

Nala and Damayantī 1.1 Example of four-column approach

āsīd rājā nalo nāma vīrasenasuto balī |
upapanno gunair iṣṭai rūpavān aśvakoviḍaḥ || 1 ||

Vocable (sandhi resolved)	Parsing	Translation	Notes
āsīt	3 rd sing impf 2PVas	There was	irreg ī – Macd 134.A.2b
rājā	MNS	king	
nalaḥ	MNS	Nala	
nāma	indec	by name, called	
vīrasena-sūtaḥ	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	
iṣṭaiḥ	MIP, PPP of viṣ	desired	= wished for
rūpavān	MNS	handsome	rūpa +vant LRB22, 'possessing beauty'
aśva-koviḍaḥ	MNS, LTP	skilled in horses	

There was a mighty king called Nala, the son of Virsenā,
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, caseTP, 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 time-consuming. 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)	<p>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:</p> <ul style="list-style-type: none"> • Substantives (nouns, adjectives, pronouns, numerals) • Verbs • Indeclinables (including adverbs) <p>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>aśva</i> is firstly a noun and secondly masculine, but the word <i>ukta</i> is firstly an adjective and secondly a ppp.</p>	<p><i>aśvaḥ</i> - noun, masculine <i>sā</i> – pronoun, demonstrative <i>aham</i> – pronoun, personal <i>iti</i> – indeclinable <i>gacchati</i> – verb <i>āgamyā</i> – verb <i>trītriṃśat</i> – numeral <i>tathā</i> – adverb</p>
Inflection	<p>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 3rd person, singular, present indicative, and Parasmaipāda.</p> <p>The inflected form of a word is the form in which it appears in a text. This form is also called the “attested form.”</p>	<p><i>aśvaḥ</i> - m.sg.nom. <i>sā</i> – f.sg.nom. <i>aham</i> – sg.nom. <i>iti</i> – nil. <i>gacchati</i> – 3rd sg. Pres. Indic. P. <i>āgamyā</i> – gerund <i>tathā</i> – nil.</p>

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:

- *aśvaḥ* – 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”
- *āgamiṣyati* – 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”

अस्ति नर्मदातीरे पर्वतोपत्यकायां विशालः शास्मलीतरुः।

asti narmadātīre parvatopatyakāyām viśālah śālmalītaruḥ |

asti narmadā-tīre parvata-upatyakāyām viśālah śālmalī-taruḥ |

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 *tira* “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 *śālmalītaruḥ*)

śālmalī-taruḥ – 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

तवास्मि गीतरागेण हारिणा प्रसभं हतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

tavāsmi gītarāgeṇa hāriṇā prasabham hṛtaḥ |
eṣa rājeva duṣyantaḥ sārāṅgeṇātiraṃhasā || 5 ||

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

tavāsmi gītarāgeṇa | hāriṇā prasabham hṛtaḥ |
eṣa rājeva duṣyantaḥ | sārāṅgeṇātiraṃhasā || 5 ||

a. *tavāsmi gīta-rāgeṇa*

tava – 2nd sg.gen. prn. personal (fr. *tvad*) “your” (with *gītarāgeṇa*)
asmi – 1st sg. Pres. Indic. P (fr. *as*) “I am”
gīta-rāgeṇa – 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. *hāriṇā prasabham hṛtaḥ*

hāriṇā – m.sg. inst. adj. (*hārin* fr. 1. *hṛ* “carry, take away”) “by the ravishing/charming/captivating” (agrees with *gītarāgeṇa* in a.)
prasabham – adv. “forcibly”
hṛtaḥ - m.sg.nom. adj. ppp. (fr. 1. *hṛ* as above) “carried away” (agrees with speaker/subject).

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

c. *eṣa rājeva duṣyantaḥ*

eṣa – 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)
duṣyantaḥ - m.sg.nom. PN “Duṣyanta” (in nominal apposition with *rājā*)

“...as is this king, Duṣyanta...”

d. *sārāṅgeṇātiraṃhasā*

sārāṅgeṇa – m.sg.inst. (fr. *sārāṅga* adj. “dappled, motley”) “by a deer”
atiraṃhasā – m.sg.inst. adj. “by [one who possesses] incredible speed.” Bv. cpd. [ati][raṃhas] from *raṃhas* 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, Duṣyanta, by an incredibly fleet deer.”

Identify pada boundaries

Find matching endings

Find verb first

Look for nominative

Look for accusative

Look for vocative

Work out what nominative 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