TENSE AND ASPECT IN THE
VETALAPANCAVINŚATI,
A WORK OF LATE CLASSICAL SANSKRIT

CENTRE FOR NEWFOUNDLAND STUDIES

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SARAH RANSOM ROSE
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TENSE AND ASPECT
IN THE VETĀLAPAÑCAVĪṆŚATI,
A WORK OF LATE CLASSICAL SANSKRIT

BY
© SARAH RANSOM ROSE

A thesis submitted to the School of Graduate Studies
In partial fulfilment of the degree
Master of Arts

Department of Linguistics
Memorial University of Newfoundland
1997

St. John's
Newfoundland
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0-612-25883-1
The loss of many of the finite verbal forms of Sanskrit between the Vedic period (1200-700 B.C.) and the Classical period (400-1700 A.D.) has been well documented (Burrow 1955; Taraporewala 1967; Pap 1990; Masica 1991). By the Classical period, the three finite past tenses, the aorist, perfect and imperfect, had "fallen together" and were being used interchangeably to relate past events (Taraporewala 1967:76; Misra 1968:62; Whitney 1889/1967:201).

This thesis investigated verbal forms of a text of late Classical Sanskrit, the Veṣālakoṇḍaśīrṣāti, 'Twenty Five Tales of a Demon', with a view to discovering some of the directions taken in the post-Vedic process of "rebuilding" the verbal system.

Jambhaladatta's version of the Veṣālakoṇḍaśīrṣāti was found to contain two systems used to indicate past events: the 'archaic' (including the aorist, imperfect and perfect) and the 'innovative' (including the P-oriented participle -ṭa and the A-oriented participle -tavant). The three 'old' tenses showed no significant semantic differences, consistent with their acknowledged "collapse"; although the perfect did show a discourse function of indicating "finality". The P-oriented -ṭa participle was used three times as often as the A-oriented -tavant participle, indicating that in the 'new' system, the syntactic shift from A- to P-orientation (as in Hock 1986) was well underway.

The Historical Present, consistent with its function in all periods of the language, was heavily used for the "lively" narration of past events, both as a main verb, and as the auxiliary component of analytic forms.

The 'new' system also showed numerous analytic aspectual forms. To indicate imperfective aspect, constructions involving the present participle plus auxiliaries śćṭhī 'to stand', vetica 'to stay, sit', and vidyāte<śvīd 'to find' were used extensively. The auxiliary vidyāte was noted to be a recategorized middle voice verb, with features of both A- and P-orientation. Retrospective aspect was regularly indicated by constructions involving the PPP combined with the auxiliary vetica 'to be'; this construction was especially common in direct speech.

The increase in analytic forms, clearly marked for imperfective aspect, was considered to be a strategy to redress an imbalance in the 'old' system of preterite tenses where imperfective aspect was under represented.
ACKNOWLEDGEMENTS

I wish to acknowledge the help and support of my supervisor, Dr. Vit Bubenik, whose contagious love for the Sanskrit language inspired me to pursue this work. He has proved to be unfailingly generous in his praise and encouragement of my efforts, for which I am very grateful. He has been for me a true pandit.

Dr. John Hewson and Dr. Sandra Clarke both read preliminary versions of the manuscript and made helpful comments. Discussions with Drs. Harold Paddock, Derek Nurse, Snezana Milovanovich and Chitra Paranjape proved extremely informative and useful. I am especially grateful to Hans Henrich Hock who read and offered invaluable suggestions on an earlier draft of the manuscript. I claim full responsibility for any errors which remain.

Dr. Jim Black and Dr. Irene Mazurkewich both, in their turns as Head of the Linguistics Department, were unstinting in their helpful encouragement. I am grateful to them both. I thank Departmental Secretary Colleen Banfield for her unfailing patience and good humour in helping me deal with matters bureaucratic.

Discussions with fellow graduate students Linda Longerich, Balla Masele, Henry Muzale, Valeri Vassiliev and Amani Youssef, concerning tense and aspect systems in their various languages, were most helpful. I benefited greatly from contact with the vigorous and lively intellectual climate of the Linguistics Department at Memorial, faculty and students alike, and very much appreciate the support, both moral and financial, that was accorded me by the Department and by the University.

I want to express my gratitude to Paradise Elementary School for allowing me free access to their photocopier, a service that made my life as a Graduate Student considerably easier.

I lastly acknowledge my husband George, my saha-dharma-cārī, whose humour has helped me through many of the often tense aspects of this endeavour, as it has through every endeavour we've shared for the past twenty-eight years.
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<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First person</td>
</tr>
<tr>
<td>2</td>
<td>Second person</td>
</tr>
<tr>
<td>3</td>
<td>Third person</td>
</tr>
<tr>
<td>AB</td>
<td>Aitareya-Brāhmaṇa</td>
</tr>
<tr>
<td>ABL</td>
<td>Ablative (case)</td>
</tr>
<tr>
<td>ABS</td>
<td>Absolutive</td>
</tr>
<tr>
<td>ACC</td>
<td>Accusative (case)</td>
</tr>
<tr>
<td>AOR</td>
<td>Aorist (tense)</td>
</tr>
<tr>
<td>DAT</td>
<td>Dative (case)</td>
</tr>
<tr>
<td>DU</td>
<td>Dual (number)</td>
</tr>
<tr>
<td>F</td>
<td>Feminine (gender)</td>
</tr>
<tr>
<td>FUT</td>
<td>Future (tense)</td>
</tr>
<tr>
<td>GEN</td>
<td>Genitive (case)</td>
</tr>
<tr>
<td>GERVE</td>
<td>Gerundive</td>
</tr>
<tr>
<td>HP</td>
<td>Historical present</td>
</tr>
<tr>
<td>IE</td>
<td>Indo-European</td>
</tr>
<tr>
<td>IMPERF</td>
<td>Imperfect (tense)</td>
</tr>
<tr>
<td>IMP</td>
<td>Imperative (mood)</td>
</tr>
<tr>
<td>INS</td>
<td>Instrumental (case)</td>
</tr>
<tr>
<td>LOC</td>
<td>Locative (case)</td>
</tr>
<tr>
<td>MS</td>
<td>Maṭrāyānī-Saṁhitā</td>
</tr>
<tr>
<td>M</td>
<td>Masculine (gender)</td>
</tr>
<tr>
<td>MIA</td>
<td>Middle Indo-Aryan</td>
</tr>
<tr>
<td>MID</td>
<td>Middle (voice) (ātmanepada)</td>
</tr>
<tr>
<td>N</td>
<td>Neuter (gender)</td>
</tr>
<tr>
<td>NP</td>
<td>Narrative Present</td>
</tr>
<tr>
<td>OIA</td>
<td>Old Indo-Aryan</td>
</tr>
<tr>
<td>PIE</td>
<td>Proto-Indo-European</td>
</tr>
<tr>
<td>Pl</td>
<td>Plural (number)</td>
</tr>
<tr>
<td>PAP</td>
<td>Past Active Participle</td>
</tr>
<tr>
<td>PART</td>
<td>Participle (Present, unless otherwise stated)</td>
</tr>
<tr>
<td>PASS</td>
<td>Passive</td>
</tr>
<tr>
<td>PPP</td>
<td>Past Passive/Perfective Participle</td>
</tr>
<tr>
<td>PRT</td>
<td>Particle</td>
</tr>
<tr>
<td>PERF</td>
<td>Perfect (tense)</td>
</tr>
<tr>
<td>PRES</td>
<td>Present (tense)</td>
</tr>
<tr>
<td>QUOT</td>
<td>Quotative Particle</td>
</tr>
<tr>
<td>RV</td>
<td>RgVeda</td>
</tr>
<tr>
<td>S</td>
<td>Singular (number)</td>
</tr>
<tr>
<td>VA</td>
<td>Verbal Adjective</td>
</tr>
</tbody>
</table>
A NOTE ON TRANSCRIPTION

With apologies to pandits who find any transliteration of Devanāgarī an abomination: Na hi pūrāṇa syād gokśirāṁ śvadrau dhṛtam, 'let not cow's milk be polluted by being put into a dog's skin', below is a clarification of some of the symbols I have used in this thesis.

Because this work involves extensive quotation from Emeneau's edition of the Vētālapañcaviṃśati, I have followed the transcription system which he employs (although I acknowledge that this system is not up to date as far as anusvāra and the velar nasal are concerned). Thus, retroflex consonants are transcribed with a subscript dot:

\[ t, \text{th, d, dh, n, s} \]

Also transcribed with a subscript dot is the syllabic liquid r:

\[ r \text{ (as in mṛtā)} \]
\[ \text{and visarga} \]
\[ h \text{ (as in gatah)} \]

\( s \) represents the palatal sibilant (as in vēsyā)
\( s \) represents the dental sibilant (as in sahasā)
\( c \) represents the voiceless palatal affricate (as in cātvāraḥ)
\( j \) represents the voiced palatal affricate (as in rājā)

All stops can be aspirated: kh; gh; ch; jh; th; dh; th; dh; ph; bh. These aspirated segments are considered single consonants.

The nasal series is transcribed as follows:

velar ŋ (as in Anāgatasena)
palatal ŋ (as in paṇca)
dental n (as in bhavān)
bilabial m (as in mayā)

Following Emeneau, anusvāra is transcribed as an m with a superscript dot (as in vanamī, samketasthānam), whereas nasalization is indicated with an n with a superscript dot (as in prānānīs, or in the title of the work Vētālapañcaviṃśati). (See Cardona 1988:xxiii; also Monier-Williams 1899/1993:xxvi, 1014, who refers to the latter as "true" anusvāra.)

The double apostrophe (""") is used to indicate the elision of a long vowel after a homorganic vowel (long or short) as in atra āgataḥ astī>atra "gato 'sti). When parsing quotations from Emeneau's text, sandhi is left intact and not dissolved.
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Chapter 1

INTRODUCTION

1.0 Preamble

"At some time in the second millennium B.C., probably comparatively early in the millennium, a band or bands of speakers of an Indo-European language, later to be called Sanskrit, entered India over the northwest passages" (Emeneau 1980:85). The descendants of these early invaders provided humanity with its first and, arguably, its most comprehensive and elegant treatise on grammar, a huge corpus of poetry, drama and prose, all composed in a language whose "wonderful structure" has been the passion, delight and challenge of linguists for three thousand years.

Despite Pāṇini's best efforts to maintain the language of the Vedas intact, for that was indeed his express purpose (Misra 1966:17), 'Sanskrit' did change over the centuries. The language of Late Classical Sanskrit, used in Medieval India during the period in which the Vetalapancaavinśati was written, has been dubbed variously a "less correct form of Sanskrit", "Prakrit in disguise" (Burrow 1955:354), "simplified" Sanskrit (Murti 1984:57), or even "depraved" (Whitney 1889/1967:xv). The category of the dual had been lost, and the active/middle distinction in voice diathesis had been downgraded to the extent that an Epic poet, in search of a rhyme, could often choose either voice willy-nilly, with no change in
meaning (Paranjape:personal communication).\(^1\) Masica (1991:262) refers to the "almost complete destruction" of the old tense system. The wealth of Vedic (1200-700 B.C.) finite verbal forms (19) had been eroded to a mere nine in the classical (400-1700 A.D.) period. Of these, the three active 'preterite' tenses, the aorist, perfect and imperfect, had "fallen together"\(^2\) and were used interchangeably, with no semantic distinctions (Pap 1990:29; Taraporewala 1967:76; Misra 1968:62; Whitney 1889/1967:201).

This thesis discusses, with specific reference to the \textit{Vetūlapaṅcavīraśāti}, a work of late Classical Sanskrit, certain of the non-finite participial and periphrastic constructions which arose to fill the void left by the loss of the finite preterite tenses. Because the discussion centers on the categories of tense and aspect, a brief definition of these terms is given as introduction and background.

1. 1 Definition of 'tense', 'aspect' and 'Aktionsart'.

Very few fields of linguistic enquiry generate as much controversy and confusion as the categories of 'tense' and 'aspect'. I assume for the purpose of this work extremely broad

---

\(^1\) "Nevertheless", cautions Speijer (1886/1980:237), "the original difference between active and medial is not lost. Not only the grammarians, who have invented the terms \textit{parasmai padam} and \textit{ātmane padam}, but the language itself shows, it is well aware of it." That this is the case will be seen in the discussion of auxiliary verb \textit{vidyate} in §4.

\(^2\) This is a functional "falling together"; morphologically, these categories "remain distinct: ...this is also true for Old Irish and Tocharian, but here the grammarians lump the two together solely on functional grounds as preterites, whereas in Latin and Germanic there is much morphological conflation as well" (Kerns and Schwartz 1972:16).
working definitions of these terms, following the work of Comrie (1976), Dahl (1985), Maslov (1985), and Hewson and Bubenik (1997).

1.1.1 Tense

Whereas both tense and aspect refer to the general idea of time, they give concrete expression to this idea in different ways. Tense meanings express this general idea as a localisation of the action in time, primarily by its orientation in relation to the moment of speech...Tense meanings are essentially deictic, concerned with orientation in time (Maslov 1985:2-3).

Depending on language specific divisions of 'time', tense systems can be ternary, the "commonest" according to Comrie (1976:2), dividing 'time' into past, present and future, (such as Latin or French) or binary, dividing 'time' into past and non-past, which latter category includes, as in English, both present and future (Sweet 1892). Many Bantu languages divide the 'basic' time frames yet again into degrees of 'past-ness' or 'future-ness': KiSukuma, a Bantu language of the Southern Lake Victoria Region³, distinguishes a near, middle and far past:

<table>
<thead>
<tr>
<th>Far Past</th>
<th>Middle Past</th>
<th>Near Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>dʊɑgʊlɑ</td>
<td>dʊɑgolilɛ</td>
<td>dʊɑgolɑɡɑ⁴</td>
</tr>
<tr>
<td>'We bought'</td>
<td>'We bought'</td>
<td>'We just bought'</td>
</tr>
<tr>
<td>(many years ago)</td>
<td>(just a few days ago)</td>
<td>(a few hours ago)</td>
</tr>
</tbody>
</table>

³ With over 2,000,000 speakers, making it the largest in Tanzania (Nurse:personal communication).

⁴ Data from Balla Masele.
1.1.2 Aspect

Aspect, on the other hand, does not have a deictic or localising function. It refers not to an external temporal designation, but rather to a description of the internal constitution of an event: in broad terms whether the event is ongoing (progressive or imperfective aspect) either in the past, present or future, (i.e., He was writing a letter when I entered; While cutting his toenails, he answers the phone; She will be sewing when you arrive) or completed (perfective aspect), again, regardless of the 'time' frame: (i.e., Having written the letter, he left/leaves/will leave the building)(Sweet 1892:101). The distinction between these two types of action is conceptualized both by Saussure (1916/1959:117) and by Murti (1984: 264) in terms of 'point' (perfective) as opposed to 'line' (imperfective). Others try to capture the distinction by the use of film metaphors: "perfectives photograph, while imperfectives film" (Poldauf and Šprunk 1968:213, quoted in Chatterjee 1988:23).

There is a third important type of aspect, to be discussed at greater length in Chapter Five, §5.1.1-2, which Comrie refers to as Perfect, but which, in order to avoid confusion between Perfect and Perfective, I will henceforward refer to as retrospective, after Hewson and Bubenik (1997:14). Unlike the other two aspects which we have mentioned, the retrospective "tells us nothing directly about the situation in itself, but rather relates some state to a preceding situation...[it] indicates the continuing present relevance of a past situation" (Comrie 1976:52). The retrospective is most naturally translated by an English perfect, or a
stative present\(^5\). Thus we have the three-way opposition, familiar from those IE languages which distinguish imperfect, aorist and perfect (such as Ancient Greek):

<table>
<thead>
<tr>
<th>Tense</th>
<th>Description</th>
<th>Example in Ancient Greek</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPERFECTIVE</td>
<td>imperfect</td>
<td>égraphēn tēn epistolēn 'I was writing the letter.'</td>
</tr>
<tr>
<td>PERFECTIVE</td>
<td>aorist</td>
<td>égrapēsa tēn epistolēn 'I wrote the letter.'</td>
</tr>
<tr>
<td>RETROSPECTIVE</td>
<td>perfect</td>
<td>gégraphēn tēn epistolēn 'I have written the letter.'</td>
</tr>
</tbody>
</table>

(See Hewson and Bubenik 1997:33).

There is, Comrie notes (1976:63-4) "a more natural relationship between perfect [retrospective] and perfective than between perfect [retrospective] and imperfective...[it] looks at a situation in terms of its consequence, and, while it is possible for an incomplete situation to have consequences, much more likely that consequences will be consequences of a situation that has been brought to completion."

Whereas a verbal form may carry only one tense marking (may, of necessity refer to only one time frame), it may be marked for several aspects (may view the internal constituency of the actions in several ways simultaneously). Green refers (1987:262) to the "bewildering array of progressive aspect forms" found in this example from a Spanish newspaper:

\[ \text{el buque ha estado siendo construido} \quad \text{'the ship has been being built'} \]

Morphosyntactically, aspect may be either:

---

\(^5\) Compare Swahili, where the prefix -me- marks retrospective aspect. The statement \textit{a-mechoka} may be translated literally as 'He has got tired' or, 'He is tired' (Stative). Similarly: \textit{a-mefika}, 'He has come/arrived' or, 'He is here.'
i. synthetic, "where there is only a single word which has both tense and aspect, the latter being marked by suffixation, as in Classical Latin" (Hewson and Bubenik 1997:14), where, for instance, the -e- (phonological /-u-/) in such forms as amāvī, amāveram, amāverō marks retrospective aspect, or:

ii. analytic, "where there is an auxiliary which carries the tense marker, to which the lexical verb (in an appropriate aspectual form) is dependent, as in English I have spoken." (Hewson and Bubenik 1997:14).7

Scholars debate the historical primacy of tense and/or aspect, with Szemerényi (1969:169) taking the self-admittedly "unorthodox" view that "the earliest opposition in (P)IE was between present and preterite, and therefore aspect arose secondarily". Kuryłowicz (1964:130ff) represents the more commonly accepted opinion: "The Indo-European verbal system was based on the contrast of aspects. Expression of tense was notoriously posterior to this opposition." More of this will be said below (§1.4).

Finally, we may note that aspectual distinctions are perceived by many scholars as being more fundamental and basic to a system of verbal representation than are those of tense: Givón (1982) notes that several languages, such as Biblical Hebrew and Creoles, get along quite well with only aspectual distinctions. Some authors (Masica 1991:262) have suggested

7 There is much cross-lingual evidence that synchronically synthetic forms were once analytic, i.e., developed from what was originally a parataxis of independent morphemes via processes of phonological decay and subsequent cliticization. (See Moshi (1994:129) for evidence from KiVunjio-Chaga; Givón (1971,1982); also see chapter 5, §5.1.2 for evidence from Sanskrit and Māhārāṣṭrī.)
that this primacy may be reflected iconically in the relative positioning of morphological markers, with aspect markers closer to the root of the finite verb than are the (often peripheral) markers indicating tense. This remains an area of possible further research.

1.1.3 Aktionsart

A third category of what Rohrer (1977:3) calls "die zentralen Kategorien des Verbs" is Aktionsart - a German word meaning, literally, 'action-type'. I follow Comrie (1976:70) in considering Aktionsart to be primarily a lexical, as opposed to a grammatical, phenomenon. Some verbs, for example, are inherently perfective or imperfective, their grammatical category determined by "the kind of event that is represented by the lexeme" (Hewson and Bubenik 1997:16). Thus, such verbs as 'drink', 'talk' or 'carry' have typically imperfective Aktionsart, whereas verbs such as 'give', 'be born', 'score' are, by the nature of the events they describe, typically perfective. The two categories interact so extensively, however, that "there is no accepted demonstration of a borderline between aspect and Aktionsart" (Chatterjee 1988:25; see also Lyons 1977, Volume II:706)

1.1.4 Tense, Aspect and Aktionsart in Sanskrit

Classical Sanskrit, like Latin, followed a ternary division of 'time' into: present (Latin praesens 'being before' our eyes; Sanskrit vartamāna-kāla 'existing-time'), past (praeteritum 'gone by'; Sanskrit bhūta-kāla 'been-time') or future (futurum 'that which is to be'; Sanskrit bhāvīsyat-kāla 'to be-time'). Which of the three time frames is being referred to is clearly
marked on Sanskrit finite verbs by means of inflectional affixes. For example,

<table>
<thead>
<tr>
<th>Tense</th>
<th>Verb Form</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>ṛmaḥ katuṁ karoti</td>
<td>'Rāma makes a mat.'</td>
</tr>
<tr>
<td>Past</td>
<td>ṛmaḥ katuṁ akarot/akārṇa/akṣēṣi</td>
<td>'Rāma made a mat.'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>imperfect/perfect/aorist</td>
</tr>
<tr>
<td>Future</td>
<td>ṛmaḥ katuṁ karisyati</td>
<td>'Rāma will make a mat.'</td>
</tr>
</tbody>
</table>

Whereas in the Classical language, a preterite event could be described indiscriminately by the use of any of the 'past tenses' (as in the examples above), in the Vedic language (as will be discussed in Chapter 2) the three past tenses indicated, according to Pāṇini (to be discussed in Chapter 2), and much as in the Bantu data above, degrees of past time. Beginning in the Late Vedic period and continuing with increasing frequency into the later language, such as will be seen in my corpus, past events were described by the use of non-finite forms, such as the participles in -ta and -tavant. This was indeed their traditional function, as indicated by Pāṇini (1.1.26), who describes the suffixes -ta and -tavat as nisthā (bhūte) "occurring after a verbal root when the action denoted is in the past" (3.2.102).

