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Université Paris Cité

École Doctorale Sciences du Langage (ED 622)

*Laboratoire d'Histoire des Théories Linguistiques (UMR 7597)*

# Extended Sanskrit Grammar and the First Indigenous Description of Bengali

par Upasika GHOSH

Thèse de Doctorat en Linguistique (ED 622)

Dirigée par **Émilie AUSSANT**  
et **Thibaut d'HUBERT**

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**Titre** : *Grammaire sanskrite étendue et première description autochtone du bengali*

**Résumé court** : La thèse intitulée *Grammaire sanskrite étendue et première description autochtone du bengali*, porte sur un manuscrit de grammaire bengali (*Elements of the Bengala Language*) supposé avoir été rédigé dans la première moitié du XIXe siècle. Ce manuscrit ne comporte pas de colophon, laissant ainsi son auteur et sa date exacte d'écriture non confirmés. Il fait partie d'un manuscrit plus vaste (MSS Ben. B. 2), actuellement conservé à la British Library de Londres. Cette grammaire, qui couvre la totalité de la langue (écriture, phonétique, morphologie, syntaxe), constitue, dans l'histoire de la grammatisation et de la standardisation du bengali, la première description du bengali, composée en bengali, au moment où la langue littéraire des textes en prose se normalise. Le contexte institutionnel dans lequel elle fut composée (le Fort William College de Calcutta), que la thèse étudie, livre des informations essentielles pour l'histoire de la grammatisation des langues modernes de l'Inde. Le présent travail de recherche, qui fournit une édition électronique des *Elements of the Bengala Language*, poursuit deux objectifs principaux. Il s'agit d'une part de fournir un examen minutieux du manuscrit, de tenter d'identifier son auteur (plusieurs noms ont été avancés dans des études antérieures), sa période de composition ainsi que les raisons de sa composition (sur ce plan aussi, plusieurs thèses ont été défendues). Il s'agit d'autre part d'étudier le contenu du manuscrit, selon deux angles d'approche : 1) l'histoire de la description du bengali et 2) l'histoire de la langue bengalie. Le premier angle d'approche est étroitement lié à la notion de « grammaire sanskrite étendue ». Les *Elements of the Bengala Language* recourent à un certain nombre d'outils grammaticaux initialement élaborés pour le sanskrit. Simultanément, ils cernent, en les nommant à l'aide d'une terminologie nouvelle, des traits propres au bengali. Si cette grammaire permet donc de mesurer très clairement le rôle significatif que le sanskrit a pu jouer dans le processus de grammatisation du bengali, elle révèle aussi comment le descripteur parvient à faire sortir cette « nouvelle » langue de sa gangue. Le second angle d'approche permet d'appréhender, dans une certaine mesure, le rôle que le texte a pu jouer dans la standardisation de la langue.

**Mots clefs** : sanskrit, bengali, grammaire étendue, grammaire sanskrite étendue, grammaire sanskrite, grammaire bengalie, prose bengalie, Fort William College, Inde, sādhu bhāṣā

**Title:** *Extended Sanskrit grammar and the first indigenous description of Bengali*

**Abstract:** The thesis, entitled *Extended Sanskrit Grammar and the First Indigenous Description of Bengali*, focuses on a manuscript of Bengali grammar (*Elements of the Bengala Language*) supposedly written in the first half of the 19th century. The manuscript has no colophon, leaving its author and exact date of writing unconfirmed. It is a part of a larger manuscript (MSS Ben. B. 2), currently housed at the British Library in London. This grammar, which covers the entire language (script, phonetics, morphology, syntax), constitutes the first description of Bengali in the history of the grammatization and standardization of Bengali, composed in Bengali at a time when the literary language of prose texts was becoming standardized. The institutional context in which it was composed (Fort William College, Calcutta), which the thesis studies, provides essential information for the history of the grammatization of modern Indian languages. The present research work, which provides a digital edition of the *Elements of the Bengala Language*, has two main aims. The first is to provide a detailed examination of the manuscript, attempting to identify its author (several names have been put forward in previous studies), its period of composition and the reasons for its composition (here too, several theses have been defended). The second aim is to study the manuscript's content from two angles: 1) the history of the description of Bengali and 2) the history of the Bengali language. The first angle of approach is closely linked to the notion of "extended Sanskrit grammar". The *Elements of the Bengala Language* uses a number of grammatical tools originally developed for Sanskrit. At the same time, they identify features specific to Bengali, naming them with new terminology. While this grammar provides a clear indication of the significant role played by Sanskrit in the grammatization of Bengali, it also reveals how the describer manages to bring this "new" language out of its gangue. The second angle of approach allows us to apprehend, to a certain extent, the role that the text may have played in the standardization of the language.

**Keywords:** Sanskrit, Bengali, Extended Grammar, Extended Sanskrit Grammar, Bengali grammar, Sanskrit grammar, Bengali prose, Fort William College, India, sādhu bhāṣā

## Résumé long

La présente thèse, intitulée *Extended Sanskrit Grammar and the First Indigenous Description of Bengali*, porte sur un manuscrit de grammaire bengalie qui aurait été composé au début du XIXe siècle. Ce manuscrit, *Elements of the Bengala Language*, qui est conservé à la British Library de Londres, décrit les principales caractéristiques grammaticales de la prose bengalie de l'époque. À la fin du XVIIIe siècle et au début du XIXe siècle, le bengali écrit passe du style versifié à la prose. Les toutes premières grammaires de la langue, composées par des missionnaires européens, visent à normaliser cette forme écrite de la langue. Dans l'histoire de la grammatisation du bengali, le texte *Elements of the Bengala Language* constitue la première description du bengali, composée en bengali. En l'absence de colophon, la date exacte de cette composition, ainsi que l'identité de l'auteur, ne peuvent être confirmées.

Le premier objectif de cette recherche consiste à étudier le manuscrit MSS Ben. B.2, et plus particulièrement la partie consacrée à la grammaire bengalie, *Elements of the Bengala Language*, un des quatre textes constitutifs d'une compilation plus large, incluant une grammaire de la langue odia (*Elements of the Udia language*), un dictionnaire comparant des éléments lexicaux sanskrits, bengalis, prakrits et odia (*Comparative Vocabulary of Sanskrit, Bengala, Prakruta and Udia*), un traité sur la langue pachtoune (*Pushto Amednameh*). L'identification générale du manuscrit nécessite de s'intéresser au lieu de sa composition, à sa date de composition, à son auteur, à son contenu ainsi qu'à la raison de sa composition. La présente thèse rappelle que le manuscrit a vraisemblablement été composé dans les premières années du XIXe siècle, au Fort William College de Calcutta. Elle montre également qu'il existe plusieurs possibilités concernant la paternité du texte. Celui-ci présente, d'une part, de nombreux traits communs avec la deuxième édition de la grammaire bengalie de William Carey (vraisemblablement composée vers 1805). D'autre part, Tarapada Mukhopadhyay, qui fournit en 1970 une édition imprimée de cette grammaire, attribue la paternité du texte à Mrityunjay Vidyalankar (1762-1819), un lettré traditionnel (*paṇḍit*) qui enseigna notamment le sanskrit au Fort William College, et considère que ce dernier aurait composé le texte entre 1807 et 1811. Du point de vue du contenu, le texte aborde les grands thèmes d'une grammaire standard : alphabet bengali et phonétique (notamment phénomènes de jonction phonétique – *sandhi* – et prononciation des lettres), morphologie (nominale, verbale, termes invariables) et syntaxe (règles de formation des phrases, mots composés et nombres). La thèse étudie également, en

lien étroit avec la question de la paternité, les raisons possibles ayant présidé à la composition du texte.

Le deuxième objectif de cette recherche vise à produire une étude détaillée du contenu du manuscrit, selon deux angles d'approche :

#### 1) L'histoire de la description du bengali – La « Grammaire Sanskrite Étendue »

Le texte *Elements of the Bengala Language* recourt à un certain nombre d'outils utilisés à l'origine pour décrire la langue sanskrite. De ce point de vue, cette grammaire du bengali relève de ce que l'on peut nommer la « Grammaire Sanskrite Étendue ». Par « grammaires étendues », nous désignons la grammatisation d'une langue A à l'aide d'outils initialement développés pour une langue B (Auroux 1994). Lorsque nous parlons de « Grammaire Sanskrite Étendue », nous nous référons plus particulièrement à la grammatisation de langues autres que le sanskrit à l'aide d'outils initialement développés pour la description de la langue sanskrite. Ces outils ont fourni, à différents moments de l'histoire, un moule descriptif pour plusieurs langues d'Asie (langues indo-aryennes moyennes et modernes, langues dravidiennes, vieux javanais, cingalais ; cf. Aussant 2017). La grammaire étudiée dans le cadre de cette recherche présente l'intérêt d'utiliser des outils descriptifs développés pour le sanskrit, tout en identifiant (et en nommant à l'aide d'une terminologie technique) des traits spécifiques au bengali.

#### 2) L'histoire de la langue bengalie

L'étude du rôle joué par le texte *Elements of the Bengala Language* dans le développement historique de la langue bengalie est étroitement liée au statut de la langue au début du XIXe siècle : la situation qui la caractérise alors est la diglossie. L'écart entre la variété orale et la variété écrite est particulièrement perceptible à la charnière du XIXe siècle et le milieu du XXe siècle, juste avant que la norme écrite se rapproche finalement de la norme parlée. Jusqu'à la période coloniale, la grande majorité des textes bengalis étaient en vers et la langue de ces textes, aujourd'hui appelée « moyen bengali », n'a jamais été normalisée, pas plus qu'elle a fait l'objet de descriptions grammaticales. La création du Fort William College à Calcutta en 1800 a favorisé l'émergence de nombreuses compositions en prose dans les langues vernaculaires indiennes. Cette institution a encouragé la réalisation de travaux philologiques tels que l'édition de divers manuscrits, la traduction de textes et la production d'au moins une grammaire et d'un dictionnaire dans chaque département de langue entre 1801 et 1805. Cette évolution a joué un

rôle essentiel dans l'élaboration de la prose bengalie. Au cours de ce processus de normalisation, le sanskrit a joué un rôle déterminant.

Étant donné ces deux angles d'approche, la présente thèse contribue de manière significative à l'histoire de la grammatisation des langues de l'Inde ainsi qu'à l'histoire de la langue bengalie, en particulier de sa standardisation.

Les différentes étapes de cette recherche s'articulent en quatre chapitres. Les trois premiers traitent de l'étude générale du manuscrit ; le quatrième chapitre consiste en une analyse détaillée des différents composants de la grammaire.

Le premier chapitre propose une introduction générale au manuscrit. La section consacrée à la grammaire du bengali est décrite dans le contexte plus large du manuscrit MSS Ben. B.2. Une brève introduction aux autres textes du manuscrit MSS Ben. B.2 y est également donnée. Ce chapitre comprend la description des caractéristiques physiques du manuscrit, la table des matières ainsi que les caractéristiques spécifiques du texte examiné, telles que le style d'écriture, la division des sujets, etc. La dernière section de ce chapitre présente le second manuscrit de la grammaire bengalie, actuellement hébergé à l'Université de Dhaka.

Le deuxième chapitre présente une version électronique du manuscrit *Elements of the Bengala Grammar*. L'intention, derrière l'élaboration de cette version, est d'avoir une idée claire du contenu et de la division thématique de la grammaire. Le manuscrit original ne fournit aucun intertitre et, par conséquent, sans une étude détaillée, il est impossible d'identifier les différents sujets et sous-thèmes grammaticaux qui y sont abordés. La présente édition résout le problème des intertitres manquants, tout en conservant le contenu du texte intact. Outre la mise en valeur de la structuration interne de la grammaire, des notes exégétiques complètent l'ensemble (références grammaticales et sources historiques des termes techniques, des concepts grammaticaux et de divers éléments de la grammaire).

Le troisième chapitre est divisé en deux parties. La première traite de la question de la paternité du texte. Pour déterminer la période durant laquelle il a été composé, et la personne qui aurait pu le composer, cinq sources majeures, directement ou indirectement liées à cette grammaire, ont été prises en compte. Il s'agit de Tarapada Mukhopadhyay (1970), Mohammad Abdul Qayyum (1974), l'édition de la grammaire odia *Elements of the Udia Language* (1982) par Mahesh Chandra Mahapatra, le deuxième manuscrit de l'Université de Dhaka et la deuxième édition de la grammaire bengalie de William Carey (1805). La deuxième partie de ce

chapitre consiste en une étude comparative du contenu des *Elements of the Bengala Grammar* et de *A Grammar of the Bengalee Language* (2nd ed., ca. 1805) de William Carey. Cette étude tente de mieux cerner le motif qui a présidé à la composition de ces grammaires, l'une par rapport à l'autre. Une brève analyse des similitudes et des différences des deux grammaires aidera à comprendre leur ordre de composition, leur objectif et le public auquel chacune de ces versions de la grammaire était destinée.

Le quatrième chapitre est consacré à l'étude des éléments constitutifs de la grammaire bengalie. Une analyse détaillée de ces éléments est menée autour de trois grands procédés : 1) l'utilisation directe (i.e. sans aucune adaptation) d'outils grammaticaux sanskrits, qui permet de décrire les unités linguistiques du bengali qui sont fortement influencées par le sanskrit et qui, de fait, s'intègrent très facilement dans le cadre descriptif sanskrit ; 2) l'adaptation d'outils grammaticaux sanskrits, qui permet de décrire des unités linguistiques qui sont bengalies par nature au moyen d'outils grammaticaux sanskrits ; 3) l'introduction d'outils grammaticaux vernaculaires, qui permet de décrire des unités linguistiques qui ne peuvent pas être décrites à l'aide d'outils grammaticaux sanskrits. Cette classification en trois grands types de procédés (qui s'inspire elle-même d'une classification indienne – *tatsama*, *tadbhava* et *deśī*) aide à comprendre comment les éléments vernaculaires de la langue ont été traités par les premiers descripteurs. L'étude montre, par ailleurs, le rôle essentiel joué par le sanskrit dans le processus de grammatisation de la langue bengalie ainsi que le processus d'émergence de cette langue, dont l'auteur des *Elements of the Bengala Grammar* parvient à saisir, et à faire exister, les spécificités.

La présente étude suggère d'autres pistes à explorer dans l'histoire de la grammatisation de la langue bengalie et celle, plus générale, des facteurs ayant déclenché le processus de grammatisation (et de standardisation) des langues vernaculaires indiennes.



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## Liste des principales abréviations

A - *Aṣṭādhyāyī*

Abh - Abhyankar

CBG - Carey's Bengali Grammar

FWC - Fort William College

H - Honorific

NH - Non-honorific

Ka - *Kātantra*

M - Mukhopadhyay

MB - *Mugdhabodha*

Mbh - *Mahābhāṣya*

MIA - Middle Indo-Aryan

Ms - Manuscript

MW - Monier-Williams

NIA - New Indo-Aryan

Nir - *Nirukta*

OIA - Old Indo-Aryan

P - Pāṇini

Ṛ Pr - *Ṛk Prātiśākhya*

WC - William Carey

We adopt the conventions of the *Chicago Manual of Style* (CMOS) – 17<sup>th</sup> edition.

# Sommaire

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## Introduction

The present thesis, *Extended Sanskrit Grammar and the First Indigenous Description of Bengali*, deals with a manuscript of Bengali grammar presumed to have been composed during the early nineteenth century. This manuscript, *Elements of the Bengala Language*, is housed at the British Library, London, and describes the grammatical elements of the written Bengali prose of the time. The Bengali language was experiencing a shift from the verse to the prose style of language during the late eighteenth and early nineteenth centuries. This led to the composition of the language's very first grammars by European missionaries to standardize this written form of the language. In the history of Bengali grammatical compositions, *Elements of the Bengala Language* is the first grammar composed in the (modern) Bengali language and it is written in the Bengali script. The exact date and authorship of this composition remain unconfirmed as it lacks any form of colophon.

The first objective of this research is to study the manuscript MSS Ben. B.2, and in particular the section devoted to Bengali grammar, *Elements of the Bengala Language*, one of the four texts making up a larger compilation, including a grammar of the Odia language (*Elements of the Udia language*), a dictionary comparing Sanskrit, Bengali, Prakrit and Odia lexical elements (*Comparative Vocabulary of Sanscrit, Bengala, Prakruta and Udia*), and a treatise on the Pashto language (*Pushto Amednameh*). The general identification of the manuscript requires attention to its place of composition, its date of composition, its author, its content and the reason for its composition. The present thesis points out that the manuscript was probably composed in the early years of the 19th century, at Fort William College, Calcutta. It also shows that there are several possibilities regarding the authorship of the text. On the one hand, it shares many features with the second edition of William Carey's Bengali grammar (probably composed around 1805). On the other hand, Tarapada Mukhopadhyay, who provided a printed edition of this grammar in 1970, attributes the authorship of the text to Mrityunjay Vidyalankar (1762-1819), a traditional scholar (*paṇḍit*) who taught Sanskrit at Fort William College, and considers that he composed the text between 1807 and 1811. In terms of content, the text covers the main themes of a standard grammar: Bengali alphabet and phonetics (including phonetic junction phenomena - *sandhi* - and letter pronunciation), morphology (nominal, verbal, invariable terms) and syntax (rules of sentence formation, compound words and numbers).

Closely linked to the question of authorship, the thesis also examines possible reasons for the text's composition.

The second objective of this research is to produce a detailed study of the manuscript's contents, from two angles of approach:

1) The history of Bengali description - "Extended Sanskrit Grammar".

*Elements of the Bengala Language* uses a number of tools originally employed to describe the Sanskrit language. From this point of view, this grammar of Bengali belongs to what can be called the "Extended Sanskrit Grammar". By "extended grammars", we mean the grammaticalization of language A using tools originally developed for language B (Aurox 1994). When we speak of "Extended Sanskrit Grammars", we refer more specifically to the grammaticalization of languages other than Sanskrit using tools initially developed for the description of the Sanskrit language. These tools have provided, at different points in history, a descriptive mold for several Asian languages (Middle and Modern Indo-Aryan languages, Dravidian languages, Old Javanese, Sinhalese; cf. Aussant 2017). The grammar studied in this research has the advantage of using descriptive tools developed for Sanskrit, while identifying (and naming using technical terminology) features specific to Bengali.

2) The history of the Bengali language

The study of the role played by the text *Elements of the Bengala Language* in the historical development of the Bengali language is closely linked to the status of the language at the beginning of the 19th century: the situation that characterized it then was diglossic. The gap between the oral and written varieties is particularly perceptible at the turn of the 19th century and the middle of the 20th century, just before the written standard finally approached the spoken one. Until the colonial period, the vast majority of Bengali texts were in verse, and the language of these texts, now known as "Middle Bengali", was never standardized, nor was it the subject of grammatical descriptions. The creation of Fort William College in Calcutta in 1800 encouraged the emergence of numerous prose compositions in Indian vernacular languages. This institution encouraged philological works such as the editing of various manuscripts, the translation of texts and the production of at least one grammar and one dictionary in each language department between 1801 and 1805. These developments played an essential role in the development of Bengali prose. Sanskrit played a key role in this standardization process.

In order to achieve these objectives, the first thing required is to look at the Bengali language through various stages of its development.

## 1. History of the Bengali Language

Bengali has been in existence as an independent and characterized language, specifically as a distinct dialect group, for nearly ten centuries now (Chatterji 2017, 1). However, its history can be traced back to as early as the period of Vedic Sanskrit which constitutes the oldest form of the Indic, Indian, or Indo-Aryan group of the Indo-European language family (see Chatterji 2017). The oldest specimens of Bengali can be found in the form of place-names in some inscriptions and old books from the first half of the 5th century (Chatterji 2017, 109). But the literary form of the language, structured in sentences and connected phrases, came into existence only during the 8th century.

Thus, there are two aspects from which the history of Bengali can be seen: the development of the Bengali “language” and the development of Bengali “literature”.

### 1.1 Bengali in the Indo-Aryan Language Family

The Bengali language<sup>1</sup> belongs to the Indo-Aryan group of the Indo-Iranian member of the Indo-European language family. Bengali, along with Assamese, forms the easternmost language in the Indo-European linguistic area (Chatterji 2017, 1). Languages such as Hindi, Gujarati, Marathi, and Bengali have Sanskrit<sup>2</sup> as their common ancestor. Sanskrit branches out into the Prakrit languages, which are the Middle Indo-Aryan languages as known from inscriptions, literary works, and descriptions by grammarians.<sup>3</sup>

The Old Indo-Aryan languages refer to the period of the Vedic Sanskrit, which dates back to roughly 1500 BCE.<sup>4</sup> In the period of the Middle Indo-Aryan (ca. 3rd century BCE – 4th

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<sup>1</sup> Census of Bengali spoken, its % - According to the 2021 census of India, Bengali is spoken by 9.72 crore citizens, i.e., around 8.03 percent of India’s total population. Today, it is the second most spoken language in the country. Bengali is the official language of neighboring Bangladesh and of the state of West Bengal.

<sup>2</sup> Sanskrit is the language of the Hindu sacred texts (the *Vedas*), which became, at the beginning of the Common Era, a cosmopolitan code for literary, scientific, and political expression.

<sup>3</sup> Cardona, Britannica (<https://www.britannica.com/topic/Sanskrit-language>).

<sup>4</sup> Cardona, Britannica (<https://www.britannica.com/topic/Sanskrit-language>).

century CE), several dialects started growing outside the sphere of Sanskrit. As it was confined to a specific domain of use, Sanskrit became more and more refined. The earliest documented forms of language emerging from Sanskrit, i.e., Pali and Prakrit, can be found in the earlier texts of the Buddhist Canon and in the Ashokan inscriptions. Though classical Sanskrit literature was composed mainly during this period, Sanskrit hardly remained in the spoken form.<sup>5</sup> The Prakrit language further diversified during this period and branched out gradually, giving birth to the Modern Indo-Aryan languages we have today.<sup>6</sup> Prakrit can broadly be divided into three branches: Shauraseni, Magadhi, and Maharashtri. The Magadhi Prakrit, or the Eastern Prakrit, gave birth to the languages spoken today in the Eastern region of the country, namely Bengali, Assamese, Oriya, Magadhi, Maithili, and Bhojpuri, together forming a linguistic group of Eastern Indo-Aryan languages. This transition from the Prakrit languages to the Modern Indo-Aryan dialects and languages is bridged by what is known as the Apabhramsha. According to the scholars and Bengali linguists Suniti Kumar Chatterji and Sukumar Sen, Bengali originated in the 10th century CE, deriving through Magadhi Apabhramsha (written counterpart of the spoken Magadhi Prakrit).<sup>7</sup>

## 1.2 Literary History of Bengali

The Bengali language has a documented history in literary works from the early 8th century. Before that, as previously mentioned, the specimens of the language were found in the disconnected word from the 5th century. Three stages or periods can be delineated in the literary history of Bengali:

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<sup>5</sup> Prakrit was also used in the Sanskrit literary texts which established its position in society as a living language of the masses. From the literary point of view, Sanskrit was used among the elite, the educated, and those of higher stature in society. On the other hand, Prakrit was used by the commoners, women, and people of lower social stature.

<sup>6</sup> “There are two major views concerning the way in which Sanskrit and Prakrit are associated. One holds that the original matter in question is the speech of the common people, unadorned by grammar, and that *prākṛta* thus refers to vernacular usage in contrast to the elevated register of Sanskrit usage. This is one of several views noted, for example, by Nami Sadhu (11th century CE) in his commentary on Rudraṭa’s *Kāvyaḷaṅkāra* (‘Ornaments of Poetry’), a 9th-century treatise on poetics. It is also the usual explanation accepted by Western linguists. In contrast, the view most commonly held by Prakrit grammarians holds that the Prakrit languages are vernaculars that arose from Sanskrit” (Cardona, Britannica).

<sup>7</sup> Bengali scholar Muhammad Shahidullah and his followers offered a competing theory, suggesting that the language began in the 7th century CE and developed from spoken and written Gauda (also, respectively, a Prakrit and an Apabhramsha) (Bengali language, Britannica; <https://www.britannica.com/topic/Bengali-language>).



1. **Old Bengali (ca. 8th–13th century)**<sup>8</sup> – This period is known as the Pāla period in Bengal which was ruled by Buddhist Pāla rulers. Despite the fact that Sanskrit remained the dominant language for courtly literature during this period, Buddhist doctrine, poetry, and vernacular aesthetics also played a small part in the Apabhramsha and the proto-Bengali texts. D’Hubert says, “This corpus comprises single-stanza poems composed in the *dohā* meter of Middle Indic poetry and songs (*gītas/padas*) attributed to accomplished practitioners (*siddhās*) of the Vajrayāna school of Mahāyāna Tantric Buddhism. *Dohās* were dense poetic statements used for homiletic purposes by Jain, Buddhist, and Hindu practitioners. The language of those compositions was the literary idiom called Apabhramsha or Avahaṭṭha, which gained currency throughout the subcontinent from the 8th century onward” (d’Hubert 2018, 6). The earliest specimen that represents the literary compositions of this kind are the devotional songs known as *Caryāpadas* by the *siddhās* in forty-seven hymns. There is still dissension regarding their date among scholars (see Chatterji 2017). The language of the *Caryās* is the pure vernacular of Bengal and is probably based on the dialects of Bengal (see Chatterji 2027, 110123).

The other compositions from this period are the *Dōhā-kōṣa* (collection of *dohā*<sup>9</sup> couplets) of Saraha and the *Dōhā-kōṣa* of Kānha. Unlike the *Caryās*, they do not possess “distinctive Bengali traits” but contribute to the development of the New Indo-Aryan (NIA) language. Chatterji records that these three works show two different dialects, as the *Caryās* are in Old Bengali while the *Dohā koṣas* present the dialect of the Western (Shauraseni) Apabhramsha (Chatterji 2017, 112). He also adds that the couplets in *Prākṛta-Paiṅgala*, a treatise on Apabhramsha and early NIA, and some other poems are the remains of proto or Old Bengali (Chatterji 2017, 123). The sound system of this period is the same as that of Middle Indo-Aryan (MIA) and the vocabulary is mainly *tadbhava* (words and forms derived from Old Indo-Aryan) along with some *tatsama* words (learned words introduced from classical Sanskrit; see Chatterji 2017).

2. **Middle Bengali (ca. 13th–18th century)** – This period saw the dissolution of the courtly milieu along with the disappearance of Mahāyāna Buddhism and the consolidation of the independent sultanate. This led to the composition of the early specimens of Middle Bengali literature in the restored courtly culture (d’Hubert 2018,

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<sup>8</sup> There is no collective agreement on the exact dates of the different periods of the literary history of Bengali. Here, I used the dates based on the data provided by Chatterji (2017) and d’Hubert (2018).

<sup>9</sup> *Dohās* were dense poetic statements used for homiletic purposes by Jain, Buddhist, and Hindu practitioners (Hardy 1994, 323).

9). The most notable among these compositions is the *Śrīkṛṣṇakīrtana* (The song of Lord Kṛṣṇa)<sup>10</sup> by Caṇḍīdāsa. From the language point of view, it has a unique Middle Bengali character whose language is archaic—the features do not precisely correspond to the later Middle Bengali literary idiom (d’Hubert 2018, 9). According to the scholars, it dates back to the early 14th century, and thus, is considered to have belonged to the Early Middle Bengali stage. The grammar of the speech used in this text gives clues to many New Bengali forms (Chatterji 2017, 129).

Chatterji lists many other literary works that were composed during this period. These are the *Padas* of Caṇḍīdāsa, the *Rāmāyaṇa* of Kṛtīvāsa, the *Padmapurāṇa* of Vijayagupta, the *Śrīkṛṣṇavijaya* of Mālādhara Vasu, the *Mahābharata* of Sanjaya Kavindra Paramēśvara and Śrīkaraṇa Nandī, the *Dharmmaṅgala* of Māṇika Gāṅgulī, the *Caṇḍīkāvya* of Mukundarāma Chakravartī, the *Padmapurāṇa* of Vanśīdāsa, the *Manasār Bhāsān* of Kētakādāsa Kṣemānānda, the poems about Gōpicanda, and some pre-Muslim romances, Buddhist treatises on religious ceremonies and rituals, as well as numerous fragments from diverse poets (Chatterji 2017, 127).

During the 15th century, there was the formation of the Middle Bengali literary idiom. This period witnessed a new form of narrative poetry which was characterized by the alternation of two prosodic forms that were already present in the songs of the *Śrīkṛṣṇakīrtan*: the narrative *payār* and the lyrical *tripad* (d’Hubert 2018, 10).<sup>11</sup>

In the later stage of Middle Bengali (during the 16th century), there was the development of the *Vaiṣṇava* literature. In the *Vaiṣṇava* sphere, we find *maṅgalkāvya*s (literally, “propitiatory poems”). D’Hubert records, “in the most celebrated *maṅgalkāvya* of the *Caṇḍī* cycle, the *Caṇḍīmaṅgal* (1589) of Mukundarām Cakravartī...One of the last representatives of this genre is the *Annadāmaṅgal* (Annadā’s auspicious favor, 1752) by Bhāratcandra Rāy “Guṇākar,” the only *maṅgal-kāvya* devoted to the goddess Annadā, aka Annapūrṇā, the “Rice-Giver.” (d’Hubert 2018, 20). There were translational works such as that of Jaidev’s Sanskrit verses by Baru Chandidas. Furthermore, this period saw the introduction of biography as a genre in Bengali literature. There was a significant influence of Sanskrit, Maithili, and of a

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<sup>10</sup> *Śrīkṛṣṇakīrtana* was composed by Boru Chandidas in the latter half of the 14th century. It is a lyrical composition in verse that involves songs of Radha and Krishna.

<sup>11</sup> It is further added, “The etymology and exact meaning of *pācālī* is not known. Early *pācālīs* were primarily narrative texts in *payār* meter, with occasional lyrical sections composed in *tripadī*” (d’Hubert 2018, 10).

restricted Western Hindi (Braj-bhākhā) on both language and literature. This is when the artificial literary dialect ‘Brajabuli’ grew (Chatterji 2017, 133). This period witnessed a great influence of Persian, while Portuguese exerted a slight influence on the vocabulary during the 18th century (Chatterji 2017, 133).

3. **Modern Bengali (19th century–present)** – The Modern period of Bengali literature gave rise to works and compositions in prose form. The establishment of the Fort William College<sup>12</sup> in Calcutta, ca. 1800, led to the production of literary compositions, vernacular grammars, dictionaries, textbooks, and many more such materials. The writers of this period started experimenting with different literary writing styles when the advent of Western learning brought a sudden demand for the prose style. The literary Bengali of prose that covered a greater part of the 19th century was a doubly artificial language whose forms belonged to Middle Bengali, and its vocabulary was highly Sanskritized. Chatterji adds, “it could only be compared to a ‘Modern English’ with a Chaucerian grammar and a super-Johnsonian vocabulary, if such a thing could be conceived” (Chatterji 2017, 134). This was made the standard literary form of the written language with the use of more *tadbhava* forms. The colloquial form of the language was rarely used. One such occurrence is the *Kathopakathan* (Dialogues) by William Carey, composed in 1818, the earliest example of the colloquial prose style. Later, *Hutom Pechar Naksā* (Sketches of the Hooting Owl) by Kali Prasanna Sinha made its way in 1862. However, the Sanskritized style, which came to be known as *sādhu bhāṣā* (a pure or refined form of the language) remained uncontaminated (Chatterji 2017, 135). Gradually, during the late 19th century, the spoken language of the masses paved its way into literature. This form of the language was dignified in the early writings of Rabindranath Tagore (1861-1941) who was a celebrated poet and writer of Bengal (Chatterji 2017, 135). Gradually, both styles were being used and the colloquial style became the rival of the refined language of the prose. During the later period, there was an influence of English on Bengali. This placed the influence of Sanskrit on a different footing where “the best writers, restricting it to borrowing of words pertaining to higher culture only, and often to coining of new words with the help of Sanskrit vocables, to meet the necessity of having synonyms for terms of Western life, institutions and science,” adds Chatterji (2017, 136).

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<sup>12</sup> An institution for oriental studies. The background and the functioning of the Fort William College is developed later under point 3.1. “Institutional context” of the Introduction.

The prose form of written language existed in the Middle Bengali period as well. These were mainly official and administrative documents, letters, property deeds, etc. *Duśō Bacharēra Bāñalā Nathipatra* (Two Hundred Years of Bengali Documents) by Tripura Basu (2009) holds a huge record of these documents. However, the literary aspect of the language remained confined to poetry. It was only during the Modern Bengali period that the prose style in the form of literary compositions was taken into serious consideration. There were multiple attempts to standardize the language, giving birth to a stable form of prose language both in the literary and the day-to-day fields.

### 1.3 History of Bengali Grammar

The composition of a grammar or of any grammatical text in the Bengali language is a relatively late development. The earliest grammatical description of an Indian vernacular language known to us is the *Tolkāppiyam*, a Tamil grammatical work (the period of composition is still debated among scholars and ranges from the 2nd century BCE to around the 2nd century CE). In the words of Sheldon Pollock (2007, 399), vernacular grammaticization in India “was initially a south Indian enterprise.” This late initiation of grammatical description holds true for most Indo-Aryan languages and an interesting feature of this initiation is that these grammatical tools were introduced by foreigners (European missionaries, traders, etc.), and not by the native speakers of the language. One of the reasons which explain the late grammaticization of North Indian vernaculars is their linguistic proximity to Sanskrit. This proximity, for a long time in India, blurred the linguistic boundaries and reduced the reflection on linguistic diversity to questions of “purity” and “corruption” (the more Sanskritized the language, the “purer” it was). Non-native describers, less entangled by religious and cultural considerations than the natives, grasped more easily the singularity of Indian vernaculars. But—and this is a very interesting feature of the history of the grammaticization of Indian vernaculars—this did not exempt some of these non-native describers from (re-) introducing Sanskrit into their descriptions of Indian vernaculars. This can be partly explained by the considerable progress simultaneously made in two branches of Western research at the end of the 18th century and at the beginning of the 19th century: on the one hand, the comparison between languages and the search for their relations through descent from a common parent language and, on the other hand, the increasing knowledge of Sanskrit.<sup>13</sup> As we shall see below, non-native describers also, in the very

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<sup>13</sup> Cf. Auroux 2008. For a typical illustration, cf. Halhed 1778, iii.

beginning, linked this “proximity” to the “purity” of the language. Early composers of the Bengali grammar such as Halhed and Carey believed that for its grammatical description, Bengali needs to be kept closer to the Sanskrit matrix to present an “authentic” form of the language.

As mentioned above, the current manuscript of the Bengali grammar is dated to the early years of the 19th century.<sup>14</sup> In order to understand the environment in which this grammar was composed, there is a need to have a look at the other grammatical texts that were contemporary to it. Here is a brief account of the early grammars of Bengali that were composed before and during the period in which the present manuscript was written. The very first three grammars of the Bengali language, following which *Elements of the Bengala Language* was composed, are briefly described below.

The very first Bengali grammar known to us is the *Vocabulario emi idioma Bengalla, e Portuguez dividido em duas partes* (The Dictionary of Bengali and Portuguese, Divided into Two Parts), composed by a Portuguese *Padri* (a priest, or father), Manoel da Assumpção, in 1734. It was written in Portuguese and later edited by S. K. Chatterji and Priyaranjan Sen, who provided a Bengali translation. The grammar is composed in two parts: the first one sets out certain rules of Bengali grammar,<sup>15</sup> which was based on the Latin grammatical model,<sup>16</sup> and the second provides a bilingual Bengali-Portuguese (and Portuguese-Bengali) list of words. Dr. Anita Bandyopadhyay observes that Assumpção did not mention the terms ‘phonology’ or ‘morphology.’ However, he used the Portuguese alphabet in discussing the Bengali alphabet system. He further used signs and symbols in order to represent the pronunciation of the Bengali language that was prevalent during his time. In the section dealing with morphology (which is not mentioned explicitly), Assumpção conjugated only some of the Bengali verbal forms and some rules of the Bengali verbal system can be deduced from these forms (Bandyopadhyay 2011, 8–11). Given all these observations, this work still remains the biggest milestone in the history of the Bengali grammatical tradition as it was the very first attempt towards composing a grammar of the Bengali language.

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<sup>14</sup> According to Tarapada Mukhopadhyay, the grammar was composed between 1807 and 1811 (Mukhopadhyay 1970). A detailed study will follow in an attempt to date the manuscript more precisely.

<sup>15</sup> It is quite difficult to place the Bengali language described in this grammar under any specific category that is mentioned above. The transcription corresponds to (his) pronunciation of East Bengal. It might be the written form of the language that was probably used to preach to the masses. It appears to be a register of its own, a formal oral style that was not recorded otherwise.

<sup>16</sup> An overview of Assumpção’s grammar based on the Latin grammatical model has been discussed in the introduction to the edition of this grammar by Chatterji and Sen (1931).

The next Bengali grammar was also written by a European missionary, Nathaniel Brassey Halhed (1751-1830), in the year 1778. The book, titled *A Grammar of the Bengal Language*, is a more comprehensive grammar as compared to Assumpção's grammar. It was modeled after Sir William Jones's Persian grammar (Bandyopadhyay 2011, 12). In his grammar, Halhed compared the Bengali language to Sanskrit, English, and occasionally Persian (Bandyopadhyay 2011, 19). Halhed laid stress on the fact that a closer association with Sanskrit would strengthen the Bengali language. This means that a language like Bengali (having its roots in Sanskrit) would need to be described with Sanskrit features that modify the language. Even though he tried to make the language closer to Sanskrit, he also identified distinct Bengali features. Bandyopadhyay states that Halhed was the first European who identified the Bengali language correctly and established a closeness of the language with Sanskrit (which is a grand source of Indian literature). Bandyopadhyay says, "According to him, Bengali was the language of the multitude. Though chronologically Halhed was the second grammarian, in many respects, he is considered to be the first Bengali grammarian" (2011, 12). Halhed's effort is again a significant milestone as he discusses the Bengali grammar systematically for the first time in the history of the Bengali language.

After Halhed, William Carey (1761-1834) took a few steps forward and composed a more organized and advanced Bengali grammar. *A Grammar of the Bengalee Language*, was first published in 1801 but underwent several corrections and finally, a second edition was published in 1805 (two more editions were published in 1815 and 1819, respectively).<sup>17</sup> Halhed's Bengali grammar greatly influenced Carey's grammar. Carey made remarkable modifications and pointed out the mistakes (or rather the misconceptions) in Halhed's grammar. The major difference between these two grammars lies in their choice of examples: even though Halhed's grammar laid rules for the language in general, he mostly gave examples from poetical texts, whereas Carey's grammar favours prose examples. Thus, *A Grammar of the Bengalee Language* can be considered an important piece of work in an attempt to standardize Bengali prose. He discussed broad grammatical topics such as Bengali sound units (along with their graphic signs), the joining of letters, words, nouns, adjectives, pronouns, verbs, adverbs, prepositions, compound words, syntax, and numerals.

Another grammar that was written in the same year as Carey's first edition of grammar was Herasim Lebedeff's *A Grammar of the Pure and Mixed East Indian Dialects* (1801). It is

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<sup>17</sup> Apart from Bengali, Carey is credited with the composition of grammars in Marathi (1806), Sanskrit (1806), Punjabi (1812), Telinga (1814), and Bhotia (1826).

observed by Bandyopadhyay that Lebedeff did not follow any traditional method in this grammar and also, it is not followed by the European style. Even then, it is “indispensable to every European resident or traveller in their intercourse with the natives or Indian.” (Bandyopadhyay 2011, 17) He was of the belief the sounds and powers of the letters need to be determined by a musician or anatomist<sup>18</sup> (ibid). He was the first to show the basic relationship between Bengali and Russian.

Chronologically, in the history of Bengali grammars, the next grammar which reached us is the *Elements of the Bengala language*, the text that is the very subject of the present thesis. As mentioned by Tarapada Mukhopadhyay, who first published the manuscript of this grammar in 1970, the grammar would have been written by Mrityunjay Vidyalankar, the chief Paṇḍit of the Sanskrit and Bengali Department at the Fort William College. Based on this assumption, this grammar is presumably the first grammar of Bengali, written in Bengali during the early nineteenth century. However, the authorship of the text is still unproven; one could also attribute it to Ramakanta Dev Sharman (a Brahmin Paṇḍit),<sup>19</sup> whose name can be found in the colophon of another manuscript of the same text located at Dhaka University.<sup>20</sup> Anita Bandyopadhyay retains the information Mukhopadhyay gives and mentions Mrityunjay Vidyalankar’s name in this context. However, she clarifies that there is a great dispute among scholars regarding the authenticity of Mrityunjay’s Bengali grammar (1807–11). This dispute is governed by two different assumptions: 1) it is not a separate grammar but a translated Bengali version of Carey’s grammar; 2) Carey’s grammar is a translated form of Mrityunjay Vidyalankar’s grammar (Bandyopadhyay 2011, 18). Though this grammar indeed resembles to a great extent Carey’s Bengali grammar (second edition), there are certain differences as well, and this is described in the present work (Ref. Chapter 3). Mukhopadhyay dates this grammar to sometime between 1807-1811. However, the colophon in the Dhaka manuscript gives a definite date of 1810. Nevertheless, this grammar can be easily considered to be a contemporary of Carey’s Bengali grammar.

The tradition of composing grammars for the Bengali language continued. To mention a few, a notable Bengali grammar, *Rudiments of Bengali Grammar*, published in 1921, was the very next known to us. This was again a grammar composed by an orientalist and a European

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<sup>18</sup> Lebedeff was a Russian scholar. He was a musician, photographer, actor, translator, and scientist, besides being an orientalist (Bandyopadhyay 2011, 16).

<sup>19</sup> No further information is available about him except that he was probably the scribe and owner of the Dhaka manuscript. This information is received from Basu’s report on the manuscript (Basu 1946, 146).

<sup>20</sup> Cf. Basu 1946.

scholar, G. C. Haughton. This book was published in London and written especially for the students of the East India College, Haileybury. In his grammar, Haughton acknowledged Halhed and Carey whom he consulted. This grammar has similarities to theirs and has examples from both as well as from the textbooks of the Fort William College (Bandyopadhyay 2011, 20-21).

It was only after Raja Ram Mohan Roy's *Gaudiya Byakaran* (1833), a Bengali reproduction of his own work, i.e., a Bengali grammar in English published in 1826, that the tradition of indigenous Bengali grammar started to be documented. No other grammar written in the Bengali language was published before this.<sup>21</sup> However, Ram Mohan Roy's Bengali grammar did not follow its predecessors: his grammar was not composed according to the Sanskrit grammatical model. His grammar is primarily divided into nouns and adjectives and all other elements of the language are discussed under the various sub-divisions of adjectives. He was of the opinion that Bengali has its own grammatical system, different from that of Sanskrit.

A number of notable scholars kept on composing grammars for the Bengali language. These included *Introduction to the Bengali Language* by William Yates (1847), *Introduction to the Bengalee Language* by Shyamcharan Sharma (1850), *Introduction to the Bengali Language* by Babu Shyama Churn Sirkar (1850), *Bangabhasa Vyakaran* by Brajakishore Gupta (1853), *Varnaparichay* by Iswarchandra Vidyasagar (1855), and so on.<sup>22</sup> Among these grammarians, Vidyasagar was the first to not accept the Sanskrit alphabet system as it is. Vidyasagar's book was not a "grammar" in the strict sense, as he considered only those sounds which have an application in words—at least, in spelling. Bandyopadhyay remarks that he was perhaps the first one who understood the Bengali sound system from its utility or usage viewpoint (2011, 34). Contrary to Vidyasagar, most of the later grammarians had the Sanskrit grammatical system in mind while composing their works. Thus, we can witness that the descriptive model (and its tools) elaborated by *vaiyākaraṇas* for Sanskrit has, from the very beginning, been acting as a great companion to scholars and grammarians of Bengali and of other vernacular languages.

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<sup>21</sup> In her list, Bandyopadhyay mentions the current manuscript, which is dated before the *Gaudiya Byakaran*. However, this information is only gathered from Tarapada Mukhopadhyay's edition of 1970.

<sup>22</sup> *A History of Bengali Grammar* by Dr. Anita Bandyopadhyay (2011) gives a detailed account of all the Bengali grammars and grammarians until the first half of the twentieth century.



## 2. Extended Sanskrit Grammar

The general framework of this thesis is what can be called the “Extended Sanskrit Grammar” (see Aussant 2017). Following Sylvain Auroux (1994, 82–85), by “extended grammar,” I refer to the transfer phenomenon through which a grammatical model elaborated for a language A can be used (hence “extended”) for a language B. Throughout the course of history, many languages of the world were described with the help of grammatical tools initially developed for another language. The best-known case, which has been described as a paradigm of theoretical consensus without an equivalent in the history of the language sciences (Auroux 1994, 82), is that of the grammatical description originally developed for Latin being used as the basis for the grammatization of the European vernaculars and various non-European languages. The linguistic categories used for Latin—themselves adopted from Greek grammars—were and still are used to structure the descriptions of languages other than Latin, whether they possess the same categories or not. But there are other cases of “Extended Grammars” for languages that have been more or less fully described in this way: Arabic grammar was used to describe Coptic, Hebrew, Kurdish, Persian, Syriac, and the Turkic languages; similarly descriptive tools developed for Chinese were extended to Korean, Japanese, and Vietnamese; Greek grammar was used to describe Armenian, Georgian, Latin, Old Church Slavonic, and Syriac.

Thus, when we talk about “Extended Sanskrit Grammar,” we refer to the grammatical description of languages—different from Sanskrit—using grammatical models and/or tools that were developed for the description of the Sanskrit language. These Sanskrit tools provide a descriptive framework for several Asian languages (Middle and Modern Indo-Aryan languages, Dravidian languages, Old Javanese, Sinhalese) and languages spoken much farther away from Asia (Algonquian languages) (ref. Aussant 2017).

The “Extended Grammar” phenomenon is a matter of the “history of linguistics.” It differs significantly from the phenomenon of a language “originating” from another, which is a matter of the “history of languages.” Thus, the distinction is particularly visible when languages that are neither directly nor indirectly related to Sanskrit are described with the help of grammatical tools made for Sanskrit. While the grammatical description of a language A may use models elaborated for a language B, this does not necessarily imply that A developed from B—this being a common misconception that needs to be clarified. To understand this

better, let us take the example of Hindi or Bengali, two languages belonging to the modern Indo-Aryan group and both being historically connected to Sanskrit. It was previously seen that there has been an inclination of the grammarians of the Bengali language towards describing the language based on Sanskrit grammatical concepts. In this case, the proximity of Bengali to Sanskrit gives the impression that the grammatical transfer takes place naturally. Further, since the description of the Bengali grammatical elements fits well within the Sanskrit framework, the use of the same grammatical tools is justified. However, this kind of description also takes place for languages that are not closely linked historically. Let us now consider a different case: one of the oldest known grammatical texts from Kerala, the *Līlātilakam*, a fourteen-century poetical treatise. The text is composed in Sanskrit *sūtras* and includes morphological and phonological descriptions of the literary language of Kerala, Maṇipravalam.<sup>23</sup> This language is a mixture of Keralābhāṣā and Sanskrit (Aussant 2012). Even though it belongs to the Dravidian language family, the grammatical section of the *Līlātilakam* shows a Pāṇinian influence. Another example is the *Collatikāram*, a commentary on *Tolkāppiyam* (the oldest Tamil grammatical work), which shows “the adoption of a semantic classification of the grammatical object, first formulated by the Sanskrit author Bhartṛhari (probably fifth century CE)” (Vergiani 2020, 161). Thus, we see that the languages of a completely different family (i.e., Dravidian) adopt grammatical tools designed for Sanskrit and that the use of such tools has nothing to do with the genetic relationship between languages.

However, in this research context, the described language corresponds to the first kind of example: Bengali developed from Sanskrit, and the grammatical tools elaborated for it were borrowed from the Sanskrit grammatical tradition.

### 3. Why this text?

The text, *Elements of the Bengala Language* (part of the manuscript MSS Ben. B. 2), is a manuscript of Bengali grammar which was probably written in the early nineteenth century. It dramatically resembles the second edition of William Carey’s Bengali grammar (ca. 1805) and yet, it is traditionally presented as the first grammatical text of Bengali, written in Bengali. Tarapada Mukhopadhyay, who provides a printed edition of this grammar, attributes the authorship of this text to Mrityunjay Vidyalankar (ca. 1762-1819), a Sanskrit pundit at the Fort

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<sup>23</sup> Ref. Aussant 2012.

