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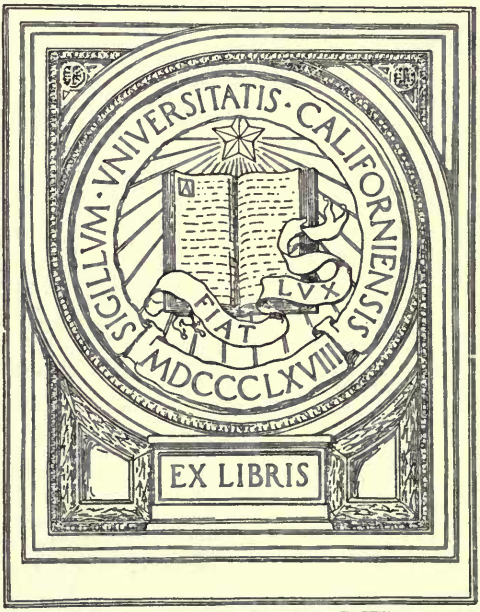

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GRAMMAR

OF THE

BENGALI LANGUAGE

BEAMES

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London
HENRY FROWDE

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GRAMMAR

OF THE

BENGALI LANGUAGE

Literary and Colloquial

BY

JOHN BEAMES

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AUTHOR OF 'A COMPARATIVE GRAMMAR OF THE MODERN ARYAN LANGUAGES OF INDIA,' ETC.

Oxford

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PREFACE

THE excellent grammar of the Bengali language written many years ago by SHĀMĀ CHARAN SARKĀR being now out of print, and a practical grammar appearing to be required, I have compiled the present work, based on that of Sarkār, with the assistance of BĀBU PRIYĀNĀTH BHATTĀCHĀRYYA, of Calcutta, who has, at my request, consulted several eminent Pandits on all doubtful and difficult points. I have especially aimed at making the work useful to those who desire to understand the spoken language of Bengal. The existing grammars deal almost exclusively with the literary language, which, as Bengali has during the present century been enriched by copious resuscitation of Sanskrit terms, is often unintelligible to the mass of the population. Those works do not therefore adequately prepare the European student for communication with the lower and middle classes, with whom, whether as administrator, merchant, or planter, his business principally lies. It is hoped that the present work may supply this omission, while at the same time not neglecting the refinements of the higher style.

JOHN BEAMES.

October, 1891.

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CHAPTER I.

THE ALPHABET.

§ 1. THE CHARACTER.

THE Bengali language is written in a character allied to, but distinct from, the Devanāgarī, in which Sanskrit and some of the modern vernaculars are written. The Bengali letters are derived directly from the older character known as Kutila, which is found in inscriptions as late as the eleventh century of our era, and which in its turn is a development of the still older Gupta character, which again carries us back to the forms used in the ancient inscriptions of Asoka in the third century B.C. The gradual modifications by which the Kutila alphabet has been changed into the modern Bengali can be traced with considerable clearness in inscriptions later than the eleventh century which have been discovered in many parts of Bengal.

The order and number of the vowels and consonants are the same in Bengali as in the other Aryan languages of India.

Vowels.

অ a	আ ā		
ই i	ঈ ī	এ e	ঐ ai
উ u	ঊ ū	ও o	ঔ au
ঋ ṛi	ৠ ṛī		
ঌ lṛi	ৡ lṛī		
অং ang	অঃ ah		

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Consonants.

ক ka	খ kha	গ ga	ঘ gha	ঙ ṅga (gnua).	*Gutturals.*
চ cha	ছ chha	জ ja	ঝ jha	ঞ ña (gnia).	*Palatals.*
ট ṭa	ঠ ṭha	ড ḍa	ঢ ḍha	ণ ṇa.	*Cerebrals.*
ত ta	থ tha	দ da	ধ dha	ন na.	*Dentals.*
প pa	ফ pha	ব ba	ভ bha	ম ma.	*Labials.*
য ya	র ra	ল la	ব va.		*Semivowels.*
শ śa	ষ sha	স sa	হ ha.		*Sibilants.*

Although for the sake of completeness the vowel signs ৠ ṛī, ঌ ḷṛi, and ৡ ḷṛī are included in the list of characters, they are not used at all in ordinary Bengali. They are, however, required in transcribing Sanskrit grammatical works into the Bengali character, and in Sanskrit grammars written for the use of Bengali students.

The forms of the vowels given above are the initials, and are used only at the beginning of a word; when subjoined to a consonant they take the following forms:

a (not expressed)	ā া		
i ি	ī ী	e ে	ai ৈ
u ু	ū ূ	o ো	au ৌ
ṛi ৃ			

Thus ক ka, খা khā, গি gi, ঘী ghī, চু chu, ছূ chhū, জৃ jṛi, ঝে jhe, ঠৈ ṭai, ঠো ṭho, ডৌ ḍau.

In the following cases the combination of consonant and vowel gives rise to peculiar forms:

র্ *r* with ু *u* is written রু.		গ্ *g* with ু *u* is written গু.	
র্ *r* „ ূ *ū* „ রূ.		শ্ *ś* „ ু *u* „ শু.	
হ্ *h* „ ু *u* „ হু.		প্ *p* „ ু *u* „ প্উ (occasionally).	

When one consonant follows another with no vowel between, the two are, as in Devanāgarī, combined into one compound letter. In most cases the elements of the compound are easily distinguishable,

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as in স্ sva, ক্ল kla, ম্ন mna; but there are some in which the elements are so altered as to be with difficulty recognised. The most commonly met with are the following:—

1. Nasals preceding other consonants (called in Bengali *Ánka-phalā*):

ঙ্ *ṅ* with ক *ka*	makes ঙ্ক ṅka.		ন্ *n* with থ *tha*	makes ন্থ ntha.	
ঙ্ *ṅ* ,, গ *ga*	,, ঙ্গ ṅga.		ন্ *n* ,, ধ *dha*	,, ন্ধ ndha.	
ঞ্ *ñ* ,, চ *cha*	,, ঞ্চ ñcha.		ম্ *m* ,, প *pa*	,, ম্প mpa.	
ণ্ *ṇ* ,, ড *ḍa*	,, ণ্ড ṇḍa.		ম্ *m* ,, ম *ma*	,, ম্ম mma.	

2. Sibilants preceding other consonants (called *Áska-phalā*):

স্ *s* with থ *tha* makes স্থ stha.
ষ্ *sh* ,, ট *ṭa* ,, ষ্ট shṭa.
ষ্ *sh* ,, ণ *ṇa* ,, ষ্ণ shṇa.

3. Miscellaneous:

ট্ *ṭ* with ট *ṭa* makes ট্ট ṭṭa.
ত্ *t* ,, ত *ta* ,, ত্ত tta.
ত্ *t* ,, থ *tha* ,, ত্থ ttha.
দ্ *d* ,, ধ *dha* ,, দ্ধ ddha.
ক্ *k* ,, ত *ta* ,, ক্ত kta.
জ্ *j* ,, ঞ *ña* ,, জ্ঞ jña (pronounced gya).
গ্ *g* ,, ধ *dha* ,, গ্ধ gdha.
ব্ *b* ,, ধ *dha* ,, ব্ধ bdha.
হ্ *h* ,, ন *na* ,, হ্ন hna.
হ্ *h* ,, ম *ma* ,, হ্ম hma.
ক্ *k* ,, ষ *sha* ,, ক্ষ ksha (pronounced khya).

The letter য ya when joined to a previous consonant takes the form ্য or ্য, as ক্য or ক্য kya.

The letter র্ ra when joined to a following consonant takes the form ্র, as অর্ক arka, কর্ম্ম karmma.

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When joined to a preceding consonant it is written ্র, as স্র sra. The following forms are peculiar:

ক্র kra, ত্র tra, ট্র ttra, ন্ত্র ntra, ন্দ্র ndra, স্ত্র stra.

Some compound consonants followed by the vowels ু *u* and ূ *ū* take slightly altered forms:

ভ্রু bhru, শ্রু shru, দ্রু dru, দ্রূ drū, ন্তু ntu, স্তু stu.

As in Sanskrit, the short vowel অ when it follows a consonant is not expressed, but is held to be inherent in every consonant unless its absence is specially indicated; for instance, ক is *ka*, not *k*. When the absence of অ has to be noted the mark ্ (called in Bengali *hasanta*) is used; thus, ক্ *k*, as shown in the above list of compound consonants. ত with *hasanta* is expressed by the character ৎ, as in তাবৎ tābot, চমৎকার chomotkār.

The sign ঁ, called *chandrabindu* (i.e. moon and drop), indicates that a nasal sound is to be given to the vowel over which it stands, as চাঁদ chānd, পাঁচ pānch.

৺ to be distinguished from the preceding, is called *īshwara* (or deity), and is placed before the name of a person to indicate that he is dead, as ৺রামচন্দ্র 'the late Rāmachandra,' or 'Rāmachandra deceased.'

The characters for the numerals are these—

১ ২ ৩ ৪ ৫ ৬ ৭ ৮ ৯ ০

1 2 3 4 5 6 7 8 9 0

The leading feature in Indian arithmetic being the division by four, the signs for fractions are adapted thereto. The rupee is divided into $4 \times 4 = 16$ parts, called āna, which are thus designated (units of all kinds are also thus divided):

1 āna or $\frac{1}{16}$	৴	5 anas	৵	9 anas	৷৵	13 anas	৷৷৵
2 anas	৶	6 anas	৷৶	10 anas	৷৷৶	14 anas	৷৷৷৶
3 anas	৷৷৷	7 anas	৷৷৷	11 anas	৷৷৷৷	15 anas	৷৷৷৷৵
4 anas or $\frac{1}{4}$	৷৷	8 anas or $\frac{1}{2}$	৷৷৷	12 anas or $\frac{3}{4}$	৷৷৷৷		

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When a word is repeated, as frequently happens in Bengali, it is customary to write it only once and to put a numeral after it to show how many times it is to be uttered. Thus for যে যে is written যে ২, for পুনঃ পুনঃ is written পুনঃ ২, for শ্রী শ্রী শ্রী is written শ্রী ৩. The word শ্রী meaning 'prosperity' is prefixed to names of persons as a mark of respect, and has in modern times come to be used without any particular meaning in signatures. Thus a man whose name is Rāma Chandra signs himself Srī Rāma Chandra. In other cases it is repeated as much as five times, written শ্রী ৫, before names of deities, kings, and spiritual preceptors.

§ 2. PRONUNCIATION.

A. Vowels.

অ is pronounced in Sanskrit and in nearly all the modern Indian languages as a short dull sound similar to the *u* in English *sun*, *but*, or to the *a* in *woman*. In Bengali, however, it has a sound very nearly the same as the short *o* in English *not*, *rock*, *top*. Thus অনল ŏnŏl, কথন kŏthŏn. In some words the sound is softer and longer than the *o* of *not*, thus in বন *bŏn* the *o* is pronounced so that the word sounds almost like English *bone*. The exact pronunciation of such words is very difficult to learn, and can only be acquired by listening to native speakers. For practical purposes the short o of *not* may be generally adopted.

As a general rule the অ is silent at the end of a word except in poetry. Strictly speaking this should be indicated by using *hasanta*, but this mark is never used except in a few Sanskrit words, or in marking some unusual pronunciation. Thus জন is *jon*, not *jono;* so also কাণ kāṇ, বাঘ bāgh, পীঠ pīṭh, ঘাট ghāṭ. অ is also silent at the end of a syllable, as in কলশী kalśī, ঘটকী ghaṭkī.

It is pronounced very lightly at the end of words terminating in compound consonants, as শব্দ śŏbdŏ, ভদ্র bhŏdrŏ, ভগ্ন bhŏgnŏ;

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also in words where *anuswāra* ং or *visarga* ঃ precede a consonant, as বংশ bŏngshŏ, দুঃখ duḥkhŏ. Such words are pure Sanskrit, and in them the vowel partakes more of the short *a* sound than the *ŏ*.

It is pronounced in adjectives, as ভাল bhālŏ, ছোট chhōṭŏ, বড় bŏṛŏ. The final vowel in these cases is all that is left of the Prakrit termination in long *ō*.

So also in some parts of the verb; as in the imperative কর kŏrŏ, চল chŏlŏ; (here also it represents an earlier long *ō*); the preterite ধরিল dhŏrilŏ, the future করিব kŏribŏ, the conditional করিত kŏritŏ, য়াইত jāïtŏ.

Also in past participles borrowed from Sanskrit, as কৃত kṛitŏ, ধৃত dhṛitŏ; and as a general rule in all Sanskrit words which have not become thoroughly naturalized in Bengali.

আ is *ā* in 'father.' When followed by ই it is in some very common words softened to এ *e* in ordinary colloquial usage. Thus for খাইতে 'to eat,' পাইতে 'to find,' are heard খেতে 'khete,' পেতে 'pete.' In less common words this contraction does not take place, thus for গাইতে 'to sing' one could not say গেতে. The words in which this contraction occurs can only be learnt by practice.

ই is *i* in 'pin.'

ঈ is *ī* in 'machine.'

উ is *u* in 'put.'

ঊ is *ū* in 'brute,' 'rule.'

ঋ, which only occurs in Sanskrit words, differs in no way in pronunciation from রি *ri*.

ঌ, ৯, and ৡ are not used.

এ is properly the long *a* in English 'lane,' 'mate,' or the 'ey' in 'they.' In a few words of very frequent occurrence it has a short harsh sound like the *a* in English 'back,' thus এক, দেখ sound something like 'ack,' 'dackho,' so গেল sounds like 'gallo' when it means 'he went,' but like 'gay-lo' when it means 'to swallow.' This harsh pronunciation is only noticeable in a few familiar words which must be learnt by practice. In the great majority of words the long open sound of 'lane,' 'mate' is heard.

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ঐ is nearly the English *oy* in 'boy,' 'oyster,' but a little fuller and deeper. Thus ঐক্য is oikyŏ.

ও is the long *o* in 'lone,' 'note.'

ঔ is *ow* in 'how.' It is generally transliterated by *au*, as in German 'haus[1].'

