

LESSON ELEVEN

Changes of Sound between Words.

In the free flow of speech in all languages, a sound at the end of a word is often affected by the sound that begins the next word. For example, in the sentence 'What do you want?' the final *-t* of 'What' becomes a *-d* due to its closeness to the *d-* of 'do'. The words are not kept as separate and distinct as they appear in print. What we say is indeed more like 'Whaddoyouwant?' But one would only say these four words with absolute separation and individuality in chiding someone or in demanding an explanation where none was expected or under some special circumstance where the ordinary flow of speech would not be conducive to the desired effect. In ordinary speech, we commonly say 'Lem me see' for 'Let me see' with a change of *-t* to *-m*, and perhaps more vulgarly 'I wanna go' for 'I want to go', where the *-n-* has exerted its influence on the *t*'s. Many more examples could be adduced. We are, of course, not conscious of these and similar alterations of sounds because we do not write them and do not see them in the writing of others, except in a very limited way in the language of the comic strip or in novels, where some attempt is made to reflect speech habits in certain passages of conversation. If we were to be confronted with a phonetic transcription of what we actually say, we should certainly be greatly surprised and very likely find it nearly undecipherable, even if we had a knowledge of all the phonetic symbols used in such a phonetic transcription.

Like all other languages, Sanskrit too, has changes similar to those illustrated above and many others as well. In conversational Sanskrit, just as in conversational English, these changes may or may not take place, depending on the speed with which one is speaking, the clarity of speech, the degree of coalescence of words and various other factors that are conditioned by particular circumstances in effect at the time of speaking. But Sanskrit *differs* from most other languages in that it makes these changes in *writing*, as though the written or printed page were an exact replica of the spoken word. Of course, this is quite an artificial and mechanical procedure since, as we have just said, the changes are not always or even uniformly made in speaking. The introduction of hard and fast rules for these sound changes is, therefore, founded upon a crystallization of what generally or frequently, but not always, occurs in speech. Since printed Sanskrit texts and, as a rule, also the MSS on which they are based, always exhibit these changes, it is absolutely essential for the student who wishes to read even the simplest of Sanskrit texts to be thoroughly familiar with the rules and experienced in their application. There are, however, some exceptions to the universal application of the rules for sound change. For example, commentaries on Sanskrit works are sometimes written or printed with only occasional

phonetic changes, reflecting the more casual style used by Indian pandits when they explain passages of a text to their *śiṣyas*.

In all our practice texts thus far, we have omitted these changes, as it was felt that the beginning student would be able to cope more easily with them and understand why they are made after some basic knowledge of the language had been acquired. Now that we have reached that stage, we may take up one or two of the most common of these changes, gradually introducing the rules for less common changes in subsequent lessons.

The Sanskrit word for the joining together or combining of words is *sandhi*, more properly written *saṁdhi*, literally 'putting together', which is derived from *sam-√dhā* 'put together'.¹ However, not only does sandhi mean the combining of words in a sentence, but it also means the euphonic changes which are made when the words are combined. Sandhi, then, has come to be a collective term for these changes. It has been brought into English, into the technical vocabulary of linguists, who apply it to any such changes that chance to occur, or are required to occur, in any language. Since sandhi has become an English word, we shall use the spelling with -n-, which also reflects the pronunciation.

Sandhi rules are usually treated in Sanskrit grammars under the headings 'internal' and 'external'. The former concerns sound changes made when endings or suffixes are added to roots or stems, hence, internally or within a word. We will not discuss internal sandhi in this chapter. External sandhi, as the term indicates, concerns changes made at word junctures or between words, such as have been exemplified in English above.

Among the most ubiquitous sandhi changes are those that concern a final visarga, or more accurately, from a historical point of view, final -s, as in most of its occurrences visarga stands for an original final -s,

comparatively rarely for -r. So, देवः (*devah*) stands for देवस् (*devas*), अग्निः (*agnih*) for अग्निस् (*agnis*), गुरुः for गुरुस् (*gurus*), etc., but in पुनः and a few other words the visarga stands for -r, so पुनः represents पुनर्. Since, however, we generally write words ending in original -s with visarga, its common replacement, it will be more practical to speak of the changes to which visarga is subject rather than -s.