William College (Mukhopadhyay 1970), and dates it to somewhere between 1807 and 1811. The manuscript is presently located in the British Library, London, under the collection of Leyden.<sup>24</sup> This text is composed of broad grammatical subjects containing topics of phonology, morphology, and syntax. They include an introduction to the Bengali alphabet system, *sandhi* (conjunction of letters), parts of speech (noun, verb, particles/indeclinables), rules of sentence formation, pronunciation of letters, compound words, and numbers. This grammar, apparently unique in its kind, can be considered as an attempt to standardize a language variety that was in a period of transformation to an almost new – prose style of writing in its literary field. It has previously been seen that the early years of the nineteenth century had witnessed the emergence of the prose style of writing with the establishment of the Fort William College in Calcutta. As there were compositions of dictionaries, translational works, and textbooks, different styles of the written language were visible. This grammar reflects the initial period of literary prose development in Bengali. What makes this grammar unique? As seen previously, there were two grammars of the Bengali language that were composed before William Carey’s Bengali grammar. The first was by Assumpção in 1734, which followed the Latin grammatical model and drew examples from the regular language use, and the second, written by Halhed (ca. 1778), was based on the Sanskrit grammatical model and drew examples from the Bengali verses such as the Mahabharata, etc. The present grammar, *Elements of the Bengala Language*, is composed using Sanskrit descriptive tools and gives examples from Bengali prose. These examples either come from the Bengali literary texts or from the colloquial use of the language. Thus, such a composition of grammar that aims to describe Bengali prose using Sanskrit descriptive tools is a first attempt in itself. However, there is no concrete evidence of the exact date, author, or compositional background of the present grammar except that it resembles William Carey’s Bengali grammar (second ed., 1805). The section below aims towards describing the context and the historical background in which this grammar was composed.

### **3.1 Institutional Context**

The Fort William College of Calcutta was founded in 1800 by Lord Wellesley, then Governor-General of Bengal, to impart rigorous general training to the young civil servants of the English East India Company. Its programmes were primarily designed to teach them Indian languages

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<sup>24</sup> Mukhopadhyay assumes this to be John Leyden (ca. 1775-1811), a Scottish Indologist (Mukhopadhyay 1970, 2).

mainly useful for administrative and legal tasks. Thus, six Indian vernaculars were taught at the FWC: three Indo-European languages (Bengali, Hindustani, and Marathi), and three Dravidian languages (Kannada, Tamil, and Telugu). The College also provided training in five “classical” languages: Arabic (as a tool for learning Persian and the Muslim/Mughal law), Greek, Latin, Persian, and Sanskrit (as a tool for learning modern Indian Indo-European languages and the Hindu law), as well as in French and English. One can say that the institutionalization of the teaching of Indian vernaculars in India really starts with the foundation of the FWC. Before its creation, one hired a native teacher who generally did not know any European language and who taught the language orally, through the “direct method.” Though some grammatical tools, mainly authored by missionaries,<sup>25</sup> already existed, it seems that the training of civil servants did not resort to them (at least not officially—or it did so without leaving any traces).

If the FWC had nothing to do with scholarly activities at its foundation, joint projects initiated from 1805 onwards led it to get closer to the Asiatic Society founded by William Jones in 1784, as well as to the Serampore Baptist Mission within which William Carey actively worked (Das 1960, 2; Kopf 1969, 70). The FWC thus progressively invested in philological works, such as the edition of various manuscripts, the translation of texts, and the production of at least one grammar and of one dictionary in each language department between 1801 and 1805 (Kopf 1969, 87). It also played a crucial role in the development of a standardized prose style for Bengali and Hindustani, a natural (i.e., non-ornate) style which matches, in a very pragmatic way, the needs of future British civil servants. But this prose style also matches the needs of another category of users: the native speakers themselves (for Urdu, cf. Das 1960, 50).

Like the Hindustani and the Persian departments, the Sanskrit-Bengali department was created right from the beginning, i.e., in May 1801. The real head of that department was William Carey, the aforementioned missionary of the Serampore Baptist Mission, who played a crucial role in the teaching of Bengali, Marathi, and Sanskrit languages from 1801 onwards, and who succeeded Henry Thomas Colebrooke in 1807, therefore becoming the main Sanskrit teacher of the College up to 1830. The Sanskrit-Bengali department, like the other departments, also employed native scholars: there was a “Chief Paṇḍit” (Mrityunjay Vidyalankar), a “Second Paṇḍit” (Ramnath Vacaspati), and several “subordinates” (there were six in 1801).<sup>26</sup> Most of

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<sup>25</sup> E.g. Manoel da Assampção (Bengali), François-Marie de Tours (Hindustani).

<sup>26</sup> Sripati Ray, Ananda Chandra, Rajiblochan Mukhopadhyay, Kashinath Mukhopadhyay, Padmalochan Churamani, and Ramram Basu (cf. Das 1960, 19).

them were orthodox Brahmins, i.e., Hindus having received a very strict education in *tois*, i.e., traditional Sanskrit schools.<sup>27</sup>

This period also saw the emerging need for school textbooks for the FWC. William Carey initially addressed this situation by himself and then approached his pundits, notably Mrityunjay Vidyalankar, for this purpose. This process gave birth to several new prose creations, some of which were translated from Sanskrit works and some being original compositions (Hatcher 1996). The emergence of the prose writing culture thus gave way to the vernacularization of the written form of literary works. A transition from the Sanskrit-centered writing to a more colloquial style of writing began taking shape well within the boundaries of the FWC as well.

### 3.2 Linguistic Context

Bengali is a diglossic language, that is to say that two distinct forms of the language are used in writing and orally (Dutt 2004, 417-418). The gap between the written and spoken standards was particularly noticeable from the period covering the nineteenth up to the mid-twentieth century, when the written standard was eventually brought closer to the spoken one. To this basic diglossic situation we may also add the great variety of spoken dialects, most of which never acquired the status of written language. As a matter of fact, it is virtually impossible to assess the nature of the diglossia of Bengali before Fort William and the production of written prose and grammars. Up to the colonial period, the vast majority of Bengali texts were in verse and the language of these texts, today called Middle Bengali—although it was relatively stable in its main features for a period of about four centuries—was never standardized nor became the object of grammatical descriptions (with the exception of the missionary grammar of Manoel da Assumpção, which was never widely circulated). The grammar under scrutiny is thus one of the first attempts not only to describe Bengali, but also to establish a standard for the written language. This grammar also testifies to the formation of a terminology meant to convey a sense of the diglossia that would characterize Bengali up to this day.

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<sup>27</sup> Das (1960, 42) indicates that Sanskrit scholars of the FWC were mainly specialists of logic and philosophy. According to the account by Kopf (1969, 58), they were logicians, law specialists, astrologers, and instructors of Sanskrit poetics, sacred literature, and Puranic mythology.

Sanskrit played a major role in the processes of standardization and in the making of diglossia in Bengali. With Halhed's grammar titled *A Grammar of the Bengal Language* (1778) and then William Carey's *A Grammar of the Bengalee Language* (1801), there was a visible shift towards Sanskrit, on the metalinguistic level (most of the grammatical tools are those elaborated for Sanskrit), but also on the linguistic level. The main reason behind this shift was the observation that Bengali was derived from Sanskrit and that, with Sanskrit being a fully grammaticized language, in order to present an "authentic" form of Bengali, one had to keep it as close as possible to its Sanskrit matrix. In Halhed's words:

The following work presents the Bengal language merely as derived from its parent Shanscrit. In the course of my design I have avoided, with some care, the admission of such words as are not natives of the country, and for that reason have selected all my instances from the most authentic and ancient compositions.<sup>28</sup>

About two decades later, William Carey will echo Halhed's observation and, in a single breath, will associate the notion of linguistic purity with the relation between Bengali and Sanskrit, and associate the presence of words of non-Sanskrit origin with the language of "common conversation":

The language in which classical books of the Hindoos are written is principally derived from the Sangskrito. This is called pure Bengalee: but multitudes of words, originally Persian or Arabic, are constantly employed in common conversation, which perhaps ought to be considered as enriching rather than corrupting the language.<sup>29</sup>

The dichotomy between "pure Sanskritized written language" and "composite Persianized common language" parallels the meaning of the Bengali terms *sādhu* (or *śuddha*) *bhāṣā*, i.e. "the correct (or pure) language," and *calit bhāṣā*, lit. "the moving or current language,"<sup>30</sup> which began to be widely used in the 1830s.<sup>31</sup> The gap between these two registers of the language became clearer with the quasi-universal adoption of *sādhu bhāṣā* as the language of the fast-emerging written prose in Bengali. This *sādhu bhāṣā* is characterized by an almost exclusive use of Sanskrit loanwords (i.e., *saṃskṛtasama* or *tatsama* words), complete paradigms of case markers and verbal inflections, the systematic use of three levels of address

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<sup>28</sup> Halhed 1778, xxii.

<sup>29</sup> Crey 1801, iii.

<sup>30</sup> Both terms are recorded from the same source (*Darpana*) in 1830 in the *Vivartanamūlak abhidhān*.

<sup>31</sup> Ghulam 2014; "calitbhāṣā" and "sādhubhāṣā".

with corresponding pronouns and verbal inflections, pronouns (honorific, ordinary, and intimate), and a certain rhetorical elaboration.

## 4. Research Objective

The present research aims at studying the manuscript of Bengali grammar titled *Elements of the Bengala Language* (MSS Ben. B. 2), which would provide the first indigenous description of the Bengali language.<sup>32</sup>

The objective of this research is mainly twofold. The first aim is to provide a meticulous examination of the manuscript, to attempt to identify its author, its period of composition and the reasons for its composition. The second aim is to study the content of the manuscript from two angles: 1) the history of the description of Bengali and 2) the history of the Bengali language.

### 4.1 Research Issues

This manuscript, which is kept at the British Library in London, was first published by Tarapada Mukhopadhyay in 1970.<sup>33</sup> Mukhopadhyay first described the physical features of the manuscript and its presence in the collection of Leyden, whom he supposed to be John Leyden (1775–1811), a British orientalist. Furthermore, he attributed the authorship of the grammar to Mrityunjay Vidyalankar (1762–1819). Mukhopadhyay made this assumption based on some apparent external shreds of evidence, as this manuscript of Bengali grammar does not have any date or colophon.

Apart from Mukhopadhyay, Mohammad Abdul Qayyum mentioned this manuscript in 1974 in his thesis *A Critical Study of the Early Bengali Grammars: Halhed to Haughton*. He established a link between William Carey’s second edition of the Bengali grammar and the present grammar and called the latter a “Bengali transcript” of the former. Even though he put forward several arguments regarding the time and authorship of the grammar, there is no

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<sup>32</sup> The Bengali grammar is a part of the bigger manuscript MSS Ben. B. 2. The other components of the manuscript are an Odia grammar, a comparative vocabulary of some words in Sanskrit, Prakrit, Bengali, and Odia, and a Pushto Amednameh (see below, chapter 1, which is devoted to the study of the ms).

<sup>33</sup> *Bāṅgālā Bhāṣāra Byākaraṇa*, Mukhopadhyay, 1970.

conclusive answer. Furthermore, there is a second manuscript of the same grammar which is at Dhaka University, Bangladesh. Interestingly, this manuscript, also written in Bengali, has a colophon that states the name of William Carey as the author and the year of composition, which is 1810.<sup>34</sup> The manuscript appears to be more polished than the MSS Ben. B. 2. Mukhopadhyay assumed the date of the manuscript to be sometime between 1807 and 1811. Thus, even though we have multiple shreds of information from different sources regarding this manuscript, no concrete answer is documented regarding the question of its date and authorship. This gives compelling reasons to study and analyze these pieces of information and arguments in order to find further details about this grammatical text, its relationship with William Carey's Bengali grammar, and the probable reason behind its composition.

The second research issue deals with the contents of manuscript. The grammar describes the main components of the Bengali language. As previously said, this grammatical description significantly resorts to Sanskrit grammatical tools and yet, typical Bengali features are displayed on several occasions. This leads us to consider the following points: What are the metalinguistic terms borrowed from the Sanskrit grammatical model? Are they taken as they are or are they adapted to the Bengali linguistic data? How are typical Bengali features introduced: through the misuse of Sanskrit grammatical terminology or through the coinage of a specific, 'vernacular', metalanguage? From this point of view, it is interesting to study how terms such as *saṃskṛta bhāṣā* ("the Sanskrit language"), *bāṅgālā bhāṣā* ("the Bengali language"), *saṃskṛtānuyāyī* ("according to Sanskrit"), *calita* ("colloquial"), and *calita sāmānyānuyāyī* ("according to the colloquial") are used throughout the grammar: they show how the author constantly oscillates between two paths: maintaining the link with Sanskrit and giving birth to *Bāṅgālā bhāṣā*.

The discovery of this manuscript has already provided a valuable addition to the history of the Bengali grammatical tradition. However, not much study has been conducted in this direction even after the documentation of two manuscripts of this Bengali grammar. Thus, a thorough examination of the contents of this manuscript will lead to a significative development in the history of the grammatization of the Bengali language as well as in the history of its standardization.

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<sup>34</sup> This manuscript was brought to light by Prof. G. C. Basu in 1945 in a report published in the 12th volume of "Indian culture," 1946.



## **4.2 Research Methodology**

This research provides a study the manuscript MSS Ben. B. 2, specifically the portion on Bengali grammar, *Elements of the Bengala Language*. To do so, the very first step is the general identification of the manuscript—its location, date of composition, author, contents, and reason of composition. The second step consists in a detailed study of the contents of the manuscript. This involves identifying the various grammatical elements, categorizing those elements, and analyzing them based on the grammatical tools and methods used.

These two major steps of the research are divided into four chapters. The first three chapters deal with the general study of the manuscript. This includes its general features, contents, and compositional background. The fourth chapter of this thesis deals with a detailed analysis of the various grammatical elements of this Bengali grammar. The following passages give an overview of the contents of these chapters along with the methodology that is used to conduct this research at various stages.

### **4.2.1 Chapter One: The Manuscript - Characteristics and Contents**

The first chapter deals with the general introduction to the manuscript. The Bengali grammatical portion of the manuscript is described within the larger manuscript MSS Ben. B.2 (along with a brief line of introduction to the other components of the manuscript). This includes the description of the physical features of the manuscript, the table of contents, and the specific characteristics of the text under scrutiny such as the writing style, division of topics, etc. Further, the last section of this chapter introduces the second manuscript of the Bengali grammar located at Dhaka University.

The physical features of the manuscript are described as per the information provided by Mukhopadhyay (1970) who had firsthand access to the manuscript, rather to the “notebook” that is under Leyden’s collections at the British Library. I was provided with a scanned copy of the entire manuscript MSS Ben. B. 2. by the British Library, and I could therefore scrutinize only the content and style of the text, and not the manuscript’s physical features. The description of the second manuscript at Dhaka University is based on the article by G. C. Basu titled “Earliest Bengali Grammar Written in Bengali” (1945), published in the twelfth volume of the Journal “Indian Culture” in 1946.

This chapter acts as a cataloguing of the manuscript, gives a general overview, and introduces the manuscript that is at the very basis of the present research.

#### **4.2.2 Chapter Two: *Elements of the Bengala Language – An Edition***

This chapter provides a structured version of the Bengali manuscript *Elements of the Bengala Grammar*. The intention behind creating this version is to have a clear idea about the contents and the topic-wise division of the grammar. The original manuscript does not provide any such distinction within the text and thus, without a detailed study, it is impossible to identify the various grammatical topics and sub-topics that are described. This edition breaks down the contents of the grammar into broad topics and sub-topics, keeping the content of the text intact. Apart from formatting the grammar, I have provided my critical notes in the form of grammatical references and historical sources of technical terms, grammatical concepts, and miscellaneous elements of grammar.

I have kept the text of the manuscript as it is and pointed out the portions that seemed to be problematic in the footnotes. Such portions were somewhat rectified by Mukhopadhyay in his edition, as he suggested alternatives that made more sense to him. These mainly included missing and damaged portions of the manuscript and places where the scribal handwriting was insufficiently clear. Thus, I have added all the changes and suggestions proposed by Mukhopadhyay at the end of the chapter. This will help in keeping track of how Mukhopadhyay dealt with the grammar.

The issues that Mukhopadhyay faced, which led him to make the changes, stand equally problematic in the present case. In most of the instances, Mukhopadhyay's edition played the role of a reference text (for me) in identifying the handwriting. And in cases where Mukhopadhyay failed, Carey's grammar (second edition) came to the rescue. Many ambiguous portions of the manuscript, specifically where the characters were unidentifiable, could be clarified with the help of William Carey's Bengali grammar. However, Carey's grammar could mainly help with the examples as it is composed in English.

I have used the Roman transliteration for the Bengali script in this edition. Thus, this version of the ms will help in identifying the contents of the grammar in a convenient manner and in understanding the grammar and its elements in an organized way.

### **4.2.3 Chapter Three: William Carey's Grammar and MSS Ben. B. 2 of the British Library – Authorship, Similarities, and Differences**

This chapter is divided into two parts. The first part deals with the issue of the authorship of this Bengali grammar. To determine an approximate timeframe in which it was composed and who might have been behind such composition, I have taken into account five major sources that are directly or indirectly linked to this grammar. As mentioned previously, Mukhopadhyay (ca. 1970) and Qayyum (ca. 1974) had discussed this manuscript in detail and made speculations regarding its time and authorship. Thus, I have first of all listed their arguments. Secondly, I have pointed out relevant information found in the introduction to the edition of the Odia grammar *Elements of the Udia Language* (ca. 1982) by Mahesh Chandra Mahapatra, and which is also a part of the same manuscript. Contrary to the Bengali grammar, this Odia grammar has a date and a colophon. In this introduction, there is information about the grammar and the collection (Leyden's) under which this manuscript is kept. Apart from these, I have considered the article by G. C. Basu (ca. 1945) on the second manuscript of Dhaka University and the second edition of William Carey's Bengali grammar (ca. 1805). Taking evidence from the above sources, I have provided my own analysis by either contradicting the previous assumptions or by introducing further possibilities.

The second part of this chapter is a comparative study of the contents of *Elements of the Bengala Grammar* and *A Grammar of the Bengalee Language* (2nd ed., ca. 1805) by William Carey. This study is an attempt to understand the motive behind the composition of the grammars in relation to each other. A brief analysis of the similarities and differences between both grammars will help in understanding the sequence of their composition, their apparent purpose, and the intended audience for whom each of these versions of the grammar was composed. I have categorized the instances into organizational structures, additional information, corrections, and examples (used in the grammar).

This chapter still gives out more than one definite possibility, yet makes an attempt to untangle the knots concerning the author, time, and motive of the composition of this Bengali grammar.

#### 4.2.4 Chapter Four: Components of the Bengali Grammar

This chapter concerns the study of the grammatical components of *Elements of the Bengala Grammar*. The analysis is based on three broad topics. As already mentioned above, these are: the direct use of Sanskrit grammatical tools, the adaptation of Sanskrit descriptive models, and the introduction of vernacular elements. The idea behind this categorization is to show how Bengali emerged as a language in its own right. We will see how, though Sanskrit played a crucial role in the process of grammatization and standardization of the Bengali language, the author attempted to establish Bengali as an independent language.

The chapter is divided into three sections which correspond to the three broad categories. To trace the transfer route of the Sanskrit elements and grammatical tools into this grammar, I have referred to the traditional Sanskrit grammatical texts. These are the *Aṣṭādhyāyī* of Pāṇini (fourth century BC), the *Mahābhāṣya* of Patañjali (second century BC), and the post-Pāṇinian schools of grammar such as the *Kātantra* grammar by Sarvavarman (fourth century CE), the *Sārasvata* grammar by Anubhūtiśvarūpācārya (thirteenth century CE), and the *Mugdhabodha* grammar by Vopadeva (fourteenth century CE). Apart from these, I have used the dictionaries of the Sanskrit technical terms such as *A Dictionary of Sanskrit Grammar* (1961) by Mahamahopadhyaya Kashinath Vasudev Abhyankar, *Dictionary of Pāṇinian Grammatical Terminology* Roodbergen (2008) by J.A.F. Roodbergen, and *Dictionary of Pāṇini* (1968) by S. M. Katre.

For the Bengali grammatical elements, the major works that I have referred to are *The Origin and Development of the Bengali Language* (2017) by Suniti Kumar Chatterji, and *Bengali: A Comprehensive Grammar* (2010) by Hanne Ruth Thompson. Chatterji's work acts as an encyclopedic guide in tracing the history of almost every phonological and morphological component of the Bengali language. On the other hand, Thompson's grammar gives a detailed account of every aspect of the Bengali grammar that is used in the present-day language. The dictionaries consulted are *Samsada Bangala uccarana abhidhana* (2003) by Subhasha Bhattacharya; *Samsada Bangala abhidhana* (2004), and *Samsad Bengali-English Dictionary* (2000) by Sailendra Biswas, as well as *Bangala bhashara abhidhana* (2020) by Jnanendramohana Dasa.

S. 2895  
MSS Ben. 8. 2

*Bibliotheca* (1)  
*Leydeniana*

1. *Elements of the Bengala language*
2. *Elements of the Udia language*
3. *Comparative Vocabulary of Sanscrit, Bengala, Pushto  
and Udia.*
4. *Pushto Anecdota* —

Figure 1: First page of the original manuscript



# Chapter 1

## The Manuscript: Characteristics and Contents

The acquisition of the manuscript from the British Library in London has undoubtedly marked a significant advancement in my research.

Initially, my study of this Bengali grammar was based on the edition by Tarapada Mukhopadhyay, published in 1970.<sup>1</sup> In the edition I am about to discuss, I have preserved the manuscript's text in its original spelling and word forms. Notable disparities exist between the manuscript and Mukhopadhyay's edition of the text. Hence, a comprehensive examination of the original manuscript became imperative for the completion of this endeavour.

This manuscript is a part of a larger compilation or notebook, which, in turn, includes three other smaller manuscripts, namely:

1. *Elements of the Udia language*<sup>2</sup> - An Oriya Grammar
2. *Comparative Vocabulary of Sanscrit, Bengala, Prakruta and Udia* - A Dictionary
3. *Pushto Amednameh*<sup>3</sup>

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<sup>1</sup> The manuscript I possess is a scanned copy of the original manuscript provided by The British Library in London. Mukhopadhyay published his edition of the grammar under the title *Bāṅgālā bhāṣāra byākaraṇa* (Grammar of the Bengali Language).

<sup>2</sup> I have not capitalized the first letter here as I intended to keep it as in the manuscript.

<sup>3</sup> *Āmad-nāma* is a book of Persian grammar dealing with the forms of verbal conjugation (Adam 1836, 24; Malek 2020).

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*Udija punchaso abhyaso ei.*

ଉଦିଆ ଭାଷା ଗ୍ରନ୍ଥନାମଃ ॥ ଉଦିଆ ଭାଷା ଗ୍ରନ୍ଥନାମଃ ॥ ଉଦିଆ

*ru ru lu lu. ung. ngwa.*

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*ija fa. it.*

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ଉଦିଆ ଭାଷା ଗ୍ରନ୍ଥନାମଃ ॥ ଉଦିଆ ଭାଷା ଗ୍ରନ୍ଥନାମଃ ॥ ଉଦିଆ

Figure 3: First page of the Oriya grammar - Elements of the Udia language



Sanskrit	Bengali	Prakrita	Udia	
परमेश्वरः	१ परमेश्वर	इमारा	पद्मगोष्ठ	३
आकाशः	२ गगन	गजला	थकाष्ठा	४
जनकः	३ पिता	पिथा	धाष	५
जननी	४ मा	माइ	गा	६
आत्मजाः	५ पोता	पुउ	पुउ	७
आत्मजा	६ स्त्री	हनिआ	हिन	८
प्राता	७ उदये	उउ	उउ	९
भाषिणी	८ उच्यते	उउनी	उउनी	१०
मर्ता	९ उच्यते	उउ	उउ	११
पत्नी	१० माता	पत्नी	गाष्ठा	१२
कुमारी	११ आदि कनिका	यनुथारुनिया	थउदुदुदु	१३
बालकः	१२ अल्पवयस	बालउ	बालफ	१४
दुग्धबालकः	१३ दुग्धशुद्ध	दुग्धबालउ	दुग्धबाला	१५
मनुष्यः	१४ मानुष	मानुलो	मानुला	१६
जनः	१५ लोकहित	जलो	जाला	१७
अस्त्रक	१६ माथा	मथउ	मथ	१८
धानन	१७ मूत्र	मूत्रो	मूत्र	१९
नासिका	१८ नास	नासिआ	नासि	२०
नासाधे	१९ नासुरकि	नासिअबला	नासिअबला	२१
नेत्र	२० नेत्र	अक्षु	थोअ	२२
बुधः	२१ बुध	बुध	बुध	२३
परम्यत	२२ शानरु	शानउ	थान्निधिलि	२४
रुग्	२३ रुग्	रुग्	रुग्	२५
कदापि	२४ रुग्	रुगालो	रुगालि	२६

Figure 4: First page of the dictionary - *Comparative Vocabulary of Sanskrit, Bengala, Prakruta and Udia*

بِسْمِ الرَّحْمَنِ الرَّحِيمِ

آیدن آمد اده بود آمده است آئیده می آید نمی آید تمردن نسلند  
راشه رای رای دو راغی دی راتون کی رازی براری راغی شی  
خواهد آمد خواهد چو آنه آمد بیا میا آوردن آورد ادرن بود  
رایش راغی شی دی راغی راه و راه راوزه راوزه راوزه  
اورده است خواهد آورد می ارد نمی ارد اوردن می تواند خواهد آورد  
راوژی دی راوژی راوژی راوژی راوژی راوژی راوژی راوژی  
خواهد اولو چو آنه آورد بار میار افشانند افشانند  
را به نوزی ویا را نوز راوزه راوزه شند دل او خاده  
افشانه بود افشانه است افشانه می افشانند افشانند می توانند  
خند لاده خند لادی خند لادا خند لادش خند لادش  
خواهد افشانند خواهد افشانند چو آنه افشانند بافشان بافشان  
اوبه خند اوبه خندر دلا خند اوبه خنده خنده  
نوزلی افرد افرد افرد افرد افرد افرد افرد افرد افرد افرد  
زیاده دل زیاده که زیاده کزوه زیاده کزوه زیاده کزوه زیاده کزوه

Figure 5: First page of the *Pushto Amednameh* (Last page of the manuscript)

## 1.1 Bengali Manuscript MSS Ben. B. 2

The text titled *Elements of the Bengala Language* is housed in manuscript form at The British Library in London. It is preserved within the collection of John Leyden<sup>4</sup> (ca. 1775-1811) and bears the marking *Bibliotheca Leydeniana*.<sup>5</sup> The manuscript is identified by the library's serial number 'S. 2895' and 'MSS Ben. B. 2'. Notably, this section of the manuscript does not include a colophon, which means that there is an absence of information regarding its date of creation and authorship.

### 1.1.1 Physical Features of the Manuscript<sup>6</sup>

The manuscript containing the Bengali grammar consists in twenty-two leaves (folios) with writing on both sides, totaling 44 pages in all. Page numbers are inscribed on one side, typically on the top center of the page, which appears to be on the verso side of the leaf. The dimensions of each leaf are 9 ¼ by 6 ¼ inches. This manuscript is a bound notebook with left-side stitching; however, both the binding and stitching have been worn out over time. The paper used is of a thick and coarse quality.<sup>7</sup> The number of lines on each page varies.<sup>8</sup> The handwriting of the scribe is generally clear and neat, although, in certain places, a few elements are challenging to decipher.<sup>9</sup> Notably, the entire manuscript was written by the same individual, and the handwriting

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<sup>4</sup> John Leyden (1775-1811) was a British orientalist, linguist, and poet. In his professional life, he pursued studies in philosophy, theology, and medicine. With a keen interest in Eastern languages, Leyden delved into the study of Sanskrit and was proficient in translating from Persian and Hindustani. His scholarly work extended to the exploration of Indo-Persian, Indo-Chinese, and Deccan languages (Bayne, 2004). Leyden's contributions to the study of Asian languages are widely acclaimed, and he is recognized for his efforts in classifying nearly all the diverse languages and dialects within the region (White 1857, 111).

<sup>5</sup> As far as Leyden is concerned, he was appointed as a professor of Hindustani at Calcutta College in 1807 and subsequently assumed the role of Commissioner in the Court of Request in Calcutta in 1809. During his tenure, he undertook the study of the grammar of the Malay and Prakrit tongues and many translations (Bayne 2004). It is plausible that this led him to acquire proficiency in languages such as Bengali and Odia, for which he likely invested substantial effort in collecting relevant materials.

<sup>6</sup> From this point onward, all information and discussions will pertain specifically to the section of the manuscript that contains the Bengali grammar, unless explicitly stated otherwise.

<sup>7</sup> Mukhopadhyay notes that the paper's color is yellow, which might be due to the recipe of Bengali paper that includes orpiment to avoid insect invasion.

<sup>8</sup> Mukhopadhyay provides the following information: There are twenty lines in the beginning (which is accurate only for the first page), twenty-eight lines in the middle (which applies to several subsequent pages), and thirty-three lines at the end. However, this last count may not be consistently valid for all pages, especially towards the end of the text, as the number of lines on the last few pages varies. Additionally, due to the inclusion of tables and lists throughout the entire text, it becomes challenging to establish the accuracy and consistency of the line counts provided by Mukhopadhyay.

<sup>9</sup> The majority of the information is sourced from Mukhopadhyay, who had direct physical access to the manuscript. I concur with most of his observations (my personal comments are separately highlighted).

remains consistent throughout. Unfortunately, some sections of the manuscript are damaged, resulting in blurred writing that poses difficulties in comprehending the text.

### 1.1.2 Writing Style

The manuscript's text is written in continuous prose, lacking markers such as paragraphs or headings, with occasional exceptions. Sentences are separated by the use of single *daṇḍa* (I) or double (II) ones, which are equivalent to English full stops. This style appears to be a typical feature of texts from the early nineteenth century or earlier, predating the use of other punctuation marks. These symbols are sometimes also used to indicate commas, though the reader must often infer commas or breaks in the sentences. Many words are written together as a string, requiring readers with a good grasp of the language to separate them mentally. Furthermore, words are occasionally left incomplete at the end of one line and continued on the following one.<sup>10</sup> The text covers various grammatical elements, but there are no specific formatting divisions between different topics. These divisions can be understood through introductory sentences or simple words. For instance: *Ihāra para sandhi lēkhā yāya*, meaning “Sandhi should be written after this”, or *atha liṅga*, signifying “Now (begins) gender”. Therefore, a careful reading of the text helps in identifying topic-wise divisions. The writing pattern remains consistent throughout, with the rules presented followed by corresponding examples. Additionally, the manuscript contains several tables and lists. However, some sections of the manuscript are damaged, and the handwriting is somewhat faded.<sup>11</sup>

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<sup>10</sup> This pattern aligns with a common characteristic of early 19th-century manuscripts, which often adhere to a similar structure of continuous prose without the use of specific markers or formatting. This practice likely emerged due to the absence of standardized rules for manuscript writing during that period (Das 2010).

<sup>11</sup> This is where Mukhopadhyay's version proves to be helpful.

### 1.1.3 Content of the Manuscript

The section of the manuscript dedicated to the Bengali language provides an almost fundamental corpus of Bengali grammar and delves into the intricacies of key aspects of the language, encompassing the following broad topics:

- introduction to the Bengali alphabet system;
- *sandhi* (joining of words);
- *śabdera prakaraṇa* – chapter on ‘parts of speech’, which are divided into *nāma* (nouns), *kriyā* (verbs), and *abyaya* (indeclinables or particles);
- *samāsa* (compound words);
- *antya a-kāreṇa uccāraṇera prakaraṇa* (chapter on the pronunciation of *a* at the end of a word);
- *bākyā racana prakaraṇa* (chapter on syntax);
- *saṃkhyābācakera prayoga* (use of numerals).

Within these broad topics, there are also discussions on several minor grammatical elements, including:

- *ṇatba prakaraṇa* (chapter on *ṇa*, which gives out rules of change from *na*);
- *ṣatba prakaraṇa* (chapter on *ṣa*, which gives out rules of change from *sa*);
- *liṅga* (gender);
- suffixes;
- *guṇabācaka* (adjectives);
- *sarbbanāma* (pronouns);
- *karmabācyā* (passive voice).

Each of these broad topics is further elaborated into sub-topics to provide detailed explanations and applications of the rules. Notably, the section dedicated to verbs occupies a substantial amount of space, covering 7.5 folios, followed closely by nouns, which span 7.25 folios.

### 1.1.4 The Text

This manuscript of Bengali grammar is written in Bengali script (refer to image 2.2). The letters follow the pattern of the medieval manuscript style of the Bengali language. Certain letters appear different, i.e., not all the letters had attained their modern form during this period. If we look at the list of consonants, two letters remain in their older form, i.e. the letter *dha* and the letter *na*, which correspond more to the Tirhuta form of the Gaudi script.<sup>12</sup> Halhed was the first to give a complete list of Bengali typography in his grammar (Khan 1962).<sup>13</sup> Similar observations can be made when examining the section on ‘compounding letters’. The compound letter *kra* is used differently in different places. The forms used in some rules relating to compounding a letter with the consonant *ra* may be archaic. The same section also lists certain compound letters with different or unique forms (which can be considered exceptions). The same *kra* (as discussed above) is enlisted under this category in its familiar, modern form. Here, *tu* has been assigned a form that is no longer used. Thus, certain letter forms continue to be represented in their older, archaic forms, and some of these are used interchangeably with their modern counterparts.

There are differences and irregularities in spelling within the manuscript. The short and long vowels sometimes do not align with their modern usage in certain words. For example, the short *i* is used instead of long *ī* in *prāṇi* (“animate”). The reason behind this irregularity is that there was no specified standard for spelling in Bengali during this period. Thus, authors and scribes took liberty in the arbitrary use of spellings based on their verbal usage (Das 2010). Another problem that caused these differences in spelling was the scarce availability of written materials in Bengali. Poetic literature and some official documents were prevalent, but the scarcity of documented (literary) prose left less choice for the authors and scribes. Only after printing technology was introduced in India, a standard and recognized system of spelling was considered (Das 2010, 102).<sup>14</sup>

As we will explore later, this grammar was composed during a period that was on the verge of a transition towards a more colloquial form of written language. This manuscript serves as a reflection of that particular era. The language employed in this grammar exhibits a blend of *sādhu*

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<sup>12</sup> The Gaudi script, alternatively known as the Proto-Bengali or Proto-Oriya script, belongs to the Brahmic family. It was developed into the Bengali-Assamese, Odia, and Tirhuta scripts (Salomon 1998). Tirhuta is the other name of the Maithili script.

<sup>13</sup> However, Halhed’s grammar still had the older forms of *ca*, *na*, and *ra* (*ra* was alternatively used with its modern form by Halhed; cf. Halhed 1778).

<sup>14</sup> Das made these comments in the study of another 19th-century manuscript (prose text), *Sabitri Brata Katha* (Das 2010, 98105). Taking the period of the manuscript into consideration, his arguments hold true in the context of the present work.

*bhāṣā* (the pure Sanskritized form of the language) with subtle elements of *calita bhāṣā* (the colloquial language). The frequent use of words such as *ihāra* (of this), *tāhāra* (of that), *haibe* (will happen), or *kariyā* (having done), which are characteristics of the *sādhu bhāṣā*, demonstrates the prevalence of such a writing style during that particular period. On the other hand, some sentences also bear the colloquial characteristics of the Bengali language. This writing style can be mainly witnessed in the examples where the non-honorific (or somewhat informal) forms of the language are used. Nevertheless, this points towards establishing a connection between the oral and written forms of the language. In the main text, however, the sentences are not devoid of Sanskrit *tatsama* (direct use of Sanskrit words) or *tadbhava* (words derived from Sanskrit). For example, *bargera prathama barṇera para yadi sānunāsika thāke tabe se āpana bargera sānunāsika haya* (If there is a nasal [*sānunāsika*] after the first letter of the class, then it [the first letter] becomes the nasal letter of the same class). Here, this rule for the *sandhi* mainly contains the technical terms that are highly Sanskritized, a numeral form *prathama* (first) that is again a Sanskrit *tatsama* and the word *āpana* (own), a form of *sādhu bhāṣā*. The non-honorific forms in the text such as *tui yā* (you go), and *yadi tui karisa* (if you do) display the colloquial form of the language, even though they are relatively scarce in number.

It is possible to make a rough estimation regarding the manuscript's timeframe, even in the absence of any colophon indicating its date or authorship. This period likely extends from the late eighteenth century to the early years of the nineteenth century. During this time, the Bengali script had started to evolve into its modern form, while the writing style remained pre-modern without prescribed standards for punctuation and spelling,<sup>15</sup> and *sādhu bhāṣā* continued to be the favored style for writing Bengali prose. In this particular context, it would be intriguing to delve into the other three manuscripts within the same collection and make comparisons among their elements. A future study of these manuscripts could potentially reveal additional insights about the collection associated with Leyden's name.

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<sup>15</sup> The establishment of the Serampore Mission Press in 1800 played a pivotal role in the gradual development of a standardized and recognized form of writing, thereby contributing to the rapid advancement of Bengali prose.

## 1.2 Second Manuscript of the Bengali Grammar, 1810 (Dhaka University)

Qayyum mentions the existence of a second ms of the same Bengali grammar, which is currently located at Dhaka University in Bangladesh. He describes this ms as another Bengali transcript of Carey’s Bengali grammar. Under this section, I shall refer to this (i.e. Dhaka’s) manuscript as “DUM” (Dhaka University manuscript), and, to the manuscript I am working on as “BLM” (British Library manuscript).

G. C. Basu (1946) provides further information about DUM. This ms was first brought to light by Mr. Subodh Chandra Banerji, “one of the most earnest workers in the field of Bengali manuscripts” (Basu 1964, 145). Basu refers to DUM as the ‘Earliest Bengali Grammar written in Bengali’ which makes it quite clear that he was unaware of BLM (apparently the first ms of the same grammar). DUM was discovered in the Ulā village of Nadia district, West Bengal.<sup>16</sup> The most intriguing aspect of DUM is its inclusion of a colophon along with a date. Here, I reproduce the translation provided by Basu for the colophon:

(Here) ends the book *Bhāsa-kathā-kram* composed by Mr. William Carey (Sahib). The book belongs to the scribe Sri Ramākānta Deva Sarman. The signature is his. English year 1810, dated the 16th of August; Bengali year 1217, dates the 1st *Bhādra*, Friday. Home (address) Khidirpur. (Basu 1964, 145)

Basu suggests that based on the available colophon, it can be inferred that the grammar was likely written for Carey and quite possibly by Ramākant Deva Sarman, whose name appears second in the colophon. This grammar is likely a translation from Carey’s original work written in English. Basu points out that in old manuscripts, it is a common practice for a translator to first mention the name of the original author and then add their own name (Basu 1946, 146). Basu’s argument in favor of this being a translation is further supported by the absence of any mention of DUM in Carey’s papers, records, or even in the archives of Fort William. Even if it hadn’t been published for some reason, Basu argues that there should have been some reference to it had it been an original work by Carey (Basu 1946, 146).

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<sup>16</sup> Some physical information that Basu gives about the manuscript are the following: Ms No. 343E; the paper is the common handmade one used in Bengali manuscripts; the size of the manuscript (13.8” x 3.2”); the number of folios (twenty-eight); the number of lines (eight, in fifty-six pages); the writing is obscure at few places and some pages are damaged (Basu 1946, 145)



While I do not currently possess a copy of DUM, it is possible to glean an apparent understanding of its content and style from the examples provided by Basu. He employs these examples for comparison with the corresponding content found in Carey’s grammar.<sup>17</sup> Consequently, a thorough examination of these available examples suggests that they closely resemble those in BLM, with the key distinction being that DUM utilizes a somewhat reduced number of conjunctions, incorporates corrected word forms, and introduces additional case inflections in certain instances.<sup>18</sup> Unfortunately, there is limited information available about the examples under various rules, leaving it unclear whether they remain unchanged from BLM or have undergone specific modifications. Ultimately, DUM exhibits a closer affinity to BLM than to Carey’s grammar in terms of style, presentation approach, and utilization of examples.

It is surprising to see that no one had ever mentioned anything about DUM after Basu<sup>19</sup> (except Qayyum who quoted Basu in his thesis), Basu having considered this discovery as an important milestone as he says, “the existence of this work proves beyond doubt that the Bengalees themselves had done something towards laying the foundation of grammatical literature in Bengali as early as 1810” (Basu 1946, 157). Basu even mentions that this text (DUM) has been examined by Prof. S. K. De of Dhaka University, Prof. S. K. Chatterji of Calcutta University, and Mr. S. C. Banerji (the collector of DUM), who gave their valuable suggestions. Hence, it can be inferred that DUM had some level of circulation within Dhaka University and Calcutta University during that period. However, there is no documented information available after 1946. In contrast, BLM only gained widespread attention after Mukhopadhyay published it in 1970.

The above information concerning the physical attributes, structure, and characteristics of the manuscript has offered a broad introduction to the text being examined. All this data provides insight into the milieu and scribal conventions that prevailed during the emerging stages of Bengali prose composition. Additionally, the details regarding DUM underscore the significance of this Bengali grammar within the historical landscape of early Bengali grammars. This development will be instrumental in our forthcoming exploration to ascertain the authorship and timeframe of composition, a subject to be explored in the subsequent chapters.

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<sup>17</sup> Here, Basu uses the fifth edition of Carey’s grammar (1943) for the purpose of comparison due to the unavailability of the previous versions of the grammar during his time.

<sup>18</sup> See (compare) the examples given in Basu (1946, 148149).

<sup>19</sup> Based on my current knowledge and collected resources.

## **Chapter 2**

### ***Elements of the Bengala Language – An Edition***

The manuscript of the Bengali grammar, as discussed previously, is written in continuous writing, i.e., not separated by paragraphs, headings, or the like. From a bird's eye view, it is not possible to know the contents and the organization of the grammar. Tarapada Mukhopadhyay published his edition of the manuscript in 1970. He provided an introduction describing the physical features of the manuscript and put forward his arguments regarding the authorship of the grammar. Within the text, he added some of his exegetical notes and made an attempt to settle the portions of the grammar by adding, within square brackets, some elements that were missing (perhaps due to scribal mistakes). He also added some punctuation marks to make the reading easy. But these are only marginal emendations: Mukhopadhyay did not disturb the actual flow of the text and maintained the continuous writing pattern.

A significant part of my PhD research consists in the production of a structured version of this grammar. In the version I provide below, there is a separation of the contents of the text with special markers: The various components are divided into broad topics and sub-topics (along with an English translation of the topics). Furthermore, I have used the punctuation marks provided by Mukhopadhyay as they do not appear regularly in the manuscript. I have also retained some additions by Mukhopadhyay: I agree with these additions, their inclusion facilitating the study of the text. These are the amendments I have made to the text as it appears in the manuscript. The primary aim of this edition is to offer a clear picture of the contents' organization, and how various grammatical topics are articulated to one another. Besides, I add my own exegetical notes about most of the linguistic data that are dealt with in the text as well as the grammatical tools. Regarding questions of the historical evolution of Bengali features, I often quote Suniti Kumar Chatterji's work (2017); regarding the identification of grammatical tools, I refer to rules from traditional Sanskrit grammars. I have deliberately mentioned the differences that appear in the manuscript and Mukhopadhyay's edition: In the edition below, I give the text of the manuscript and I mention the differences from Mukhopadhyay's version in endnotes. The main reason behind presenting both versions is that Mukhopadhyay's edition has considerable circulation in the scholarly environment. Anita Bandyopadhyay (2011) discusses this grammar based on Mukhopadhyay's observations as she refers to it as composed by Mrityunjay Vidyalankar. Hereafter, I highlight some points that will help in going through the text and in identifying certain important features regarding the composition of this grammar.

- Bengali script is presented in Roman transliteration.
- Sentences are separated by single *danḍas* (I) and double *danḍas* (II) as they appear in Mukhopadhyay's edition.
- Delimitation of broad topics and sub-topics are added that are based on the contents of the grammar retaining the original technical terms (I have added English translations).
- Rules under various topics are indicated by an arrow mark (➤). Sub-rules are indicated by a dot mark (◦).
- Additions made by me such as the headings and sub-headings for each section are kept within square brackets ([ ]).
- Exceptions to the previous point are where the additions by Mukhopadhyay have also been kept within their square brackets in some rare cases. To differentiate these square brackets from mine, there are specific indications in the footnotes for additions by Mukhopadhyay.
- Sections where the topics are explicitly introduced by the author have been underlined.
- In the sections where the introduction is in Sanskrit, the Sanskrit lines have been italicized.
- Folio numbers of the manuscript are added within this text in the following format: [1a] indicates the page number 1 of the manuscript which is given by the author; [1b] indicates the next page/other side of the leaf.
- Paradigms of nominal, pronominal, and verbal declensions as well as some lists such as that of the genders have been provided in the form of tables. They are presented as they are in the manuscript, except for the tabular lines.
- Abbreviations used in the footnotes can be referred to the list given in the beginning (page III).
- A "Table of contents" has been provided by me before the beginning of the edition to present a general overview of the contents of the grammar.

The present edition provides an organized version of the grammar where the various topics are easily identifiable.

## 2.1 Contents of the Manuscript

1. akṣara paricaya – introduction to the alphabet
  - 1.1. byañjana – consonants
  - 1.2. svara – vowels
  - 1.3. uccāraṇa sthāna – place of articulation
  - 1.4. akṣara saṃyoga – compounding letters
    - 1.4.1. banana – compounding vowels with consonants
    - 1.4.2. yuktākṣara – compounding consonants with consonants
2. sandhi – junction of letters/words
  - 2.1. svara sandhi – vowel junction
  - 2.2. byañjana sandhi – consonant junction
  - 2.3. bisarga sandhi – joining with the *visarga*
3. ṇatba prakaraṇa – change of *na* to *ṇa*
4. ṣatba prakaraṇa – change of *sa* to *ṣa*
5. śabda prakaraṇa – words
  - 5.1. nāma – noun
    - 5.1.1. drabyabācaka prakaraṇa – substantives
      - 5.1.1.1. tṛtīyā – third case
      - 5.1.1.2. caturthī - fourth case
      - 5.1.1.3. pañcamī – fifth case
      - 5.1.1.4. ṣaṣṭhī – sixth case
      - 5.1.1.5. saptamī – seventh case
      - 5.1.1.6. sambodhana – vocative case
    - 5.1.2. līṅga – gender

Bengali post-positions

Bengali suffixes

5.1.3. guṇabācaka – qualitative words/adjectives

5.1.4. sarbbanāma – pronouns

5.2. kriyā – verb

5.2.1. kāla – tenses

5.2.2. other verbal divisions

5.2.3. preraṇārtha – causative verb

5.2.4. nañapūrbbaka kriyāra – verbs with negation

other verbal forms

5.2.5. karmabācya - passive voice

5.3. abyaya – indeclinables

5.3.1. kriyābiśeṣaṇa – adverbs

5.3.1.1. kālabodhaka – denoting time

5.3.1.2. sthānabodhaka – denoting place

5.3.1.3. biśayabodhaka – denoting subject

Other rules

5.3.2. upasarga – prepositions

5.3.3. dyotaka – conjunctions

5.3.4. bācaka – interjections

## 2.2 Elements of the Bengala language

### [1. akṣara paricaya – introduction to the alphabet]

[1a] bāṅgālā pañcāśa akṣara || a ā ī ī u ū ṛ ṛ ṛ ṛ<sup>1</sup> e ai o au aṃ aḥ | ka kha ga gha ṇa | ca cha ja jha ṇa | ṭa ṭha ḍa ḍha ṇa | ta tha da dha na | pa pha ba bha ma | ya ra la ba śa ṣa sa ha kṣa<sup>2</sup> || ei ||

ihāra madhye ṣola sbara cautriṣa byañjana | tāhāra madhye a-kārādi bisargānta<sup>3</sup> sbara ka-kārādi kṣa-kārānta byañjana |

#### [1.1. byañjana - consonants]

- byañjanera madhye prathama ye ka-kārādi ma-kārānta pañcabimśati barṇṇa ehārā pāca 2 haiyā barga samjñā hana<sup>4</sup> | prathama ka-barga, dbitīya ca-barga, ṭṛtīya ṭa-barga, caturtha ta-barga, pañca<sup>i</sup> pa-barga | abaśiṣṭa ye nayā barṇṇa tāhāke abargīya<sup>ii</sup> bali |
- bargera madhye prathama barṇṇa āra ṭṛtīya tāhāke alpaprāṇa bali ebaṃ dbitīya caturtha tāhāke mahāprāṇa bali, pañcamake sānunāsika bali |

#### [1.2. sbara - vowels]

- sbarera madhye hrasba o dīrgha ; tāhāra madhye hrasba ei | a i u ṛ ṛ | dīrgha ei | ā ī ū ṛ | ṛ ||
- <sup>iii</sup>samāna o asamāna hana | a ā | i ī | u ū | ṛ ṛ | ṛ ṛ || <sup>iv</sup> || tadbhinna | a i | ī u | ū o | ityādi asamāna | pratyeka sbara āpanāra o āpana hrasbera o āpana dīrghera samāna hana |
- ya ra la ba ha ihāke hala bali |

<sup>1</sup> Including all the four vowels viz., ṛ ṛ ṛ ṛ started after Manoel even though ṛ is the only vowel among this group that is used in the Bengali language. Yet almost all Bengali grammarians included these four vowels following the Sanskrit traditional alphabet. (Bandyopadhyay 2011, 71).

<sup>2</sup> Traditionally the last letter of the alphabet but is now just a *yuktākṣara*. The pre-modern alphabet went from *āñji* to *kṣa* (*khyo*) and not from *a* to *ha*.

