrasena-sūtaķ	MNS, GTP	son of Vīrasena	
balī	MNS > balin	mighty	lit. possessing strength, bala + in, LRB 26
upapannaḥ	MNS, PPP of upa + Vpad	endowed with	Roots ending in –d often make PPP in –nna
gunaiḥ	MIP	qualities	
ișțaiḥ	MIP, PPP of √iş	desired	= wished for
rūpavān	MNS	handsome	rūpa +vant LRB22, 'possessing beauty'
aśva-kovidaḥ	MNS, LTP	skilled in horses	

āsīd rājā nalo nāma vīrasenasuto balī | upapanno gunair istai rūpavān aśvakovidaḥ || 1 ||

There was a mighty king called Nala, the son of Virsena, Endowed with desirable qualities, handsome, skilled with horses. 1.1

Checklist for parsing

Unless a word is an adverb or another indeclinable, a non-finite verb (infinitives and gerunds), or a prior member of a compound, it will need either **conjugation** or **declension**.

Conjugation – finite verbs

Show the tense or mood, gender and number, and the root form. Show the voice: Parasmaipada/active, Ātmanepada/middle, Passive. For verbs in the present system, also show the class. Show if it is a derivative verb, e.g. causative, desiderative, frequentative, denominative.

Declension – nouns, pronouns, adjectives (including participles)

All nouns, pronouns and adjectives must have gender, case and number, except for 1st and 2nd person pronouns, which only have case and number. The other exception is when the stem form is used in a compound.

For pronouns, show 1st or 2nd person, case and number, or 3rd person gender, case and number.

If it is a participle, show what type and the verbal root e.g. PPP, pres. active participle, pres. middle participle, fut. active participle, fut. pass. participle.

Compounds

Show DV, *case*TP, KD, or BV. If the compound has more than 2 parts, also indicate the relationships between the parts. Unless a compound is used as an adverb, it also needs gender, case and number.

Different students have slightly different systems of abbreviation, but I'm happy with any method that is consistent and that I can interpret. For instance, you might show P or active, A or middle, for voice. Please make sure all the required elements are there for each word.

Examples of Grammatical Analysis

The complexity of Sanskrit grammar and sentence-structures can make translation difficult and timeconsuming. By working methodically and recording as much information as we can about a text as we go, the meanings of words and the structure of sentences become clearer. As a result, translating becomes easier.

Overview

Grammatical analysis or "parsing" involves recording the specific details or characteristics that define a word. Every word has two major types of information associated with it – a "Part of Speech" (POS) and its inflection details. When we document a word's POS and inflection details, we are providing a grammatical analysis.

		Examples
Part of Speech (POS)	 A word's POS relates to the status of the word in its stem-form or lemma. The lemma is the form in which a word appears in a dictionary. All Sanskrit words belong to one of the following categories: Substantives (nouns, adjectives, pronouns, numerals) Verbs Indeclinables (including adverbs) This is the first level of analysis. Depending on which category a word belongs to, it might have a second level of analysis. For example, the word <i>akva</i> is firstly a noun and secondly masculine, but the word <i>ukta</i> is firstly an adjective and secondly a ppp. 	aśvaḥ - noun, masculine sā – pronoun, demonstrative aham – pronoun, personal iti – indeclinable gacchati – verb āgamya – verb tritrimśat – numeral tathā – adverb
Inflection	Inflection refers to declension (substantives) and conjugation (verbs). The way a word inflects is determined by its POS. For example, <i>aśvaḥ</i> is masculine, singular, and nominative, but <i>gacchati</i> is 3 rd person, singular, present indicative, and Parasmaipāda. The inflected form of a word is the form in which it appears in a text. This form is also called the "attested form."	aśvaḥ - m.sg.nom. sā – f.sg.nom. aham – sg.nom. iti – nil. gacchati – 3 rd sg. Pres. Indic. P. āgamya – gerund tathā – nil.

Documenting the stem-form (lemma) of a substantive or root of a verb will help you learn to recognize words and their source. It is also good practice to record other details, such as whether a word is a compound and what type of compound it is or if a word has an uncommon ending, whether it is a subject or an object, what it agrees with if it is an adjective, or the form of the word without *sandhi*.

Study the following examples of grammatical analysis:

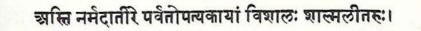
- aśvah m.sg.nom. (fr. aśva) "horse"
- aśvaś (aśvaḥ) m.nom.sg. (fr. aśva) "horse" (subject of the sentence)
- sītāya f.sg.inst. Proper Noun (fr. sītā) "with Sītā"
- āgamişyati 3rd sg. Future (fr. ā + gam) "(it) will come"
- *sundaram* n.sg.acc. adj. (fr. *sundara*) "beautiful" (in agreement with *vanam*)
- bhagavadgītā f.sg.nom. Proper Noun (name of a text) "The Song of the Lord." Genitive TP cpd [bhagavad][gītā] of gītā f. "song" in genitive relationship to bhagavad "Lord, Blessed One" (for bhagavat in compound).
- *iti* ind. quotative particle
- evam ind. "thus, so" (adds emphasis)
- uktvā gerund (fr. vac "speak") "having said/spoken"

Analyzing a Prose Text

The typical steps involved in analyzing a prose text are as follows:

- 1. Transliterate the text from Devanāgarī to Roman with sandhi intact
- 2. Roman text without *sandhi*
- 3. Grammatical analysis (parse)
- 4. Translation