অং is the Sanskrit *anuswāra*. Whatever may have been its sound in that language (a question much debated), in Bengali it is always and unmistakeably a strong *ng*, as অংশ *ŏngśŏ*, সুতরাং *sutrāng*.

অঃ is the Sanskrit *visarga*, and is only found in Sanskrit words. It is pronounced by the Bengalis as a short sharp aspiration, the vowel preceding it being uttered with an effort. It must be heard to be understood.

B. Consonants.

Only a few of the consonants require notice. The rest are pronounced precisely as in the other Indian languages, and are sufficiently explained by the English characters given against each.

ঙ, the nasal of the guttural class, is in modern Bengali only used in composition with other gutturals, but down to the close of the last century it is occasionally found alone in poetry. In composition it does not differ in sound from ং *anuswāra*.

ঞ, the nasal of the palatal class, like ঙ, should properly be used only in conjunction with other palatals. It is, however, found alone in the same way, and down to the same date, as ঙ.

ছ in Eastern Bengal is often sounded like *s*, thus ছয় 'six' sounds like 'soy,' মাছ 'a fish,' like 'māsŏ.' So deeply rooted is this pronunciation in the popular mind in those parts that words which should be spelt with a স are erroneously written with ছ (especially foreign words), thus মুছলমান for 'Musulmān.' This pronunciation, however, is condemned by correct speakers, and is not heard in other parts of the country.

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[1] Many of these sounds might be better explained by reference to French, Italian, and German words, but it has been thought advisable to confine the illustrations to English as far as possible.

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ড at the beginning of a word is the usual cerebral *ḍ*, a sound closely resembling the English *d*, but a little harsher. Native writers use it to represent the English *d*, thus 'deputy' is written ডেপুটী. The English *t* is also represented by the cerebral ট, as is shown in the above instance. In Bengali words it is *d* at the beginning of a word, as ডাল ḍāl. It has this sound also when compounded with other letters, as চণ্ডাল chaṇḍāl, the name of a low caste. When standing alone in the middle of a word it has the sound of a harsh cerebral *ṛ*, a sound which must be heard to be understood, as বড় bŏṛŏ. When it has this sound a dot or small circle is placed beneath the letter. When the nasal which forms the first element in a compound is written (as is often the case), as anuswāra, the ড is pronounced as *ṛ* and has a dot under it, thus side by side with the Sanskrit form চণ্ডাল there is also the form চাঁড়াল, pronounced chāṇṛāl.

ঢ is like ড aspirated; at the beginning of a word or in a compound it sounds *ḍh*, as ঢাল ḍhāl, দার্ঢ্য dārḍhyŏ. In the middle of a word and not compounded it sounds as a harsh *ṛh*, as সাঢ়ে sâṛhe. In this case it also has a dot under it.

য at the beginning of a word sounds as *j*, thus যাইতে jāïte, যান jān; so also in Sanskrit words with a preposition, or other prefix, as নিষ্‌যুক্ত ni-juktŏ, অযোগ্য a-jogyŏ. In the middle of a word it is *y*, as করিয়া kŏriyā, but when doubled the first sounds as *j*, the second as *y*, thus ন্যায্য nyājyŏ, কার্য্য kārjyŏ. In the latter example the য is doubled, according to the Sanskrit rule, because preceded by *r*. When it sounds as *y* it has a dot under it.

When ও is followed in the same word by আ, a য় is inserted, which though not pronounced has the effect of giving to the *o* a sound nearly the same as the English *w*. Thus খাওয়া sounds khāwā, হওয়া hŏ-wā. This compound character ওয় is also used to express the و (v, w) of Persian and Arabic words, as ওয়াসিল, واصل wāṣil, তলওয়ার, تلوار talwār; and the *w* in English words, as ওয়ার্ড 'ward,' ওয়িল 'will,' রেলওয়ে 'railway.' Many Bengalis find a great difficulty in pronouncing *w*, and some never succeed in pronouncing it at all.

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ব representing *b* (Sanskrit ব), and ব representing *v* (Sanskrit ব) are not distinguished in Bengali. It takes a Bengali boy many years of training before he can pronounce the English *v*, and many never attain to it. Both as initial and medial ব is in Bengali always *b*, thus Sanskrit বর্ণ varṇa is in Bengali বর্ণ bŏrṇŏ; Sanskrit বল bala is বল bŏl. Some Bengali writers have conceived the erroneous idea that the European *v* corresponds to their ভ *bh*, thus they transliterate সভা sŏbhā, 'an assembly,' as shovā, which is absurd.

শ and স are both pronounced *sh* (as in 'shovā' above). The same takes place with the Arabic letters س and ص, thus سررشتہ 'an office' is pronounced not Sarrishta, as it should be, but Sherista, exactly reversing the correct sound of the two Arabic sibilants. So also صاحب ṣāḥib, 'a gentleman,' is very commonly pronounced Shāheb.

It is also necessary to notice some peculiarities in the pronunciation of compound consonants.

ক্ষ, i.e. ক + ষ, is not pronounced *ksh* as it should be (except by some very accurate speakers in Sanskrit words), but *khy*, thus ক্ষতি not kshati, but khyati (or rather khĕti, as to which see below under য). When not initial, and when compounded with another consonant it sounds as *kkh*, thus লক্ষ্মী not Lakshmī, but Lakkhī. পক্ষী pŏkkhi, চক্ষু chŏkkhu.

জ্ঞ, i.e. জ + ঞ, is pronounced *gy*, as আজ্ঞা āgyā, or, with a slightly nasal sound, as āngyā.

ণ when the last member of a compound of which ষ is the first takes the sound of ট, as কৃষ্ণ sounds Kṛishṭo, বিষ্ণু Bishṭu.

ম when the last member of a compound is not pronounced, but the first member is pronounced with emphasis as though doubled and with a slight nasal twang; thus স্মরণ not smŏrŏṇ, but shsh^{m}ŏrŏṇ (the little *m* above the line is meant to mark the nasal sound), পদ্ম not pŏdmŏ, but podd^{m}ŏ. This sound must be heard to be understood.

য when the last member of a compound is pronounced very

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faintly as *y*, and in some cases has the effect of doubling the first member, thus যোগ্যতা sounds like jog-gyatā, বাক্য like bāk-kya.

When য is compounded with ব in the Sanskrit preposition বি, which before a vowel becomes ব্য, it sounds in ordinary conversation like bĕ or bĭ with a very short obscure ĕ or ĭ sound, thus ব্যবহার sounds bĕb'hār, ব্যক্তি bĭkti, ব্যতীত bĭtīt.

ব when the last member of a compound is silent, but doubles the preceding member; as দ্বারা ddārā, ঈশ্বর īshshŏr. This does not, however, take place in those Sanskrit words which have not been completely naturalized. The same may be said of ম and য, which in purely Sanskrit words would be pronounced in the Sanskrit manner. Thus পদ্ম, when it means the great eastern branch of the Ganges, is pronounced pŏddŏ with a slightly nasal tone floating about it; but when it means 'a lotus' it would be pronounced pŏdmŏ or more correctly padma.

After র and ম, as in পূর্ব্বে, কিম্বা (two very common words), ব is heard; thus pūrbbe, kimbā.

APPENDIX TO CHAPTER I.

1. *Sandhi or Euphonic Permutation of Letters.*

The euphonic changes known as *Sandhi* or junction belong strictly to Sanskrit grammar, and are not in any way observed in Bengali or in any other modern Indian language. In recent times, however, the scanty peasant dialect of Bengal has been elevated to the rank of a literary language by the resuscitation on a very extensive scale of Sanskrit words, and, as among the words thus imported into the language there are many compound words in the formation of which the rules of Sandhi have been followed, some knowledge of these rules is almost indispensable to a proper comprehension of Bengali works. Inasmuch, however, as Sandhi is only of use to a student of Bengali in so far as it affects the structure of com-

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pound words, the following slight sketch will be confined to that branch of the subject.

I. The Sandhi of Vowels. When a word ending in a vowel is followed by a word beginning with a vowel and the two words are compounded into one, the two vowels which thus come into contact are blended into one according to the following system.

Vowels are divided into simple, Guṇa, and Vṛiddhi.

The simple vowels are—short a, i, u.

long ā, ī, ū. Each long vowel is regarded as consisting of two short ones; thus a + a = ā, i + i = ī, u + u = ū.

The Guṇa vowels are created by prefixing *a* to *i* and *u*; this is called the first raising; thus a + i = e; a + u = o.

a + ī = e; a + ū = o.

The Vṛiddhi vowels are made by prefixing yet another *a*; this is the second raising; thus a + a + i = ai; a + a + u = au.

The vowel *a* itself has no first raising, as *a* + *a* would be only *ā*, but *ā* is considered by grammarians as the second raising of *a*.

When two simple vowels meet, they blend into their corresponding long vowel, thus

a + a = ā; as mura ari = murāri, *a name of Kṛishṇa.*

ā + ā = ā; as kshudhā ārtta = kshudhārtta, *suffering from hunger.*

a + ā = ā; as rāma āgamana = ramāgamana, *the coming of Rāma.*

ā + a = ā; as vārttā avagata = vārttāvagata, *informed of the matter.*

So also with *i* and *u*, of each of which only two examples need be given.

i + ī = ī; as giri īśa = girīśa, *mountain lord.*

ī + ī = ī; as mahī īśa = mahīśa, *lord of the earth.*

u + u = ū; as bhānu udaya = bhānūdaya, *sunrise.*

ū + u = ū; as bhū uttamā = bhūttamā, *the best land.*

When *a* or *ā* are followed by any other simple vowel, they blend into the corresponding Guṇa vowel, thus

a + ī = e; as parama īśvara = parameśvara, *the supreme Lord.*

a + u = o; as dāma udara = dāmodara, *a name of Kṛishṇa* ('rope-belly,' from a legend).

If followed by a Guṇa or Vṛiddhi vowel *a* and *a* blend with it into the corresponding Vṛiddhi vowel, thus

a + e = ai; as brahma eka = brahmaika, *the sole Brahm.*

a + o = au; as kṛishṇa ojas = kṛishṇaujas, *the vigour of Kṛishṇa.*

If a simple vowel, except *a* and *ā*, is followed by a dissimilar vowel it is hardened into its corresponding semivowel, viz. *i* to *y*, and *u* to *v*, thus

i + a = ya; as ati anta = atyanta, *excessive.*

ū + ā = vā; as badhū ānana = badhvānana, *woman-faced.*

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Lastly, if *e* and *o* are followed by any vowel except *a* they change to *ay* and *av* respectively, thus

e + i = ayi; as sakhe iha = sakhayiha, *friend, here!*

o + u = avu; as śambho uttama = sambhavuttama, *O Sambhu, best!*

Similarly *ai* and *au* are changed to *āy* and *āv* respectively.

II. The Sandhi of Consonants. Consonants are divided: (1) according to the organs of speech by which they are uttered, as gutturals, palatals, etc.; (2) according to their quality, as surds, sonants, etc. In the alphabet given on page 2, the first two columns of consonants are surds, unaspirated and aspirated; the next two columns are sonants, unaspirated and aspirated. The sibilants are surds, the vowels, semivowels, and *h* are sonants. In the *Sandhi* of consonants, changes of two kinds take place: (1) change of organ; (2) change of quality.

Change of organ takes place only in the case of dentals at the end of a word followed by a word beginning with a palatal or cerebral. The dentals are assimilated to the following palatal or cerebral, thus

t + ch = chch; tat cha = tachcha, *and that.*

t + j = jj; tat jāyate = tajjāyate, *that is born.*

t + ṭ = ṭṭ; tat ṭīkā = taṭṭīkā, *a commentary on that.*

Change of quality affects all consonants. When a word ending in a surd is followed by a word beginning with a sonant, the surd is assimilated to the sonant, thus

k + g = gg; dik gaja = diggaja, *an elephant which supports one corner of the earth.*

k + ī = gī; vāk īśvara = vagīśvara, *lord of speech.*

p + d = bd; ap da = abda, *a cloud (water-giver).*

t + v = dv; tat vishaya = tadvishaya, *that affair.*

When the second word begins with a nasal, the final surd is changed into the nasal of its own organ, thus

k + m = ngm; vāk maya = vāngmaya, *wordy.*

t + n = nn; jagat nātha = jagannātha, *lord of the world.*

There are many other changes of consonants under the operation of euphonic laws in Sanskrit, but the above are the only ones that have any practical importance for the student of Bengali.

2. *Samāsa or Composition.*

The practice of compounding words is extremely common in Sanskrit, and as large quantities of such compound words have been introduced into Bengali, it is necessary to give a slight sketch of the general rules of com-

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position. The form of the compound word is determined by Sandhi, its meaning and the order of its constituent elements by Samāsa.

Native grammarians distinguish the following six kinds of compounds:—

1. Dvandva. Two or more words are combined into one word, and the signs of the cases of the plural are appended, thus

Nominative: ātmīya-bandhu-rā, *relations and friends.*
Genitive: jńāti[1]-kutumbŏ-der, *of caste and family.*
Accusative: mata-pitā-digke, *mother and father.*

Such a compound may be also used in the singular, as jńāti kutumbo.

When one of the elements of the compound is omitted or understood, the word is considered a dvandva, as in Durjodhanerā, *the Durjodhans*, i.e. Durjodhan and his followers.

2. Karmadhāraya. An adjective and a substantive combine together into one word, thus

nila + utpala = nilotpala, *a blue lotus.*
sat + chit + ānanda = sachchidānanda, *Brahma* (*existence, thought, and joy*).

3. Dvigu. A numeral and a substantive combine into one word. The principle of the dvigu compound has been extended to words other than pure Sanskrit, such as Persian and modern Bengali, thus

chāri + rāstā = chaurāstā, *a place where four roads meet.*
tri + mŏhŏnā = temohonā, *a place where three rivers meet*[2].

Pure Sanskrit is

tri + bhuvana = tribhuvana, *the three worlds* (*heaven, earth, and hell*).