Final -s in Sanskrit is a very unstable sound, as shown by the fact that in many instances it becomes the mere breath that is indicated by the visarga sign. The frequency of this particular change is reflected by the representation of final -s by visarga when words that etymologically or historically end in -s are referred to separately from a context or occur at the

¹The -m of *sam* 'together' may be called a 'servile' -m and, though written with the anusvāra sign before any consonant, adapts itself to the class of that consonant; so in *saṁdhi*, -m becomes -n in pronunciation and often also in writing.

guruḥ śiṣyaṃ abhibhāṣate

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k kh p ph ś ṣ s

bālaḥ phalaṃ icchati

end of a sentence. So, we say देवः (*devaḥ*) in referring to the nominative singular of देव (*deva*), and so also when it occurs at the end of an utterance, as in स्वर्गात् अवतरति देवः (The god descends from heaven). The change to visarga occurs also before words beginning with क् (*k*), ख् (*kh*), प् (*p*), फ् (*ph*), श् (*ś*), ष् (*ṣ*), and स् (*s*). So, नरः खादति (The man eats), बालः फलं इच्छति (The child wants the fruit), गुरुः शिष्यं अभिभाषते (The teacher addresses the pupil), etc. These sounds (क् ख् प् फ् श् ष् स्) before which visarga appears are all voiceless, that is, not pronounced with tension or vibration of the vocal cords. But the commonest permutations to which visarga is subject occur before *voiced* sounds, both vowels and consonants. According to the most important rule of sound change in Indo-European, the rule of 'regressive assimilation', when a voiceless sound (like visarga or *-s*) is followed by a voiced sound, the voiced sound gets the upper hand (so to speak), causing the prior voiceless sound to become voiced. To put it another way, the first sound is affected by the second. Thus, *-s* would accordingly become *-z*, as 'z' is the voiced counterpart of 's' in proto-Aryan. In the development of Sanskrit from proto-Aryan this 's' regularly became 'r'.² While in many cases in the historical period of Sanskrit visarga does become *-r* before a voiced sound, there are unfortunately some complicated exceptions to this general rule. The exceptions for the most part concern *-h* (or *-s*!) when it is preceded by *-a* or *-ā*, that is the syllables *-ah* or *-āh*. Since *-ah* and *-āh* occur extremely commonly as terminal syllables (for example, in देवः and देवाः), it is necessary to discuss the sandhi of *-h* in these instances. devaḥ and devāḥ

The simpler case is presented by *-āh* which loses its visarga when followed by any voiced sound, whether vowel or consonant. Hence, नृपाः जयन्ति (The kings conquer) becomes नृपा जयन्ति, and नराः इच्छन्ति (Men desire) becomes नरा इच्छन्ति. Presumably, these sentences would, in their earlier pre-Sanskrit stage, have been *nṛpāz jayanti* and *narāz icchanti*, the *-z* here not being developed into *-r*, but simply lost.

The sandhi of *-ah*, however, is intricate and quite strange. Before all voiced consonants (those appearing in columns 3, 4, 5 in the table of the Devanāgarī alphabet, all the semivowels and the aspirate *h*-) and before *a*-, the syllable *-ah* is changed to *-o*, and the *a*- of the next word is omitted, the omission being indicated in recent MSS and modern printed books by a

²The change from *s* to *r* is not by any means peculiar to Sanskrit. It is also seen in English in *was/were*. Those who have studied Latin will remember that the imperfect of *es-se* (*es-t*) 'be' is *er-am*, *er-as*, *er-at*, etc., which are descended from prehistoric **es-am*, **es-as*, **es-at*. The intermediate *z*-stage actually occurs in Oscan (an ancient Italic language allied to Latin), where the infinitive of *es-* 'be' is *ez-um*, while the sister language Umbrian has *er-om*.