According to some scholars, the participle in -ta, discussed extensively below (§1.2.1) and in Chapter 4, was originally used for indicating not preterite tense but perfective and retrospective aspect. Anderson (1977) considers this participle with a "clear perfective sense" to have been the source of the IA ergative construction. This is also the contention of Trask (1979), discussed below. Although scholars are strongly divided on the nature of the -ta participle, all agree on its typological importance. Several of the more significant of these differing theoretical perspectives are discussed briefly below.
1.2 Typological Effects of the Loss of the Preterite Tenses

The loss of the three active preterite tenses had a profound effect on the typology of the language:

When a language loses...an inflected perfect, it is plausible to suggest that the scope of the original passive may expand to fill the gap...In the case of the perfect, the periphrastic form which was employed was that based on the verbal adjective or participle in -ta. The adjectival sense of this form is quite close to the sense of a perfective;...in the case of the intransitive verb, the corresponding adjectival form in -ta has simply this perfective sense...In the case of a transitive verb, the adjectival form is passive...[and]...could be accompanied by a complement in the instrumental...from the earliest attested period of the language (Anderson 1977:332).

1.2.1 Verbal Adjectives in -ta and -na

These verbal adjectives, which, as Bloch (1965:253) notes had a long history of being employed as active perfects, provided "just the right morphological characteristics for an ergative pattern, but of course in Sanskrit the construction is a derived passive one" whose derivational relationship has become "opaque" because the corresponding active forms have "atrophied" and, consequently, "there ceases to be any reason not simply to treat the (original) passive directly as an active form, albeit with complex morphology" (Anderson 1977:336). It is this passive "ancestry", as Masica notes (1991:341), which accounts for many of the form's characteristics in daughter languages such as: "verb agreement (with the Patient in Hindi and the languages west of it),...the special marking of the Agent (a vestige of the old Instrumental...), and restriction to the Perfective."

Thus we get a pattern of so-called "split ergativity" (as described by, among others,
'Non-perfective' tenses, as Masica (1991:343) notes, maintain their nominative/accusative case marking. This is consistent with Dixon's (1979:95) observation that "...the ergative marking is ALWAYS found either in past tense or in perfect aspect." As Trask notes (1979:395 and references therein), it is a short jump from perfect(ive) aspect to past tense: "the development of a perfective aspect into a past tense is a natural one which is widely attested." However, to call this form a "past tense" (though many have done so), is, according to Masica (1991:289,341) "inaccurate":

..."Simple" Perfectives may usually refer to the past, because what is completed (or more exactly, can be "viewed as a whole") is usually past, but they are not specified as Past.

Thus, he goes on to say, although this form: "may be marked for Aspect (or unmarked altogether), it is unmarked (= unspecified) for Tense."

Not all scholars accept the interpretation of the participle in -ta as passive, however. Debrunner (1954) notes that the lack of voice contrast in the -ta participle construction allows either an active reading (pīlah='having drunk') or a passive one (pīlah= 'having been drunk'). Furthermore, because the participle is formed directly from the root, and not from a tense stem, as are other participles, it can have either past or present tense value.8

Klaiman (1978) insists that the various theories, such as those of Comrie (1978), and Anderson (1977) described above, all of which consider the -ta participle to have been the

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8 However, it must be noted that this "present tense" value would be a retrospective present: a present situation which results from a previous activity.
passive source of the IA ergative construction, have it all "backwards". The -ta participle, she claims, was always ergative, not passive. Furthermore "the finite passive arose in part due to the prior existence of an ergative construction, not the other way around" (Klaiman 1978:205). An ergative language, according to Dixon (1979), treats an intransitive subject in a manner identical to a transitive object, and differently from a transitive subject. Under this criterion, only the -ta participle, Klaiman (1978:206) insists, and not the finite passive in -ya can be properly identified as 'ergative':

the -ta participle indexes intransitive subject and transitive patient; however, it does not typically index transitive agent...On the other hand, the -ya-construction indexes transitive patient...but not transitive agent...or intransitive subject.

Anticipating counter-arguments that it is impossible for a language of a nominative/accusative typology to be called ergative, she insists that Sanskrit has from the beginning contained an "ergative subpart", the only difference being the frequency with which this type of construction occurs at various stages of the language:

Whereas in early Old IA...the ergative past participial construction is an optional and minor pattern, by Middle IA...it became the past tense construction par excellence, leading to its use as a base of the past tense in New IA...(Klaiman 1978:207).

Hock (1986) insists that neither the passive-origin theory, such as espoused by Anderson, nor Klaiman's ergative-origin hypothesis is "fully adequate"; rather, he says (1986:25) that, "the modern ergative constructions reflect BOTH OLDER ERGATIVES AND OLDER PASSIVES" (emphasis in the original). Although he considers Klaiman's analysis "on the right track", he
disagrees that the passive was an innovation. Of the three P(atient)-oriented constructions which he discusses—the -ta participle, the -yc passive, and the gerundive—he considers only the latter an innovation (although "firmly established even in Early Vedic"), with the other two being both "of IE origin".

The two non-finite members of the P-oriented triad also agree in permitting not only the instrumental but genitive as agent case (see below), and, in the early language, dative for the gerundive.

Although in the earlier stages, the three constructions showed strong potential for divergent behaviour, subsequent developments resulted in the opposite effect: by the time of Vedic prose, the dative disappears in its agent-marking capacity with gerundives, and the instrumental wins out over the genitive as the case of choice for agent marking. Also at this stage, both the passive and the gerundive develop an "impersonal" type of construction, with the gerundives in the vanguard of that development. Agent demotion in passives, Hock suggests, is a secondary generalization of demotions of this type.

Thus, in Vedic prose, a clear convergence in syntactic behaviour between the two non-finite constructions and the finite passive may be observed. The -ta participle, closer in syntactic behaviour to the finite passives, became in the Classical language (during the MIA period) the unmarked past tense, with the passive (and gerundive) being reserved for more "specialized functions", such as indicating deference and polite intercourse. The -ta participle also eventually ousted its active (A-oriented) counterpart, the participle in -tavam, as the past tense of choice.
The triad also converged in another crucial syntactic change: Hock notes that, in the later language, from Vedic prose on, a major typological switch took place from subject-oriented syntax to agent-oriented syntax. This switch had repercussions in both word order and in changing patterns of control of absolutes, which will be significant for our description of the auxiliary *vidyate*, itself a form in transition from an original passive sense ('is found') to a copular sense as a recategorized middle ('is/exists'). Its surface subject, which controls absolutive formation, has properties of both agent and patient.

Bubenik (1995) maintains, very much in keeping with current cognitive linguistic theory, that it is impossible to appreciate the meaning, function and significance of the -*ta* participle at any stage of the language, and its relationship to other forms, without considering its place in the system of verbal contrasts.

The "optionality" of the use of the participial construction (*tena kṛtām*) in the early language is a consequence of there being many other strategies for expressing past perfective events: by an active construction using the asigmatic or sigmatic aorist, *ākara*, or *ākarsit*, 'he made', or the perfect *cakāra* 'he has made', or by a finite passive construction using the aorist *ākāri* 'it was made' or a perfect *cakre* 'it has been made'. Typological changes, however, such as the gradual disappearance of the active finite forms for the expression of past events, had profound effects on the systemic value of the -*ta* participle and its increased use.

Like Hock, Bubenik sees the -*ta* participle as possessing features of both passive and ergative construction: which feature may be described as predominant depends always upon what systemic contrasts the language possesses at any given stage. He agrees with Hock's
(1986:25) judgment that it is the critical shared feature of "P-orientation" which is important, not the issue of whether a construction is viewed as ergative or passive. As long as there is no morphological contrast between the ergative and the passive construction, nothing is gained by calling the "passive" construction with krtā (tena krtām 'done by him') in Vedic Sanskrit (OIA) ergative. Both Vedic (and Classical) Sanskrit were of nominative/accusative typology (not ergative/absolutive). As long as the finite forms of the active aorist and perfect were available, the construction with krtā was clearly passive:

(1) yेनेमाविस्वावधाकारीकताः (passive)
yो दशयमवर्णामद्हयमघुधेकाह (active aorist)
'By whom all things here have been made unstable, who has made the Dāsa colour and has made it disappear.'(RV ii.12.4)

OIA, then, possessed a rich system of forms with no gaps in either active or passive voice for the expression of temporal and aspecrual contrasts. The -ta participle was, at this stage, only one strategy among many for the expression of past events.

Once the active forms have been lost during the MIA period, however, the motivation to consider such expressions as tena krtām as passive disappears, and the construction with krtā may be called ergative. Unlike the speaker of Vedic who had the choice of a passive (yēna imā...krtā) and the active (yah...ākah), the speaker of MIA (Classical Sanskrit) could only use the erstwhile passive construction for the narration of past events. As we have said above, at this point (MIA and early NIA), it was impossible to distinguish, on morphological grounds, between the passive and the ergative constructions. Consequently:
in the absence of any active/passive contrast we are entitled to treat this construction as syntactically ambiguous between passive and the incipient ergative (Bubenik 1995:51).

Syntactic and pragmatic alternations allow us, therefore, to interpret the construction such as *tena kada* as either 'he [has] made it' (ergative interpretation), or 'it [was] made by him' ('be' - passive), although the language was still, at this stage, of nominative/accusative typology.

This ambiguity was not fully eliminated until as late as the Early NIA period, when the new passive construction (with the auxiliary *jānā 'go*) was established. From that point onwards, the construction with *kiyā (<krīta*) could legitimately be called ergative. The following Hindi examples also show differential marking: the ergative with postposition *=ne* and the passive with *=se* (where = indicates clitic boundary):

\(\begin{array}{lll}
\text{us} & =\text{ne} & \text{kiyā (<tena krītam)} \quad \text{‘s/he did it’} \\
& \quad & \text{ERG} \\
\text{us} & =\text{ne} & \text{kiyā hai} \quad \text{‘s/he has done it’} \\
& \quad & \text{ERG} \\
\text{us} & =\text{se} & \text{kiyā gayā} \quad \text{‘[it] was done by him/her’} \\
& \quad & \text{INS} \\
\text{us} & =\text{se} & \text{kiyā gayā hai} \quad \text{‘[it] has been done by him/her’} \\
& \quad & \text{INS} \\
\end{array}\)

1. 2. 2 Participles in -tavant

In the system of participles, the systemic changes were equally profound. The Old Indo-Aryan participial system included, in the Present system, a triad of voice contrasts, active, mediopassive and passive, and binary contrasts in the Aorist, Perfect and Future systems.
The loss of mediopassive participles and the demise of active participles of the aorist and the perfect (kr-ānt and cakr-vāris), resulted, in the later language, in a straightforward binary opposition, such as is seen in my corpus, between the active participle in -tavant and its passive counterpart, the participle in -ta.

Mishra (1982:302) indicates that "the proto-type of the past active participles in -ta-vat occurs (first of all) in AV [Atharva-Veda]: āś-tā-vat (having eaten). Through [the] Brāhamaṇas they grow in number, and become quite frequent later." Use of the participle in -tavant was at the early stage of the language "fairly limited" (Goldman and Sutherland 1987:180; Whitney 1889/1967:344-5), presumably because of the wealth of alternative active forms available. However, once the active aorist and perfect participles were lost, the -tavant construction was ready to 'step in' to replace the moribund forms. Rebuilt on the basis of the -ta participle 10, the form adds to the (transitive or intransitive) stem the possessivizing suffix -vant. 11 The addition of this suffix has the effect of 'activating' the construction. It thus provided an alternative (voice) strategy for the relation of past tense events. Typologically,

9 As it was in Pali (Mayrhofer 1951:173-4).
10 Whose very productivity may have undermined the successful establishment of its active derivative. See Klaiman (1978:210-1) for this argument.
11 Āśva-vant 'possessing horses', putrā-vant 'having a son'; similar formations exist in Hittite, daššu-vant 'possessing strength', 'strong, healthy', and in Avestan, zasta-vant 'having hands'. The past, active meaning of the combined suffix (-ta+-vant) results from the abstract 'possession' of the perfective verbal activity: gata+-vant (Lit. 'He possesses goneness') > 'He is/has gone'.

16
this A-oriented participle could be viewed as an attempt to preserve the nominative/accusative typology of the Vedic language (Bubenik: personal communication).

This active counterpart to the verbal adjective in -\textipa{\textl{a}} is, according to Anderson (1977:337) "...one further construction which has been shown to be a possible source for newly-created perfects". Via the possessivizing suffix -\textipa{\textl{a}}nt, it had, as Masica (1991:269) notes, exactly the correct aspectual "basic distinctions" already "built in" to its suffixal morphology.

"Constructions expressing possession have been repeatedly employed as auxiliaries when a perfect is required" (Anderson 1977:337). A "remarkable number of languages", including English, Latin and Celtic, employ a possessive verbal form ('to have') as an auxiliary. Anderson (1973:34) notes "the parallelism between the expression of possession and acquisition and the representation of the semantic distinctions associated with perfect aspect."
The development is from a construction such as "I have the house painted" to "I have painted the house".

...the completion of an action is denoted in such a manner that he who has performed an action is designated as the possessor of what has been done; since e.g. \textipa{\textit{uktavan asmi}}, literally "\textit{dicto praeditus sum}", signifies "\textit{dictum habeo}," "I have said"(...). The modern mode, therefore, of expressing the completion of an action was, in a measure, prepared by the Sanskrit; for the suffix \textipa{\textl{a}}nt (in the strong cases \textipa{\textl{a}}nt) forms possessives (Bopp 1856:728).

Elegantly put, but not so! Hittite probably more accurately can claim that distinction: the \textipa{\textl{a}}rk auxiliary form (cognate with Latin \textipa{\textl{a}rce\textipa{\textl{o}}} 'enclose' and Greek \textipa{\textl{a}rk\textipa{\textl{e}\textipa{\textl{o}}} 'defend, assist') is identified by Benveniste (1962) as:

a 'parfait', i.e. a 'forme temporelle périphрастique' (p.42) expressing a 'temps passé' (p.41), in opposition to the simple preterite (p.63). He remarks: 'La
Sanskrit had no independent lexical item which meant 'to have'. Very early constructions, with the subject in the genitive, expressed a 'past tense'/perfective aspect by indicating this 'ownership' of verbal activity. Thus the Vedic sentence *indrasya kṛtam* (RV viii.66.9), literally 'done of Indra' can be translated as 'Indra did (it)'. This type of construction, which Pirejko (1979:483) calls the "passive possessive", is truly ancient, even predating the construction with the subject in the instrumental (Debrunner 1954:583) as an indicator of tense/aspect. Similar constructions are attested in Old Persian (Pirejko 1979:482) *ima tyā manā kartam* [astiy] 'this is what was my done/done by me', Old Armenian *nora ē gorceal* 'he has done/did it', and Latin *eius est factum* 'he did it'.

Referring to the hypothetical state of affairs in the "earliest period" of the language, Schmalstieg (1980:183) maintains that:

...the subject of the old non-diathetic verbs (which became perfect or middle)

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Hock (written communication) notes that constructions of this sort are clearly found in Vedic Prose: "such genitival agents are especially frequent when the -ta participle is used in a stative-noneventive (nonpast) value and is accompanied by a form of the verb 'to be'. While Pāṇini (2.3.67) states that with certain verbs (denoting 'reverence', 'wishing' and 'perception' (3.2.188)), constructions involving the -ta participle and a genitive *kavr* indicate vartamāne, i.e. 'current time', the examples used by the commentators (Sharma 1995:166) rājñām maṭah 'approved by kings', rājñāma pūjitaḥ 'honoured by kings', are clearly stative, retrospective presents, with the genitive 'agent' the instigator or generator of the 'honoured' or 'approved' state.

Other clearly retrospective forms involving the -ta suffix also have the designation vartamāne: *rakṣita* 'protected', *lipta* 'smeared', *juṣṭa* 'pleased'. Thus it is clear that Pāṇini's designation vartamāne 'current time' includes the aspectual category of retrospective, stative present.
was originally in the genitive (=ergative) case... Now we have already seen sentences of the type (4) "bhr-to g"ow-as 'the ox's carrying.' At the earliest date this denoted only the completed action and...[later]...became preterite...

Such "passive participle constructions the agent of which is in genitive case, and which agree in case, number and gender with the recipient" have, as Schmalstieg (1980:176) notes, "almost an 'ergative' appearance".

Indeed, Trask (1979:398) suggests that in languages such as Sanskrit which do not possess a lexical verb 'to have', constructions of this type may very well be correlated with the development of ergative typology:

Stative deverbal adjectives have been integrated into the inflectional systems of the modern Romance and Germanic languages by means of predications which originally had possessive force. The general line of development was from constructions like I have a window broken to I have broken a window, with the reanalysis of the stative as active and of the possessor as agent. This did not result in ergativity, because the existence of the verb have meant that the possessor went into the nominative case and remained there when it was reinterpreted as agent. Now in a language lacking a verb have, possessive predications are commonly made by putting the possessor into an oblique case—most often the dative, locative or genitive—carrying an overt mark...reinterpretation of such a possessor as an agent would automatically bring about ergative case-marking...with the agent overtly marked, the patient unmarked, the verb agreeing with the patient in number and gender but not in person, the verb not agreeing with the agent at all, and the whole thing confined to the perfect and all without the aid of a passive construction of the type The window was broken by me.

The lack of a verb 'to have' then, may be seen as resulting in two 'strategies' for the description of past events—one A-oriented (the participles in -tavant), and one P-oriented (the participles in -tə), with the P-oriented strategy eventually winning out.\(^{13}\)

\(^{13}\) Pāli offers two further pieces of evidence of the 'struggle' between the P-oriented and A-
1. 2. 3 Periphrastic Forms Expressing Aspect

With the nearly total demise of the 'old' Sanskrit verbal tense system, rebuilding was in order. Masica (1991:262) follows Lienhard (1961:27) in observing that this rebuilding:

...proceeded first (that is, in the Early NIA period) by establishing aspectual distinctions, to which the refinements of tense (and mood) were only later added. This accords with what is known of such processes in the context of pidgins and Creoles (Bickerton 1981), child language (Ferreiro 1971), and early Indo-European itself (Kuryłowicz 1964).14

As noted above (§1.0), there is a perception among many scholars that the movement away from the wealth of finite verbal forms of the Vedic period, to the use of non-finite participial, passive and periphrastic forms of the Classical and Later Period, involved a somehow less complicated "simplification" and "popularization" of verbal forms (Burrow 1955:354; Murti 1984:57; Pap 1990:30; Deshpande 1993). In this connection, it is intriguing to note the results of several studies cited by Dik (1987:53-84), which indicate that periphrastic forms are somehow "plus commode à manier" (Meillet 1909:155), being "morphologically more perspicuous" (Dik 1987:78) and thus occur earlier, and are much oriented syntax. In addition to relics of the PAP suffix -tavant which appear in Early MIA, e.g. bhuttavant (< OIA bhuk-ta-vant) 'who has eaten', there appears yet another 'possessive' PAP suffix in -tavin, e.g. bhuttavin 'who has eaten' (Mayrhofer 1951:173-4).

As well, in Pāli, absolutes started being formed from the present stem (vs. the bare root of the PPP in Sanskrit). The contrast may be seen in this data from Mayrhofer (1951:179):
Pāli  Sanskrit  'having heard'  'having drunk'
\textit{sun-\textit{itvā}} \textit{sru-tvā}
\textit{piv-\textit{itvā}} \textit{pī-tvā}

more common than the simple past tenses in the early speech of Dutch and German children. Similar results were found in the speech patterns of foreign workers learning Dutch (Dik 1987:78-81).