4. Tatpurusha. Two substantives are combined together, the former being governed by the latter. This is the commonest form of compound, and is very frequent in other Aryan languages. The former element of the compound may stand for any case of the noun; thus in English landlord is lord *of* land, steam engine is engine worked *by* steam, and so on; thus

Genitive:	rāja-purūsha = *king's man.*
Instrumental:	hasta-kṛita = *made by hand.*
Dative:	brāhmaṇa-datavya = *an offering to Brahmans.*
Ablative:	pada-chyuta = *fallen from rank.*
,,	sāgarotthita = *raised from the sea.*
Locative:	grāma-sthita = *situated in a village.*

Numerous tatpurusha compounds have been made and are daily made

[1] Pronounced gyāti.

[2] These two words and several others of the same kind are probably borrowed from Hindustani.

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from modern and even from foreign words. The Bengali language allows itself, in this respect, as much freedom as English. Examples are kāmār-dokān, *a blacksmith's shop;* musalmān-pāra, *a hamlet inhabited by Musulmans;* biyā-pāgalā, *mad upon marriage;* faringhi-tolā, *the European quarter.*

5. AVYAYĪBHĀVA. An indeclinable particle is combined with a substantive, thus prati-din, *daily;* yathā-śakti, *according to (one's) power.* It is not much used in Bengali.

6. BAHUVRĪHI. Two or more words are compounded, the last member taking an adjectival or participial sense, such as in English 'broad-bosomed,' 'deep-bowered.' Compounds of this class are formed both from Sanskrit and from modern Bengali words; thus padma-lochana, *lotus-eyed;* mahā-mati, *having great wisdom;* chandra-badana, *moon-faced.*

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CHAPTER II.

THE NOUN.

§ 3. THE SUBSTANTIVE.

THE substantive has two numbers, singular and plural; but, as in the other languages of the group, there is much laxity in the use of the two numbers, the forms of the singular, especially in the nominative case, being often used for the plural, leaving the sense to be inferred from the context.

The grammarians, following the example of Sanskrit, have established eight cases, distinguished by different terminations. Of these, some are worn-down relics of the old inflectional case-endings of Prakrit, while others are what in European languages would be called prepositions. As, however, in the Indian languages they are placed after, instead of before the noun, they may be more appropriately termed postpositions. The number of these postpositions, that is, of words which may be used in that sense, being very large, the number of cases might be indefinitely multiplied by considering each postposition as forming a separate case. For the sake of simplicity, however, it will be better to adhere to the old established number of eight cases, and to explain the force and application of the various postpositions separately.

There is only one declension, the same terminations being used for all nouns. The slight modifications which occur in some cases of nouns ending in a vowel[1] are merely matters of euphony, and

[1] Nouns ending in short *a* (ŏ) are considered as ending in a consonant, because the final vowel is not pronounced.

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do not amount to separate declensions. The terminations, which, except in the nominative, are the same for both numbers, are the following:—

	Singular.	*Plural.*
Nominative	——	এরা, রা
Accusative	কে	
Dative	কে, রে	
Instrumental	এতে, তে	
Ablative	হইতে, থেকে	
Genitive	এর, র	
Locative	এ, এতে, তে	
Vocative	——	

In nouns ending with a vowel, the initial এ of the terminations of the instrumental, genitive, and locative singulars is elided, thus pitā, 'father,' gen. pitā-r; guru, 'teacher,' gen. guru-r; strī, 'woman,' gen. strī-r. So also the nom. plur., as pitā-rā, guru-rā, strī-rā.

Although the terminations given above are the regular, normal forms, yet they cannot be used indiscriminately. Some, in fact, are in the present day hardly used at all, and others only under certain restrictions. The question of the proper terminations to be used in each instance is one of the special refinements of this language, and requires careful study.

Two considerations must always be borne in mind:—

First; that all nouns in the language are for purposes of declension divided into three classes, denoting respectively

1. Human beings (vyakti-vāchak).
2. Living beings other than human (anyaprāṇī-vāchak).
3. Inanimate objects (aprāṇī-vāchak).

Second; that some forms and terminations are appropriate to the literary or classical style, others to the colloquial or vulgar

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style. In respect of this second point there are many gradations which can only be learnt by practice. Some terminations are very high flown, and only used by the most Sanskritizing class of writers; others, though used in ordinary literature, are held to be too formal for conversation even among educated persons; a third class again, though not used in writing, may be employed in polite society; while a fourth class (comprising generally the older and more genuine forms) is now considered vulgar and confined to the speech of the lower orders. For convenience of classification these gradations will be described as High, Literary, Colloquial, and Vulgar respectively.

i. In the accusative and dative the termination কে is used always for human beings, it is frequently omitted in the case of other living beings, and always omitted in that of inanimate objects. Thus the accusative and dative of সন্তান 'a son' is সন্তানকে; of কুক্কুর 'a dog' it is either কুক্কুরকে or কুক্কুর; of গাছ 'a tree' it is always গাছ.

ii. In the dative রে is archaic and poetical only. With inanimate objects the dative takes the terminations এ and এতে of the locative.

iii. In the instrumental এতে is literary and somewhat archaic. তে can be used only with inanimate objects; as

ছুরিতে কাট Cut it with a knife.

ঔষধেতে কোন উপকার হয় না The medicine does no good (literally, by means of the medicine any help is not).

তিনি কুড়ালিতে হাত কাটিয়া ফেলিয়াছেন He cut off the hand with (i.e. by means of) an axe.

But far more commonly, both in literature and conversation, the instrumental is expressed by adding to the stem certain words indicative of agency or instrumentality. These are দ্বারা, দিয়া, কর্ত্তৃক, and করণক.

(*a*) দ্বারা (from Sansk. দ্বার 'a door') is both literary and

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colloquial, and may be used both with animate and inanimate objects; as

হাত দ্বারা কাজ করিতেছে He works with (his) hands.

পায় দ্বারা চালিতেছে He walks with (his) feet.

ছেলেদের দ্বারা কাজ করা হইতেছে The work is done by the pupils.

(*b*) দিয়া (participle of the verb দা 'to give') is colloquial, and is used with animate and inanimate objects; as

তিনি লোক দিয়া কাজ করাচ্চেন He does the work by means of people (i.e. labourers etc.)[1]

তিনি ছুরি দিয়া কলম কাটিতেছেন He cuts the pen with a knife.

(*c*) কর্ত্তৃক (from Sansk. কর্ত্তৃ 'a doer,' with affix ক), high and literary; only used with human beings and after learned words in their Sanskrit form; as মনুষ্য কর্ত্তৃক গৃহ নির্মিত হয় The house is constructed by man.

(*d*) করণক (from Sansk. করণ 'an instrument,' with affix ক), high and literary, used in a similar way to the preceding, but with inanimate objects only; as কুঠার করণক বৃহৎ বৃক্ষ ছিন্ন হইয়া থাকে A large tree is (usually) cut down with an axe.

In both these two last instances, the sentences are composed mainly of Sanskrit words which it would be pedantic to use in ordinary conversation.

iv. In the ablative হইতে is both literary and colloquial. Colloquially, however, and with inanimate objects থেকে is more commonly employed.

v. The locative in এতে is high and literary, and used with honorific or respectful appellations. The colloquial form is এ,

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[1] This sentence contains the vulgar or colloquial form of the present tense. Such colloquial forms will be used in the examples given in this book to accustom the student to what he will hear constantly. The correct form in this case would be *kŏrāitechhen*.

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which after words ending in *ā* is written য়, as পিতায়. The form তে is used after words ending in other vowels, as গুরুতে.

vi. The vocative is not, strictly speaking, a case, and in fact it is excluded from the list of cases by Sanskrit grammarians. It is identical in form with the nominative, and is distinguished by certain prefixes. When they can be used alone these prefixes are more correctly regarded as interjections, and will be treated of under that head. But there are some which can only be used with a noun, and these may properly be considered as prefixes of the vocative case. There are certain peculiarities in their usage which it is important to keep in mind. They are as follows :—

(*a*) ভো (Sansk.), high and literary, applied to men only; as ভো রাজন গাত্রোত্থান কর O king, arise! (literally, make a raising of (thy) limbs.)

ভো ভো or ভো ২, high, literary, and poetical, used with plural nouns for both animate and inanimate objects; as

ভো ২ ব্রাহ্মণগণ Ho Brahmans!

ভো ২ বৃক্ষগণ Ho ye trees!

(*b*) হে (Sansk.), both literary and colloquial; as হে ধনি শুন কথা O lady, hear the tale! Colloquially almost as an interjection and somewhat vulgar; as কোথায় যাচ্ছ হে where are you going? eh! Here হে may be supposed to have a noun understood after it, as in হে রাম, a contemptuous way of addressing any one, 'Ho, you fellow!'

(*c*) ওহে mostly used in questioning. It is used in good colloquial style; as

ওহে তোমার নাম কি হ্যাঁ Ho you! what is your name?

ওহে তুমি বড় দুষ্ট ত Oh you! you are very mischievous.

(*d*) ও is colloquial and used in addressing inferiors, it is never used with inanimate objects; as

ও মেয়ে তুমি কি কর্‌চ Ho woman! what are you doing?

ও ছেলে তুমি কি খাবে Ho boy, what will you eat?

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(*e*) ওগো is a very colloquial and familiar expression, mostly with a note of kindliness or affection. It is the common expression between husbands and wives. When used in questioning, the meaningless particle গা is added to the sentence; as ওগো তুমি কে গা Hulloh you! who are you?

(*f*) অরে (Sansk.), literary and poetical, not much used colloquially. The form হা রে however is common, indicating surprise and contempt, and is used by superiors to inferiors; as হা রে কালনা তুই মাঠে যাস নই Hulloh Kālnā, aren't you going to the field? (This is very vulgar style.)

(*g*) লো and ওলো are used in addressing women; as

কি করবি লো What are you going to do, my good woman?

ওলো মেয়ে কোথায় যাস Ho woman, where are you going?

vii. The nominative plural forms এরা and রা are archaic, high, and used with honorific terms; they are rare colloquially, and can only be applied to human beings.

viii. Very often the nom. plur. is expressed by the singular, leaving the meaning to be guessed from the context, as in Hindustani; this is specially the case with inanimate objects.

Ordinarily the plural is indicated by the addition of certain words denoting number, mass, quantity, and the like. The most usual are these:—

(*a*) দিগ (from Sansk. দিক্ 'a quarter of the compass, region, direction,' but in Bengali strangely 'a mass, quantity'), colloquial, and used in light literature, with living beings only. Even in those words which form the nom. plur. with এরা or রা the oblique cases are formed by দিগ, thus রাজারা 'kings,' gen. রাজাদিগের. It is never used in the nominative. In the genitive the full form দিগের is often contracted to দের.

(*b*) সকল (Sansk. সকল 'all'), colloquial and literary, but not used by the best writers. Applied to both animate and inanimate objects, and in very common use. Care must be taken to distin-

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guish between its employment as an adjective, in which case it precedes the noun, as সকল বালক 'all the boys;' and as a plural suffix, when it follows the noun, as বালক সকল 'the boys.'

(*c*) গণ (Sansk. **গণ** 'a number, assembly,' etc.), colloquial, used only with human beings; as ব্রাহ্মণগণ 'Brahmans,' বালকগণ 'children.'

(*d*) বর্গ (Sansk. **বর্গ** 'class, group'), literary, used with human beings; as ছাত্রবর্গ 'scholars,' কুটুম্ববর্গ 'families,' নমস্যবর্গ 'reverend men.'

(*e*) সমুদয় (Sansk. **সমুদয়** 'heap, collection'), literary, with inanimate objects; as পুস্তকসমুদয় 'books,' রতনসমুদয় 'jewels.'

(*f*) সমূহ (Sansk. **সমূহ** 'heap, quantity'), literary, with animate and inanimate objects; as জনসমূহ 'people,' দ্রব্যসমূহ 'things.' Strictly speaking this affix and the others which are pure Sanskrit should only be used with words in their Sanskrit form; thus কামারসমূহ 'blacksmiths' is inelegant, the Sanskrit form কর্মকার-সমূহ should be used.

(*g*) গুল also গুলি and গুলিন (probably Sansk. **গুলিকা** 'a ball'), colloquial, used for both animate and inanimate things, and being a popular word is only used with ordinary Bengali nouns, and such Sanskrit words as have become popular, not with high-flown Sanskrit words, as চেলেগুল 'the schoolboys,' মেয়েগুল 'the women-folk,' কুক্কুরগুল 'dogs.' Vulgar are such phrases as মাঠগুল 'fields, lands,' মাছগুল 'fishes.' গুলি is rather more polite than গুল, and গুলিন is familiar and affectionate; as চেলেগুলিন 'nice little boys.'

(*h*) সব (probably from Sansk. **সর্ব্ব** 'all,' through Hindi **সব**), colloquial, with animals and inanimate things; as পাখিসব 'birds,' টাকাসব 'rupees.'

In the words লোকে 'people,' অনেকে 'some people,' সকলে 'all, everybody,' we have probably a survival of the old Māgadhi Prakrit nominative in *e*. This termination as a nominative plural occurs only in these three words.

To complete the peculiarites of this language in respect of nouns, it is necessary to give here certain curious little syllables

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and words universally employed after nouns, both singular and plural, to effect modifications of meaning. Though almost exclusively colloquial, only one or two being admitted into the literary style, they form so striking a feature of a Bengali sentence and add so much to the expressiveness and flexibility of the language as to deserve particular mention:—

(*a*) টা, added to nouns, expresses contempt, dislike, worthlessness; as

জিনসটা (or জিনীস) খেতে ভাল লাগে নাই That stuff is not nice to eat. This is very vulgar language. জিনীস is Arabic جنس, and খেতে is contracted from খাইতে 'to eat.'

ছেলেটা বড় দুষ্ট That is a good-for-nothing brat.

ঘোড়াটা পাঁকে পড়ে গেচে The wretched horse has fallen in the mud. পড়ে গেচে vulgar for পড়িয়া গিয়াছে.

(*b*) টি is the opposite of টা, and expresses admiration, liking, niceness; as

ছেলেটি বেশ সুন্দর The child is very pretty.