bālaḥ dīvyati becomes bālo dīvyati tāpasah dhyāyati becomes tāpaso dhyāyati

peculiar sign called 'avagraha' (अवग्रह).³ Thus, बालः दीव्यति (The child plays) becomes बालो दीव्यति, शिष्यः लिखति (The pupil writes) becomes शिष्यो लिखति, तापसः ध्यायति (The ascetic thinks) becomes तापसो ध्यायति. When *a-* follows, तापसः अटति (The ascetic roams about) becomes तापसो ऽटति and मनुष्यः अत्र तिष्ठति (The man stands here) becomes मनुष्यो ऽत्र तिष्ठति. This is the case when *-aḥ* precedes a voiced consonant or the vowel *a-*, but if *-aḥ* is followed by any vowel except *a-*, then the *-ḥ* drops out. Thus,

tāpasah aṭati becomes tāpaso 'ṭati manuṣyah atra tiṣṭhati becomes manuṣyo 'tra tiṣṭhati

narah	नरः	(→ नर)	nara	आगच्छति (The man comes)	āgacchati
"	"	"	"	इच्छति (The man wishes)	icchati
"	"	"	"	ईशं यजते (The man worships the god)	īśam yajate
"	"	"	"	उपगच्छति (The man approaches)	upagacchati
"	"	"	"	ऊर्मिं पश्यति (The man sees the wave)	ūrmiṃ paśyati
"	"	"	"	ऋषिं ईक्षते (The man sees the sage)	ṛṣiṃ īkṣate

muniḥ carati becomes muniś carati vihaḡah chāyāyām niṣīdati becomes vihaḡaś chāyāyām niṣīdati

When visarga occurs before च् (*c*) or छ् (*ch*), it becomes श् (*ś*) or, more technically, the visarga is assimilated to the palatals च् or छ् by regressive assimilation, that all-important rule mentioned above. Thus, मुनिः चरति (The ascetic wanders) becomes मुनिश् चरति, विहगः छायायां निषीदति (The bird rests in the shade) becomes विहगश् छायायां निषीदति. This change is especially common before the conjunction च (*ca*), thus: ततः च गृहं गच्छति (And then he goes home) becomes ततश् च गृहं गच्छति.

Before the voiceless dentals त् (*t*) and थ् (*th*) visarga reverts to *-s*. An example is: ततः (→ ततस्) तं द्विजं मार्गं अपश्यत् (Then he saw the twice-born on the road). tataḥ (tatas) taṃ dvijaṃ mārgaṃ apaśyat sa taruḥ, sa devaḥ saḥ (tad) Finally, सः (nominative masculine singular of तद्) drops its visarga before any consonant beginning the following word, e.g., स तरुः, स देवः, etc. punaḥ punar

When *-aḥ* stands for *-ar* as in the common *adv.* पुनः for पुनर्, and (though very rarely) *-āḥ* stands for *-ār*, as in द्वार, the visarga reverts to *-r* before any vowel or voiced consonant and the *-अ* or *-आ* remains unchanged. The sandhi in these instances, then, does not follow that of the sequences *-aḥ/-āḥ* representing *-as/-ās*. Thus, पुनर्, never पुनो, before all voiced consonants

punar, never puno

³An initial *a-* after a preceding word ending in *-e* is also dropped, and the omission indicated by the avagraha sign; e.g., गृध्रस् तरोः कोटरे ज्वसत् 'A vulture lived in the hollow of a tree'.

grdhras taroḥ koṭare 'vasat

tataḥ ca grhaṃ gacchati becomes tataś ca grhaṃ gacchati

and the vowel अ-, and *never* पुन (with loss of visarga) before vowels other than अ-; द्वार् विव्रियते *not* द्वा वि°, and similarly द्वार् before all vowels.

a-; dvār vivriyate

dvā vi°

dvār

Summary of Sandhi of Visarga

I. Visarga preceded by *a* or *ā*.

1. The sequence *-aḥ* is replaced by *-o* before any voiced consonant (*viz.*, before any sound in columns 3, 4, and 5 of the Devanāgarī alphabet, before any semivowel or before *h-*); also before *a-* beginning the following word. The *a-* is omitted and the sign ऽ (called avagraha) is inserted to indicate the omission.
2. *-aḥ* before any vowel, except *a-*, or before any diphthong loses its visarga.
3. The sequence *-āḥ* loses its visarga before *any* initial voiced sound.