<sup>3</sup> *Anusvāra* and *visarga* are traditionally included in the *svara*.

<sup>4</sup> *Hana* used as a form of plural for inanimate here. The *n* in *hana* is etymologically related to plural forms in Bengali but usually used for animates.

### [1.3. uccāraṇa sthāna – place of articulation]

pāca bargera madhye

- ka-barga kaṇṭhya |
- ca-barga tālabya |
- ṭa-barga mūrdhaṇya |
- ta-barga dantya |
- pa-barga oṣṭhya |

abaśiṣṭa byañjana ebaṃ sbara bargera<sup>v</sup> saṅge kariyā ei haya—

- a ā ei ka-kārādi pañca barṇa kaṇṭhya |
- [1b] i ī ca-kārādi pañca barṇa<sup>vi</sup> śa e ai ya tālabya |
- ṛ ṝ ṭa-kārādi pañca barṇa<sup>vii</sup> ra ya mūrdhaṇya |
- ḷ ḹ ta-kārādi pañca barṇa<sup>viii</sup> la sa ba dantya |
- u ū pa-kārādi pañca barṇa<sup>ix</sup> ba o au oṣṭhya |

### [1.4. akṣara saṃyoga – compounding letters]

- akṣarera saṃyoga karā prati byañjanete a-kāra<sup>5</sup> thāke ebaṃ a-kāra byatirikta anya sbara cihna-biśeṣe prati byañjane thāke | kona byañjanera nāmote<sup>6</sup> yadi rekhā thāke tabe se byañjanete a-kāra thāke nā |
- byañjanera sbarera sahita o byañjanera sahita yoga haya, tāhāra madhye sbarera saṃyoge bānāna<sup>7</sup> haya | byañjana saṃyoge yukta akṣara<sup>8</sup> balā yāya |

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<sup>5</sup> The inherent vowel.

<sup>6</sup> Nāmote used for ‘under’ i.e., the *halanta* (◌̣).

<sup>7</sup> Bānāna - when there is a joining of vowel and consonant (now used for spelling).

<sup>8</sup> যুক্তাক্ষর *yuktākṣara* n. (gr.) a compound or conjunct letter (Biswas 2000, 893).

### [1.4.1. banana – compounding vowels with consonants]

#### bānāna ei |

- a-kāra āpana sbabhābe prati byañjane thāke ataeba tāhāra biśeṣa cihna nāi |
- a-kāra<sup>9</sup> ityādi abaśiṣṭa sbarera biśeṣa<sup>2</sup> cihna ei || ā bā (আ া বা), i bi (ই ি বি), ī bī (ঈ ি বী), u bu (উ ু বু), ū bū (ঊ ূ বু), e be (এ ে বে), ai bai (ঐ ৈ বৈ), o bo (ও ো বো), au bau (ঔ ৌ বৌ) |<sup>10</sup> sakala byañjanera sbarera sahita yoge ei 2 rūpa haya | [----  
--]<sup>x 11</sup>
- sbarera sahita ye byañjana se eka barṇa<sup>xi</sup> haya ; ei kimbā duḡera adhika byañjanera emana saṃyoga haya ye tāhāra madhye sbara thāke nā |

### [1.4.2. yuktākṣara – compounding consonants with consonants]

#### byañjanera saṃyogera egāra prakāra |

- ya-kāra kona byañjanera sahita saṃyukta haile tāhāke kya (ক্য)-phalā bali | tāhāra biśeṣa cihna ei<sup>xii</sup> | udāharāṇa, kya (ক্য), khya (খ্য), gya (গ্য), ghya (ঘ্য) ityādi |
- repha kona byañjanera sahita adhaḥ [2a] saṃyoga haile tāhāke kra (ক্র)-phalā bali | tāhāra biśeṣa cihna<sup>xiii</sup> | udāharāṇa, kra (ক্র)<sup>12</sup>, khra (খ্র), gra (গ্র), ghra (ঘ্র) ityādi |
- na-kāra kona byañjanera sahita saṃyukta<sup>xiv</sup> haile tāhāke kna (ক্ন)-phalā bali | tāhāra biśeṣa cihna ei<sup>xv xvi</sup> | kna (ক্ন), khan (খ্ন), gna (গ্ন), ghna (ঘ্ন) ityādi |
- la-kāra kona byañjanera sahita saṃyukta<sup>xvii</sup> haile tāhāke kla (ক্ল)-phala bali | tāhāra biśeṣa cihna ei<sup>xviii</sup> | kla (ক্ল), khla (খ্ল), gla (গ্ল), ghla (ঘ্ল) |
- ba-kāra kona byañjanera sahita saṃyukta<sup>xix</sup> haile tāhāke kba (ক্ব)-phalā bali | tāhāra biśeṣa cihna ei ba (ব) | udāharāṇa, kba (ক্ব), khba (খ্ব), gba (গ্ব), ghba (ঘ্ব) ityādi |

<sup>9</sup> It should have been ā-kāra.

<sup>10</sup> The ms. has the Bengali text as it is. Here I have kept both the transliteration and the Bengali script for a clear understanding.

<sup>11</sup> Here is a word which I could not understand.

<sup>12</sup> The manuscript has a different form here.



- ma-kāra byañjanera sahita saṃyukta<sup>xx</sup> haile tāhāke kma (𑀓𑀭)-phalā bali | tāhāra biśeṣa cihna ei ma (𑀭) | udāharaṇa, kma (𑀓𑀭), khma (𑀭𑀮), gma (𑀮𑀭), ghma (𑀮𑀭𑀮) ityādi |
  - ṛ-kāra byañjanera sahita saṃyukta haile tāhāke kṛ (𑀓𑀭𑀮)-phalā bali | tāhāra biśeṣa cihna ei<sup>xxi</sup> | udāharaṇa, kṛ (𑀓𑀭𑀮), khṛ (𑀭𑀮𑀮), gṛ (𑀮𑀮), ghṛ (𑀮𑀮𑀮) ityādi |
  - ḷ-kāra byañjanera sahita saṃyukta haile tāhāke kḷṛ (𑀓𑀭𑀮𑀮)- phalā bali | tāhāra biśeṣa cihna ei ḷṛ (𑀮𑀮) | kḷṛ (𑀓𑀭𑀮𑀮), khḷṛ (𑀭𑀮𑀮𑀮), gḷṛ (𑀮𑀮𑀮), ghḷṛ (𑀮𑀮𑀮𑀮), ityādi |
- ei sakala phalāra uccāraṇa śeṣe haḃa | ekhana ye phalā likhiba tāhāra uccāraṇa prathama haḃa |
- repha kono byañjanera sahita urddha saṃyoga haile tāhāke ārka (𑀓𑀭𑀮𑀮)-phalā bali | tāhāra biśeṣa cihna ei r (--)<sup>13</sup> | udāharaṇa, rka (𑀓𑀭𑀮𑀮), rkha (𑀭𑀮𑀮), rga (𑀮𑀮), rgha (𑀮𑀮𑀮) iti ||
  - ye bargera ye sānunāsika se āpana bargera sahita saṃyukta haḃa kintu ṇa abargera sahita saṃyukta haḃa | ṇka (𑀮𑀮), [ṇkha (𑀮𑀮𑀮)], ṇca (𑀮𑀮𑀮), ṇṭa (𑀮𑀮𑀮), nta (𑀮𑀮), mpa (𑀮𑀮𑀮)]<sup>14</sup>, ṇgha (𑀮𑀮𑀮)
  - śa, ṣa, sa<sup>15</sup> ityādi kathaka<sup>xxii</sup> byañjana anya byañjanera sahita saṃyukta haile tāhāke ska (𑀮𑀮) ityādi tetrīśa phalā kariyā bali |
  - ha byatirikta sakala byañjana dbitba haḃa kintu mahāprāṇa dbitba haile tāhāra pūrbba barṇṇa alpaprāṇa haḃa |<sup>16</sup> kataka [2b] barṇṇera biśeṣa rūpa kariyā lekhā yāya | kra (𑀮𑀮), kta (𑀮𑀮), ku (𑀮𑀮) sta (𑀮𑀮), mu (𑀮𑀮), tu [𑀮𑀮]<sup>17</sup>, gu (𑀮𑀮), śu (𑀮𑀮), hu (𑀮𑀮), tra (𑀮𑀮), śra (𑀮𑀮), hna (𑀮𑀮), bhra (𑀮𑀮), ru (𑀮𑀮), rū (𑀮𑀮), hṛ (𑀮𑀮), ṣṭa (𑀮𑀮), stu (𑀮𑀮), stra (𑀮𑀮), gdha (𑀮𑀮), t (𑀮), śrī (𑀮𑀮), ~ (𑀮) ||

<sup>13</sup> A sign of *repha*- slant line on the top as in the following examples.

<sup>14</sup> *ṇkha ṇca ṇṭa nta mpa* portion not clear in ms. Thus, retrieved from Carey's grammar.

<sup>15</sup> *śa ṣa sa* in the ms are presented in connection with the previous rule but actually correspond to the later one. Hence, presented here.

<sup>16</sup> Grassman's Law – Dissimilating the first two aspirates (in a word) where the first loses its aspiration. Ref. 3 laws of Linguistics.

<sup>17</sup> This form for *tu* is archaic and now used for *ta*.

- s̄anunāsika yadi sbarera upare thāke tabe sei s̄anunāsikera para ye barga thāke sei bargera pañcama barna sthānīya sei s̄anunāsika<sup>18</sup> haḃa | t̄ahāra udāharaṇa ei | danta d̄āta bandha b̄ādha ityādi ||

## [2. sandhi – junction of letters/words]

ihāra para sandhi lekhā yāya | dui barṇera madhye pūrbba barṇa kimbā para barṇa athabā ubhaḃa barṇa yadi anya prakāra haḃa tabe sei sandhi haḃa |

- sandhira sugama haoyāra kāraṇa ye sakala likhi t̄ahāra nāma samāhāra<sup>19</sup> kimbā pratyāhāra<sup>20</sup> | a i u ṛ ḷ ka e o ṇa ai au ca ha ya ba ra la ṇa ṇa na ṇa<sup>xxiii</sup> ma jha dha dha gha bha ja ḃa<sup>xxiv</sup> da ga ba kha pha cha ṭha tha ca ṭa ta ka pa śa śa sa<sup>21</sup> ei pratyāhārera madhye sbarā pratyāhāre ye byañjana se samāhārera nimitta haḃa | madhye āra ye ye byañjana se nirarthaka haḃa |
- sbarā pratyāhāre byañjanera grahaṇa nāi | anya pratyāhāre ādi barṇa o anta barṇa madhyabarti barṇṇa sakala grāhya haḃa |
- i sthāne e | u sthāne o | ṛ sthāne ara | ḷ sthāne ala | ihāke guṇa bali |
- a i u ṛ ḷ e ai au ei sakala barṇa sthāne yathākrame ā ai au āra āla ai au ei sakala haibe t̄ahāke bṛddhi kariyā bali |

sandhi dui prakāra haḃa | t̄ahāra madhye eka sbarā sandhi āra byañjana sandhi |

### [2.1. sbarā sandhi – vowel junction]

t̄ahāra<sup>xxv</sup> sbarā sandhi ei–

<sup>18</sup> Nazal vowel to nazal consonant.

<sup>19</sup> Samāhāra - a group.

<sup>20</sup> Pratyāhāra in Sanskrit grammar is a method of forming abbreviations. The list of Sanskrit sound units as given by Pāṇini is - a i u Ṛ ḷ K e o Ṇ ai au C ha ya va ra Ṭ la Ṇ ṇa ma ṇa ṇa na M jha bha Ṇ ḡha dha dha Ṣ ja ba ga ḃa da Ś kha pha cha ṭha tha ca ṭa ta V ka pa Y śa śa sa R ha L. Thus, aC being one pratyāhāra that denotes all the vowels - starting from a until C where C helps in forming the pratyāhāra and is not counted. (ādirantyena sahetā, A 1.1.71).

<sup>21</sup> Ref. Mugdhabodha for list of pratyahara; Mb. 2 (here, different from Pāṇini).

- samāna ac<sup>22</sup> miliyā dīrgha haṃ | tāhāra udāharaṇa ei, masāri<sup>23</sup> ityādi |<sup>24</sup>
- a-kārera ā-kārera<sup>25</sup> yadi ik<sup>26</sup> haṃ tabe guṇa haṃ ebaṃ<sup>27</sup> a-kārera o-kārera para yadi ec<sup>28</sup> haṃ tare<sup>xxvi</sup> tāhāra bṛddhi haṃ | tāhāra udāharaṇa ei, parameśbara, ekaika ityādi |<sup>29</sup>
- a-kāra ā-kārera para yadi ṛta śabda haṃ tāhāra ebaṃ āra kathaka śabdera [3a] para yadi ṛṇa śabda haṃ tabe sekhāne guṇa nā haiyā bṛddhi haṃ | udāharaṇa ei, śītārta, ṛṣṇārta, daśārṇa<sup>30</sup> ityādi |
- prathama padera a-kāra ā-kāra bhinna anya ac -era para yadi asamāna ac haṃ tabe prathama padera antabartī i u ṛ | e o ai au ei sakalera sthāne ya ba ra la aya aba āya āba kramete haṃ | udāharaṇa ei, ityādi || nababadhbāgamana ityādi |<sup>31</sup>

## [2.2. byañjana sandhi – consonant junction]

### ekhana byañjana sandhi lekhā yāya ||

- ṭa-bargera o ca-bargera pūrbbe yadi ta-barga haṃ tabe se kramete ṭa-barga o ca-barga haṃ | udāharaṇa ei, taṭṭikā<sup>32</sup>, taceṣṭā, sajjāta ityādi |
- ta-bargera para yadi tālabya śa haṃ tabe se ca-barga haṃ | udāharaṇa ei, taccharīra |
- dantya sa-ra para yadi tālabya śa kimbā ca-barga haṃ tabe tālabya śa haṃ ; āra yadi ṭa-barga pare thāke tabe se śa haṃ | udāharaṇa ei, manaścāru, dhanuṣṭānkāra ityādi |
- mūrdhanya śa-ra para yadi ta-barga haṃ tabe se ṭa-barga haṃ | udāharaṇa ei, naṣṭa<sup>33</sup>, ṣaṣṭha<sup>xxvii</sup> ityādi |

<sup>22</sup> aC = all vowels.

<sup>23</sup> maśāka hara (Turner 1962-1966, 570).

<sup>24</sup> Rule for dīrgha sandhi- akaḥ savarṇe dīrghaḥ (A 6-1-101).

<sup>25</sup> A para is missing.

<sup>26</sup> iK = i ī u ū ṛ ṝ ḷ ḹ.

<sup>27</sup> Rule for guṇa sandhi (A 6-1-87).

<sup>28</sup> eK = e o ai au.

<sup>29</sup> Rule for bṛddhi sandhi (A 6-1-88).

<sup>30</sup> A part of the rule and this example is explained in Va 3608-9.

<sup>31</sup> yaṇ sandhi – iK +aC; iko yaṇaci (A 6-1-77) and ayādi sandhi - eco'yavāyāvah (A 6-1-78).

<sup>32</sup> jhalām jaśo'nte (A 8-2-39).

<sup>33</sup> Does not seem to be an example of sandhi.

- bargera madhye prathama o dbitīya o caturtha barṇera<sup>xxviii</sup> para yadi ṛtīya o caturtha akṣara haya tabe bargera se prathama o dbitīya o caturtha āpana barṇera ṛtīya haya | udāharaṇa ei, ṛgbeda ityādi |<sup>34</sup>
- la-pūrbba ye ta-barga se la haya | udāharaṇa ei, salloka ityādi |
- bargera prathama akṣarera para yadi sbara kimbā hala<sup>35</sup> athabā sānunāsika kimbā kona bargera ṛtīya caturtha yadi thāke tabe se prathama barṇa āpana bargera ṛtīya barṇa haya | udāharaṇa ei, tadupari, sadguṇa ityādi |<sup>36</sup>
- tālabya śa-ra pare yadi sbara kimbā hala athabā sānunāsika thāke ebaṃ sei śa yadi kona bargera prathama akṣarera pare thāke tabe se **[3b]** cha haya āra man<sup>xxix37</sup> ye hakāra se sei bargera caturtha barṇa haya | udāharaṇa ei, apchayana, bāgghanana ityādi |<sup>38</sup>
- bargera prathama barṇera para yadi sānunāsika thāke tabe se āpana bargera sānunāsika haya | udāharaṇa ei, tanmadhya ityādi |<sup>39</sup>
- sānunāsikera para yadi āpana barga bhinna kona bargera barṇa thāke tabe se sānunāsika sei barṇera<sup>40</sup> sānunāsika haya āra abargīya<sup>xxx</sup> barṇa yadi pare thāke tabe anusbāra kimbā ṇa<sup>xxxi</sup> haya | udāharaṇa ei, śaṅkara ityādi |
- hrasbera para ye ṇa ṇa na la<sup>41</sup> tāhāra para yadi sbara thāke tabe dbitta haya | udāharaṇa ei, sannātmā<sup>42</sup>, bṛkṣacchāyā<sup>43</sup> ityādi |<sup>44</sup>

<sup>34</sup>  $1/2/4 + 3/4 = 1/2/4 \rightarrow 3$ .

<sup>35</sup> *hala = ha, ya, va, ra, la*.

<sup>36</sup>  $1 + \text{vowel}/ha/ya/va/ra/la/ṇa/ṇa/ṇa/na/ma/3/4 = 1 \rightarrow 3$ .

<sup>37</sup> Should be *emana*.

<sup>38</sup>  $1 + ha = 1 \rightarrow 4$ .

<sup>39</sup>  $1 + ṇa/ṇa/ṇa/na/ma = 1 \rightarrow 5$ .

<sup>40</sup> Should be *bargera*.

<sup>41</sup> Chain place of *la* in Carey which matches to the last example.

<sup>42</sup> MB 62.

<sup>43</sup> Rule – *ac + ch* = duplication of *ch* (MB 63).

<sup>44</sup> None of the examples match the rule (rule not clear).

### [2.3. bisarga sandhi – joining with the *visarga*]

- yukta barṇe ādi barṇa yadi ca cha ṭa ṭha ta tha haṃ āra tāra śeṣa barṇa śa ṣa sa haṃ tabe emana yukta barṇa bhinna āra kona barṇa yadi bisargera pare thāke tabe se bisarga dantya sa haṃ | udāharaṇa ei, duṣṣrāpya<sup>45</sup> ityādi |<sup>46</sup>
- a-kāra ā-kāra bhinna kono ac-era para yadi bisarga thāke o tāhāra para sbarā o ya ba ra la ha kimbā sānunāsika athabā bargera ṭṛtīya caturtha barṇa thāke tabe se bisarga ra haṃ | udāharaṇa ei, harirbhoktā ityādi |<sup>47</sup>
- a-kārera para ye bisarga tāhāra<sup>xxxii</sup> yadi a o hala o sānunāsika āra bargera ṭṛtīya o caturtha yadi haṃ tabe se bisarga u haiyā guṇete o haṃ | udāharaṇa ei, tatodhika<sup>48</sup> ityādi |<sup>49</sup>
- a-kāra ā-kārera para ye bisarga tāhāra para a-kāra bhinna sbarā o hal o sānunāsika o bargera ṭṛtīya o caturtha yadi haṃ tabe se bisarga lopa haṃ | udāharaṇa ei, ataeba ityādi |<sup>50</sup> sandhi samāpta haila || o ||

### [3. ṇatba prakaraṇa – change of *na* to *ṇa*]<sup>51</sup>

ekhana natba prakaraṇa lekhā yāya || ra ṛ ṛ ṣa ihāra para yadi na thāke<sup>xxxiii</sup> se yadi antyasthita nā haṃ tabe tāhāra ṇatba haṃ |<sup>52</sup> ka-barga, pa-barga, sbarā o hala o anusbāra ei sakalera byabadhānete ṇatbera niṣedha haṃ |<sup>53</sup>

### [4. ṣatba prakaraṇa – change of *sa* to *ṣa*]<sup>54</sup>

ekhana satba prarka<sup>xxxiv</sup> na lekhā yāya | ka-barga o ila -era para ye sa se yadi antyasthita nā haṃ tabe tāhāra ṣatba haṃ |<sup>55</sup> anusbāra byabadhānete [4a] niṣedha haṃ nā ||

<sup>45</sup> Example of visarga not becoming *dantya sa*.

<sup>46</sup> MB 65.

<sup>47</sup> Vowel except *a/ā + ◌ḥ + vowel/ha/ya/va/ra/la/ṇa/ṇa/na/ma/3/4 = ◌ḥ -> r* (Ref. A 8.2.66).

<sup>48</sup> Sanskrit form *tato'dhika* (ततोऽधिक) Ref. A 6.1.113; Bengali unicode for *avagraha* - ॐ .

<sup>49</sup> *a + ◌ḥ + a/ha/ya/va/ra/la/ṇa/ṇa/na/ma/3/4 = ◌ḥ -> u -> o* (Ref. A 6.1.114).

<sup>50</sup> This rule seems to be problematic as it merges two rules:

1) *a + ◌ḥ + vowel except a = ◌ḥ -> dropped*.

2) *ā + ◌ḥ + vowel/ha/ya/va/ra/la/ṇa/ṇa/na/ma/3/4 = ◌ḥ -> dropped*.

<sup>51</sup> Ref. A 8.4.1-2,47.

<sup>52</sup> Example - *ṇṛ + nām = ṇṛnām*.

<sup>53</sup> There has to be a negation at this statement - *niṣedha haṃ nā*.

<sup>54</sup> Ref. A 8.3.58-59.

<sup>55</sup> Example - *vane + su = vaneṣu*.

## [5. śabda prakaraṇa – words]

ekhana śabdera prakarana lekhā yāya | śabda tina prakāra haṃa | nāma, kriyā, abyahaṃa haṃa |<sup>56</sup>

### [5.1. nāma – noun]

tāhāra madhye nāmera biśeṣa ei, nāma prathamata tina prakāra haṃa |

- drabyabācaka arthāt sakala drabyera nāma |
- guṇabācaka arthāt guṇera nāma |
- o anukaraṇa arthāt ‘jhanat’, ‘khaṭat’ ityādi |
- tāra madhye drabyabācaka tina prakāra haṃa | prathamata, nāmabācaka arthāt manuṣya, debatā, nadī, parbata, nagara, deśa, paśu ityādīra biśeṣa biśeṣa nāma | ihāra udāharaṇa ei, rāma, indra, gaṅgā, citrakūṭa, kalikātā, bāṅgālā, uccaiḥśrabā ityādi |
- dbitīya jātibācaka, manuṣya, paśu, pakṣi ityādi | ṭṭīya bhābabācaka | ei bhābabācaka dui prakāra | bhābabācaka o kriyābācaka | udāharaṇa ei, kartṭba, bhadratā, śuklimā, gauraba ityādi |
- kriyābācaka gamana, gati ityādi | sāmānyato prāṇi o aprāṇi<sup>57</sup> bhede dui prakāra haṃa |

#### [5.1.1. drabyabācaka prakaraṇa – substantives]

adrabyabācaka<sup>58</sup> prakarana || drabyabācaka śabda dui prakāra - sbarānta o byañjanānta |

<sup>56</sup> -Yāska lays out the first word class distribution in his in Nirukta - *nāma*, *ākhyāta*, *upasarga*, *nipāta* (1.1) - Pānini divides words (*pada*) in two categories- *subanta* (ending with the suffix *supl* for the nouns and *tinanta* (ending with the suffix *tin*) for the verbs (A 1.4.14).

<sup>57</sup> Use of *hrasva i* instead of *dīrgha ī*.

<sup>58</sup> Should be ‘*atha drabyabācaka*’.

- drabyabācaka śabdera para sāta bibhakti<sup>59</sup> haḃa | tāhāra madhye prathama bibhaktira yoge kartā,<sup>60</sup> dbitīyāte karmma,<sup>61</sup> ṭṛtīyāte karaṇa,<sup>62</sup> caturthīte sampradāna,<sup>63</sup> pañcamīte apādāna,<sup>64</sup> śaṣṭhīte sambandha,<sup>65</sup> saptamīte adhikaraṇa<sup>66</sup> haḃa |
- ei sakala bibhakti pratyeke ekabacana o bahubacana haḃa |<sup>67</sup>
- puṃliṅga o strīliṅga śabdera para<sup>xxxv</sup> ei2 bibhakti haḃa | klībaliṅga śabdera biśeṣa paścāt likhiba |

	ekabacana	bahubacana
prathamā	o	-erā kimbā -erān
dbitīyā	-ke	-eradigake <sup>68</sup>
ṭṛtīyā	-ete	-eradigete
caturthī	-ere	-eradigere
pañcamī	-ete ebaṃ haite <sup>69</sup>	-eradigete/-eradera haite/-eradiga haite
śaṣṭhī	-era	-eradera/-eradigera
saptamī	-e ebaṃ ete	-eradigete

<sup>59</sup> Ref. *vibhaktiśca* (A 1.4.104).

<sup>60</sup> Ref. *svatantraḃ kartā* (A 1.4.54; 55).

<sup>61</sup> Ref. *karturīpsitatamaṃ karma & c.* (A 1.4.49; 38; 43; 46 – 53).

<sup>62</sup> Ref. *sādhakatamaṃ karaṇam & c.* (A 1.4.42-44).

<sup>63</sup> Ref. *karmaṇā yamabhipraiti sa sampradānam & c.* (A 1.4.32-37; 39-41; 44).

<sup>64</sup> Ref. *dhruvamapāye pādānam & c.* (A 1.4.24-31).

<sup>65</sup> Ref. *śaṣṭhī śeṣe* (A 2-3-50).

<sup>66</sup> Ref. *ādihāro dhikaraṇam & c.* (A 1.4.45).

<sup>67</sup> In modern Bangla grammar, there are only four cases viz., nominative, objective, genitive and locative (Thompson 2010).

<sup>68</sup> The affix *diga* is used in *sādhu bhāṣā*. It “is used with names of animate, preferably sentient and intelligent beings, in the plural forms of the *oblique* cases. The affix is never used for the nominative.” (Chatterji 1985, 728).

<sup>69</sup> This is found in the Middle Bengali along with similar other forms. When attached to a base, it indicates ablative. (Chatterji 2017, 774); it is the *sadhu* form of *hate* (Thompson 2010, 253).

- [4b] a-kārānta yata śabda tāhādera antya a-kārera lopa haya ataeba byañjanāntera madhye gṛhīta haya |<sup>70</sup>

sbarānta śabdera ei2 bibhakti ||

	ekabacana	bahubacana
prathamā	o	-rā/-rān
dbitīyā	-ke	-radigake
ṭṛtīyā	-te <sup>71</sup>	-radigete
caturthī	-re <sup>72</sup>	-radigere
pañcamī	-te <sup>73</sup> haite	-radigete/-radiga haite/-radera haite
ṣaṣṭhī	-ra	-radera/-radigera
saptamī	-te	-radigete

- bahubacanera bibhaktira -era āra -ra keha2 kahe nā |

<sup>70</sup> This concept of separating the words ending with a vowel (say category V) from the words ending with a consonant (say category C) shows a clear shift from the Sanskrit grammar. In Sanskrit, a word ending with any vowel including *a* is considered in the category V and the rest, ending with a consonant, i.e., specified with the *halant* or the ‘\_’ mark, are put into the category C. Whereas in Bengali, all words ending with a vowel ‘except’ the words ending with a small *a* are placed in category V. All the words ending in a small *a* are considered under the category C as the ending *a* is omitted while declining. Thus, ultimately making them words that end with a consonant. Further, Bengali language does not provide much scope for the non-vowel-ending words marked by a *halant* with certain exceptions.

<sup>71</sup> “In MB and NB, «-ta, t-ē, -ē-tē» became established for the instrumental, and for words ending in vowels (esp. «-I, -u, -ō»), «-tē» has become the characteristic instrumental affix.” (Chatterji 2017, 745). MB- Middle Bengali; NB – New Bengali).

<sup>72</sup> The dative *-re* is found from the Old Bengali times. (cf. Chatterji 2017, 762).

<sup>73</sup> ‘*te*’ is a locative form which has extended to instrumental and nominative and further to the ablative form from Early Middle Bengali time. (Chatterji 2017, 751).



atha klībaliṅga-bhedah || klībaliṅga śabda yadi prāṇibācakera sthānibartī nā haya tabe tāhāra bahubacanera prayoga haya nā, prāṇibācakera sthānibartī haile āpana klībatba tyāga kariyā puṁliṅga kimbā strīliṅga śabda haya |

klībabacanera ei 2 udāharaṇa ||

	byañjanānta ei	sbarānta ei
prathamā	o	o
dbitīyā	o	o
ṛtīyā	-e/-ete	-te
caturthī	-e/-ete	-te
pañcamī	-e/-eto <sup>xxxvi</sup> haite	-te haite
ṣaṣṭhī	-era	
saptamī	-e/-ete	

- ākārānta<sup>74</sup> śabda saptamīte -ya, -te ; udāharaṇa ei, pitāya, pitāte |
- antyastha dīrgha sbarera pare yadi bibhakti thāke tabe se dīrgha kakhana<sup>2</sup> hrasba haya |  
udāharaṇa ei, sbāmī, sbāmīte |
- jātibā[5a]caka śabdera prayoga puṁliṅga kimbā strīliṅga śabdera nyāya | udāharaṇa ei,  
ghoṛā, ghoṛāke |

<sup>74</sup> This letter is not very clear in the manuscript. It should be 'yākārānta' for the root word *pitṛ*. M edits as *ākārānta*. The letter in the ms cannot be taken as similar to either *y* or *ā*. However, the word must be *ākārānta* which can be confirmed from Carey's grammar. He declines the word *pitā* as 'nouns ending in *ā*'. (Carey 1805, 37).

klībaliṅga śabdera bahubacana jñāta kāraṇa -gulā kimbā -gulī haṃa |<sup>75</sup> kona2 samāya manuṣya byatireka prāṇibācaka śabdera para -gulā, -gulī haṃa, tāhāra para bibhakti balā yāya | udāharaṇa ei, kukuragulādigake |<sup>76</sup>

- kona 2 samāya<sup>xxxvii</sup> pratijñāpanārtha śiśubācaka śabdera para haṃa | udāharaṇa ei, bālakagulina ityādi |

byañjanānta puṃliṅga strīliṅga śabdera udāharaṇa ei ||<sup>77</sup>

kukura	kukurerā/kukurerān
kurake	kukureradigake
kukurete	kukureradigete
kukurere	kukureradigere
kukurete/ kukura haite	kukureradigete/ kukureradiga haite
kukurera	kukureraderadigera <sup>xxxviii</sup>
kukure	kukureradigete

- byañjanānta klībaliṅga śabdera udāharaṇa ei, 1 hāta, 2 hāta, 3 hātete, 4 hāte, hātete, 5 hāta haite, 6 hātera, 7 hāte |

<sup>75</sup> These words/suffixes *gulā* and *gulī* come from the middle Bengali form *kula*, a denotive of plural form (Chatterji 1985, 727).

<sup>76</sup> However, in modern usage, these words can also be used non-honorifically with humans as well (Thompson 2010, 97, 105).

<sup>77</sup> Even though there are words that distinguish gender, there is no grammatical gender in Bangla. Therefore, the forms remain same after declining (cf. Thompson 2010, 92).

hāta
hāta
hate/hātete
hate/hātete
hate/hātete/hāta haite
hātera
hāte

sbarānta puṁliṅga tāhāra udāharaṇa ei,

prabhu	prabhurā
prabhuke	prabhuradigake
prabhute	prabhuradigete
prabhure	prabhuradigere
prabhute/ prabhu haite	prabhuradigete/ prabhuradiga haite/ prabhuradera haite
prabhura	prabhuraderadigera
prabhute	prabhuradigete

**[5b]**

sbarānta klībaliṅga <sup>xxxix</sup>	akārānta <sup>78</sup> śabdera udāharaṇa ei	klībaliṅga ā-kārānta śabdera udāharaṇa ei
xl	pitā	mṛttikā
hāṛi	pitāke	mṛttikā
hāṛite	pitāte	mṛttikāte
hāṛite	pitāre	mṛttikāte
hāṛite/hāṛi haite	pitāte/pitā haite	mṛttikāte/mṛttikā haite
hāṛira	pitāra	mṛttikāra
hāṛite	pitāya/pitāte	mṛttikāya/mṛttikāte

śabda biśayaka ei 2 kathā abasya grāhya |

**[5.1.1.1. tṛtīyā – third case]<sup>79</sup>**

- yakhana kona2 kriyāra sādhanāra pathera nyāya mane bicāra karā yāya takhana sei sādhanera tṛtīyāra ṭhāi diyā<sup>80</sup>, kariyā<sup>81</sup>, haiyā<sup>82</sup> ityādi haya | udāharaṇa ei, āmi āpana hāta diyā kariyāchi ityādi |<sup>83</sup>

<sup>78</sup> This looks like a mistake as the word ends with *ā*. The nominal forms that are listed, do not end with *a*. Considering the Sanskrit root word *pitṛ* for the nominative form *pitā*, this word should be *ṛkārānta*. However, here the author presents *pitā* as a word ending in *ā*. Hence, the word intended here must have been *ākārānta*. This can be confirmed from Carey's grammar (Carey 1805, 37).

<sup>79</sup> This section discusses the post-positions used in the third case.

<sup>80</sup> "...having given. This conjunctive form is used ordinarily with the base of the noun (which is in accusative relation to it), but occasionally also with genitive, to express instrumentality or intermediacy." (Chatterji 2017, 770).

<sup>81</sup> "...having done: added to the locative oblique in « -ē » to denote the instrumental. (see *ante*, p. 747). Used with an adverbial force after adjectives and nouns (the commoner practice at the present day being to use it after the base and not after the « ē » oblique)..." (Chatterji 2017, 767).

<sup>82</sup> For the modern Bengali form *haye* - Used for 'as', 'for', 'on behalf of' or 'via' (Thompson 2010, 254)

<sup>83</sup> The mention of 'third case' reflects Sanskrit grammar. As the instrumental case is expressed using the mentioned helping words in Bangla grammar, these are generally explained under post positions. Thus, the instrumental or third case does not make any special category in Bangla case system.

- kona kriyā kona lokete kimbā kona kona biṣayete<sup>xli</sup> sādhitā hayā tabe sei ṭhāi ṭṭīyāra sthali<sup>xliii</sup> dbārā<sup>84</sup> hayā | udāharaṇa ei, tadbārā tomāra anugraha pāiyāchi ityādi |
- kona kriyā kona 2 astra kimbā āra kona 2 sādhakete yadi siddha hayā tabe sei ṭhāi ṭṭīyāra sthale karaṇa<sup>85</sup> hayā | udāharaṇa ei, āmi kalama karaṇaka likhi |
- karmmani bācyera karttāsthale ye<sup>xliiii</sup> ṭṭīyāra ṭhāi kartṭka<sup>86</sup> hayā |<sup>87</sup> udāharaṇa ei, īśbara kartṭka jagat sṛṣṭi haiyāche ityādi |
- sādhyā kriyāra pūrbabarti athaca tatkrīyā sādhanete upayukta ye biṣayā tāhāra ṭṭīyāra ṭhāi pūrbbaka hayā | udāharaṇa ei āpanakāra anugraha pūrbbaka karma siddha haila ityādi |
- kona 2 sthale karmmanibācyera karttāra ṭṭīyāra sthale pañcamīra nyāya haite<sup>88</sup> hayā | udāharaṇa ei, tomā haite gurura o putrera prāṇa rakṣā haila ityādi |
- ṭṭīyāra sthale ye 2 śabda lekhā gela sei 2 śabda prakṛta śabdera para kimbā ādiṣṭa śabdera para hayā ebaṃ kakhana 2 ṣaṣṭhira yogeo hayā | udāharaṇa ei, mānu[6a]ṣa kartṭka o mānuṣera kartṭka o tomāra kartṭka ityādi |

#### [5.1.1.2. caturthī - fourth case]

- puṃliṅgera o strīliṅgera caturthīra ṭhāi -ke<sup>89</sup> hayā | udāharaṇa ei, āmi ghoṛāke dānā diyāchi ityādi |

<sup>84</sup> ‘By’, ‘through’, ‘by means of’ (Thompson 2010, 238); “This is in its origin a learned form, but it has become sufficiently popular to be used in familiar conversation in NB.” (Chatterji 2017, 770).

<sup>85</sup> This is probably a form created denoting the Sanskrit *karaṇa karaka* in its instrumental meaning as can be seen from the example where the pen is used as an instrument of writing.

<sup>86</sup> “...used as an instrumental post-position, either loosely compounded with the stem, or used with the genitive: ‘having (the preceding noun or pronoun) as the doer’... A learned form, which became established during the early 19<sup>th</sup> century.” (Chatterji 2017, 768).

<sup>87</sup> “The nominative was replaced by the instrumental in the passive construction which occurred in OB in the past tense of the transitive verb, following the MIA.” (Chatterji 2017, 742).

<sup>88</sup> “With the base, it indicates ablative.” (Chatterji 2017, 775).

<sup>89</sup> Refer to Chatterji 2017, 759-762 for the dative form *ke*.

### [5.1.1.3. pañcamī – fifth case]

- strīliṅga o puṁliṅgera pañcamīra sthale ṭhāi o sthāne o kāchete o kāche haite<sup>90</sup> o thākiyā<sup>91</sup> ityādi haḃa | udāharaṇa ei, tāhāra ṭhāi pāiyāchi, ghara thākiyā āsiyāchi ityādi |

### [5.1.1.4. ṣaṣṭhī – sixth case]

- kakhana 2 ṣaṣṭhīra ṭhāi rūpa haḃa | tāhāra udāharaṇa ei, śokarūpa andhakāre o durgatirūpa jale magna haiyāchi ityādi |

### [5.1.1.5. saptamī – seventh case]

- saptamīra sthāne kakhana 2 madhye o mājhe haḃa | udāharaṇa ei, gharera madhye o mājhe basiyāchi ityādi |<sup>92</sup>

### [5.1.1.6. sambodhana – vocative case]

sambodhanabācaka ei śabda haḃa | go, bho, he, re, lo, ke<sup>xliv</sup>, ṭi, ge, hāre, here ityādi | ei sakala śabda prathamāra yoge haḃa | pitā, mātā, guru, dādā ityādi |

- mānya lokera sambodhane go śabda haḃa,
- bho śabda baṛa prasiddha nahe kintu tina liṅgera sambodhane haḃa |
- samāna lokera sambodhane he śabda haḃa |
- ātmīya lokera ki nīca lokera sambodhane re śabda haḃa |
- āra bālakera sambodhane ṭi śabda haḃa |
- sneha sambodhane ore śabda haḃa |
- nīca strīra sambodhane lo śabda haḃa |
- yubatira sambodhane ṭe śabda haḃa |
- go sambodhana sthale kona deṣe strī sambodhanete ge śabda baliyā thāke ||

<sup>90</sup> This form is a verbal post-position for ablative (Chatterji 2010, 768).

<sup>91</sup> Chatterji 2017, 770.

<sup>92</sup> “মাজে «mājhē» in the middle, locative form (< madhya). (Chatterji 2017, 773).

- itara lokera sambodhanete hāre, here śabda haṃa | loka yakhana kichu dūre thāke kintu cakṣe dekhā yāya takhana hāre, here ei dui śabda byatireke āra 2 sambodhanabācaka śabdera pūrbbe o, ā, e—ei tina śabda haṃa | udāharaṇa ei, ogo, āre, ege ityādi |
- yāhāke sambodhana kari se yadi nikaṭe thāke tabe sambodhanabācaka śabda nāmera para haṃa | udāharaṇa ei, bābā go, mā go, padmā re ityādi ||
- yāhāke sambodhana kari se yadi dūre thāke tabe sambodhanabācaka śabda nāmera pūrbbe haṃa ebaṃ o śabda haṃa | ei udāharaṇa, ogo mā, ogo pitā, ohe [6b] rāma, āre, ere, ore chokarā, olo māgi, oge<sup>xlv</sup> mātā, oṭe dāsi, oṭi chūri ityādi ||
  - yāhāre sambodhana kari se loka yadi ati dūre thāke tabe sambodhanabācaka śabdera pūrbbe ye o, e, ā ei tina śabda baṛa dīrgha sbare uccārita haṃa |
- sambodhanabācaka ye śabda se kakhana 2 praśna bākyera yoge haṃa | udāharaṇa ei, tumi kena bala nā go, tui kene balisa nā re, kena go bala nā, kene<sup>xlvi</sup> re balisa nā ||
- sambodhanabācaka ye śabda se kakhana 2 anumati bākyera yoge haṃa | udāharaṇa ei, khāo go, kara he, bala re, ityādi ||
- i-kārānta āra u-kārānta śabda sambodhanabācaka haile i-kārera sthāne e-kāra haṃa | u-kārera sthāne o-kāra haṃa | udāharaṇa ei, hare, guro ityādi ||

### [5.1.2. liṅga – gender]

*atha liṅga* ||<sup>93</sup> śabdera tina liṅga haṃa—puṃliṅga o strīliṅga o klībaliṅga kimbā napuṃsaka liṅga haya<sup>xlvii</sup> |

- prāṇibācaka śabdera madhye purusera yata nāma se sakala śabda puṃliṅga | o strīra yata nāma se sakala strīliṅga haṃa | prāṇibācaka bhinna yata bastu o yata bhāba sakali klībaliṅga haṃa | udāharaṇa ei, biṛāla, biṛālī ityādi |

<sup>93</sup> Knowing that there is no grammatical gender in Bangla, the words with feminine endings are mainly Sanskrit *tatsama* words (Thompson 2010, 93).

- ikāra īkarānta śabdera strīlīṅge inī haya. udāharaṇa ei, hastinī, kāṅgāninī ityādi.<sup>xlviii</sup> ū-  
kārānta u-kārānta śabdera pūrbbe puṃlīṅga-jñāna kāraṇa puruṣa śabda haya o strīlīṅga-  
jñāna kāraṇa strī śabda haya |

pulīṅga o strīlīṅga śabdera udāharaṇa ei ||

bāgha	bāghī/bāghinī
biṛāla	biṛālī
kāka	kākī
bulabula	bulabulī
hariṇa	hariṇī
mṛga	mṛgī
gādhā	gādhī
bheṛā	bheṛī
ajā	ajī
hasti	hastinī
hātī	hātnī
[7a] puṃlīṅga	strīlīṅga
puruṣa	strī
puruṣa	prakṛtī
pitā	mātā
bhrātā	bhagnī
bhāi	bahina/buna
holā	meṛī



śuka	śārī
madanā	kājalā
āṛiyā	gāi
rājā	rāṇī <sup>94</sup>

xlix bārtāku/4<sup>95</sup>

### [Bengali postpositions]

śabdera yoge -ṭā, -goṭā, -khāna, -ṭuki, -gulā, -gulina, -gulu haya |

- drabya samkhyā niścaḃyā nā kariyā yakhana keho kathakagulā drabya kāhāra kāche cāhe tabe se bākyera āge goṭā śabda śobhā pāya | udāharaṇa ei, goṭā tineka<sup>l</sup> deha ityādi ||
- drabyera niścaḃyā kariyā yadi drabya cāhe tabe se drabyera nāma prāya sarbbadā bākyera āge haya | udāharaṇa ei, daśaṭā deha ityādi || phala<sup>li</sup> bṛkṣa<sup>liii</sup> ityādi ||<sup>96</sup>
- amiśrita drabya ebaṃ prāṇibācaka o ghaṭākṛti yata pātrera nāma ebaṃ nānā abayabete kṛta yata bastu ebaṃ śārīrera prāya sakala abayabera nāma ebaṃ samkhyābācaka yata śabda ebaṃ āmi, mui, tumi, tui—ei cāri śabda bhinna sarbanāma sakala śabda ei sakalera uttare<sup>liiii</sup> -ṭā haya |<sup>97</sup> samāna ākṛti ebaṃ prāya samāna ākṛti yata pātrera nāma ebaṃ pāṭikāla<sup>liv</sup> o khābarā ebaṃ barśī, banduka, tīra ityādi kata<sup>lv</sup> śabda bhinna astra ebaṃ hāṭiyārera nāma ebaṃ abayabete kṛta drabyera abayabera nāma ebaṃ hāta pā mukha ei tina śabda ei sakalera uttara -khāna haya | udāharaṇa ei, peyālāṭā, birījakhāna, peyārāṭā, kukuraṭā, bā[7b]ṭīṭā, gharakhāna, sindhukaṭā, tālākhāna, aṅguliṭā, hātakhāna ityādi ||

<sup>94</sup> Refer to Thompson (2010, 93) for the list of adjectives and nouns with feminine endings.

<sup>95</sup> This word is randomly placed at the end of the table. *Bārtāku* means brinjal (Biswas 2000, 747).

<sup>96</sup> Meaning: ‘If the number of an object is fixed, the name of the object always comes at the beginning of the sentence.’ Here the examples (mere words) say nothing about the implication of this rule.

<sup>97</sup> The post-position *ṭā* is used for definite articles meaning an object or whole (Chatterji 2017, 780). However, the listing of the categories that have been included in the usage of this post-position indicates a close observation of day-to-day usage.

- sarbbanāma ye sakala śabda ebaṃ prāṇibācaka ihāra uttare -ṭā-ra sthale -ḍā haḃa | udāharaṇa ei, putraḍā ityādi |<sup>98</sup>
- manuṣyabācaka śabdera pūrbe jana<sup>99</sup> śabda haḃa, āra manuṣyabācaka śabdera uttare abajñārthe -ṭā haḃa | udāharaṇa ei, sadjana<sup>lvi</sup> majura ke ḍāka<sup>lvii</sup>, cheleṭā bara duṣṭa haiyāche ityādi ||
- bālakabācaka śabda o manuṣya byatireka prāṇibācaka śabdera uttare prītyarthe -ḍi o -ṭi haḃa | udāharaṇa ei, cheleṭi subuddhi baṭe | āmāra putraṭira bibāha diba ityādi |<sup>100</sup>
- bahubacane śabdera yoge -gulā, -guli, -gulu, -gulina– ei sakala prīti bujhite haḃa | udāharaṇa ei, tāhāra anekagulina santāna ityādi |<sup>101</sup>
- prāṇibācaka śabdera yoge gaṇa<sup>102</sup>, jāti, barga<sup>103</sup>, dala bahubacana bujhite haḃa | udāharaṇa ei, rājā-gaṇa uṭhiyā gelena, bānara paśu-jāti se ki jāne, bhṛtya-bargerā ājñā pāiyā kriyā karila, kuru-dala ityādi |<sup>104</sup>
- manuṣyabācaka śabdera yoge loka śabda haḃa | udāharaṇa ei, sāheba-loka<sup>105</sup> ityādi |
- debabācaka o manuṣyabācaka o nāgabācaka<sup>lviii</sup> śabdera uttare yakhana loka śabda haḃa takhana tāhādera sthāna bujhāya | udāharaṇa ei, debaloka, naraloka, nāgaloka |<sup>106</sup>
- drabya, drabyabācaka śabda o cūrṇabācaka śabdera yoge -ṭuki<sup>107</sup> o -khānika<sup>108</sup> śabda haḃa | udāharaṇa ei, jalatuki deha, khānika dugdha chila ityādi |

<sup>98</sup> Chatterji mentions *ḍā* as a dialectal variation of *ṭā*. Ref. to Chatterji (2017, 686) for its derivation and use.

<sup>99</sup> “জন «jana» *person*, which can either be *tbh.* or *ts.*, is used to indicate men and women. The use of this word is found in eMB., and in all likelihood it goes earlier.” (Chatterji 2017, 780). In the respective example of this post-position, the version of Carey seems to be the right one.

<sup>100</sup> The *ṭā* and *ṭi* “are the most important definitives of Bengali.” (Chatterji 2017, 780). However, these usages are the most likely the result of the observation of the day-to-day use.

<sup>101</sup> All these words are plural affixes that originates from the Sanskrit *kula* (Chatterji 2017, 725).

<sup>102</sup> A common plural affix in literature (Chatterji 2017, 731).

<sup>103</sup> A *tatsama* word to indicate the plural in the *sādhu* form (Chatterji 2017, 733).

<sup>104</sup> All these words are Sanskrit *tatsama* words. Discussed in in chapter 4.

<sup>105</sup> This example can be found in *Kathopakathan* composed by William Carey in 1801.

<sup>106</sup> Sanskrit *tatsama* words.

<sup>107</sup> *ṭuku* is another form of *ṭā* > *ṭu* (Chatterji 2017, 781). *ṭuki* can be a regional/dialectal variation.

<sup>108</sup> Refer to Chatterji 2017, 779 for *khāna*. The word *khānika* here is most likely a form of *khāni* (little).

