

## **A Morphological Study of Kalidasa's *Raghuvansham*, Canto II**

**Dr. Aniruddha A. Mandlik, M.A., SET, Ph.D.**

### **Abstract**

Morphemes, minimal semantic units, in a word may vary in numbers. Compared to other Indian languages there are more types of morphemes in Sanskrit. Patanjali, one of the great Sanskrit grammarians, has defined morphemes 'के पुनर्व्यवसिताः?' (What are the Morphemes?) and stated six types of morphemes (व्यवसित) in Sanskrit language: धातु (Roots), प्रातिपदिक (crude-form), प्रत्यय (Suffix or Terminations), आगम (Incoming-prefix), अदेश (substitution) and निपात (Indeclinable) (Pandit, 2010, p.151) On the basis of these six main types of morphemes, the present study aims to analyse and explain suffix morphemes (प्रत्ययव्यवसित), used by Kalidasa in his epic *Raghuvamsham*, Canto II. This study focuses on two main types of suffix morphemes: Closing (अवसानीय) and Non-Closing (अनवसानीय). Closing (अवसानीय) morphemes are further classified as तिङ् (Verb Suffix) and सुप् (Case Suffix). Since a word (except verb) always ends with सुप् Closing Suffix (अवसानीय) and never ends with a Non-Closing Suffix (अनवसानीयप्रत्यय), the present paper attempts to study the use of verbs in closing suffix morphemes and participial adjective (derived from roots) suffixes in non-closing suffix morphemes with closing case suffixes in the second canto of Kalidasa's *Raghuvamsham*. Some of the main observations of this study are given in this paper.

**Key words:** Sanskrit grammar, *Raghuvansham*, Second Canto, Morphology, Suffix Morphemes, closing suffix morphemes and Participial adjective suffixes.

### **Introduction**

The great Sanskrit litterateur Kalidasa's period is considered to be between the First Century B.C. and Sixth Century A.D. He has seven compositions to his name - two lyrics *Meghadoot and Ritusanharam*; two epics *Kumarsambhavam and Raghuvamsham*, and three plays – *Abhidynan-Shakunatalam, Malvikagnimitram and Vikramorvashiyam*. Kalidasa's compositions are very beautiful in all classical literature. *Raghuvamsham* can be considered a good example of classical literature. On Kalidasa's great work Arabindo Ghose, a great Sanskrit scholar has said, "The best part of every great work is always inexplicable: it is good because it is good; and innocently gracious, opening as the green of the earth, and falling as the dew of heaven" (Godabole, 1965, p.28).

Scientific literature has developed fairly in India. It has occupied almost every aspect of Indian life i.e. cultural, social and spiritual. These sciences seem to have been created for physical or material development and inner peace. Many sciences such as Medicines, Economics, Grammar, Linguistics, Mathematics, Zoology, Botany, etc. are developed over the course of time. Renowned linguist Pandit has stated in appreciation of these sciences that they cover any subject under the sun and any subject beyond the sun. (Pandit, 2010, p.1) While studying different sciences one comes to know that language is the means of conveying as well as understanding the thoughts and needs of mankind. Linguistics is a science that studies a language deeply and thoroughly. It is a systematic study of sound conventions produced by human beings. It is based on natural and artificial aspects

created by human beings. The study of natural aspects falls under sciences like physics and chemistry, etc. whereas linguistics is one of the artificial sciences developed by human beings. The Goddess of language is called as *Vagdevataa (वाग्देवता)*. One can also find the prayer of the Goddess in Vedic Literature. **वागिति तद् ब्रह्म | वाग्वै ब्रह्म | (छान्दोग्योपनिषद् 7.26.1) [Vagiti tad braham] vagvyabraham] (Chandogyopanishad 7.26.1)**