II. Visarga preceded by any vowel other than *a* or *ā*.

1. When any vowel, other than *a* or *ā*, precedes final visarga, the visarga is replaced by *-r* before *any* initial voiced sound, whether vowel or consonant.

III. Visarga preceded by *any* vowel including *a* or *ā*.

1. Visarga before the voiceless palatals *c-* and *ch-* is replaced by *ś-*.
2. Visarga before the dentals *t-* and *th-* is replaced by *s-*.
3. Visarga at the end of a word standing alone or at the end of a sentence or before *k-*, *kh-*, *p-*, *ph-*, *ś-*, *ṣ-*, *s-* (all voiceless sounds) remains.

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The Ass, the Dog and the Thief

कश्चिद् रजको वाराणस्यां अवसत् । एकस्मिन् दिवसे निर्भरं प्रसुप्तः ।
तदनन्तरं द्रव्याणि हर्तुं¹ तस्य गृहं चौरः प्रविष्टः । रजकेन तु न किञ्चिद्
श्रुतम् । तस्य गृहस्य पश्चात् गर्दभो बद्धो ऽतिष्ठत्² कुक्कुरश् च
उपविष्टः । तं चौरं अवलोक्य गर्दभः कुक्कुरं अभ्यभाषत । तव एव अयं
व्यापारः । ततस् त्वं कस्मात् उच्चैः शब्दं कृत्वा प्रभुं न जागरयसि इति ।
कुक्कुरो ऽवदत् । त्वं किमर्थं अस्य नियोगस्य चर्चां करोषि । अहं

अहर्निशं अस्य प्रभोर् गृहं रक्षामि । यतो ऽयं चिरात् निर्वृतो भवति ततो मम उपयोगं न अवगच्छति । अधुना च मम आहारस्य दाने ऽपि मन्दादरो भवति । यदि दुःखं न अनुभवन्ति तदा प्रभवो भृत्येषु मन्दादरा भवन्ति इति । ततो गर्दभः कोपात् प्रत्यभाषत । त्वं पापो रक्षकः । ततो यथा प्रभुर् जागर्ति तथा करिष्यामि³ । इति उक्त्वा तेन शब्द उच्चैः कृतः । तेन शब्देन सहसा प्रबुद्धो निद्राया विमर्देन कोपात्⁴ रजक उत्थाय⁵ गर्दभं लगुडेन अताडयत् । अतश् च उक्तं यदि भृत्यः प्रभोर् हितस्य इच्छया अन्यस्य कस्यचिद् अधिकारस्य चर्चा करोति तदा विषादं सत्वरं गच्छति इति⁶ ।

(Adapted from Hitopadeśa Book II, Fable 3).

Notes

hartum

√hr (harati)

1. हर्तुं Infinitive of √हृ (हरति, class I), 'take', here expressing purpose with प्रविष्टः. praviṣṭah

√sthā (tiṣṭhati)