- bījabācaka o kṣudra khaṇḍabācaka o chinna tṛṇabācaka śabdera uttare -guccāra<sup>lix</sup> haḃa | udāharaṇa ei, cālu-guccāra<sup>lx</sup>, khaṛa-guccāra, ghāsa-guccāra ityādi |<sup>109</sup>

### [Bengali suffixes]

#### [patronymics]<sup>110</sup>

- apatyārthe nāmabācaka o drabyabācaka śabdera pare apatyārthe -ya, -i haḃa ebaṃ sei śabdera prathama sbarera bṛddhi haḃa | kakhana 2 pratyaya byatireo<sup>lxi</sup> prathama sbarera bṛddhi haḃa | udāharaṇa ei, raudra, sauti ityādi |

#### [gentiles]

- janārtha śabda a-kārānte o byanānta<sup>lxii</sup> deśabācaka śabdera para ye taddeśīya loka bujhite -ī -īya<sup>lxiii</sup> āra ādi sbarera bṛddhi haḃa, o kakhana 2 pratyaya byatirekeo bṛddhi [8a] haḃa | udāharaṇa ei, bāngālī o drābīra<sup>lxiii</sup> o maithilīya ityādi |<sup>112</sup>
- -īya pratyaya parete kakhana 2 bṛddhi haḃa nā, iṅgaḷḍīya ityādi | -i barṇānta śabdera antya barṇera sthāne -īya haḃa | udāharaṇa ei, kāśīya ityādi | -u barṇānta śabdera pare -i haḃa | udāharaṇa ei, bājui ityādi |

#### [abstract nouns]

- bhābārtha sakala śabdera uttare bhāba bujhite -tba, -tā haḃa | udāharaṇa ei, īsbaratba, satyatā, bhadratā, mithyatā ityādi |<sup>113</sup>
- -rānta, -tānta, -ṇānta, -ṭānta, -nānta śabdera uttare ya haḃa<sup>lxiv</sup> pūrbba sbarera bṛddhi haḃa | udāharaṇa ei, sthairyya, dhairyya, saundaryya, gāmbhīryya, pāṇḍitya, kāpatya

<sup>109</sup> This word *guccāra* is most likely coming from the Sanskrit *guccha* (bundle) to Bengali *gocha* which occurs as a numerative (cf. Chatterji 2017, 684). So, the example *ghāsa-guccāra* would mean ‘a bunch/bundle of grass’.

<sup>110</sup> I am using these sub-categories based on Carey’s grammar (1805).

<sup>111</sup> This example does not possess the elements mentioned in the rule.

<sup>112</sup> “With the sense of ‘pertaining to, coming from’ (Chatterji 2017, 672).

<sup>113</sup> The are example of Sanskrit *tatsama* suffix. “The suffix of abstraction” (Chatterji 2017, 705).

ityādi || sthairyyatā, dhairyatā, saundaryatā, gāmbhīryatā ityādi śabda keha 2 bale, se  
ati aśuddha |

- pratyaya byatireke u-kārānta śabdera antyabarnera sthāne aba haya, pūrbberā<sup>lxv</sup>, bṛddhi  
haya | udāharaṇa ei, gauraba, lāghaba, mārdhaba ityādi |
- śuklādi barnṇabācaka śabdera para o āra 2 kataka śabdera para -imā haya | udāharaṇa  
ei, raktimā, śuklimā ityādi |<sup>114</sup> -imā pratyaya parete kona 2 śabdera sthāne ādeśa<sup>115</sup>  
haya | udāharaṇa ei, garimā, mahimā ityādi |

[verbal nouns]

- dhāt-b-ārtha-bhāba saṃskṛta dhātura<sup>lxvi</sup> uttare bhāba bujhite -ana āra -ā haya | udāharaṇa  
ei, karaṇa, karā ityādi |

kartṛbācaka śabda || [agent/subject nouns]

- karttā bujhite śabdera uttare -pati o -pāla haya | udāharaṇa ei, bhū-pati, senā-pati, bhū-  
pāla, mahī-pāla, ityādi |<sup>116</sup>
- kartṛba bujhite bhābabācaka ananta<sup>117</sup> śabdera antyabarnera sthāne ka haya<sup>lxvii</sup>  
kakhana<sup>2</sup><sup>lxviii</sup> ādi barnera bṛddhi haya | udāharaṇa ei, kāraka, pālaka, lekhaka ityādi |<sup>118</sup>
- kartṛba<sup>lxix</sup><sup>119</sup> bujhite ai bhābabācaka śabdera para -karttā haya | udāharaṇa ei, trāṇa-  
karttā ityādi |

<sup>114</sup> Sanskrit usage of the word formed by the suffix *imaṇic* for colour (A 5.1.123).

<sup>115</sup> Looking at the Sanskrit grammatical explanation of the word *ādeśa*, it means ‘replacement’ (Sharma 1987, 96). In this context, it is not clear as there is no element that replaces the *sthānin* ‘item to be replaced’ (Sharma 1987, 96), which itself is not clearly mentioned.

<sup>116</sup> Example of *upapada tatpuruṣa*, a type of compound. For example, *bhū-pati* (the ruler of the earth), *senā-pati* (the leader of the soldiers), *bhū-pāla* (the ruler of the earth), *mahī-pāla* (the ruler of the earth).

<sup>117</sup> Must be read as *an-anta*.

<sup>118</sup> Sanskrit *tatsama* affix (Chatterji 2017, 703).

<sup>119</sup> There is an overwriting which is making it difficult to comprehend.

- kona drabyera nirmmāṇa karttā bujhite taṭ-drabyabācaka śabdera para -kāra haṃya o ādiṣṭa sei śabdera para -āra haṃya | udāharaṇa ei, kumbhakāra<sup>120</sup>, kumāra, carmmakāra, cāmāra, karmmakāra, kāmāra, sbarnnakāra, sonāra ityādi |
- kona bidyā o kona guṇera dhāraka karttā sei biṣayabācaka śabdera para -dhara haṃya | udāharaṇa [8b] ei, dhanur-dhara, biṣa-dhara, nāma-dhara ityādi |
- eka kriyāra paraspara karaṇa artha bujhite śabderā dbirukta haṃya āra antyabarṇera sthāne i-kāra haṃya | udāharaṇa ei, hānāhāni, gālāgāli ityādi |<sup>121</sup>

### [5.1.3. guṇabācaka – qualitative words/adjectives]

atha guṇabācaka ||

- guṇabācaka śabdera uttara caudda bibhakti haṃya nā kintu sei<sup>2</sup> guṇabiṣiṣṭa byaktike yakhana bujhāya takhana bibhakti haṃya | udāharaṇa ei, se kṣudrera dhana nāi ityādi |
- bān-bantānta<sup>lxx</sup> śabderā strīliṅge -batī haṃya | āra mān o mantānta śabderā strīliṅge matī haṃya |<sup>lxxi</sup> udāharaṇa ei, rūpabatī, buddhimatī ityādi |<sup>122</sup>
- guṇabācaka a-kārānta śabda sakala strīliṅgete prāya ā-kārānta haṃya |
- byañjanāntera prāya sakala śabda ebaṃ a-kārānta o i-kārānta kataka śabda strīliṅge ī-kārānta haṃya | udāharaṇa ei, bibhinnā, sundarī<sup>lxxii</sup> ityādi |<sup>123</sup>
- narttaka, khanaka, rajaka śabda byatirikta -aka-bhāgānta śabdera strīliṅge -aka-bhāga sthāne -ikā haṃya | udāharaṇa ei, kārīkā, pācīkā ityādi |<sup>124</sup>
- puṃliṅge dīrgha-ī-kārānta śabdera strīliṅge -inī haṃya | udāharaṇa ei, dayākārī, dayākārīṇī ityādi |<sup>125</sup>

<sup>120</sup> This is an example of *upapada tatpuruṣa* (A 2.2.19).

<sup>121</sup> Ref. to Thompson 2010, 666 for the ‘echo words in a-i pattern’. This point, however, does not tell anything about the agent as explained under the topic.

<sup>122</sup> The application of the suffix *matup* (A 5-2-94) in the sense of ‘whose it is’ or ‘in whom it is’ is seen here along with the Sanskrit *tadbhava* usage of the feminine affix.

<sup>123</sup> Refer to the previous note on feminine endings and affixes and the list in Thompson (Thompson 2010, 92).

<sup>124</sup> This is most likely the Sanskrit *tatsama* affix *ka* and further *ika*. (Chatterji 2017, 703).

<sup>125</sup> This is a *tadbhava* suffix coming from the Old Indo-Aryan (Chatterji 2017, 692); refer to Thompson 2010, 93 for the feminine usage of the *inī* affix.

- biśeṣaṇa śabdera para dui haite baṛa bujhite -tara haṛa āra aneka haite baṛa bujhite -tama haṛa | udāharaṇa ei, priyatara, priyatama ityādi |<sup>126</sup>
- dui haite baṛa bujhite śabdera pūrbbe āra haṛa ebaṃ aneka haite baṛa bujhite śabdera pūrbbe ati, atyanta ityādi kathaka<sup>127</sup> haṛa | udāharaṇa ei, ā<sup>lxxiii</sup> baṛa, ati baṛa, atisaṛa baṛa ityādi |
- drabyabācaka o bhābabācaka śabdera para biśeṣaṇa śabda karite -īka, āra -ī haṛa | -ika<sup>lxxiv</sup> pare pūrbberā<sup>lxxv</sup> bṛddhi haṛa | udāharaṇa ei, dhārmika<sup>lxxvi</sup>, āhnika, aihika, dharmmī, karmmī ityādi |
- katagulā drabyabācaka śabdera para biśeṣaṇa bujhite -ālu āra -āla<sup>lxxvii</sup>, -la haṛa | udāharaṇa ei, dayālu, dayāla, rasāla, śrīla ityādi |
- katagulā śabdera pare biśeṣaṇa bujhite -bān, -banta, -mān, -manta haṛa | [9a] udāharaṇa ei, puṇyabān, puṇyabanta, buddhimān, buddhimanta ityādi ||<sup>128</sup>
- biśeṣaṇa bujhite śabdera pūrbbe sa- haṛa | udāharaṇa ei, sajība, sakala, sādara |<sup>129</sup>
- guṇera abhāba bujhite śabdera pūrbbe nir- haṛa ebaṃ byañjanādi śabdera pūrbbe a- āra sbarādi śabdera pūrbbe an- haṛa | udāharaṇa ei, nirbhaya, nirarthaka, akāraṇa, akasmāt<sup>130</sup>, anarthaka, ananta ityādi ||
- guṇera abhāba bujhite śabdera yoge -hīna, -bihīna, -rahita, -barjjita, -śūnya ityādi haṛa | udāharaṇa ei dharmmahīna, dharmmabihīna, uttararahita, uttarabarjjita, naraśūnya ityādi ||

<sup>126</sup> Use of the suffix *tarap* (A 5-3-57) for comparative and *tamap* for superlative (A 5-3-55) words.

<sup>127</sup> kathaka ] kathaka [śabda].

<sup>128</sup> The use of *matup* (A 5-2-94). “The MIA affix «-vanta», influenced by the Skt. Form of it, also gave the Bengali বন্ত «bāntā» in words like গুণবন্ত «guṇā-bāntā», ভাগ্যবন্ত «bhāgyā-bāntā», etc.” (Chatterji 2017, 697).

<sup>129</sup> Refer to Chatterji 2017, 699 for the *tadbhava* affix *sa*.

<sup>130</sup> Does not go with the rule.

- aneka bujhite<sup>131</sup> kimbā tāhāte nirmmita bujhite śabdera para -maḃa haḃa | udāharaṇa ei, tejomāḃa, kāṣṭhamāḃa, ityādi |<sup>132</sup>
- kālabācaka śabdera para seikāle pāoyā yāḃa ityādi artha bujhite -ika haḃa ebaṃ pūrbberā<sup>lxxviii</sup> bṛddhi haḃa | udāharaṇa ei, māṣika, bārṣika ityādi ||
- karā yāite upayukta ei artha bujhite saṃskṛta dhātu<sup>lxxix</sup> para -tabya, -anīya, -ya haḃa | udāharaṇa ei, karttabya, karaṇīya, poṣya ityādi |
- -ya parete pūrbberā<sup>lxxx</sup> kakhana bṛddhi haḃa ebaṃ nā haḃa; āra cānta dhātura antyabarṇa sthāne ka, jānta dhātura antyabarṇa<sup>lxxxi</sup> sthāne ga kakhana 2 haḃa | udāharaṇa ei, bākya, bācyā, bhogyā, bhojya, japyā, jāpyā ityādi |
- kona dhātura pare -ī haḃa, pūrbberā<sup>lxxxii</sup> kakhana 2 bṛddhi haḃa | kārī, jāyī, bādī ityādi ||<sup>133</sup>
- śabdera para biśeṣaṇa bujhite -anbita haḃa | udāharaṇa ei, bhayānbita, roṣānbita ityādi |<sup>134</sup>
- tatṣī<sup>lxxxiii</sup> biśiṣṭa bujhite śabdera para -śīla, -śāli o -ātmā haḃa | udāharaṇa ei, kṣamāśīla, kṣamāśāli ityādi, dharmmātmā, puṇyātmā ityādi |
- icchā bujhite śabdera para -icchuka, -iṣṭa, -ābiṣṭa, -abhīṣṭa haḃa | udāharaṇa ei, pāpecchuka, pāpiṣṭha, pāpābiṣṭa, pāpābhīṣṭa ityādi ||
- tadbiśiṣṭa<sup>lxxxiv</sup> bujhite śabdera para -yukta, -yuta, -yut<sup>lxxxv</sup>, -yuka haḃa | udāharaṇa ei, śrīyukta, śrīyuta, śrīyut, śrīyuk ityādi |
- tatkarāṇaka yogyatā bujhite śabdera uttara -kara, -kāri, -ṅkara, -dāyaka, [9b] dāyī, -da<sup>lxxxvi</sup> haḃa | udāharaṇa ei, tejaskara, śabdakārī, bhayaṅkara, ānandadāyaka, ānandadāyāī, ānandada ityādi |

<sup>131</sup> This aspect of the meaning is not part of the original meaning of the suffix *-maḃa*. He gives a secondary meaning of the suffix.

<sup>132</sup> Referring to the Sanskrit suffix *mayat* (A 5.4.21) in the sense of "made thereof, or "subsisting therein"; this *tatsama* suffix is used in Bangla "in the sense of 'full of', 'spread about in or with'..." (Chatterji 2017, 706).

<sup>133</sup> This rule is not clear. It does not seem to be explaining the complete meaning of the rule.

<sup>134</sup> No explanation is given but simply the affix is mentioned which is to be used in the formation of an adjective.

- tatkarmmete nipuṇa bujhite śabdera para -yogya, -arha<sup>lxxxvii</sup>, -ṭha, -śūra<sup>lxxxviii</sup> haḃa | udāharaṇa ei, karmmayogya, karmmārha<sup>lxxxix</sup>, karmmaṭha, karmmaśūra ityādi |
- gamana biśiṣṭa bujhite śabdera para -ga, -gāmī haḃa | udāharaṇa ei, agraga, agragāmī<sup>xc</sup> ityādi ||
- taṭjñāna biśiṣṭa bujhite śabdera para -jña, -jñatā haḃa | udāharaṇa ei, sarbbajña, sarbba-jñatā ityādi |
- tāhāte gamana kare emana artha<sup>xc</sup> bujhite śabdera para -cara haḃa | udāharaṇa ei, jalacara, bhūcara ityādi ||
- tāhāte thāke emana artha bujhite śabdera para -stha, -sthita haḃa | udāharaṇa ei, sabhāstha, hastastha, madhyasthita ityādi |
- tāhāte janmiyāche kimbā tāhā haite janmiyāche emana arthe śabdera para -ja, -jāta haḃa | udāharaṇa ei, krodhaja, prathamajāta ityādi |
- naṣṭa karite kṣamatā emana artha bujhite śabdera para -ghna -nāśī, -nāśaka haḃa | udāharaṇa ei, pāpaghna, sarbbanāśī, sarbbanāśaka ityādi ||
- uṭpanna karite kṣamatā haḃa emana artha bujhite śabdera para -janaka, -ātmaka haḃa | udāharaṇa ei, ānandajanaka, bhramātmaka ityādi ||
- kāhāra kartṭka deḃā giyāche emana artha bujhite śabdera para -datta haḃa | udāharaṇa ei, debīdatta phala ityādi ||
- kahā giyāche emana artha bujhite śabdera para -ukta haḃa | udāharaṇa ei, pūrbbokta, bedokta ityādi |
- kona daśāte haoyā emana arthe śabdera para -grasta haḃa | udāharaṇa ei, pāpagrasta, durdaśāgrasta ityādi ||



- tulya arthe śabdera para tulya, anuyāyāī, anusāre, -bat, -rūpa haya ebaṃ sei arthe śabdera pūrbbe -sama haya | udāharaṇa ei, īsbara tulya īsbarānuyāyāī, īsbarānusāre, agnibat, jñānarūpa, samajñāna ityādi |
- aneka anukaraṇa śabda biśeṣaṇa śabdera madhye grāhya haya | udāharaṇa ei, khaṛa 2, ṭan 2<sup>xcii</sup>, ṭalamala, cakmak<sup>xciii</sup>, jhalajhala<sup>xciv</sup>, [10a] hākābākā, elomelo ityādi |

ye 2 śabda e prakaraṇe<sup>xcv</sup> lekhā giyāche tāhāra madhye aneka śabda samāsasādhyā haya, kintu atīśāya calita haoyāte ihāra madhye lekhā giyāche ||

#### [5.1.4. sarbhanāma – pronouns]

*atha sarbhanāma* || sarbhanāma śabda puṃliṅga o strīliṅga o klībaliṅga haya ebaṃ drabyabācakera mata bibhaktyanta haya |<sup>135</sup> byaktibāca[ka]<sup>xcvi</sup> ye sarbhanāma tāhāra madhye gaurabokti o nīcokti haya |

- gaurabokti ei, āmi, tumi ebaṃ byaktira asamakṣārthe tini, tīha, sini; samakṣārthe ini, ṇini, ihā, ihā; samakṣa athaca kiyaḍdūrastha emana arthe uni, uhā, uha, āpuni | nīcokti ei 2—mui, tui, se, e, ai, o | tini-ra pratibākya yini o se-ra pratibākya ye<sup>xcvii</sup> |
- āpuni āra kona śabda yoge haya | udāharaṇa ei, āmi āpuni, tini āpuni ityādi |
- prathama byatireka āmi-ra ādeśe āmā, tumi-ra ādeśe tomā-, tui-ra ādeśe to-, tini-ra ādeśe tenā-, sini-ra ādeśe senā-, tiha-ra ādeśe tāhā-, timha-ra ādeśe tāhā-, ini-ra ādeśe inā-, o ihā-, uni-ra ādeśe unā- o uhā-, ihā-ra ādeśe ihā- | ihā<sup>xcviii</sup>-ra ādeśe ihā, uhā-ra ādeśe uhā- āra uha-ra ādeśe uhā- | yini-ra ādeśe yaenā-, āra yāhā- āpani-ra ādeśe āpanā- | ihāra udāharaṇa ei, āmi, āmāke, āmarā, āmāradigake || mui, moke, morā, moradigake || tui, toke, torā, toradigake || tini, tenāke, tenārā, tāhārā, tenāradigake, tāhāradigake || tiha, tāhāke, tāhārā, tāhāradigake || sini, senāke, senārā, senāradigake || timha, tāhāke, tāhārā, tāhāradigake<sup>xcix</sup> || ini, ināke, ihāke, inārā, ihārā, ināradigake, ihāradigake || uni,

<sup>135</sup> When the author says that the pronouns have 3 genders, it is a clear indication of Sanskrit influence as “There is no gender distinction in Bangla pronouns.” (Thompson 2010, 125).

unāke, unārā, uhārā, unāradigake, uhāradigake || iha, ihāke, ihārā, ihāradigake || ihā,  
 ihāke, ihārā<sup>c</sup>, ihāradigake || uhā, uhāke, uhārā, uhāradigake || uha, uhāke, uhā[10b]rā,  
 uhāradigake || yini, yināke, yaenārā || yāhārā, yenāradigake, yāhāradigake || āpani,  
 āpanāke, āparā<sup>ci</sup>, āpanāradigake || ityādi ||<sup>136</sup>

ye sakala udāharaṇa deoṃyā gela ei sakala udāharaṇa strīliṅga puṃliṅga<sup>cii</sup> byatireke haṃya  
 nā | ekhana yāhā likhi se tina liṅga haṃya ||

- e-ra ādeśa<sup>ciii</sup> ihā-, o-ra ādeśe uhā-, se-ra ādeśe tā- ebaṃ tāhā-, ye-ra ādeśe yā- ebaṃ  
 yāhā-, ke-ra ādeśe kā- ebaṃ kāhā-, keha-ra ādeśekāhā- ||
- ei sakala ādeśa prathamāra ekabacana byatireka haṃya | klībaliṅge prathamāte ki,  
 dbitīyāte kāhako<sup>civ</sup>, ṛṭīyāte kāhākā, kis<sup>cv</sup> | puṃliṅga strīliṅgera udāharaṇa ei |

	ekabacana	bahubacana
prathamā	se	tāhārā
dbitīyā	tāhāke	tāhāradigake
ṛṭīyā	tāhāte	tāhāradigete
caturthī	tāhāre	tāhāradigere
pañcamī	tāhāte/ tāhā haite	tāhāradigete/tāhāradiga haite
ṣaṣṭhī	tāhāra	tāhāradigerera <sup>cvi</sup>
saptamī	tāhāya	tāhāradigete

<sup>136</sup> This point gives a broad overview of how different pronouns have a set rule for their oblique forms. Chatterji introduces the pronoun by saying, “The Pronoun in Bengali takes the same case affixes and post-positions as the Noun, but it has, unlike the Noun, a definite oblique form to which the affixes and post-positions are added. This oblique form is generally the old genitive, as in Late MIA. There has been an extension of the new genitive «-ra» to form a new oblique or plural in MB. And NB.” (Chatterji 2017, 807).

- ei sakala udāharaṇa -hā-<sup>137</sup> byatirekeo haṃ | udāharaṇa ei, tāke, tāte, tārā ||

klībaliṅgera udāharaṇa ei,

prathamā	se
dbitīyā	tāhā/tā <sup>cvii</sup>
ṛtīyā	tāhāte/tāte
caturthī	tāhāte/tāte
pañcamī	tāhāte/tāhā haite/tāte/tā haite
ṣaṣṭhī	tāhāra/tāra
saptamī	tāhāya/tāhāte/tāya/tāte

- [11a] eirūpa e, o, ye, ke, keha— ei sakalerao habeka | klībaliṅgera ke-ra udāharaṇa |<sup>138</sup>

prathamā	ki
dbitīyā	kāhāke <sup>cviii</sup>
ṛtīyā	kāhāte/kāte/kise/kisete
caturthī	kāhāte/kāte/kise/kisete
pañcamī	kāhāte/kāte/kāhā haite/ kā

<sup>137</sup> This *hā* used to be continued till the Middle Bengali usage and was dropped in Modern Bengali, Standard colloquial usage. See the pronoun section of Chatterji (ed. 2017) for the history of *hā*.

<sup>138</sup> The neuter here is an indication of inanimate words (See Thompson 2010, 134). The use of the term *klībaliṅgera* points towards the inclination towards the Sanskrit way of gender division.

	haite/kise/kisete
ṣaṣṭhī	kāhāra/kāra/kisera
saptamī	kāhāya/kāya/kāhāte/kāte/kise

prathamā ki; dbitīyā kāhāke; ṭṛtīyā kāhāte, kāte, kise, kisete; caturthī kāhāte, kāte, kise, kisete; pañcamī kāhāte, kāte, kāhā haite, kā haite, kise, kisete; ṣaṣṭhī kāhāra kāra, kisera; saptamī kāhāya, kāya, kāhāte, kāte, kise |<sup>139</sup>

- sarbbanāmera madhye sbābhābika biśeṣaṇa śabda ei, kona kona, kiñciṭ, kichu, anya—ihāra madhye kona kona ihāra bibhakti haṃ nā; ye ye, ye keha, kona keha— ei tina śabdera para pade bibhakti haṃ ||

## [5.2. kriyā – verb]

atha kriyāra bibaraṇa || bhābabācī yata ananta śabda tāhārā kriyāra mūla haṃ kintu mūlera -ana bhāgera lopa haṃ |<sup>140</sup>

- kriyāra bibhakti parete preraṇārtha kriyāra mūlera sbarera pare o antya na-ra pūrbe yā haṃ ; byañjanera pare antya na-ra pūrbbeā haṃ | kriyā-bibhakti parete kebala antya na-ra lopa haṃ |<sup>141</sup>
- nīcokti o gaurabokti sarbbanāmera yoge kriyāra biśeṣa haṃ, kintu ekabacana o bahubacanera biśeṣa haṃ nā | udāharaṇa ei, tumi kara, tui karisa, tomarā kara, torā karisa ityādi |<sup>142</sup>

<sup>139</sup> Same thing repeated as in the previous table.

<sup>140</sup> The reason why the final *ana* of the root verb of the non-finite verbal noun is removed, is explained in Carey’s version of the grammar (Carey 1805, 84).

<sup>141</sup> “The causative in Bengali is made by adding the affix আ «-ā» to the root with euphonic «w» or «y» between vowels...The source of this «-ā» is the MIA. «-āba», from OIA. «-āpa-ya-»...” (Chatterji 2017, 1029-1030).

<sup>142</sup> The transition period from Middle Bengali to Modern Bengali witnessed the shift of the plural forms to singular. The plural forms, thus, came to denoted by the addition of certain post-positions and the previously used forms for denoting the plurals became the honorific forms. (ref. to be cited).

- kriyāpadera karttābācyā o karmabācyā haḥā | yakhana karttā kriyā sampanna kare takhana karttṛbācyā | udāharaṇa ei, āmi kari || yekhāne karttā karttṛka kriyā sampanna haḥā takhana karmabācyā | udāharaṇa ei, se dekhā yāya |
- kriyāpadera eirūpa āṭa prakāra artha | o<sup>143</sup> sbārtha<sup>cix</sup>, ārambhārtha, āśamsārtha, anumatyārtha, nimittārtha, icchārtha, śaktyārtha, atīśayārtha | yathākrame udāharaṇa ei, āmi kari, āmi karite lāgi, yadi āmi kari ebaṃ yadi ā[11b]mi kariyā thāki, karuna, karite, āmi cāhi, āmi karite pāri, āmi kariyā pheli ||<sup>144</sup>
- kriyāte āṭa prakāra kāla | tāhāra madhye barttamāna dui prakāra— nityaprabṛtti barttamāna o śuddha barttamāna | atīta kimbā bhūta— ihāra pāca prakāra | aparokṣabhūta, adyatanabhūta, śuddhabhūta, adyatanānadyatanabhūta, anadyatanabhūta | bhabiṣyata eka prakāra |<sup>145</sup>

### [5.2.1. kāla – tenses]

- nityaprabṛtta<sup>cx</sup> barttamāne gauraboktite prathama puruṣera kriyāra ante -i haḥā | dbitīya puruṣe<sup>cx</sup> -a ebaṃ -o haḥā, ṭṭīya puruṣe -ena haḥā | nīcoktite prathama puruṣe -i, dbitīya puruṣe -isa, ṭṭīya puruṣe -e haḥā | āmi kari, tumi kara, tini karena | mui kari, tui karisa, se kare ||<sup>146</sup>
- aparokṣabhūte gauraboktite -itāma, -itā, -itena haḥā; ebaṃ nīcoktite -itāma, -itisa, ito haḥā | udāharaṇa ei, āmi karitāma, tumi karitā, tini karitena | mui karitāma, tui karitisa, se karito |<sup>147</sup>

<sup>143</sup> The *o* doesn't make any sense here. In Bengali it is used for “and”.

<sup>144</sup> The modern Bengali has only two moods, the Indicative (*sbārtha*) and the Imperative. All other moods are expressed by adding words such as adverbs etc. in these two moods (Chatterji 2017, 899). The imperative mood is a complex concept and it is really difficult to say which of these technical terms would be an ideal representation of this mood. Refer to Carey 1805, 85 for the English terms corresponding to the technical terms used here.

<sup>145</sup> It is difficult to draw a clear parallel of the Bengali tenses with the Sanskrit and modern English forms. Refer to the verbal section in chapter 4. Further, in the context of this text, Chatterji 2017 will be consulted in order to understand the different tenses.

<sup>146</sup> Historically the simple present fall under the category of Radical tense “which is derived from the indicative present of OIA.” (Chatterji 2017, 930). Chatterji explains the inflexions of this Radical tense (Chatterji 2017, 930-937).

<sup>147</sup> The past habitual is equivalent to the English ‘use to’ (Thompson 2010, 606).

- adyatanabhūtakāle gauraboktite kriyāra ante -ilāma, -ilā, -ilena haḡa | ebaḡ nīcoktite - ilāma, -ilu, -ili, -ila kimbā -ileka haḡa | udāharaḡa ei, āmi karilāma, tumi karilā, tini karilena | mui karilāma kimbā karilu, tui karili, se karila kimbā karileka |<sup>148</sup>
- bhabiṡyatkāle gauraboktite kriyāra ante -iba kimbā -ilu, -ibā, -ibena haḡa | nīcoktite kriyāra ante -iba kimbā -ilu, -ibi, -ibe kimbā -ibeka haḡa | udāharaḡa ei, āmi kariba kimbā karilu, tumi karibā, tini karibena | mui kariba kimbā karilu, tui karibi, se karibe kimbā karibeka ||<sup>149</sup>

### [5.2.2. Other verbal divisions]

- nimittārthe kriyāra ante -ite haḡa | udāharaḡa ei, karite ||<sup>150</sup>
- abākyasamāpaka kriyāte barttamānakālete kriyāra ante -ite<sup>151</sup>, -ata haḡa | udāharaḡa ei, karite, karata ||
- abyāyasbarūpa abākyasamāpaka kriyāra ante -iyā<sup>152</sup>, -ile<sup>153</sup> haḡa | udāharaḡa ei, kariyā, karile ||
- abarttamānakālīna abākyasamāpaka kriyāra an[12a]te āche<sup>154</sup> ityādi haḡa | ihāte śuddha barttamāna o śuddhabhūta kālabācī kriyāpada niṡpanna haḡa | udāharaḡa ei, āmi karitechī, āmi karitechilāma ||
- abyāyasbarūpa abākyasamāpaka -iyā bhāgānta kriyāpadera ante āchi ityādi haḡa, tāhāte adyatanānadyatana kālabācī o anadyatanabhūta kālabācī kriyāpada niṡpanna haḡa |

<sup>148</sup> This is a form of simple past. Refer to Thompson 2010, 600.

<sup>149</sup> “The characteristic suffix for the future base in Bengali as well as Assamese and Oriya is «-ib-», = «-ab-» of Bihari and of Eastern Hindi.” (Chatterji 2017, 965).

<sup>150</sup> The present participle in ঐতে «-itē» represents the proper Bengali transformation of the MIA. «-anta» to «-ita»-the native line of development in the language, represented in the past conditional or habitual also.” (Chatterji 2017, 1000).

<sup>151</sup> Refer to Chatterji 2017, 1012 for the infinitive in -ite.

<sup>152</sup> Refer to Chatterji 2017, 1006 for the conjunctive in -iyā.

<sup>153</sup> Refer to Chatterji 2017, 1004 for the conjunctive or absolutive in ile.

<sup>154</sup> For the various verbal forms formed with the substantive verb āch refer to ‘The compound and periphrastic tenses: Progressive and Perfect in Chatterji 2017, 1019-1029. For the root āch refer to ‘Verb substantive, and Defective verb’ (Chatterji 2017, 1035).

udāharaṇa ei, āmi kariyāchi o āmi kariyāchilāma ityādi | pūrbbokta ei bidhi sakaleti ei 2  
 pratyāya haḃa ||

[From here, all the verbal conjugations are illustrated in all the tenses. There are specific forms given for the different moods at the end of each section]

[Indicative]

Sbārtha

	nityaprabṛtti barttamāna	
	gaurabokti	nīcokti
prathama	-i	-i
dbitīya	-a/-o	-isa
ṛtīya	-ena, -na	-e/-ya

	śuddha barttamāna	
prathama	-itechi	-itechi
dbitīya	-itecha	-itechisa
ṛtīya	-itechena	-iteche

aparokṣabhūta		
	gaurabokti	nīcokti
prathama	-itāma	-itāma
dbitīya	-itā	-itisa
ṭṛtīya	-itena	-ita

adyatanabhūta		
prathama	-ilāma/-ilu	-ilāma/-ilu
dbitīya	-ilā	-ili
ṭṛtīya	-ilena	-ila/-ileka

śuddhabhūta		
prathama	-itechilāma/ -itechilu	-itechilāma/-itechilu
dbitīya	-itechilā	-itechili
ṭṛtīya	-itechilena	-itechila/-itechileka

adyatanānadyatanabhūta		
prathama	-iyāchi	-iyāchi
dbitīya	-iyācha	-iyāchisa
ṭṛtīya	-iyāchena	-iyāche



		anadyatanabhū[ta] <sup>155</sup>
	<b>[12b]</b> gaurabokti	nīcokti
prathama	-iyāchilāma/ -iyāchilū	-iyāchilāma/ -iyāchilu
dbitīya	-iyāchilā	-iyāchili
ṛtīya	-iyāchilena	-iyāchila/ -iyāchileka

		bhabīṣyat
	gaurabokti	nīcokti
prathama	-iba	-ilūṃ/-lu
dbitīya	-ibā	-ibi
ṛtīya	-ibena	-ibe/-ibeka

		anumatyārtha
dbitīya	-aha, -a, -ha, -o	-isa
ṛtīya	-una	-uka

➤ anumatyārtha prathama puruṣera prayoga nāi |

<sup>155</sup> Square bracket is Mukhopadhyay's addition.

	āśaṃsārtha bartamāna	
prathama	-i	-i
dbitīya	-a/-o	-isa
ṭṛtīya	-ena/-na	-e/-ya <sup>cxii</sup>

	bhūta	
prathama	-itāma	-itāma
dbitīya	-itā	-itisa/-iti
ṭṛtīya	-itena	-ita

nimittārthe -ite |

- abākyasamāpaka barttamānakāle -ta, -ite abyayasbarūpa -iyā, -yā<sup>cxiii</sup>, -i, -e, -ile |  
karmabācyē -ta, -ita, -na, bhābe -ibā–ei sakala bibhaktira pūrbbe ye i tāhāra kakhana 2  
sbara pare thākile lopa haḃa |
- āra, śuddha barttamāna pratyayā sthāne kakhana 2 -icchi, -iccha, -icchena, -icchi, -  
icchisa, -icche haḃa |
- abākyasamāpaka barttamānakālīna saṃskṛta kriyāpada bāṅgālā bhāṣāteo kakhana 2  
calita haḃa |
- padera niṣpatti ei 2 rūpa; kona 2 dhātura pare -ya haḃa ; kona 2 dhātura ure<sup>cxiv</sup> -a haḃa |
- kona dhātura pare kakhana 2 -ta haḃa | āra kakhana 2 [13a] māna haḃa | udāharaṇa ei,  
jībat, mriyamāna |<sup>156</sup>

<sup>156</sup> Here certain Sanskrit forms of different words are given which are apparently shown as Sanskrit verbal forms that are also used in Bengali. However, the examples are formed by adding the Sanskrit suffixes such as *śatṛ* and *śānac* which form non-finite forms of the verbs (meaning, while doing something).

- abākyasamāpaka kriyāpadera karmabācyē kona 2 dhātura uttare -ta, -ita, -na haḃa |  
udāharaṇa ei, hata<sup>cxv</sup> niyamita, kṣīṇa, dīna ityādi |<sup>157</sup>

	sbārtha <sup>cxvi</sup>	
	gaurabokti	nīcokti
prathama	āmi āchi	mui āchi
dbitīya	tumi ācha	tui āchisa
ṛtīya	tini āchena	se āche

	anadyatanabhūta	
prathama	āmi āchilāma/ chilāma/chilū	mui āchilāma/ chilāma/chilū
dbitīya	tumi āchilā/chilā	tui āchili/chili
ṛtīya	tini āchilena/chilena	se āchila/chila

<sup>157</sup> Here the examples are not verbal forms.

karāṇa<sup>158</sup> sbārtha<sup>cxvii</sup>

nityaprabṛtta barttamāna

prathama	āmi kari	[ mui kari ]
dbitīya	tumi kara	[ tui karisa ]
ṛtīya	tini karena	[ se kare ] <sup>cxviii159</sup>

śuddha barttamāna

prathama	āmi karitechi	mui karitechi
dbitīya	tumi karitecha	tui karitechisa
ṛtīya	tini karitechena	se kariteche

aparokṣabhuta

	gaurabokti	nīcokti
prathama	āmi karitāma	mui karitāma
dbitīya	tumi karitā	tui karitisa
ṛtīya	tini karitena	se karita

<sup>158</sup> Karāṇa – to do.

<sup>159</sup> These forms in the square brackets are the additions by Mukhopadhyay. I have kept them to get an idea of the forms.

adyatanabhūta		
	gaurabokti	nīcokti
prathama	āmi karitāma/karilū	mui karitāma/karilū
dbitīya	tumi karitā	tui karili
ṛtīya	tini karitena	se karila/karileka

[13b] śuddhabhūta		
prathama	āmi karitechilāma	mui karitechilāma
dbitīya	tumi karitechilā	tui karitechili
ṛtīya	tini karitechilena	se karitechila

adyatanānadyatanabhūta		
	gaurabokti	160
prathama	āmi kariyāchi	mui kariyāchi
dbitīya	tumi kariyācha	tui kariyāchisa
ṛtīya	tini kariyāchena	se kariyāche

<sup>160</sup>Nīcokti is missing.

[ anadyanabhūta ]		
	gaurabokti <sup>161</sup>	nīcokti
prathama	āmi kariyāchilāma <sup>cxi</sup>	mui kariyāchilāma/ chilū
dbitīya	tumi kariyāchilā	tui kariyāchili
ṛtīya	tini kariyāchilena	se kariyāchila

bhabīyata		
	gaurabokti	nīcokti
prathama	āmi kariba/karimū	mui kariba/karimū
dbitīya	tumi karibā	tui karibi
ṛtīya	tini karibena	se karibe/karibeka

[ anumatyartha ] <sup>cxi162</sup>		
dbitīya	karaha/kara/kario	kara/karisa
ṛtīya	karuna	karuka

➤ anumatyarthe<sup>cxi</sup> prathama puruṣera prayoga nāi |

<sup>161</sup> Added by Mukhopadhyay.

<sup>162</sup> Kept Mukhopadhyay's addition.

āśaṃsārthe barttamāna		
	[gaurabokti]	[nīcokti] <sup>cxxii</sup>
[prathama]	[yadi āmi kari]	[yadi mui kari]
[dbitīya]	[yadi tumi kara]	[yadi tui karisa]
[ṛtīya]	[yadi tini karena]	[yadi se kare] <sup>163</sup>

bhūta		
prathama	āmi yadi karitāma	yadi mui karitāma
dbitīya	yadi tumi karitā	yadi tui karitisa/ kariti
ṛtīya	yadi tini karitena	yadi se karita

bhabiṣyata		
prathama	yadi āmi kariba	yadi mui kariba
dbitīya	yadi tumi karibā	yadi tui karibi
ṛtīya	yadi tini karibena	yadi se karibe

	[14a] gaurabokti	nicokti
prathama	yadi āmi kari	yadi mui kari
dbitīya	yadi tumi kara	yadi tui karisa
ṛtīya	yadi tini karena	yadi se kare

<sup>163</sup> This portion is missing in the ms except the heading. Mukhopadhyay adds the verbal forms and keeps them in square brackets. I have kept Mukhopadhyay's version as it is.

- āśaṃsārthe abākyasamāpaka -iyā bhāgānta abyāyasbarūpa kriyāpadera uttara thākana haḃa | udāharaṇa<sup>cxxiii</sup>, yadi āmi kariyā thāki, yadi tumi kariyā thāka, yadi tini kariyā thākena ityādi sakala kālete haḃa |<sup>164</sup>
- atīśayārthe abākyā-samāpaka -iyā bhāgānta abyāyasbarūpa kriyāpadera uttare phelana- era praḃoga haḃa | udāharaṇa ei, āmi kariyā pheli, tumi kariyā phela, tini kariyā phelena ityādi sakala kālete haḃa | akarmmaka kriyāpadera o sakarmmaka kono<sup>2cxxiv</sup> kriyāpadera uttare phelana-era praḃoga haḃa nā |
- ārambhārthe, nimittārthe kriyāpadera uttare lāgana<sup>165</sup>-era praḃoga haḃa | udāharaṇa ei, āmi karite lāgi, tumi karite lāga, tini karite lāgena ityādi sarbbakāle haḃa |
- śaktyārthe, nimittārthe kriyāpadera uttara pārana<sup>166</sup>-era praḃoga haḃa | udāharaṇa ei, āmi karite pāri, tumi karite pāra, tini karite pārena ityādi sarbbakāle haḃa |
- icchāte<sup>cxxv</sup>, nimittārthe kriyāpadera uttare cāhana<sup>167</sup>-era praḃoga haḃa | āmi karite cāhi<sup>cxxvi</sup>, tumi karite cāha, tini karite cāhena ityādi sarbbakāle haḃa | nimittārthe karite haḃa |
- abākyā- samāpaka barttamānakālīna karite, karata, karite karite<sup>cxxvii</sup> ||
- abyāyasbarūpa abākyasamāpaka kariyā, kari, karyā, kare, karile |
- karmmabācyā kṛta bhābārtha karibā ||

<sup>164</sup> The root *thāk* means ‘to remain’; ‘to be fixed’ originates from the Sanskrit root *sthā* (Chatterji 2017, 1042).

<sup>165</sup> Root *lāg* falls under ‘inceptives’ in compound verb meaning ‘to be attached’ (Chatterji 2017, 1051).

<sup>166</sup> Root *pār* falls under ‘potentials’ in compound verb meaning ‘to be able’ (Chatterji 2017, 1051).

<sup>167</sup> Root *cāh* falls under ‘desideratives’ in compound verb meaning ‘to want’ (Chatterji 2017, 1051).



haona<sup>168</sup>

nityaprabṛtta barttamāna		
	gaurabokti	nīcokti
prathama	āmi hai	mui hai
dbitīya	tumi hao	tui haisa
ṛtīya	tini han	se haya

śuddha bartamāna		
prathama	āmi haitechi	mui haitechi
dbitīya	tumi haitecha	tui haitechisa
ṛtīya	tini haitechena	se haiteche

[14b] aparokṣabhūta		
	gaurabokti	nīcokti
prathama	āmi haitāma	mui haitāma
dbitīya	tumi haitā	tui haitisa
ṛtīya	tini haitena	se haita

<sup>168</sup> Haona – to be.

adyatanabhūta		
prathama	āmi hailāma	mui hailāma/hailū
dbitīya	tumi hailā	tui haili
ṛtīya	tini hailena	se haila/haileka

śuddhabhūta		
prathama	āmi haitechilāma/ haitechilū	mui haitechilāma/ haitechilū
dbitīya	tumi haitechilā	tui haitechili
ṛtīya	tini haitechilena	se haitechile <sup>cxxviii</sup> / haitechileka

adyatanānadyatanabhūta		
prathama	āmi haiyāchi	mui haiyāchi
dbitīya	tumi haiyācha	tui haiyāchisa
ṛtīya	tini haiyāchena	se haiyāche

adyatanabhūta		
prathama	āmi haiyāchilāma/chilū	mui haiyāchilāma/ haiyāchilū <sup>cxxix</sup>
dbitīya	tumi haiyāchilā	tui haiyāchili
ṛtīya	tini haiyāchilena	se haiyāchila/chileka

bhabīṣyata		
prathama	āmi haiba/haba	mui haba/ halū <sup>cxxx</sup> /hailū
dbitīya	tumi haibā	tui haibi
ṛtīya	tini haibena	se haibe/habeka

anumatyartha		
dbitīya	hao/haio	hao/haisa
ṛtīya	hauna/hona	hauk/hauka

āśamsārthe barttamāna		
prathama	yadi āmi hai	yadi mui hai
dbitīya	yadi tumi hao	yadi tui haisa
ṛtīya	yadi tini hana	yadi se haya

[15a] āśamsārthe bhūta		
prathama	yadi āmi haitāma	yadi mui haitāma
dbitīya	yadi tumi haitā	yadi tui haitisa
ṛtīya	yadi tini haitena	yadi se haita

	āśaṃsārthe bhabīṣyata	
prathama	yadī āmi haiba	yadi mui haiba
dbitīya	yadi tumi haibā	yadi tui haibi
ṭṛtīya	yadi tini haibena	yadi se haibe

➤ āśaṃsārthe nityaprabṛtta barttamāne thākana-era prayoga

prathama	yadī āmi haiyā thāki
dbitīya	yadi tumi haiyā thāka
ṭṛtīya	yadi tini haiyā thākena

ārambharthe, śaktyarthe karaṇa-era mata prayoga haṃya, nimittārthe haite | abākyasamāpaka kriyā barttamānakālīna haite, haota, haite haite | abyāyasbarūpa haiyā, hai, haile karmabācyā bhūta bhābārtha<sup>cxxxii</sup> haibā ||

### [5.2.3. preraṇārtha – causative verb]

atha preraṇārtha<sup>169</sup>

‘karāna’

	nityaprabṛtta barttamāna	
	gaurabokti	nīcokti
prathama	āmi karāi	mui karāi

<sup>169</sup> *Preraṇārtha* – causative; “The causative in Bengali is made by adding the affix আ «-ā» to the root with euphonic «w» or «y» between vowels...The source of this «-ā-» is the MIA. «-āba», from OIA. «-āpa-ya-»...” (Chatterji 2017, 1029-1030).

dbitīya	tumi karāo	tui karāisa
ṭṭīya	tini karān/karāena	se karāya

śuddha barttamāna
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prathama	āmi karāitechi	mui karāitechi
dbitīya	tumi karāitecha	tui karāitechisa
ṭṭīya	tini karāitechena	se karāiteche

aparokṣabhūta
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prathama	āmi karāitāma	mui karāitāma
dbitīya	tumi karāitā	tui karāitisa
ṭṭīya	tini karāitena	se karāita

[15b] adyatanabhūta
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prathama	āmi karāilāma/karāilū	mui karāilāma/karāilū
dbitīya	tumi karāilā	tui karāili
ṭṭīya	tini karāilena	se karāila/karāileka

śuddhabhūta
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prathama	āmi karāitechilāma/ chilū	mui karāilāma/karāilū
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dbitīya	tumi karāitechilā	tui karāitechili
ṛtīya	tini karāitechilena	se karāitechila/chileka

adyatanānadyatanabhūta
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prathama	āmi karāiyāchi	mui karāiyāchi
dbitīya	tumi karāiyācha	tui karāiyāchisa
ṛtīya	tini karāiyāchena	se karāiyāche

adyatanabhūta
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	gaurabokti	nīcokti
prathama	āmi karāiyāchilāma/ chilū	mui karāiyāchilāma/ chilū
dbitīya	tumi karāiyāchilā	tui karāiyāchili
ṛtīya	tini karāiyāchilena	se karāiyāchila/chileka

bhāṣiyata
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prathama	āmi karāiba/karāba/ karāmū	mui karāiba/karāba/ karāmū
dbitīya	tumi karāibā/karābā	tui karāibi/karābi
ṛtīya	tini karāibena/karābena	se karāibe/karābe

	anumatyārtha	
dbitīya	karāo	karāo
ṛtīya	karāuna	karāuka

	āśamsārtha barttamāna	
prathama	yadi āmi karāi	yadi mui karāi
dbitīya	yadi tumi karāo	yadi tui karāisa
ṛtīya	yadi tini karān/ karāena	yadi se karāe/karāya

	<b>[16a]</b> āśamsārtha bhūta	
	gaurabokti	nīcokti
prathama	yadi āmi karāitāma	yadi mui karāitāma
dbitīya	yadi tumi karāitā	yadi tui karāitisa
ṛtīya	yadi tini karāitena	yadi se karāita

	āśamsārtha bhāṣiyat	
	gaurabokti	nīcokti
prathama	yadi āmi karāiba	yadi mui karāiba
dbitīya	yadi tumi karāibā	yadi tui karāibi
ṛtīya	yadi tini karāibena	yadi se karāibe/ karāibeka

➤ āśamsārtha bhūta thākana<sup>170</sup>-era prayoga haḃa ||

	gaurabokti	nīcokti
prathama	yadi āmi karāiyā thāki	yadi mui karāiyā thāki
dbitīya	yadi tumi karāiyā thāka	yadi tui karāiyā thākisa
ṭṛtīya	yadi tini karāiyā thākena	yadi se karāiyā thāke

ei mata ārambhārtha, śaktyārtha, icchārthādira haḃa |

- nimittārtha karāite |
- abākasamāpaka bartamānakāle karāite abyaḃasbarūpa karāi, karāiyā, karāile |
- preraṇārtha abākyasamāpaka karmabācyē -na; udāharaṇa, karān, bhābārtha karāibā |
- akarmmaka kriyā yakhana sakarmmaka haḃa takhana preraṇārtha ; udāharaṇa ei, śasya śuke, sūrya śasya śukāya | se puṛe, agni tāhāke poṛāya |
- sbārtha kriyā-padera ana-bhāgera pūrbbe ye sbarā se yadi i haḃa tabe preraṇe kakhana 2 e haḃa | yadi u haḃa tabe preraṇe kakhana 2 o haḃa |<sup>cxxxii</sup> piṣaṇa, peṣāṇa, dhūyana, dhoyān<sup>cxxxiii</sup> |
- ābaśyakārthe nimittārtha kriyāpadera para haona-era prayoga haḃa tāhāra dbitīyānta padera sahita yoga haḃa |
- bhūtakāla | āmāke yāite haila, tomāke yāite haila, tāhāke yāite haila | bhabiṣyata | āmāke yāite haibe, tomāke yāite haibe, tāhāke yāite haibe ityādi |
- kakhana 2 anadyatanabhūterao prayoga haḃa | udāharaṇa, āmāke yāite haiyāchila ityādi |

<sup>170</sup> Thākana – to stay.