Ancient scholars of Sanskrit language have studied each and every aspect of language. While studying any language, one has to take into consideration phonemes, letter of its alphabet, morphemes (words), syntax, tenses and accentuation (आघात) as well as principles of language and ancient and current status of the language. In other words, one has to study every aspect of a language. Ancient scholars like *Maharshi Panini, Maharshi Patanjali, Gargya, Appishali, Shakatayan, Bhartruhari, Shakalya* are important while studying ancient linguistics. Besides, works like *Rukpratishakya, Yajuspratishakya, Shiksha*, grammar are also important. *Patanjali*, one of the great Sanskrit grammarians, has defined morphemes 'के पुनर्व्यवसिताः?' धातु-प्रत्यय-प्रातिपदिक-आगम-आदेश-निपाताः| (What are the Morphemes?) and stated six types of morphemes (व्यवसित) in Sanskrit language: धातु (Roots), प्रातिपदिक (crude-form), प्रत्यय (Suffix or Terminations), आगम (Incoming-prefix), आदेश (substitution) and निपात (Indeclinable) (Pandit, 2010, p.151).

Based on ancient Linguistics, the present paper attempts to study the use of verbs in closing suffix morphemes and participle (partly verb and partly adjective) (Virkar, 2004, p.711) suffixes in non-closing suffix morphemes with closing case suffixes in the Second Canto of Kalidasa's *Raghuvamsham*, one of the epic poems of Kalidasa.

The purpose of selecting *Raghuvamsham* is that this is a very fine example of an epic and beautifully describes the story of King *Raghu* and his dynasty. The Second Canto of this epic consists of the conversation between King *Dilip*, *Kamdhenu* and the Lion. King *Dilip* tries to save *Kamdhenu* (the cow). This conversation reveals the honest and virtuous feelings. This is an irresistible reason behind the selection of this canto. The canto also shows richness of the language of Kalidasa. All the words in this canto are suitable to the plot of the epic. The canto contains nine hundred and sixty-seven (967) words (Mandlik, 2006, p.4). Suffix morphemes based on verbs and participial adjectives have been analyzed in this paper. This analysis may help to understand how the poet has made effective use of these suffix morphemes according to the requirement of poetry. It also helps to know the poet's preference for verbs instead of participial adjectives and vice versa. The examples given below help us to know the way analysis is carried out.

The following formulae show how to find Closing and Non-Closing suffixes.

- (प्रातिपदिक) (crude-form) + सुप् (अवसानीय) Closing suffixes = पद (word)
- धातु (Roots)+ विकरण (Conjugational Sign) + तिङ् (अवसानीय) (Closing suffixes) = क्रियापद (verb)
- धातु (Roots) + कृदन्तप्रत्यय (अनवसानीय)(Non-Closing Gerund suffix)+ सुप् closing suffix (अवसानीय) = धातुसाधित (participle)
- A Closing suffix (सुप्) is added to a crude-form of noun or pronoun. Similarly,
- A Non-Closing suffix is added to the root and a Conjugational Sign (विकरण) after wards, a Closing तिङ् (Roots) suffix is added to it.

- After adding a Non-Closing Gerund suffix (कृदन्त) to the root to form a participial adjective, a closing (सुप्) suffix is added.

**For example,**

उत्तिष्ठ वत्सेत्यामृतायमानं वचो निशम्योत्थितमुत्थितः सन् ।  
ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्रविणीं न सिंहम् ॥रघु.2.61  
[Uttishtha vatsetyamarutayamanam vacho nishamyotthitamutthitah san |  
Dadarsha raja jananeemiva svam gamagratah prasvineem na simham||Raghu.2.61]

(**Translation:** Hearing the words gladdening like nectar – Rise, my child, uttered there, the king rising, beheld the cow standing before him like his own mother, with milk dripping down (from her under), and not the lion.) (Kale,1922, p. 16)

1) **अमृतायमानं (Amrutayamanam):-** This is a participial adjectives of (वचः vacah) - **अमृताय (Amrutaya)** (the speech is like a nectar **अमृत (Amruta)**. This root morpheme is made of noun **अमृत (Amruta)** [प्रातिपदिक (crude form) व्यवसित] + **य (ya)** (non-closing morpheme used for making a root) + **मान (mana)** (non-closing participial adjective suffix morpheme) + **अम् (Am)** (closing सुप् (sup) (case) suffix morpheme).