Use of the non-finite 'tenses', i.e., the participles in -ta and -tavant, as well as the periphrastic aspectual constructions, will be discussed in the relevant sections below (Chapters 4 and 5, respectively). In order to get a full perspective, however, on the developments which took place after the 'demise' of the finite preterite tenses, let us first be clear on what went before.

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15 Thus, children are far more likely to employ the periphrastic Der Hund hat gebellt 'the dog has barked' than the non-periphrastic "simple Past" form Der Hund bellte 'the dog barked', which latter appears only "very late" in the speech of children, and is of "rare occurrence" afterwards (Dik 1987:78).
Chapter 2

THE PRETERITE TENSES

2.0 Diachrony

But if it is asked, whether the Sanskrit has, from the oldest antiquity, employed its three past tenses without syntactical distinction, and uselessly expended its formative power in producing them; or whether the usage of the language has, in the course of time, dropped the finer degrees of signification, by which they might have been distinguished; I think I must decide for the latter... (Bopp 1856:729).

There were indeed "finer degrees of signification" apparent in the past tenses as used in Vedic literature, which usages were themselves reflections of earlier distinctions employed in the proto-language. Whereas a comprehensive description of these developmental stages is beyond the scope of this work, a brief overview is essential to a clearer understanding of the original usages of these tenses.

2.1 The First Diachronic Stratum- Early Aspectual Distinctions

Many scholars identify the earliest IE diachronic stratum (represented by the injunctive) as modal (Hoffmann 1967:178ff; Kerns and Schwartz 1972:4; Lehmann 1993:178). Although it is claimed that such forms "expressed an action irrespective of tense/aspect" (Hewson and Bubenik 1997:46) i.e., were not marked for tense or aspect, there seems to have been a distinction in Aktionsart here: roots used in these early modal forms, and which later became aorists, were of a punctual, telic nature (Boley 1984:96; Murti 1984:269; Gonda 1956:44). On the other hand, roots used in present forms tended to be iterative, durative, atelic, reflecting their respective origins:
Ancient peoples, Gonda says (1956:25-6), regarded time, not as we do, "as a stream or straight line, as a regular succession of single, unique, and irrevocable moments", but rather as "duration or as periodic recurrence, conceiving it as a cycle, as something that can return."

Thus the iconic feature of reduplication, originally characteristic of both the present (ex. *dadāmi- also via *-sk) and the perfect, probably first imitated the iterativity of natural processes.

Thus, via Aktionsart, we have an early distinction of perfective (represented by the injunctive/aorist) vs. imperfective (represented by the present), which accords with Kuryłowicz's observation (1964:130) that the first oppositions in PIE were, indeed, aspectual. Events are visualized as:

- taking place, happening, going on, or developing and coming into existence, or as completed, finished, having reached a definite goal, and so on. What is viewed...is the 'configuration' of the events...Hence the prevalence of aspectual categories...(Gonda 1956:32).

2.2 The Second Diachronic Stratum- Introduction of Tense Distinctions


For a thorough and insightful description in support of this idea of time as recurrent, imitative of nature's cycles and sounds, see Emeneau (1980:250). Also see Elizarenkova (1995:7,10ff) who notes that this world view was very much a part of the mind-set of the Vedic Rsis: "The Vedic model of the universe is cosmos oriented...The life of an Aryan is related to the structures of space and time through the law of universal circulation (ṛita)...The basic mode of orientation is the circle."
1962:102) or far (via *e-..."an old adverbial prefix which is temporal denoting remoteness of
time (a = yonder)" (Murti 1984:265; Burrow 1955:303); *e- = not here and now (Shields
1992:26-7). The original usages were intended to distinguish degrees of remoteness. Again,
from Gonda (1956:28-29):

From various idioms it appears that, temporally as well as spatially, the main
distinction often is between the near and the far, between the here-and-now, or here or now, and the not-here, there, or not-now and the not
here-and-now...Thus the prime distinctions will be in terms of relative distance
of events from the moment of speech, as judged by personal witness. Thus the
most recent events will be those that have been witnessed by the speaker.

2. 2. 1 The Aorist

In the Vedic language, that distinction belongs to the aorist. This "extremely common"
form, termed advaramabhūte m u t i, "of today" by the grammarians, was reserved for events that
were just completed in the very recent past, (Mishra 1982:277; Vasu 1891/1980:453-4) often
"on the same day" (Gonda 1975:71; Jani 1977:14-15), and very likely within the certain
knowledge of the speaker (Whitney 1889/1967:329). These events could be so recent, in fact,
as to be almost a present:

(3) putrasya nāma grhṇiti (present) prajāṁ evaṁ samatanī (aorist)

'He gives his son a name, he thus extends his race.' (MS, quoted in
Taraporewala 1967:76)

Such very recent events were often rendered as an English perfect:

The aorist of the older language has the value of a proper "perfect": that is, it signifies something past which is viewed as completed with reference to the
present; and it requires accordingly to be rendered by our tense made with the
auxiliary have. In general it indicates what has just taken place (Whitney
This distinction between the aorist, reserved for very recent events, and the perfect and imperfect, used for the narration of relatively more remote events, was especially common in the language of the Brāhmaṇas. Speijer (1886/1980:253) comments that the contrast in use between what he calls the "historical tenses" (the imperfect and the perfect) and the aorist, especially in direct speech, is "so striking there that it cannot possibly be overlooked by anybody who peruses these writings":

(4) *tam ho vāca* (perfect): *apatsata* (aorist) *vā asya dantāḥ*

'...[then] he said to him: "Truly, his teeth have dropped out."' (AB vii.14.5)

Whitney (1889/1967:329) remarks that any violation of this distinction "is very rare, and is to be regarded as either due to corruption of text or indicative of a late origin."

2.2.2 The Imperfect

The 'imperfect', called the *anadyatanabhūte larī*,'not of today' (Pāṇini 3.2.110,111), was used to describe events which, "though not witnessed by the speaker, could have been within the range of sight" (Gonda 1975:161; Boley 1984:94; Vasu 1980:454).17 "This distinction of the Imperfect and the Aorist", says Taraporewala (1967:75) "was strictly observed in the

17 Such distinctions are often useful in establishing historical chronology. Scharfe (1977:153) notes that the dating of Patañjali's work was so accomplished: "Patañjali must have composed his work sometime around 150 B.C. because of several references to historical events of his time. Kātyāyana...had postulated the use of the imperfect suffixes for something the speaker did not witness though he could perhaps have done so and which is commonly known. Patañjali...illustrates this amendment with two sentences: *arunad Yavanah Sāketam* "The Greeks besieged Saketa (=Ayodhya/Oudh)" and *arunad Yavano Madhyamikām* "The Greeks besieged Madhyamikā (Chittor)."
Vedic period:

(5) \( yām āichāna \) (imperfect) \( mānasā sō 'yām āgāt \) (aorist)

'Whom we wished for in our minds has now come.' (RV x.53.1)

In the later language, however, these distinctions had been lost, and the two forms, formally so similar (i.e., both possessing secondary endings and the augment prefix, and on occasion, showing identical forms), had fallen together. Burrow claims that this formative ambiguity is evidence of "the close relation between the aorist and the present systems...certain types of aorist stem are identical in form with certain types of present stem. This is so with the root aorist (ākar, etc.), which is formed like the imperfect of the root class (āhan, etc.)." (Burrow 1955:295; also Whitney 1889/1967:297).

It is important to note here that the Sanskrit imperfect was so named by Western grammarians solely on the basis of its similarity in form to imperfects in "other Indo-European languages, notably Greek...it is important to realize that in sense it normally has no progressive or durative implications (he was doing, he used to do, etc). Such implications tend, even in past time, to be expressed...by the present tense" (often with \( sma \)) (Coulson 1989:223). There is much support for Coulson on this contentious point of the non-aspectual character of the Sanskrit imperfect: Speijer 1886/1980:244; Goldman and Sutherland 1987:131; Taraporewala 1967:70; Macdonell 1916/1975:312; Whitney 1889/1967:201,227,278; Jasanoff 1978:15.

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\(^{19}\) Several examples of this usage (Pāṇini 3.2.118 \( lat \textit{smē} \)), all in direct speech, are found in Story 21, page 120.
2. 2. 3 The Perfect

It is between the "perfect" and the rest of the conjugation that we have clearly the most ancient and fundamental division in the Indo-European system" (Burrow 1955:294). The perfect, one of the "more ancient verbal forms" was, in origin "a special kind of present tense, not a preterite form, and in such cases it is normally to be translated by the English present" (Burrow 1955:297).²⁰ Burrow uses this example: nā śrāmyanti nā vi muñcanti ēte vāyo nā paptuh (perfect), 'They do not become weary or stop, they fly like birds.'

Jespersen (1924) agrees that: "The perfect...is itself a kind of present tense, and serves to connect the present time with the past...[it] looks upon the present state as a result of what has happened before."

The development of the perfect from a type of resultative "present" to a "preterite" took place, according to Burrow (1955:297) in two stages, both represented in the Vedic literature. The first stage concentrated almost exclusively on the present/resultative (retrospective) condition, seeing a present state as a result of an action which had already taken place. Burrow comments (1955:297) that "since a state is normally the result of a preceding process, it was natural that the perfect should be used to express the fact that such an action had already taken place". He gives as an example of this usage:

(6) yāt sīm āgās cakrā (=perfect) tāt su mṛluṭu

'Whatever sin we have committed, let him forgive that.' (RV i.179.5)

²⁰ Indeed, Bloomfield and Edgerton (1930:14) declare that some variant Vedic perfects can be said "with almost mathematical certainty" to "have no preterite value whatever".
At this stage, the difference in meaning between this use and the aorist:

remains clear, because the aorist is confined to those actions which have taken place in the immediate past, while the perfect indicates completion of the action regardless of the precise time. The final step [in the development process] takes place when the preterital sense acquired by the perfect in contexts like these becomes the predominant sense, with the result that the perfect becomes a tense of narrative with a meaning that does not differ materially from that of the imperfect (Burrow 1955:297).

(7) ahan (imperfect) āhīn ānā ṛpās ātārda (perfect).

'(Indra) slew the dragon, he penetrated to the waters' (RV i.32.1)

Murti concurs (1984:271) that the perfect "originally had no special sense. But later on (independent from the present/aorist system and possessing a special set of personal endings) it was associated with the distant past." Thus, the grammarians referred to this form as

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21 I agree with Burrow's evolutionary timetable, but suspect that the process might have more probably proceeded as follows: Replication, originally a shared constituent of the present and perfect (Hewson and Bubenik 1997:46), came to be a feature predominately associated with the perfect. The 'series', 'iterative' aspect of the perfect, iconically represented by this feature, allows the 'series' of events to be extended indefinitely into the past: we may have been sinning for a very long time. Thus, inevitably, the perfect allowed for description of remote events, so far removed from the 'now' that they could not be documented. The perfect, consequently, as Renou (1925) pointed out, was often used for general statements, permanently established or "quasi-cosmic" facts. The imperfect, on the other hand, was used for the description of the mythic events, legends and legendary allusions pertaining to the Vedic deities. Such narratives, unlike the events described by the perfect, imply, "some precision in time statements" (Bloomfield and Edgerton 1930:140). Boley (1984:94-5) has a slightly different perspective: she claims that the more "remote" nature of the perfect made it suitable for the description of divine events or acts, with the actions of humans described using other tenses (aorist or imperfect).

22 Note the difference in Aktionssart, however: it seems to be consistent with the choice of perfect for verbs involving processes.
paroksabhaśe lit: not witnessed (Pāṇini 3.2.115). It was used to refer to events "which are out of sight, out of the domain of observation of the speaker/author" (Boley 1984:94). Grammarians insisted that this tense should, in fact, not be used "to describe events within the personal experience of the speaker. In consequence, the first and second person forms are not at all common..." (Coulson 1989:244). Commentators on Pāṇini (3.2.115) are quite precise about the time frame to which this tense may refer: the perfect refers to actions located in a past "beyond the sensory perception of the speaker. Thus [it] could refer to a time-frame encompassing time immemorial to the last minute of the third quarter of the last night" (Sharma 1995:421-2).23

Notwithstanding all that has been said concerning the temporal nature of the perfect in the Vedic system, one must never lose sight of the "fundamentally" retrospective/stative nature of this form (Burrow 1955:296-7): regardless of how far in the past the events described may have happened, the results of those events may often be seen in the present.

2.2.4 The Pluperfect

The Vedic language possessed a 'pluperfect' form, but it received rare use and quickly died out of the language. Anteriority then, as in the Classical language, was commonly expressed by the absolutive, an indeclinable participle, located prior to (left of) the main verb, used to mark dependent clauses (Goldman and Sutherland 1987:182), whose sense is generally that

23 Because this tense is used to refer to events which the speaker has not personally witnessed, it often has inferential connotations, as in this example from a commentary on Pāṇini 3.2.122 (Sharma 1995:426): āṣur iha purā chātrāḥ (LI?) 'I hear that the students lived here earlier.'
of action preceding the main verb (Coulson 1989:81; Speijer 1886/1980:297). Since it is indeclinable, and thus not subject to agreement of any kind, there arose a potential for ambiguity surrounding referentiality (Gonda 1975:180ff). Generally, the subject of the absolutive and of the finite verb were the same...but not always (Speijer 1886/1980:297). As we noted above, changing patterns of absolutive control often accompanied (or signalled) profound typological change, an example of which is described in §5.4.

2.2.5 The Historical Present

One last usage, although not a past tense per se, deserves to be mentioned in this section. The present tense was used "at all periods of the language...of past events to add liveliness to the narrative" (Bloomfield and Edgerton 1930:142; also Whitney 1889/1967:278; Speijer 1886/1980:244).
Chapter 3
THE CORPUS

3. 0 Introduction

With this summary as background, let us turn now to the Vetālapaṅcavirīśati itself. Again, a few words of introduction are in order. The Vetālapaṅcavirīśati was, as were the other works of Classical Sanskrit, including the great epics, the product of a strong oral tradition. As such, it is subject to entirely different "dynamics and organization" than are modern narratives.

For instance, the 'linear' organization of plot that we are used to: the introduction, building to a climax, and eventual dénouement, is foreign to oral cultures and "essentially artificial." As Ong says (1981:13), an "episodic structure was the only way and the totally natural way of handling lengthy narrative." The style of narration which the Vetālapaṅcavirīśati so cleverly uses, i.e. the "insertion of a number of different stories within the framework of a single narrative", a format so similar to that of Arabian Nights, was in fact "borrowed from India by the neighbouring Oriental peoples of Persia and Arabia who employed it in composing independent works." (Macdonell 1900/1968:368)

Macdonell (1900/1968:375) succinctly describes the framework of what he calls these "pretty and ingenious fairy tales" and I quote the passage in its entirety:

[24]

Writing was a secondary development to oral transmission and was "merely tolerated" by conservative brahmins (Van de Walle 1993:18; see also Jani 1976:246).
King Vikrama of Ujjayini is directed by an ascetic to take down from a tree and convey a corpse, without uttering a single word, to a spot in a graveyard where certain rites for the attainment of highly magical powers are to take place. As the king is carrying the corpse along on his shoulders, a Vetāla, which has entered it begins to speak and tells him a fairy tale. On the king inadvertently replying to a question, the corpse at once disappears and is found hanging on the tree again. The king goes back to fetch it, and the same process is repeated till the Vetāla has told twenty-five tales. Each of these is so constructed as to end in a subtle problem, on which the king is asked to express his opinion.

There are five versions of these tales extant in the Sanskrit literature. Jambhaladatta's version is the only one written almost entirely in prose.\(^{25}\) As far as is known, this was Jambhaladatta's sole literary effort, and was probably composed sometime during the 15th century (Emeneau 1934:xii).

Emeneau's rather harsh judgement on the style notes that it is:

strictly narrative. As such it makes little claim to ornateness and is at times monotonously bald and undistinguished. Attempts at ornament which do appear are almost invariably epithets. One of these, trailokyamohanāyāskṛti, is repeated so frequently when a young woman has to be characterized, that it becomes ludicrous (xxix).

"On the whole", Emeneau concedes, the language of this version is "good Sanskrit". He notes that Jambhaladatta shows his knowledge of the grammars by the use of several rare verbal forms, such as the reduplicated aorist adīkapat (page 6, line 4), ajījivat, (page 28, line 3) "also a grammarian's form", and apapitā (page 72, line 12) "which Whitney records only

\(^{25}\) All references to the *Vetālapaṅcaviṃśāti* are from Emeneau (1934/1967).
for the Vedic literature". This agrees with Goldman's comment that the use of the aorist "in the classical language is restricted largely to pieces and passages in which the author wishes to show his command of obscure forms" (1987:331).

3. 1 Tense Usage

Each story can be divided into three parts:

1. an introduction, narrated by the Vētalā, which sets the scene. This consists of the first three or four sentences of each tale. The most common tenses used are the three 'old' preterite tenses: the imperfect, perfect and aorist.

2. the story proper, containing inter-tale narration and dialogue between characters. In-tale narrative tenses include the present, for both present and past events, the two 'new' participial tenses (PPP and PAP) for 'past' events narrated by the story-teller, and occasionally, the perfect, imperfect and aorist, whose functions as past tenses differ slightly vis-a-vis their discourse use. Dialogue between characters is mostly modal, showing a high percentage of gerundives and imperatives. Present and future tenses occur frequently.

3. a closing paragraph where the Vētalā demands the king's opinion concerning the 'subtle problem' proposed by the story. Imperatives and the present tense predominate.

To carry out this type of discourse analysis, I 'colour coded' tense usages on copies of

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26 The present author also noted several rare passive aorists: akāri (page 102, line 6; page 134, line 8; page 138, line 6).
the text: pink for perfect, blue for imperfect, purple for aorist, green for present, yellow for participles, orange for imperatives. The split in tense usage is so distinct between the sections, that it is possible to identify which section of the story one is viewing simply by noting the colour system.

3.2 The *Vetālapiṇcavīraśati* in the Tradition of Oral Narrative

As noted above (§3.1.1), the introductory sentences make heavy, almost exclusive, use of the 'old' preterite tenses: the imperfect, perfect and the occasional aorist. Why this should be so is no great mystery:

All narrative, says Ong (1981:13), "is fundamentally retrospective." Of all verbal genres, "narration has the most evident and straightforward relationship to memory." For the poet/narrator of an oral tradition this memory is "curiously public". It taps into the collective memory of the audience by the repetition of "themes and formulas that he has heard other singers sing." For the narrator in an oral tradition, as Peabody says, referring to Greek epos:

> the true 'thought' or content...dwell in the remembered traditional formulaic and stanzaic patterns rather than in the conscious intentions of the singer to organize or 'plot' the narrative a certain way (1975:172).

27 By "exclusive" I do not mean to imply that the 'old' past tenses appear only in the Introduction (they are in fact used regularly in the stories proper, in nearly equal proportions with the 'new' participial tenses)— rather, that in the Introductory sentences of each story, the percentage of old to new uses is higher than anywhere else in the narrative. Verbs such as *abhūt, adāt, abhava, agama, abravi, akarot, babhūva, tasthau* occur again and again with an almost stylized regularity in the beginning sentences of nearly every story. This is consistent with the scene setting strategy of the writer: a device to create a "once upon a time" mood.
The language used to set the scene for each "episode", then, will be of this evocative type: it will repeat in the ancient tenses, the oft-heard formulae of tale telling: "once upon a time" words, if you will, which will inevitably transport the hearer to the realm where s/he has been countless times before.

3. 2. 1 The Introductory Paragraphs

The introduction to Story 15, page 90, is typical of this type of 'formulaic' usage. The reader will note that the repetition involves not only the same tenses, but even the same verbs:


'Your majesty, there was formerly a city called Ratnāvatī. In it there lived a king named Candraprabha. In his kingdom there was a brahman named Devasvāmin. He had a son named Harisvāmin.'

Again, from Story 3, page 30:

(9) asti (present) bhāgīrathiparisare sakalamaḥmaṇḍalāśālāmakābrhūsitām pātāliputraṇāma nagaram. tatra sakalaguṇasampanno vikramakesarī rājā babhūva (perfect). parākramakesarī nāma tasya putro 'bhabat (imperfect)...tasya yuvārājasya...vidagdhābhidhānāḥ parījarasthāḥ krīḍāśūkas tasthau (perfect).
'There is near the Ganges a city named Pāålputra, adorned with all ornaments of the whole circle of the world. There a king Vikramakesārin lived, endowed with all good qualities. His son was called Parākramakesārin... The prince had a pet parrot in a cage Vidagdha by name.'