#### [5.2.4. nañapūrbbaka kriyāra – verbs with negation]

atha nañapūrbbaka kriyāra praṃyoga |

- nityaprabṛtta barttamāna o śuddha barttamāna o parokṣabhūta o bhaviṣyata— ei sakala kālera kriyāpadera uttare [16b] nā haṃ | udāharaṇa ei, āmi kari nā, āmi karitechī nā, āmi karitāma nā, āmi kariba nā ityādi |<sup>171</sup>
- bhūtakāle nityaprabṛtta barttamānakālera kriyāpadera pare nāi haṃ | udāharaṇa ei, āmi kari nāi, tumi kara nāi, tini karena nāi, mui kari nāi, tui karisa nāi, se kare nāi ityādi ||
- kakhana 2 adyatanabhūta o anadyatanabhūta-kālera kriyāpadera nā haṃ | udāharaṇa ei, āmi karilāma nā, āmi kariyāchilāma nā ityādi |
- nityaprabṛtta barttamānakāle haona o nañā ekapada haṃ | udāharaṇa ei, āmi naṃi, āmi nahi, tumi nao/naha tini nana/nahena, mui naṃi/nahi, tui naṃisa/nahisa, se naṃa/nahe |<sup>172</sup>
- ebaṃ abākyasamāpaka barttamānakālīna haile ye kriyāpada tāhāra pūrbbe yadi nañā haṃ tabe naile pada haṃ | udāharaṇa ei, se naile haa ityādi ||

#### [Other verbal forms]

- kriyāpadera ana-bhāgera pūrbbe yadi u haṃ tabe se nityaprabṛtta barttamānera dbitīya ṛtīya puruṣe o haṃ | udāharaṇa ei, tumi thoo, se thoṃa ityādi |
- nityaprabṛtta barttamānera ṛtīya puruṣa byatireke deona-era e-kāre<sup>xxxiv</sup> sthāne i-kāra haṃ | udāharaṇa ei, āmi di, tini dena ityādi ||
- nityaprabṛtta barttamāna byatireke āisana-era i-kārera lopa haṃ āra adyatanabhūtakāle a-kārera lopa bikalpe haṃ | udāharaṇa ei, āmi āsiyāchi, āmi āilāma, āmi āsilāma ityādi |

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<sup>171</sup> “नā [nā] is the universal negative particle which is placed after the finite verb and is therefore usually the last word in a sentence.” (Thompson 2010, 621); Refer to the list by Thompson (2010, 621-623).

<sup>172</sup> Refer to the list by Thompson (2010, 624-25).

- ana-bhāgera pūrbbete<sup>cxxxv</sup> kriyāpadera raona tāhādera ara o ana-bhāga sthāne pācālite adyatanabhṛtakāle kakhana 2 ai haḃa | udāharaṇa ei, kailāma<sup>cxxxvi</sup>, bailāma, mailāma |<sup>173</sup>
- āra nā pārana-era sthale kakhana nārana-era prayoga haḃa | udāharaṇa ei, āmi nāri, tumi nāra, tini nārena ityādi |
- adyatanabhūtakāle yāona ye kriyāpada tāhāra yā-bhāga sthāne ge haḃa ; āra adyatanānadyatana ebaṃ adyatanabhūtakāle gi haḃa | udāharaṇa ei, gelā, giyāchi, giyāchilāma ityādi |
- āra anumatyarthe nīcoktite dbitīya puruṣe yā haḃa | udāharaṇa ei, tui yā |
- abākyasamāpaka abyāyasbarūpa padera yāiyā ebaṃ giyā haḃa |
- nityaprabṛtta barttamāna kriyāpadera nyāya baṭa śabdera prayoga haḃa | [17a] udāharaṇa ei, āmi baṭi, tumi baṭa, tini baṭena, mui baṭi, tui baṭisa, se baṭe |<sup>174</sup>

### [5.2.5. karmabācyā - passive voice]

atha karmabācyā | karmabācyē dui prakāra prayoga haḃa |

- prathama, ei dhātbartha bhābete ye ā-kārānta kriyāpada tāhāra uttare yāona-era prayoga haḃa;<sup>175</sup>
- dbitīya, abākyasamāpaka karmabācyā kriyāpadera uttare haona-era prayoga haḃa | udāharaṇa ei, āmi karā yāi, kimbā kṛta hai<sup>176</sup>, tumi karā yāo kimbā kṛta hao, tini karā yāna kimbā kṛta hana ityādi sakala kāle o sakala arthe haḃa |
- bhābabācyera kriyā karmabācyera kriyāra kebala ṛtīya puruṣera nyāya | udāharaṇa ei, karā yāibe |

<sup>173</sup> Denominatives in verb forms. Refer Chatterji (2017, 1033-1035).

<sup>174</sup> The root *baṭ* is used in the Standard Colloquial as a subjective verb to express doubt or polite accent and restricted to third person, present (Chatterji 2017, 1042-43).

<sup>175</sup> Chatterji says, “The inflected passive is a fossil in Bengali : the living method is analytical and periphrastic.” (Chatterji 2017, 920). Refer Chatterji (2017, 920-924) to see the formation of passive.

<sup>176</sup> For the passive use of first person – “I am seen is a learned form and a modern one, and it is found in high-flown speech and in the «śādhu bhāshā» only.” (Chatterji 2017, 926).

## [Miscellaneous rules for verbal forms in different contexts]

- karttāra sbābhābika kriyāra biśeṣa kāla nirūpaṇa nā kariyā yakhana kahā yāya takhana nityaprabṛtta barttamāna haṃ | udāharaṇa ei, pakṣirā uṇe, paṇḍiterā bicāra kare ityādi |<sup>177</sup>
- sbamanasthera para gocarīkaraṇa bākyasthale ebaṃ sbīkāra bākyasthale bhābiṣyatakāle nityaprabṛtta barttamānakālīna kriyāpadera praṃyoga haṃ | udāharaṇa ei, tumi āisa emana<sup>cxxxvii</sup> praśnera uttara āmi yāi, tumi bāṛi yāibā, āmarā bāṛite yāi ityādi |
- karttā yakhana kona 2 kriyāte tatkāle prabṛtta kimbā se kārye prastuta thākena takhana sei sthāne śuddha barttamānera praṃyoga haṃ | udāharaṇa ei, āmi bicāra karitechī ityādi |<sup>178</sup>
- karttā pūrbbakāle ye kriyā karita tāhāra biśeṣa kāla nirūpaṇa nā kariyā yadi se kriyāra biśaya bale tabe aparokṣa bhūtakālera praṃyoga haṃ | udāharaṇa ei, āmi pāṭhaśālāya bidyā abhyāsa karitāma ebaṃ ekāsane nabarātri basita bahu prakāre sādhana bhājana karita ityādi |<sup>179</sup>
- ye sthāne baktāra kriyā siddhira aṃṣe tāṭparyya nā thāke kintu kebala biśeṣa kālābadhāraṇa mātrāṃṣe tāṭparya thāke sei sthale adyatanabhūtakālīna kriyāpadera praṃyoga haṃ | udāharaṇa ei, āmi kāya bāṭī āilāma ityādi |<sup>180</sup>
- ye sthale baktāra biśeṣa kālābadhāraṇe tāṭparyya nā thāke kintu<sup>cxxxviii</sup> kriyāsiddhi mātrāṃṣe tāṭparya thāke sei sthale adyatanānyatanabhūtakālīna kriyāpadera praṃyoga haṃ | udāharaṇa ei, āmi tāhāke se biśaya kahiṃyāchi ityādi |<sup>181</sup>
- **[17b]** manete nirūpita kimbā bākyete kathita kona biśayaera pūrbbakālīna kona 2 kriyāra biśaya yadi kahā yāya tabe anadyatanabhūtakālīna kriyāpadera praṃyoga haṃ | udāharaṇa ei, tini tāhādera baṛa duḥkha diṃyāchena āmi dekhiṃyāchilāma ityādi |

<sup>177</sup> General statements that do not have any specific tense.

<sup>178</sup> Present continuous is used for “present ongoing actions and events as well as for regularly intermittent events in the present.” (Thompson 2010, 595).

<sup>179</sup> Use of habitual past when talking about an event in past without mentioning the exact period.

<sup>180</sup> Simple past is used when the time of occurrence in the past is more important than the completion of the action.

<sup>181</sup> Present perfect is used when the completion of the action is of more importance than the time of action.

- ye biṣaya haibe emata artha yekhāne jānā yāya sekhāne bhabiṣyatakālīna kriyāpadera prayōga haya | udāharaṇa ei, bhādrāmāse bṛṣṭi haibe ityādi |<sup>182</sup>
- sambhramasthale anumatyartha padasthale bhabiṣyatakālīna kriyāpadera prayōga haya | udāharaṇa ei, mahāśaya sahasā emata karibena nā āpani ei mūkha cākarera kathāya āsthā karibena nā ityādi |<sup>183</sup>
- kakhana 2 anumati sthale nityaprabṛtta barttamānakālīna kriyāpadera prayōga haya | udāharaṇa ei, mahāśaya tāhāke eka likhana āmāra tare lekkena ityādi |
- nityaprabṛtta barttamāna o aparokṣabhūta o bhabiṣyatakālīna kriyāpada-yukta bākyaera yadi-bācaka kimbā tabe-bācaka śabdera sahita yadi yoga thāke tabe tāhāte āśamsārtha kriyāpadera prayōga haya | āra bhūtakāle<sup>cxix</sup> bākya pratibākya ekakālīna kriyāpadete yukta haya, āra barttamānakālīna yadi bākya haya tabe bhabiṣyatakālīna kriyāpadayukta pratibākya haya, āra yadi bhabiṣyatakālīna bākya haya tabe pratibākya o bhabiṣyatakālīna kriyāpadayukta haya | kakhana 2 bākya-pratibākya dui barttamānakālīna kriyāpadayukta haya | udāharaṇa ei, yadi tumi āmāke se biṣaya kahitā tabe āmi tāhā siddha karitāma | yadi se jana akṛtajña haya tabe āmi tāhāra upakāra kariba nā | tumi yadi yāibā tabe pābā | āmi yadi mūka hai tabe tumi āmāra nikaṭa kena thāka |
- tabe thākana-yukta āśamsārtha ye kriyāpada se yadi tabe śabda byatirikta yadi prayukta haya tabe se bhabiṣyata-kālīna haiyā sambhābanārtha bākya haya | udāharaṇa ei, se yāiyā thākibe, se āsiyā thākibe ityādi |
- yekhāne niḥśeṣarūpe kriyā balā jāya<sup>cxl</sup> [18a] sekhāne atīśayārtha haya | udāharaṇa ei, āmi khāiyā pheli, āmi māriyā pheli ityādi |<sup>184</sup>
- nimittārtha kriyāpadera uttara pāona-era prayōga haile prāpnartha haya | udāharaṇa ei, āmi śunite pāiyāchi ityādi |<sup>185</sup>

<sup>182</sup> Future is used for something that is about to happen.

<sup>183</sup> Future is used in respectful request.

<sup>184</sup> Refer to Thompson (2010, 356-257) for the use of *phela*.

<sup>185</sup> “पाँउया is used idiomatically with a number of abstract nouns” (Thompson 2010, 697).

- bhogārtha śabdera yoge khāyana<sup>186</sup> o pāyana-era praḥyoga haḥya | udāharaṇa ei, se jana māra khāiyāche, se jana duḥkha pāiyāche ityādi |
- ac-bhāgānta abākyasamāpaka kriyāpada karttār biśeṣaṇa hay ebaṁ -ite-bhāgānta abākyasamāpaka kriyāpada karmmera biśeṣaṇa haḥya | udāharaṇa ei, paṇḍita mane mane bicāra karata kathā kahilena | ihāke śuite dekha, ihāke khāite dekha ityādi |<sup>187</sup>
- dīrgha ī-kārānta biśeṣaṇa śabda barttamānakālīna abākyasamāpaka kriyāpadera nyāya kakhana 2 haḥya | udāharaṇa ei, āmi tomāra paścātgamike parāmarśa dilāma ityādi |
- kriyā sampanna nā haoyā paryanta kimbā anya biśaḥya upasthita nā haoyā paryanta ye kriyā karā yāya se kriyā abākyasamāpaka barttamānakālīna bīpsārtha kriyāpada haḥya | udāharaṇa, khāite 2<sup>cxli</sup> tṛpta hailāma, kathā kahite kahite nidrā gelāma ityādi |<sup>188</sup>
- aneka kriyāra karttā eka yekhāne haḥya sekhāne pūrbba kriyā abākyasamāpaka abyāyarūpa -iyā-bhāgānta haḥya | udāharaṇa, rājā paṇḍitera pūrbbobakāra smarāṇa kariyā mantrīdera bākya ādara nā kariyā paṇḍitake chāriyā dite ājñā karilena ityādi |<sup>189</sup>
- ye sthāne karttāra bheda haḥya se sthāne abākyasamāpaka abyāyasbarūpa kriyā -ile-bhāgānta haḥya | udāharaṇa, seloka āmāra nikaṭa āile āmi tāhāra sahita ālāpa karilāma ityādi |<sup>190</sup>
- āśamsārtha bākya yadi-garbha ye pūrbbabākya seo -ile-bhāgānta haḥya | udāharaṇa ei, bṛṣṭi haile dhānya haibeka ityādi |<sup>191</sup>
- akānta<sup>cxlii</sup> bhābabācyā śabda kakhana 2 karmabācyera abākyasamāpaka kriyāra nyāya haḥya | udāharaṇa ei, pustake lekhā āche ityādi |

<sup>186</sup> “खाওয়া includes all kinds of oral intake such as *breathing, drinking, smoking, kissing* and can extend to *being at the receiving end of*.” (Thompson 2010, 687).

<sup>187</sup> Refer to Chatterji (2017, 1000).

<sup>188</sup> “By repeating the «-itē» form, continuity of the conditional or concurrent event is indicated.” (Chatterji 2017, 1000).

<sup>189</sup> When there is a single ‘subject’ for multiple actions, the older actions end with *iyā* (having the meaning of ‘have done or ‘having finished’). “...«iyā» indicated merely a *succession of actions or events* done by oe with reference to the *same* subject...” (Chatterji 2017, 1003).

<sup>190</sup> When the subject is different in consecutive actions, then the previous action ends with *ile* (having the meaning of ‘have done or ‘having finished’). “«ilē» implies a *condition or precedence in a succession of acts* performed by the same subject or by different subjects...” (Chatterji 2017, 1003).

<sup>191</sup> *ibid.* *Ile* in the sense of condition.

- abākyasamāpaka bhābabācaka kriyāpada yakhana, kāraṇa, janya, tare, nimitta, hetuka-  
ei sakala śabdera yoge haṃa takhana aba-bhāgānta o ā[18b]kāraṇta bhābabācaka  
śabdera nyāya<sup>cxliii</sup> | udāharaṇa ei, karibāra kāraṇa, karaṇera kāraṇa, karāra kāraṇa  
ityādi |
- abākyasamāpaka bhābabācaka ye kriyāpada se śaṣṭhyanta haile biśeṣaṇa haṃa |  
udāharaṇa ei, dhānya rupibāra kāla, dekhībāra cakṣu ityādi |
- karmmabācyā kriyāpada kakhana 2 kartṭṛbācyā kriyāpadera nyāya haṃa ; karmmabācyā  
kriyāra yoge karttā ṭṭīyānta haṃa karmma prthamānta haṃa | udāharaṇa ei, bāghete  
mānuṣa khāiyāche, tāhādera nāma mātra śunā yāya, tāhārā ānupūrbbaka nā jānāte  
kṣubdha haṃa ityādi |
- anumatyārtha kriyāpadera uttara diki, dikhi, dini, sini, siyā, gā haṃa | udāharaṇa ei,  
dekha diki ityādi |
- naṇa-pūrbbaka barttamānakālīna kriyāpadera uttare -ko haṃa, ai -ko parete nāi-ra ṭhāi ni  
haṃa | bikalpe āra bhābiṣyatakālīna kriyāpadera uttare ye naṇa tāra para ai  
bhābiṣyatakāle ke haṃa | udāharaṇa ei- āmi kakhana kari nāi ko ebaṃ karini ko, āmi  
kakhana karibo nā ko ityādi |
- ye sthāne bhābi yatkiñcit phalānusandhāne karttāra bākya prayoga haṃa se sthale  
kārakera o kriyāra pare to haṃa | udāharaṇa ei, āmi to yāi, bhāta to khāi, ghare yāi to  
ityādi |
- ye sthāne phalera niyama nāi kintu kriyāra niyama āche emana haleo to haṃa |  
udāharaṇa ei, āmi to kariba phala hauka bā nā hauka, tumi bhāta khāo to byāmoha haṃa  
bujhā yāibeka ityādi |
- ye sthale sba-biṣāye niyama thāke kintu anya biṣāye sandeha thāke se sthaleo to haṃa |  
udāharaṇa, āmi to kari nāi bujhi āpanāke karite haibeka ityādi ||

### [5.3. abyāya – indeclinables]<sup>192</sup>

*atha abyāya* || abyāya cāri prakāra- kriyābiśeṣaṇa, upasarga, dyotaka, bācaka |

#### [5.3.1. kriyābiśeṣaṇa – adverbs]<sup>193</sup>

- sbābhābika kriyābiśeṣaṇa ye śabda se kala<sup>cxliv</sup> abyāya kintu anya 2 bhāṣāte  
kriyābiśeṣaṇa se bāṅgālā bhāṣāte saptamyanta drabyabācaka padera praṅyoga haṅya | sei  
śabdera sahita āra ye śabdera yoga thāke se ṣaṣṭhyanta haṅya | udāharaṇa ei, amukera  
sākṣāte āilāma, tini rājāra nikaṭa āilena ityādi |
- drabyabācaka o guṇabācaka śabdera pare kariyā, haiyā, rūpe, mate, pūrbbaka— ei  
sakala śabda haile kriyā-biśeṣaṇa haṅya | udāharaṇa ei, tini yatna kariyā karilena, tini  
bhāla haiyā śuiyāchena, tini yatnapūrbbaka kariyāchena, tumi bilakṣaṇarūpe kariyācha  
ityādi |

kriyābiśeṣaṇa<sup>cxlv</sup> kāla-, sthāna-, biśaya-bodhaka haṅya |

#### [5.3.1.1. kālabodhaka – denoting time]

- kālabodhakera udāharaṇa ei |<sup>194</sup> [19a] yakhana, takhana, kakhana, ekhana, yabe, tabe,  
ebe, kabe, prabhāte, baikāle, yābaṭ, tābaṭ, kalya, kāli, adya, āji, nitya, sadāsarbbakṣaṇa,  
sadāsadatsarbbadā<sup>cxlvi</sup>, pūrbbe, āge, sakāle, sāyamkāle, paścāt, pāche, tatkāle, kadāca,  
tathāca, kabu, kona kāle, uttara, pare, taṭpare, tārapara, bhore, pratyuṣe, punarbbāra,  
punarāya, punarapi, ārabāra, paraśu, taraśu |

<sup>192</sup> Ref. *svārādinipātam avyayam* (A 1.1.37) All the discussed categories are covered in the list specified by P. *Kriyāviśeṣaṇa* or the adverbs do not form a separate category in Pāṇini's grammar. However, certain words having independent meaning and those remain unchanged under any circumstance are listed under the indeclinables by Pāṇini, some of which correspond to the list given under *kriyābiśeṣaṇa* here.

<sup>193</sup> Adverbs are usually treated as a sub-group of adjectives in traditional Bengali grammar (Thompson 2010, 203).

<sup>194</sup> The markers used in the manuscript seems that the author ends the portion. Refer to folio 18b.

### [5.3.1.2. sthānabodhaka – denoting place]

- sthānabodhakera udāharaṇa ei, ekhāne, okhāne, sekhāne, yekhāne, kothā, kothāya, yathāya, tathāya, ethāya, othāya, sethāya, madhy, mājhe, nikaṭe, dūre, sammukhe, sākṣāte, āśapāśa |

### [5.3.1.3. biṣāyabodhaka – denoting subject]

biṣāyabodhakera udāharaṇa ei, yena, manda, kichu, kemana, nāi, nā, naṃya, ne, prāya, anusāre, krame<sup>2cxlvii</sup>, yata, kata, eta, kena, hena, tena, baṭe, bṛthā, byartha, paraspara, paramparā<sup>195</sup>, nirartha, yemana, temana, emana, bhāla, tata, bistara, ati, anukrame, daibe |<sup>196</sup>

### [other rules]

- e, o, puna<sup>197</sup>, ye, kona<sup>cxlviii</sup>— ei 2 śabdera uttare thān<sup>198</sup>, sthāna, sthala, ṭhāi, kṣaṇa, mata— ei śabdera praṃyoga haile kriyāra biśeṣaṇa haṃya | udāharaṇa ei, ekṣaṇe haila ityādi |
- drabyabācaka o sarbbaṇāma o kriyāpada o āra 2 kathaka abyāya śabdera para abadhāraṇa arthe -i haṃya | udāharaṇa ei, jalei āche, āmii kariyāchi, karilei haṃya ityādi ||
- sandeha arthe śabdera yoge bā haṃya | udāharaṇa ei, se bā kare ityādi |
- sannipatyopakāraka abyāya śabda kakhana 2 saptamyanta drabya- bācaka haṃya, kakhana 2 prathamānta haṃya tāte yukta śabda ṣaṣṭhyasta<sup>199</sup> haṃya | udāharaṇa ei, mejera nīce, mejera upara ityādi |
- kona<sup>cxlix</sup> śa[19b]bda guṇabācaka haṃya | udāharaṇa ei, tomāra kartṭka, tomā<sup>cl</sup> karaṇaka, tomāra āisana paryanta ityādi |

<sup>195</sup> *Paramparā* means tradition and is not an adverb.

<sup>196</sup> The list in the manuscript is presented in a confusing manner. I have taken liberty in deciding the intended sequence of the words under each category. Refer to folio 19a for the arrangement.

<sup>197</sup> puna ] kona? WC.

<sup>198</sup> than ] khāna WC.

<sup>199</sup> Should be *ṣaṣṭhyanta* i.e., ending in the sixth case.



### [5.3.2. upasarga – prepositions]

- pra, parā, apa, saṃ, ni, aba, anu, nir, dur, bi, adhi, su, uṭ, pari, prati, abhi, ati, api, upa, āṃ<sup>200</sup> bimśati upasarga drabyabācakera kimbā kriyāpadera pūrbbe prayoga haya | ihāra yogete kona 2 sthale artherao bheda haya | udāharaṇa ei, prakāśa, pradakṣiṇa, parākrama, parājaya, apajaśa, apamāna, sambāda, sampūrṇa, nitānta, nibāsa, abakāśa, abahelā, anukārī, anusandhāna, nirākāra, nistāra, durācāra, durmmati, bimocana, bilamba, adhikaraṇa, adhikārī, sumati, subāñī, sukara, uṭyoga<sup>201</sup>, uttapta, paripūrṇa, parisara, pratyuttara, pratikāra, abhimukha, abhinibiṣṭa, atyanta, atikrānta, apidhāna, upakathā, upakāra, āsamudra, ākr̥ti, ābāsa ityādi |<sup>202</sup>

### [5.3.3. dyotaka – conjunctions]

- dyotaka abyaṅaera udāharaṇa ei, ebaṃ, baram, o, kintu, kenanā, ki, kimbā, kibā, tabe, bā, ataeba, etadartha, tabu, tamu, yadi, yadyapi, yadyapisyāt, tatrāpi, kadācit, natubā, natu, tathāpi, athaca, api, anantara ityādi |<sup>203</sup>

### [5.3.4. bācaka – interjections]

- bācaka abyaṅaera udāharaṇa ei, duḥkhārthe | udāharaṇa ei, bāpare bāpare, trāhi<sup>2cli</sup>, hāya<sup>2clii</sup> | byathārthe | i, uḥ | āścaryārthe | bāhabāḥ, āḥ | dayārtha | āhā<sup>2cliii</sup> |<sup>204</sup>

## [6. samāsa – compound words]

samāsa chaṅa prakāra |

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<sup>200</sup> āṃ ] ā WC.

<sup>201</sup> Problem of *sandhi*. Should be *udyog*.

<sup>202</sup> P enumerates 22 *upasargas* which are attached to verbs A 1.4.59). According to Yaska, *upasarga* is altogether a separate part of speech which are 20 in number and modify the meaning of nouns as well as verbs.

<sup>203</sup> This category of *avyaya* is of the ‘conjunctions’ (Thompson, 261). Carey uses this term too. However, the term *dyotaka* is used in *Nirukta* to identify the characteristics of *upasarga* being able to express a different meaning when attached to any word and not having any meaning of their own.

<sup>204</sup> The examples point towards the category of ‘interjections’ which express emotions (Thompson 2010, 293). Carey uses this terminology as well. As far as the term *vācaka* is concerned, the term is used to denote the words that can express their own meaning.

## [6.1. dbandba]

### prathama dbandba samāsa |

- aneka padera ekatra karaṇe sakala śabdera prādhānya yekhāne thāke se sthāne dbandba |
- samāsa haile pratyeka padera prādhānya jānābāra janye o, ebaṃ ityādi śabda kakhana 2 thāke kakhana 2 nā thāke | udāharaṇa ei, banarājī nabīna pallaba phala puṣpa stabaka mañjarī bhārete parama śobhābiśiṣṭa haiyāche | rāma o lakṣmaṇa o bibhīṣaṇake kahilāma ityādi |<sup>205</sup>

## [6.2. bahubrīhi]

### dbitīya, bahubrīhi |

- ye sthāne ye 2 padete samāsa haṃ sei 2 padera arthake chāriyā anya arthera upasthiti yekhāne haṃ seisthāne bahubrīhi samāsa haṃ | udāharaṇa ei, pītāmbara, gaurāṅga, mṛgākṣī, śaśimukhī, digambara, bāghāmbara, durātmā ityādi |<sup>206</sup>

## [6.3. karmmadhāraṃ]

### ṭṛtīya, karmmadhāraṃ |

- biśiṣyera āpana biśeṣaṇera sahita samāna<sup>207</sup> haile karmmadhāraṃ haṃ | udāharaṇa ei, sundara puruṣa, kutsita strī ityādi |
- bāṅgalā<sup>cliv</sup> bhāṣāte biśiṣya kathita haile ṭṛtīya samāsa nitya haṃ | e nimitta biśeṣaṇa śabda kakhana bibhakta<sup>clv</sup> haṃ nā | udāharaṇa ei, sakala lokake dekha, ityādi |
- kakhana 2 biśiṣya śabda biśeṣaṇera nyāya ha[20a]iyā anya biśiṣyera sahita samāsa haṃ | udāharaṇa ei, sāheba loka ityādi |

<sup>205</sup> Ref. *cārthe dvaṃdvaḥ* (A 2.2.29).

<sup>206</sup> Ref. *anekamanyapadārthe* (A 2.2.24).

<sup>207</sup> Should have been *samāsa*.

- mahat śabdera pare yakhana biśiṣya śabda thāke takhana mahat śabdera sthāne mahā-  
haṃ | udāharaṇa ei, mahārāja, mahābana<sup>208</sup> ityādi |<sup>209</sup>

#### [6.4. tatpuruṣa]

##### caturtha samāsa, tatpuruṣa |

- kārakānta padera sahita anya śabdera samāsa haile tatpuruṣa haṃ | prathamānta o  
ṣaṣṭhyanta byatireke sakala bibhaktyanta padera sahita kriyāpada kimbā abyāya śabdera  
samāsa haṃ |<sup>210</sup> udāharaṇa ei, dhanaprāpta, banarājī, jalapūrṇa, sonāmaṛā<sup>clvi</sup>, debadāyī,  
bṛkṣapatita, baṅgabāsī, jalacara ityādi | prathamāntera udāharaṇa, arddharātra,  
arddhakāya ityādi |
- ṣaṣṭhyanta pada yakhana anya padera sahita samāsa haṃ takhana saṃskṛta bhāṣāte  
abibhaktyanta śabdera nyāya haṃ | udāharaṇa ei, piṭṭdharmma, māṭṛ-sneha, tatpare  
ityādi |
- āmi, tumi, se, ye, ihāra sthāne kramete āmā, tomā, tāhā kimbā taṭ, kimbā tā, yāhā kimbā  
yat kimbā yā haṃ | udāharaṇa ei, āmā sabera kāraṇa, tomā biparīte, tāhā byatireka, tā  
byatireka ityādi |<sup>clvii</sup>

#### [6.5. dbigu]

##### pañcama samāsa, dbigu<sup>clviii</sup> |

- drabyabācakera sahita saṃkhyābācaka śabdera sahita<sup>clix</sup> samāsa haṃ | āra sei<sup>clx</sup>  
saṃkhyābācakera dbārā aneka drabyera ekattara haoyā bujhā yāya tāhāke dbigu<sup>clxi</sup> balā

<sup>208</sup> mahābana ] mahābala WC.

<sup>209</sup> The rule for *karmadhāraya* is explained after *tatpuruṣa* by Pāṇini and thus talks about the two parts of the (*tatpuruṣa*) compound having the same case endings (Ref. A 1.2.42). Whereas, here, the two parts of the compound are specified as *viśeṣya* and *viśeṣaṇa* i.e., the qualified and the qualifier which is stated as exclusive to the Bengali language. This rule is justified by *viśeṣaṇam viśeṣyena bahulam* (A 2.1.57) which points toward one of the many characteristics of a *tatpuruṣa* compound.

<sup>210</sup> Ref. *ṣaṣṭhī* (A 2.2.8); *pūranaguṇasuhitārthasadavyayatavyasamānādhikaraṇena* (A 2.2.11).

yāya, sei samkhyābācaka śabda pūrbbe thākibeka | udāharaṇa ei, tribhubana, cāriyuga,  
caturdiga ityādi |<sup>211</sup>

## [6.6. abyāyībhāba]

sastha samāsa, abyāyībhāba |

- abyāya śabda pūrbbe thākiyā anya śabdera sahita samāsa haile abyāyībhāba samāsa  
haḥya | ei samāsa<sup>clxii</sup> niṣpanna pada kriyāra biśeṣaṇa haḥya | udāharaṇa ei, yābajjībana  
kariba, yathā śakti diba, ityādi |
- baliba ye śabda tājātīya sakala drabya arthe śabdera uttara pratirupaka śabda haḥya kintu  
sei pratirupaka śabda ekā thākile kona artha haḥya nā |<sup>clxiii</sup> udāharaṇa ei jalāṭala kichu  
āche, bāsanakusana saba laiḥyā giḥyāche ityādi ||<sup>212</sup>

## [7. antya a-kārera uccāraṇa – pronunciation of inherent vowel a]

atha antya a-kārera uccāranera prakarana |

- yukta barṇānta bhinna yata a-kārānta biśiṣya śabda tāhāra antya a-kārera uccāraṇa haḥya  
nā | udāharaṇa ei man, jan, yapa, bāśa ityādi |
- samkhyābācaka a-kārānta dui byatireka daśa paryyanta ye śabda tāhāra ebaṃ jijiṇāsārtha  
kon ei śabdera antya a-kārera uccāraṇa haḥya nā | udāharaṇa ei, ekajana ityādi | tumi  
kona jāti ityādi |
- pūrbbokta bhinna kona śabda a-kārānta uccāraṇa haḥya | udāharaṇa ei, kona deśe  
giḥyāche ityādi |
- ṣaṣṭhyanta śabdera ye anta re[20b]pha tāhāra hasanta uccāraṇa haḥya | udāharaṇa ei,  
āmāra, tomāra ityādi |

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<sup>211</sup> Ref. *samkhyāpūrho dviguḥ* (A 2.1.52).

<sup>212</sup> Ref. *avyāyībhāvaḥ* (A 2.1.5) and the subsequent rules.

- aparokṣabhūtakāle o adyatanabhūtakāle o anadyatanabhūtakāle prathama puruṣera kriyāpadera antya ma-kārera para a-kāra nāi | udāharaṇa ei, āmi karilāma ityādi |
- gauraboktite kriyāpadera ṛtīya puruṣera antya na-kārera para a-kāra nāi | udāharaṇa ei, tini karen, tini karilen ityādi ||
- anumatyārtha nīcoktite dbitīya ṛtīya puruṣera antya akṣarera<sup>clxiv</sup> para a-kāra nāi | udāharaṇa ei, tui kara, se karuka ityādi |
- yukta akṣarera pare a-kāra<sup>clxv</sup> uccāraṇa nitya haṃya | udāharaṇa ei, alpa, yatna ityādi |
- rephānta śabda byatireka prāya sakala biśeṣaṇa śabdera uttara a-kārera uccāraṇa haṃya | udāharaṇa ei, abhimata, āśrita ityādi<sup>clxvi</sup> |
- dui akṣarete niṣpanna ye -nānta, -ṭānta<sup>213</sup> abyaya o biśeṣaṇa tāra uttara a-kārera uccāraṇa haṃya | udāharaṇa ei, mata, tata, pūrṇa, hīna ityādi |<sup>214</sup>

## [8. bākya racana – sentence composition]

### atha bākya racana prakarana ||

- ye kathāra kimbā ye bākyaera dbārā āra kona kathā kimbā<sup>clxvii</sup> bākyaera guṇa prakāśa haya tāhāke biśeṣaṇa bali. ye kathā kimbā bākyaera guṇa tadvārā<sup>clxviii</sup> prakāśa karā jāya<sup>clxix</sup> tāhāke biśiṣya bali | biśiṣya yadi drabyabācaka kimbā sarbbanāma śabda haṃya tabe tāhā<sup>clxx</sup> biśeṣaṇera nāma śabda biśeṣaṇa | āra yadi biśiṣya kriyāpada haṃya tabe tāhāra biśeṣaṇera nāma kriyā biśeṣaṇa | udāharaṇa ei, ucca ghara, uttama tini, prāya āsiyāchena, se śīghra yāibeka ityādi |

<sup>213</sup> ṭānta' ] ending in ... 'ta' WC.

<sup>214</sup> The observation of various rules given here are quite detailed even though this section only mentions about the 'ending a' and not those placed anywhere else in a word. These minute observations point towards a result of thorough study of the verbal nuances of the language. If we look at this section discussed by Bandyopadhyay, we can see several mixed theories put forward by various grammarians and that makes me think that it can give rise to a big number of rules where a is pronounced in more than one way or not pronounced as various grammarians have distinct notions at places as well. Thus, considering how vast this topic can go, an attempt on identifying such incidents (a concept completely new from the traditional Sanskrit grammar) is to be taken into consideration. We can see some of these rules being discussed by later grammarians in similar manner.

- kakhana 2 biśeṣaṇera madhye āra 2 biśiṣya biśeṣaṇe niṣpanna samudāya eka bākya kimbā aneka bākya haṃ | udāharaṇa ei, abhiṣekārtha siṃhāsana samīpopasthita śrībhojarājāke dekhiyā pañcadaśī puttalikā kahilena ityādi || abhiṣekārtha siṃhāsana samīpopasthita ei biśeṣaṇa, ebaṃ śrībhojarājāke ei biśiṣya |
- biśiṣya o<sup>clxxi</sup> biśeṣaṇa ēhārā samāna līṅga hana | udāharaṇa ei, yubā puruṣa, yubatī strī ityādi |
- biśiṣyera pūrbbe prāya sarbbadā biśeṣaṇa thāke | udāharaṇa ei, dagdha śārīra, akasmāt kariyāche ityādi |<sup>215</sup>
- bākyaera madhye prāya sarbbadā kartṭpada prathama thāke, tāhāra para karmma, śeṣe kriyāpada | udāharaṇa ei, mantrī rājāke kahilena ityādi |
- biśeṣaṇa yukta ye karmma se yadi dīrgha bākya haṃ kimbā aneka bākya<sup>clxxii</sup> niṣpanna haṃ tabe kakhana 2 sei karmma prathama thāke, tāhāra para karttā, śeṣe kriyāpada haya<sup>clxxiii</sup> | udāharaṇa ei, atīśaya durācāra ebaṃ kāhāru kathā śune nā ebaṃ sarbbadā kruddha emana [21a] kona kāhāke tumi kahio nā ityādi |<sup>216</sup>
- puruṣete, bacanete o uktite karttāra kriyāpadera sahita milana haṃ | udāharaṇa ei, āmi kariyāchi, āmarā baliyāchi, tui giyāchis, tini haibena ityādi | kakhana 2 karttā anukta thākile ujha<sup>clxxiv</sup> karite habeka<sup>clxxv</sup> | udāharaṇa ei, bātī yāiba ityādi |
- gamanārtha o dānārtha o kahanārtha byatireke kartṭbācyē kriyāpadera yoge dbitīyānta śabdera prayoga haṃ | udāharaṇa ei, āmi tāhāke mārīlāma ityādi |
- drabyabācaka ebaṃ<sup>clxxvi</sup> guṇabācaka ebaṃ karmabācyā se bākya samāpaka kriyāpadera yoge karaṇa o haona ebaṃ āra 2 kathaka 2 kriyāpada haṃ | udāharaṇa ei, se nāśa kare, se bhāla kare, se naṣṭa haiyāche ityādi |
- drabyabācaka śabda karaṇa yoge yakhana haṃ takhana tāhāra yoge dbitīyānta kimbā<sup>clxxvii</sup> ṣaṣṭhyanta āra eka śabda haṃ<sup>clxxviii</sup> | yakhana haona yoge haṃ takhana

<sup>215</sup> Rule specifying the noun-adjective and verb-adverb use in a sentence.

<sup>216</sup> Rule specifying the word order in a sentence.

kebala saṣṭhyanta āra eka śabda tāhāra yoge haḃa | yakhana guṇabācaka kimbā  
 karmabācyā abākyasamāpaka kriyāpada karaṇa-era yoge haḃa takhana tāhāra yoge  
 āra eka śabda nitya prathamānta haḃa | udāharaṇa ei, se tāhāke sambhrama karila kimbā  
 se tāhāra sambhrama karila, tāhāra sambhrama haila, āmi tāhāke naṣṭa kariba, tini naṣṭa  
 haiyāchena ityādi |

- kakhana 2 nimittārtha kriyāpada āra kona kriyāpadera karttā haḃa | udāharaṇa ei, baṛa  
 ānanda karite haibe ityādi |
- yāhāte kriyā sādḃita haḃa se śabda tṛtīyānta haḃa | udāharaṇa ei, tini āpana balete jaḃa  
 karilena ityādi |
- deona o namaskāra o kahana o parāmarśa deona etadbācaka kriyāpadera yoge dbitīyā  
 kimbā caturthī haḃa | udāharaṇa ei, āmi bandhuke dei kimbā bandhure dei, āmi rājāke  
 namaskāra kari kimbā rājāre<sup>clxxxix</sup> namaskāra kari, āmi tāhāke kahi kimbā tāhāre kahi,  
 mantrī rājāke parāmarśa deya kimbā rājāre<sup>clxxx</sup> parāmarśa deya kimbā rājāre parāmarśa  
 deya ityādi |
- laona o pāona ebaṃ tāhā haite yāona o<sup>clxxxi</sup> tāhā haite paṛana<sup>clxxxii</sup> o tāhā haite pāona  
 etadarthe yata kriyāpada se sakala pañcamīra yoga<sup>clxxxiii</sup> haḃa | udāharaṇa ei, tini āpana  
 pitāra nikāṭa haite gelena, bālaka bṛkṣa haite paṛila, rājāra haite laiḃāchi, guru haite  
 bidyā pāiyāchi ityādi |
- dui bākyera madhye eka bākyera gauraba artha bujhite tāhāra eka bākyera ante haite  
 śabdera prayoga haḃa | udāharaṇa ei, ejala sejala haite nirmmala āche, narake sadā kāla  
 duḃkha bhoga karā haite ekāle dharmma pālana karā bhāla ityādi |
- sthānera dige gamana o sthāne prabeśana sthāne haoyā kimbā o sthāna prabhṛtite  
 kālakṣeṇa o sthāne kriyā karaṇa o sthāne thākā ei 2 arthe ye kriyāpada se saptamyanta  
**[21b]** śabdera yoge haḃa | udāharaṇa ei grāme yāi, ghare prabeśa kari, piṛgharete  
 kālakṣeṇa karitechī, ghare thoḃa, sinduke āche ityādi |

- haona śabdera prayogete yakhana kriyā sampanna haoyāra artha bujhā jāya takhana nityaprabṛtta barttamānakālera sthāne adyatanānadyatanabhūtakālera prayoga haṃya | udāharaṇa ei, emana kathā haiyāche ityādi |
- yad śabda niṣpanna ye bākya se tad śabda niṣpanna bākyaera pūrbbe thāke | udāharaṇa ei, ye mānuṣera bidyā nā haila se paśu kena naya, tomāya yadi e sakala guṇa thāke tabe e siṃhāsane basibāra yogya hao ityādi |
- uttarasbarūpa bākya sthale drabyera abhāba bujhite nāi śabdera prayoga haṃya | udāharaṇa ei, āmāra garu nāi ityādi |
- bākyaera madhye ājñā kimbā prārthanārūpa kathā yadi nā thāke tabu yakhana nīca loka baḍa mānuṣake kathā kahe takhana se nibedana bākyaera prayoga kare | baḍa mānuṣa yakhana nīca lokake bākya kahe takhana ājñā śabdera prayoga haṃya | udāharaṇa ei, bhṛtyerā ei sakala śāstroktā rājābhiṣeka sāmāgrī āyोजना kariyā rājāra nikaṭa nibedana karila, āpani ye ājñā kariyāchena se pramāṇa baṭe ityādi | nīca loka yakhana baṛa mānuṣera biṣaya kathā kahe takhana prathama puruṣa byatireke gaurabokti śabdera prayoga kare |
- tucchārtha kimbā bandhutba artha bujhite tui śabdera prayoga haṃya, binayārthe mui śabdera prayoga haṃya | gaurabārtha yakhana nā bujhāya o tucchārtha yakhana nā bujhāya takhana e, o, se, ye—ei cāri śabdera prayoga haṃya | udāharaṇa ei, tini āmāra kāche āilena, tumi āmāra rājā baṭa<sup>clxxxiv</sup>, tui āmāra bandhu, jāo i<sup>clxxxv</sup> mahāśaya mui nibedana karitechī, e āmāra pitā, o paṇḍitake kaha, ye rājā tomāke kathā kahiāchena, se ki giyāche ityādi |
- jīñāsāra dbārā dṛḍha bākya niścaya haṃya | udāharaṇa ei, eta auśadha ki khāite pāri, āmi ki tāhā kariba nā ityādi |
- ābaśyaka śabda kimbā prayojana śabda āche ye kriyāpada tāhāra yoge haṃya | udāharaṇa ei tomāra nadī pāra karāra ābaśyaka āche, se kāryya karite ki prayojana āche ityādi |



- jīñāsā bujhite bākyera madhye ki śabda praṃyoga haṃya | udāharaṇa ei, tumi ki jāna nā, tumi ki se kathā śuna nā ityādi ||

### [9. saṃkhyābācaka – numbers]

atha saṃkhyābācakera praṃyoga ||

eka	১	prathama
dui	২	dbitīya
tina	৩	tr̥tīya
cāri <sup>217</sup>	৪	caturtha
pāca	৫	pañcama
chaṃya	৬	ṣaṣṭha
sāta	৭	saptama
āṭa	৮	aṣṭama
naya	৯	nabama
daśa	১০	daśama

clxxxvi

- [22a] saṃkhyābācaka dui prakāra haṃya | saṃskṛtānuyāyī ebaṃ calita sāmānya bhāṣānuyāyī | udāharaṇa ei, egāra/ekādaśa, bāra/dbādaśa ityādi |

<sup>217</sup> *Cāri* as a Bengali form comes from the *apabhraṃśa* where it occurs in compounds (Chatterji 2017, 787-788). The more common form in the colloquial is *cāra*.

- bimśati abadhi nabbai paryanta daśera eka kama bujhite una<sup>-218</sup> prayoga haya | udāharaṇa ei, unabimśati, uniśa, unatrimśat, unatriśa ityādi |
- daśa abadhi uniśa paryanta sāmānya calita bhāṣāte samkhyābācaka śabdera uttara puraṇā<sup>219</sup> arthe ṅīta<sup>clxxxvii</sup> haya | āra samskṛtānuyāyī daśa abadhi unabimśati paryanta pūraṇa arthe samkhyābācaka śabdera nyāya haya | bimśati abadhi ṣaṣṭhī paryanta pūraṇa arthe -tama haya | ebaṃ antya barṇera lopa haya | āraṣṭi<sup>220</sup> abadhi eka śata paryanta pūraṇa arthe -tama haya | udāharaṇa ei, egāraṇi, ekādaśa, bimśa, bimśatitama, saptatitama ityādi |
- ihāra madhyabartī yata samkhyābācaka śabda se sakala pūraṇa arthe samkhyābācaka śabdera nyāya<sup>clxxxviii</sup> haya |
- eta guṇa barddhita arthe samkhyābācakera uttara -guṇa<sup>221</sup> haya | udāharaṇa ei, tinaguṇa, cāriguṇa ityādi |
- kona 2 arthe samkhyābācakera uttare<sup>clxxxix</sup> -bāra<sup>222</sup> prayoga haya | udāharaṇa ei, āmi nayabāra kahiyaṅchi ityādi |
- nānā prakāra ei artha bujhite samkhyābācakera uttare -dhā<sup>223</sup> prayoga haya | udāharaṇa ei, caturdhā, saptadhā ityādi |
- poṅyā adhika ei artha bujhite samkhyābācakera uttara saoyā haya āra adhika<sup>224</sup> adhika<sup>exc</sup> artha bujhite samkhyābācakera uttara sāre haya, āra poṅyā kami<sup>excii</sup> bujhite samkhyābācakera pūrbbe paune haya | udāharaṇa, saoyā tina, sāre tina, paune cāri ityādi |<sup>225</sup>
- ara samkhyābācakera bhāṅgā bujhite ānā haya | udāharaṇa, <sup>excii</sup> sāta ānā, daśa ānā ityādi |

<sup>218</sup> Sanskrit has two forms to indicate ‘one less than’ which are prefixed to decimals from twenty up to one hundred viz., *ekona* and *ūna*.

<sup>219</sup> *pūraṇa* – as a completer (MW 1899, 642).

<sup>220</sup> Should be *ṣaṣṭhī*.

<sup>221</sup> *guṇa* is used in the meaning of times/folds/a multiplier (MW 1899, 357).

<sup>222</sup> *vri* root to *vāra*, meaning times (MW 1899, 943).

<sup>223</sup> *dhā* (*taddhita*) suffix meaning types/fold; used after numbers.

<sup>224</sup> The sentence makes sense if this word is considered *ardha* (half).

<sup>225</sup> *saoyā*, *sāre* and *paune* corresponds to the Sanskrit *sapāda*, *sārdha* and *pādona*.

- aniścita artha bujhite śabdera uttara -eka śabdera prayoga haya | udāharaṇa ei, jana  
daśeka loka ityādi |

*samāptaścāyamaṃ granthaḥ* ||<sup>226</sup>

- 
- i pañca ] pañcama M.  
ii abargīya ] a-bargīya M.  
iii added [sbara] M.  
iv added [samāna] M.  
v bargera ] barnera M.  
vi barṇa ] barṇa M.  
vii barṇa ] barṇa M.  
viii barṇa ] barṇa M.  
ix barṇa ] barṇa M.  
x ---- ] missing in M.  
xi barṇa ] barṇa M.  
xii [ -- ] added in M.  
xiii [ei ] added in M.  
xiv saṃyukta ] yukta M.  
xv ei ] yai M.  
xvi [=ei -- ] added in M.  
xvii saṃyukta ] yukta M.  
xviii [-- ] added in M.  
xix saṃyukta ] yukta M.  
xx saṃyukta ] yukta M.  
xxi [ ‘ \_ ’ ] added in M.  
xxii [= kataka] added in M.  
xxiii ṇa ] bha M.  
xxiv ḍa ] ta M.  
xxv tāhāra] tāhāra madhye M.  
xxvi tare ] tabe M.  
xxvii ṣaṣṭha ] dhaṣṭha M.  
xxviii barṇera ] bargera M.  
xxix man ] corrected manually to han M.  
xxx abargīya ] a-bargīya M.  
xxxi ṇa = ण (M. endnote)  
xxxii [para] added in M.  
xxxiii [ ebaṃ ] added in M.  
xxxiv [ra] added in M.  
xxxv śabdera para ] śabdera M.  
xxxvi -eto ] ete C.  
xxxvii kona 2 smaṃya ] kakhana 2 M.  
xxxviii kukureraderadigera ] kukureradigera M.  
xxxix sbarānta klībaliṅga ] sbarānta klībaliṅga [ udāharaṇa ei ] M.  
xl ] hāṛi C.  
xli biṣāyete ] biṣāyete [ yadi ] M.  
xlii sthali ] sthale M.  
xlili karttāsthale ye ] karttāsthale M.