2) **उत्तिष्ठ (Uttishtha) :- उद् (Uth)+ स्था (stha) + अ (a) + |** - this is a verb form of Imperative. **उद्** is Prefix morpheme, **स्था** is a root morpheme, **अ** is a marker of root(विकरण). No suffix morpheme is used for this Verb form of Imperative.

### Analysis of Morphemes

Closing तिङ् (tin) Suffixes related to verb and closing सुप् (sup) Suffixes related to Cases are related to Non-Closing participial Adjectives. The classification of these suffixes is shown through the following tables.

**Table 1 Closing suffix morphemes of (case) सुप् (sup)**

Singular 79 (among all genders and cases)			Dual (9)			Plural (14)			Case (102)
Masculine including all cases	Feminine	Neuter	Masculine	Feminine	Neuter	Masculine	Feminine	Neuter	
44	20	15	4	1	4	6	1	7	102
27	10	7	--	--	--	3	1	1	Nominative - 49
4	8	7	3	1	2	--	--	1	Accusative - 26
5	1	--	--	--	2	2	--	4	Instrumental - 14
1	--	--	--	--	--	--	--	--	Dative - 1
1	--	--	--	--	--	--	--	--	Ablative - 1

4	1	--	1	--	--	--	--	1	Genitive - 7
2	--	1	--	--	--	1	--	--	Locative - 4
Total									<b>102</b>

This table mentions Closing सुप् Suffixes in all numbers and cases. They are also classified according to genders. The following analysis deals with one hundred and two (102) Closing सुप् suffixes which occur with participial adjectives in the selected Canto II of *Raghuvamsham*.

Here, we can see that the poet has used forty-four (44) masculine, twenty (20) feminine and fifteen (15) neuter suffixes out of seventy-nine (79) in singular number in all cases. In dual, out of nine (9) suffixes, four (4) are masculine, one (01) is feminine and four (4) are neuter suffixes while out of fourteen (14) suffixes in plural, masculine suffixes are six (6), feminine one (01) and Neuter seven (7). Among the use of case in all genders and all cases, highest number of forms in nominative case is forty-nine (49).

It seems that the poet has used the masculine forms most. It is because they are participial adjectives mainly used to describe King *Dilip* and the Lion. They are mostly used with nouns and seldom used as or instead of verbs.

Let's consider some examples of how verb is used instead of participial adjectives and vice-versa.

### Example 1

In verse 14, the poet has used present active participle non-closing suffix 'मान' (*mana*) in the word गाहमाने (*gahamane*) and also a closing सुप् suffix 'ए' (*ae*) (ङि) (*gni*) of the locative case. Such kind of a form is used in the syntax of Absolute Locative (सतिसप्तमी). The poet could have used the verb form प्रविशति सति (*pravishati sati*) instead. But, it was not appropriate to use this form as it would have disturbed the structure of the verse. Hence, the poet has used the adjective form of गाहमाने (*gahamane*) in Absolute Locative सति-सप्तमी to get the desired meaning.

शशाम वृष्ट्यापि विना दवाग्निरासीद्विशेषा फलपुष्पवृष्टिः ।  
ऊनं न सत्त्वष्वधिको बबाधे तस्मिन्वनं गोप्तारि गाहमाने॥रघु.2.14  
[*Shashama vrushtyapi vina davagniraseedvishesha falpushapavrushtih*]  
*Unam na sattvashvadhiko babadhe tasminvanam gopatari gahamane*॥*Raghu.2.14*]

(**Translation:** As he, protector, entered the wood, the forest conflagration became extinguished even without a shower (of rain), exuberant was the growth of fruits and flowers and among animals, the strong did not oppress the weak.) (Kale, 1922, p. 11)

In the above verse if the poet might have used प्रविशति सति (*pravishati sati*) instead of गाहमाने (*gahamane*) then it would have not only disturbed the structure of the verse but also affected the impact. Hence the poet has used तस्मिन् (*tasmin*) (राजनि) (*rajani*) adjective to maintain the meter.