From Story 1, page 14:

\[(10) \text{asti (present) tridivataramīṇī vārānasī tatra pratāpamukūṭo nāma rājā babhūva (perfect). tasya mahādevi somaprabhā nāma. tasyām anena rājñā vajramukūṭo nāma tanayāh samupādītaḥ (PPP) tasya vajramukūṭasya prārasamahāsakhā sāgareśvarasya sāndhivigrahikasya tanayo buddhisārīro babhūva (perfect). tena mitravarena saha...kālam nayamānas tathau (perfect auxiliary).}\]

'There is a city Benares which is on the Heavenly river. There a king lived named Pratāpamukūṭa. His chief queen was named Somaprabhā. She bore that king a son named Vajramukūṭa. That Vajramukūṭa had a friend who was dear to him as his life, Buddhisārīra, the son of Sāgareśvara, the minister of peace and war. With that excellent friend he continually passed the time...'

The verb-initial, present tense asti here is a marked usage. In texts where the "unmarked" word order is verb final, "verb-initial sentences were found in special contexts, where their purpose was to achieve some 'dramatic' effect"\(^\text{28}\) (Luraghi 1990:114). Verb fronting as a

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\(^{28}\) In early PIE and Hittite, verb initial was also a marked order, but with a different meaning: verb fronting was a pragmatic device connected to the "illocutionary force of the sentence"...and "with adversativity" (Luraghi 1990:112) - hence its 'unmarked' use in imperatives.
means of foregrounding "is a phenomenon documented across different languages". including Latin, and early Germanic narratives, where initial verbs are "typical of lively narratives" and used..."for dramatic effects" (Hopper 1975:52).

3.2.2 The Historical Present as a Narrative Tense

Similar remarks can be made of the employment here of the present tense: this is the usage often termed the 'HISTORICAL PRESENT' which is used in narratives to:

enhance the dramatic effect of a story by making addressees feel as if they were present at the time of the experience...[its use]...renders the past more vivid by shifting events out of their original (past) time frame and into that of the act of narration (present). Past events "come alive" with the HP because it is formally identical to the tense used to mark situations as cotemporal with the speaker's now...[it is used]...(across languages) as a "dramatic present" or "past more vivid" (Fleischman 1990:75).

Fleischman makes a subtle distinction between the 'HISTORICAL PRESENT' (HP) which she calls "a cultivated feature of planned written narratives" (1990:367) and the 'NARRATIVE PRESENT' (NP) which is "exclusively a phenomenon of orally performed narratives, where it occurs in alternation with the PAST" and is perceived as reflective of the spontaneity of speech and conversation: of the way people really think and talk (1990:79). "These [usages-i.e. of HP and NP] contrast according to the type of narrative text in which they occur and according to their distribution in the text."

This seems to be the case in the Vetālapaṅcaśīrītī: in the introductory paragraph where the tense usage is structured and deliberately planned for effect, the HP appears, as above.
In the body of the text, however, where characters speak and interact, the narrative tense use will reflect the same naturalness and spontaneity: there will be tense switching between the NP and the PAST. "In the sphere of the thought of the ancient Indian poets", notes Gonda (1956:39-40), "the difference between present and past time often was not essential; it could even be absent." Thus, I disagree with Dahl (1985) that the present (as used in this corpus), represents an "unmarked" tense, one which is used because it provides "minimal reference to time." It may, however, be what Kiparsky (1968) calls a "neutral" tense, as this would accord with its roots in the oral culture (Fleischman 1990:78). In any case, as Coulson comments (1989:223), "the use of the present as an ordinary past narrative tense...is not characteristic of good Classical writers." Apparently, as Coulson's remarks indicate, part of the process of transition from orality to written work was the realization on the part of the author that he must choose his tenses with a deliberation antithetical to the spontaneity of speech. Structured writing imposes certain formal constraints on expression (including tense selection - hence the appearance of certain tenses specifically for literature), of which speech is relatively free.

3. 2. 3 The Concluding Paragraph

The concluding paragraph is even more repetitive and formulaic than the introduction. This is the point in each story where the *Vetāla* challenges the beleaguered king to solve the dilemma posed in the tale. Understandably, they are contentious exchanges: the *Vetāla* is

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Bloomfield and Edgerton (1930:141) note that the deeds of the Vedic deities, "habitual performances of mythic character...easily reproduce themselves in the present".
belligerent and aggressive in demanding an answer, and the king is weary, and fed up with the demon's endless thwarting of his goal, hence the preponderance of 'rude' imperatives. Present tense usage, as above, is in keeping with the lively nature of the exchange. The perfect, true to its regular role (see below, §3.4.1), brings things to a close. Two examples will suffice to make the point:

From Story 16, page 98:

(11)  *vadatu* (imperative) *deva. cauravipranarendrāṇāṁ madhye kas tasya pitā bhavati* (present) *rājā vadati* (present): *śīnu* (imperative) *re vetāla. caura eva tasya pitā bhavati* (present) *mrpatāv iti vādini vetālah śīśapāvrkṣe punar lalāga* (perfect).

"Let your majesty speak. Of the thief, the brahman, and the king which is his father?" The king said: "Listen, goblin. The thief and he alone is his father."

As the king was saying this, the goblin hung again on the Śīśapā tree.'

From Story 22, page 132:


'The goblin said: "Let your majesty speak. Did Kāmikalpalatā or Mūladeva show more ready wit?" The king replied: "Listen, goblin. Mūladeva was the greatest deceiver because his wit was more ready at all times. Thus having deceived the king, the goblin hung again on the Śīśapā tree.'
The underlined phrase, 'the goblin hung again on the sīrīśapā tree' ends every single story: things are literally and figuratively back where they started. This repetition again is pragmatically motivated: it is a strategy of text structure characteristic of traditional oral storytelling. In oral cultures, the unfolding of narratives is not so much linear as circular: oral narrators frequently return to events previously narrated... (Fleischman 1990:13)\textsuperscript{30}

3.3 In-Tale Pragmatic Use of the 'Old' Preterite Tenses

3.3.1 The Perfect

Although semantically, the active preterite tenses have "fallen together" and are being used "interchangeably", pragmatic usage, at least in this corpus, seems to show some variability. Unlike the imperfect and the aorist, which appear to have no discernable discourse function, the perfect appears as an 'in-tale' narrative tense in a consistent context with relative frequency, and with a clear function: it usually appears at the end of a paragraph, or, as above (§3.2.3), at the end of each tale, as a sort of summary or transition tense. It thus represents a break in the discourse continuity. Givón (1977:200) notes a similar function of the perfect in Biblical Hebrew, as do Li and Thompson (1982:37) for the perfect marker le in Mandarin Chinese. Le is, in their words, "a mark of finality." This function is maintained both with the

\textsuperscript{30} This is a method of organizing discourse whose roots lie here, in the cultural tradition of orality, but which continues to this day in modern Indo-Aryan languages. Van de Walle (1993:19-20) quotes the work of Kachru (1982), Pandharipande (1982) and Gumperz and Roberts (1991) showing that in recent studies comparing the interactive styles of Indian and English speakers:"...Whereas English speakers are used to an orderly, linear approach, the Indians will ...present their message in a circular fashion..."
finite perfect, and in analytic constructions, when the perfect tense of the auxiliary verb is used (cf. Chapter 5). Quite possibly, the perfect's former role as the tense used for the description of remote or "permanently established" facts makes it especially suitable for this pragmatic function of representing the 'last word'.

3.3.2 The Aorist

The relatively rare aorist usages in the tales themselves (often what appear to be a few 'token' usages per story) most often occur when describing the actions of old or venerable (high status) personages. Such usages are probably in keeping with the aorist's own venerable history as a Vedic tense: it doubtless possessed a certain cachet which made it especially suitable for such associations. Its linking with the past may also account for its use with 'cliche' expressions such as \textit{pañcatvam agāt} = 'he died' (Lit: 'He went back to the five elements.') much as we still say 'He gave up the ghost.'

Story 21, page 108:

(13) \ldots \textit{pañcatvam agāt}.

\begin{tabular}{ll}
\text{five-elements+ACC/N/S} & \text{go+AOR/3/S} \\
\text{He...died.}
\end{tabular}

Story 12, page 76:

(14) \ldots \textit{paralokam agāt}.

\begin{tabular}{ll}
\text{far-world+ACC/M/S} & \text{go+AOR/3/S} \\
\text{He...died.} (Lit: 'He went to the far place.')
Story 21, page 110:

(15) ...pitā lokāntaram agamat.
...father+NOM/M/S next-world+ACC/N/S go+AOR/3/S
'...father died.' (Lit: 'The father went to the next world.')</n
Story 1, page 16 (An old woman is speaking):

(16) tayā bhagīnyā saha kalaham akārṣam
that+INS/F/S sister+INS/F/S with quarrel+ACC/N/S do+AOR/1/S
'I had a quarrel with my sister.'

Story 1, page 18:

(17) tato vrddhā... adā
then old+NOM/F/S give+AOR/3/S
'Then...the old woman gave...'

Story 13, page 82:

(18) vrddhabrāhmanah svagrham agamat
old-brahman+NOM/M/S own-home+ACC/N/S go+AOR/3/S
'An old brahman went home.'

King's actions often merit aorist uses:

Introductory Story, page 12:

(19) tato rājā kṛpāṇena dviratikān
then king+NOM/M/S sword+INS/M/S sharp-blow+ACC/F/S
'Then the king dealt a sharp blow with his sword.'

Story 1, page 24:

(20) tatah sa rājā yogino
then that+NOM/M/S king+NOM/M/S yogi+GEN/M/S
vacanam aksmrī.
word+ACC/N/S do+AOR/3/S
'Then the king carried out the ascetic's suggestion.'

Story 8, page 58:

(21) rājā sattvaśīlam avocat:
king+NOM/M/S Sattvaśīla+ACC/M/S say+AOR/3/S
'The king said to Sattvaśīla...'

Story 11, page 72:

(22) brāhmaṇāya dhanam adāt
brahman+DAT/M/S wealth+ACC/N/S give+AOR/3/S
'He [a king] gave wealth to a brahman.'

Perhaps "a resounding blow" would better capture the semantics of vrāt. Emeneau admits (1980:xxi) that the translation of dviratikāṃ as 'sharp blow' is "merely a guess. Conceivably the word is based on vrāt 'to make a noise, crash (as an axe)'. In that case the words may mean 'giving an echoing strike with his sword'. But it should be observed that the word is not textually sound."
3. 3. 3 The Imperfect.

The imperfect receives the most usage in the tales of the three 'old' preterite tenses (closely followed by the perfect), although its appearance is restricted to only a few 'stock' verbs, most often abhavat, akarot and abravīt. It is conceivable that its former role as the primary tense of narration allows it to resist the usurpation of this function by the two non-finite participial tenses. These imperfects do not seem to have any special use or discourse function, such as the perfect showed, with the possible exception of abravīt which appears in company of brūte (present tense, middle voice) and vadati (present tense, active voice) as the three verbs most used to introduce direct speech. It is not the tense, though, which is remarkable about abravīt, but rather the fact that it is the only heavily used saying verb which almost invariably occurs with an accusative noun phrase. On these grounds, it could be perceived as more direct, more transitive, than the other saying verbs. There appears to be a trend toward the use of abravīt to introduce utterances of 'lower status' characters: women, merchants, thieves, magicians, servants. When a king, minister, yogi or brahmin speaks, the utterance is usually introduced by one of the other verbs: brūte or vadati. This would accord with my contention (Rose: in preparation) that transitivity, directness, was a negatively perceived interactive feature, associated with rudeness and lack of éclat or sophistication (Gonda 1956:37). Middle voice brūte often occurs in the context of 'reply' and would as

31 The avoidance of transitivity--action-oriented syntax--in polite social intercourse (see Van de Walle:1993) was paralleled by a switch in the religious sphere from a (Vedic) world view which asserted the primacy of dharma (right action) as the principle which sustained and held the universe together, to one (during the period of the Brāhmaṇas and the Upanishads (800-
such be consistent with the expression of mutuality—the semantic domain of middle voice (Klaiman 1988:33ff; Kemmer 1993).

600 B.C.) which saw action as a source of bondage, and thus to be avoided. During this later period, "Ritual action, which grounded moral, social and political action for the Vedic people, was now displaced from the epistemological and social center of life" (Koller 1990:86). Only through non-action could one gain liberation from the ever turning wheel of existence.
Chapter 4
NON-FINITE (PARTICIPIAL) NARRATIVE TENSES

4.0 The Participles in -ta and -tavan

As mentioned above, Pāṇini (1.1.26) describes the suffixes -ta and -tavan as nisthā (bhūte) "occurring after a verbal root when the action denoted is in the past" (3.2.102). The -ta suffix is said (3.4.70) to denote either bhāva 'root sense' (event qua event) or karman 'object', while suffix -tavan denotes kartr 'agent' (3.4.67). Thus (after Sharma 1995:412):

(23) kriṭam 'that which has already been done'
    kriṭavan 'he did...
    bhuktaṃ 'that which has already been consumed'
    bhuktavan 'he ate...'

4.1 The Participle in -ta (PPP)

The P-oriented participle in -ta was undoubtedly the most productive of the forms which replaced the defunct finite past tenses for the purpose of narrating past events:

First, being perceived of as a more economical and elegant way to integrate subordinate information into the matrix, VAs [PPPs] tend to replace the more complicated subordinate clauses with finite verb forms and subordinators. Second, they gradually absorb the functions of the finite preterites (Van de Walle 1991:382).

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In making reference to the participle in -ta as used in the corpus, I will henceforth refer to it as PPP to distinguish it from the PAP (Past Active Participle). The abbreviated form allows the reader to interpret the ambiguous middle P: as 'passive' or 'perfect(ive)' as the context warrants.

46
Goldman and Sutherland (1987:167) suggest a possible rationale for the increasing popularity of these forms. Sanskrit, they note, "shows a marked proclivity for nominalization - the substitution of nominal forms for finite verbal forms...through the use of a variety of declinable...words derived from verbal roots." The dual nature of these participles, "adjectival in form but verbal in function", allows for the replacement of entire clauses by a single word. This feature of the participles makes them great favourites, Goldman and Sutherland note, with "beginning students..., as, through their use, [students] are frequently able to substitute an easily declinable adjective for a possibly obscure and almost certainly forgotten finite verb." A similar motivation could certainly have been at work in the Classical times: according to Burrow: "by such devices the wealth of the Pāṇinean verbal morphology can be mostly ignored, and this simplified Sanskrit was understandably popular" (1955:354).

4. 1. 1 Formation

The PPP is formed by adding the suffix -ta (e.g. śru-ta 'heard') -ita (e.g. path-ita 'read') or -na (e.g. chin-na 'cut' < chid-na) to the (usually) 'weak' form (= zero-grade) of the verbal root. Its meaning and application depend on certain factors, i.e. the transitivity of the verbal root and the placement of the participle. If they are formed from transitive roots, the nouns they modify are the direct objects (karman) of the action of the verbal root, and appear in the nominative case. The karitr (agent) will appear in the instrumental, as in (24) and (25):

(24) tat pustakani na mayā pathitani
    that+NOM/N/S book+NOM/N/S NEG I+INS read+PPP+NOM/N/S
'That book [is/was] not read by me.'
'I did not read the book.'

(25) evam mayā śrutatā
thus I+INS hear+PPP+NOM/N/S
'Thus I have heard.'

If the participle is formed from an intransitive root, the resulting form indicates that the nouns modified are the agents/subjects (kartrḥ) of the verbal root; Pāṇini (3.4.72) states that suffix -ta indicates kartrṛ with verbs of motion, and certain other verbs such as sthā 'to stand' and ās 'to sit, stay', as in examples (26) and (27). The usage is clearly intransitive, rather than passive (Speijer 1886/1980:280). The action usually takes place in the past (especially with verbs of motion):

(26) rāmo vanamḥ gataḥ;
Rāma+NOM/M/S forest+ACC/N/S go+PPP+NOM/M/S
Sītā api tatra gata
Sītā+NOM/F/S PRT there go+PPP+NOM/F/S
'Rāma went to the forest; Sītā went there also.'

However, the participle can simply describe a state (retrospective aspect) with no particular reference to time (Goldman and Sutherland 1987:168; Whitney 1889/1967:340) as in (27), or be used as an attributive adjective, as in (28):

See Sharma (1995:642) for a complete list.

48
'Many sages [are/were] located in the forest.'

'I see the abandoned girl.'

As we mentioned earlier, participles can be ambiguous as to orientation (A- or P-): pātah and bhuktaḥ; for instance can mean either 'having drunk' or 'having been drunk' / 'having eaten' or 'having been eaten' (Andersen 1991:95ff; Schmalstieg 1980:172ff; Speijer 1886/1980:280). The context usually clarifies such ambiguities.

As is clear from the above examples, the 'past passive' participle is neither necessarily past, nor passive (though it can be both). Two very important features of this construction have been mentioned in the introductory section but deserve reiteration:

1. these participles are marked for aspect (perfective or retrospective), but not necessarily tense. The event described is marked as "completed, regardless of the tense of the clause in which it appears" (Goldman and Sutherland 1987:168) (i.e. 'read/heard' is the issue, not 'is/was').

2. the sentence is not necessarily passive, but it allows for either active or passive interpretation (cf. example 24) depending on whether one is dealing with Vedic or Classical
Sanskrit. During the MIA period, the active interpretation is a direct consequence of the disappearance of the active finite preterites. Goldman and Sutberiand (1987:47) comment that it was because of constructions such as this that the category of 'voice' had become very much a non-issue in Classical Sanskrit.

4. 1. 2 Examples of the PPP as a Narrative Past Tense.

The PPP is used in all capacities described above in the *Vetālapaṅcaviṃśatī*, both to describe past events (usually verbs of motion - coming and going) or states. Although this P-oriented participle receives considerably more usage than its A-oriented counterpart for the description of past events (in a ratio of approximately 3:1), it does not receive the heavy usage that Whitney describes. Calling the *Vetālapaṅcaviṃśatī* an "extreme case of such usages", he claims (1889/1967:362) that in this text, the participle in -ta is used for the expression of past events ninety percent of the time.35

Where in the examples it is relevant or of special interest, absolutive control will be noted. As I indicated above (page v), because I am quoting directly from Emeneau's transliteration, sandhi will be left as it appears in his text, and not dissolved.

Story 1, page 16 (dialogue/character narration)(absolutive controlled by putrah):

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35 Even granting that Whitney would obviously have been using a different edition of the *Vetālapaṅcaviṃśatī* as his source, his statistics seem quite exaggerated. My evidence indicates that -ta participles account overall for approximately thirty percent of expressions of past events, although individual stories may show higher percentages. (See APPENDIX 1).
(29) putro me dyūtakāraḥ sarvasvamī
son+ NOM/M/S I+GEN gambling-addicted+NOM/M/S all-own+ACC/N/S vinastamī kṛtvā palaśyitah
be-lost+PPP+ACC/N/S do+ ABS flee+PPP+NOM/M/S

'My son, who is addicted to gambling, lost all my property and ran away.'

Story 2, page 28 (in-tale narration):

(30) brahmaṇyā krandaṇa kumāro
brahman-wife+INS/F/S cry+ PART+NOM/M/S boy+NOM/M/S
'gnau praksiptah
fire+LOC/M/S throw+PPP+NOM/M/S

'The brahman's wife threw the crying boy into the fire.' (Lit: 'The boy [was] thrown into the fire by the brahmin's wife.')

Story 7, page 56 (in-tale narration) (absolutive controlled by rājā):

(31) iti śrutvā rājā vismitah
QUOT hear+ABS king+NOM/M/S astonish+PPP+NOM/M/S sattvasilasam īpamī gataḥ
Sattvasila-presence+ACC/N/S go+PPP+NOM/M/S

'When the king heard this, he was astonished and went to Sattvasila.'

Story 7, page 56 (in-tale narration):

(In this case, the controller of the absolutive, 'she', and the instrumental 'subject' of abhihitam are recoverable from the context only.)

(32) gatvā sarvam abhihitam
go+ABS all+NOM/N/S tell+PPP+NOM/N/S
'She went and told her the whole matter.'

Story 7, page 58 (in-tale narration):

(33) *tato* nrpatinidesāt sā kanyā
then king-command+ABL/M/S that+NOM/F/S girl+NOM/F/S
sattvasālām anugatā
Sattvasāla+ACC/M/S follow+PPP+NOM/F/S
'Then at the king's command the girl followed Sattvasāla.'

Story 10, page 66 (introduction):

(34) *tasya... lāvanyavatī ca tanayā*
that+GEN/M/S... Lāvanyavatī+NOM/F/S and daughter+NOM/F/S
bhūtā
be+PPP+NOM/F/S
'...and he had a daughter named Lāvanyavatī.' (Lit: 'of him was a daughter')

Story 10, page 68 (in-tale narration):

(35) *kāmapidātī... 'pi katham api svagrham*
love-smite+PPP+NOM/M/S PRT somehow own-home+ACC/N/S
gataḥ
go+PPP+NOM/M/S
'Though he was love-smitten, he managed to get to his own house.'