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<sup>226</sup> Written in Sanskrit – “The grammar ends”.

- xliv ke ] te C.
- xlvi oge ] ogo M.
- xlvi kene ] keno M.
- xlvi liṅga haya ] liṅga M.
- xlvi 'biṛāla', 'biṛālī' ityādi | ikāra ikarānta śabdera strīliṅge 'inī' haya. udāharaṇa ei, hastinī, kāṅgānī ityādi. ]
- 'biṛāla', 'biṛālī' ityādi | M.
- xlvi Sequence changed in M.
- l tineka ] tineka [bārtāku] M.
- li phala ] phala [tā] M.
- lii bṛkṣa ] bṛkṣa [tā] M.
- liii uttare ] uttara M.
- liv pāṭikāla ] pāṭikāla M.
- lv kata ] kata [ka] M.
- lvi sadjana ] daśajana C.
- lvii sadjana majura ke dāka ] sadjana, majura[tā] ke dāka M.
- lviii debabācaka o manuṣyabācaka o nāgabācaka ] debabācaka, manuṣyabācaka ebaṃ nāgabācaka ] M.
- lix guccāra ] guccāra M.
- lx cālu-guccāra ] cāula guccāra C.
- lxi byatireo ] byatire[ke]o M.
- lxii byanānta ] bya[ñja]nānta M.
- lxiii -īya ] '-īya' [haya] M.
- lxiv haya ] haya [ebaṃ] M.
- lxv pūrbberā ] pūrbbera '-ā' M.
- lxvi saṃskṛta dhātura ] dhātura M.
- lxvii haya ] haya [ ebaṃ ] M.
- lxviii kakhana2 ] kakhana kakhana M.
- lxix kartṭṛta ] [kartṭā] kartṭṛta M
- lxx bān-bantānta ] bānbānta M.
- lxxi āra mān [...] matī haya ] missing in M.
- lxxii 'bibhinnā', 'sundarī' ] 'bibhinnā sundarī' M.
- lxxiii ā ] ā[ra] M.
- lxxiv ika ] ika M.
- lxxv pūrbberā ] pūrbbera '-ā' M.
- lxxvi dhārmika ] dhārmika M.
- lxxvii '-ālu' āra '-āla' ] '-ālu' '-āla' M.
- lxxviii pūrbberā ] pūrbbera -ā M.
- lxxix dhatu ] dhātura M.
- lxxx pūrbberā ] pūrbbera -ā M.
- lxxxi antyabarṇa ] antyabarṇera M.
- lxxxii pūrbberā ] pūrbbera -ā M.
- lxxxiii tatsī ] tatsī[la] M.
- lxxxiv tadbīśiṣṭa ] tadbīśiṣṭa M.
- lxxxv '-yuta', '-yut' ] '-yuta' M.
- lxxxvi '-dāyī, -da' ] '-dāyīda' M.
- lxxxvii '-arha' ] '-ai' M.
- lxxxviii '-ṭha' '-śūra' ] '-śūra' M.
- lxxxix 'karmārha' ] 'karmmai' M.
- xc 'agraṅga', 'agraṅgāmī' ] 'agraṅgāmī' M.
- xcī emana artha ] artha M.
- xcii 'ṭan 2' ] 'ṭala 2' M.
- xciii 'cakmak' ] 'cakamaka' M.
- xciv 'jhalajhala' ] 'jhalamala' M.; jhanjhan C.
- xcv e prakaraṇe ] prakaraṇe M.
- xcvi byaktibāca[ka] ] M.
- xcvii 'ye' ] 'ye' M.
- xcviii 'ihā' ] 'ihā' M.
- xcix tāhārā, tāhāradigake ] tāhārā, tāhāradigake M.
- c ihāke, ihārā ] ihārā M.
- ci āparā ] āpa[nā]rā M.

- cii strīṅga puṁṅga ] puṁṅga strīṅga M.  
 ciii ādeśa ] ādeśe M.  
 civ ‘kāhako’ ] ‘kāhāko’ M.  
 cv ‘kis’ ] [ṣaṣṭhīte] ‘kis’ M.  
 cvi tāhāderadigera ] tāhādera/ [tāhāra]digera M.  
 cvii tāhā/tā ] tāhātā M.  
 cviii kāhāke ] kāhā/kā C.  
 cix o sbārtha ] sbārtha M.  
 cx nityaprabṛtta ] nityaprabṛtti M.  
 cxi puruṣe ] puruṣera M.  
 cxii ya ] yā M.  
 cxiii ya ] yā M.  
 cxiv ure ] u[ttā]ra M.  
 cxv hata ] hita M.  
 cxvi sbārtha ] sbārtha [nityaprabṛtta bartamāna] M.  
 cxvii ‘karaṇa’ sbārtha ] sbārtha ‘karaṇa’ [ kriyā ] M.  
 cxviii The forms in [] are missing in the ms. and have been added in M.  
 cxix āmi kayāchilāma ] āmi ka[ri]yāchilāma M.  
 cxx The word in [] are missing in the ms. and have been added in M.  
 cxxi anumatyarthe ] anumatyartha M.  
 cxxii The words in [] are missing in the ms. and have been added in M.  
 cxxiii udāharaṇa ] udāharaṇa [ei] M.  
 cxxiv kono2 ] kono kono M.  
 cxxv icchāte ] icchārthe M.  
 cxxvi āmi karite cāhi ] [ udāharaṇa ei, ] āmi karite cāhi M.  
 cxxvii karite karite ] karite karite [hāya] M.  
 cxxviii haitechile ] haitechila M.  
 cxxix haiyāchilum’ ] chilum’ M.  
 cxxx halum’ ] halu M.  
 cxxxi bhūta bhābārtha ] bhūtabhābārtha M.  
 cxxxii yadi u haya tabe prerāṇe kakhana 2 o haya | ] missing in M.  
 cxxxiii dhojān ] dhojāna M.  
 cxxxiv e-kāre ] e-kāra M.  
 cxxxv pūrbete ] pūrbbe M.  
 cxxxvi kailāma ] kailāsa M.  
 cxxxvii emana ] emana emana M.  
 cxxxviii kintu ] M.  
 cxxxix bhūtakāle ] M.  
 cxl jāya ] yāya M.  
 cxli khāite 2 ] khāite khāite M.  
 cxlii akānta ] akā[rā]nta M.  
 cxliii nyāya ] nyāya [hāya] M.  
 cxliv se kala ] se sakala M.  
 cxlv kriyābiśeṣaṇa ] kriyāra biśeṣaṇa M.  
 cxlvi sadat, sarbbadā ] sadāsarbbadā M.  
 cxlvii krame2 ] krame krame M.  
 cxlviii ye, kona ] ye kona M.  
 cxlix kona ] kona kona M.  
 cl tomā ] tomāra M.  
 cli trāhi2 ] trāhi trāhi M.  
 clii hāya2 ] hāya hāya M.  
 cliii āhā2 ] āhā āhā M.  
 cliv bāṅgalā ] bāṅgalā M.  
 clv bibhakta ] bibhakta[nta] M.  
 clvi sonāmaṛā ] sonāmoṛā’ M.  
 clvii āmi, tumi... tā byatireka, ityādi ] missing in M.  
 clviii dbigu ] digu M.  
 clix śabdera sahita ] śabdera M.  
 clx sei ] ye M.  
 clxi dbigu ] digu M.

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- clxii samāsa ] samāse M.  
clxiii udāharaṇa ei...artha haya nā] missing in M.  
clxiv akṣarera ] a-kārera M.  
clxv pare a-kāra ] para a-kārera M.  
clxvi 'āśrita' ityādi ] 'āśrita' M.  
clxvii kimbā ] M.  
clxviii prakāśa haya... guṇa tadvārā ] missing in M.  
clxix jāya ] yāya M.  
clxx tāhā ] tāhā[ra] M.  
clxxi o] ebaṃ M.  
clxxii bākyate ] bākyete M.  
clxxiii kriyāpada haya ] kriyāpada M.  
clxxiv ujjha ] ujjha [ = uhya ] M.  
clxxv habeka ] haibeka M.  
clxxvi drabyabācaka ebaṃ ] drabyabācaka M.  
clxxvii tāhāra yoge dbitīyānta kimbā ] keba M.  
clxxviii haya ] tāhāra yoge haya M.  
clxxix rājāre ] rājāke M.  
clxxx rājāre ] rājāke M.  
clxxxi o ] ebaṃ M.  
clxxxii paṛana ] paṛana M.  
clxxxiii yoga ] yoge M.  
clxxxiv rājā baṭa ] rājāra bau M.  
clxxxv jāo i ] māoi M.  
clxxxvi Not in table form in M.  
clxxxvii arthe nīta ] arthe M.  
clxxxviii nyāya ] M.  
clxxxix uttare ] arthe M.  
cxc adhika adhika ] adhika M.  
cxci kami ] kama M.  
cxcii ara saṃkhyābācakera bhāṅgā bujhite ānā haya | udāharaṇa ] missing in M.

## Chapter 3

# William Carey's Grammar and MSS Ben. B. 2<sup>1</sup> of the British Library – Authorship, Similarities, and Differences

As indicated earlier, the text under scrutiny appears to be a Bengali transcript of William Carey's Bengali grammar (1805). Mohammad Abdul Qayyum was the first to discuss this in his thesis (1974), a detailed discussion of which will follow later in this chapter. Even though Qayyum tries to argue which of these two versions was written first, the results are still unclear. Another question remains: Do both texts have a common author, or was either one influenced by the other? Furthermore, one may ask whether there had been any other source that motivated the contents of these two versions of the grammar. Here, I will study the points of reference in this grammar that call forth certain ideas in determining its authorship, its position in the history of Bengali grammar, and the possible timeframe in which we can place it. In doing so, I shall also try to give an idea of the arguments put forward by Qayyum and Tarapada Mukhopadhyay, who discussed the authorship of this Bengali version. Basing myself on their comments and a survey of the sources available to me, I will provide some updates on the complex issue of the authorship of the text.<sup>2</sup> Later, I will compare the two versions, viz., the English version of Carey's Bengali grammar (second edition) and the Bengali manuscript version, MSS Ben. B. 2, examining their similarities and differences to understand the positions of these two grammars in the history of the development of a standardized Bengali grammar.

William Carey's grammar is the first of its kind after Halhed (1778). Halhed mainly used verses as examples in his grammar except for some official letters (Das 1963, 35). On the other hand, Carey's grammar is an attempt to standardize Bengali prose; in this regard, it is a pioneering work. Halhed's work greatly influenced Carey's grammar and Carey presented a more refined corpus with the help of his team of Indian scholars. He improved the rules of grammar and corrected certain misconceptions that Halhed had in understanding the nuances of the grammar of the language (Bandyopadhyay 2011, 15). To understand the place of this Bengali text among the history of Bengali grammars, one must study it alongside Carey's

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<sup>1</sup> The title MSS Ben. B. 2 is mentioned on the first page of the manuscript which includes all four sections, viz., the Bengali grammar, the Odia grammar, the vocabulary, and the *Amednameh*. However, as the topic of discussion here is specifically the Bengali grammatical portion of the manuscript, I intend to use this title to refer to the Bengali grammar from here onwards.

<sup>2</sup> Mukhopadhyay 1970.

English grammar of Bengali. It can be seen from Mukhopadhyay's introduction to his edition of the grammar (1970) that he seems to miss the similarity between these two grammars and also ignores the existence of a second manuscript of the same grammar (MSS Ben. B. 2), which is currently located at Dhaka University. However, he still places the text within an approximate possible timeframe that coincides with the second edition of Carey's grammar.

The text that was initially available to me is a printed edition of the Bengali manuscript MSS Ben. B. 2 edited by Tarapada Mukhopadhyay and published in 1970. Here, we know about the original manuscript's location and some of its basic information (discussed in Chapter 1). Though Mukhopadhyay attributed the text's authorship to Mrityunjay Vidyalankar (1762–1819), based on some apparent shreds of evidence and assumptions, not all his arguments are satisfactory. His arguments do not strongly prove that this grammar is solely the work of Vidyalankar. He himself admits that all these are assumptions made on the basis of the available resources. Later, in 1974, Qayyum also mentioned this grammar when referring to it as a Bengali transcript of William Carey's grammar. He too gives multiple arguments regarding the authorship and the time of the composition of this text. Yet, neither Qayyum nor Mukhopadhyay provides any firm conclusions about the authorship and date of this manuscript's composition. Thus, it is crucial to identify the available resources in order to answer the questions that arise.

As mentioned above, this manuscript appears to be a Bengali version of William Carey's grammar of Bengali written in English. Qayyum uses the word 'transcript' in his thesis. The term transcript usually means a copy (or an exact copy) of either a verbal account or something already existing (in written form). However, this Bengali grammar is not an exact copy of Carey's grammar. Though it has almost all the elements of Carey's grammar placed in a similar sequence, there are differences in the contents, the information provided, the way grammatical rules are explained, and in some places, even in the examples. It has already been mentioned that this Bengali version of the grammar is written as a continuous text, i.e. without clear indications of its structure (subheadings, relative hierarchy of the grammatical rules, etc.). It is, therefore, impossible to identify its various grammatical topics unless one reads it closely. On the other hand, Carey's grammar is clearly structured and organized. The topics are divided into chapters, with subsections separating various rules under each broad topic. Many rules have been explained in more detail in Carey's grammar (a few rules also have some additional explanations in the Bengali version). A detailed study of the same is provided below, in the current chapter.



Carey's Bengali grammar underwent many modifications over a long period. The very first edition of Carey's grammar was published in 1801. This version had many issues, leading to an extensive revision of the grammar, and a second edition was published in 1805. This second revised edition is generally taken into account while referring to Carey's Bengali grammar. Later, third and fourth editions were also published in 1815 and 1818, and finally, a fifth edition was released in 1843. All the editions were published from Serampore Mission Press. The Bengali version of the grammar being studied here shows more correspondences with the second edition of Carey's grammar.

### 3.1 First Assumption

In the introduction to his edition (1970), Mukhopadhyay attributed the manuscript's authorship to Mrityunjay Vidyalankar. He provided his own arguments for this authorship and dated the text back to ca. 1807–1811. Thus, based on some apparent external pieces of evidence, he made a possible assumption about the manuscript's date and authorship. The arguments provided by him are as follows: The first thing he deduced is that the grammar was probably written for John Leyden<sup>3</sup> (on the ground that it was found in Leyden's collection, as previously discussed in Chapter 1), and that it was probably compiled during his active years in Kolkata (Mukhopadhyay 1970, 14). Secondly, he pointed out that Leyden came into contact with William Carey during his tenure at the Fort William College (ca. 1807) and later again during their membership at the Asiatic Society.<sup>4</sup> His association with Carey might have redirected him to Mrityunjay Vidyalankar in his quest for a pundit to write a Bengali grammar for him (Mukhopadhyay 1970, 18, 19). We know that Mrityunjay Vidyalankar was appointed as the chief pundit of Bengali as well as Sanskrit by Carey at Fort William College when Carey realized the immediate need to make textbooks in the vernacular languages available to the students. Furthermore, Mukhopadhyay hypothesized that Leyden needed a pundit who would be competent in both Sanskrit and Oriya in addition to Bengali, as well as being able in all three

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<sup>3</sup> Cf. *Encyclopedia Britannica*, Vol. 16, 1911.

<sup>4</sup> The Asiatic Society is an organization of the government of India founded during the British rule in India by William Jones on 15th January, 1784, in order to encourage oriental research (Cf. Chakrabarty 2008, 2–24; asiaticsocietykolkata.org).

scripts (i.e., Devanagari, Bengali, and Oriya). Mrityunjay Vidyalankar, known for his expertise in these three languages, would have been the best choice (Mukhopadhyay 1970, 19).<sup>5</sup>

Mukhopadhyay cited seven examples in the grammar that are quoted from *Batriśa Sinhāsana*<sup>6</sup> (ca. 1802), a composition by Mrityunjay Vidyalankar (Mukhopadhyay 1970, 15). He observed a few similarities between the Bengali grammar and Mrityunjay's *Prabodha Candrikā*<sup>7</sup> (ca.1833) (Mukhopadhyay 1970, 20). Then he pointed towards the use of many words in the grammar that have similarities with the other compositions of Mrityunjay (Mukhopadhyay 197, 21).<sup>8</sup> Finally, he argued that there are certain elements discussed in the grammar that are by default known to a native speaker and are learned without any aid of grammatical tools but can cause hindrance in learning the language for any non-native speaker. Thus, including such elements in the grammar points towards the fact that the author was probably experienced in teaching the language to non-native speakers and was himself a native speaker of the language (Mukhopadhyay 1970, 20).

Even though Mukhopadhyay provided the above arguments, he made it clear throughout that these are just probable assumptions based on the closest speculations of the available resources. It has already been seen that even though he drew an immediate connection between Leyden and Mrityunjay Vidyalankar with William Carey, nowhere did he mention Carey's grammar and the striking similarities between the two texts.<sup>9</sup>

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<sup>5</sup> Mrityunjay Vidyalankar was born in Medinipur district, which was also considered a part of Orissa then. The Oriya grammar in the same manuscript could be a possible result of Mrityunjay being the author of this manuscript as well as of the Oriya grammar.

<sup>6</sup> *Batriśa Sinhāsana* literally means 'thirty-two thrones.' It consists in 32 stories that demonstrate the valour, magnanimity, and nobility of King Vikramaditya (a translation from Sanskrit). "*Batriśa Sinhāsana* is a collection of folk stories, which had been recast by the later Sanskrit writers... The stories of *Batriśa Sinhāsana* form part of the corpus of the Vikramaditya legends" (Das 1963, 157).

<sup>7</sup> *Prabodh Candrikā* is a literary text that encompasses a wide variety of topics. It starts with introducing the language and then continues on the theological lines with references to various stories and anecdotes. "Prabodh Candrika is a didactic book. It is divided into 4 Stabaks (bunches) and each stabak is subdivided into 5 kusums (flowers) except for the fourth, which contains 6 kusuma... He starts with grammar, phonetics and rhetoric and teaches criticism and the different branches of the scriptures. Mrityunjaya has drawn his stories from various sources, some of which are old. Some of the stories may be of Mrityunjaya's own invention" (Das 1963, 164, 165).

<sup>8</sup> By "other compositions," Mukhopadhyay might be referring to Mrityunjay's works such as *Hitōpadēśa* (ca. 1808; a translated work from the Sanskrit text), *Rājābali* (ca. 1808; this work tries to give an account of Indian kings before the British rule), etc.

<sup>9</sup> Initially, my work started with the idea of studying a Bengali grammar composed by Mrityunjay Vidyalankar. Later, the question of authorship arose during the consultation of Carey's grammar and of Qayyum's work. Even Bandyopadhyay (2011) wrote the name of Mrityunjay while mentioning this grammar. This would not have occurred in her work had Mukhopadhyay not published this manuscript, because Bandyopadhyay does not mention the second Bengali manuscript of the same grammar, which already has a date and colophon. However, she does acknowledge the points of similarity between this grammar and Carey's. She states that there are two groups of scholars who believe that either of the works is a translation of the other (each group holding an

Four years after Mukhopadhyay, Mohammad Abdul Qayyum (1974) mentioned this grammar (MSS Ben. B. 2), and in his work, he unveiled new information and put forward fresh arguments regarding its authorship.

### 3.2 A Lost Version of the Grammar

Mohammad Abdul Qayyum (1974) provided an in-depth study of the early grammars of the Bengali language in which he discussed MSS Ben. B. 2. In his quest to critically study the chronology of the early grammars of the Bengali language, he gave significant attention to this Bengali manuscript and to the manuscript of the grammar at Dhaka University. He mentioned it under *The Bengali Transcripts of CBG II*<sup>10</sup> (Qayyum 1974, 259) while analyzing William Carey's *A Grammar of the Bengalee Language*. After considering several apparent pieces of evidence, Qayyum argued that these manuscripts are Bengali transcripts of Carey's grammar. He was also convinced that Carey's grammar is a translation of an original work in Bengali by Mrityunjay Vidyalankar. Qayyum being the first to exhaustively discuss this point of similarity in a single space, it is essential to look at the various things he pointed out in favour of his arguments before beginning our study of the text.

Firstly, Qayyum wrote that Carey's output between 1801 and 1815 was too great for him to claim the sole authorship of all the works attributed to him. Therefore, the first drafts of all the works attributed to him after 1801 must have been prepared 'for' him (Qayyum 1974, 259). Post the first draft, the act of translation would have been made easy with the help of a contact language between Carey and his polyglot assistants. With Bengali being that contact language, a model grammar in Bengali must have been the requirement. The Bengali grammar ought to be highly Sanskritised and would be the basis of all the other grammars. Thus, Carey started with the Sanskrit grammar in English under Mrityunjay's guidance.<sup>11</sup> Afterward, using his Sanskrit grammar as a template, he composed a Bengali and a Marathi grammar, as well as several others (Qayyum 1974, 260). Then, Qayyum reviewed some examples to show variations in both the manuscripts available today and concluded that "they are not directly related to each other, but are transcripts of other copies, which are now presumably lost" (Qayyum 1974, 265).

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opposite opinion) while believing in the authenticity of the Bengali version of the grammar (Bandyopadhyay 2011, 18).

<sup>10</sup> CBG: Carey's Bengali grammar; Qayyum uses the abbreviation CBG II to indicate the second edition of the grammar (1805).

<sup>11</sup> *A Grammar of the Sungskrit Language* by William Carey (1806).

Qayyum also mentioned the Oriya grammar (another part of the manuscript) and pointed out the colophon, which had the name Gadadhar in it. Gadadhar wrote the (Oriya) grammar for Leyden (see below). He was of the opinion that the mention of the term *racitam* in the colophon indicates that it is an autograph rather than a transcript (Qayyum 1974, 267). Moreover, he mentioned the handwriting, which, according to him, is the same in both manuscripts (Bengali and Oriya). Thus, he inferred that “[t]he Bengali version (IOL, BV)<sup>12</sup> was copied by Gadadhar from one of the Bengali manuscript versions of CBG II used in teaching Bengali in Fort William College” (Qayyum 1974, 268). According to Qayyum, the very idea of composing an Oriya grammar based on a similar existing model was another possible reason for writing this version of the Bengali grammar (Qayyum 1974, 269, 270).

Qayyum was quite convinced that the original Bengali version of the grammar was written before Carey’s grammar. However, he tried to reverse the sequence of his belief and put in some arguments. He hypothesized as to who, if the Bengali version of the grammar was a translation from Carey’s English version,<sup>13</sup> would have produced it given that only Carey and Ramram Basu<sup>14</sup> knew English. If it were either of them who had done the translation, then the quality of the translation would have been similar to their previous ones (such as the Bengali translation of the New Testament, which was criticized and ultimately corrected by Golaknath Sharma and Mrityunjay Vidyalankar)—which was not the case here (Qayyum 1974, 273-275).

Moreover, Qayyum argued that “CBG II, whether in English or Bengali, was essentially written, it seems to us, by Bengalis for Bengalis, and not by an Englishman for Englishmen.” This was so, according to what Qayyum believed, because the grammar would be more useful for native speakers seeking to learn the language in its *śuddha* (pure) form rather than for non-natives to be able to speak the language and communicate with the locals (Qayyum 1974, 279). Lastly, he said that this transcript of the original grammar (the ‘Bengali version’) was written after Carey’s grammar as it is more ‘accurate’ than the English version, and a number of rules had been corrected in it (Qayyum 1974, 280). To get a succinct idea of how Qayyum placed the various versions of the grammar chronologically, here is how it should look:

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<sup>12</sup> IOL: India Office Library; BV: Bengali version.

<sup>13</sup> One thing must be kept in mind throughout is that the version of Carey’s grammar in question is the second edition of the grammar published in 1805.

<sup>14</sup> Ramram Basu (ca. 1757-1813) was a *munshi* (a secretary; teacher/interpreter of language) and Bengali prose writer. He is the author of the first original Bengali prose *Rājā Pratāpāditya Caritra* (1801), on one of the twelve independent *zamindars* of Bengal. He was appointed as a *munshi* to notable Christian missionaries during that period, including Carey. He was well-versed in Bengali and Persian.

Original grammar in Bengali → (2nd edition of) Carey’s English version of the grammar → 1st Bengali transcript (this manuscript being at the India Office Library) → 2nd Bengali transcript (at the Dhaka University).

As indicated by Qayyum, Mukhopadhyay missed this point of similarity between the present manuscript and the second edition of Carey’s grammar (Qayyum 1974, 276). Also, as the Dhaka University manuscript has the colophon naming Carey as the author, G. C. Basu (1945) accepts this manuscript as a Bengali version of Carey’s grammar. However, Basu mentions Mrityunjay having “some hand in the execution of the work” (1945, 156). Nevertheless, in the end, both Mukhopadhyay and Qayyum, with their respective arguments, are somewhat convinced regarding the attribution of the authorship of this grammar (whether the MSS Ben. B. 2 or the apparently original one) to Mrityunjay Vidyalankar.

### 3.3 A Grammar for Mr. Lail

Another source that provides information about MSS Ben. B. 2 is the Oriya grammar, the second section of the manuscript. This Oriya grammar has a date and a colophon. The colophon reads as follows:

*utkalabhāṣāgrantha śrī laila sāhebasyājñāyaitat racitaṃ gadādhareṇāpi nāgākṣīmaitra śakābdake ca |*

From this, we know that the Oriya grammar was written by Gadadhar for Mr. Lail in the year 1806.<sup>15</sup> This manuscript was published by Mahesh Chandra Mahapatra on March 18th, 1982. He sourced the text from the pictures of the manuscript at the British Museum. Mahapatra gave some information and arguments based on his research. He pointed out that Gadadhar was one of the *nimna* (subordinate) munshis in FWC appointed in 1805 and that he served there till 1830. The colophon states that this grammar was written for Mr. Lail.

Who is this Lail? Mahapatra assumed it to be Leyden. He traced back all the missionaries with a name starting with ‘L’ in FWC during the period when Gadadhar was appointed. There were four people, including one librarian. Out of them, only Leyden’s background and interests matched with the content of this manuscript. Thus, he is assumed to be the one upon whose

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<sup>15</sup> *Oḍiyā Bhāṣāra Byākaraṇa* (ca. 1806), edited by Mahesh Chandra Mahapatra (ca. 1982).

order/request this grammar was composed. No one from either the Asiatic Society or the Bengali Sahitya Parishad could help trace someone named Lail.

According to Mahapatra, the entire manuscript is a single person's work. This is based on his argument that the list of words is the same. He made the assumption that the Oriya grammar was written first (as it has a colophon), followed by the Bengali grammar and then by the vocabulary (the third section of the manuscript), and that the sequence must have been mixed while compiling. He is of the belief that it looks like a well-planned composition. Furthermore, there are Roman notes under each line in the Oriya grammar. As the British Museum confirmed that the Roman notes are Leyden's, it implies that Leyden knew Bengali but not Odia. Mahapatra also said that Tarapada Mukhopadhyay mistook the author as Mrityunjay Vidyalankar because he didn't know about the colophon in the Odia grammar.

He further added that the Oriya grammar was definitely written by an Odia person because the text begins with a Ganesh Vandana, which is a typical Odia style. Mahapatra pointed out that both the Bengali and Odia grammars drew examples from Sanskrit as they didn't have a choice but to follow Sanskrit. He added that Bengali still had a certain amount of developed prose, and so the examples were taken from them, but that for the Odia grammar, due to the lack of any form of printed prose document, the author created his own examples.<sup>16</sup> The contents of both the grammars are similar—there is no specific dissimilarity.<sup>17</sup> Lastly, Mahapatra stated that this is the first grammar of Odia composed in Kolkata which could not be published and which went to London (*bileta*).

### 3.4 Analysis

Upon studying all the above arguments and pieces of evidence, there arises a need to analyze and validate them. The association of William Carey and Mrityunjay Vidyalankar during their years at the Fort William College is well established. It is also quite evident that this grammar, be it Carey's English version or the Bengali version of the manuscript, results from a collective effort in which both Carey and Vidyalankar were involved. However, this does not imply that no one else played a role in writing this grammar. Again, the debate regarding which version

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<sup>16</sup> The *sādhū bhāṣā* style used in Odia grammar is today's *avikṛita* Odia (Mahapatra 1982, introduction, 9).

<sup>17</sup> Even though Mahapatra says that there is no specific difference, the Odia grammar is less detailed, which can be clearly seen from its length.

of the grammar was composed first still needs to be settled. Can we really find answers to these questions of authorship and chronology for this manuscript? Does the presence of this manuscript under Leyden's collection imply something?

## Examples used in the grammar

If we look at the arguments Mukhopadhyay gave in favour of Mrityunjay and of the latter's contact with Leyden, they are mere hypotheses. We still lack facts on how this manuscript came to Leyden's collection. Thus, it cannot be firmly stated that this grammar was written 'for' Leyden. Of the other arguments Mukhopadhyay gave, one striking feature of the grammar is the use of a number of examples also found in *Batriśa sinhāsana*, composed by Mrityunjay, and some grammatical elements from his other compositions.<sup>18</sup> However, in the context of this argument, there can be another possibility. Carey's closeness with Mrityunjay and his appreciation of the latter's scholarship might have motivated him to read the works of Mrityunjay. This knowledge must have led to the inclusion of such examples in his grammar. Suppose Carey considered Mrityunjay a notable scholar of Bengali (which he did and which, in turn, made him the chief pundit of Bengali and Sanskrit at the Fort William College); in that case, Mrityunjay's works must have inspired Carey to incorporate such elements into his own works. Mrityunjay's scholarship was well acclaimed within the scholarly environment of the FWC. Even J. C. Marshman praises Mrityunjay's achievements and prose style in his preface to *Prabodhcandrikā* (1833) where he identifies him as "one of the most profound scholars of the age." He adds, "The work, which he left unpublished at his death, consists chiefly of narratives from the Shastras, written in the purest Bengalee, of which indeed it may be considered one of the most beautiful specimens" (Vidyalankar 1833, preface). Thus, the use of examples from Mrityunjay's works does not necessarily prove Mrityunjay as the author of this grammar. In addition to this, the grammar does not only draw examples from Mrityunjay's work but also from the prose works of Ramram Basu (*Lipimālā*, 1802) and William Carey (*Kathopakathan*, 1801).<sup>19</sup> This implies that all the available literary prose resources were probably consulted in order to compile a grammar of the language. Thus, this grammar reflects the prose style of Bengali that was prevalent during the early years of the nineteenth century.

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<sup>18</sup> Other compositions of Mrityunjay Vidyankar include *Rājābali* (1808), and *Puruṣa Parīkṣā* (the year of composition and previous editions are not clear). However, the editions available to us are later ones, i.e., *Rājābali* (1838 ed.) and *Puruṣa Parīkṣā* (1904 ed.).

<sup>19</sup> These are the examples of postpositions, indeclinables, etc.

## Carey or multiple authorship?

After Mukhopadhyay, Qayyum seemed rather assertive when he discussed Carey's grammar and how it was not composed 'by' him but 'for' him. However, it must be noted here that Carey's Bengali grammar also had some influence from Halhed's grammar. The idea of attributing the major credit of composition of all the grammars (composed under Carey's name) to his "polyglot assistants" is perhaps overly harsh on him. The only fact we know of is the scarce availability of resources (primarily Bengali written prose) when Carey began his works of translation and composition. However, this does not necessarily lead to conclude that he had very little knowledge of the language and that most of the works attributed to his name might have been done 'for' him rather than 'by' him.<sup>20</sup> He was appointed at the Fort William College to teach Sanskrit, Bengali, and Marathi near the beginning of early 1801. Carey's scholarly skills in these languages ought to be acknowledged.

The contribution of Mrityunjay Vidyalankar, Ramram Basu, and Carey's other polyglot assistants in various compositions and translational projects of Carey's can nevertheless not be neglected. However, their involvement does not lessen Carey's importance as the mastermind behind initiating the projects. Furthermore, let us consider the second manuscript of the Bengali version of the grammar. We find no mention of Mrityunjay Vidyalankar, and the work is attributed to Carey in the colophon.

Even though I do not have first-hand access to the second manuscript, I will consider the report by G. C. Basu (1945) published in the twelfth volume of *Indian Culture* in 1946. He pointed out certain portions of the manuscript at Dhaka University while comparing it with Carey's grammar, as discussed previously. It was seen that both the manuscripts are very similar in their content and style, except for a few differences such as the use of a relatively lesser number of conjunctions, corrected forms of words, and added case inflections at some places (in the manuscript).<sup>21</sup> Thus, based on these facts, we can see the possibility of a few alternatives in establishing the relationship between the two manuscripts: First, either both the manuscripts were translated from Carey's grammar; second (as Qayyum suggests), there was a third version which could have been the source of the two Bengali manuscripts as well as of Carey's

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<sup>20</sup> Similar points have been mentioned by Sisirkumar Das (1964) in his chapter on William Carey, where he points out specific mistranslations of the Bible by Carey. He points out that Carey's Bengali translation of the Bible failed to bring out the spirit of the language, that it did not correspond to the cultural and social background, etc. Even though this may seem tenable to an extent, many of his arguments are debatable.

<sup>21</sup> Refer to Basu (ca. 1945).



grammar; third (as I assume), perhaps the manuscript at Dhaka University is a modified version of the present one (MSS Ben. B. 2) that was probably made by Ramākant Deva Śarman (the name that appears in the colophon of the Dhaka manuscript), either for his personal motive or upon the order of Carey who probably wanted a refined edition of the Bengali version of the grammar (perhaps intended for publication as a textbook). As the first manuscript we are dealing with seems to be a working document, it is highly possible that this document, which is now available in the form of the second manuscript at Dhaka University, was further worked upon.

### **Evidence from the Oriya manuscript**

We find another name, Gadadhar, in the Oriya grammar of the manuscript. Qayyum was of the opinion that this must be the name of the transcriber (from the term *racitam*) who probably reconstructed it (from an original copy) for Leyden to be archived in his personal collection. He also argues that the same person wrote both the grammars of Bengali and Oriya because the handwriting is the same in both manuscripts. Here, we need to ask a few questions before agreeing to what Qayyum said: Firstly, is it possible to deduce the similarity of the handwriting of two different scripts? If we look closely at the two grammars, the style of writing the letters appears to be quite similar. However, a similar-looking handwriting cannot prove if they belong to the same person or not, given the conditions under which the manuscript was written. Considering that professional scribes wrote the manuscripts, it is highly doubtful that the handwriting differed from one person to another at that level of professionalization. Thus, the point of similar handwriting is not very convincing and is somewhat forced in establishing such an argument. Secondly, there is a need to inspect the term *racitam*. Basu gives a different explanation in a similar context where the word appears in the colophon of the Dhaka manuscript. The colophon in the Dhaka manuscript says, “*mestara uliema kerī sāhebera racita. likhaka śrīramākāntadevaśarmmaṇaḥ pustakamidaṃ sākṣarañca*” (Composed [*racita*] by Mr. William Carey [Sahib]. The book belongs to the scribe Śrī Ramākānta Deva Sarman) (Basu 1945, 145). Regarding this term *racita*, Basu says, “In old manuscripts, it is often found that in a translated work, the translator gives, first the name of the original author, and then adds his own name...” (Basu 1946, 146). Thus, according to this explanation provided by Basu, Gadadhar would have been the original composer of the Oriya grammar where the colophon says *racitaṃ gadādhareṇa* (composed by Gadadhara). Was this the case? If we look at the

arguments put forward by Mahapatra, we can see that in the colophon, there is a word *api* with the name *racitaṃ gadādhareṇāpi*. As *api* means ‘also,’ there can be different explanations for this. There can be a possibility of another author for the Odia grammar. Third, suppose the MSS Ben. B. 2 was copied from any other Bengali version of Carey’s grammar that was (already being) used at the Fort William College to teach Bengali. In that case, there should have been some documentation of the same in the institution’s archives.<sup>22</sup>

Based on the information received from Mahapatra’s introduction to the edition of the Odia grammar, there can be a possibility that Leyden wanted this Odia grammar to be composed. He was probably the one who provided Gadadhar with the Bengali manuscript (MSS Ben. B. 2) or, perhaps, Gadadhar himself received the Bengali manuscript based on which he prepared the Oriya grammar. This can be deduced from the fact that the Odia grammar has roman handwritten notes by Leyden which indicates that he wanted to learn the grammar of the language. Furthermore, the use of the word *api* (also) in the Odia colophon indicates towards another author of the Odia grammar. It is again possible that the Odia grammar was composed by someone else, and Gadadhar was just the scribe of this particular manuscript. Mahapatra argues that the Oriya grammar was written first (as a part of the manuscript), because it has a colophon, whereas the Bengali grammar and the list of the vocabulary would have been written later as they do not have any colophon, the compilation having mixed up the sequence. However, the absence of a colophon is not enough to establish the chronology of the compositions. The very understanding of a situation where the Bengali grammar was used as a model for the Odia grammar composed for Leyden gives an indication that MSS Ben. B. 2 was perhaps written in or before 1806.

### **Which version came first?**

When Qayyum said that the (original) Bengali version of the grammar was written before Carey’s English version, he argued that only Carey and Ramram Basu knew English (see above). This point is questionable, as whether the other pundits and munshis at the Fort William College also knew English is not well known. Ramram Basu had helped Carey in the translation of the Bible (Das 1963, 70). But this does not prove that Basu was well-versed in English. He

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<sup>22</sup> Qayyum makes another hypothesis that the original copy must have been destroyed at the fire that broke out at the Serampore Mission Press in 1812 (Qayyum 1974, 253).

might have just helped in the Bengali translated document without even being fluent in English. We know from Qayyum's reference that Basu was taught English by Carey (Qayyum, 171).<sup>23</sup> Qayyum further quotes Carey (1827):

The circumstance of their [Bengali teachers] having a smattering of English is a matter of disadvantage rather than otherwise, as the vanity of imitating English composition, almost invariably leads them to adopt a similar phraseology [i.e. word order] which is diametrically opposed to the proper formation of Bengali sentences.<sup>24</sup>

According to this comment, there were other teachers at FWC who knew English even if not well. Thus, the argument that the original Bengali version was written before Carey's English grammar, based on the assumption that only Carey and Ramram Basu knew English, does not stand strong.

Qayyum argued that the Bengali transcript (MSS Ben. B. 2) was written before Carey's English version 'because' of the higher degree of accuracy of the former. This argument can be easily contradicted by anyone who would give a thorough reading of both versions. As Qayyum points out the modifications/corrections of the rules in the Bengali version, the opposite can also be very well observed. Instead, there are more examples of corrections of rules in Carey's grammar than in the MSS Ben. B. 2. A detailed study on this will follow later in this chapter.

Based on the above observations and arguments (which are again mere assumptions), I believe it is not very convincing to attribute the 'authorship' of the grammar to Mrityunjay alone. It can be one of several possibilities that Mrityunjay wrote this grammar and that Carey translated it into English with proper formatting and extra information to make it suitable for teaching. It is also possible that Carey, with the help of Mrityunjay, composed a Sanskrit grammar and then, based on the same model, a Bengali grammar was composed (again, with the help of Mrityunjay and/or other scholars). The question of the manuscript at Dhaka University then arises, as it mentions nowhere the name of Mrityunjay, and yet gives two names in the colophon. Perhaps, Mrityunjay's name never came up in connection to the series of this Bengali grammar because he was only helping Carey by providing information and expert

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<sup>23</sup> Ramram Basu's Bengali sentence structures were influenced by the English style, i.e., he used the SOV style (Das 1963, 71–72). Apart from the SOV style, many other structural styles of the English language were used by Ramram Basu in his Bengali compositions.

suggestions. Later, Carey might have intended to prepare a Bengali version of his grammar to have a Bengali textbook of the Bengali grammar. This initial grammatical text possibly underwent a series of polishings by various scholars at different points in time but never achieved its ultimate goal. Therefore, from all the above arguments, we are unable to draw any conclusions about the authorship of the grammar and to assess Mrityunjay's involvement in this work.

### **3.5 Similarities and Differences between the Two Versions of the Grammar**

During his years at the Fort William College, Mrityunjay Vidyalankar was actively connected with Carey and played a major role in recreating the second edition of Carey's grammar.<sup>25</sup> But the fact that Mrityunjay actually authored a Bengali grammar that preceded Carey's cannot be concluded convincingly. Keeping all these assumptions of authorship aside, it is quite clear by now that the two texts, the MSS Ben. B. 2 and Carey's grammar, either come from a common original source, or either of them is a translation of the other. The similarities between the two grammars are striking, but the differences that keep occurring at every step cannot be ignored. Thus, there are a couple of questions that still keep arising: Are these differences enough to attribute the authorship of the two grammars to different individuals? Are there compelling reasons that led to the development of the differences in both texts?

Thus, it becomes interesting to observe the differences between the two versions of the grammar at various levels. The points on which the differences can be observed are at the organizational level.

#### **3.5.1 Organization of the grammar**

To begin with, the very first and distinct feature that catches one's attention is that the MSS Ben. B. 2, as previously mentioned, is in continuous writing, i.e., the structure of the text is not indicated by the format of the text (subheadings, paragraph breaks, etc.). Here, the various topics are distinguished by either one word or by a line of introduction.<sup>26</sup> On the other hand,

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<sup>25</sup> Qayyum gives hints to this point under the section 'Mrityunjay's probable criticisms of CBG I' (Qayyum, 232).

<sup>26</sup> Example: "*ihāra para sandhi lekhā yāya I*"; a rough translation of this would be "*sandhi* or the joining/connecting of words is written hereafter."

Carey’s grammar is organized. The broad topics are divided into chapters (e.g., “SECTION I Of Letters”; “SECTION II Of Compounding letters”), and the sub-topics are clearly marked within the chapters (e.g., “Of compounding a Consonant with a Vowel”; “Of compounding consonants”), with specific rules being presented in points (e.g., “6. Kru-phola, or the junction of র [ra] with a preceding consonant. This is expressed by “”<sup>27</sup> subjoined. Ex. ক্রু, খ্রু, গ্রু, ঘ্রু, kru, khru, gru, ghru”). Additional notes are added separately after the concerned topics (e.g., “N.B. The nasal is the first member of these compounds, which are thirty-three, viz....”). This type of organization of the contents is attempted when the intention is towards a specific goal. Something (an already existing material) appears to have been given shape.

Apart from the organized division of the contents, the second significant difference to be noticed in Carey’s grammar is the use of Bengali technical terms. At places where an equivalent English term/translation is given, the corresponding Bengali terms are given within parentheses. For example, “The compound letter thus formed is called ফোলা [phola]<sup>[28]</sup> or যুক্ত অক্ষর [yukta akṣara]”; “There are fifty letters (অক্ষর [akṣara]) in the Bengalee Alphabet, of which thirty-four are consonants (ব্যঞ্জন [byañjana]), and sixteen vowels (স্বর [svara]).” This retention of Bengali technical terms in the Bengali script and the juxtaposition of those terms in both languages appears to be an attempt to introduce the language and its grammatical terms to non-native speakers.

### 3.5.2 Addition of information in Carey’s grammar

In addition to the rules in the MSS Ben. B. 2, Carey’s grammar provides additional information for most cases. This situation is also reversed at some places where we find some of the information from MSS Ben. B. 2 missing in Carey’s grammar. But such instances are quite few. While introducing the letters, Carey adds an extra section on the pronunciation of each letter. Some examples are:

ক [ka] Sounds exactly like the English k.

খ [kha] Is the same letter aspirated. The sound will be best expressed by the junction of *k* and *h* in the English word *brick-house*.

<sup>27</sup> This space has the symbol of *r* in compound consonants – a curved horizontal line below the letter.

<sup>28</sup> The roman transliterations in square brackets [] are inserted by me.

ग [ga] Is g hard as in gate.

घ [gha] The same letter aspirated, like g-h in log-house.

This explanation was undoubtedly unnecessary while writing the grammar in Bengali where the intended audience was the native speakers of Bengali.

What is notable in Carey's grammar is an introduction at the beginning of specific broad topics. These are sometimes detailed in paragraphs, and sometimes short. While explaining the compound consonants (*yuktākṣara*), he writes:

Two or more consonants may be joined so as to be pronounced without an intervening vowel. These are eleven regular forms of compounding consonants, viz....

On the other hand, MSS Ben. B. 2 simply states:

*byañjanera saṃyogera egāra prakāra* / (There are eleven types of compounding consonants.)

Similarly, in the section on verbs, MSS Ben. B. 2 begins with:

*atha kriyāra bibaraṇa // bhābabācī yata ananta śabda tāhārā kriyāra mūla haya kintu mūlera '-an' bhāgera lopa haya* / (Now the description of verbs. All the verbal nouns ending with 'an' are the root/basis of the verbs, but the 'an' part of the root is omitted.)

This statement receives a thorough background in Carey's grammar, and the 'verb' section is introduced as follows:

It is desirable to consider verbs as formed from the Sungskrit roots, and not from the verbal nouns. By this the passive participles of many words, not now used in the verbal form, might be accounted for; but this would require a great number of roots to account for some apparent irregularities, and as the verbal noun in अन [ana] has been long used as the root, that method is continued.

The later part that mentions the omission of the ending 'an' and further rules in the verbal section in Carey's grammar are continued in a similar manner as in MSS Ben. B. 2. This

explanation in Carey’s grammar on how the verbal forms in Bengali work (being historically treated differently from Sanskrit verbal forms) suggests a more Sanskritic approach of the non-natives who would need such a clarification, whereas the native audience would be already aware of it.

Under the section on indeclinables (*abyaya*), while enumerating the conjunctions (*dyotaka*), MSS Ben. B. 2 says:

*dyotaka abyayaera udāharaṇa ei...* (The examples of conjunction [*dyotaka*]<sup>[29]</sup> indeclinables are as follows...)

Carey’s grammar adds an extra line in the beginning: “Conjunctions admit of no inflection.”<sup>30</sup>

An introduction is added for the compound words in Carey’s grammar:

Compound words are formed by joining a number of simple words to each other.  
The last member only can be inflected. There are six classes of compound words.

MSS Ben. B. 2 just says: “*samāsa chaya prakāra I*” (Compound words are of six types). This explanation or introduction which Carey provides is only needed when introducing a foreign language. In such a case, the concepts (specific to the target language) are new to the students and differ from their prior knowledge of their native or known language.

There are many rules in Carey’s grammar whose explanations are much more detailed as compared to MSS Ben. B. 2. Some such examples are provided below.

While explaining plurals in neuter nouns, the MSS Ben. B. 2 says:

*kona*<sup>2</sup><sup>[31]</sup> *samaya manushya byatireka prāṇibācaka śabdera para -gulā, -gulī haya, tāhāra para bibhakti balā yāya / udāharaṇa ei, kukuragulādigake /* (Words such as *gulā, gulī* are used after certain animate words other than normal human beings. The cases are used after that. For example: *kukuragulādigake* [to the dogs].)

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<sup>29</sup> These terms such as *dyotaka* and other technical terms will be discussed in detail in Chapter 4.

<sup>30</sup> It is to be noted that Carey does not provide, in the section on indeclinables, the equivalent Bengali technical terms (such as *dyotaka*, etc.).

<sup>31</sup> The use of the number “2” after certain words indicates the repetition of that particular word. In this case, *kona*<sup>2</sup> would actually be *kona kona*. Thus, *kona kona samaya* will be ‘sometimes.’ This writing style is a general way of either emphasizing the specific word or, in this case, simply a general way of saying things in the Bengali language.

This point is further explained in Carey’s grammar:

Neuter nouns often affix the words গুলা [gulā] or গুলী [gulī] to express the plural number: it is also sometimes inserted between the noun and the inflection in masculines and feminines signifying brute animals, to distinguish them as inferior to men.

It looks like while Carey was composing the grammar, he perhaps had more resources or had encountered more instances in the language that were absent when MSS Ben. B. 2 was composed (if a Bengali version ever existed before Carey’s grammar). Alternatively, perhaps, he was simply adding them based on his personal encounters with the language which he considered worth mentioning explicitly. In either case, his exposure to the language helped him structure the grammar in a comprehensive manner.

An example of gender is explained by extending a rule in Carey’s grammar. The three genders are introduced in the same way in both grammars and then the example of a male and female cat is given in MSS Ben. B. 2. This example is explained with an additional rule in Carey’s version:

Common nouns, and masculines, ending either with a consonant or অ [a], make the feminine in ঈ [ī] or ইলী [ilī]. Ex. বিড়াল [biṛāla], a cat. বিড়ালী [biṛālī], a she cat, &c.

Here, Carey explains a category of words that changes into feminine form when a particular set of suffixes are attached.