2. Etymologically √स्था (तिष्ठति) means 'stand', but in many of its usages it is practically equivalent to 'be' and often denotes continuation in a particular state, as here with the *ppp.* of √बन्ध् (बध्नाति, class IX) 'bind'; hence, here to be rendered 'stayed tied up'. √bandh (badhnāti)

yathā prabhur jāgarti tathā kariṣyāmi

yathā

3. यथा प्रभुर् जागर्ति तथा करिष्यामि literally 'In what way (यथा) our master wakes up, in that way (तथा) I shall do', idiomatically: 'I'll see to it that our master wakes up.' This use of यथा...तथा with √कृ is very common. Note that √kr करिष्यामि is an *s*-future of √कृ formed from the *guṇated* form of the root (कर्) + the suffix इष्य. This *s*-future is conjugated precisely like the present of any thematic verb. (kar)+iṣya

kariṣyāmi nidrāyā vimardena kopāt

yathā....tathā with √kr

4. निद्राया विमर्देन कोपात् Note how, from the point of view of English, these words have to be translated in reverse order: 'due to anger¹ on account of the interruption² of his sleep³'. The explanation of this order of ideas, which is typical of Sanskrit, is that whatever limits or qualifies must precede what is qualified. So, here कोपात् 'due to anger' is causally explained or qualified by

kopāt

The Ass, the Dog and the Thief

1. कश्चिद् रजको वाराणस्यां अवसत्।
kaścīd rajako vārāṇasyāṃ avasat ।
2. एकस्मिन् दिवसे निर्भरं प्रसुप्तः ।
ekasmin divase nirbharam prasuptaḥ ।
3. तदनन्तरं द्रव्याणि हर्तुं¹ तस्य गृहं चौरः प्रविष्टः।
tadanantaram dravyāṇi hartum¹ tasya gṛham cauraḥ praviṣṭaḥ ।
4. रजकेन तु न किञ्चिद् श्रुतम् ।
rajakena tu na kimcid śrutam ।
5. तस्य गृहस्य पश्चात् गर्दभो बद्धो ऽतिष्ठत्² कुक्कुरश् च उपविष्टः ।
tasya gṛhasya paścāt gardabho baddho 'tiṣṭhat² kukkuraś ca upaviṣṭaḥ ।
6. तं चौरं अवलोक्य गर्दभः कुक्कुरं अभ्यभाषत ।
taṃ cauraṃ avalokya gardabhaḥ kukkuraṃ abhyabhāṣata ।
7. तव एव अयं व्यापारः ।
tava eva ayaṃ vyāpāraḥ ।
8. ततस् त्वं कस्मात् उच्चैः शब्दं कृत्वा प्रभुं न जागरयसि इति।
tatas tvam kasmāt uccaiḥ śabdam kṛtvā prabhuṃ na jāgarayasi iti ।
9. कुक्कुरो ऽवदत् ।
kukkuro 'vadat ।
10. त्वं किमर्थं अस्य नियोगस्य चर्चा करोषि।
tvam kimartham asya niyogasya carcāṃ karoṣi ।
11. अहं अहर्निशं अस्य प्रभोर् गृहं रक्षामि ।
ahaṃ aharniśam asya prabor gṛham rakṣāmi ।
12. यतो ऽयं चिरात् निर्वृतो भवति ततो मम उपयोगं न अवगच्छति ।
yato 'yaṃ cirāt nirvṛto bhavati tato mama upayogaṃ na avagacchati ।

13. अधुना च मम आहारस्य दाने ऽपि मन्दादरो भवति।

adhunā ca mama āhārasya dāne 'pi mandādarō bhavati।

14. यदि दुःखं न अनुभवन्ति तदा प्रभवो भृत्येषु मन्दादरा भवन्ति इति।

yadi duḥkhaṃ na anubhavanti tadā prabhavo bhr̥tyeṣu
mandādarā bhavanti iti।

15. ततो गर्दभः कोपात् प्रत्यभाषत ।

tato gardabhaḥ kopāt pratyabhāṣata ।

16. त्वं पापो रक्षकः ।

tvam pāpo rakṣakaḥ ।

17. ततो यथा प्रभुर् जागर्ति तथा करिष्यामि³ ।

tato yathā prabhur jāgarti tathā kariṣyāmi³ ।

18. इति उक्त्वा तेन शब्द उच्चैः कृतः ।

iti uktvā tena śabda uccaiḥ kṛtaḥ ।

19. तेन शब्देन सहसा प्रबुद्धो निद्राया विमर्देन कोपात्⁴ रजक उत्थाय⁵ गर्दभं लगुडेन अताडयत् ।

tena śabdena sahasā prabuddho nidrāyā vimardena kopāt⁴ rajaka
utthāya⁵ gardabhaṃ laguḍena atāḍayat ।