Story 13, page 80 (dialogue/narration by character)(absolutive controlled by sakhyas):

(36) *sakhyas ca sarvās tām*
attendant+NOM/F/PL and all+NOM/F/PL that+ACC/F/S
abandon+ABS  
\text{flee+PPP+NOM/F/PL}

'. . . and all her attendants abandoned her and fled.'

**Story 14, page 90 (in-tale narration):**

(37)  
\text{unmādayanti}  \text{mṛtā}

\text{Unmādayanti} +NOM/F/S \text{die+PPP+NOM/F/S}

'Unmādayanti died.'

**Story 21, page 112 (in-tale narration) (absolutive controlled by tayā):**

(38)  
\text{ity}  \text{uktvā}  \text{tayā}  \text{prasthāpitah}

\text{QUOT say+ABS that+INS/F/S dispatch+PPP+NOM/M/S}

'Saying this, she sent him off.'

(Lit: 'When she had said this, by her he was caused to be set out. ')

**Story 21, page 120 (dialogue/narration by character):**

(39)  
\text{maranasamaye}  \text{tatra}  \text{sarastīre}  \text{mayai}

dead-time+LOC/M/S there lakeshore+LOC/M/S I+INS

'kā cakravāki drṣṭā

one+NOM/F/S cakravāka-hen+NOM/F/S see+PPP+NOM/F/S

'At the time of death, there on the shore of the lake I saw a cakravāka hen.'

**Story 21, page 124 (in-tale narration):**

(40)  
\text{tatas}  \text{tāni}  \text{ratnāni}  \text{kanakadattāya}

then that+NOM/N/PL jewel+NOM/N/PL  \text{Kanakadatta+DAT/M/S}
Then the king gave those jewels to Kanakadatta.'

Story 23, page 135-6 (in-tale narration):

(41) athai 'kadā... vidyādharas tayā saha
then once... Vidyādha+ NOM/M/S that+INS/F/S with
militaḥ
meet+PPP+NOM/M/S
'One day Vidyādha... met her.'

Story 23, page 136 (in-tale narration) (absolutives controlled by Kharjūrajaṅgha):

(42) kharjūrajaṅgha āgatya khādītam
Kharjūrajaṅgha+ NOM/M/S come+ABS eat+PPP+ACC/M/S
imāti nāvā nijasthānam āgataḥ
this+ACC/M/S lead+ABS home+ACC/N/S come+PPP+ NOM/M/S
'Kharjūrajaṅgha came and ate him and went back to his own abode.'

4.2 THE PARTICIPLE IN -\textit{tavant} (THE PAST ACTIVE PARTICIPLE) (PAP)

4.2.1 Formation

This participle is formed by the addition of the declinable possessivizing suffix -\textit{vant} to the participle in -\textit{ta}, transitive or intransitive roots. The sense, thus, as indicated in the Introduction (§1.2.2) is of 'ownership' of the verbal activity, a common method of expressing perfectivity. The participle is part of a trend, much in evidence during the classical times, toward tense/aspect...
marking on the right, versus the 'old' way of leftwards tense/aspect distinctions (e.g., the augmenter \( a^- \), and reduplication -- both leftwards phenomena). Although the leftwards located \(-ta \) participle still carries part of the aspectual load (indicating either retrospective or perfective aspect), subject agreement is triggered by the rightwards element \(-vant/varti\).

Although the Past Active Participle (henceforth PAP) shows greater lexical variety in this corpus than did the 'plain' PPP, usage is somewhat restricted: as I noted above, it occurs only thirty percent as often as its passive counterpart for the narration of past events. There is again a trend, and I emphasize that this is only a trend, not an exclusive usage, for these forms to be used to describe the activities of female characters. The only (albeit slightly far-fetched) explanation for this might be the perceived semantic association of females with possessions or ownership in general, with "the world of attachments" (female principle = \( prakrti \), 'substance') acknowledge to be the only sphere of life where "she would play any role at all" (Pandharipande 1988:272).

I think it also important to mention some critical differences between these \(-tavan\) participles and the adjectival participles in \(-ta\). Although it is hypothetically possible for the \(-tavan\) suffix to be declined in all three genders, because of the semantics of \(-vant\), high on the animacy cline, usages tend to be confined to human subjects.

As indicated above, as a consequence of the addition of the \(-vant\) suffix, the 'passive' nature of the PPP is over-ruled: usages are always 'active'. Since the \(-tavan\) suffix designates \( kartr \) 'agent' (Pânini 3.4.67), the subjects of these participles appear invariably in the nominative case. Non-instrumental agent 'subjects', such as in the construction with the \(-ta\) participle, appear with this form.
4.2.2 Examples of the PAP as a Narrative Past Tense

Story 1, page 14 (in-tale narration):

(43)  
\[ \text{atra } 'ntare t\text{at sarovaram} \]
then interior+LOC/N/S that+ACC/N/S fine-lake+ACC/N/S
\[ \text{sn\text{"a}tum ek\text{"a} kany\text{"a}... sam\text{"a}gatavat\text{"i} } \]
bathe+INF one+NOM/F/S girl+NOM/F/S come+PAP+NOM/F/S

'In the meantime a girl... came [in] to that fine lake to bathe.'

Story 1, page 14 (in-tale narration):

(44)  
\[ \text{s\text{"a} 'pi... sv\text{"a}bhipr\text{"a}yan} up\text{"a}yena } \]
that+NOM/F/S PRT... own-feelings+ACC/N/S artifice+INS/M/S
dar\text{"a}tavat\text{"i} \]
show+PAP+NOM/F/S

'She let [him] see her feelings by means of an artifice.'

Story 1, page 18 (in-tale narration):

(45)  
\[ \text{tatah padm\text{"a}vat\text{"i}... tasy\text{"a} vadana\text{"i} } \]
then Padm\text{"a}vat\text{"i}+NOM/F/S... that+GEN/F/S face+ACC/N/S
\[ \text{njada\text{"a}sabh\text{"i}r an\text{"i}gulibh\text{"i}r a\text{"i}kita\text{"a}vat\text{"i} } \]
own-ten+INS/F/PL finger+INS/F/PL mark+PAP+NOM/F/S

'Then Padm\text{"a}vat\text{"i} marked [the old woman's] face... with her own ten fingers.'

Story 1, page 18 (in-tale narration):

(46)  
\[ \text{tatah ku\text{"u}ddh\text{"a} s\text{"a} tasy\text{"a} vadane } \]
then angry+NOM/F/S that+NOM/F/S that+GEN/F/S face+/LOC/N/S
'Then angrily Padmāvatī put saffron on her [an old woman's] cheek with three fingers. Weeping, she [the old woman] returned home and related to them what Padmāvatī had done.'

Story 1, page 18 (dialogue/character narration):

(47) ...tenā "tmano 'dyā 'rtukālatān
that+INS/N/S self+GEN/M/S today menstruation-time+ACC/F/S
jñāpitavati
inform+PAP+NOM/F/S
'Thereby she informed [us] that today is the time of her menstruation.'

Story 1, page 20 (in-tale narration):

(48) tato mahatā "darena visasahitadravyam
then large+INS/M/S respect+INS/M/S poisoned-food+ACC/N/S
buddhīsarīrya prasthāpitavati
Buddhīsarīra+DAT/M/S send off+PAP+NOM/F/S
'Then with a large show of respect, she sent to Buddhīsarīra poisoned food.'

Story 1, page 22 (in-tale narration):

(49) vajramukuto 'pi tat sarvani
Vajramukuta+NOM/M/S PRT that+ACC/N/S all+ACC/N/S
samācaritavān
act+PAP+NOM/M/S
'Vajramukuta then carried out all [that plan].'

Story 10, page 70 (absolutive controlled by iyam):

(50) athā 'to gatvā samketasthānam iyam
then there go+ABS appointment-place+ACC/N/S this+NOM/F/S
praśtavatī
reach+PAP+NOM/F/S
'Then going further, she reached the rendezvous.'

For interest's sake, and by way of comparison, let us look at how this construction would appear had the PPP been used, rather than the PAP:

(51) athā 'to gatvā samketasthānam anayā
then there go+ABS appointment-place+NOM/N/S this+INS/F/S
praśptam
reach+PPP+NOM/N/S

The translation would be the same, via the ergative construction, but whereas the subject of (50) is nominative (since -tavant indicates kartr), in (51) the suffix -ta indicates karman. Consequently, nominative is assigned to samketasthānam 'rendezvous', and by Pāṇini's anabhihite rule (2.3.18) (Sharma 1995:125-6), instrumental is assigned to the agent of the reaching, anayā 'she' (Lit: 'by her'). The absolutive gatvā in both cases is controlled by the same element: expressed by the nominative case in the A-oriented construction in (50) and by the instrumental case in the P-oriented construction in (51). It will be observed that there
is as well a subtle semantic nuance depending on the participle selected: with the PPP the emphasis is on the completed verbal activity itself\textsuperscript{36}, whereas with the PAP, the focus seems to on the \textit{doer} rather than the \textit{done}. This change is reflected in the change in marking, as above (§4.2.1).

Story 10, page 68 (in-tale narration):

(52) \textit{kānapūditāh kandarpas tasyāḥ}  
\textit{lovestrike+PPP+NOM/M/S Kandarpa+NOM/M/S that+F/S/GEN}  
\textit{stanopari hastam ārasāritavān}  
\textit{breast-over hand+ACC/M/S stretch+PAP+NOM/M/S}  
'Kandarpa...was smitten with love and \textit{stretched forth} his hand to her breast.'

Story 10, page 70 (in-tale narration):

(53) \textit{anena 'pi tyaktā svāminah}  
\textit{this+INS/M/S PRT release+PPP+NOM/F/S husband+GEN/M/S}  
\textit{śayām āgatavatī}  
\textit{bed+ACC/F/S go+PAP+NOM}  
'Released by him too, she \textit{went} to her husband's bed.'

Story 14, page 86 (dialogue/direct speech):

(54) \textit{mahyamī rājā svacchayā dattavān}  
\textit{I+DAT king+M/S/NOM own-will+INS/F/S give+PAP+NOM/M/S}  
'The king \textit{gave} [her] to me of his own free will.'

\textsuperscript{36}Ergative constructions tend to "enhance" perfectivity (Bubenik:personal communication).
Story 14, page 88 (in-tale narration):

(55) \[ \text{tato } rājā \; tāṁ \; na \; nītavān. \]
then king+NOM/M/S that+ACC/F/S NEG lead+PAP+NOM/M/S 
\[ \begin{align*} &\text{ato } \text{ratnadattat} \; \text{senāṅ ṛṇadhavāla} \; \text{ya} \; \text{dattava} \; \text{ān} \; \text{give+PAP+NOM/M/S} \end{align*} \]
Then Ratnadatta+NOM/M/S general-Ranadhavala+DAT/M/S 
'Hence the king did not marry her. Ratnadatta then gave [her] to the general Ranadhavala.'

Story 14, page 88 (in-tale narration/direct speech):

(56) \[ \text{tado } \text{'nmādayantī } \; \text{manase } \; \text{ti} \; \text{cintavatī} \ldots \; \text{rājā } \; \text{māṁ } \; \text{na} \; \text{lead+PAP+NOM/M/S} \]
then Unmādayantī+NOM/F/S mind+LOC/N/S QUOT think+PAP+NOM/F/S... king+NOM/M/S I+ACC NEG

Unmādayantī thought thus in her mind: "[This is the] king [who]... did not marry me."

Story 21, page 124 (in-tale narration/direct speech):

(57) \[ \text{sā } \; \text{jātismarā } \; \text{'pi} \; \text{that+NOM/F/S } \; \text{previous-life-remembering+NOM/F/S } \; \text{PRT} \; \text{kathom } \; \text{kanakadattatam} \; \text{na } \; \text{jātavatī} \; \text{know+PAP+NOM/F/S} \]
how Kanakadatta+ACC/M/S NEG know+PAP+NOM/F/S

'[Why], though she remembered her previous existences, did she not remember Kanakadatta..?'
Story 21, page 124 (concluding paragraph/direct speech):

(58) ...nijapatini vismrtavati
own-husband+ACC/M/S forget+PAP+NOM/F/S
'She forgot her own husband.'

Occasionally, the -vant suffix is semantically foregrounded and the sense is of 'possession' of the perfective verbal activity, rather than past time, and is best rendered in translation as an English perfect.37 This happens regularly in direct speech, as these next two examples show:

Story 7, page 56 (dialogue/direct speech):

(59) aham atmānāmī niveditavati
I+NOM self+ACC/M/S present+PAP+NOM/F/S
'I have presented myself.'

Story 7, page 56 (dialogue/direct speech):

(60) mahyam atmānāmī yadi bhavati dattavati
I+DAT self+ACC/M/S if lady+NOM/F/S give+PAP+NOM/F/S
'If you have given yourself to me...'

37 In examples such as this, the -vant morpheme could be considered almost as an auxiliary, in the sense that it substitutes for 'have', as we noted above, a lexical item which Sanskrit did not possess. Thus, gatavatī> 'She possesses/has gone-ness' = 'She has gone/she went'. The form might thus be viewed as far more derivational than inflectional.
Recall that this type of event in direct speech (expressed by an English perfect aspectual auxiliary *has/have*) was rendered in the early language by the aorist, as in example (5), repeated here as (61):

(61) \(\text{tāṁ ho 'vāca (perfect): apatsaṁ (aorist): vā asya dantēḥ} \)

'.[then] he said to him: "Truly, his teeth have dropped out"

Speijer (1886/1980:252) distinguishes between this type of past fact, which he terms the "actual" past, "events so recent as not to have lost their actuality at the time of their being related", and events that are more remote from the moment of speaking, which he terms the "historical" past. He indicates that for expressing the latter, "the four past tenses are used almost promiscuously, and the historical present may be added to them as a fifth" (1886/1980:246). The "actual" past, however, is far more restricted. These very recent events, the type of event which is rendered by an English perfect, such as "I have done" or "I have seen the man" may only be expressed "by the aorist or the participle" (1886/1980:252).

The loss of the aorist, then, would conceivably further restrict the available means for the expression of these events. Consequently, it might be expected that in the Classical language other means might be found, or other uses expand, to fill this gap. As we shall see in the following section, such was indeed the case. The periphrastic construction involving the PPP and auxiliary verb \(vās\) ('to be') was used regularly in direct speech in the \(Vēṭilapaṇcavaṁśati\) in this capacity.
CHAPTER 5

ASPECTUAL DISTINCTIONS USING PERIPHRASTIC PREDICATION

5.0 Analytic Aspectual Constructions

"There is a small set of aux verbs which develop into highly specific tense/aspect/modality markers" (Givón 1979:221). These helping verbs "place the situation described in a certain time (tense), ascribe a temporal contour to it (aspect), and assess its reality (modality)" (Steele 1978:7-47).

The four verbs which are used in this capacity in the Vētālāpaṇcaviṃśati are √as 'to be', (retrospective aspect, in concert with the PPP), √stha 'to stay' and √ās 'to sit, stay' (imperfective aspect), and vidyate 'to be' (imperfective aspect). These are employed in what I term "serial constructions", for they involve an invariant word order, viz. (participle plus auxiliary) with no intervening sentential items. This was not always the case. Earlier periphrastic perfect forms allowed such items (Murti 1984:272, Taraporewala 1967:72).

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38 Speyer [=Speijer] (1896/1974:46) lists vidyate, in that form, in company with roots sthā, ās, and vr as an auxiliary verb used with the present participle. The form and meaning of vidyate is discussed at length in §5.4.0


40 Sanskrit possessed two other types of periphrastic predication: 1. the periphrastic perfect, exceedingly rare in the Veda, but increasingly more common in Classical literature, where auxiliaries √as, √bhū, or √kr are used. These forms, with auxiliary √as only, are ubiquitous in the Vētālāpaṇcaviṃśati- and 2. the periphrastic future, of which no examples were in evidence in this corpus. Both were made up of "a fixed nominal and a variable verb form" (Goldman and Sutherland 1987:287).
The phrases appear sentence final, in the typical SOV verbal position. Hittite possessed a similar type of periphrastic predicate where "...a non-finite form of the lexical main verb immediately precedes a finite form of the auxiliary verb, which, in its turn, is sentence final" (Luraghi 1990:24). Certain predicates involved "finite forms of motion verbs which function as indicators of tense/aspect with respect to other finite verb forms" (Luraghi 1990:17). Predication via non-finite verb forms "strung together and closed by a finite verb form" was also "a prominent feature of Dravidian" (Emeneau 1980:113).

5. 1 Serial Constructions Expressing Analytic Aspect

These serial constructions are of four main types in the \textit{Veṣṭālpañcaviniśati}, to be discussed in detail below:

1. PPP plus auxiliary \textit{vās} ('to be')

(indicating \textit{retrospective} aspect (or Speijer's "actual" past), used in dialogue)

\begin{align*}
&āgato \text{ 'smi} \\
&\text{come}+ \text{PPP+ NOM/M/S} \text{ be+ PRES/1/S}
\end{align*}

'I have come.'

\footnote{Although the use of this type of periphrastic construction became increasingly common in the Classical language, similar constructions were not unknown in the earlier language. Whitney (1889/1967:394-5) indicates that "even in the Veda", use of a (usually) present participle with auxiliary verbs such as \textit{vāi} or \textit{vācār}, both meaning 'to go', signalled "continued or habitual action". \textit{vās} and \textit{vihā}, auxiliaries which appear frequently in this corpus, were also seen in the earlier language, as in this example which Whitney quotes from the \textit{Āitareya-Brāhmaṇa: te 'pākramya pratīvāvadato 'tiṣṭhan 'they, having gone off, kept vehemently refusing'. Note that the imperfect form of the auxiliary (\textit{atāṣṭhan}) is used in this early form.}

\footnote{See §1.1.2.}

64
2. Present participle plus auxiliary √sthā ('to stand, stay, remain')

(indicating imperfective aspect, used as an in-tale narrative tense)
amubhavāris tisīhāti
enjoy+PART+NOM/M/S stay+PRES/3/S
'He continually enjoyed.'

3. Present participle plus auxiliary √ās ('to sit, stay, remain')

(complex use: imperfective aspect/discourse)
gacchāntī āste
go+PART+NOM/F/S stay+PRES/3/S/MID
'She continually went.'

4. Present participle plus auxiliary vidyate ('to be, exist'> √vid 'to find')

(indicating imperfective aspect, complex in-tale discourse use)
gacchāntī vidyate
go+PART+NOM/F/S find+PASS+PRES/3/S/Medio-Passive
'She was going along the road.'

The auxiliary verbs in these constructions convey both aspect (via Aktionart: the lexical meaning of the verb: 'stay' is inherently imperfective) and tense. The (leftwards) main lexical (non-finite) verbal element conveys only aspect.
5. 2 PPP with Auxiliary \(\sqrt{as}\)

There are three constructions which need to be mentioned under this heading. First, there is the 'nominal sentence' form, wherein the PPP is used by itself as a preterite predicate (as discussed above §4.1.1, 4.1.2, ex. \(umādayanti mṛtā\) = Unmadayanti died; \(itī utkvā calitah\) = Having said that, he went away.). This was the most common, 'unmarked' usage, where the PPP represented "a finite verb in the past tense, that is, either a state or a condition, or an event in the past" (Breunis 1990:134). The PPP "...is a past tense when it functions as a finite verb"..."it describes..."an event in the past." Breunis notes that, in Hindi, the PPP's are:

actually finite verb forms used to indicate a preterite, namely a momentaneous action, performed once upon a time in the past, without any necessary reference to the moment the action took place; for instance, \(vah Bambāṭī gayā\), "he went to Bombay" (Breunis 1990:1).