পাখাটি কেমন শিশ দিচে How sweetly the bird sings.

মেয়েটি দেখতে বেশ The woman is fair to see.

(*c*) টুকি 'some, a little,' used contemptuously, with inanimate objects only; as

সে শাক খেতে ভাল বাসে না কিন্তু অনেক বলবার পর এক টুকি খেল He does not care for vegetables, but after some coaxing, he ate a little, i. e. just a mouthful or two.

আমার খেতে ইচ্ছা নাই তবে এক টুকি দাও I don't care to eat, but you may give me a morsel or two.

(*d*) টুকু used contemptuously for human beings; as

এক টুকু ছেলে এর অবার তেজ দেখ না Look at the little brat, what pluck he has, eh? (এর contracted from ইহার.)

But approvingly for inanimate objects; as

গরমের সময় এক টুকু বরফ খেলে ঠাণ্ডা হওয়া যায় In the hot weather if you eat a nice lump of ice you will get cool.

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তবে এক টুকু দাও ত খাই Very well, then, give me a bit that I may eat it.

এমন জিনিস এক টুকু পেলে সন্তুষ্ট হওয়া জায় If one got a nice bit of stuff like that one would be pleased.

(*e*) খান (Sansk. ক্ষণ 'a moment of time;' but in Bengali, 'a piece') generally implies a piece of anything, but is often untranslateable in English; as

এক খান কাপড় দাও ত ভাই Give me a piece of cloth, brother.

ওই খানে দুখান সোণার পাত রয়েছে Two gold vessels have been left here (literally, two pieces gold vessel).

এক খান নোট One bank-note (literally, one piece note).

(*f*) খানিক when used alone refers solely to time; as

খানিক সময় পেলে কর্‌তে পারি If I get a little time I can do it.

খানিক দেরি কর্‌তে হবে You must wait a little.

When টা is added, it applies both to time and to inanimate objects generally; as

খানিকটা জায়গা আমি কিণিচি I have bought a little piece, i.e. a little bit of land.

খানিকটা সময় পেলে আমি করে দিব If you give me a little time I will do it.

(*g*) গোছা ('cluster, bunch'), used with inanimate objects; as

এক গোছা শাকের আঁটি A bundle of vegetables.

এক গোছা কলম কিণিচি I have bought a bundle of pens.

(*h*) গুচ্চার, said to be contracted from গোটা চার 'about four.'

The following specimens of nouns fully declined will illustrate the above remarks:—

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(*a*) Human beings (vyakti-vāchak).

	Singular.	*Plural.*
Nom.	সন্তান 'son'	সন্তানেরা
Acc. Dat.	সন্তানকে	সন্তান দিগকে
Instr.	সন্তান কর্ত্তৃক or দ্বারা or দিয়া	সন্তানদের দ্বারা, দিয়া etc.
Abl.	সন্তান হইতে or থেকে	সন্তানদের হইতে
Gen.	সন্তানের	সন্তান দিগের or দের
Loc.	সন্তানে, সন্তানেতে	সন্তান দিগেতে

Note—In the plural the case-endings are sometimes added to the form of the genitive singular, as সন্তানের দিগকে, সন্তানের দের, etc.

(*b*) Other living beings (anyaprāṇī-vāchak).

Nom.	কুক্কুর 'dog'	কুক্কুর সমূহ or সকল
Acc.	কুক্কুর কে or কুক্কুর	কুক্কুর সমূহ কে, or as nom.
Dat.	কুক্কুর কে	কুক্কুর সমূহ কে
Instr.	কুক্কুর দিয়া etc.	কুক্কুর সমূহ দিয়া etc.
	etc.	etc.

(*c*) Inanimate objects (aprāṇī-vāchak).

Nom.	গাছ 'tree'	গাছ সকল, গুল etc.
Acc.	গাছ	id.
Dat.	গাছে	গাছ সকলে or সকলেতে
Instr.	গাছ দিয়া etc.	গাছ সকল দিয়া etc.
Abl.	গাছ হইতে or থেকে	গাছ সকল হইতে
Gen.	গাছের	গাছ সকলের
Loc.	গাছে, গাছতে	গাছ সকলে, সকলেতে

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§ 4. THE ADJECTIVE.

The adjective is invariable, having no separate forms for the genders. There is, in fact, absolutely no gender in Bengali, though in recent times certain writers have sought unsuccessfully to introduce the Sanskrit genders. Such expressions as সুন্দরী স্ত্রী 'a beautiful woman' are confined to literature, and in literature even to the writings of a particular school. The adjective, moreover, is not declined, except when it is used substantively.

The comparative is expressed in Sanskrit by adding the syllable তর, as পুণ্য 'holy,' পুণ্যতর 'holier.' This form is occasionally used in the high literary style, but has not taken root in popular language. Ordinarily the following words are employed:—

(*a*) অপেক্ষা (Sansk. अपेक्षा 'reference, comparison'), used with the genitive. This is literary, and used in polished conversation or oratory; as

আমার অপেক্ষা তার দ্বারা হবে ভাল It will be better done by him than by me.

Or with the nominative; as

রাম অপেক্ষা শ্যাম বিজ্ঞ Shyām is wiser than Rām.

(*b*) চেয়ে (shortened pronunciation of চাইয়া, participle of চা 'to see'), with the genitive, colloquial; as

তিনি আমার চেয়ে বলবান He is stronger than I.

বাঁশের চেয়ে কঞ্চী টঙ্ক The bamboo twig is harder than the bamboo (a proverb, meaning 'the dependants of a great man are more oppressive than the great man himself').

(*c*) মধ্যে (Sansk.), literary and colloquial; as এই দুই টার মধ্যে এইটা ভাল Of these two this is the better.

মধ্যে also serves to denote the superlative when more than two objects or persons are compared; as বালক তিনটির মধ্যে এইটি সুন্দর Of the three boys this is the handsomest.

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(*d*) হতে (shortened form of হইতে suffix of the abl.), colloquial; as একার হতে ওকার ত লিখ্‌তে শক্ত o is harder to write than *e*.

The superlative may be formed by adding a word meaning 'all' to any of the above; as সর্ব্বাপেক্ষা (lit.), সকলাপেক্ষা (lit. and coll.), সব্বাচেয়ে (coll.), সকলের চেয়ে (coll.), সকলের হতে (coll.), সব্বেচেয়ে (vulgar).

§ 5. THE NUMERALS.

A. Cardinals.

The cardinal numbers in this, as in all Indo-Aryan languages, are derived with very little change from Sanskrit through Prakrit. From eleven to ninety-nine they exhibit the compound form of Sanskrit and Prakrit, and have consequently to be learnt individually.

All the cardinal numbers are indeclinable.

The forms of the cardinals, which are very similar to Hindi, are as follows:—

1 এক	6 ছয়	11 এগার	16 ষোল
2 দুই	7 সাত	12 বার	17 সতের
3 তিন	8 আট	13 তের	18 আটার
4 চার, চারি	9 নয়	14 চৌদ্দ	19 ঊনিশ
5 পাঁচ	10 দশ	15 পনের	20 বিশ

Instead of বিশ for 20, কুড়ি is very commonly used colloquially.

21 একুশ	27 সাতাইশ	33 তেত্রিশ
22 বাইশ	28 আটাইশ	34 চৌত্রিশ
23 তেইশ	29 ঊনত্রিশ	35 পঁয়ত্রিশ
24 চব্বিশ	30 ত্রিশ	36 ছত্রিশ
25 পঁচিশ	31 একত্রিশ	37 সাঁইত্রিশ
26 ছাব্বিশ	32 বত্রিশ	38 আটত্রিশ

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39 ঊনচল্লিশ	43 তেতাল্লিশ	47 সাতচল্লিশ
40 চল্লিশ	44 চৌয়াল্লিশ	48 আটচল্লিশ
41 একচল্লিশ	45 পঁয়তাল্লিশ	49 ঊনপঞ্চাশ
42 বেয়াল্লিশ	46 ছচল্লিশ	50 পঞ্চাশ

For 47 সাঁযতাল্লিশ and for 48 আটতাল্লিশ are also used.

51 একান্ন	61 একষট্টি	71 একাত্তর
52 বাওয়ান্ন	62 বাষট্টি	72 বাহাত্তর
53 তিপ্পান্ন	63 তেষট্টি	73 তেহাত্তর
54 চৌয়ান্ন	64 চৌষট্টি	74 চৌহাত্তর
55 পঞ্চান্ন	65 পঁযষট্টি	75 পঁচাত্তর
56 ছাপ্পান্ন	66 ছয়ষট্টি	76 ছেয়াত্তর
57 সাতান্ন	67 সাতষট্টি	77 সাতাত্তর
58 আটান্ন	68 আটষট্টি	78 আটাত্তর
59 ঊনষাট	69 ঊনসত্তর	79 ঊনআশী
60 ষাট	70 সত্তর	80 আশী

Sixty is sometimes written ষাইট and sixty-six ছেষট্টি, so also seventy-six is written ছেহাত্তর.

81 একাশী	88 আটাশী	95 পঁচানব্বই
82 বিরাশী	89 ঊননব্বই	96 ছেয়ানব্বই
83 তিরাশী	90 নব্বই	97 সাতানব্বই
84 চৌরাশী	91 একানব্বই	98 আটানব্বই
85 পঁচাশী	92 বিরানব্বই	99 নিরানব্বই
86 ছেয়াশী	93 তিরানব্বই	100 শত or শো
87 সাতাশী	94 চৌরানব্বই	

For eighty-eight the semi-Sanskrit form অষ্টাশী is often heard; and for 100, while the Sanskrit শত is in common use, শো and শয় are also used, the latter especially after the first ten numerals, as এক শো 'one hundred,' etc.

In the writings of authors of the Sanskritizing school it is not

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uncommon to find the numerals used in their original Sanskrit form, for which the reader is referred to the Sanskrit grammar.

For 1000 in the literary style the Sanskrit সহস্র is used, but colloquially the Persian هزار with the first vowel lengthened; হাজার is more common. Of the higher numbers, লক্ষ literary or লাক colloquial for 100,000, and কোটি literary or ক্রোর colloquial for 10,000,000 are in common use.

The fractional numbers are পোয়া, চৌথী, and শিকি 'a quarter;' তেহাই 'a third;' আধ, অর্দ্ধেক 'half;' তিন পোয়া 'three quarters;' সওয়া 'a quarter more' (from Sansk. স 'with' and পাদিক 'a quarter'), as সওয়া তিন 'three and a quarter;' দেড় 'one and a half' (from Sansk. দ্বার্দ্ধ, literally 'half from two'); পৌনে 'a quarter less' (from Sansk. পাদ 'a quarter' and ঊন 'less'), as পৌনে পাঁচ 'a quarter less than five,' i.e. 'four and three quarters;' সাড়ে (which would be more correctly written সাঢে, from Sansk. স 'with' and অর্দ্ধ 'half') 'a half more,' as সাড়ে চার 'four and a half.' For 'two and a half' the word আড়াই (more correctly আঢাই from Sansk. অর্দ্ধ 'half' and দ্বয় 'a couple') is used. Distributives are expressed by repeating the noun, as দশ জনকে এক ২ টাকা দেও 'give each of the ten men a rupee,' or 'give the ten men a rupee apiece.'

Numerals always require the noun to be in the singular, as তিন জন 'three persons,' পাঁচ ঘর 'five houses.' When the noun is declined the numeral remains unaltered, as সাত মনুষ্যের 'of seven men.'

B. Ordinals.

The Bengali language has no special forms for ordinals. In modern times since the development of the language, the Sanskrit ordinals have been introduced. They are used in literature and in conversation by educated persons, and under the influence of the schoolmaster are finding their way into the speech of the masses. They would hardly yet, however, be understood by the cultivating and artizan classes generally. The first ten are as follows:—

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First	প্রথম	Sixth	ষষ্ঠ
Second	দ্বিতীয়	Seventh	সপ্তম
Third	তৃতীয়	Eighth	অষ্টম
Fourth	চতুর্থ	Ninth	নবম
Fifth	পঞ্চম	Tenth	দশম

From eleventh to twentieth they are the same as the cardinals. From twentieth they are formed by adding তম to the cardinal, or by eliding the final syllable, as বিংশতি 'twenty,' বিংশতিতম or বিংশ 'twentieth.'

In conversation, even among educated persons, the ordinals are often expressed by adding the suffix of the genitive singular to the cardinal, as একের 'first,' দুয়ের 'second,' তিনের 'third,' and so on; thus একের বহিটে দাও 'give me the first book' (on the shelf, etc.) This form is only used with inanimate objects.

The Hindustani ordinals pahilā 'first,' dūsrā 'second,' and tīsrā 'third' are occasionally used slightly corrupted, to suit Bengali pronunciation, as পহেলা, দোসরা, তেসরা.

Colloquially certain words are used with numerals as with substantives to indicate shades of meaning. They are as follows:—

(*a*) গোটা, like টা, has a somewhat depreciating meaning; as

গোটা পাঁচেক পয়সা দিতে পার Can you give me some four pice or so? implying that it is a trifling sum.

গোটা দশেক বাটী হইলে হবে It will suffice if there are some ten cups.

With কত 'how many,' it implies an indefinite number; as গোটা কত দুষ্ট ছেলে দ্বারা এটা হয়েছে This has been done by a few mischievous boys.

When the noun is omitted, it is more indefinite still; as গোটা কত হলেই হবে A small number will do, or just a few will suffice.

(*b*) শুটি, like টি, indicates approbation; as শুটি পাঁচেক ছেলে চমৎকার গাইলে Some five boys or so sang wonderfully well.

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With কত it is indefinite; as গরীব শুটি কত পয়সা পাইলে খুশী হয় The beggar is happy with just a few pice.

(*c*) খান and খানি are used in the same way as with the noun, but খানি expresses approbation; as দুই খানি সুন্দর ছবি দেখিলাম I saw two beautiful pictures.

(*d*) খান means 'a piece,' and is used in enumerating articles; as

দুই খান মোহর Two (pieces) mohars[1].

দুই খান কাপড় Two pieces of cloth.