20. अतश् च उक्तं यदि भृत्यः प्रभोर् हितस्य इच्छया अन्यस्य कस्यचिद् अधिकारस्य चर्चा करोति तदा विषादं सत्वरं गच्छति इति⁶ ।

ataś ca uktaṃ yadi bhr̥tyaḥ prabhor hitasya icchayā anyasya
kasyacid adhikārasya carcāṃ karoti tadā viṣādaṃ satvaram
gacchati iti⁶ ।

(Adapted from Hitopadesa Book II, Fable 3).

vimardena

विमर्देन 'on account of the interruption' (instrumental of cause) and finally the sort of interruption that has induced the washerman's anger is explained by निद्राया: 'of his sleep'. nidrāyāḥ

utsthāya utthāya ud-√sthā (uttiṣṭhati) d of ud and th of sthāya

5. उत्थाय gerund of उद्-√स्था (उत्तिष्ठति) 'stand up, get up'; we should expect उत्स्थाय, but there is a phonetic rule that requires -स्- between two dentals (द् of उद् and थ् of स्थाय) to be dropped. The sandhi change of the voiced consonant द् of उद् to the voiceless त् before -स्थाय is due to the regressive force of voiceless स् which, even though it is dropped, affects the preceding sound. s t before -sthāya

6. The moral that is to be drawn from a fable in the Hitopadeśa is always expressed in the form of a poetic couplet. Here for the purpose of simplification it has been turned into prose.

Vocabulary

रजक, *m.* a washerman. rajaka

वाराणसी, Vārāṇasī, the city of Benares or Banaras in NE India, a seat of great learning and sacredness in the proximity of the Ganges River. vārāṇasī

निर्भरम्, *adv.* in full measure, completely. nirbharam

प्र-√स्वप्, (स्वपिति, class II), go to sleep; *ppp.* सुप्त. pra-√svap, (svapiti) supta

द्रव्य, *n.* thing, property. dravya

चौर, *m.* a thief. caura

प्र-√विश्, (विशति, class VI), enter; *ppp.* विष्ट. pra-√viś, (viśati), viṣṭa

गर्दभ, *m.* an ass, donkey. gardabha

√बन्ध्, (बध्नाति, class IX), bind; *ppp.* बद्ध. √bandh, (badhnāti), baddha

कुक्कुर, *m.* a dog. kukkura

उप-√विश्, (विशति, class VI), sit down, be seated; *ppp.* विष्ट. upa-√viś (viśati,) viṣṭa

व्यापार, *m.* business, affair. vyāpāra ucca

उच्चैः, *adv.* aloud. [really an *instr. plur.* of उच्च 'high'. There are also other adverbs made by inflecting an *adj.* in the *instr. plur.* for example, शनैः 'slowly'.] uccaiḥ śanaiḥ

जागरयति, awakens [causative of √जागृ (जागर्ति, class II), be awake].

jāgarayati

[√jāgr (jāgarti)]

niyoga

नियोग, *m.* task, duty. [*literally*, 'what is enjoined upon someone' from √युज् [yuj] 'join' + नि 'on'] ni √kr

carcā चर्चा, trouble, concern; with √कृ, concern oneself with.

अहर्निशम्, *adv.* night and day. aharniśam

cirāt चिरात् *adv.* for a long time. nir-√vr

nirvrta निर्वृत, *ppp.* निर्-√वृ ('uncover'), 'content' [the exact semantic development of meaning from 'uncovered' to 'content' is unclear].