Breunis calls this a "neutral" usage, but this could be problematical, especially in light of Dik's remarks (1987:58): "The copula is a semantically empty supportative verb in all its occurrences." This is certainly not true in English: consider the 'minimal pair': "The missionary is/has eaten." There is a significant, semantic difference between copular and auxiliary usages

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I might note here that all the examples which Speijer (1886/1980:255) lists of his "historical" past lack the copula. Deshpande (1991:38-9) offers an interesting discussion of the differing theoretical approaches of Sanskrit grammarians to the inclusion of \(\sqrt{as}\) 'to be' in deriving nominal sentence of the type \(rāmaḥ gataḥ\). Kātyāyana, for instance, assumes that an underlying [\(astī\)] should be understood in all such sentences, with the agent \(rāma\) coreferential with the affix -\(t\) of the finite verb. "Here the original syntactic value of the participial affix -\(ta\) as denoting 'agent' is not contradicted by the imputed finite verb, but remains derivationally unutilized." This analysis runs into problems, however, when the senses of the participle and the affix are in conflict, as in \(rāmena rāvanah hataḥ [astī]\) 'Rāvana is killed by Rāma' (Deshpande 1991:40).
of existential verbs which seems to escape both Dik and Chomsky (1966:66). It does not escape Luraghi (1990:24) who notes, referring to the development of Hittite *es*- as an auxiliary, that in Early Hittite,

the verb 'be' should not be taken as an auxiliary, but rather as the copula taking a participle as its Complement. Auxiliary 'be' appears only from Middle Hittite onwards. Examples are:

(6016) kedas=ma ANA KUR. KURH LUGAL u Hatti kuit UL kuiski *panza esta*
'Since no king *had ever gone* (*panza esta*) to these countries' 44

Understanding this difference is critical to an appreciation of aspectual significance, certainly of Latin periphrastic tenses. (See below).

Secondly, the use of *es* as a copula, with an adjective, or with a PPP as its complement, as above, referring more to the nominal, attributive, rather than the verbal, action-oriented properties of the participle, and thus often representing a state, is used in direct speech and (most often) rendered in the present tense, as in 'pr̤ño'smi' = I am pleased, or 'baddho'smi' = I am bound.45

Thirdly, the serial construction PPP plus auxiliary *es* represents a marked form: its usage indicates retrospective aspect (or, later, as in Hindi, perfect tense). Breunis says (1990:142)

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44 Note tense: *panza esta* = go+ participle be + PAST/3/S = 'gone was' = 'had gone'

45 I might note here that similar usages involving the lexical item bhū nearly always have an inchoative meaning, as 'he became something'. I do not include bhū in this discussion, for the reason that this item does not occur in aspectually significant serial constructions in this corpus.
"...the construction with the copula is marked in relation to the nominal sentence, because the former is more explicit and, as a consequence, more limited in use." Again, in Hindi, Breunis notes that the use of the PPP with a form of 'to be'..."indicates another kind of preterite, namely, an action in the past somehow connected with the present" (Breunis 1990:1).

With the synthetic (aorist) form no longer available for rendering this type of event, the analytic strategy for the realisation of such events receives heavy use in the Vēgālapaṇṭāviriśati, especially in dialogue. Note that, consistent with retrospective aspect, many of the phrases could as well be rendered by a stative present: 'I have come=I am here'.

5.2.1 Examples of Type 1 (PPP with Auxiliary as 'to be') from the Corpus

The reader will note that the participle of the main lexical verb agrees with its subject referent in gender, number and case. The auxiliary agrees in person and number, but is only inflected in the present, most commonly, though not always, in 1st and 2nd person. All examples are in dialogue, i.e. direct speech.

Introductory Story, page 10:

(62) aham āgato 'smī
    I+NOM come+PPP+NOM/M/S be+PRES/1/S
    'I have come.'

Story 4, page 44:

(63) tāmi nihsāryā "gato 'smī
    that+ACC/F/S turn away+ABS come+PPP+NOM/M/S be+PRES/1/S

68
'I have turned her away and come.'

Story 10, page 70:

(64) tato 'ham gatā 'smi
thus I+NOM go+PPP+NOM/F/S be+PRES/1/S
'Thus I have returned.'

Story 21, page 116:

(65) kimartham āgato 'si
why come+PPP+NOM/M/S be+PRES/2/S
'Why have you come here?'

Story 21, page 116:

(66) mūtas, tava sevāṁ
mother+VOC/F/S you+GEN/service+ACC/F/S
karum āgato 'smi
do+INF come+PPP+NOM/M/S be+PRES/1/S
'I have come to do you reverence.'

Story 22, page 128:

(67) putri, tvam īdrāṁ dasāṁ
daughter+VOC/F/S you+VOC/F/S such+ACC/F/S state+ACC/F/S
kuto gatā 'si
how go+PPP+NOM/F/S be+PRES/2/S
'Daughter, how have you come'[or 'got'] to such a state?'
Story 25, page 148:

(68) 
\[
\begin{align*}
\text{ghotako} & \quad \text{'svasālāyā} & \quad \text{nīlo} \\
\text{horse+NOM/M/S} & \quad \text{horse-enclosure+ABL/F/S} & \quad \text{lead+PPP+NOM/M/S} \\
\text{'sti} & \quad & \\
\text{be+PRES/3/S} & \\
\end{align*}
\]

'A horse has been stolen from the stable.'

Story 25, page 150:

(69) 
\[
\begin{align*}
\text{tena} & \quad \text{bhāgyodayena} & \quad \text{tvam} & \quad \text{atraā} \\
\text{that+INS/M/S} & \quad \text{good-fortune-dawn+INS/M/S} & \quad \text{you+NOM/S} & \quad \text{here} \\
\text{'nīlo} & \quad \text{‘si} \\
\text{lead+PPP+NOM/M/S} & \quad \text{be+PRES/2/S} & \\
\end{align*}
\]

'You have been brought here by that good fortune.'

Story 25, page 152:

(70) 
\[
\begin{align*}
\text{bho, mahārāja,} & \quad \text{samāyāto} & \quad \text{‘si} \\
\text{oh great king+VOC/M/S} & \quad \text{arrive+PPP+NOM/M/S} & \quad \text{be+PRES/2/S} \\
\end{align*}
\]

'Oh king, you have arrived.'

As Staal (1967:29-30) notes, this (serial) arrangement amounts to a "kind of suffixation", thus preparing the way for the subsequent cliticization and eventual grammaticalization of the auxiliary. This process involves a "concurrent weakening of both the meaning and the

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Although Emeneau opts for the passive interpretation, the ergative 'That good fortune has led you here' might just as felicitously have translated this passage. This is a good example of a construction which is ambiguous between the passive and ergative interpretation.
form of the word in question" (Dik 1987:54). Both the fixed word order, which Lehmann (1982) calls a further indication of grammaticalization and the operation of sandhi, which obfuscates the phonological discreteness between words, obviously give this process a 'kickstart': viz: ōgato'smi.

That this process did indeed take place is indicated by Breunis (1990:184) referring to Māhārāṣṭrī:

> In a limited number of cases, the PPP is connected to the present tense of the copula... the second person (si, "you are").. is directly attached to the PPP, as a kind of suffix...

This phenomenon can also be clearly seen in Prakrit Niya (kadamhi< kada mhi 'I have done' not *'I am done') and in Modern Eastern Hindi (dekhesi< dekhe hasi 'You have seen'); these examples from Bubenik (1989:395) demonstrate the "finitization" of participle by means of the (already) cliticized copula. This yoking of the (original) passive morphology and the copula allows the resulting form to be reinterpreted as retrospective aspect (i.e. 'I have done' not *'I am done').

This is an important point to note, since, in languages with a proclivity for nominal predication, like Hittite and Sanskrit, the copula/auxiliary was often omitted, almost always in the present tense (Masica 1991:339). As noted above, its inclusion invariably denoted some nuance of tense/aspect, as in the examples quoted above, in Hittite (Luraghi 1990:24), or in the Latin passive periphrastic tenses. Thus, amātus sum does not mean *'I am loved', but
rather, 'I have been/was loved'. The retrospective aspect (§1.1.2) results from the interaction of the passive participle and the existential auxiliary.

Where its inclusion in the information structure would be redundant, as in self-evident, gnomic utterances such as Sanskrit, strīyo nisargād eva panditāḥ, 'women are naturally wise', or in Latin omnia praecīla rāra, 'all that is excellent is rare', the copula may be omitted. Such universal truths are, according to Benveniste, "Tense/Aspect neutral" - I presume in the sense that their truth is not time dependent.

Gonda (1975:74), from whom the above examples are taken, notes in support of the above:

As a rule, nominal sentences are avoided if the utterance is intended to express a special modal, temporal, or affective nuance which cannot be understood by the hearer.47

Schmalstieg (1980:185) quotes Shields in identifying IE root *es as "etymologically a pronoun". (Compare similar phenomenon in Hebrew (Li and Thompson 1977:427ff). This referential nature would have allowed easy omission in statements with no extraneous information (i.e. tense, mood, etc.) to confer to the hearer. One can imagine a proto-utterance as *es meln digh='he black goat', or, more likely, *meln digh es. One does not say "He black goat" out of the blue. It is usually in answer to a question, such as "What/who is he?" or "What colour is the goat?" Thus, the information structure would place the salient feature first: the creature or the colour, depending on what was to be emphasized in response to the question and, since the referent has already been mentioned, and both parties were aware of who/what was under discussion, the third person pronoun/copula could easily be omitted. Third singular copulas are, in fact, the most likely to be omitted. In direct deixis, they would be "referentially semantically void" (Binnick 1991:244).
5.3 Present Participle with Auxiliary \(\sqrt{sthā}\)

In addition to its use as an auxiliary, \(\sqrt{sthā}\) maintains a "life of its own" in this corpus. It occurs as an independent verb, functioning as a lexical item, inflected in several forms, (see §5.2.1.6) though, granted, rarely in the present tense, which usage seems reserved for its auxiliary function.

The verb 'to stand' is, cross-lingually, a common auxiliary verb typically indicating imperfective/durative aspect. It can become desemanticized to the point where its use is simply copular, as in Spanish: \(\text{estaba estudiando} = '\text{I was studying}'\), or as in this example from Khotanese, where it appears in a serial construction with the PPP. Emmerick (1987:289) notes that such a usage creates an unambiguous passive form, unlike the active result in Sanskrit (example reproduced as it appears in Emmerick):

(71) \[\begin{align*}
\text{tta} & \quad \text{khu} & \quad \text{ttaramdarājā} & \quad \text{(Khotanese)} \\
\text{so} & \quad \text{so as} & \quad \text{of the body (Nom-Acc PlMasc)} \\
\text{āchā...} & \quad \text{busta} & \quad \text{disease (Nom-Acc Pl Masc)} & \quad \text{know (PP Nom-Acc Pl Masc)} \\
\text{štāre} & \quad \text{stand (3rd Pl.Pres)} & \quad \text{They are known (Sanskrit matā) as "body" diseases.}'
\end{align*}\]

I found only one example of such a copular usage:

Story 21, page 122:

(72) \[\begin{align*}
vicitradattasya kanyā mama patnī sthītā \\
'My wife was the daughter of Vicitradatta.'
\end{align*}\]
although Bopp noted (1856:718) that "...in Sanskrit, the root √sthā, 'to stand', occasionally receives the abstract meaning 'to be'."

There is little evidence that √sthā has reached this stage in my corpus. I give two pieces of evidence in support of this opinion: as noted above, √sthā still functions as an independent lexical item throughout the text, and, even in its capacity as an auxiliary verb, it shows remarkable vitality: it is inflected in several tenses, two voices, and three numbers, indicating strongly that its semantic force has not been abated. This being the case, the following phrases could be interpreted as being doubly marked for durativity: morphologically, via the present participle, and lexically, by the Aktionsart of √sthā, which, after all does mean 'stay' or 'remain': obviously 'durative'. In phrases using lexical items such as anubhū, with its aspectually significant (iterative) prefix anu- ('afterward, again'), a predicate such as anubhavais tishhati becomes a veritable 'soup' of durativity, doubly and triply compounding the aspectual layers. This triply marked phrase is ubiquitous in the text in this context of descriptions of sexual intercourse, to indicate 'ongoingness'--durativity. The pragmatic function is obvious.

√sthā's primary function in the verbal system, however, seems to be a true auxiliary: it 'helps' the present participle, which indicates imperfective aspect, function as a main verb, a function which, alone, it was not able to perform:

The present participle in the Classical Language was...limited...to a status in a sentence subordinate to another finite verb or its equivalent. The present participle can never substitute for the principal verb of a sentence" (Goldman and Sutherland 1987:242).
5. 3. 1. Examples of Type 2 (Present Participle with Auxiliary √sthā 'to stay, remain')

from the Corpus

It will be noticed that, in these phrases, both members are inflected: the present participle for the nominal categories of gender, number and case, the auxiliary for the verbal categories of tense, voice, number and person. Its ability to be freely inflected gives it great flexibility in discourse usage. Discourse usage is given in parenthesis.

5. 3. 1. 1. Auxiliary √sthā inflected in 'Historical present'

Story 8 page 60; story 12, page 74; Story 21, page 122 and numerous other examples:

(in-tale narrative/direct speech)

(73) tayā saha nānāsukham anubhavanis tisthati

(74) tayā saha vividhasukam anubhavanis tisthati

(75) anayā saha... nānāsukham

this+INS/F/S with manifold-pleasure+ACC/N/S

anubhavanis tisthati

enjoy+PART+NOM/M/S stay+PRES/3/S

'He continually enjoyed manifold pleasures with her.'

Story 22, page 128 (in-tale narrative):

(76) atha tayā 'naṅgasenayā saha vividhakrīdān

thus that+INS/F/S Anaṅgasenā+INS/F/S with manifold-play+ACC/F/S
Thus he continuously enjoyed/performed manifold amorous sports with Anāṅgasenā.'

Story 3a, page 34 (direct speech):

(77) tvāṁ eva dhyāyantī tīṣṭhāmi

you+ACC/S PRT lament+PART+NOM/F/S stay+PRES/1/S

'I have been continually lamenting for you.'

Story 21, page 120 (direct speech, past tense via the particle *sma*):

(78) tena saha nānāsukham arubhavanti

that+INS/M/S with manifold-pleasure+ACC/N/S enjoy+PART+NOM/F/S tīṣṭhāmi sma

stay+PRES/1/S PRT

'I continually enjoyed all pleasures with him.'

Story 21, page 120 (direct speech):

(79) tam eva dhyāyantī tīṣṭhāmi

that+ACC/M/S PRT pine+PART+NOM/F/S stay+PRES/1/S

'I remained pining for him.'

Usually, Jambhaladatta does not use *sma* to indicate past time, preferring instead the (perhaps more "lively") Historical Present. It is possible that the inclusion of *sma* in this context denotes a subtle nuance: Pāṇini (3.2.118) states that present tense with *sma* may indicate "an action which is not current, and which was not witnessed by anyone". Thus, the speaker may be emphasizing the very private nature of their *nānāsukham*.
Story 21, page 120 (direct speech):

(80) \( tami \) \( prāpya \) \( tena \) \( saha \)

that+ACC/M/S gain+ABS that+INS/M/S with

\( nānāsukham \) \( anubhavanti \) \( tiṣṭhāmi \)

manifold-pleasure+ACC/N/S enjoy+PART+NOM/F/S stay+PRES/1/S

'When I had found him, I continually enjoyed all pleasures with him.'

5. 3. 1. 2 Auxiliary \( \sqrt{sthā} \) inflected in the Future:

Story 22, page 126 (direct speech):

(81) \( aham \) \( sīvasevāni \) \( kurvati \) \( sthāsyāmi \)

I+NOM Śiva-homage+ACC/F/S do+PART+NOM/F/S stay+FUT/1/S

'I shall continually do homage to Śiva.'

5. 3. 1. 3 Auxiliary \( \sqrt{sthā} \) inflected in the Perfect:

The use of the perfect tense of the auxiliary verb locates the imperfective event in the past. This is the only one of the 'old' past tenses to be so used: neither the imperfect (*\( \text{anubhavaris} \) \( \text{atīṣhat} \)) nor the aorist (*\( \text{anubhavaris} \) \( \text{asthi6} \)) appears as an auxiliary in these constructions. It will be noticed that the discourse/pragmatic function of this periphrastic predicate, with the auxiliary inflected in the perfect, is the same as the discourse usage of the 'old' perfect tense, described above (§3.3.1). This use as scene setting, summarizing, topic shifting, etc. is reflected in the perfect appearing at, or near, the end of the paragraph, where it again supplies the "last word".
Story 1, page 20 (nearly at end):

(82) \( \text{padmāvatya} \quad \text{samam} \quad aśeṣasukham \)

Padmāvatī+INS/F/S with all-pleasure+ACC/N/S

\( \text{anubhavanis} \quad \text{tasthau} \)

\( \text{enjoy+PART+NOm/M/S} \quad \text{stay+PERF/3/S} \)

'He continually enjoyed all pleasures with Padmāvatī.'

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Story 1, page 14 (end of paragraph):

(83) \( \text{tena} \quad \text{mitravareṇa} \quad \text{saha... kālam} \)

that+INS/M/S friend-good+INS/M/S with... time+ACC/M/S

\( \text{nayaṃnās} \quad \text{tasthau} \)

\( \text{pass+PART(MID)+NOM/M/S} \quad \text{stay+PERF/3/S} \)

'With that excellent friend, he continually passed the time.'

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Story 6, page 52 (end of paragraph):

(84) \( \text{harīsvāminī} \quad \text{ca} \quad \text{sarvān} \quad \text{kṛtopakārān} \)

Harīsvāminī+NOM/M/S and all+ACC/M/PL services+ACC/M/PL

\( \text{āvalokya} \quad \text{vīsmitas} \quad \text{tasthau} \)

look-at+ABS worry+PPP+NOM/M/S stay+PERF/3/S

'And Harīsvāmin, since he saw that all had done services, was perplexed.'

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Story 7, page 58:

(85) \( \text{tayā} \quad \text{lāvanyavatya} \quad \text{saha} \quad \text{āśeṣasukham} \)

that+INS/F/S Lāvanyavatī+INS/F/S with manifold-pleasure+ACC/N/S

\( \text{anubhavanis} \quad \text{tasthau} \)

\( \text{enjoy+PART+NOm/M/S} \quad \text{stay+PERF/3/S} \)

'He continually enjoyed perfect pleasure with Lāvanyavatī.'
Story 14, page 88 (end of paragraph):

(86) tāṁ eva ḍhīyāyāṁ tāsthau

that+ACC/F/S PRT pine+PART+NOM/M/S stay+PERF/3/S

'He continually pined for her alone.'

Story 21, page 110 (at end of paragraph):

(87) te catvārah.... sakalasukham

that+NOM/PL four+NOM/M/PL all-happiness+ACC/N/S

anubhavantas tāsthah.

enjoy+PART+NOM/M/PL stay+PERF/3/PL

'Those four continually enjoyed all happiness.'

5. 3. 1. 4 Auxiliary vstha inflected in the Dual:

Story 23, page 132 (in-tale narration):

(88) tanmātāpiṭaraḥ bahu vilapantau

that-mother-father+NOM/DU much lament+PART+NOM/DU

tiṣṭhah

stay+PRES/3/DU

'Her mother and father continually lamented loudly.'

5. 3. 1. 5 Auxiliary vstha inflected in the Middle Voice:

Introductory story, page 4 (end of paragraph-narrator's introduction to tale):

(89) ...kālam nayann avatiṣṭhate

time+ACC/M/S lead+PART+NOM/M/S remain+PRES/3/S/MID

'...he continually spent the time.'
Story 3, page 30 (in-tale narration):

(90) priyatamaya candraprabhayā... kālāṁ
dearest+INS/F/S Candraprabhā+INS/F/S time +ACC/M/S

nayann avatiśṭhate

lead+PART+NOM/M/S remain+PRES/3/S/MID

'... he passed the time... with his very dear Candraprabhā.'

Story 21, page 116 (in-tale narration):

(91) rūpavatī... tayā sahā 'śesālāpam
Rūpavatī+NOM/F/S that+INS/F/S with all-chat+ACC/M/S

kurvānā 'vatiśṭhate
do+PART(MID)+NOM/F/S remain+PRES/3/S/MID

'Rūpavatī... remained conversing... with her.'

5. 3. 1. 6  śthā used as a Lexical Independent Verb:

Story 4, page 40 (direct speech):

(92) rājaputro 'ham... tīsthāmi.
king +NOM/M/S I+NOM stay+PRES/1/S

'I, a rajput,... stand here.'

Story 13, page 82 (direct speech):

(93) tīsthā

stay+IMP/2/S

'Wait!'
Story 21, page 122 (narration/historical present):

(94) "...tārī | 'va | nagare | tisthāti"

there | PRT | city+LOC/N/S | stay+PRES/3/S

"He remained there in the city."

Story 22, page 130 (direct speech):

(95) "kim | tu | tasyā | akīrūr | loke"

but | PRT | that+GEN/F/S | disgrace+NOM/F/S | people+LOC/M/S

sthāyati

stay+FUT/3/S

"However, a dreadful report of her will remain among the people."

Story 23, page 132 (direct speech):

(96) "asmin | deśe | na | sthātavyam"

this+LOC/M/S | place+LOC/M/S | NEG | stay+GERVE

"I will not stay in this place." (Lit: 'It is not to be stayed [by me] in this place.')