(*e*) গাছ, literally 'tree,' is used in speaking of long straight things; as

দাঁড় গাছ বচ্চে ভাল The oar rows (or works) well.

তিন গাছ লাঠী Three sticks.

It will be observed, in some of the above examples, that এক is added to numerals. This is always the case when uncertainty is implied. In this position এক may be translated 'about;' as দশেক 'about ten.'

Vagueness is often indicated by putting together two numbers of very different values; as বিশ চল্লিশ, literally 'twenty-forty,' i. e. any number from twenty to forty, or a little more or less. Natives are often vague about their age. A witness will sometimes depose that his age is দশ পঁচাশ 'ten-fifty,' meaning that he is a man of middle age! So also,

দু লাক পাঁচ লাক আমার আয় নাই My income is not two-five lakhs, i. e. I am not a rich man.

তাঁহার বিশ পঁচাশ লাক আয় আছে His income is twenty-fifty lakhs, i. e. He is a very wealthy man.

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[1] The *mohar*, or more correctly *muhr*, is a gold coin, no longer current, valued generally at sixteen rupees.

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CHAPTER III.

THE PRONOUN.

§ 6. PERSONAL PRONOUNS.

THE forms of the personal pronouns are the following:—

First Person.

	Singular.	*Plural.*
Nom.	আমি 'I'	আমরা 'we'
Acc. Dat.	আমাকে	আমাদিগকে
Instr.	আমাতে	আমাদের কর্ত্তৃক
	আমার দ্বারা etc.	আমাদের দিয়া
	আমা কর্ত্তৃক etc.	etc.
Abl.	আমা হইতে	আমাদের হইতে
Gen.	আমার	আমাদের or আমাদিগের
Loc.	আমায়, আমাতে	আমাদিগেতে

In the instr. sing. the postpositions কর্ত্তৃক, করণক, and দিয়া are affixed to the form আমা, while দ্বারা requires the form আমার.

In all the cases of the plural the postpositions may be affixed to আমা or আমার; thus one may say আমাদিগের or আমার-দিগের, the latter form is more common in Western Bengal.

The above form of the pronoun of the first person is that used in literature and colloquially by all correct speakers. *Ami* is, however, by origin, the plural, and has by long use been so identified

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with the singular, that a new plural, *āmarā*, has been created for use when it is required to bring out the sense of plurality more clearly.

The old nominative is still in use, though it is now considered vulgar, and is only heard among the lower orders, or in very familiar conversation, in addressing servants and inferiors. It too has had a new plural invented for it, so completely has all perception of *āmi* being the real plural of *mui* died out. It runs thus:—

	Singular.	*Plural.*
Nom.	মুই 'I'	মোরা
Acc. Dat.	মোকে, মোরে	মোদের
Gen.	মোর	মোদের

No other cases are in use, and it will be observed that in the plural the form of the genitive is used for the acc. and dat. also. In the singular, too, the gen. মোর is occasionally used for the acc. and dat.

Second Person.

	Singular.	*Plural.*
Nom.	তুমি 'thou'	তোমরা 'ye'
Acc. Dat.	তোমাকে	তোমাদিগকে
Instr.	তোমাতে	তোমাদের কর্ত্তৃক
	তোমার দ্বারা etc.	তোমাদের দিয়া
	তোমা কর্ত্তৃক etc.	etc.
Abl.	তোমা হইতে	তোমাদের হইতে
Gen.	তোমার	তোমাদের, তোমাদিগের
Loc.	তোমায়, তোমাতে	তোমাদিগেতে

Here, also, there is the old singular, now esteemed vulgar, with a modern plural fitted to it, thus

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	Singular.	*Plural.*
Nom.	তুই 'thou'	তোরা
Acc. Dat.	তোকে, তোরে	তোদের
Gen.	তোর	তোদের

The remarks regarding the first person apply to the second person also.

In addressing superiors or equals in rank, and generally in the conversation of respectable persons of all classes, neither তুমি nor তুই are used. In their place is used আপনি (from Sansk. আত্মন্ 'self'), meaning literally 'self,' but used also to mean 'your honour,' 'your honourable self,' and such like, just as in Hindi *āp*. The student must be very careful always to use *āpani* when addressing gentlemen or respectable people of any class, as the use of *tumi*, except to servants, relations, or very humble people, is regarded almost as an insult.

When used to mean 'self,' i.e. 'myself, thyself, himself,' etc., *āpani* is thus declined:

	Singular.	*Plural.*
Nom.	আপনি	আপনারা
Acc. Dat.	আপনাকে	আপনাদিগকে
	etc.	etc.

But when implying 'your honour' it may take in nom. plur. the form আপনকারা, gen. sing. আপনকার, and so in the other cases.

আপনি, when used respectfully, takes the verb in the third person; as আপনি উত্তর দিবেন Your honour will give an answer.

When it is wished to express still greater respect, the word মহাশয় 'gentleman, Sir,' is used, also with the verb in the third person plural; as মহাশয় সেখানে যাইবেন কি না Will you go there or not, Sir?

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Third Person.

	Singular.	*Plural.*
Nom.	তিনি 'he,' 'she'	তাঁহারা 'they'
Acc. Dat.	তাঁহাকে	তাঁহাদিগকে
Instr.	তাঁহাতে তাঁহার দ্বারা etc.	তাঁহাদের কর্ত্তৃক তাঁহাদের দিয়া etc.
Abl.	তাঁহা হইতে	তাঁহাদের হইতে
Gen.	তাঁহার	তাঁহাদের, তাঁহাদিগের
Loc.	তাঁহাতে, তাঁহায়	তাঁহাদিগেতে

The old singular, now considered vulgar, is

Nom.	সে 'he,' 'she'	তাহারা 'they'
Gen.	তাহার তার	তাদের
Acc. Dat.	তাহাকে, তাকে	
Loc.	তাতে, তাহায়, তায়	তাদের

It will be observed that the forms of the oblique cases differ only from the higher form by omission of the *chandrabindu*, or nasal sign.

'It' is expressed by সে, and its inflection তাহা, generally contracted to তা. In this sense সে is used in correct language.

There is no possessive pronoun, the genitive of the personal pronouns is used, as আমার ঘর 'my house,' তোমার নাম 'thy name.'

§ 7. OTHER PRONOUNS.

The other pronouns are strictly analogous in form and declension to the personal pronouns. The type of তিনি may be taken as a model for all; thus

1. Near demonstrative:—ইনি 'this,' inflection ইঁহা; vulgar এ, inflect. ইহা.

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2. Remote demonstrative:—উনি 'that,' inflect. উঁহা; vulgar ও, inflect. উহা.

3. Relative:—যিনি 'whoever,' inflect. যাঁহা; vulgar যে, inflect. যাহা.

4. Correlative:—তিনি (given above).

5. Interrogative:—(*a*) কে 'who?' inflect. কাঁহা; vulgar কে, inflect. কাহা.

(*b*) কি 'what?' inflect. কাহা. Besides the regular form কাহা, কি has also an inflection কিসে used in certain cases only; as Acc., Dat. কিসে, Instr. কিসের দ্বারা or কি দিয়া, Loc. কিসেতে, Abl. কিসে থেকে or কি হইতে.

There is also an interrogative form কোন্ used only with nouns; as কোন্ স্থানে যাইতেছ To what place are you going?

6. Indefinite:—কেহ 'any one,' inflect. কাহা; to which is added the vowel ও very lightly pronounced; as Acc. কাহাকেও, Gen. কাহারও or কাহারো, etc. It is used both for singular and plural, if, indeed, it can be said to have a plural. কিছু 'anything.'

কোন (to be distinguished from কোন্ 'which?'), 'some, any,' is indeclinable.

The pronouns এ, ও, সে often have an ই added to them, as এই or ঐ, ওই, সেই; this conveys a certain emphasis, as 'this very one,' etc. In the genitive plural for ইঁহাদের and উঁহাদের the contractions এঁদের and ওঁদের are used colloquially by all classes.

These pronouns also take the additional syllables টা, টি, like nouns. The inflectional terminations are placed *after* these additions, as Gen. এটার; কোনটার; Loc. এটাতে, এটায়; কোনটীতে.

There are also many compound pronouns which must be learnt from practice, such as যে কেহ 'whosoever,' যে কোন *id.*, যে কিছু 'whatsoever,' যে সকল 'all who,' etc.

The adjective in Bengali being indeclinable, it follows that whenever any one of the above pronouns is used as an adjective, it becomes indeclinable. When used adjectivally the forms এ, ও, সে, and যে are used, not ইনি, উনি, তিনি, or যিনি; as

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এ পণ্ডিত কোথা থাকেন Where does this Pandit live?

ও বালক কে ডাক Call that boy.

সে ফুলগুলি তুমি কোথা পাইয়াছিলে Where did you find those flowers?

সে যে কি লোক তাহা আমি বলিতে পারি না What caste he may be I cannot say.

More usually in this connexion the forms with ই added are used, as ঐ, ওই, etc.

As possessive, meaning '(my, thy, his) own,' আপনি 'self' may be used in the genitive আপনার, or in the stem form আপন; as আপন ঘর যাও Go to your own house.

In the sense of 'own' is also used নিজ, as ঐ আমার নিজের ঘর 'this is my own house;' but when used as a substantive, meaning '(my, thy, him) self,' it takes the form নিজে, as নিজে কাজ করিল 'he did the work himself.' In this sense it is declined like other pronouns, though in the singular only.

The Persian word خُود 'self,' written খোদ, is also frequently used in the same way as নিজ. It is considered as respectful, and may be used in addressing superiors; as চাকর বাকরের কথায় কি হয় খোদ কি বলেন What matters the talk of servants, what do you yourself say, Sir?

আপনি, নিজে, and খোদ are sometimes for distinctness sake added to the pronoun of the person to which they refer, and are then put in the same case as the personal pronoun; as তাঁহার আপনার (or নিজের) বিষয় তিনি রক্ষা করিতে পারেন 'he can take care of his own property,' where emphasis is laid on '*own*.'

অমুক and the Arabic فُلَان, corrupted to ফলনা, answer to English 'so and so,' and are used where the name of the person or place referred to is omitted; as নাম অমুক, জাতি অমুক, ঘর অমুক Name, so and so; caste, such and such; residence, so and so.

In the literary style, and especially in poetry, parts of the Sanskrit personal pronouns are not infrequently used; as, for instance,

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the bases of the pronouns of the first and second persons, and some of the cases. The full declension of these pronouns belongs to Sanskrit grammar, but the most generally used forms are here given :

Base মৎ or অস্মদ্ 'I' or 'we' মম 'of me' মাম্ 'me' মে 'to me.'
„ ত্বৎ or যুষ্মদ্ 'thou' or 'ye' তব 'of thee' ত্বাম্ 'thee' তে 'to thee.'

The forms of the base are used in composition only; as মৎপুত্র 'my son,' অস্মদ্ গৃহ 'our house.'

The pronoun of the third person (nom. sing. neut.) তৎ is also used for তিনি 'he, that,' only in composition; as তৎকালীন 'belonging to that time,' তদ্দ্বারা 'by means of that.' Other words so used are স্ব 'self,' and ভবৎ 'your honour.'

From মৎ, অস্মদ্, and the others, are formed possessive adjectives; thus

মদীয় 'mine' ত্বদীয় 'thine' তদীয় 'his' or 'its.'
অস্মদীয় 'ours' যুষ্মদীয় 'yours' স্বীয় 'one's own.'

Occasionally also the Sanskrit word আত্মন 'self' (the origin of আপনি) is used by some writers, and is even declined; as Acc. আত্মাকে, Gen. আত্মার; but this is rare. In composition the shortened form আত্ম is found in some words of rather frequent use, such as আত্মরক্ষা 'self-preservation,' আত্মহত্যা 'suicide.' স্বয়ং (pronounced shŏyŏng) 'self,' though a pure Sanskrit word, is often used both in literature and in the higher conversational style. It is used with pronouns of all persons, and in all cases, and is indeclinable; thus

তিনি এখানে স্বয়ং আসিয়াছিলেন He came here himself.
তাঁহারা স্বয়ং সেখানে যাইবেন They will go there themselves.
তাঁহাকে স্বয়ং যাইতে হইবে They will have to go in person.

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CHAPTER IV.

THE VERB.

§ 8. CONJUGATION.

THE verb is as simple as the noun. There is only one conjugation, and there are, strictly speaking, no irregular verbs, though some few verbs in the commonest every-day use are so much contracted as to have at first sight the appearance of irregularity. On examination, however, it will be found that they are perfectly regular.

The grammarians distinguish between transitive and intransitive verbs. This distinction, however, is only of importance in the construction of sentences, the conjugation being the same in both cases.

There are nine tenses in the ordinary verb, and in each tense two numbers, singular and plural, in each number three persons. As a natural result of the rejection of the old singular of the personal pronouns, the old singular of the verb has also been rejected, and like the old singular of the pronouns is considered vulgar. It is, however, given in the paradigmas below for completeness sake, as it is frequently heard among peasants and labourers[1]. The third person singular, however, is used both in polite speech and in literature.

It is usual to give the verb in dictionaries under the form of the verbal noun in *n* (or after gutturals *ṇ*). In this view there are three classes of verbs, ending respectively in অন, ওন, and আন; thus

[1] In adopting this course, I rely on the authority of Sarkār, as well as on the morphological facts of the case.

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1st	বলন to speak.	করণ	to do.
2nd	হওন to be.	যাওন	to go.
3rd	গড়ান to make.	পাকান	to cook.

The third form comprises active verbs formed from intransitives, and causal verbs. The active verb formed from an intransitive is, it will be observed, itself a kind of causal. Thus the neuter পাকন means 'to be ripe, to be cooked,' while the active পাকান 'to ripen, to cook,' means literally 'to cause to be ripe or cooked,' i.e. 'to cook.'

There is, as mentioned above, practically no difference in the conjugation of these three classes; but the ও of the second class not being a part of the root, disappears in conjugation, giving rise in one or two instances to peculiarities of spelling, which will be noticed in their proper place. The long আ of the third class, whether active or causal, is never elided, but retains its place throughout the conjugation.