प्रभु, *m.* lord, master. prabhu

उपयोग, *m.* use. upayoga

अव-√गम्, (गच्छति, class I), understand, know. ava-√gam, (gacchati)

आहार, *m.* food. āhāra

dāna दान, *n.* the act of giving, a gift.

मन्दादर, *adj.* indifferent to (+ loc.). mandādara

अनु-√भू, (भवति, class I), experience. anu-√bhū, (bhavati)

रक्षक, *m.* protector. rakṣaka

bhṛtya भृत्य, *m.* a servant. [*literally* a *gerundive*, 'one who is to be supported'].

सहसा, *adv.* suddenly. [really *instr.* of सहस् 'force, violence', hence, *literally* 'with force or violence']. sahas

प्र-√बुध् (बोधति, class I), become awake, wake up; *ppp.* बुद्ध.

nidrā निद्रा, *f.* sleep. pra-√budh (bodhati) buddha

विमर्द, *m.* interruption. vimarda √dhā

hita हित, *n.* welfare, benefit. [strictly the *ppp.* of √धा 'put, place', hence 'placed or put', but pregnantly in the sense of 'well placed or put', the participle then being used as a noun].

icchā इच्छा, *f.* desire.

अधिकार, *m.* business, affair.

adhikāra

Translate into Sanskrit:

One day a certain thief entered¹ a house to steal things. Because he was extremely skilled in the art of stealing,² he had no fear³ of the master. Having made a study of the art of stealing, he was able⁴ to make himself⁵ invisible through the use of various powders. Therefore, just as the stars of the sky are invisible in the light of day,⁶ in the same way, thieves, having smeared their bodies with these powders unknown by others, are able⁷ to make themselves invisible by day or night. So, this thief, after entering the house through a hole he had made with great effort,⁸ opened the door of the

master's bed-chamber and having taken all sorts of ornaments made of gold and silver utensils which he saw, put them all in a bag and started⁹ to go out. Awakened by the noise, the master immediately got up from bed, grabbed his cane and hurled it in the direction of¹⁰ the source of the noise. Struck on his head, the thief fell on the floor and at that very instant, the effect of the powder having worn off, he became visible again. Having become conscious again, the thief got up from the floor and, when he saw the master of the house provided with the cane and ready to hit him again, he left his bag right there, full of the things he had stolen and fled from the house.

Notes

praviṣṭa, pra + √viś (viśati)

1. 'entered': use प्रविष्ट, *ppp.* प्र + √विश् (विशति, class VI).

cauryaśāstre

2. 'in the art of stealing': चौर्यशास्त्रे. That a science of thievery was highly developed among the numerous branches of knowledge in India is reflected in a famous scene in Sūdraka's play, the Mṛcchakaṭika ('Little Clay Cart'), which has many of the technical terms, and in a work called Ṣaṅmukhakaḷpa ('Treatise of the Six-faced One'), by whom is meant Skanda as the deity who presides over this department of knowledge.

3. Use the predicate 'genitive of possession'; thus, तस्य न भयम् . tasya na bhayam

aśaknot

√śak (śaknoti)

4. अशक्नोत्, imperfect 3rd s. of √शक् (शक्नोति, class V 'be able').

ātmanam

ātman

5. आत्मानम्, acc. m. s. of the *n*-stem आत्मन् 'soul', commonly thus used as a reflexive pronoun regardless of the number and gender of the person or thing referred to.

6. 'in the light of day': दिवसालोके . divasāloke

śaknuvanti

√śak

7. शक्नुवन्ति, pres. 3rd plur. of √शक् 'to able'.

8. 'with great effort': महता प्रयत्नेन . mahatā prayatnena

ārabdha

ā- √rabh (rambhate)

9. 'started': use आरब्ध, *ppp.* आ- √रभ् (रम्भते, class I)

uddhiśya

ud-√diś

10. 'in the direction of': उद्दिश्य, strictly a gerund of उद्-√दिश् used as a virtual postposition, literally 'having aimed toward, with an aiming at'.