शशाम वृष्ट्यापि विना दवाग्निरासीद्विशेषा फलपुष्पवृष्टिः ।  
ऊनं न सत्त्वष्वधिको बबाधे सवनं गोप्ता प्रविशति सति॥रघु.2.14

[Shashama vrushtyapi vina davagniraseedvishesha falpushapavrushtihi|  
Unam na sattvashvadhiko babadhe sa vanam gopatari (pravishati sati) ||Raghu.2.14]

The use of the verb प्रविशति सति (pravishati sati) would have disturbed the structure of meter of the verse breaking the rhythm of poem. Hence, the poet has used the word गाहमाने (gahamane) to get the appropriate meaning and maintain the meter and rhythm of the poem, i.e. poetic quality of the literary work.

As per the analysis in Table 1, the suffix मान (mana) in गाहमाने (gahamane) is a non-closing suffix of Present Active Participle and is used with ए (ई) a closing suffix of Locative case.

Such examples are in abundance in canto II of *Raghuvamsham*. However, due the constraint of space and in order to avoid expansion those have not been mentioned here.

### Example 2

स न्यस्तचिह्नमपि राजलक्ष्मी तेजोविशेषानुमितां दधानः |  
आसीदनाविष्कृतदानराजिरन्तर्मदावस्थ इव द्विपेन्द्रः || रघु.2.7(उपजाति 11,11,11,11)  
[Sa nyastacihnampi rajalkshmi tejovisheshanumitam dadhanah|  
Aseedanavishakrutadanarajirantrmadavastha iva dvipendrah||Raghu.2.7] (Upajati)

(**Translation:** Possessing kingly fortune (or royalty) which, with its insignia cast aside, could be inferred from the super-eminence of majesty, he resembled a royal elephant, inwardly in condition of rut but without the lines of ichor manifested externally.) (Kale, 1922, p. 10)

स न्यस्तचिह्नमपि राजलक्ष्मी तेजोविशेषानुमितां दधानः |  
भूतोऽनाविष्कृतदानराजिरन्तर्मदावस्थ इव द्विपेन्द्रः || रघु.2.7 (Meter does not match here.)  
[Sa nyastacihnampi rajalkshmi tejovisheshanumitam dadhanah|  
bhooto Snavishakrutadanarajirantrmadavastha iva dvipendrah|| Raghu.2.7]

In this verse, त् (t), a closing suffix of तिङ् of simple past tense (अनद्यतन भूतकाल) is found. In Sanskrit, instead of a verb, one can use participial adjectives derived from the root. According to it, through the non-closing suffix of Past Passive Participle, the poet could have used the form भूतः (bhuth). But, once again this would have disturbed the meter of the verse. So, the poet has used the verb form आसीत् (aseet). However, a verb is more important factor than participial adjectives to complete a sentence. (For more examples see Appendix no.2)

**Table 2 Participial adjectives – Non-closing suffixes**

Participial Adjective (Borvankar 1951)	Present Active Participle	Present Passive Participle	Impersonal Present participle (depend on verb)	Past Active Participle	forty-five are Past Passive Participles + 16 in the compound = 61	Impersonal past (depend on verb)	Passive Potential Participle	Active Future Participle
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4 + 102 = 106	2 + 20	1		12	1+61	02	05	1+1
	अत्, मान,अय (प्रयोजक विकरण +, अत्, अत्, अय (प्रयोजक विकरण) + त,	मान	----	तवत्, त	त, प (प्रयोजक विकरण+ त	त, त	आनीय, य	स्य (विकर ण) + अत्

This table includes closing suffixes of participial adjectives. Present Active, Present Passive, Past Active, Past Passive, Potential Passive, Future Active forms of participles have been used. There are one hundred and six (106) Closing suffixes used here. Kalidasa has most commonly used Past Perfect forms of verbs. Similarly, he has also used Past Passive Participle forms of Non-Closing Morphemes. Out of One hundred and six (106) Non-Closing Morphemes, forty-five (45) are Past Passive Participles (adjective suffixes) and they are used in the compound forms for sixteen (16) times.