In some cases the formation of a transitive from an intransitive verb, and that of a causal from a transitive, is effected, not by adding the characteristic আ to the root, but by change of the root vowel. In these cases অ becomes আ, ই becomes এ, and উ becomes ও; in the two latter instances the final আ is also added; as

পড়ন	fall, lie.	পাড়ন	throw down, fell, lay.
জ্বলন	burn, blaze.	জ্বালন	kindle, enflame.
লড়ন	stir, move.	লাড়ন	shake, remove.
লিখন	write.	লেখান	cause to write.
ফুটন	to burst (intr.).	ফোটান	to burst (tr.).

In the literary and higher styles numerous verbs are formed by adding the verb করণ 'to do' to a Sanskrit noun; as দৃষ্টি করণ 'to see,' পরিশ্রম করণ 'to labour.' In these cases the noun remains unchanged throughout all tenses, the verb alone being inflected.

Auxiliaries.

Bengali, being analytical in type, makes considerable use of auxiliary verbs in its conjugation. Some of these are defective, only

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having two or three tenses, while others are complete. The ordinary auxiliaries are আছে 'is,' হওন 'to be, or become,' যাওন 'to go,' করণ 'to do,' থাকন 'to remain.' আছে is defective, having only a present and an imperfect. They are thus conjugated:—

PRESENT.

Singular.		*Plural.*	
মুই আছি	I am.	আমরা আছি	we are.
তুই আছিস্	thou art.	তোমরা আছ	ye are.
সে আছে	he is.	তাঁহারা আছেন	they are.

IMPERFECT.

Singular.		*Plural.*	
মুই ছিলাম	I was (হু, লুম)[1].	আমরা ছিলাম	we were.
তুই ছিলি	thou wast.	তোমরা ছিলে	ye were.
সে ছিল	he was.	তাঁহারা ছিলেন	they were.

The imperfect ছিলাম is shortened from আছিলাম, etc., which was used down to the end of the last century, and may be used *metri gratiâ* in poetry even at the present time.

The method of using the various persons of the singular and plural, which of them are admitted in correct language and which are considered vulgar, will be discussed under the regular verb.

The other auxiliaries being complete follow the type of the regular verb, which here follows.

Regular Verb.

ROOT কর 'DO' (Sanskrit কৃ).

1. INDEFINITE PRESENT OR AORIST.

I do, may do, etc.

	Singular.	*Plural.*
1.	করি	করি
2.	করিস্	কর
3.	করে	করেন্

[1] See p. 47, § 9, ii.

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2. Definite Present.

I am doing.

	Singular.	*Plural.*
1.	করিতেছি	করিতেছি
2.	করিতেছিস্	করিতেছ
3.	করিতেছে	করিতেছেন্

3. Imperfect.

I was doing.

1.	করিতেছিলাম (নু, লুম)[1]	করিতেছিলাম্
2.	করিতেছিলি	করিতেছিলে
3.	করিতেছিল	করিতেছিলেন

4. Indefinite Perfect.

I did.

1.	করিলাম (নু, লুম)[1]	করিলাম
2.	করিলি	করিলে
3.	করিল (লেক)	করিলেন

5. Definite Perfect.

I have done.

1.	করিয়াছি	করিয়াছি
2.	করিয়াছিস	করিয়াছ
3.	করিয়াছে	করিয়ছেন

6. Pluperfect.

I had done.

1.	করিয়াছিলাম (নু, লুম)[1]	করিয়াছিলাম
2.	করিয়াছিলি	করিয়াছিলে
3.	করিয়াছিল	করিয়াছিলেন

[1] See p. 47, § 9, ii.

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7. Future.

I shall do.

	Singular.	*Plural.*
1.	করিব	করিব
2.	করিবি	করিবে
3.	করিবে (করিবেক)	করিবেন

8. Imperative.

Do thou.

1.	(করি)	(করি)
2.	কর্	কর
3.	করুক	করুন

9. Conditional (*also* Habitual).

(If) *I do*, also *I used to do.*

1.	করিতাম	করিতাম
2.	করিতিস্	করিতে
3.	করিত	করিতেন

These are the ordinary tenses of the simple regular verb. The following additional tenses may be formed by employing the auxiliary verb থাক্ 'to remain,' with the past participle of the primary verb:—

1. করিয়া থাকি I continue to do, I usually do.
2. করিয়া থাকিলাম I continued doing, I went on doing.
3. করিয়া থাকিব I shall continue to do.
4. করিয়া থাক Go on doing.
5. করিয়া থাকিতাম I used always to do.

It will be observed that some of the forms above given are very long, they are consequently much shortened in ordinary conversation, even by the educated classes. Thus

for করিতেছে is used করচ্চে kŏr'chche,

„ করিয়াছে „ করেছে kŏrechhe,

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and so with the other tenses. To pronounce these words in full as 'kŏritechhe' or 'kŏriyāchhe' would be regarded as affected and ridiculous. These contractions are used in all the verbs in the language. Thus

dekh'chche, *not* dekhitechhe, 'he is seeing;'

jāchche, *not* jāitechhe, 'he is going,' etc.

The language is not rich in participles, nor is much use made of those that exist, except in composition. They are as follows:—

Present Participle	করিতে 'doing,' also used as infinitive 'to do.'
Past Participle	করিয়া 'done.'
Conjunctive Past Part.	করিলে 'having done.'
Verbal Noun	করণ 'the act of doing.'
,,	করা 'doing.'
,,	করিবা 'doing.'

Illustrations of the way in which these forms are used will be found below, page 47, § 9.

The passive is formed by adding the tenses of the verb যা 'to go' to the verbal noun করা. Thus (the first person only is given):

1. Indefinite Present	করা যাই
2. Definite Present	করা যাইতেছি
3. Imperfect	করা যাইতেছিলাম
4. Indefinite Perfect	করা গেলাম
5. Definite Perfect	করা গিয়াছি
6. Pluperfect	করা গিয়াছিলাম
7. Future	করা যাইবে
8. Imperative	করা যাই
9. Conditional	করা যাইতাম

It will be observed that the forms of the verb যা, given in tenses 4, 5, and 6, are different from the rest. This is, in fact, the only

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point in which there exists any irregularity in the Bengali verb. The past participle of যা, with which tenses 5 and 6 are compounded, is গিয়া instead of যাইয়া[1], and the indefinite perfect is গেলাম instead of যাইলাম.

[In this respect, Bengali agrees with all the modern languages of the group in retaining a form derived from the Sanskrit Passive Participle গত, Prakrit গঅো or গযো.]

Another method of forming the passive, which is much used in literature, consists in adding the forms of the verb হওন to the perfect participle of Sanskrit verbs.

The following are a few of the most frequently used of these participles, with the Sanskrit verb to which they belong. For others the dictionary should be consulted.

Root.		*Participle.*	
কৃ	do.	কৃত	done.
ধৃ	hold.	ধৃত	held.
রুধ্	stop.	রুদ্ধ	stopped.
বদ্	speak.	উদিত	spoken.
ভূ	be.	ভূত	been.
গম্	go.	গত	gone.
দৃশ	see.	দৃষ্ট	seen.
যুজ্	join.	যুক্ত	joined.
ঋ (causal অর্পয)	entrust.	অর্পিত	entrusted, handed over.
দা	give.	দত্ত	given.
স্থা	stand.	স্থিত	stood.
বচ্	say.	উক্ত	said.
পূর্ (পূ)	fill.	পূর্ণ	full, filled.
ভিদ্	break.	ভিন্ন	divided, separate.

[1] In Western Bengal the form যাইয়া is used instead of গিয়া. The same takes place also sometimes in poetry.

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ভ্রম্ wander.	ভ্রান্ত confused, mistaken.
শুধ্ be pure.	শুদ্ধ pure.

They are conjugated thus:

Indefinite Present	ধৃত হই	I am seized.
Indefinite Perfect	ধৃত হইলাম	I was seized.
Definite Perfect	ধৃত হইয়াছি	I have been seized.

The participle remaining unchanged throughout.

There is a very numerous class of Sanskrit verbs compounded with a preposition used in this way. Indeed, it is only by the almost unrestricted employment of such words that an originally poor language, like Bengali, is able to find tenses for the expression of the higher and more complex ideas. The same process has taken place in our own language, where Latin participles are largely used to form verbs. It is impossible, within the limits of this work, to give a list of all the Sanskrit words so employed; they will be found in the dictionary.

The causal is formed by adding *ā* to the root, thus from কর 'do,' causal করা. Verbs which end in *ā* in the active, take another *ā*, which is separated from the *ā* of the root by the peculiar Bengali combination ওয়=*w* (see § 2. B. page 8), thus যা 'go,' causal যাওয়া. The *ā* of the causal remains throughout all the tenses; thus

1. Indefinite Present করাই
2. Definite Present করাইতেছি
4. Indefinite Perfect করাইলাম

etc.

Although, as previously mentioned, there are no irregular verbs, yet there are one or two much used verbs which undergo so much contraction, and occasionally also vowel change, in the mouth of the people, that it may be well to give some of the tenses as a guide to the student.

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হওন 'to be' (contracted from হো).

	Singular.	*Plural.*
1. Indefinite Present	1. হই	হই
	2. হইস	হও
	3. হয়	হন
2. Definite Present	হইতেছি	
3. Indefinite Perfect	হইলাম	
7. Future	হইব	

Colloquially this verb undergoes the following contractions:

হইতেছে	is pronounced		হচ্ছে	hŏchche.
হইয়াছে	„	„	হয়েছে	hŏyechhe.
হইল	„	„	হল	hŏlŏ.
হইবে	„	„	হবে	hŏbe.

The verb দেওন 'to give' is very much contracted, as follows:

	Singular.	*Plural.*
1. Indefinite Present	1. দেই or দি	দেই or দি
	2. দিস	দেও or দাও
	3. দেয়	দেন
2. Definite Present	দিতেছি (pronounced দিচ্ছে)	
3. Definite Perfect	দিয়াছি	
4. Indefinite Perfect	দিলাম	
7. Future	দিব	
Infinitive	দিতে	
Past Participle	দিয়া	
Conjunctive Past Part.	দিলে	
Imperative	1. দেই or দি	1. দেই or দি
	2. দে	2. দেও or দাও
	3. দেউক or দিউক	3. দেউন or দিউন

The verb নেওন 'to take' is conjugated precisely as দেওন.

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Colloquially দেই is rare, দি is generally used. In the imperative দেউক and দেউন also are rare, দিক and দিন being used.

The verb আইসন 'to come' generally omits the ই, and in some cases the স; thus

Indefinite Present

	Singular.	*Plural.*
1.	আসি	আসি
2.	আসিস্	আইস
3.	আইসে or আসে	আইসেন or আসেন

Indefinite Perfect আসিলাম or আইলাম pronounced এলাম

Conjunctive Past Part. আসিলে or আইলে pronounced এলে

Colloquially আসে and the forms which omit the ই are used.

§ 9. REMARKS ON THE VERB IN GENERAL.

i. The second person singular (as above remarked) of all the tenses is vulgar, and never heard in polite speech. Nor is the first person of the singular much used by educated persons, though, from its being identical with the first person plural, it is only from the pronoun prefixed that one can tell whether singular or plural is meant.

ii. In the first person singular of tenses 3, 4, and 6, the termination লাম is pronounced লুম in most parts of Bengal. The old termination হু is now archaic and poetical, and is not heard in conversation, except among the lowest classes.

iii. The third person singular of tenses 4 and 7 sometimes has the terminations লেক and বেক respectively, as করিলেক and করিবেক. These, however, are not used by correct speakers, and may perhaps be described as provincialisms.

iv. In the imperative, when a somewhat future sense is implied, that is to say, when a person is told to do a thing, not at once, but at some future time, an ই is inserted before the termination,

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as 2 pers. pl. করিও. This form is also used when a certain amount of deference or politeness is intended, like the termination *iye* of Hindustani (baithiye, dekhiye, etc.). Politeness is also indicated in the third person plural by using the future tense; thus করুন is an absolute command, 'let them do it,' করিবেন 'will they (please) do it.'

v. The indefinite present or aorist is a mere statement of action with only the vaguest idea of time. It thus expresses habit or custom; as

আমি প্রায় এটা করি I generally do this.

তিনি ও খানে বসেন He sits there (i.e. that is his usual seat).

তিনি প্রায় সকালে স্নান করতে যান He generally goes to bathe early in the morning[1].

vi. The definite present indicates that the action is being performed at the time of speaking; as

আমি দেখ্‌চ্ছি তুমি যাও I am seeing (i.e. keeping watch), you may go.

বাবু খাচ্ছেন তুমি এখানে বস The Bābu is eating, you sit here (and wait).

vii. The imperfect is used in the same sense as in English; as আমি তাকে দেখ্‌চ্ছিলুম কিন্তু সে চলে গেল I was looking at him (i.e. examining him), but he went away.

viii. The indefinite perfect indicates past time, generally, without precisely defining the moment of action; as

আমি যাই খেলুম আর সে চলে গেল I went and ate, and he went away.

তিনি টাকা নিলেন কিন্তু রসিদ দিলেন না He took the money, but did not give a receipt.

সে ধরল আমি ও ছেড়ে দিলুম He seized it, and I let it go.

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[1] In many of these examples the colloquial forms of verbs etc, are given to familiarize the student with their use.

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সে আমাকে মারলে আমি পলাই গেলুম He beat me, and I ran away.

ix. The definite perfect expresses the completion of an action; as আমি লিখিছি আপনি পড়ুন I have written it (i.e. I have finished the writing), be pleased to read it.

The pluperfect is often used where in English we should use the indefinite perfect, as in expressing the first of several past actions; as

আমি মাচটা ধরিছিলুম কিন্তু পলাইয়া গেল I caught the fish (lit. I had caught), but it escaped. If in this sentence, instead of গেল, we write গিয়াছিল, it would indicate that something else happened after that, as that he caught the fish again.

তিনি যখন শুয়েছিলেন্ আমি নীচে গেলাম When he fell asleep (lit. had fallen asleep), I went downstairs.