MSS Ben. B. 2 mentions the mere usage of specific suffixes after the root words for verbal nouns. Carey’s grammar adds a line explaining the significance of the words that are formed thereafter. The MSS Ben. B. 2 says:

*dhātb-ārtha-bhāba saṃskṛta dhātura uttare bhāba bujhite -ana āra -ā haṃa /  
udāharāṇa ei, karaṇa, karā ityādi /* (The words *ana* and *a* are added after Sanskrit roots to form verbal noun.)

Carey adds to this rule: “They signify the mere existence of the action or passion denoted by the root...”



Another example of clarifying a rule with additional information by Carey is under the description of adjectives, where MSS Ben. B. 2 says:

*biśeṣaṇa bujhite śabdera pūrbbe sa- haya / udāharāṇa ei, sajība, sakala, sādara /*

(In order to indicate an adjective, *sa* is used before a word. For example: *sajība* [alive], *sakala* [all], *sādara* [with affection].)

Here, this rule does not specify the conditions under which such a prefix can be attached to a given word. This is made more transparent in Carey’s grammar:

Adjectives which denominate anything from its possession of, or close connection with something, or property, are made by prefixing স [*sa*] to the name of that thing, or quality. For example: সজীব [*sajība*], alive, সফল [*saphala*], effectual, সাদর [*sādara*], respectful, from জীব [*jība*], life, ফল [*phala*], fruit, and আদর [*ādara*], respect.

Regarding pronouns, a rule in MSS Ben. B. 2 says:

*āpuni āra kona śabda yoge haya / udāharāṇa ei, āmi āpuni, tini āpuni ityādi /*

(*āpuni* is used after another word. For example: *āmi āpuni* [I myself], *tini āpuni* [he himself].)

One might ask in this sentence, what is this “another word”? Carey explains:

আপনি [*āpani*] may be joined after any other personal pronoun.

He further explains:

When আপনি [*āpani*] governs a verb of the first person it means *I myself*, but its most common use is to address a superior, which, in the polite or respectful style, is generally done in the third person. Thus, আপনি তাহা করিয়াছেন [*āpani tāhā kariyāchēna*], *your honour has done it*.<sup>32</sup>

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<sup>32</sup> আপনি [*āpani*] forms from the base word *āpana*, meaning ‘self.’ Its extension from the reflexive to the honorific pronoun is recent in NIA (Chatterji 2017, 847-849). Thus, the present usage of this word is an honorific second person ‘you.’

The honorific usage of *āpani* (or *āpuni*) is also mentioned in MSS Ben. B. 2 along with the other honorific forms in different scenarios. However, it is more clearly explained, with special attention, in Carey’s grammar.

Several rules in Carey’s grammar are further explained/extended by adding notes after rules or sections of rules. These are primarily added to propose an exception or as ‘things to be kept in mind.’

While explaining the *briddhi*<sup>33</sup> of a *sandhi* (junction), it is added:

N.B. If a preposition ending in অ [a] or আ [ā] precede a verb with an initial এ [e] or ও [o], the change is made by goon instead of briddhi.

Here, an exception to the rule of *briddhi sandhi* (a type of vowel junction) is indicated where the conditions of the said vowel junction will result in *guṇa sandhi* (another type of vowel junction) in specific cases. However, this point is not illustrated with any example. Such an exception is not found in MSS Ben. B. 2.

Under the *ṇatba prakaraṇa* (the change of *na* to *ṇa*), while the scope of the rule is described, the *anusvāra* [◌̃] is mentioned:

*ka-barga, pa-barga, sbarā o hala o anusvāra ei sakalera byabadhānete ṇatbera niṣedha haya [na] /* (The change to *ṇa* is not prevented with the intervention of *ka* or *pa* class, vowels, semi-vowel or nasal sound [*anusvāra*].)

To this, Carey adds a note: “This ◌̃ is only that which is produced from ন [na] or ম [ma].”

In the formation of adjectives using suffixes such as *-bān*, *-banta*, *-mān*, and *-manta* (suffixes added in the meaning of possession), Carey adds a note saying:

N.B. The terminations বন্ত [banta] and মন্ত [manta] is inserted in compliance with a corrupt custom, but are improper.

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<sup>33</sup> Carey uses the term *briddhi* without any English equivalent.

It would be interesting to look up what Carey meant by ‘corrupt’ custom.<sup>34</sup> Carey’s comment suggests that the default form of a word is its nominative form in Sanskrit and that the singular has precedence over the plural. The default form of a word, according to Carey, depends on its Sanskrit number. However, in Bengali, both *-bān* and *-banta* are used for both the singular and plural forms, as there is no grammatical number in Bengali.

Apart from extra notes, extra rules have been added in specific sections of Carey’s grammar. Carey explains the position of *r* and *l̥* in the Bengali alphabetical system:

Though ঋ [r] and ৠ [l̥] are vowels, yet being of a dubious nature, their combinations are reckoned among those of the consonants, and not in the bananu: or combination of a consonant with a vowel.

Under the classification of words, Carey adds a point that is totally absent in MSS Ben. B. 2:

The most useful distribution of words is into বিশেষণ [biśēṣaṇa], discriminating words, and বিশিষ্য [biśiṣya], words to be discriminated; the first are adjectives, adverbs & c. which express the quality or circumstances of anything or any action, and the last the thing or action itself. The viśeṣhunu is sometimes a whole sentence or several sentences.<sup>35</sup>

While discussing the passive voice, Carey writes: “There are three ways of expressing the passive voice.”

The rule in the Bengali version corresponds to the first ‘way’ written in Carey’s grammar. The Bengali version then provides examples for all three ‘ways’ but not the rules, which are found in Carey’s version. The other two rules mentioned by Carey are: “In the second, the verbal noun in আ [ā] is constructed with যাওন [yāona].”; “and in the third, the verb হওন [haona] is constructed with the passive participle in ত [ta] or ন [na].”

In the introduction to the “Rules to direct in the pronunciation of the INHERENT VOWEL at the end of a word,” Carey adds:

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<sup>34</sup> This looks like a term that someone who is dedicated to setting a particular language standard (preferably as per the Sanskrit standards) would have used. However, it is surprising to see such a comment on these specific words as they actually exist in the plural form of the variants.

<sup>35</sup> This type of division of words can be found later in Rammohan Roy’s Bengali grammar, where the *biśēṣaṇa* and *biśiṣya* act as the basis of the entire grammar.

This mark ॠ should always be inserted when a consonant has no inherent vowel.

Under this section in MSS Ben. B. 2, the author only discusses specific cases when the inherent vowel at the end of a word should be pronounced or not. This is mainly because the use of a ॠ mark [*halanta*] at the end of a word in the absence of an inherent vowel is not very common in Bengali. This also holds true in the case of Sanskrit.

In MSS Ben. B. 2, the text/grammar ends with the topic of numerals, whereas Carey’s version continues with topics such as “Of money, weights, and measures”; “Time”; “The days of the week”; “Of the Hindoo months”; and “Contractions.” Given a thought, these topics appear to be useful for foreign merchants. The author must have realized the need to add these lists along with the basic knowledge of the language owing to their functions, which reflect an onomasiological approach.

Thus, it can be seen that there might have been several possible reasons that compelled Carey to make additions and extensions to the various rules. These additions undoubtedly added clarity to the rules and also explained their expanded scope. However, do they really say that the English version (Carey’s) was for a different audience who needed a little more explanation of the rules? Was Carey’s grammar actually composed for any specific audience or was it composed with the aim of creating a textbook for the college? Some of the rules actually appear to be incomplete in MSS Ben. B. 2, that is to say that in some of the cases, the examples do not correspond to the rules because they lack proper formulation. As indicated above, a possible explanation can also be that Carey’s grammar was composed with further available resources besides MSS Ben. B. 2 (if it was composed before him). Alternatively, there is a possibility that these are some variations or omissions in MSS Ben. B. 2 that have been made unconsciously, which, as an argument however, is not very convincing given the quantity of such omissions.

### **3.5.3 Addition of information in MSS Ben. B. 2**

Qayyum argues (see above) that MSS Ben. B. 2 was much more refined by providing examples of corrections. There are such instances, but they do not surpass the number of corrections and refinements in Carey’s grammar. Below are some examples where specific rules are explained with additional information in MSS Ben. B. 2.

As seen previously, the rule explaining the use of *gulā*, *gulī* receives further explanation in Carey’s grammar, while MSS Ben. B. 2 adds another rule to it. It says:

*kona 2 samaya pratijñāpanārtha śiśubācaka śabdera para haya / udāharāṇa ei, bālakagulina ityādi /* (Sometimes, [such words] are used after child-indicating words. For example, *bālakagulina* [all the children/kids].)

This specific rule or example is not indicated in Carey’s grammar.

Under the section of patronymics, Carey’s grammar states:

Words denominating descendants from their progenitor, or production from that which produces it, are generally formed from the name of the progenitor, or original, by increasing the vowel of the first syllable by briddhi, and sometimes affixing ঞ [y] or ই [i]. Ex. রৌদ্র [*rudra*], sun-shine, from রুদ্র, the sun [*rudra*]. সৌতি [*sauti*], a descendant of the সূত [*sūta*], a proper name.

Here, there is an insertion in MSS Ben. B. 2 that says:

*kakhana 2 pratyaya byatire[ke]o prathama sbarera byddhi haya /* (Sometimes, the first vowel is elongated even without any suffix.)

Another thing that comes with this example is that the proper introduction of patronymics which is given in Carey’s grammar is missing in MSS Ben. B. 2. Perhaps this results from the assumption on the part of the author that the term *apatyārtha* (patronymics) will be well accepted in its meaning by the apparently learned audience.

### 3.5.4 Examples

In most cases, the examples are almost the same in both versions. However, there are still variations. An idea of the same can be formed by referring to Appendix 2. Here, I will mention

some instances where the elaboration with examples visibly differentiates Carey’s grammar from MSS Ben. B. 2.<sup>36</sup>

In the enumeration of the compounding of letters in MSS Ben. B. 2, the forms formed are simply written as क्य [kya], क्न [kna], etc. However, in Carey’s grammar, besides the compound letters, in some cases, there are examples of words formed with such compound letters, for example, निश्वास [niśbāsa] in the *kwo-phola*, and दर्प [darpa] in the case of *arku-phola*.

On the other hand, in the description of the nouns, the division of substantives [drababācaka] is explained with individual examples for each category in MSS Ben. B. 2:

*tāra madhye drabyabācaka tina prakāra haya / prathamata, nāmabācaka arthāt manuṣya, debatā, nadī, parbata, nagara, deśa, paśu ityādira biśeṣa biśeṣa nāma / ihāra udāharāṇa ei, rāma, indra, gaṅgā, citrakūṭa, kalikātā, bāṅgālā, uccaiḥśrabā ityādi /* (Among them, substantives are of three types. First, of proper names such as specific names of humans, deities, rivers, mountains, cities, countries, animals, etc. For example, *rāma, indra, gaṅgā, citrakūṭa, kalikātā, bāṅgālā, uccaiḥśrabā*, etc.)

Many more such instances can be found in the pronoun section when the cases are explained. Carey’s grammar gives examples of pronouns in all seven cases. In contrast, only the first two cases are mentioned in MSS Ben. B. 2 while discussing several pronominal forms. Furthermore, a list of just twenty prepositions [upasarga] is given in MSS Ben. B. 2, but Carey’s grammar provides a lot more space for these *upasargas*. Each of them is described in connection to their place/context of occurrence, along with necessary examples. Carey’s explanation looks like this:

प्र [pra] generally conveys the idea of excellence, or eminence. Ex. प्रकाश [prakāśa], display. प्रदक्षिण [pradakṣiṇa], a going to the south.

Thus, in complete opposition to what Qayyum argued, Carey’s version of the grammar is indeed more refined and ‘apparently’ a later composition. Compared to Carey’s grammar, MSS Ben.

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<sup>36</sup> These examples are different from those listed in Appendix 2 which contains examples in the form of sentences.

B. 2 seems to be incomplete. If we look carefully at the examples, MSS Ben. B. 2 appears to be a working document to which Carey probably gave shape, imaginably with a motive to convert it into an academic textbook. In this context, another point must be kept in mind while placing the two grammars chronologically. As previously discussed (ref. Chapter 1), the Bengali alphabets used in MSS Ben. B. 2 still have some pre-modern forms. If we refer to the corresponding list in Carey's grammar, those letters have been replaced by their modern standard forms. However, this is not the case with compound letters. Thus, this observation gives scope to consider the argument that MSS Ben. B. 2 is perhaps an earlier version of Carey's grammar.

Again, the possibility that the reason behind the co-existence of the Bengali grammar in two languages is their different target audience still remains in question. Was the grammar actually composed for two different audiences? The target audience for Carey's grammar was definitely non-native speakers. If the opposite was true for MSS Ben. B. 2, then how closely knit were they in the given timeframe? In such event, MSS Ben. B. 2 would have to be an independent work rather than the work of a pundit for someone else. If this was the case, then where does the explanation for this manuscript being in Leyden's collection lie? We can say that MSS Ben. B. 2 was collected by him through some source for his personal archive and not necessarily composed 'for' him. However, the Odia grammar included within this collection could have been composed for Leyden in his quest for learning the language. The MSS Ben. B. 2 might have acted as a source for Carey's grammar and later for the manuscript at Dhaka University (as mentioned previously in this chapter).

As for the authorship, we have multiple names and numerous assumptions with us now (William Carey, Mrityunjay Vidyalkar, Ramakanta Dev Sarman, etc.). Nevertheless, whoever might have been the author of either of the texts, there was most likely one common source or one main progenitor behind all these versions. This could either be one of the three available versions of the grammar (MSS Ben. B. 2, Carey's grammar, and the Dhaka manuscript) or a fourth one which is currently unavailable. The motivation behind composing this grammar (MSS Ben. B. 2) might still need to be clarified. However, a commendable attempt in creating such a work with the least available resources from which to draw conclusions and ideas is what must be highly acknowledged.

## Chapter 4

# Components of the Bengali Grammar

The beginning of the nineteenth century saw a very substantial effort in the production of a number of written documents in the vernacular languages. These primarily included translations, grammars, and dictionaries, as well as some literary works. This was the period which saw a remarkable shift from verse to prose. The establishment of the Fort William College and of the Serampore Mission in the year 1800<sup>1</sup> accelerated the production of these written documents.<sup>2</sup> Charles Wilkins<sup>3</sup> (1749–1836) is attributed with the credit of creating and publishing the first printing types of Bengali script, which were first used by Halhed in his grammar in 1778.<sup>4</sup> Following this period, the initial prose documents to be printed were translations of the legal codes that the East India Company adopted for the administration of Bengal, Bihar, and Orissa (Sen 1960, 178). Sen further adds, “These translations closely followed the contemporary documentary style but with a minimum of Perso-Arabic words and phrases. This was rather unexpected. But the British ‘Writers’ in Bengali had the greatest reverence for Sanskrit and a very strong liking for Bengali the language of the province” (Sen 1960, 178–179). This echoes what Khan wrote in his thesis, i.e. that “Early prose work in fact started with the Bengali translation of the Regulations of the Government made by Europeans” (Khan 1976, 432). Apart from the translational works, Ramram Basu was the first to compose some original prose works in Bengali, during the very beginning of the nineteenth century. These were *Pratāpāditya-carita*<sup>5</sup> (1801) and *Lipimālā*<sup>6</sup> (1802). The latter was written in a more colloquial style which was intended to help the officers of the East India Company learn the language for its use in ordinary life (Sen 1960, 181). Thus, it was during this time that there

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<sup>1</sup> In 1800, William Carey established a Mission Press in Serampore for the initial purpose of publishing scripture translations, and in May 1800, the first leaf of his Bengali New Testament was published in Serampore. (<https://www.wmcarey.edu/carey/baptmisspress/bmp.htm>)

<sup>2</sup> Refer to the bibliography of Fort William College (1800–1834) provided by M. Siddiq Khan in his article.

<sup>3</sup> Charles Wilkins was an Englishman and renowned orientalist. He joined the East India Company in 1770 as a writer (junior clerk). His professional life in Bengal helped him in mastering languages such as Bengali, Persian, and Sanskrit. Wilkins has been described as “India’s Caxton” and as the “Caxton of Bengal” (Ross 1999, 3).

<sup>4</sup> It was Warren Hastings (ca. 1732–1818) who commissioned Halhed to write this grammar. Halhed complained of the unavailability of suitable font types as he intended to print his grammar in their own characters. This prompted Hastings to request Wilkins to prepare a font of Bengali types (Ross 1999, 3–4).

<sup>5</sup> “The life history of King Pratapaditya.” It deals with the stories of Prttāpāditya of Jessore and with the references to him in the Persian chronicles of the Mughal court. The text embraces an easy narrative style (Sen 1860, 181). Carey says, “I got Ram Basu to compose the history of one of their kings, the first prose book ever written in the Bengali language; which we are also printing” (De 1919, 129).

<sup>6</sup> *Lipimālā* (Garland of script). This book contains essays and short narratives that are written in the form of letters (Sen 1860, 181).



was a conscious will to incorporate the colloquial style in the written form of the language. This approach primarily aimed at familiarizing the British officials with the language and style of the common people. William Carey’s *Kathopakathan* or ‘Dialogues’ (1801) is one of the greatest examples in this context.<sup>7</sup> However, as I explain in the following lines, the major focus remained concentrated towards a more Sanskritized manner of writing, resulting in the major production of prose content in the Bengali *sādhu bhāṣā* style.<sup>8</sup>

Composed in such a dynamic literary environment, *Elements of the Bengala Language* is an attempt to standardize the Bengali language. It has been seen in the previous chapter that Carey was very much influenced by the highly Sanskritized *sādhu bhāṣā* that was used by Paṇḍit Mrityunjay Vidyalankar (ca. 1762–1819).<sup>9</sup> Thus, this grammar, written during the beginning of this period, be it by Carey himself or not, is in line with Carey’s idea of the language.

Here, I would like to depict how the author presents the relationship between Bengali and Sanskrit and map it onto the emerging process of standardization of the written language and its distinction from the colloquial standard of the time. I will identify and analyze the grammatical tools that have been used throughout the grammar through the lens of three broad categories, themselves rooted in the Indian grammatical tradition: the direct use of Sanskrit elements, the adaptation of Sanskrit elements, and the introduction of “vernacular” elements. The various tools that I will be using to understand these elements are technical terms, grammatical concepts, and examples.

There are a few terms that keep occurring from time to time in the grammar that indicate that the author clearly distinguishes between Sanskrit and Bengali. They also reveal, in some specific contexts, that he constantly oscillates between two paths: maintaining the link with Sanskrit and giving birth to *Bāṅgālā bhāṣā*. These terms are *saṃskṛta bhāṣā* (“the Sanskrit language”), *bāṅgālā bhāṣā* (“the Bengali language”), *saṃskṛtānuyāyī* (“according to

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<sup>7</sup> “He should be given the honour of being the pioneer of Bengali fiction to the extent that he was the first man to create the fictitious characters in a prose work in Bengali” (Das 1963, 109).

<sup>8</sup> In the work *History of Bengali Literature*, Sen points out, “As Carey’s knowledge of Bengali and Sanskrit advanced he began to replace purely Bengali words by lexical Sanskrit words in the subsequent editions published during his lifetime (1833), and he was always seeking advice from some Bengali scholars for necessary corrections” (Sen 1960, 179).

<sup>9</sup> “In linguistics Carey encouraged the development of Bengali along the lines of Vidyalankar’s Sanskritized *pandit bhasa*, or *sadhu bhasa*, which though systematized at Fort William was nevertheless too pedantic and subtle for the needs of an expanding urbanized society” (Even Mrityunjay Vidyalankar considered the *Gaudiya bhasha* to be the best of all the *deśīya* (local/vernacular) languages due to its proximity to Sanskrit in his *Prabodh Candrikā*).

Sanskrit”), *calita* (“colloquial”), and *calita sāmānyānuṣṭhāyī* (“according to the colloquial”). The use of these terms highlights the fact that colloquial elements were very much in use in the language at the time and imperatively had to be taken into consideration in the grammar, though the language was still associated, or rather needed to be associated, with the Sanskrit language for a standardized description.

As indicated above, my analysis of the grammatical description will be broadly divided into three categories:

1. Use of direct Sanskrit elements: grammatical concepts explained using rules of Sanskrit grammar, use of Sanskrit *tatsama* words (learned words coming ‘as they are’ from Sanskrit),<sup>10</sup> as well as Sanskrit *tatsama* suffixes.
2. Adaptation of Sanskrit elements: grammatical concepts explained in a traditional Sanskrit grammatical framework with elements suited for the Bengali language, use of *tadbhava* words (words derived from Sanskrit forms)<sup>11</sup> and *tadbhava* suffixes.
3. Introduction of vernacular elements: grammatical elements which are specific to the Bengali language. These are the words or grammatical concepts that do not depend on Sanskrit. They form part of the native contributions which either come from their oral or colloquial usage, from the late Middle Indo-Aryan, or from the New Indo-Aryan.

The first two categories often seem to overlap with one another. On many occasions in the grammar, it is seen that the elements of the first two categories co-exist in a single context. These are the instances where both languages (Sanskrit and Bengali) are phylogenetically related. For example, a Sanskrit grammatical rule is used to explain the formation of a word but at the same time, the word is written in its Bengali orthography. As a result, the rule and the example do not correspond to one another. Thus, the categorization of such elements often becomes complicated. The occurrence of the third category in the grammar shows the emergence of Bengali as a language ‘in its own right.’ Hence, while describing the elements under the first and second categories, I will consider the examples where Sanskrit has been used as a reference point as well as where the usage of Sanskrit elements is presented on an equal footing with its Bengali equivalents. In the third category, I will take up instances where the describer points towards specific features of Bengali.

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<sup>10</sup> See Chatterji 2017, 189.

<sup>11</sup> See Chatterji 2017, 191.

Before I begin, I wish to highlight the various topics that are discussed in this grammar and how they are categorized. As previously mentioned, there is no topic-wise division. Below, I provide an attempt at the division of the text based on the topics and sub-topics that are discussed extensively. The text can be broadly divided into the following sections:

1. Introduction to the Bengali alphabet system: This section includes vowels (*sbara*), consonants (*byañjana*), their place of articulation (*uccāraṇa sthāna*), and conjuncts (*saṃyoga*).
2. Joining of words (*sandhi*): Rules of *sandhi* are divided into the joining of vowels (*sbara sandhi*), of consonants (*byañjana sandhi*), and of words ending with a *visarga*<sup>12</sup> (*bisarga sandhi*).
3. Rules dealing with the change of *n* to *ṇ* (*ṇatba prakaraṇa*).
4. Rules dealing with the change of *s* to *ṣ* (*ṣatba prakaraṇa*).
5. Words or parts of speech (*śabda prakaraṇa*): Under this broad topic, several major grammatical elements are discussed. These are nouns (*nāma*), verbs (*kriya*), indeclinables or particles (*abyaya*).
6. Compound words (*samāsa*): Six types of compounds are discussed under this topic. These are *dbandba*, *bahubrīhi*, *karmmadhāraya*, *tatpuruṣa*, *dbigu*, and *abyayībhāba*.
7. The pronunciation of the final inherent vowel *a* (*antya a-kāreṇa uccāraṇera prakaraṇa*).
8. Sentence formation (*bākya racana prakaraṇa*).
9. Use of numbers (*saṃkhyābācakera prayoga*).

In my approach to discussing the elements of this grammar, I will take into account the various grammatical concepts, the broad topics and their sub-topics, the grammatical rules, and sentences that provide descriptive information about the language and the technical terms that are used in the text. In order to have a general overview of the technical terms, I have listed them under Appendix 1.

## 4.1 Use of Direct Sanskrit Elements

In this section, I will discuss grammatical elements that use Sanskrit as a reference point. The methodology that is being followed here is: identifying the aforementioned grammatical

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<sup>12</sup> Occurrences of the *visarga* are usually found in Sanskrit words. See Thompson (2010, 54) to know the prevalent yet reduced usage of *visarga* in the Bengali language.

elements in the form of technical terms, grammatical rules, and grammatical concepts; tracing their occurrences to the Sanskrit grammatical sources (viz., *Aṣṭādhyāyī*, *Mahābhāṣya*, *Kātantra* grammar, *Sārasvata* grammar, *Mugdhabodha* grammar); analyzing their closeness to Sanskrit; and identifying the vernacular influences (if any) that modify these elements. For the Bengali grammatical and historical references, I have consulted Chatterji (2017), Thompson (2010), and Chatterji (1942, 1945).

As a matter of fact, the elements discussed under this section do not always completely adhere to the Sanskrit sources but are modified by some vernacular influences. This is mainly because the elements under discussion almost fit into the Sanskrit grammatical framework. This can be considered similarly to the semi-*tatsama* (modified elements from Sanskrit)<sup>13</sup> where the elements undergo slight modification in the language but preserve their original Sanskrit form.

#### 4.1.1 The Alphabet System

*bāṅgālā pañcāśa akṣara // a ā ī ī u ū ṛ ṛ ḷ ḷ e ai o au aṃ aḥ / ka kha ga gha ṅa / ca cha ja jha ṅa / ṭa ṭha ḍa ḍha ṅa / ta tha da dha na / pa pha ba bha ma / ya ra la ba śa śa sa ha kṣa // ei // ihāra madhye ṣola sbarā cautriṣa byañjana / tāhāra madhye a-kārādi bisargānta sbarā; ka-kārādi kṣa-kārānta byañjana / ([There are] fifty letters/syllables of the Bengali language. These are a ā ī ī u ū ṛ ṛ ḷ ḷ e ai o au aṃ aḥ / ka kha ga gha ṅa / ca cha ja jha ṅa / ṭa ṭha ḍa ḍha ṅa / ta tha da dha na / pa pha ba bha ma / ya ra la ba śa śa sa ha kṣa. Of these, there are sixteen vowels and thirty-four consonants. Among them, from a until visarga [i.e., aḥ] are vowels; from ka until kṣa are consonants.)*

The very first sentence of the grammar introduces the writing system. Though presented as introducing the Bengali alphabet, this passage gives the Sanskrit alphabet. This is a deliberate attempt to inscribe the Bengali sound system within the Sanskrit matrix. Note that at the time—at least in circles of learned Bengali speakers—it was considered that the more sound units a

<sup>13</sup> Ref. to Appendix D in Chatterji 2017.

language had, the more refined it was. Mrityunjay Vidyalkar, the Chief Paṇḍit of the Sanskrit/Bengali department of the Fort William College, argued in the first *kusum* (“chapter”) of his *Prabodhacandrikā* (1904) that Sanskrit was the finest of all languages because it was “rich in letters/sounds” (*bahutarākṣara*) and that Bengali, possessing as many sounds as Sanskrit, was the second-best language of all the *deśīya* (“indigenous”) languages. He says, “*anyānya deśīya bhāṣā haitē gauradēśīya bhāṣā uttamā-sarbōttamā-sanskṛta-bhāṣābhūyahētuka*,” i.e., “The language of the *Gaura* region [referring to Bengali] is the best of all the *deśīya* [or vernacular] languages due to its possession of a lot of [elements of the] Sanskrit language, which is the finest of all” (Vidyalkar 1904, 2).

To find out how this alphabet is different from the traditional Bengali alphabet, let us study the following instances.

Firstly, the Bengali alphabet does not include  $\bar{r}$ ,  $l\bar{r}$  or  $l\bar{r}$  ( $r$  being the only vowel among this group that is used in the Bengali language). This inclusion of all the four vowels, viz.,  $r$   $\bar{r}$   $l\bar{r}$   $l\bar{r}$  in the alphabet system started after Assumpção’s grammar was composed. Almost all Bengali grammarians post Assumpção included these four vowels following the Sanskrit syllabary (Bandyopadhyay 2011, 71).<sup>14</sup>

Secondly, the Bengali alphabet does not have two *bas*. The semi-vowel *va* (in Sanskrit) is also pronounced *ba* in Bengali. Regarding the writing of these two syllables (the Sanskrit *ba* and *va*), Bandyopadhyay says, “In the Bengali alphabet there is no difference, neither in the written representation nor in the pronunciation between these two” (Bandyopadhyay 2011, 80). Thus, the Bengali alphabet lists only one *ba*. The sound (of Sanskrit) *va* is sometimes written by *oa*, *o* or *ya* (Chatterji 2017, 534) in Bengali. Third, there are two consonants in Bengali that come in the place of the Sanskrit *ya* [j]: *ya* [dʒ], and *ya* [ɛ]. The *ya* of the Bengali alphabet is usually pronounced as Sanskrit/Hindi *ja* [dʒ]<sup>15</sup> except in some *tatsama* or Sanskritic words (Bandyopadhyay 2011, 79). However, it is to be noted that in the Bengali pronunciations, even in *tatsamas*, *ya* is pronounced *ja* in the initial position, and after *reph* [r], it becomes a *śruti* (i.e. is elided) between vowels, and becomes a glide in final position. The *ya* usually sounds like *e* [ɛ] when placed at the end of the word.<sup>16</sup>

<sup>14</sup> Chatterji also notes that “The ... sound [here  $l\bar{r}$ ] is now absent in the upper Ganges valley; it is not found in any of the Magadhan speeches, except *Oṛiyā*” (2017, 538).

<sup>15</sup> This is owing to a long history from the Middle Indo-Aryan period (Chatterji 2017, 476–477).

<sup>16</sup> This is a feature of Middle Bengali. In the ms, the final *-ya* often becomes *-e*; refer to Chatterji for a detailed history of *ya* (2017, 533).

Therefore, the Bengali alphabet has eleven vowels and thirty-nine consonants. The *am* (*anusvāra*) and *aḥ* (*visarga*) that are listed under vowels here are considered by Thompson (2010) as “symbols” that are attached to the alphabets in the Bengali script. However, these have been kept under the category of vowels by many later grammarians.<sup>17</sup> A complete list of the modern Bengali alphabet can be found in Thompson (2010, 19–21).

One thing that draws attention in the alphabet given above is the letter or the conjunct letter *kṣa* at the end. This, however, keeps with the pre-modern Bengali alphabet, which begins with an *āñji* (an auspicious symbol used in the beginning of the alphabet in the central and eastern regions of late medieval Bengal)<sup>18</sup> and ends with *kṣa*. Such reference can be found in a specific genre of Middle Bengali poetry called *Cautiśās*. The term means thirty-four and it signifies the number of graphemes in the Bengali script, which starts with *ka* and ends with *kṣa*. Apart from this, *āñji* marks the actual beginning of the alphabet in the *Cautiśās*. D’Hubert (2022), while discussing the *Cautiśās*, says, “It starts with *āñji*, ends with *kṣa*.” He further adds, “It inscribes the specific character of the vernacular both symbolically with the presence of *āñji* and practically with the display of a syllabary adapted to the phonology of Middle Bengali” (14). Further, Carey, in his grammar, mentions a sign which appears like the *āñji* (that resembles the Bengali number ‘seven’: “৭”) and names it ‘gonesh’ (the name of the Hindu deity)<sup>19</sup> (1805, 19). In contrast to Carey’s grammar, such special signs are not listed in the present grammar.

The above instances indicate towards a number of variations and peculiarities that exist in the Bengali alphabet, mostly governed by their pronunciation. These differences in pronunciation render the alphabet quite different from that of Sanskrit. Yet, sound units are listed according to the Sanskrit matrix in this grammar. This can be interpreted as a voluntary gesture, consciously maintaining a close link with Sanskrit. The most significant example is the use of two *bas*. Here, the author is well aware of the fact that the Sanskrit *ba* and *va* sound exactly the same in Bengali and that *va* does not have any special graphemic character in Bengali. Still, *va* finds a place in the alphabet in the form of *ba* corresponding to its Bengali pronunciation.

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<sup>17</sup> Bandyopadhyay 2011, 85.

<sup>18</sup> Sircar 1979, 55

<sup>19</sup> The Bengali number ‘seven’ and *āñji* both resemble the trunk of an elephant, thus resembling the face of the Hindu deity Ganesha. This sign can be frequently seen at the beginning of any text or manuscript. Ganesha is called upon during the initiation of any task for an uninterrupted completion. Thus, the use of *āñji* can also be related to the popular religious belief. Halhed also mentioned the symbol “৭”. He says, “This figure is always put at the top of every writing, and is meant as an invocation to Gonash [*Ganēśa*], the Deity of Knowledge and Arts, it is called গনেশের আকড়ি Gonashar aakoree, or the crook of *Gonash*” (Halhed 1778, 34).

#### 4.1.2 *Alpaprāṇa, mahāprāṇa and sānunāsika*

*bargera madhye prathama barṇṇa āra tṛtīya tāhāke alpaprāṇa bali ebaṃ dbitīya caturtha tāhāke mahāprāṇa bali, pañcamake sānunāsika bali /* (The first and third letters of a *barga* [class] are called *alpaprāṇa*, the second and fourth letters are called *mahāprāṇa*, and the fifth is called *sānunāsika*.)

In the given rule, we can see the direct use of Sanskrit technical terms. The terms *alpaprāṇa*, which designates non-aspirate stops, *mahāprāṇa*, which designates aspirate stops, and *sānunāsika* (or *anunāsika*), which designates nasals, are used. These terms are explained in *Mahābhāṣya*.<sup>20</sup> However, they are much older than the second century BC and initially came from the *śikṣā* texts (Allen 1953, 38).<sup>21</sup> In this grammar, the terms are not explained explicitly, and the author moves further by merely mentioning them. Can it be assumed that the author was composing this text for an audience that was already aware of the Sanskrit grammatical rules? Here, the Bengali letters, specifically the consonants (in this context), are explained using Sanskrit as the reference grammar.

#### 4.1.3 *Samāna and asamāna*

*sbarera madhye hrasba o dīrgha; tāhāra madhye hrasba ei / a i u ṛ ḷ / dīrgha ei / ā ī ū ṛ ḷ // samāna o asamāna hana / a ā / i ī / u ū / ṛ ṛ / ḷ ḷ // tadbhinna / a i / ī u / ū o / ityādi asamāna / pratyeka sbarā āpanāra o āpana hrasbera o āpana dīrghera samāna hana /* (The vowels are either short or long: of them, *a i u ṛ ḷ* are short [and] *ā ī ū ṛ* are long. They [the vowels] are also classified into *samāna* and *asamāna*. *a ā / i ī / u ū / ṛ ṛ / ḷ ḷ* [are *samāna*]. Other than these, *a i / ī u / ū o /*, etc., are *asamāna*. Each vowel is a *samāna* of itself, its short form, and its long form.)

Here again, the Sanskrit technical terms are used in their original meanings. First, the terms *hrasba* and *dīrgha*: these are Pāṇinian technical terms designating short and long vowels, respectively. This is defined in the *Aṣṭādhyāyī* as *ūkālo 'jjhrasvadīrghaplutaḥ* (A 1.2.27): “A

<sup>20</sup> Refer to the list of technical terms in Appendix 1.

<sup>21</sup> Allen refers to Patañjali as well as to *Āpiśala-Śikṣā*, a text attributed to a certain Āpiśali, who would have predated Pāṇini.

vowel whose time is that of short (*u*), long (*ū*) and the prolated, is called respectively *hrasva* (short), *dīrgha* (long), and *pluta* (prolated).”

Second, the term *samāna*: it is found in the post-Pāṇinian schools of grammar such as *Kātantra*, and *Sārasvata*.<sup>22</sup> *Kātantra* grammar says “*daśa samānāḥ*” (Ka. 3), i.e. “ten *samāna*.” This enlists ten vowels which are the same as listed above. *Samāna*, or “similar,” indicates that these groups (or pairs) of vowels have the same pronunciation, i.e., a vowel in its short, long, and prolated variations, for example, *a ā / i ī / u ū*. However, the term “*asamāna*,” or “not the same” (dissimilar), seems to be a creation of the author in order to establish an opposite idea of the term *samāna*. This includes the vowels that are different from each other in their pronunciation, such as *a i / ī u / ū o /*, for instance.

Here, it is interesting to note the use of the term *asamāna*. The word is coined using the Sanskrit *samāna* as a reference. The idea that all the combinations of vowels that are not *samāna* are known as *asamāna* (or should be known as *asamāna*) is being established here. This does not directly correspond to any Sanskrit grammatical word; it can be seen either as the coining of a new term by the author or as the consecration of a term merely used in oral grammatical explanations.

#### 4.1.4 The use of *pratyāhāra*

*sandhira sugama haoyāra kāraṇa ye sakala likhi tāhāra nāma samāhāra kimbā pratyahara (samāhāra or pratyahara are those which are written for the convenience of sandhi).*

The Sanskrit grammatical term *pratyāhāra* literally means “bringing together”<sup>23</sup> and *samāhāra* refers to “a group.” *Pratyāhāra* in Sanskrit grammar designates a method of forming abbreviations. The list of Sanskrit sound units as given by Pāṇini is - *a i u Ṇ ṛ ḷ K e o Ṇ ai au C ha ya va ra Ṭ la Ṇ ṅa ma ṇa ṇa na M jha bha Ṇ ḡha dha dha Ṣ ja ba ga ḍa da Ś kha pha cha ṭha tha ca ṭa ta V ka pa Y śa ṣa sa R ha L*. Thus, *aC* is one *pratyāhāra* that denotes all the vowels, starting from *a* until *C* where *C* helps in forming the *pratyāhāra* and is not counted (*ādirantyena sahetā*, A 1.1.71). However, the list of *pratyāhāra* given in the present grammar (in the introduction to the *sandhis*) corresponds to the list given in the *Mugdhabodha* (MB 2), which is

<sup>22</sup> The first *sūtra* of the *Sārasvata* grammar is *aīuṛḷ samānāḥ* (*a ī u ṛ ḷ* are *samāna*).

<sup>23</sup> Pāṇini does not use this term (Abhyankar 1961, 248).



*a i u ṛ ḷ Ka (K) e o Ña (Ñ) ai au Ca (C) ha ya va ra la ña ṇa na ña ma jha ḍha dha gha bha ja ḍa da ga ba kha pha cha ṭha tha ca ṭa ta ka pa śa ṣa sa.* Here, if we try to group all the vowels together, the abbreviation will be *aC*. One thing that is to be noticed here is the very small number of *anubandhas*; only *K*, *Ñ*, and *C*, which separate the vowels from the rest of the sound units, are used. For the consonants, the abbreviation would be *hasa* starting from *ha* to *sa* where *sa* will also be counted. With the help of such *pratyāhāras*, sound units can be grouped accordingly in order to satisfy the requirements of numerous rules.

The application of the *pratyāhāras* in the formulation of various rules is a feature exclusive to traditional Sanskrit grammars, where the *pratyāhāras* are introduced at the very beginning. Here, however, *pratyāhāras* are incorporated specifically for the description of *sandhi* and are listed separately, after the introduction of the Bengali alphabet. As we will see in the following passages, these *pratyāhāras* play an important role in formulating the rule of the *sandhi*, especially in the case of *svara sandhi* or “vowel junction.”

#### 4.1.5 *Sandhi*

As in the traditional Sanskrit grammar, Bengali grammar also reserves a significant scope for the discussion on *sandhis*. The present grammar is no exception. In fact, up to a great extent, this grammar follows the order in which the contents of the post-Pāṇinian schools such as the *Kātantra*, the *Sārasvata*, or the *Mugdhabodha* are arranged. In these grammars, the *sandhis* are explained in the very beginning of the text, just after the introduction of the alphabet system. The same pattern is followed in the present grammar. Further, as previously stated, the rules of *sandhi* are explained using the Sanskrit *pratyāhāras*, which are introduced specifically under this topic for the purpose of describing the *sandhi* rules. This approach is then deeply rooted in the Vyākaraṇic model, considered as an authoritative reference to begin with. However, *pratyāhāras* are mainly resorted to in the section dealing with vocalic *sandhis*; their frequency undergoes a gradual decline in the following rules. Here, we will see through some examples how the formulation of *sandhi* rules matches its formulation in the Sanskrit grammar (mainly referring here to Pāṇini's *Aṣṭādhyāyī* and occasionally to the *Kātantra* grammar) and, at the same time, gives a precise account of Bengali data.

#### 4.1.5.1 Svara (Svara) Sandhi – Vowel Junction

*Svara sandhi* refers to the junction of two words where the last letter of the first word and the first letter of the second word are vowels.

*samāna ac miliyā dīrgha haya / tāhāra udāharaṇa ei, masāri ityādi /*<sup>24</sup> (Similar [samāna] aC joined together, makes *dīrgha*. Example: *masāri*, etc.)

This rule aptly corresponds to the Pāṇinian rule of *dīrgha sandhi*.<sup>25</sup> Here, the notion of *samāna aC* (similar vowels) is probably borrowed from the *Kātantra* grammar.<sup>26</sup> However, the example used here is not so traditional: *Masāri*<sup>27</sup> (mosquito net). The etymological explanation of this word is *maśakaharī*, i.e., “bed curtain” (*maśāka-*, *hara-*) (Turner 1962–1966, 570). This example is analyzed as resulting from the junction of *masā* with *ari* (where *masā* means mosquito and *ari* means enemy, lit. ‘the enemy of mosquito’), a kind of morphological reanalysis. This case of junction satisfies the Sanskrit rule of *dīrgha sandhi*, though the original word, *maśaka-harī*, does not.

*a-kāreṇa ā-kāreṇa*<sup>[28]</sup> *yadi ik haya tabe guṇa haya ebaṃ*<sup>[29]</sup> *a-kāreṇa o-kāreṇa para yadi ec*<sup>[30]</sup> *haya tabe tāhāra bṛddhi haya / tāhāra udāharaṇa ei, parameśbara, ekaika ityādi /* (If *a* and *ā* become *iK*, then it is *guṇa* and if there is *eC* after *a* and *o*, it undergoes *bṛddhi* [*vrddhi*]. Example: *parameśbara, ekaika*, etc.)

The Pāṇinian rule *ādguṇaḥ* (A 6.1.87) for *guṇa* says that if an *a* or *ā* is followed by *i/ī*, *u/ū*, or *r*, then the latter undergoes *guṇa*, i.e., is replaced by *e*, *o*, and *ar* respectively. While explaining the *guṇa sandhi*, the author tries to give out the same rule. However, he seems to miss a word *para* (after) after *ā-kāreṇa*, which makes the rule faulty. Adding *para* would

<sup>24</sup> Rule for *dīrgha sandhi* – *akah savarṇe dīrghaḥ* (A 6.1.101).

<sup>25</sup> When a simple vowel is followed by a homogenous vowel, the corresponding long vowel is the single substitute for both the precedent and the subsequent vowels.

<sup>26</sup> The first of the homogenous vowels becomes long if there is a *samāna* vowel – *samānaḥ savarṇe dīrghābhavati paraśca lopam* (Ka 24).

<sup>27</sup> Dictionary spelling: *maśāri*. Dasa gives the etymology supported by the Sanskrit sandhi *maśā + ari* (Dasa 1733).

<sup>28</sup> A *para* (after) is missing.

<sup>29</sup> Rule for *guṇa sandhi* (A 6.1.87).

<sup>30</sup> The abbreviation *eC* stands for *e*, *o*, *ai*, and *au*.

change the sentence to ‘if *iK* comes after *a* and *ā*’ instead of ‘if *a* and *ā* become *iK*’ and this changed version of the rule would correspond to the Sanskrit rule for *guṇa sandhi*.

For the rule of *vṛddhi*, the Pāṇinian rule *vṛddhireci* (A 6.1.88) says that *a* and *ā* undergo *vṛddhi* (when followed by *e/ai* or *o/au*). Here, the same rule is being intended, however, it seems that the author mistakenly wrote *o-kāreṇa* instead of *ā-kāreṇa*, which would have given the correct explanation of the rule. An example of each type of *sandhi* is given here: *parameśvara* for *guṇa* and *ekaika* for *bṛddhi*. Both examples are from traditional Sanskrit grammar.

From the above examples, it can be observed that there is a clear attempt to describe Bengali data with the help of Sanskrit tools and technical terms. In the first example (*masāri*), the author tries to explain the vernacular terms providing a personal etymological interpretation that apparently matches the Sanskrit traditional way of analyzing. In the case of the second example (for *parameśvara* and *ekaika*), the *tatsama* examples are described according to their Sanskrit rules. Some of these are sometimes faultily formulated, which is perhaps due to some scribal mistakes.

#### 4.1.5.2 *Byañjana (Vyañjana) Sandhi – Consonant Junction*

Now, let us have a look at some of the examples of consonant junctions.

*ṭa-bargera o ca-bargera pūrbbe yadi ta-barga haya tabe se kramete ṭa-barga o ca-barga haya / udāharāṇa ei, taṭṭikā, tacceṣṭā, sajjāta ityādi /* (If there is *ta-barga* before *ṭa-barga* and *ca-barga*, then it (the *ta-barga*) is changed to *ṭa-barga* and *ca-barga*, respectively. Example: *taṭṭikā, tacceṣṭā, sajjāta*, etc.)

The corresponding Pāṇinian rules are *stoḥ ścunā ścuḥ* (A 8.4.40) and *ṣṭunā ṣṭuḥ* (A 8.4.41). These rules say that the dental consonants, when coming into contact with the palatal and cerebral, change to the palatal and cerebral, respectively. For example, *tat + ṭikā* becomes *taṭṭikā* where the dental *t* is replaced by the following cerebral *ṭ*. The examples given here are *tatsama* words.

In the next example, we see how *tadbhava* examples are dealt with:

*bargera madhye prathama o dbitīya o caturtha barṇera para yadi ṛtīya o caturtha akṣara haya tabe bargera se prathama o dbitīya o caturtha āpana barṇera ṛtīya haya / udāharāna ei, ṛgbeda ityādi /* (If there is a third and fourth letter of a *varga* after the first or second or fourth letter of a *varga*, then it (the first, second, or fourth letter) changes to the third letter of its own *varga*. Example: *ṛgbeda*, etc.)

The given example can be considered as an illustration of the Pāṇinian rule *jhalām jaś jhaśi* (A 8.4.53), which says that an occlusive, when it precedes a voiced occlusive, is substituted by a non-aspirated voiced occlusive. Here, the *k* of *ṛk* (originally the *c* of *ṛc*) is substituted by *g* (third consonant of the *ka* class), when followed by the *b* (third consonant of the *pa* class) of *beda*, forming *ṛgbeda*. Even though the example satisfies the condition of the Sanskrit rule, the word is a *tadbhava* form of the Sanskrit word *ṛgveda*, which is formed by the application of a different Pāṇinian rule, i.e. *jhalām jaśo'nte* (A 8.2.39). Here, it is worth noting that the author describes *sandhis* affecting *tadbhava* words using Sanskrit rules. Therefore, even if *ṛgveda* is an illustration of A 8.2.39, the *tadbhava* form becomes an example of A 8.4.53. It is also interesting to observe that the phoneme's rank ("1st, 2nd, 3rd or 4th consonant") in the *varga* ended up replacing the notions of voiced (*ghoṣa*) and aspirated (*mahāprāṇa*).

In the above examples, the *tatsama* words are simply described according to their traditional Sanskrit rules. On the other hand, the *tadbhava* words characterized by a vernacular feature are described in a way which more or less follows the Sanskrit approach.

#### 4.1.5.2 *Bisarga (Visarga) Sandhi*

*a-kārera para ye bisarga tāhāra yadi a o hala o sānunāsika āra bargera ṛtīya o caturtha yadi haya tabe se bisarga u haiyā guṇete o haya / udāharāna ei, tatodhika ityādi /* (If there is a *visarga* after *a*, and the *visarga* is [followed by] *a* or *haL* or nasal or the third or fourth consonant of a *varga*, then the *visarga* changes to *u* and then *o* with (the rule of) *guṇa*. Example: *tatodhika*, etc.)

The corresponding Pāṇinian rule is *haśi ca* (A 6.1.114).<sup>31</sup> The rule *eṇaḥ padāntādāti* (A 6.1.109) further stipulates that if the *visarga* is followed by *a*, then it (*a*) is substituted with

<sup>31</sup> This Pāṇinian rule says that *u* replaces the *ru* (*visarga*) when followed by a soft consonant and preceded by *a*.

the previously formed *o*. In the rule described in this grammar, this latter information is not mentioned explicitly, but is illustrated with the example *tatodhika*, which is formed by joining *tataḥ* with *adhika*. Here again, there is a missing *para* after *ye bisarga tāhāra*, which, if added, would be translated as ‘the *visarga* is followed by.’ As seen previously, this appears to be a scribal mistake.

*a-kāra ā-kārera para ye bisarga tāhāra para a-kāra bhinna sbarā o haL o sānunāsika  
o bargera trīyā o caturtha yaḍi haḡa tabe se bisarga lopa haḡa / udāharaṇa ei,  
ataeba ityādi /*<sup>32</sup>(If the *visarga* after *a* and *ā* is followed by a vowel except for *a* or  
*haL* or nasal or the third or fourth letter of a *varga*, then the *visarga* is omitted.  
Example: *ataeba*, etc.)