Here twenty (20) Present Active participles have been used. These suffix morphemes are used with closing suffixes of two Causative Conjugational Signs (प्रयोजक विकरण). This includes अत् (At), मान (mana), त (ta) (Present Active Participle), मान (mana) (Present Passive Participle), Nil (भावे Impersonal present), तवत् (tavat), त (ta) (Past Active Participle), त (ta) (Past Passive Participle), त (ta) (भावे Impersonal past), आनीय (aneeya), य (ya) (Potential Passive Participle), स्य (sya) (Future Tense) + अत् (at) (Active Future Participle).

When closing सुप् suffixes are attached, then the word gets its full form and therefore these are all closing suffixes. Accordingly, in Table 1 these closing suffixes are analysed. Above all suffixes are mentioned in Panini's *Ashtadhyayi* (see Panini's formulae 4/1/2).

There are ten verb - suffixes - दशलकार (Ten *lakars* (लकार)- Started from 'la') –वर्तमानकाल (present), सामान्य भूतकाल (Aorist), अनद्यतन भूतकाल (Simple past / Imperfect-Past), परोक्ष भूतकाल (Perfect past), प्रथम भविष्यत्काल (First-future), द्वितीय भविष्यत्काल (second future), आज्ञार्थ (Imperative), विध्यर्थ (potential), संकेतार्थ (conditional), आशीर्लिङ् (benedictive). The following table provides the details (Pandit, 2010, p.156).

**Table 3 Closing Morphemes of Verb- तिङ् (क्रियापद)- 81**

Type of Verb	Present	Imperfect-Past	Perfect past	Aorist	First future	second future	Imperative	potential	Benedictive	Conditional
<b>लकास्रुः Lakarah</b>	लट् Lat	लङ् Lang	लिट् Lit	लुङ् Lrun g	लुट् Lut	लृट् Lrut	लोट् Lot	लिङ् Ling	लिङ् Ling	लृङ् Lrung
> पाणिनि referenes from Ashtadh yai	वर्तमानेलट्। 3/2/123 (Vartmanelat)	अनद्यतने लङ्। 3/2/111 (Anadyatne Lang)	परोक्षेलिट्। 3/2/115 (Paroksh e Lit)	अनद्यतने लुङ्। 3/2/110 (Anadyatane Lrun g)	अनद्यतने लुट्। 3/3/15 (Anadyatane Lut)	लृट्शेषे च। 3/3/13 (LrutSheshe ca)	आशिषिलिङ्लोटौ। 3/3/173लोट्च। 3/3/162 (Ashishi Ling lotou)	आशिषिलिङ्लोटौ। 3/3/173 (Ashishi Ling lotou)	आशिषिलिङ्लोटौ। 3/3/173	लिङ्निमित्ते लृङ्-क्रियातिपत्तौ। 3/3/139
<b>Meaning of Verb</b> >	The events taking place	To indicate the events taken place before the day	To indicate the events taken place in our absence	To indicate the events happening of present events	To indicate the events not taking place in present	the events taking place in the present and future	Actions, Invitation, Blessing, questions, prayer	To indicate that there should be Invitation, Blessings, questions, prayer	Blessings	Events taking place and if then
<b>81</b>	12	09	43	02	--	01	10	04	--	--
<b>Ex.</b>	अर्हसि (Arhasi) (Raghu. 2.58)	अनूदति-ष्ठत् (Anudstishthat) (Raghu. 2.24)	अनुसंविवेश (Anusanviraghvesha) (Raghu. 2.24)	अभूत् (Abhut) (Raghu. 2.5)	--	अभिधास्ये (Abhidhasye) (Raghu. 2.43)	अवेहि (avehi) (Raghu. 2.54, 63)	भवेत् (Bhavet) (Raghu. 2.48, 55)	--	--