সে যাবার পর আমি ঘুমিয়াছিলাম After he went away (i.e. after his going), I went to sleep (lit. I had gone to sleep), implying that something else happened after that.

x. The future is used as in English.

xi. The conditional requires যদি 'if,' যখন 'when,' or some similar word before it, and in the subjunctive clause তবে, তা হইলে 'then, in that case,' or some similar word; as তিনি যদি থলিটা দিতেন তা হইলে আমি ধরিতাম 'If he had given me the bag, then (lit. that having been) I would have held it.' This phrase তাহা হইলে, contracted to তা হলে, is of very frequent occurrence, and is pronounced so rapidly as to sound like two syllables only, *tā'le*.

Without যদি this tense indicates habit or custom; as তিনি প্রায় ফেলিতেন আমি প্রায়ই তুলিতুম He used generally to throw it away, and I used to pick it up.

xii. The correct use of the indefinite and definite perfects, and of the pluperfect, is very difficult to acquire, as it differs very much from the English use of those tenses. Whenever an action has taken place, ever so recently, it is expressed by a past tense of some sort, in contrast to the English idiom, which regards events

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very recently passed as present. Thus 'I understand what you say,' would be আপনি যাহা বলিলেন তাহা আমি বুঝিলাম 'I understood what you said.' The past tense is even used for a future event, when it is so near that it may almost be regarded as having taken place; thus আমাকে ধরতে আস্‌চ্চেন আমি চলিলুম or চল্লুম They are coming to seize me, I am off! (lit. I have gone.) No amount of examples would put these idioms clearly before the student, but they are easily acquired by practice.

xiii. On the other hand, some Bengali authors make free use of the historic present, as it is called, expressing past events by the indefinite present. This is, however, hardly yet an established practice of the language, but rather a mannerism peculiar to certain writers.

xiv. The infinitive is by origin a present participle, and retains that sense in some cases, chiefly in phrases where continuance or progressive action is implied; as

মেয়ে মানুষটা কান্দিতে ২ বাড়ী আসিল The woman came home crying as she came (lit. weeping weeping came).

পিতার আহার করিতে ২ অসুখ হইল Father was taken ill while eating his dinner (lit. food taking taking became unwell).

But far more usual is the infinitive sense; as

শত্রুর তাঁহাকে হত্যা করিতে ভয় নাই The enemy does not fear to murder him.

দুঃখীটা কান্দিতে ইচ্ছা করেছে The wretched man wanted to weep.

In the phrase দিন থাকিতে কার্য কর 'work while it is day,' থাকিতে is the present participle (lit. day remaining work do), but this usage is rare.

xv. The past participle in ইয়া and that in ইলে are both used as conjunctives, i.e. in the sense of 'having done.' The difference between them is, that when the subject of the past participle is the same as that of the finite verb, ইয়া is used, when different ইলে; thus

রাজা তাহাকে দেখিয়া বলিলেন আজ আমি যাইতে পারিব না

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The king having seen him, said 'to-day I cannot go.' Here it is the king who both sees and speaks.

রামকে না দেখিলে আমার মনে বড় কষ্ট হয় Not having seen Rām, in my mind there is great distress. Here 'I,' understood, is the subject of 'having seen,' but কষ্ট 'distress' is the subject of the finite verb হয়.

With the conjunction ও added, the participle in *-ile* means 'even though,' 'although;' as খাইলে ও তিনি রাজী নন 'Even though he has eaten, he is not content.' The phrase ঐ জিনিস্ কলিকত্তায় দেখিলে ও দেখিতে পাওয়া যায় is idiomatic, and hardly translatable. It means 'that article or that kind of stuff may be found in Calcutta by searching' (lit. 'having seen is found to see'). This implies that the article is rare, but may be found in some shops with a good deal of searching for it. So also খোজিলে ও খোজিতে পারি 'Even having searched, I can search,' implying that he does not think he will find it, but he has no objection to hunt for it.

xvi. The three verbal nouns করা, করিবা, and করণ are not used indifferently. To indicate the act of doing, the first is employed; thus

হত্যা করা মহাপাপ The committing of murder is a great sin.

তোমার এরূপ করিয়া বলা উচিত হয় না For you to speak in this way is not proper (lit. the speaking of you).

পুণ্য কার্য্য করা মহৎ লোকের কর্ম্ম The performance of religious actions is the business of great people.

করিবা is only used in the genitive case, usually with the postposition জন্যে 'for the sake of,' or another noun; as

আত্মহত্যা করিবার সময় তাহার জ্ঞান ছিল না At the time of (his) committing suicide he was not in his right mind.

সে যুদ্ধ করিবার উপযুক্ত নয় He is not fitted for fighting.

আমি দেখিবার জন্যে আসিলাম I came to see (lit. for the sake of seeing).

রোগীর পথ্য দেরার জন্য যেতে হবে I must go to give the patient his food.

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করণ is a high Sanskrit word, and is only used in composition with other words, as বশীকরণ 'bringing into subjection;' করণার্থে 'for the sake of doing.' In the higher style, such a phrase as করণের জন্যে, instead of করিবার 'for the sake of doing,' is met with, but it can hardly be said to have become current in the language, and is not often heard in ordinary conversation, except among the learned. Even in literature it is generally used in connexion with a Sanskrit noun; as

অনুসন্ধান করণের জন্যে For the sake of making an investigation.
দোষমার্জন করণের জন্যে For the sake of exculpation.

§ 10. REMARKS ON THE DEFECTIVE AND AUXILIARY VERBS.

1. The verb থাক্ 'stop, remain,' is used both singly and as an auxiliary. When used singly, it means to stop or remain, and sometimes to do a thing at intervals. The following sentences, some of which are highly idiomatic, will illustrate its use:—

i. Singly:

তুমি এখানে থাক You stop here.

আর থেকে কায নাই There is no good stopping here (থেকে for থাকিয়া).

আমি ও খানে থাকি বটে কিন্তু কোন খপর রাখি না I do stay there it is true, but I don't notice anything (খপর corrupted from Arabic خَبَر 'news, information').

মাথা খাও সেখানে থেক By my head I pray you stop there! (মাথা খাও lit. 'eat my head!' an expression used by women in urgent supplication—থেক vulgar for থাক).

থেকে থেকে তুই কি বলিস What is it you keep saying every now and then? (lit. 'stopping stopping,' i.e. at intervals).

প্রাণ থাক্‌তে আমি এটা কর্‌ব না While life lasts I will not do this.

আজি এখানে থাক্‌লুম কাল থাকিব না I have stopped here to-day, but I won't stop to-morrow.

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তুই থাকিতে আমার নড়বার জো নাই As long as you stop here it is impossible for me to go away.

যা থাকে কপালে, আমি চালিলুম (চল্লুম) Whatever befalls I am going (lit. 'whatever remains on my forehead,' from the idea of a man's destiny being written on his forehead).

ii. As an auxiliary:

এটা দোষের বিষয় হলে ও আমি করে থাকি Although it is wrong, I keep on doing it (করে for করিয়া).

তুমি বোধ হয় মাসে ২ তাঁহার কাছে কিছু পাইয়া থাক I believe you get something from him every month.

আমি এই কার্য প্রায় করে থাক্‌তুম্‌ I used to do it almost always.

গত রাত্রি আমি শয়ন করিয়া থাকিলাম Last night I slept all night (in answer to a question, What were you doing last night?).

The future থাক, as an auxiliary, expresses uncertainty or probability, not habit; as

আমি এটা করিয়া থাকিব I may have done that (i.e. I daresay I did).

যদি আমি সেখানে গিয়া থাকিতাম তা হলে তার দেখা পাইতাম If I had gone there I should have met him.

আমি প্রায় সংস্কৃত পড়িয়া থাকিতাম কিন্তু এখন পড়ি না I used generally to read Sanskrit, but I do not read it now.

এই কায করিয়া থাক Go on with this work.

It may be added, that থাক is used only in the tenses of which illustrations have been given above.

2. The verb রহ্‌ 'to stay,' so much used in Hindustani, is not much employed in Bengali, having been almost entirely superseded by থাক্‌. It is used in poetry, and colloquially in a few phrases, such as

আমি রহিতে পারি না I cannot stop.

আমি এখানে রহিতে চাই I wish to stop here.

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রহিতে পার You can stop.

রহিতে দিব না I will not let you stop (lit. I will not give to stop).

3. The curious word বটে, which is really a verb (from Sanskrit **বর্ত্ততি** 'it becomes'), is used only in the present indefinite, and is seldom found except in the third person singular. It is regularly conjugated; thus

Singular.	*Plural.*
1. বটি	বটি
2. বটিস	বট
3. বটে	বটেন

It is generally added to verbs in all tenses, with the sense of strongly confirming or emphasizing an assertion, like the English 'really,' 'indeed,' 'I assure you,' 'certainly.' Thus

আমি এটা করি বটে কিন্তু কোন উপকার পাই না I do it indeed, but I derive no benefit (from doing it).

তুমি ওটা করচ বটে কিন্তু কোন কাযে লাগবে না You are doing that no doubt, but nothing will come of it.

আমি সেখানে গিয়াছিলাম বটে কিন্তু তার সঙ্গে দেখা হয় নাই I did indeed go there, but I did not meet with him (lit. did not see with him, or there was not a seeing with him).

এখানে ছিল বটে কিন্তু কোথায় গেল বলিতে পারি না Yes! he *was* here certainly, but I can't say where he has gone.

যাইতে পারি বটে কিন্তু কোন কায হয় কি সন্দেহ I can go if you wish it, but I doubt if anything will come of it.

এটা হইত বটে যদি আমি এটা করিতাম This would assuredly have happened if I had done so.

It is used singly, to indicate surprise or doubt, as well as strong assertion; as

বটে তুমি কি এটা করচ What! are *you* doing this?

বটে তোমার কি এই কায What! is this *your* doing?

বটে তুমি কি সেই What! are you the man? (lit. are you he?)

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সেখানে বটে Oh yes! he *is* there.

বটে হাঁ তোমার নাম কি হাঁ Oh indeed! what is your name? (this is almost untranslatable, it is used in addressing equals or inferiors, and implies a certain amount of doubt or hesitation in asking.)

আপনি কে বটেন Who are you, please?

4. হওন, when used as an auxiliary, implies necessity; as যাইতে হয় '(I, you, he, etc.) must go.' When the pronoun is expressed it is put in the dative case; as আমাকে পরিশ্রম করিতে হয় 'I must work hard' (lit. 'to me labour to do there is'). It is used throughout all the tenses, though some are more rarely used than others; thus আসিতে হইল '(I) was obliged to come;' তোমাকে বসিতে হবে 'you *must* sit (and wait).' It is used always with the infinitive of the leading verb, as will be seen from the above examples.

5. আছে, on the contrary, when used with the infinitive of another verb, implies the power to do, or the option of doing, generally with the idea involved that it will be better to do it. Thus করিতে আছে means 'you may do,' 'you can do it if you like,' 'you had better do;' as খ্রীষ্টান দিগকে বিধবা বিবাহ করিতে আছে 'Widow marriage is permitted (or legal) for Christians.' It is, however, not very frequently used.

ছিল, when used as an auxiliary, implies that an action was to be done, had to be done, or was necessary for the completion of some affair. করিতে ছিল (to be distinguished from করিতেছিল, the imperfect of the regular verb) implies 'it remained to be done,' 'it had to be done.' This is also of somewhat rare occurrence.

§ 11. COMPOUND VERBS.

Some verbs, of very frequent use, are added to all other verbs in the language to modify their meaning slightly, thus forming what are called frequentatives, permissives, and so forth. In this case only the latter of the two verbs is conjugated, the former remaining

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either in the infinitive or conjunctive participle. The following are the combinations in ordinary use:—

i. পারণ. Is added to verbs in the infinitive to indicate 'being able;' thus দেখতে পারি 'I can see;' উঠ্‌তে পারে না 'he cannot get up;' তুমি কি যাইতে পার্‌বে 'will you be able to go?' or less literally 'can you go?' The future of this verb is often used where in English the present would be used, as in the last-quoted instance, and as in আমি কিছুই দিতে পার্‌ব না 'I cannot give (you) anything.'

ii. ফেলন. Literally 'to throw,' is used to imply doing a thing completely, or finishing a thing, or even doing anything very much; as

বালক তুমি এই বেলা খেয়ে ফেল Boy! now eat up (your dinner), meaning 'make haste and finish your meal while I am doing something else.'

হরি ভারী হাত কেটে ফেলেছে Hari has cut his hand very badly (কেটে colloquial for কাটিয়া), as though one said 'he has cut it off and thrown it away!'

iii. উঠন. Literally 'to rise,' implies also growth, completion, and is used where in English the preposition 'up' would be employed; as in

আম টা এক্ রাত্রের মধ্যেই পেকে উঠিল The mango has ripened in one night, as we might say 'ripened up;' (পেকে colloquial for পাকিয়া.)

ছেলে টা দেখিতে২ য়ে বড় হযে উঠিল The boy has grown up very quickly (lit. while looking at him).

লোক টা এত খাওয়া খেয়ে উঠ্‌তে পারিবেন না The people will not be able to eat up all this food.

iv. পড়ন. Literally 'to fall,' with verbs of motion, indicates suddenness, hurry, doing anything at once; as

নেমে পড় Come down (quickly)! নেমে = নামিযা.

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চিকিৎসক এক মিনিটের মধ্যে এসে (=আসিয়া) পড়িল The physician came hurrying in in a minute.

তৎখণাৎ অনেক লোক গিয়ে পড়িল Suddenly a lot of people rushed to the spot.

v. দেওন. 'To give,' used in the sense of allowing, suffering, permitting; as

ও রে ছেলে টা কে ফেলে দিস্ না Ho you! don't let the child fall (said to a servant holding a child in his arms).