5.4 Present Participle with Auxiliary √ās

Although the lexical items √ās and √sthā can both mean 'to stay, remain', and are both employed in serial predicates, their uses are not identical. Whereas √sthā invariably results in imperfective aspect, √ās does so only occasionally. The √ās construction seems to have a strong discourse pragmatic function, as did the perfect usages of √sthā, with similar results: they are used as in-tale narrative past tenses either to summarize events (examples 97, 98) or to provide setting of scene (example 99). They move the story line along and provide
structure by thus forming a transition between events. They often occur in the context such as "One day...PPP+āste...then...".

One usage of āste by itself is copula (example 101).

The form of the present participle is the same as with √sthā: it is inflected for person, number, case and gender. The auxiliary, however, shows none of √sthā's flexibility. It appears in one form only: stay+PRES/3/S/MID. Therefore, for simplicity's sake in the examples which follow, only the lexical verb will appear in the gloss, with the grammatical information understood in all cases.

5.4.1 Examples of Type 3 (Present Participle with Auxiliary √ās) from the Corpus

Story 4, page 42 (in-tale narrative-summary):

(97) evamī rājasevāmī kurvann āste
    thus king-service+ACC/F/S do+PART/NOM/M/S stay
    'So he continually did service to the king.'

Story 6, page 52 (in-tale narrative):

(98) harisvāmī ca rājasthānam gacchann
    Harisvāmī+NOM/M/S and king-place+ACC/N/S go+PART/NOM/M/S āste
    stay
    'Harisvāmin was going to the king's palace.'
Story 8, page 60 (in-tale narrative):

(99) svetapato... pitur ādestāt  
Śvetapato+NOM/M/S father+GEN/M/S command+ABL/M/S 
śvadesānī gacchann āste  
own-country+ACC/M/S go+PART+NOM/M/S stay  
'Svētapato,... at his father's command was going to his own country.'

Story 11, page 74 (in-tale narrative):

(100) ...rājā krīdān āste  
king+NOM/M/S play+PART+NOM/M/S stay  
'The king engaged in amorous sport.'

Story 21, page 122 (direct speech):

(101) mama puṣkarāvatī nāma nagarī  
I+GEN Puṣkarāvatī+NOM/F/S name+NOM/N/S city+NOM/F/S  
'ndrasyā 'marāvatī 'vā āste  
Indra+GEN/M/S Amarāvatī+NOM/F/S PRT stay  
'My city of Puṣkarāvatī is like Indra's Amarāvatī.'

Example (102) is the only example of vās whose lexical meaning is still intact:

Story 8, page 58 (direct speech):

(102) pracaṇḍasiniho mahārājāḥ svagṛhamī  
Pracaṇḍasiniha+NOM/M/S great-king+NOM/M/S own-home+ACC/N/S  
vihāyā āste  
leave-behind+ABS stay  
'The great king Pracaṇḍasiniha has abandoned his home and stays here.'
5.5 Present Participle with Auxiliary *vidyate*

### 5.5.0 Background

The weakening of meaning involved in the auxiliary grammaticalization process is very clearly in evidence with *vidyate*. It is undoubtedly the most "semantically bleached" of the auxiliary verbs used in serial constructions in the *Vēṭālapaṅcaviṃśati*. Indeed, determining the exact meaning and form of this auxiliary is not a straightforward task. *Vidyate* is, as well, significant from a typological point of view. Therefore, a further investigation into the origin of the root(s) of this form, and some discussion of its possible interpretations, is necessary.

Pāṇini’s catalogue of verbs, the *dhātupācha*, recognizes four different *vid* -roots:

1. one belonging to class II-55 (*ad*-class) and meaning ‘to know, learn, understand, perceive’ (*jñāne*) (Pāṇini 1.2.8; 3.1.38; 3.2.61). This is probably the original and most common meaning of the root.

2. one belonging to class VI-138 (*ud*-class) and meaning ‘to find, discover, obtain’ (*lābhe*) (Pāṇini 7.2.68). This meaning, according to Whitney (1885/1963:160; also see Monier-Williams (1899/1993:964)) was “originally the same with the first meaning. In some of their meanings, the two are so close together as hardly to be separable; and there are instances, from the Veda down, of exchanges of form between them.”

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Whitney (1889/1967:103) describes roots *vid* - ‘to know’ and *vid* - ‘to find’ as: root forms held apart by a well established discordance of inflection and meaning which are yet probably different sides of one root...In many such cases it is doubtful whether we ought to acknowledge two roots or only one; and no absolute rule of distinction can be laid down and maintained.
3. one belonging to class VII-13 (rudh-class) and meaning 'to consider as, or take for' (vicārane) (Pāṇini 3.2.61; 8.2.56).

4. one belonging to class IV-62 (div-class) and meaning 'to be, exist' (sattāyām) (Pāṇini 3.2.61).

How are we to determine which of these four possible roots is the source of vidyate? Many of the distinctions in meaning of the various roots are based on the 'glosses' for each root, such as appear above (jñāne, sattāyām etc.). However, as Cardona (1976:240) notes, this may not be as reliable a guide as one would wish. Many scholars, ancient and modern, disputed whether such meaning entries were originally included in Pāṇini's dhātupātha: many insist that these were post-Pāṇini additions (see Cardona 1976 and references therein). Cardona (1976:162) describes arguments that they should be included as "not convincing". Indeed, he insists (1988:99), "it is pretty certain...that the dhātupātha in the form known to the earliest Pāṇinīyas...did not contain these glosses." Nevertheless, as he points out, Pāṇini did recognize homophous bases whose meanings clearly differed, and whose various manifestations were thus assigned to different garus (conjugational classes of verbs). He cites vid- as one of the clearest examples of this:

vidā 'know' belongs to the second major group (vētti / vēda), vida 'be, occur' to the fourth major group (vidyate, with a high pitched base vowel), and vīḍā 'find' is included in the sixth major group...(vindāti, vindāte, pass. vidyāte) (1988:125)
It should be noted, however, that, with the possible exception of the fourth class,\textsuperscript{50} meaning is not a criterion for assignment to a particular class; such allocations are based on the manner in which individual verbs form their present stems. This feature, what Whitney terms "their most conspicuous difference", is, consequently, the basis of their principal classification:

a verb is said to be of this or that conjugation, or class, according to the way in which its present-stem is made and inflected (1889/1967:601).

Cardona notes (1988:126) that within each major group, verbs are further arranged according to three criteria: whether they may be inflected with parasmaipada suffixes, āmanepada suffixes, or both; whether their bases contain high or low pitched vowels (udātta or anudātta), and "whether they have final sounds in common."

The active/middle distinction may indeed be helpful in determining which of the homophonous vid-roots is intended: this is the solution which Sharma (1995:650-1) adopts in determining which root is the one described in Pāṇini (3.4.83):

How do we know that the specified root is not the one that means 'to exist' (satta), 'to think' (vīcāra), or 'to gain' (lābha)? We know this from the fact that roots with the first two meanings do not allow active (parasmaipada) endings.

\textsuperscript{50} According to Whitney (1889/1967:761), the fourth is "the only...class...which shows any tendency toward a restriction to a certain variety of meaning." Included in class four are many so-called 'psych' verbs, intransitive verbs, and verbs of state such as krūdha-yā 'be angry', kuipa-yā 'be angry', klām-yā 'be weary', ksudh-ya 'be hungry', muh-ya 'be confused', tūs-ya 'be pleased', tāp-ya 'be hot', hṛs-ya 'rejoices'.

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Another possible 'diagnostic tool' is the accent, in the early language a reliable guide to the differentiation between ātmanepada forms of class IV and the passive (Burrow 1955:329; Mishra 1982:115). Macdonell (1910/1975:332ff) notes that although all members of the fourth class show the predesinential suffix -ya-, they may nevertheless be described (at least in the Vedic language) as falling into two distinct groups: some 70 or so roots with an unaccented suffix, having transitive (parasmaipada suffixes) or intransitive/stative meaning (ātmanepada suffixes); the remaining 80 or so, with an accented suffix, having a distinctly passive meaning (all with ātmanepada suffixes). Macdonell locates vidyāte in this latter (suffixally accented (passive)) group, but notes that, "the inflexion is identical with that of the radically accented -ya- class in the middle, differing from it in accent only". Often it is only the position of the accent which determines differences in meaning between the two subgroups: intransitive muciyaṭe 'gets loose' vs. passive muciyaṭe 'is released' (Burrow 1955:329ff; Mishra 1982:114). To add to the confusion, this accent "occasionally fluctuates". Macdonell (1910/1975:331) notes further that verbs in this group, although they may be passives in form are often "not so in sense", citing dhriyāte 'is steadfast' as an example.

Group four verbs, with middle voice marking, are thus formally highly ambiguous, even with the accent, between the intransitive/stative and the passive reading. Once the accent is lost, and they become formally identical, it is easy to see how the semantic ambiguity may be similarly increased: does vidyāte mean 'is found' (passive-lābhe) or 'be/occur' (intransitive-sattāyām)?
Regrettably, for our purposes, this critical suprasegmental feature had ceased to be distinctive in Sanskrit, even in Pāṇinian times, and certainly by the time of the composition of this corpus. Thus, whereas the accent would once have given us sound evidence in determining whether we were dealing with a passive form of either 'to know' or 'to find' (as vidyāte in the examples from Cardona, above) or an ātmanepada form of 'to be' (as vidyate), the later language has lost this important contrastive feature.

Whereas Whitney (1885/1963:159) lists the accentless vidyate as a passive for 'to know', Monier-Williams (1899/1993:965), Whitney (1885/1963:160) and Macdonell (1954/1976:282) seem to favour 'find' as the source, all three listing the form with the accent, viz. vidyāte. Monier-Williams notes that the literal meaning of this root had been extended, even in the Vedic language, to include a figurative, copular sense of 'to exist, be', and especially "in later language", the accentless vidyate was used to mean 'there is, there exists'. He lists the form vidyamāna as meaning either 'being found' or 'existent, existing'.

It is quite possible that by the time of the composition of my corpus, the combination of the semantic 'bleaching' trend, already clearly underway in Pāṇini's time, and the loss of the accent, combine and conspire to render the diachronic origin of vidyate virtually irrelevant. The historical relationship between the original literal sense of any of the roots would very likely have been lost, leaving only metaphorical, figurative sense of sattāvām. In other words,

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51 See for example Pāṇini 3.3.146, where a word with the signification of 'existence' may be asti, bhavati, or vidyate (Sharma 1995:568-9).
"vidyate has been restructured as a separate root with its own inflection and meaning ('to be')" (Hock:written communication).

Nevertheless, I find it difficult to believe that Jambhaladatta, as an educated Brahmin, knowledgeable in vyākaraṇa and nirukta and the subtleties thereof, would have been unaware that historically, the construction with vidyate was analyzable in terms of its root vid 'to find' (labhe) and grammatical morphology (derivational suffix -ya and atmanepada endings -te). His choice of this particular lexical item, apparently a great favourite of his, may have been quite deliberate: chosen because it is ambiguous—allowing sometimes one, sometimes the other meaning to be foregrounded. This ambiguity allows vidyate to function somewhat as an 'evidential' auxiliary. Recall (§2.2) that observation of activity was an important factor in the description of events distributed on the time line: remote events, for instance, were described as parokṣa 'not witnessed'. This auxiliary could convey immediacy and 'liveliness'—a sense of 'being there', as it were, by indicating that the subject 'is found' performing the activity indicated by the accompanying present participle.

Usage in the Vedaśaṅkavaṇīśati does indeed give strong support to the interpretation of vidyate as a "restructured" existential (copula) verb. The form occurs thirty times in the text,

Identifying vidyate in this manner has consequences that are semantically, syntactically and stylistically advantageous, as we shall see in the discussions that follow. Certainly from a semantic standpoint it makes more sense for copular verbs to be construed as atmanepada rather than as paraśmaipada: Could one 'be' for someone else? Thus, in copular vidyate, semantics and morphology are felicitously aligned in a one-to-one relationship, much as in Modern Greek, where the verb 'to be' has been 'reassigned' from active to middle voice:

Ancient Greek eimi 'I am' (active) -> Modern Greek eimai /ime/ 'I am' (middle).
interestingly, most often in the three stories "which are found in no other Sanskrit version of the *Vetālapaṇīcavirinī*" (Emeneau 1934/1967:xv), and are thus deemed to be Jambhaladatta’s own compositions: Stories 21 (four uses), 22 (five uses) and 23 (six uses). The *sattāyām* sense seems clearly intended in the cases, discussed below, where *vidyate* is used as an auxiliary verb, and in the majority of its usages as a main, finite verb, often in identical contexts to other existential verbs. Only one usage (example (118)) seems to reflect more the sense of *lābhe*.

Because of the various acknowledged ambiguities, both formal and semantic, involved with *vidyate*, the problem arises as to how to best gloss this form so as to capture its complex character. We cannot gloss it as an *āmanepada* form of *vid* 'to find', which would, of course be *vindicāte* (plural *vindānte*). Glossing it as a passive may reflect its diachronic origins, but synchronically, would not be completely accurate, for it fails to convey the form’s "reanalysed" character. Furthermore, were *vidyate* to be construed as a passive, i.e. as a *karmanī prayoga* of one of the *vid-* roots, we might quite logically expect to find an agentive phrase collocated with the form somewhere in the text, and we do not. We must acknowledge that, in the absence of the accent, the form is truly ambiguous.

I have therefore taken a compromise position in glossing *vidyate* as *find*+PRES/3/S/Medio-Passive, which I hope acknowledges both its historical and synchronic significance. Such a designation is clearly consistent with that given the form (‘Pass. or Ā.’) by Monier-Williams (1899/1993:965), Whitney, and Macdonell, as above. Furthermore, since all occurrences (save one) are formally identical, i.e., appear in third person singular, present
tense form, for simplicity's sake only the lexical gloss will appear, with all other information (find+PRES/3/S/Medio-Passive) to be understood.

The ambiguous formal character of vidyate allows for equally ambiguous semantic readings. For interpretation of the latter, following in the spirit of Pāṇini and the Pāṇinīyas, I will gloss vidyate as 'is' when I feel it is to be interpreted as sattāyām, and as 'find' in the single case where a more 'concrete' lābe sense seems to be indicated.

5.5.1 Examples of vidyate as a Main Lexical Verb used in the Sense sattāyām

In the introduction to nearly every story, a phrase appears referring to the children, or wives, which the main character in that particular tale has. In the vast majority of the stories, the narrator uses one of the three 'old' past tenses, as in examples (103), (104) and (105).

(103) Story 3, page 30:

parākramakesāri  nāma  tasya
Parākramakesāri+NOM/M/S name+NOM/N/S that+GEN/M/S
putro  'bhavat
son+NOM/M/S  be+IMPERF/3/S
'He had a son named Parākramakesāri.' (Lit: of him was a son..)

(104) Story 3a. page 32:

tasya  putro  dhanadatto  'bhūt
that+GEN/M/S  son+NOM/M/S  Dhanadatto+NOM/M/S  be+AOR/3/S
'He had a son Dhanadatta.'
(105) Story 5, page 46:

tasya  trayaḥ  putrā  babhūvuh
that+GEN/M/S  three+NOM/M/PL  son+NOM/M/PL  be+PERF/PL/S

'He had three sons.'

Vidyate appears in an identical context to the above tense forms of the copula:

(106) Story 2, page 26:

tasya  mandaravati  nāma
that+GEN/M/S  Mandaravati+NOM/F/S  name+NOM/N/S

kanyā  vidyate
daughter+NOM/F/S  is

'He had a daughter named Mandaravati.'

Vidyate is being used in (106) with past value in this context. This is, of course, to be construed as in Whitney (1889/1967:278), present used for "past action in lively narration".

The following examples also involve constructions of a possessive genitive plus vidyate.

All appear in direct speech:

(107) Story 3, page 30:

...tasyāś  candraprabhāyāḥ  krīḍāparā ... 
that+GEN/F/S  Candraprabhā+GEN/F/S  pet-hen-myna+NOM/F/S

vidyate

is

'...this Candraprabhā has a pet hen-myna.' (Lit: 'of Candraprabhā is a pet hen-myna.')
(108) Story 21, page 114:

\[
\text{mamai} \quad 'sä \quad \text{pratijñã} \quad \text{vidyate}
\]

I+GEN  this+NOM/F/S  vow+NOM/F/S  is

'I have taken a vow to this effect.' (Lit: of me is a vow...)

In all examples of this type of construction, the experiencer-possessor (logical subject) is marked with the genitive, and the grammatical subject, the (typically) animate being possessed, appears in the nominative case. This type of construction is extremely common both in Sanskrit and in South Asian languages in general, often indicating "inalienable possession", as in Hindi (Kachru 1969).

Compare, for interest sake, a similar construction from Manipuri in these examples from Chelliah (1990:200) (her examples 13 and 14):

(109) a.  ram-gi famli -əmə ɫøy
Ram-gen family-one be  'Ram has a family.'

b.  ram-gi makut -əmə ɫøy
Ram-gen hand -one be  'Ram has a hand.'

'There exists a family of Ram.'  'There exists a hand of Ram.'

Chelliah's remarks following these examples are relevant to our interpretation of \textit{vidyate} as an existential verb, and its \textit{discourse} use in this construction:

The first free translation provided here is the one given by informants. However, since the experiencer-possessor in these constructions is not a subject, the second free translation of (13,14) provided seems to best reflect the actual syntactic bracketing obtained by these constructions. In other words, these constructions report states of being and do not express possession.
Verma (1990:89) notes that a similar distinction (as to whether the construction in the genitive denotes 'possession' vs. 'state of being') may also be seen in Hindi, where (110a) (his example 4a) denotes possession, and (110b) (his example 4b), "state of things in one's personal situation".  

(110)  
a. \textbf{mere} \text{I-gen. obl. ek laRkaa hai}  
\text{\quad a \quad son \quad is \quad 'I have a son' }  
b. \textbf{meraa ek laRkaa hai (jo...)}  
\text{\quad I-gen. a \quad son \quad is (who...) 'There is a son of mine (who...)'}  

As can be seen in Verma's examples, the latter construction is used when further narrative is to follow. Since this existential construction 'feeds into' subsequent description, its use can be seen as a stylistic device for moving the narrative along. This would be consistent with the discourse usages of \textit{vidyate} in "lively narrative", above.

The foregoing remarks are also relevant in determining the syntactic status of the nominal items in these types of constructions. Whether the genitive noun phrase is to be construed as a subject, or not, is an extremely controversial topic, a full discussion of which is far beyond the scope of the present work.  

54 These concerns have significance for what follows in my discussion, however, and consequently merit a brief elaboration.

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53 I have reproduced Verma's examples as they appear. See the cited source for details concerning the transcription and glossing systems employed.

54 See Verma and Mohanan 1990; Hock 1991b for insightful discussions of many of the issues involved.
According to Hock (1991b), not only do genitive noun phrases in these constructions in Sanskrit exhibit important subject properties, such as appearing in clause-initial position, they also can manifest "features of agenthood" such as control of absolutives. These possessor noun phrases:

have the same semantic/pragmatic prominence in their clauses as the subjects of English 'have'-constructions", [therefore]...we may tentatively conclude that the possessor NPs are in fact 'possessive agents' (Hock 1991b:63).

These constructions, then, are highly significant from a typological standpoint as part of a larger typological switch, mentioned in the introduction (described in Hock 1986), from subject-oriented syntax in the early language (Vedic mantras and yajus) to agent-oriented (beginning with Vedic Prose and continuing on). Hock (1986) notes that, while in Early Vedic, the surface subject normally appears as the first constituent in P-oriented constructions, the later language shows an agent in that position. Thus:

...in the later language the agents of "P-oriented" constructions are treated exactly like the subject/agents of active constructions; the notion subject has been replaced by the notion agent (Hock 1986:21).

Recall that this switch was reflected in both word order and in altered patterns of absolutive control: in the earlier language, the surface subject controlled absolutes, while in the later language, this control is exercised by the agent (as in examples (38) and (51)).

Vidyate figures prominently in a construction from the Vētaḷapaṇca nviniśati which Hock (1986) identifies as an exception to a significant aspect of this trend toward agent (vs. subject)
control of absolutes. In the following example (his example (14)), it is the surface subject (rāksasi) of a "P-oriented" construction (vidyate) which controls the absolutes ālokya, prakupya, bhūtvā:

(111) tadda rāksasi nijakāntayā saha ramamānām ālokya prakupya tatraiva

S Abs. Abs.
bhramarī bhūtvā puspaghrāṇasya vyājena ālokya prakupya (Vetāla. 136.3-5)

Abs. Pass.