Kalidasa has used eighty-one (81) verb forms of closing morphemes in the second Canto of *Raghuvamsham*. There are forty-three (43) verb suffixes of Past Perfect Tense (परोक्ष भूतकाल), Present tense (वर्तमानकाल) forms are twelve (12), nine (9) forms are of Imperfect-Past (प्रथम भूतकाल), two (2) belong to Aorist (सामान्य भूतकाल), one (1) is of second future (द्वितीय भविष्यत्काल), ten (10) are of Imperative (आज्ञार्थ) and four are of potential (विध्यर्थ). Kalidasa hasn't used the forms of First future (प्रथम भविष्यत्काल), Benedict-ive (आशीर्लिङ्), conditional (संकेतार्थ). He felt no need to use them. It can be highlighted that the poet has used परस्मैपद forms of verbs everywhere. Only at three instances of Passive, we find that he has used आत्मनेपद forms of verbs.

Out of eighty-one (81) तिङ् Suffix Morphemes, thirteen (13) are of आत्मनेपद (*Atmanepada*) and sixty-eight (68) are of परस्मैपद (*Parasmaypada*) Third person Suffix Morphemes of Past Perfect Tense have been used most. Present Tense suffix morphemes and Past Tense suffix morphemes have been used less. The poet has used only one Future Tense form of a verb. Out of ten (10) forms of verbs, Kalidasa has given more importance to Past Perfect Tense (See Table 3 and appendix 1).

There are seventy-four (74) singular forms in all persons, fifty-seven (57) in Third, and fifteen (15) in Second and two (2) in First. In Dual, we see only two (2) forms while in Plural five (5) forms of Suffix Morphemes can be seen.

This shows that Singular form of verb suffix morphemes have been used most in the II Canto of *Raghuvamsham*, because it is either used for the cow or the lion or *Dilip*.

Kalidasa has used total one hundred and eighty-three (183) Closing suffixes of सुप् (*sup*) and तिङ् (*tin*) ( $102 + 81 = 183$ ) and one hundred and six (106) non-closing suffixes of Participial Adjectives. They are followed by one hundred and two (102) closing suffixes of सुप् (*sup*).

## Conclusion

Kalidasa must have used such forms to maintain the meters. He must have used Participial adjectives or verbs considering the limitations or expansion of words to maintain the meter. It can be inferred that Kalidasa had a fair knowledge of linguistics without which such an impressive syntax was impossible.

This study indicates that morphemes play an important role in the composition of poetry. Since this poem is based on a myth, use of Past Perfect and Past Passive forms of morphemes is necessary. It is also easier to use Past Passive Participles than Passive forms of the verbs. This study is not only a numerical count of different types of morphemes, but also is helpful in deciphering the meaning and linguistic process of poetry. Besides, it is also beneficial for new learners to understand meanings of the words in poetry. Finally, the study would be more useful to prepare a dictionary based on grammar which would help the linguists for further interpretation of such texts.

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## Appendix-1

**The tables showing verb closing suffixes according to number and person:-**

**Table: 3.1**

	<b>Singular 02</b>	<b>Dual</b>	<b>Plural</b>	<b>Person</b>
वर्तमानकाल (present)	1 in p.p.*	--	--	<b>First person Total -2</b>
अनद्यतनभूतकाल (Imperfect-Past),	--	--	--	
परोक्षभूतकाल (Perfect past),	--	--	--	
सामान्य भूतकाल (Aorist),	--	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	
द्वितीय भविष्यत्काल (second future),	1 in p.p.	--	--	
आज्ञार्थ (Imperative),	--	--	--	
विध्यर्थ (potential),	--	--	--	
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
* p.p. – (Parasmay-pada) परस्मैपद				

**Table: 3.2**

	<b>Singular 15</b>	<b>Dual</b>	<b>Plural</b>	<b>Person</b>
वर्तमानकाल (present)	05 in p.p.*	--	--	<b>Second person Total -15</b>
अनद्यतन भूतकाल (Imperfect-Past),	--	--	--	
परोक्ष भूतकाल (Perfect past),	--	--	--	
सामान्य भूतकाल (Aorist),	--	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	

द्वितीय भविष्यत्काल (second future),	--	--	--	
आज्ञार्थ (Imperative),	6 in p.p./ 4 in p.p. = 10	--	--	
विध्यर्थ (potential),	--	--	--	
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
* p.p. – (Parasmay-pada) परस्मैपद				