Example: Hitopadeśa 10 "The Birds and the Apes"



asti narmadātīre parvatopatyakāyām viśālaķ śālmalītaruķ |

asti narmadā-tīre parvata-upatyakāyām viśālaķ śālmalī-taruķ |

asti – 3rd sg. Pres. Indic. P (fr. as "be, exist") "there is" (agrees with śālmalītaruḥ)

narmadā-tīre – n.sg.loc. "on the shore/bank of the Narmadā river." Genitive TP cpd. [narmadā][tira] of relationship with *tīra* "shore, bank" in gen. relationship with *narmadā* f. PN (name of a river) "Narmadā." *parvata-upatyakāyām* - f.loc.sg. "at the foot of a mountain." Kmdh cpd. [parvata][upatyakā] of *upatyakā* f. "land lying at the foot of a mountain, low land, valley" (fr. *upatya* adj. "lying under") in apposition with *parvata* m. "mountain."

viśālah - m.sg.nom. adj. "spreading, broad" (in agreement with śālmalītaruh)

*śālmalī-taru*ḥ - m.sg.nom. "silk-cotton tree." Subject of sentence. Kmdh cpd. [śālmalī][taru] of *taru* m. "tree" in apposition with *śālmalī* f. PN. "the silk-cotton (tree)."

On the shore of the Narmadā river at the foot of the mountain is a spreading silk-cotton tree.

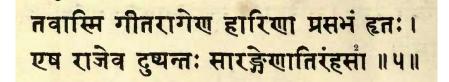
Analyzing a Verse Text

The following example is v.5 of the Prologue of Kālidāsa's *Abhijñānaśākuntalam*. It is a typical example of the kind of text that an undergraduate Sanskrit student might be asked to translate. The metre and poetic language used in *kāvya* can obscure the meaning of the words. However, when we follow certain procedures in translating, the words and constructions become far more manageable.

Analyzing a verse text is just like analyzing a prose text but with the addition of a couple of steps:

- 1. Transliterate from Devanāgarī to Roman script
- 2. Identify the meter usually by counting syllables
- 3. Break down the verse according to the meter
- 4. Transliterate and remove sandhi
- 5. Parse the words in accordance with the verse breaks

Example: Abhijñānaśākuntalam Prologue v.5



tavāsmi gītarāgeņa hāriņā prasabham hrtah |

eşa rājeva duşyantaķ sāraṅgeņātiraṃhasā || 5 ||

Luckily for us, this verse is a *śloka* or *anuşţubh*. *Śloka*s consist of two "half-lines" (*ardhali*) of 16 syllables organized into four "feet" (*pāda*) of 8 syllables each. Lines are referred to numerically, but *pāda*s are referred to alphabetically, i.e., *pāda* a, *pāda* b, and so on.

tavāsmi gītarāgeņa | hāriņā prasabham hrtah |

eșa rājeva dușyantaḥ | sāraṅgeṇātiraṃhasā || 5 ||

a. tavāsmi gīta-rāgeņa

tava – 2nd sg.gen. prn. personal (fr. tvad) "your" (with gītarāgeņa)
asmi – 1st sg. Pres. Indic. P (fr. as) "I am"
gīta-rāgeņa – m.sg.inst. "by the melody of your song." Genitive TP cpd. [gīta][rāga] of rāga m. "melody" in gen.
relationship with gīta n. "singing, song."

"I am...by the melody of your song"

b. hāriņā prasabham hrtaķ

hāriņā – m.sg. inst. adj. (hārin fr. 1. hr "carry, take away") "by the ravishing/charming/captivating" (agrees with gītarāgeņa in a.)
prasabham – adv. "forcibly"
hrtaḥ - m.sg.nom. adj. ppp. (fr. 1. hr as above) "carried away" (agrees with speaker/subject).

"(I am) forcibly carried away by the captivating (melody of your song)"

c. eșa rājeva dușyantaķ

eşa – m.sg.nom. 3rd prn. demon. (etad) "this" (agrees with rājā)
rājā – m.sg.nom. (rājan) "king" (second subject)
iva – ind. pcl. "like, as" (implies comparison or similarity)
duşyantaḥ - m.sg.nom. PN "Duşyanta" (in nominal apposition with rājā)

"...as is this king, Duşyanta..."

d. sārangeņātiramhasā

sārangeņa – m.sg.inst. (fr. sāranga adj. "dappled, motley") "by a deer" atiramhasā – m.sg.inst. adj. "by [one who possesses] incredible speed." Bv. cpd. [ati][ramhas] from ramhas n. "speed, quickness" with prefix ati "incredible, exceeding"

"by an incredibly fleet deer."

"I am forcibly carried away by the captivating melody of your song, as is this king, Duşyanta, by an incredibly fleet deer."

Identify pada boundaries Find matching endings Find verb first Look for nominitive Look for accusative Look for vocative Work out what nominitive the verb matches Work out which adjectives match the nominative and accusatives Look for relative co-relative phrases Absolute constructions – participle and subject are in locative case. PPPs go with instrumentals If word ends in i look for visaga or it may be a verb Determine if sandhi or compound - for the latter the words will be stems (usually finish with a), the last member will be case ending Look for nouns that have changed gender verbal prefixes should point out verbs śva has a sense of self-reflection Check for strengthened vowels Check for re-duplicated verbs Adverbs may have m/n accusative endings - may end in -am Ablatives indicate comparison – stronger than, from here to there, smaller than Nouns ending in -in have a sense of possession Words agree within padas rather than whole lines Look for things that should have sandhied but didn't Look for endings that may have changed as in LRB