'then the ogress, seeing him dallying with his own wife, becoming angry, immediately becoming a bee, is found as if drawn by the smell of a blossom'

While vidyate may be formally passive in this example, (implying, to my mind the labhe sense), the syntactic behaviour of the sentence may only be explained under the sattvāṁ reading: "That is, semantic, rather than purely formal-syntactic factors seem to govern absolution control" (Hock 1986:23). Of course, the argument could be made that, once the copular (intransitive āmanepada) sense is adopted, this construction is no longer properly described as "P-oriented"—its P-oriented status is no longer synchronically accessible or relevant. In other words, this is not an exception to agent control of absolutes: under the copular (āmanepada) reading of ālokya, the agent and the patient may be perceived as one and the same person. The passive construction ('is found') may be P-oriented, but the restructured āmanepada (copular) manifestation of ālokya is at the very least neutral as to orientation (i.e., neither active nor passive, but middle). It will be noted that all cases cited of ālokya used as an auxiliary verb (examples 119 to 126) involve a collocated absolute,
which is controlled, as in Hock's example, by the (ambiguously oriented) surface subject of *vidyate*.\(^{55}\)

It is clear from the foregoing that correct interpretation of sentences involving *vidyate* depends crucially on whether we put more emphasis on the syntactic or the morphological aspects of the phenomena.

This is certainly the case in the next three examples, where wrongly construing *vidyate* as a passive could lead to a misreading of these sentences. If in these examples, *vidyate* were to be construed as the *karmāṇī prayoga* form of 'to find', then nominative case would indicate *karman*, the item 'found', and the noun marked with instrumental could quite possibly be construed as the *kartr*, resulting in the reading "*The demoness (NOM) was found by the harlot-form (INS)=*The harlot-form found the demoness*. This is clearly not what is intended. Rather, the instrumental is to be construed in the Pāṇinian sense (1.4.42), and in concert with the *sattāyān* reading, as the "most effective means" by which her existence is manifested.

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\(^{55}\) We noted above that the existential sense, rare in the early language, increased steadily into the Classical language. By implication, this increase would have been paralleled by a decrease in the passive usages (its diachronic origins, as Hock notes, gradually becoming less and less accessible). How the *vidyate* construction 'behaves' syntactically, then (whether its surface subject does or does not manifest absolutive control, for instance), may quite possibly allow us to determine how far along a particular usage is in the restructuring process—essentially, how 'old' it is. Since the example he cites is taken from Story 23, one of Jambhaladatta's own constructions, it would obviously be of later origin than most of the others tales in the collection. It is therefore quite likely that very little of the passive sense would remain in this usage at all, and the surface subject of the fully restructured *āmanepada* verb, *rākṣasi*, has lost nearly all its patient status, and, though not fully an agent, is 'agentive' enough to control absolutive formation. Under this analysis, the behaviour of the subject of *vidyate*, rather than being an "exception" actually supports Hock's theory.
(112) Story 23, page 136:

rāksāsī veśyārūpena vidyate
demoness+NOM/F/S harlot-form+INS/N/S is

'An ogress is here in the form of a harlot.'

(113) Story 23, page 134:

mama pitā kumbhīrūpena mātā
I+GEN father+NOM/M/S crocodile-form+INS/N/S mother+NOM/F/S
jalaukārūpena vidyate
leech-form+INS/N/S is

'My father appears in the form of a crocodile, and my mother in that of a leech.'

The next five examples of *vidyate* used as a main verb all contain a locative phrase describing where the subject 'is' is found. On the argument that the inclusion of the actual place renders the denotatum of the verb somehow more concrete, more literal, we may say that in the usages which follow much of the literal (lābhe) meaning of the root still hovers: the actual place where the subject 'is found' is named. Recall that *vidyate* has been restructured as a member of the fourth (-ya) group of verbs, a group which contains, as we noted above, a significant number of stative-intransitives. Middle voice inflection, "a feature often associated with stativeness or intransitivity" Hock (1990:125), may have, as Whitney (1889/1967:200) notes, a strong reflexive sense (also Lehmann 1974:98). In these usages, then, the 'extended' copular meaning of *vidyate* may be understood somewhat in the sense of
German *sich befinden* 'find oneself' = 'exist, be'\(^56\) as in *er befindet sich dort* 'he is there' (Lit: 'He finds himself there'), or French *se trouver*: *La maison se trouve dans la rue* 'The house is on the street' (Lit: 'The house finds itself on the street.')

(114) Story 1, pages 22-23:

\[
\begin{align*}
\text{sa} & \text{ yogi} & \text{śmaśāne} & \text{vidyate} \\
\text{that+NOM/M/S} & \text{yogi+NOM/M/S} & \text{cemetery+LOC/N/S} & \text{is}
\end{align*}
\]

'The ascetic is in the cemetery.'

(115) Story 3, page 30:

\[
\begin{align*}
\text{yuvarājasya} & \text{krīḍāśuko} & \text{yatra} & \text{sāyanāgāre} \\
\text{prince+GEN/M/S} & \text{play-parrot+NOM/M/S} & \text{where} & \text{bed-chamber+LOC/N/S} \\
\text{suvarṇapāñjāraśtho} & \text{pi} & \text{vidyate} \\
\text{gold-cage-standing+NOM/M/S} & \text{PRT} & \text{is}
\end{align*}
\]

'In the same place in the bed-chamber where the prince's pet parrot was in a golden cage...'

(116) Story 21, page 112:

\[
\begin{align*}
\text{kusumapuranagare...} & \text{veśyā} & \text{vidyate} \\
\text{Kusumapura-city+LOC/N/S...} & \text{harlot+NOM/F/S} & \text{is}
\end{align*}
\]

'In the city of Kusumapura...there is a harlot.'

---

\(^{56}\) Notice that this expression may be used when the place named is actual, as above, or figurative: *er befindet sich im Irrtum* 'he is wrong' (Lit: 'He is in error').
(117) Story 21, page 116:

\[
\begin{align*}
\text{nagaraikānte} & \quad \text{sīvāyatane}... & \quad \text{tapasvinī}... \\
\text{city-one-end+LOC/N/S} & \quad \text{Śivā-temple+LOC/N/S} & \quad \text{ascetic+NOM/F/S}
\end{align*}
\]

\text{vidyate}

\text{is}

'In an isolated part of the city in a temple of Śivā...there is...a female ascetic.'

5. 5. 2 Example of \text{vidyate} as a Main Lexical Verb used in the Sense \text{lābhe}

Since all preceding examples show a singular subject, \text{vidyate} invariably appears in the same present tense, third person singular form. In the only case where we see what could be interpreted as an inflected form of \text{vidyate}, as in (118) below, Emeneau opts for the literal meaning of 'to find':

(118) Introductory Story, page 6-8:

\[
\begin{align*}
\text{...na...} & \quad \text{rātmāni} & \quad \text{vidyante} \\
\text{...not} & \quad \text{jewels+NOM/N/PL} & \quad \text{find+PRES/3/PL/Medio-Passive}
\end{align*}
\]

'...jewels are not found...'

We could argue, however, that because of the ambiguity of the form, Emeneau could just as well have rendered the phrase 'jewels do not exist' or 'there are no jewels', especially since Monier-Williams (1899/1993:965) notes that, with \text{na}, the figurative existential sense, 'there is', is clearly preferred.
5.5.3 Examples of Type 4 (Present Participle with Auxiliary *vidyate*) from the Corpus

Jambhaladatta's use of the 'frozen' present tense form of *vidyate* has some pleasant pragmatic and stylistic consequences. As can be seen in the examples which follow, the present participle followed by auxiliary *vidyate* always appears in in-tale narration between preterite tenses and forms, and is invariably translated by Emeneau as a past (continuous) tense. The use of the 'historical' present in this context may be seen as a deliberate stylistic choice on the author's part: the copular usage, in combination with the continuous aspect indicated by the present participle, forms a lively narrative 'bridge' between a previous event described by an absolutive, (an event completed by the time of the participle-+-*vidyate* construction, often translated as a pluperfect), and that described by a (usually punctual) past tense form: either a PPP or a Past Active Participle (PAP). Thus we get the structure flow (in translation) 'PLUPERFECT> IMPERFECTIVE> PAST (PUNCTUAL). The use of the historical present form may be seen as reinforcing this 'bridging' strategy, adding immediacy to the narrative, hurrying it along from one event to another. In my examples, where it is relevant, I have included the surrounding verbal forms, so that the reader may note this process.

This particular type of narrative sequence also makes heavy use of temporal adverbials and conjunctions, many of which I have also included where possible. Thus, in Hinrich's terms, as quoted by Binnick (1991:406-7) "adverbials as well as tenses enter into the system of event structures", and acting in concert, bind narrative events together.
Since all usages are copular (i.e. sattāyām), present tense, third person singular, this information will also not be given and is to be assumed by default, as above. Note that it is always the surface subject of vidyate (in middle voice with features of both agent and patient) that controls the absolutive.

(119) Story 14, page 88:

athai  'kadā... rājā  pauraṇānān  vihāya...
then once king+NOM/M/S townsfolk+ACC/M/PL leave+ABS
krīḍān  kurvan  vidyate.  tado
game+ACC/F/S do+PART+NOM/M/S be then
'nmādayanti  cintavatī
Unmādayanti +NOM/F/S think+PAP/F/S
'One day...the king absented himself from the townsfolk and was playing about...Then Unmādayanti thought...'

(120) Story 16, page 96:

...duhitaram  āḍāya  rārāu
...daughter+ACC/F/S take+ABS night+LOC/F/S
gacchanti  vidyate.  anantarām... caurah...
go+PART+NOM/F/S be after thief+NOM/M/S
'bravīt.
say+IMPERF/3/S
'She took her daughter and was just going off at night...when...a thief said...'

102
(121) Story 17, page 100:

\[
\begin{align*}
\text{kanyā} & \quad \text{tam} & \quad \text{rājaḥam} & \quad \text{dhīyatī} \\
\text{girl+NOM/F/S} & \quad \text{that+ACC/M/S} & \quad \text{king+ACC/M/S} & \quad \text{pine+PART+NOM/F/S} \\
\text{vidyate} & \quad \text{be} \\
\text{'The girl remained pining for the king.'}
\end{align*}
\]

(122) Story 21, page 114:

\[
\begin{align*}
\text{etasmin} & \quad \text{samaye} & \quad \text{sā} & \quad \text{rūpavatī...} \\
\text{that+LOC/M/S} & \quad \text{time+LOC/M/S} & \quad \text{that+NOM/F/S} & \quad \text{Rūpavatī+NOM/F/S} \\
\text{gacchantī} & \quad \text{vidyate} & \quad \text{be} \\
\text{go+PART+NOM/F/S} & \quad \text{be} \\
\text{'At that time, Rūpavatī...was going along the road.'}
\end{align*}
\]

(123) Story 22, page 126:

\[
\begin{align*}
\text{madanācaranām} & \quad \text{kṛtvā...} & \quad \text{pitrgrham} \\
\text{love-god-worship+ACC/N/S} & \quad \text{do+ABS} & \quad \text{father-house+ACC/N/S} \\
\text{samāgacchantī} & \quad \text{vidyate.} & \quad \text{tataḥ} & \quad \text{Śaśidevo...} \\
\text{return+PART+NOM/F/S} & \quad \text{be} & \quad \text{then} & \quad \text{Śaśideva+NOM/M/S} \\
\text{kāmapidito} & \quad \text{'bhavat} \\
\text{love-smite+PPP+NOM/M/S} & \quad \text{be+IMPERF/3/S} \\
\text{'(She)...worshiped the love god and was just returning to her father's house.}
\text{Then Śaśideva...was smitten with love.'}
\end{align*}
\]
(124) Story 22, page 126:

\[
tatra \text{ gatvā} \ ſiva-śe\text{vāṁ} \ ſa\text{carantī} \ vidyate. \\
\text{there go+ABS ſiva-homage+ACC/F/S do+PART+NOM/F/S be.} \\
tatas tasyā mahatī siddhir bhūtā \\
\text{then that+GEN/F/S great+NOM/F/S power+NOM/F/S be+PPP+NOM/F/S} \\
'(She) went there and continually did homage to ſiva. Then she obtained great power.'
\]

(125) Story 23, page 136:

\[
tadā sā... atisundaram dṛśtvā tena \\
\text{then that+NOM/F/S very-handsome+ACC/M/S see+ABS that+INS/M/S} \\
samām kṛḍantī vidyate. atha... dinam \\
\text{with play+PART+NOM/F/S be then day+ACC/N/S} \\
ekamī nā "gatah. \\
\text{one+ACC/N/S NEG go+PPP+NOM/M/S} \\
'She, seeing that (he) was very handsome, had intercourse with him continually. Then... one day he did not go.'
\]

(126) Story 23, page 136:

\[
anena vidhinā kālam \\
\text{this+INS/M/S manner+INS/M/S time+ACC/M/S} \\
nayamāno vidyate \\
\text{lead+PART(MID)+NOM/M/S be} \\
'In that way he spent some time.'
CHAPTER 6
SUMMARY AND DISCUSSION

In this thesis I have described and enumerated examples of verbal forms, both finite and non-finite, synthetic and analytic, which are used to narrate past events in the Vēḷāloṇaṇavīraśīrī, a work of Late Classical Sanskrit. This investigation yielded certain facts:

The three finite preterite tenses, the aorist, imperfect and perfect, which were categorically distinct during the Vedic period, were used virtually interchangeably in this corpus to relate past events, consistent with the acknowledged semantic collapse of these three forms in the post-Vedic period. Although they were used in nearly equal proportions with the 'new' participial tenses, they appear in a stylized and somewhat repetitive and restricted context within the tales themselves, although they showed heavy use in the introductory paragraph of each story. This usage was considered to reflect such "themes and formulas" as are common in setting the scene for oral narratives.

The perfect alone showed some independent pragmatic function: it was used as a summarizing and transition tense, both in its capacity as a finite verb and as the auxiliary component of non-finite analytic constructions. This finding accorded well with that of Givón (1977), who noted such a role for the perfect in Biblical Hebrew and with those of Li and Thompson (1982), who record a similar function for the perfect marker 信赖 in Mandarin Chinese. I suggest that the former function of the perfect as the tense for describing remote
events or "permanently established" facts allows it to be used in this capacity — as the 'last word', so to speak.

Past imperfective events were expressed by combining the present (imperfective) participle with the auxiliary tisthati, either in the present (historical present), which could be accompanied by the particle sma, or in the perfect tasthau (as in anubhavantat tasthau 'They continually enjoyed'). Neither the imperfect form (*kurvaris atisthati, which is found in earlier works, see footnote 41) nor the aorist form (*kurvaris asthāt, which is found in Pāli (Mayrhofer 1951)) of any auxiliary verb was so used.

The Historical Present was commonly used, in approximately twenty-five percent of cases, as a vehicle for lively narration of past events, consistent with its acknowledged use in this capacity "throughout all periods of the language" (Bloomfield and Edgerton 1930:142). Both main verbs and the auxiliary component of analytic constructions (vidyate, tisthati) showed this discourse function.

Two non-finite forms were used to relate past (perfective/retrospective) events, the P-oriented PPP and the A-oriented PAP. The former is based on the OIA -tā participle, and considered to be of critical importance in the development of ergative typology, and in the switch, described by Hock (1986), from subject-oriented to agent-oriented syntax.

The rise of this form was a direct consequence of the 'atrophy' of the three synthetic forms. As Bubenik (1994:103) notes:

The speakers of Old Indo-Aryan could chose among the active imperfect, perfect and aorist for the narration of past imperfective and perfective actions. The non-finite passive construction tena kṛtām (by him made) was only an
alternative way of saying 'he made' (cakīra or ākārsat) in Old Indo-Aryan, whereas in Middle Indo-Aryan tena kara became the only way of saying it.

In the absence of the active-passive contrast, the construction with the -ta participle became syntactically ambiguous between the passive and ergative. Much of this ambiguity is clearly evident in this corpus: the distinction is not yet anchored in morphology, as it would later be in Hindi.

The second non-finite form used to relate past events was the PAP construction. Although it is based on the PPP, it is 'activated' by the possessivizing suffix -vant and is clearly interpreted as an active form, with its agent/subject in the nominative case.

Although I dispute Whitney's claim that the -ta participle was used in ninety percent of cases for the description of past events, and suggest the more conservative thirty percent overall, it is nevertheless clear that the P-oriented participle in -ta is clearly preferred by Jambhaladatta over the A-oriented participle in -tavant. It is approximately three times as common as the A-oriented -tavant participle for the narration of past events in this corpus. The aspectual ambiguity of the -ta participle (retrospective/perfective) was reflected also in a certain amount of functional overlap in the aspectual nature of the -ta and -tavant participles as used by Jambhaladatta: while primarily used to indicate perfectivity (past tense), both participles showed secondary manifestations of retrospective/statative aspect.

Although the imperfective, perfective and retrospective aspects were well represented by the participles in the 'old' system, kurvant (imperfective) krant (perfective) cakrvāris (retrospective), and the contrast imperfective vs. perfective/retrospective in the new system,
kurvanti (imperfective) vs. krti (vart) (perfective/retrospective), the same cannot be said of
imperfective aspect in the 'old' system of past finite forms. Noting the communis opinio that
the Sanskrit synthetic imperfect did not convey imperfective aspect (Speijer 1886/1980:244;
Goldman and Sutherland 1987:131; Taraporewala 1967:70; Macdonell 1916/1975:312;
sought to redress this state of affairs by the increased use of periphrastic forms which were
overtly marked for imperfective aspect.

Imperfective/continuous events in this corpus are, with few exceptions, rendered by the
use of analytic constructions, consisting of a present participle and postverbal auxiliary. Three
auxiliary verbs were used in these analytic constructions: √sthā 'stay', √ās 'stay,sit', and vidyate
>√vid 'find', in various stages of semantic bleaching, with √vid the most bleached, √sthā the
least. Vidyate was noted to be significant from a typological standpoint as a reanalyzed middle
voice verb (with features of both A-and P-orientation) whose 'subject', either oblique
(genitive) in possessive/existential constructions, or nominative in periphrastic constructions,
controlled absolutive formation.

The periphrastic construction consisting of the PPP and auxiliary √as 'to be' was used in
most cases to convey retrospective aspect. It was used in direct speech in the function of the
'old' aorist (Whitney 1889/1967:201) for the description of recent events.

In systemic terms, Jambhaladatta's 'idiolect/artistic dialect as used in this corpus may be
portrayed as consisting of two systems: the system of 'old' finite forms, the imperfect, aorist
and perfect, which generally refer to past time events, and the 'new' system of (A- and P-
oriented) participial analytic forms, which I indicate is heavily skewed to the expression of overt aspectual distinctions.

As well as indicating the essential role that aspect plays in a verbal system, this increased use of analytic forms to indicate aspectual distinctions accords well with the universal trend toward analyicity, a tendency clearly indicated by Hewson and Bubenik's (1997) extensive cross-linguistic study of a wide range of data drawn from numerous Indo-European languages. Given that analytic constructions are, by definition, "morphologically more perspicuous", and further acknowledging the primacy of aspectual over tense distinctions, as evidenced both in language acquisition studies, and in studies such as this which describe the rebuilding of verbal systems, the suggestion could be made that analytic constructions are preferred over synthetic verbal forms because they more clearly and adequately convey these critical aspectual distinctions. There is, quite simply, more morphological substance to make such distinctions clear. The increasing use of analytic forms could be seen as a strategy to overcome what could be perceived as a 'deficiency' in the old finite system, and to incorporate clearly marked imperfective aspect into the verbal paradigm.

In order to thoroughly address some of the important theoretical issues raised in this thesis, a much larger and more varied corpus would be required. Works ranging over a more extensive time period, and employing different literary styles, would need to be consulted. It is my hope, however, that the present study has shed a considerable amount of light on the issues of tense and aspect in this one work of Late Classical Sanskrit.
Bibliography


Rose, Sarah. (in preparation) "The Sanskrit Polite Passive".


APPENDIX 1

FORMS USED FOR THE EXPRESSION OF PAST EVENTS

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| TOTALS      | 305 | 96  | 390 | 261 | 1052 | 29%  | 38%  | 37%  | 25%  |

Percentage of past events described with -\(\text{ta}\) participles = 28.99%
Percentage of past events described using the -\(\text{tavant}\) participles = 9.13%
Percentage of past events described with 'new' participial tenses = 38.12%
Percentage of past events described with 'old' finite narrative tenses = 37.07%
Percentage of past events described with Historical Present = 24.80%

There is a certain amount of judgment exercised in forms included. Only main verbs which clearly represent past events are enumerated. No auxiliary components of aspectual periphrastic constructions are included.