**Table: 3.3**

	Singular 57	Dual 02	Plural 05	Person
वर्तमानकाल (present)	04 in p.p.*		02 in p.p.	<b>Third person - 64</b>
अनद्यतन भूतकाल (Imperfect Past),	09 in p.p.	--	--	
परोक्ष भूतकाल (Perfect past),	38 =8 in a.p.* + 30 in p.p.	02 in p.p.	03 in p.p.	
सामान्य भूतकाल (Aorist),	2 in p.p.	--	--	
प्रथम भविष्यत्काल (First-future),	--	--	--	
द्वितीयभविष्यत्काल (second future),	--	--	--	
आज्ञार्थ (Imperative),	--	--	--	
विध्यर्थ (potential),	4 in p.p.			
आशीर्लिङ् (benedictive).	--	--	--	
संकेतार्थ (conditional),	--	--	--	
* p.p. – (Parasmay-pada) परस्मैपद, * a.p - (Atmane-pada), आत्मनेपद				

### Appendix-2

#### Other Examples:

Used in Verse	Instead of	Verse No.		Reason
गताभ्याम् (Gatabhyam)	गमनाभ्याम् (Gamanabhyam)	रघु.** (Raghu.)** -2.18	Does not match here	Meter* is not complete
अलंचक्रतुः (alancakratuhu) (Perfect past, Verb)	भूषितवन्तौ (Bhushitvantou) (Past Active Participle)	रघु. 2.18	Does not match here	Meter is not complete, perfect tense
मुमोच (Mumoca) (Perfect past), (Verb)	मुक्तवान् (mukatavan) (Past Active Participle)	रघु. 2.1	Does not match here	Meter is not complete, perfect tense
अन्वगच्छत् (Anvagacchat) (Imperfect- Past)(Verb)	अनुसृतवती (anusrutavatee) (Past Active Participle) /	रघु. 2.2,6	Does not match here	Meter is not complete

Used in Verse	Instead of	Verse No.		Reason
	अनुगतवती			
न्यषेधि (nyashedhi) (Verb)	निवर्तितः (nivartita)	रघु. 2.4	Does not match here	Meter is not complete
पश्यन् (pashyan) (Present Active Participle)	पश्यति च (pashyati ca) (Verb)	रघु. 2.17	Does not match here	Meter is not complete
भेजे (bheje) (Perfect past), (Verb)	सेवितवान् (sevitavan) (Past Active Participle)	रघु. 2.23	Does not match here	Meter is not complete, perfect tense
प्रत्याययौ (pratyayayou) (Perfect past),	आगता (agata) (Past pasive Participle)	रघु. 2.67	Does not match here	Meter is not complete, perfect tense
पापुः (papuhu) (Perfect past),	पीतवत्यः (peetavtyah) (Past Active Participial)	रघु. 2.73	Does not match here	Meter is not complete, perfect tense
आससंज (asasanja) (Perfect past),	स्थापितवान् (sthapitavan) (Past Active Participle)	रघु. 2.74	Does not match here	Meter is not complete, perfect tense

- \*\*रघुवंशम्, \*\*Raghuvamsham, (Mahakavi Kalidasa`s Epic)
- \*उपजाती (Upajati) वृत्त (Meter) : त, त, ज, ग, ग (5,6) (ta, ta, ja, ga, ga)

ज, त, ज, ग, ग (ja, ta, ja, ga, ga) (5, 6) - 11, 11, 11, 11 (Eleven Phonemes in every line)

Dr. Aniruddha A. Mandlik

M.A., SET, Ph.D.

[aniruddhamandlik@gmail.com](mailto:aniruddhamandlik@gmail.com)

Sanskrit Department

S.N. Arts, D.J. M. Commerce and B.N. S. Science College, Sangamner

Savitribai Phule Pune University (formerly University of Pune), Maharashtra

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Dr. Aniruddha A. Mandlik, M.A., SET, Ph.D.

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