তোমাকে যাইতে দিব না I will not allow you to go.

vi. যাওন. 'To go' has a peculiar meaning only with the verb চলন; thus তিনি চলিলেন merely means 'he went,' but তিনি চলিয়া গেলেন 'he went away,' i.e. out of sight.

vii. পাওন. Literally 'to find' used to mean succeeding in doing, managing to do a thing; as

তোমাকে দেখতে পাওয়া দায় হই উঠ্‌ল It was a difficult matter to get sight of you (lit. the finding to see you rose up a difficulty).

আমি ওখানে গেলে খেতে পাব না If I go there I shall not succeed in earning my living (lit. I shall not find to eat).

viii. লাগন. Sometimes, as in Hindustani, means beginning to do anything; as

আমি তাকে ধরিলাম আর গুরু মহাশয় মারিতে লাগিল I seized him and the schoolmaster began to beat him.

Often, however, it has merely the sense of continuance, or simply of doing anything which spreads over some time; as

মা গায় হাত বুলুতে লাগল আর আমি ঘুমুতে লাগিলাম My mother rubbed (went on rubbing) my limbs with her hands and I slept (went on sleeping).

ix. চাই. This word, which is only used in this one form, is said to be the present tense of চা 'to wish.' It looks, however, more like a contraction of the Hindustani چاهیئے, with which it agrees in

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meaning. It is used with the infinitive or verbal noun. The former denotes more urgency than the latter. Thus

মাছ আনিতে চাই নইলে (= না হইলে) খাওয়া হবে না You ought to bring some fish, otherwise there will be nothing to eat.

আজ তোমার আমার বাড়ী আসা চাই To-day you ought to come to my house.

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CHAPTER V.

THE PARTICLES.

§ 12. ADVERBS.

Adverbs are formed either from pronouns or from nouns. The former, or pronominal adverbs, fall into a regular threefold sequence, derived from the five pronominal types, and expressing time, place, and manner. The following table contains the principal words of each type:—

Class.	*Time.*	*Place.*	*Manner.*
Near demonstrative type এ	এবে, এখন now	এখানে, এথা here	এমন in this way, thus
Far demonstrative type ও	wanting	ওখানে, ওথা there	ওমন, অমন in that way
Relative type য (যে)	যবে, যখন when	যেখানে, যথায় where	যেমন, যেন in what manner, as
Correlative type ত (সে)	তবে, তখন then	সেখানে, তথায় there	তেমন in that way, so
Interrogative type ক	কবে, কখন when?	কোথায় where?	কেমন how?

In addition to the above, which are the ordinary colloquial and literary forms, there is a great variety of other forms, which are

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either compounds of the pronominal type with a noun in the locative case, or Sanskrit forms brought into use in modern times. Thus

i. *Here,* এস্থানে, এস্থলে (lit. in this place); *in this way,* হেন, এরূপ, এপ্রকার, এরকম, এমনধরা.

ii. *When,* যদা, যৎকাল, যেই; *where,* যেস্থলে, যথাস্থানে; *as,* যেন, যেরূপ.

iii. *Then,* তদা, তখনকার, সেবেলা, তৎখনাৎ; *there,* তথা, তত্র; *thus,* তথা.

iv. *When?* কদা, কতক্ষণ, কিক্ষণে, কোন সময়; *where?* কুত্রাপি, কোই; *how?* কিরূপ.

v. *Why?* is expressed by কেন or কি.

vi. An ই is often added to the series of manner, thus এমনি, যেমনি, তেমনি, কেমনি; and an ও to এখন and কোথায়, thus এখনও, কোথায়ও.

vii. The series *hence, whence, thence, whence?* is expressed by adding the sign of the ablative to the series of place, omitting the final *e;* thus *hence,* এখান থেকে or হইতে; *whence,* যেখান থেকে; *thence,* সেখান থেকে; *whence?* কোথা থেকে, contracted কো থেকে.

viii. The series *hither, thither,* etc., is either expressed by the series of place, or by adding the word দিগে (lit. 'in direction'); as এদিগে 'hither,' 'in this direction;' সেদিগে 'thither;' কোন দিগে 'whither?'

Nominal adverbs are either pure Sanskrit words in the nominative, locative or ablative cases, or modern Bengali nouns used adverbially. Their number is infinite. A few of those most commonly used are here given:—

i. *Time.*

অগ্রে, আগে } before (prior to).

অবশেষে at last.

অদ্য Sansk., আজি Beng. } to-day.

অহরহ daily.

অকস্মাৎ suddenly.

যাবৎ so long as.

তাবৎ so long.

দিনে by day.

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দিনে ২ daily.
কাল yesterday, to-morrow.
কদাচ at any time, ever.
নিত্য constantly.
পরে afterwards.
পরশু { day before yesterday, day after to-morrow.
পুনরবার again.
রাত্রে at night.
সকালে in the morning.
সদা } always (these two are
সর্ব্বদা } often used together).
হঠাৎ suddenly.

ii. *Place.*

অগ্রে } before (in front of).
আগে }
অধঃ } down, below.
অধোতে }
অদূরে near.
অত্র here.
অন্যত্র elsewhere.
ভিতরে within (inside).
বাহিরে without (outside).
নীচে below.
দূরে far.
সম্মুখে in front of (*vulgo* সাম্নে).
সাক্ষাতে in presence of.
উপরে above.

iii. *Manner.*

অতি very.
অতিশয় very.
অত্যন্ত excessively.
কিছু a little.
বিস্তর much.
ক্রমে ২ by degrees.
অনর্থক in vain.
প্রায় almost.
দৈবাৎ accidentally.
পৃথক ২ separately.
পরস্পর mutually.
শীঘ্র quickly.

Many adverbs are formed from adjectives by adding রূপে (lit. 'in form'), as সুন্দররূপে 'beautifully,' or মতে (lit. 'according to'), as কোনমতে 'in any way.'

Under the head of adverbs may be classed the words used in the multiplication table, 'once,' 'twice,' and so on; thus

এক একে এক Once one is one.
দুই দুগুণে চার Twice two are four.

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তীন ত্রিক্কে নয়	Three times three are nine.
চার চারে ষোল	Four times four are sixteen.
পাঁচ পাঁচে পঁচিশ	Five times five are twenty-five.
ছয় ছক ছত্রিশ	Six times six are thirty-six.
সাত সাতে ঊনচল্লিশ	Seven times seven are forty-nine.
আট আটে চৌষট্টি	Eight times eight are sixty-four.
নয় নম একাশী	Nine times nine are eighty-one.
দশ দশকা শত	Ten times ten are one hundred.

Beyond this the numeral adverb is formed regularly by adding ম, as এগারম 'eleven times,' বারম 'twelve times,' and so on.

§ 13. PREPOSITIONS.

Prepositions, properly so called, that is, particles placed *before* another word, are inseparable. There are no prepositions of this kind in modern Bengali, but the Sanskrit words which have been so freely introduced into the modern language comprise a large number of nouns in which prepositions are compounded. Although the study of these prepositions belongs more properly to the Sanskrit language, yet as words containing them are of very frequent occurrence, even in ordinary colloquial Bengali, it will be useful for the student to be acquainted with the general meaning of the commonest among them. They correspond in meaning and the method of their application to Latin prepositions, such as *cum* (con, co-), *pre*, *pro*, *sub*, *super*, *dis*, and the like, and can never be used separately.

অধি *over*, as in অধিকার 'power, possession,' অধ্যক্ষ 'a ruler, governor,' অধিগত 'acquired, attained.'

অনু *after*, as অনুকরণ 'imitation' (lit. 'making after'), অনুচর 'a follower,' অনুমতি 'permission,' অনুসন্ধান 'searching after.'

অপ *off*, implies detraction or taking away, as অপবাদ 'accusation, libel,' অপমান 'disgrace,' অপরাধ 'crime.'

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অভি *towards*, as অভিপ্রায় 'design, object' (lit. 'advancing towards'), অভিমান 'pride, conceit,' অভিযোগ 'application.'

অব *down*, implies deterioration, as অবকৃষ্ট 'deteriorated, spoilt,' অবস্থা 'state, condition' (lit. 'settling down'). In অবতার 'incarnation' there is no sense of depreciation, the word literally means 'passing downwards.'

উদ্ *up* (in composition takes also the forms উৎ and উন), as উদ্যোগ 'industry, effort,' উন্নতি 'promotion, elevation,' উৎপত্তি 'arising from, production.'

উপ *near, next to*, implies a secondary or subordinate condition, as উপপতি 'a paramour' (lit. 'a sub-husband'), উপসাগর 'a bay' (i.e. 'a sub-sea'), উপমা 'comparison.'

দুঃ *badly* (in composition takes also the forms দুর্, দুস্, দুষ্), as দুরাচার 'wicked,' দুঃসহ 'intolerable,' দুরবস্থা 'distress,' দুর্ভিক্ষ 'famine,' দুষ্কর 'difficult.'

নি *downwards*, has also the idea of completeness, as নিপাত 'falling, death,' নিবারণ 'prohibition,' নিষেধ 'prevention, restriction,' নিবেদন 'petition, representation.'

নিঃ *without*, in the sense of not having, being free from (in composition also নির্, নিস্, নিষ্), as নির্দোষী 'innocent, faultless,' নিশ্চিন্ত 'free from anxiety,' নিষ্কর 'free from taxes.'

পরা *back*, as পরাক্রম 'resistance, strength,' পরামর্শ 'advice, caution' (lit. 'holding back'), পরাবর্ত্তন 'returning.'

পরি *around*, conveys sometimes the sense of completeness, as পরিপূর্ণ 'quite full,' পরিবর্ত্তন 'exchange, equivalent' (lit. 'turning round'), পরিবার 'family and servants' (as it were 'surroundings'), পরিমান 'measure.'

প্র *before, forth*, as প্রকাশ 'display, appearance,' as an adjective, 'clear, visible, manifest' (lit. 'shining forth'), প্রণাম 'bowing, salutation' (lit. 'bending before'), প্রণয় 'affection.'

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প্রতি *back, towards,* as প্রতিজ্ঞা 'promise, declaration,' প্রতিপক্ষ 'adversary,' প্রতিপালন 'maintaining, nourishing, protecting,' প্রতিবাদী 'a defendant, respondent (in law).'

বি *apart,* as বিকল 'confused,' বিক্রয় 'sale, barter,' বিখ্যাত 'celebrated,' বিচার 'decision, judgment,' বিজ্ঞাপন 'proclamation,' বিদায় 'dismissal, permission to depart,' বিপরীত 'opposed to,' বিবাদ 'dispute.'

সং *with, together* (takes also the forms সঙ্, সন্, and সম্), as সংযোগ 'union,' সম্পত্তি 'wealth,' সঙ্গম 'meeting,' সঞ্চয় 'collection,' সন্তুষ্ট 'pleased, satisfied,' সন্ধ্যা 'evening,' সম্বাদ 'news.'

সু *well,* as সুখ্যাতি 'good reputation,' সুপ্রাপ্য 'easily obtainable,' সুচরিত্র 'good report.'

In the modern language prepositions are replaced by postpositions, that is, they are put *after* the noun, which is in the genitive case, and are separate, not joined to the noun. The following are the principal ones:—

অগ্রে, আগে } before.
অনুসারে according to.
অন্তরে within.
উপরে above.
কাছে near, beside.
কাছে ২ close to, alongside of.
তলে below, under.
দ্বারা by means of.
জন্যে for the sake of.
নীচে below.
নিকটে near.
নিমিত্তে on account of.
পরিবর্ত্তে instead of.
পর্যন্তে as far as.
পিছে behind.
প্রতি towards.
বাহিরে without, outside of.
বিষয়ে respecting.
ভিতরে inside of.
মধ্যে in the midst of, among.
সঙ্গে with.
সমীপে with, together with.
সহিত with.

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§ 14. CONJUNCTIONS.

Copulative conjunctions are—

আর and.	তবে then, consequently.
এবং and.	তথাপি yet, nevertheless.
আর ও / আরো } also, moreover.	তবু even then, notwithstanding.
	পুনশ্চ again.
এবং, ও, also, moreover.	অতএব therefore.
অপিচ likewise.	যেন in order that, whereby.
কিঞ্চ likewise.	অর্থাৎ that is to say, i. e.
যদি if.	কেননা because.
যদিচ if.	সুত্রাং or সুতরাং consequently
যদ্যপি although.	তত্রাপি even then.
যদিস্যাৎ if so be.	তথা and, also.

These are the most common, but there are others of less frequent use for which the student is referred to the dictionary.

Disjunctives are—

কিন্তু but.	নহিলে / নৈলে } if not.
কিম্বা / কিংবা } or.	অন্যথা otherwise.
অথবা or.	নচেৎ but if not, perhaps not.
কি or.	হয়—নহয় neither–nor.
বা or.	যদি না unless.
নতু / নতুবা } if not, otherwise.	ব্যতিরেকে except.
	ভিন্ন besides.

§ 15. INTERJECTIONS.

Many of these have been given in Chapter II under the vocative. The language delights in monosyllables of all sorts, stuck in here and there with more or less indefinite meanings. It would be im-

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possible to put on paper all the half-pronounced sounds and obscure utterances which—in the mouth of the Bengali peasant (and it might also be said, the peasant of most countries)—do duty for articulate speech.

আ, ও, এ correspond to the English Ho, Hi, Hullo! also to Oh! and Ah! So also হে, হারে, and many others.

বাপরে 'O father!' is used to express astonishment, pain, disapproval; বাঃ বাঃ or বাহ্ বাহ্, which is more Hindustani than Bengali, expresses admiration.

ইঃ, উঃ, 'pain' (may also be written ইহ্, উহ্).

আহা, উহু, ওহো, pain, also pity, 'alas! alas!'

ওমা, মারে, মাগো, 'O mother!' (like বাপরে), distress, amazement, and the like.

হায় ২ admiration, 'well done!'

শাবাস (from the Persian شاد باش 'be joyful!') or corruptly সবাস admiration, 'well done!' 'Hurrah!' also encouragement.

ছিহ্ or ছিহ ২ reproof, disgust, 'fie!' 'how nasty!' 'for shame!'

হাঁ ২ or হাঁ ৩ sudden warning or alarm, 'take care!'

হাঁ, হুঁ, ও, etc., 'yes!'

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