The given rule applies to the case where only *ā* precedes the *visarga* (and not *a* as mentioned) as per the Pāṇinian rules. The *visarga* after *a* is dropped only when it (the *visarga*) is followed by any vowel other than *a* or *ā* (and not *haL* or nasal). In the remaining cases, for a *visarga* being preceded by *a*, it is substituted by *o*.<sup>33</sup> Thus, it is to be noted that the given rule merges two Sanskrit rules of dropping the *visarga* where the first condition (*a* preceding *visarga*) does not correspond to the Sanskrit grammatical rule. The example that is given here illustrates only the second (and the corresponding Sanskrit) part of the rule where the *visarga* of *ataḥ* (preceded by *a*) is dropped when joined with *eva* (followed by a vowel other than *a* or *ā*) to form *ataeba* (i.e. the Sanskrit sequence *ata eva*).

*Visarga (bisarga) sandhi* is not mentioned explicitly in the present grammar and is described in continuation with *vyañjana sandhi*. Here again, the *tatsama* words are described using the Sanskrit rules; Due to some possible scribal mistakes, the given rules do not give the exact Sanskrit formulation. In case of the second example (*ataeba*), the author merges the two Sanskrit rules and provides an example for only the second part of the rule. Did the author misunderstand the corresponding Sanskrit rules?

The *sandhi* portion of this grammar clearly follows the Sanskrit (Pāṇinian) rules: The use of *pratyāhāras* and the possibility of connecting almost every rule with the Pāṇinian system

<sup>32</sup> This rule seems to be problematic as it merges two rules:

3)  $a + \text{visarga} + \text{vowel except } a = \text{visarga} \rightarrow \text{dropped}$

4)  $\bar{a} + \text{visarga} + \text{vowel/ha/ya/va/ra/la/ṅa/ṅa/ṅa/ma/3/4} = \text{visarga} \rightarrow \text{dropped}$

<sup>33</sup> The Pāṇinian rule *eṅaḥ padāntīdati* (A 6.1.109) says that if the *visarga* is followed by *a*, then it (*a*) is substituted by *o*.

strengthens the intention. Bengali words which are quoted there sometimes perfectly fit with the Sanskrit rules, being *tatsamas*. On the other hand, the author tries to reconcile as much as possible (but without erasing them or reducing them to “purer” forms) *tadbhava* and vernacular features with the Sanskrit description.

#### 4.1.6 Division of nouns/substantives: by endings and case

The way in which Bengali nouns are declined is quite different from the Sanskrit declensional system: Bengali uses post-positional words after the nominal base to express various meanings; on the other hand, in Sanskrit, most of the syntactical meanings are brought out by the addition of nominal endings. In this section, we will see how the Bengali nouns are described and subcategorized according to the Sanskrit declensional system in this grammar.

In the present grammar, nouns are at first classified morphologically into two types, viz., *sbarānta* (ending with a vowel) and *byañjanānta* (ending with a consonant). This type of division appears in the post-Pāṇinian schools of grammar such as *Kātantra*, *Sārasvata*, etc. In the *Kātantra* grammar, the nouns are described under the broad topic of *liṅga* (gender) and then further classified under *svarānta*, and *vyañjanānta*, thus forming seven groups, viz., *svarānta puṁliṅga*,<sup>34</sup> *svarānta strīliṅga*, *svarānta napuṁsakaliṅga*, *vyañjanānta puṁliṅga*, *vyañjanānta strīliṅga*, *vyañjanānta napuṁsakaliṅga*, and *vyañjanānta aliṅga* (genderless). A similar classification can be seen in the *Sārasvata* grammar, where the nouns are divided into *svarantaḥ* and *hasāntaḥ* (ending with *hasa*, which includes consonants from *h* to *s*).

Thus, the nouns are further categorized (here) into: *byañjanānta puṁliṅga-strīliṅga* (explained with the example of *kukura*, ‘dog’), *byañjanānta klībaliṅga* (*hāta*, ‘hand’), *sbarānta puṁliṅga* (*prabhu*, ‘lord’), *sbarānta klībaliṅga* (*hāri*, ‘pot’), *puṁliṅga ākārānta* (*pitā*, ‘father’),<sup>35</sup> and *klībaliṅga ā-kārānta* (*mṛttikā*, ‘clay’). These categories of nouns are then illustrated with their respective examples to show their case-wise declensions.

What are these case-wise declensions? The manuscript enumerates seven cases in which the nouns are declined. It says, “*drabyabācaka śabdera para sāta bibhakti haya*” (there are

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<sup>34</sup> *puṁliṅga* – masculine; *strīliṅga* – feminine; *napuṁsakaliṅga* – neuter.

<sup>35</sup> This is not mentioned explicitly in the ms. Instead, this portion only mentions *ākārānta* (ending with an *a*). However, it can be clearly deduced from the example and from Carey’s grammar.

seven cases after the substantives): “*tāhāra madhye prathama bibhaktira yoge kartā*<sup>36</sup>, *dbitīyāte karmma*,<sup>37</sup> *tr̥tīyāte karaṇa*,<sup>38</sup> *caturthīte sampradāna*,<sup>39</sup> *pañcamīte apādāna*,<sup>40</sup> *ṣaṣṭhīte sambandha*, and *saptamīte adhikaraṇa*<sup>41</sup> *haya*.” Here, the very idea of the Sanskrit *vibhakti* (nominal endings) and *kāraka* (operators) system is taken into consideration. The seven *kāraḥ* are attached to nominal endings. According to Cardona, Pāṇini’s *kāraka* classifications “serve as intermediaries between grammatical expressions and their semantics” (Cardona 1978, 221). These are *kartṛ* (agent), *karman* (object), *karaṇa* (instrument), *sampradāna* (the act of giving), *apādāna* (separation), *sambandha* (relation), and *adhikaraṇa* (location), which are expressed by one—or several—of the nominal endings. However, in Sanskrit grammar, *sambandha* is not considered as a *kāraka* per se, as it does not possess any direct connection with the verb, but with other *kāraḥ*.<sup>42</sup>

The term *kāraka* is not explicitly mentioned in the present grammar, but the traditional Sanskrit list of seven *vibhaktis* or nominal endings is very well reflected in the description of the present grammar. This incorporation of the *vibhakti* list in this grammar is an apt example of extended Sanskrit grammar, as the Bengali grammatical system does not include seven nominal cases. Instead, some of the syntactical functions of the noun are expressed using postpositions. Thompson discusses only four cases in Bengali, viz., nominative, objective, genitive, and locative (cf. Thompson, 2010). However, as Bandyopadhyay says, there was a conflict of opinion regarding the number of cases in the Bengali language from the very beginning (Bandyopadhyay 2011, 96). As early as Assumpção<sup>43</sup> and Halhed<sup>44</sup>, the eighth—or vocative—case is also considered. But the vocative case is treated separately in the present grammar, probably because certain words are simply added to the nominative form of the noun to give the sense of addressing someone. Again, it is to be noted that the vocative case or the *sambodhana* is not considered as a separate case even by the Sanskrit grammarians and is considered as a variant of the nominative case. Many later grammarians such as G. Lebedeff,

<sup>36</sup> Ref. *svatantraḥ kartā* (A 1.4.54; 55).

<sup>37</sup> Ref. *karturīpsitatamaḥ karma* &c. (A 1.4.49; 38; 43; 46–53).

<sup>38</sup> Ref. *sādhakatamaḥ karaṇam* &c. (A 1.4.42–44).

<sup>39</sup> Ref. *karmaṇā yamabhipraiti sa sampradānam* &c. (A 1.4.32-37; 39-41; 44).

<sup>40</sup> Ref. *dhruvamāpāye ’pādānam* &c. (A 1.4.24–31).

<sup>41</sup> Ref. *ādhāro ’dhikaraṇam* &c. (A 1.4.45).

<sup>42</sup> “The idea of the genitive case is not considered a *kāraka*, because it ordinarily expresses the relation of two nouns to each other, but not the relation of a noun and verb” (MW 1899, 274).

<sup>43</sup> Assumpção considered only six cases in his grammar following the pattern of Latin grammar. These are nominative, accusative, dative, ablative, genitive, and vocative (Bandyopadhyay 2011, 96).

<sup>44</sup> Halhed merges some of the Sanskrit cases together and counts five of them in the case of Bengali. However, he places the Bengali cases alongside the Sanskrit ones while illustrating the noun forms and ultimately declining them in all the eight cases (Halhed 1778).

G.C. Haughton, and Jagadish Ghosh have admitted to the fact that there is no fixed number of cases in Bengali and that they do not correspond to the Sanskrit pattern; the case endings often overlap in Bengali and not all cases have specific case-markers (Bandyopadhyay 2011, 97).

In this grammar, even though the number of cases and their *kāraka* (semantic values) follow the Sanskrit grammatical model, the illustration of nominal declensions uses the Bengali case markers. As discussed above, more than one case ending appears to be the same even though they are used for different syntactic functions in Bengali. For example, the third, fifth, and seventh cases, in most cases end with *te*. Apart from the cases, the other classifications of nouns follow the Sanskrit grammatical model, up to a certain extent. The subcategorization of nouns into nouns ending with vowels and nouns ending in consonants does not exist in the modern description of the language. The further subcategorization into three genders is a typical feature of Sanskrit grammatical description, as the Bengali language does not have any grammatical gender.

Thus, it is very much evident from the above discussion that there is a deliberate attempt to describe the Bengali language using the Sanskrit grammatical tools—an almost *automatic* attempt since the Sanskrit matrix is used even when the Bengali elements do not fit properly into it. However, these cases are later described through their typical Bengali features. All the cases that use post-positions to give out various meanings are discussed immediately after this listing of Sanskrit-like nominal endings. Furthermore, even though the Bengali post-positions are described, the author retains the Sanskrit terms of the cases such as *ṭṛtīyā* for the third case, *catvurthī* for the fourth case, etc. I have discussed the use of these post-positions under the second category.

By virtue of the fact that the topic of nominal declension in this grammar merges both Bengali and Sanskrit tools, it should have been discussed under the second category. But the reinforcement of the Sanskrit manner of declining Bengali nouns made its way into the first category and the description of the Bengali post-positions of various cases remained in the second category.



### 4.1.7 Gender - *liṅga*

As with any other language, Bengali also distinguishes between genders. However, this distinction happens only in “sex” or at the “natural level”<sup>45</sup>. Unlike other vernacular languages like Hindi, Marathi, Punjabi, or Gujarati, Bengali does not mark gender at the grammatical level. There are words in Bengali that denote male and female beings separately but the inflections of adjectives according to the gender of the noun is a typical Sanskrit grammatical feature. In Bengali, the adjectives remain in their nominative forms when attached to a noun. The Bengali pronouns are also gender neutral. However, in the case of pronouns, there are certain words that act differently in the neuter gender as they indicate non-animate things. For example, *ke* (who?) becomes *ki* (what?) in the neuter usage.

There is a separate section in this grammar dedicated to gender in Bengali where the categorization of gender takes place on the natural level. It starts with the following lines: “*śabdera tina liṅga haya—puṁliṅga o strīliṅga o klībaliṅga kimbā napuṁsaka liṅga haya*” (Nouns have three genders—masculine and feminine and neuter). Further, the division of genders is made in the following way: “*prāṇibācaka śabdera madhye purusera yata nāma se sakala śabda puṁliṅga / o strīra yata nāma se sakala strīliṅga haya / prāṇibācaka bhinna yata bastu o yata bhāba sakali klībaliṅga haya / udāharaṇa ei, ‘biṛāla’, ‘biṛālī’ ityādi*” (All names of males in living beings are masculine, and names of females are feminine. Everything or idea other than living beings is of neuter gender. For example, *biṛāla* [cat], *biṛālī* [female cat], etc.). Apart from this, the grammar points out certain suffixes that can be added to words with specific endings in order to derive feminine forms, for example, *inī* to be added to the words ending in *i* or *ī*, which would result in words such as *hastinī* (female elephant), etc. Thompson clearly states that such words (with feminine suffixes) are the “remnants of natural gender distinction” that have been “directly derived from Sanskrit but [that] these distinctions have become lexicalized” (Thompson 2010, 93). She gives a list of such words used in the form of nouns and adjectives and categorizes them according to the various feminine suffixes.

Many early Bengali grammarians considered these three genders while describing the language. Assumpção, in his grammar, provides such instances.<sup>46</sup> Even grammarians after

<sup>45</sup> “Natural gender refers to the distinction between male and female living beings” (Thompson 2010, 93).

<sup>46</sup> He uses the suffixes *ṭa* and *ṭi* for the masculine and feminine cases. However, the *ṭi* suffix is used in a gender-neutral way. Bandyopadhyay points this out and says, “Chatterji in his ‘*Origin and Development of Bengali Language*’ has said that at present - *ṭi* has lost femininity” (Bandyopadhyay 2011, 94). Even Thompson gives examples in this regard: *meyeṭi asustha* (the girl is ill) and *cheleṭi asustha* (the boy is ill) (Thompson 2010, 93).

Assumpção, for a long time, accepted three genders in their grammatical description of the language. There were slight exceptions, nevertheless. In 1883, Jagabandhu Modak said that there is no distinction between the masculine and neuter gender in his *Bāṅgālā Vyākaraṇa* (Bandyopadhyay 2011, 95). Even this idea reflects the way the Sanskrit language treats the masculine and neuter genders: The inflected forms of neuter words ending in *a* in Sanskrit are declined in the same way as those of masculine words ending in *a*, except in the nominative and accusative cases. However, later grammarians like Nakuleswar Vidyabhushan (1898) are of the opinion that the distinction between the masculine, feminine, and neuter gender systems in the Bengali language is not as well defined as in English or Sanskrit (Bandyopadhyay 2011, 96). Chatterji supports what Thompson establishes in her work. He says that there has been a weakening of the distinction between the masculine and feminine nouns as a result of the generalization of the masculine inflection *a* in Apabhraṃśa. He adds, “this distinction has been entirely dropped in Bengali, in its *tbh.* element...these feminine forms are confined to *ts.* and *sts.* words, and are entirely against the spirit of the language”<sup>47</sup> (Chatterji 2017, 720).

Here, the author rightly identifies the role of gender in the Bengali language. The description of the gender distinction is made on the natural level. However, later in this grammar, the author specifies that pronouns are of three genders. Even though it reflects the same idea (of natural gender distinction) that is presented here, such a statement becomes unnecessary in the context of pronouns as there are no differences in the forms of pronouns based on gender. As mentioned above, there is only a slight change in the pronominal forms of certain words in their masculine and neuter forms, but this is solely based on the distinction between animate and inanimate (see Chapter 2, p. 72). Nevertheless, in the present context, even though there is a slight inclination towards the Sanskritization of the language, a lack of evidence in that direction led to the description of the gender role in its Bengali features. This being said, even today, the feminine forms which are historically formed with Sanskrit suffixes are used in the language, mostly its written form.

#### 4.1.8 *Samāsa* – Compounds

The categorization of *samāsas* or compounds in the present grammar very closely follows the Sanskrit model. The most commonly used compound words in Bengali, especially in the *sādhu*

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<sup>47</sup> *tbh.* - *tadbhav*; *ts* – *tatsama*; *sts* – semi *tatsama*.

*bhāṣā*, are either *tatsama* or semi-*tatsama* words. Thus, the rules of Sanskrit composition aptly explain those Bengali compound words. However, apart from the Sanskrit compound words, the Bengali language has its own treasure of compounds. These words are formed from various combinations of *tatsama*, *tadbhava*, vernacular, and foreign words (Chatterji 1942, 205–206). Here, the *tatsama* or the semi-*tatsama* compounds are mainly described, occasionally with some typically vernacular forms. This is mainly because of the frequent inclusion of these words in the Bengali prose as the *sādhu bhāṣā* was gradually taking shape during the first half of the nineteenth century. In order to understand the approach towards the description of these words, it is important to see how the compounds are treated in this grammar.

Sanskrit grammar broadly categorizes compounds into *dvandva*, *tatpuruṣa*, *bahuvrīhi*, and *avyayībhāva*. Under *tatpuruṣa*, two more major compounds, *karmadhāraya* and *dvigu*, are described, thus forming a total of six types of compounds.<sup>48</sup> These compounds are further divided into their sub-types which have been well explained by Tubb and Boose (2007). This classification of the compound system is mainly semantic and is used in a similar way in Bengali grammar. Here, all these six compounds are listed with examples, thus reflecting the traditional Sanskrit grammatical descriptive system. Since Pāṇini describes all these types of compounds, I will analyze them based on the Pāṇinian description. Further, I have referred to Tubb and Boose (2007) for definitions of the Sanskrit technical terms and concepts. To refer to the Bengali rules, I have consulted Chatterji (1942, 1945). Here, I intend to analyze all the points under each compound because they provide specific information that show the establishment of a relationship between the functioning of the Bengali and Sanskrit compound system.

#### 4.1.8.1 *dbandba (dvandva) samāsa*

*aneka padera ekatra karaṇe sakala śabdera prādhānya yekhāne thāke se sthāne  
dbandba / samāsa haile pratyeka padera prādhānya jānābāra janye 'o', 'ebaṃ' ityādi  
śabda kakhana 2 thāke kakhana 2 nā thāke / udāharaṇa ei, 'banarājī nabīna pallaba*

<sup>48</sup> Another category of Sanskrit compound is the *kevala-samāsa* that includes words which cannot be explained by the Pāṇinian rules of *samāsa*, or words that could have been separate but are viewed as compounds for the technical reasons of grammar (Tubb and Boose 2007, 88–89).

*phala puṣpa stabaka mañjarī bhārete parama śobhābiśiṣṭa haiyāche* / *rāma o lakṣmaṇa o bibhīṣaṇake kahilāma* / *ityādi* / (When many words are brought together with all of them having equal weightage in their meaning, then it is a *dbandba samāsa*. To denote the importance of each word in the compound, words like *o, ebaṃ* [both meaning ‘and’], etc., are sometimes used, sometimes not. For example, ‘The forest is being beautified with the weight of new twig-fruit-flower-bunch [of flowers]-shoot.’, ‘[I] said to Rāma and Lakṣmaṇa and Bibhīṣaṇa,’ etc.)

This corresponds to the Pāṇinian rule *cārthe dvandvaḥ* (A 2.2.29). Tubb and Boose’s description fits well with this description: “Syntactical predominance belongs to both members equally, and both are therefore displayed in the nominative case, but to express the idea of conjunction the word *ca* must be added in the analysis” (2007, 88). However, here, the author doesn’t specify the difference between *samāsa* and *samāsa vighraha* (compound analysis): he presents both forms as mere options, i.e., both the forms can be used as per the choice of the speaker. This is also the case in the Sanskrit grammar. Most of the compounds (as well as some derivatives) are considered as options: it is the speaker who chooses between a synthetic (*vṛtti*) formulation and an analytical (*vākya*) formulation. Thus, both types of examples are given— *pallaba phala puṣpa stabaka mañjarī* (twig-fruit-flower-bunch-shoot) as a compound word, and *rāma o lakṣmaṇa o bibhīṣaṇa* (Rāma and Lakṣmaṇa and Bibhīṣaṇa), as an analytical form.

In Bengali, the general notion of compounding takes place between two individual words. In the case of the involvement of multiple words (more than two) in a compound, those (extra words) usually form parts of other compounds. However, here, in both examples, more than two individual words are involved. These types of compounds are found in a multitude in Sanskrit and, as a result, many such examples can be found in the *sādhu bhāṣā* (Chatterji 1945, 150).

#### 4.1.8.2 *bahubrīhi (bahuvrīhi) samāsa*

*ye sthāne ye 2 padete samāsa haya sei 2 padera arthake chāriyā anya arthera upasthiti yekhāne haya seisthāne bahubrīhi samāsa haya / udāharaṇa ei, ‘pītāmbara’, ‘gaurāṅga’, ‘mṛgākṣī’, ‘śaśimukhī’, ‘digambara’, ‘bāghāmbara’, ‘durātmā’*

*ityādi* / (When there is a presence of a different meaning other than that of the words used in the compound, then it is a *bahuvrīhi samāsa*. For example, ‘the one who wears yellow cloth’ [*pītāmbara*], ‘the one with white [body] parts’ [*gaurāṅga*], ‘the one having deer-like eyes’ [*mṛgākṣī*], ‘the one with a moon-like face’ [*śaśimukhī*], ‘the one without cloth’ [*digambara*], ‘the one wearing tiger skin’ [*bāghāmbara*], ‘the one with bad/inferior soul’ [*durātmā*], etc.)

This reflects what is described in the Pāṇinian rule *anekam anyapadārthe* (A 2.2.24) for the *bahuvrīhi* compound. It says that two or more words that end in any case form a compound and denote a third meaning which is different from those words individually. Such a compound is called *bahuvrīhi*. All the examples that are given here are *tatsama* words. If we look at the list given by Chatterji (1942), there are many Sanskrit *bahuvrīhi* compounds that are used in the Bengali language (226). However, there are several *bahuvrīhi* compound words that exist in the language and that are typically vernacular in nature. Chatterji categorizes them as “Bengali and mixed” (225).

#### 4.1.8.3 *karmmadhāraya samāsa*

*biśiṣyera āpana biśeṣaṇera sahita samāna* [*samāsa*] *haile karmmadhāraya haya* /  
*udāharāṇa ei, ‘sundara puruṣa’, ‘kutsita strī’ ityādi* /  
*bāṅgalā bhāṣāte biśiṣya kathita haile ṭṛtīya samāsa nitya haya* / *e nimitta biśeṣaṇa*  
*śabda kakhana bibhakta haya nā* / *udāharāṇa ei, ‘sakala lokake dekha’, ityādi* /  
*kakhana 2 biśiṣya śabda biśeṣaṇera nyāya haiyā anya biśiṣyera sahita samāsa haya* /  
*udāharāṇa ei, ‘sāheba loka’ ityādi* /  
‘mahat’ śabdera pare yakhana biśiṣya śabda thāke takhana ‘mahat’ śabdera sthāne  
‘mahā-’ haya / *udāharāṇa ei, ‘mahārāja’, ‘mahābana’ ityādi* / (When there is a  
compound between the noun and its adjective, it is called *karmmadhāraya*. For  
example, ‘handsome man,’ ‘ugly woman,’ etc.)

In the Bengali language, it is always the third [*karmadhāraya*] compound when a noun is explained. For this, the adjective is never declined. For example, ‘Look at all the people,’ etc.

Sometimes, a noun acts as an adjective and is compounded with another noun. For example, ‘Englishmen’<sup>[49]</sup>.

*Mahā* replaces *mahat* when it is followed by a noun. For example, [lit.] ‘great-king,’ ‘great-forest,’ etc.)

The rule for *karmadhāraya* comes after that of *tatpuruṣa* in Pāṇini’s grammar: *karmadhāraya* is explained as a type of *tatpuruṣa* and the two parts of the (*tatpuruṣa*) compound have the same case endings (Ref. A 1.2.42), whereas, in this grammar, the two parts of the *karmadhāraya* compound are specified as *viśeṣya* and *viśeṣaṇa*, i.e., the qualified and the qualifier. This is justified by *viśeṣaṇam viśeṣyena bahulam* (A 2.1.57), which points toward one of the many characteristics of a *tatpuruṣa* compound. To make it simple, the general concept of the *karmadhāraya* compound in Sanskrit grammar can be clearly understood by the following lines: “For *karmadhāraya* compounds, the variety of *tatpuruṣa* in which the first member adds specification to the second member by standing in apposition to it (‘descriptive compounds’), it is often possible to proceed just as straightforwardly, by simply ‘exhibiting the first’ member in the nominative case; e.g., *rakta-latā*, ‘red vine,’ may be analyzed *raktā latā*” (Tubb and Boose 2007, 87).

In this grammar, the rule is further explained by a few more pieces of information, some of which are illustrated by Bengali examples and some by Sanskrit. For example, in the compound *sāheba loka*, the word *sāheba* is used for an Englishman independently. Here, this word (which is a noun) is used as an adjective for another noun *loka* which means ‘a person.’ Thus, the meaning of the compound would be ‘the person who is an Englishman.’ This specific example is used by William Carey in his *Kathopakathan*, and is also mentioned by Chatterji under the *biśeṣyobhayapada* category of *karmadhāraya*, i.e., the *karmadhāraya* compound where both the words are nouns (1945, 159). Another specificity of this compound mentioned here (in the ms) is the replacement of *mahat* with *mahā* in examples such as *mahārāja*, *mahābana*, etc. As such changes are simply mentioned and not ‘explained,’ they show an indication of direct borrowing from Sanskrit grammar. Some of these compound words are mentioned by Chatterji under ‘rules and examples of Sanskrit compounds.’ For the present rule,

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<sup>49</sup> Carey translates *sāheba loka* as ‘gentlemen’ (Carey 1805, 152).

Chatterji says that *mahā* replaces *mahat* (in the *pūrvapada*, or first word) only in a *karmadhāraya* and *bahubrīhi* compound and this does not happen in the case of a *tatpuruṣa* compound (Chatterji 1945, 166).

Another thing to be noted is the use of *bāṅgalā bhāṣāte* (in the Bengali language). It is specified here that when a noun is described or qualified, it is always the “third,” i.e., the *karmadhāraya* compound. To this, it is added that in this context (i.e., when a noun is described), the adjectives or the qualifiers are not declined. This is reflected in the example *sakala lokake dekha* (look at all the people). Here, *sakala* used in the sense of “all,” qualifying the noun. The qualifier is not declined and thus, it is used in its base form. This is different from Sanskrit in the sense that, even if it (*sakala lokake*) is not presented in a compounded form, the qualifier remains undeclined. In Sanskrit, the adjective is declined in the same way as the noun when analyzed such as in *raktā latā* (see above).

#### 4.1.8.4 *tatpuruṣa samāsa*

*kārakānta padera sahita anya śabdera samāsa haile tatpuruṣa haya / prathamānta o  
śaṣṭhyanta byatireke sakala bibhaktyanta padera sahita kriyāpada kimbā abyāya śabdera  
samāsa haya / udāharāṇa ei, dhanaprāpta, banarājī, jalapūrṇa, sonāmarā [sonāmoṛā],  
debadāyī, bṛkṣapatita, baṅgabāsī, jalacara ityādi / prathamāntera udāharāṇa,  
araddharātra, arddhakāya ityādi /*

*śaṣṭhyanta pada yakhana anya padera sahita samāsa haya takhana saṃskṛta bhāṣāte  
abibhaktyanta śabdera nyāya haya / udāharāṇa ei, piṭṛdharmma, māṭṛ-sneha, tatpare  
ityādi /*

*āmi, tumi, se, ye, ihāra sthāne kramete āmā, tomā, tāhā kimbā tat, kimbā tā, yāhā kimbā  
yat kimbā yā haya / udāharāṇa ei, ‘āmā sabera kāraṇa’, ‘tomā biparīte’, ‘tāhā byatireka,  
tā byatireka’ ityādi /* (When any word is compounded with another word having a case  
ending, then it is a *tatpuruṣa* compound. Verbs or indeclinables are compounded with  
nouns having case endings except for nominative and genitive forms. For example,  
‘having received the money’ (*dhanaprāpta*), ‘forest adorning’<sup>50</sup> [*banarājī*], ‘filled with

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<sup>50</sup> I have taken this translation from Carey’s grammar.

water' [*jalapūrṇa*], 'covered in gold' [*sonāmoṛā*], 'given by God' [*debadāyī*], 'fallen from the tree' [*bṛkṣapatita*], 'the one staying in baṅga' [*baṅgabāsī*], 'the one living in water' [*jalacara*], etc. The example of those compounding nominative-ending words are 'half night' [*arddharātra*], 'half body' [*arddhakāya*], etc.

When a word is compounded with a genitive word form, then it [the genitive form] acts like a Sanskrit caseless word. For example, 'the duty of father' [*pitṛdharmma*], 'the affection of mother' [*māṭṛ-sneha*], 'after that' [*tatpare*], etc.

[The pronouns] *āmi* [I], *tumi* [you], *se* [he/she], *ye* [who], *ihāra* [his/her] are replaced with words such as *āmā*, *tomā*, *tāhā/tat/tā*, *yāhā/yat/yā*. For example, 'for us all' [*āmā sabera kāraṇa*], 'opposite to you' [*tomā bipolarīte*], 'apart from that' [*tāhā byatireka/tā byatireka*], etc.)

The Pāṇinian description of the *tatpuruṣa* compound occupies a big section that starts with the *sūtra* A 2.1.22 (*tatpuruṣaḥ*) and continues till 2.2.23. This encompasses the scope of *karmadhāraya* and *dvigu* compounds as well. To understand the basic concept of this compound, I quote Tubb and Boose (2007): "In simple *vibhakti-tatpuruṣa* compounds ('case-*tatpuruṣa*,' 'dependent determinative compound') it is the second member that adds the specification; in the analysis the first member is therefore placed in some oblique case: e.g., *svarga-patitaḥ*, 'fallen from heaven,' is analyzed *svargātpatitaḥ*" (87). The same idea is explained in this grammar. However, the nominative and genitive cases are excluded as parts (first member) of a *tatpuruṣa* compound in the general rule. They are presented as exceptions. This exclusion of the nominative case is justified as such compounds fall under the *karmadhāraya* category of *samāsa* (even though it is not mentioned explicitly in the present grammar), which has been discussed above. But, in the case of a *tatpuruṣa* compound where the first member ends in the genitive case, this grammar adds a rule: it says that the (first) word remains in its Sanskrit non-declined form, for example, *pitṛ-dharmma*, *māṭṛ-sneha*, *tat-pare*, etc. However, this stands true for all the *tatpuruṣa* compounds made of Sanskrit *tatsama* words. For example, other compounds such as *bṛkṣapatita* or *jalacara* that are mentioned in the grammar also follow the same pattern even though they don't possess a genitive meaning. Here, it can be assumed that the author is specifying rules for certain *tatsama* words that have different forms in their oblique cases and thus, maintain their Sanskrit nominative or the base forms in the compound. For example, *pitṛ* (father) has the base form *pitā* in the oblique cases. However, this cannot be specific to the genitive sense as any *tatsama* compound formed with these words would function



in the same way keeping the Sanskrit nominative form unchanged. This observation, again, indicates that perhaps the author was defining rules for the examples he came across, and not illustrating the rules with examples. This can be said because it has already been seen in the previous examples that the first member of a compound generally remains in its nominal form in the case of Bengali words. Yet, why was there a need for this rule? Words such as *jalacara* and *bṛkṣapatita* are also *tatsama* compounds, where *jala* (water) and *bṛkṣa* (tree) are used in Bengali in their Sanskrit forms and remain in their base form when used in a compound other than a genitive meaning. The author presumably came across these specific words, viz., *pitṛ-dharmma*, *māṭṛ-sneha*, and *tat-pare* having the genitive *tatpuruṣa* meaning, and decided to describe them separately.

Further, the author lists certain pronouns whose forms change in a specific way when compounded. These changed forms are specific oblique case endings that apply to the pronouns as they are declined. Thus, it can be seen that pronouns function in a slightly different way in Bengali compound formation. If we look at the section dedicated to the *tatpuruṣa* compound in Chatterji (1945), we see that the various types of this compound are described on the basis of their meaning (mainly, as formed by words with different case endings). Further, in each case, he adds a section of Sanskrit compound words that are used in the Bengali language where we can see how Bengali vocabulary is equally enriched with compound words of Sanskrit and vernacular origin.

#### 4.1.8.4 *dbigu (dvigu) samāsa*

*drabyabācakerā sahita saṁkhyābācaka śabdera sahita samāsa haya / āra sei saṁkhyābācakerā dbārā aneka drabyera ekattara haoyā bujhā yāya tāhāke dbigu balā yāya, sei saṁkhyābācaka śabda pūrbbe thākibeka / udāharaṇa ei, 'tribhubana', 'cāriyuga', 'caturdiga' ityādi /* (When the compound is between a noun and a word denoting a number [*saṁkhyābācaka śabda*], where there is a sense of collecting several things together, it is a *dbigu samāsa*. Here, the numeric word is [always] the first word of the compound. For example, 'a collection of four *yugas*' [*cāriyuga*], 'four sides/directions'<sup>[51]</sup> [*caturdiga*], etc.)

<sup>51</sup> Carey translates *caturdiga* as 'four cardinal points' (Carey 1805, 155).

The Pāṇinian description of the *dvigu* compound is again a vast sub-topic of *tatpuruṣa* in itself. *Samkhyāpūrvō dviguḥ* (A 2.1.52) defines the basic notion of this compound that the first member of this compound is a number word. It is described in the same way in Bengali grammar (as well as in the present text). Chatterji discusses *dvigu samāsa* as received from Sanskrit (1945, 161–162). Thus, the Bengali compound words in this category function like the Sanskrit compounds and, again, a number of Sanskrit *dvigu* compound words are found in the Bengali language.

#### 4.1.8.5 *abyayībhāba (avyayībhāva) samāsa*

*abyaya śabda pūrbbe thākiyā anya śabdera sahita samāsa haile abyayībhāba samāsa haya / ei samāsa (samāse) niṣpanna pada kriyāra biśeṣaṇa haya / udāharaṇa ei, yābajjībana kariba, yathā śakti diba, ityādi / baliba ye śabda tājātīya sakala drabya arthe śabdera uttara pratirupaka śabda haya kintu sei pratirupaka śabda ekā thākile kona artha haya nā / udāharaṇa ei 'jalaṭala kichu āche', 'bāsanakusana saba laiṃ giyāche' ityādi //* (When an indeclinable word precedes another word in a compound, then it is an *abyayībhāba* compound. Such words formed are used as adverbs. For example, ‘[I] will do life-long’ [*yābajjībana kariba*], ‘[I] will give in all my power’ [*yathā śakti diba*], etc. Some words are used together with their echo forms that do not have any meaning of their own. For example, ‘Is there any water?’ [*jalaṭala kichu āche*], ‘[he/she] has taken all the utensils’ [*bāsanakusana saba laiṃ giyāche*], etc.)

The *avyayībhāva* compound is also considered an adverbial compound by Pāṇini (as it is considered in this grammar), and is defined from the *sūtra avyayībhāvaḥ* (A 2.1.5). This compound is described by Tubb and Boose (2007) as follows: “In *avyayībhāva* compounds it is the first member that is syntactically predominant and the second member that simply adds some specification to the notion expressed by the first member; in the analysis it is therefore the second member that is exhibited in some oblique case (namely, the case governed by the first member): e.g., *bahir-grāmam*, ‘outside the village,’ is analyzed *bahir grāmāt*” (87). This basic idea of the compound is also defined here. Chatterji (1942, 217–218) lists some of the Bengali and Sanskrit *avyayībhāva* compound words. For Sanskrit words, he mentions them as adverbial words where the first member of the compound is usually an indeclinable. According to him, in Bengali, the words formed in an *abyayībhāva* compound are used in the sense of

‘proximity,’ ‘frequency,’ ‘transgression/beyond,’ ‘limit/until,’ ‘merit/qualification,’ ‘absence’ or ‘right/authority.’ However, in Bengali, not all *avyayībhāva* compounds have the first member as indeclinable. For example, in the compound *dina-bhara* (all day), where *dina* (day) is a noun and *bhara* (throughout) an indeclinable, they have opposite positions in the compound. In this grammar, the author only gives an example of a Sanskrit compound word *yathā-śakti* that satisfies the rule mentioned here.

The second part of the rule mentions echo forms of words: “*ye śabda tājīātīya sakala drabya arthe śabdera uttara pratirupaka śabda haya kintu sei pratirupaka śabda ekā thākile kona artha haya nā*” (Some words are used together with their echo forms that do not have any meaning of their own). These words are specific to the Bengali language and are a part of ‘word pairs’ that are found in many forms in the language. Some of these words are considered a part of the *avyayībhāva* compound and are used in multiple senses such as “and others,” or as opposite meanings, synonyms, etc. Chatterji says that they can also be termed as ‘Reduplication of words’ (*śabda-dvaita*) and not ‘compounds.’ For the examples given in this grammar (*jalaṭala*, etc.), he places them under the sub-topic (of *śabda-dvaita*), where he discusses words that are reduplicated by changing the consonants of the principal word in the meaning of *ityādi*, i.e., “etcetera” (1945, 171). Thus, following this rule, *jalaṭala* will be “water, etc.” where *jala* means water and *ṭala* does not possess any meaning of its own but echoes the principal word *jala*. Thompson also discusses these words under the ‘etcetera’ category of the pair-words. She says, “The first word, either a noun or an adjective, is echoed by a meaningless rhyming word with a different initial consonant. This consonant is often ढ [ṭa] but other consonants also occur. Some of these pairs are well established, others are spontaneous creations” (2010, 163). These words usually add a meaning of ‘and things like that’ to the principal word. As Chatterji does, these words are probably discussed under the *avyayībhāva* compound in the present grammar simply because they form a compound with words that are not otherwise declined. Carey (1805) explains them in the following passage: “In this language a word is often followed by a sound of no meaning which rhymes with it. These two words produce a compound which means all things connected with the principal word” (156).

Chatterji (1945) lists all these six types of Sanskrit compounds in Bengali grammar and groups them under three categories based on their functions. These are ‘copulative or collective compounds’ (*dbandba*), ‘determinative compounds’ (*tatpuruṣa*, *karmadhāraya*, *dbigu*, and *avyayībhāva*), and ‘possessive, relative or descriptive compounds’ (*bahubrīhi*). Besides describing the formation of compounds in Bengali, he lists Sanskrit compound words that are

used in the Bengali language. These words are explained based on the specific features they possess as formed using the rules of Sanskrit grammar. Thus, traditionally, the Bengali language embraces these six compound forms from a syntactic viewpoint. However, the topic of compounds in Bengali has been subjected to several studies and discussions by scholars over a long period. Hence, there has been a shift in their approach toward analyzing the process of compound formation. Besides the traditional semantic way of categorizing compound words, they are also studied from the grammatical, functional, and structural point of view.<sup>52</sup>

From the above description, it can be seen that the Bengali compound system can easily fit into the Sanskrit grammatical framework. Just like Sanskrit, Bengali has the ability to form multiple combinations of compounds depending on their semantic value. However, they are not arbitrary but follow certain rules. This nature of the Bengali compounds allows them to be described using the Sanskrit tools. This is mainly because of two reasons: 1) Bengali, being genetically linked to Sanskrit, possesses many morphological features that are naturally inherited from Sanskrit; 2) There is a presence of several *tatsama* and semi-*tatsama* words, more precisely, compound words in this context. Thus, each category of compound in Bengali has two types of words, viz., vernacular compound words, as well as Sanskrit compound words where the latter can be found abundantly in the *sādhu bhāṣā*. Apart from this, a number of *tatsama* and semi-*tatsama* compounds are still used in the language to bring about a semantic perfection.

The author continuously draws this relationship between Bengali and Sanskrit in the description of compounds. The use of the terms “Bengali language” and “Sanskrit language” establishes a conscious will to describe the language in reference to Sanskrit. Furthermore, as seen from the above example of the *tatpuruṣa* compound, the author was presumably describing the examples he encountered using the Sanskrit rules and not illustrating the rules with the examples. To do this, the author mostly chose Sanskrit (*tatsama* and semi-*tatsama*) compound words that are present in the Bengali language. This helped in conveniently categorizing the words under the specific Sanskrit compounds. As a result, there has been a successful attempt in establishing a close relationship between the two languages.

The above analysis shows how the Sanskrit tools are incorporated into the present Bengali grammar under different circumstances. It has been seen that Bengali, being genetically linked to Sanskrit, possesses several features that are historically inherited from the latter. Thus, in

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<sup>52</sup> Dash 2014.

most of these cases, the elements of the Bengali language provide a ‘natural’ ground for their grammatical descriptions using the Sanskrit tools: the way according to which the Bengali alphabet-cum-sound system is described, as well as Bengali *sandhis* and compound words (though mainly restricted to *tatsamas* or the semi-*tatsamas*) clearly illustrate the point. However, the ‘Sanskritic way’ of describing Bengali sometimes misses the target, such as nominal declensions, where the Sanskrit descriptive matrix is almost imposed on the Bengali system. Bengali nouns, mostly being declined using post-positions, do not correspond to all the Sanskrit case-endings. Yet, they have been presented in the way Sanskrit nouns are declined.

Thus, we encounter roughly three types of situations where Sanskrit tools have been used to describe the Bengali language. These are: 1) Bengali elements that have Sanskrit features and can easily fit into the Sanskrit grammatical framework; 2) Elements of the Bengali language that are closely linked to Sanskrit, yet possess certain features that are unique to Bengali; and 3) Elements of the language that significantly differ from Sanskrit in various aspects but provide a faint scope of description through Sanskrit tools.

However, at some point, the unique Bengali features do not allow the Sanskrit models to completely describe the language. As a result, only a few Sanskrit grammatical tools are incorporated into the description of such elements. These Sanskrit tools either remain as mere grammatical concepts or in the form of technical terms that can play some role in maintaining the relationship between the two languages. The next section of this chapter is dedicated to the analysis of these elements of the Bengali grammar.

## 4.2 Adaptation of Sanskrit Elements

In the previous section, it was seen how Sanskrit grammatical tools were directly implemented in the description of the Bengali language. However, Bengali possesses specific features, independent of Sanskrit, so it is not possible to describe the whole language as per the Sanskrit grammatical model. These specific features were either developed during the Middle Indo-Aryan (such as in the case of the verbal declensions, of postpositions, etc.) or represent completely new vernacular features. Yet, some Sanskrit tools are still resorted to in the description process of such elements. If these Sanskrit tools do not describe the language appropriately, some of them definitely act as helping elements. This is the case of the names of the main parts of speech (*nāma*, *kriyā*, *abyahāya*) and of some other technical terms, which define and organize the contents. This section deals with these kinds of Sanskrit tools.

### 4.2.1 The Use of the Terms *Samyoga* and *Yuktākṣara*

*Samyoga*, or ‘conjunction,’ is a Sanskrit grammatical term. This Pāṇinian technical term is used in the rule *halo'nantarāḥ samyogaḥ* (A 1.1.7), meaning “consonants that are not separated [by vowels are called] conjunct [consonants].” In the present grammar, this term is used only for the conjunction of two (or more) consonants.

However, the term *samyoga* is used in a broader sense that encompasses the conjunction of a consonant with a vowel as well as the conjunction of two consonants. In this context, two more terms are introduced in order to separately describe the two occurrences of *samyoga*, viz., *bānāna* for the conjunction of a consonant with a vowel and *yuktākṣara* for the conjunct consonants. *Bānāna* in Modern Bengali refers to the orthography of a word.<sup>53</sup> *Yuktākṣara*, literally meaning ‘letters combined or joined together,’ is a *tatsama* word made of *yukta* (joined) and *akṣara* (letter). This term is used in Bengali grammar in the same sense.<sup>54</sup> *Yuktākṣara* is translated as “conjuncts” by Thompson. She defines it as follows: “When two or more consonants combine without a vowel between them they form a consonant cluster which in writing is represented by a conjunct letter যুক্তাক্ষর [*yuktākṣara*]” (Thompson 2011, 46). Thus,

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<sup>53</sup> This word comes from the Sanskrit *varṇana* (description), referring to the separate description of Bengali letters (Dasa 1937, 1539).

<sup>54</sup> যুক্তাক্ষর *yuktākṣara* n. (gr.) a compound or conjunct letter (Biswas 2000, 893).

the term *yuktākṣara* in Bengali grammar directly corresponds to the Sanskrit notion of *saṃyoga*. However, this Sanskrit grammatical term *saṃyoga* has been used in the present grammar to describe the elements of the Bengali grammar in its extended scope, i.e., also for the conjunction of the consonants with vowels. It must be noted that the grammar deals with the alphabet that corresponds to the traditional Sanskrit alphabet.<sup>55</sup> There is a switch to the script level where the grammar deals with the writing of the consonants.

The section on *yuktākṣara* is further explained and introduced by the following sentence: *byañjanera saṃyogera egāra prakāra* / (There are eleven types of conjunction of consonants). In this statement, the number of conjunct consonants has been fixed (ref. to Chapter 2, p. 45-47 for the list). However, the number of conjunctions of consonants in the Bengali language is not fixed.<sup>56</sup> Thompson says that there are approximately 250 of them (Thompson 2010, 46).<sup>57</sup> The reason why the author lists only eleven of them is perhaps the scarce availability of written resources during the period of composition of the grammar in question. Apart from this, the grammar presents a list of conjunct consonants that have a specific physical feature. It is true in the case of Bengali that certain ‘forms’ of consonant clusters have a consistent pattern, i.e., the conjunct forms look different from their individual components.

In this section, the author describes the Bengali sound system of conjunct letters<sup>58</sup> using Sanskrit terminology. As seen from the use of the term *saṃyoga*, the author takes liberty in (re)defining the scope of these technical terms. Moreover, the author probably felt the need to describe the two types of conjunctions, i.e., vowel with consonant and consonant with consonant, and thus introduced two new terms in order to separately define each of them. The term *bānāna*, meaning spellings, indirectly gives an idea of separating each element of a word that mostly consists of conjunctions between vowels and consonants. This, perhaps, led to the attribution of this term to the vowel-consonant conjunction. Thus, we can see an effort towards defining every aspect of the Bengali language where Sanskrit is a major source for borrowing the terminology. Furthermore, within that context, vernacular terms were also introduced at the unavailability of the Sanskrit terms.

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<sup>55</sup> If we refer to the *Kātantra* grammar, we find this type of list of the Sanskrit alphabets (Ka. 1). It is specified that such a list is an established one.

<sup>56</sup> Grammarians of the late 19th century, such as Duncan Forbes in his work *A Grammar of the Bengali Language*, divide the consonant clusters into three groups, viz. double letters, compounds, and miscellaneous (Forbes 1882). Even after these divisions, their combinations are not restricted. The last one gives the scope of multiple such combinations.

<sup>57</sup> Refer to the list by Thompson, Haq, and Radice to get an extensive idea of conjuncts in the Bengali language.

<sup>58</sup> On the level of script.

## 4.2.2 Word-Class Distribution

The present grammar categorizes words into three types. The word-class distribution begins with: “*śabda tina prakāra haya / nāma, kriyā, abyahaya haya /*” (Words are of three types, viz., nouns, verbs, and indeclinables [or particles]). From a Sanskrit viewpoint, this kind of division is not found in traditional Sanskrit grammars. Pāṇini divides words into two groups: *subanta* (having *sup* endings), which refers to nouns, and *tiñanta* (having *tiñ* endings), which refers to verbs in general terms (A 1.4.14). The most ancient trace of the fourfold classification of words goes back to Yāska (seventh - fifth century BC), who placed the words into categories by attributing them with the labels that we are familiar with today, in his *Nirukta* (a Sanskrit treatise on etymology and a study to explain how some Vedic words came to refer to what they refer to). He says, “*catvāri padajātāni nāmākhyāte copasarganipātāśca ...*” (There are four types of words: *nāman* [name], *ākhyāta* [verb], *upasarga* [preverb/preposition], and *nipāta* [particle]) (Nir 1.1). As mentioned in the *Nirukta*, this fourfold division has been accepted by all the later grammarians.

In the present grammar, the division of words follows a similar pattern to what Yāska discussed in his *Nirukta*. The only difference lies in the last category, i.e., *abyaya* (indeclinables). The author did not keep preverbs in a separate category but grouped them together with the adverbs, conjunctions, and interjections (to be discussed later). Considering the complex nature of adverbs and postpositions in the Bengali language, the author probably found it convenient to place words that remain unchanged in nature upon their application under a single category.

Today, if we look at the way Thompson (2010) categorizes words in Bengali, the distinction becomes very clear. It has become more convenient to distinguish the categories of words based on their nature and the functions they serve as nouns, pronouns, verbs, adjectives, adverbs, postpositions, conjunctions, emphasizees, particles, or interjections.

The present grammar gives one of the very first descriptions of the language that divides the elements of Bengali grammar into broad categories. Thus, the word-class system described here carries the utmost importance. Here, we can see a fresh approach to dividing the parts of speech that form the basis of any grammatical description. This description does not strictly follow any traditional Sanskrit division of words but simply borrows some grammatical terminologies. Sanskrit grammar has surely been used as a reference point here, but a vernacular touch is clearly visible.



### 4.2.3 Subdivision of Nouns

Nouns are further classified under three subdivisions, viz., *drabyabācaka* (lit. which expresses a substance), *guṇabācaka* (lit. which expresses a quality)<sup>59</sup>, and *anukaraṇa* (lit. imitation [word]<sup>60</sup> such as *jhanat*, *khaṭat*, etc.). *Guṇabācaka*, in the present context, must be understood as referring to adjectives. Here, names and adjectives have been put together under one category of nouns. Adjectives in Sanskrit follow nominal declensions similar to that of the nouns, but in Bengali, they do not possess any declensions and are thus considered as a separate word class (see Thompson 2010, 174–203). Many early grammarians (including the author of the present grammar) have argued that adjectival forms vary according to gender.<sup>61</sup> This holds true for some *tatsama* or semi-*tatsama* words that are present in the Bengali language and which function according to the Sanskrit rules. The term *anukaraṇa* is used in A 1.4.62 and Mbh 6–2–46; 1–3–48, and it is described as imitative, i.e. it broadly corresponds to “onomatopoeic words.” These words add flavour to the language and express emotional values that other words fail to express. Their formation follows certain rules (Racova 2014), and they are constantly evolving and being added to the list. Thompson terms them as “*dhvanyātmak*” (words whose soul is in their sound), and describes them as an open word class where they can be interpreted as either nouns or adjectives. Thompson says, “They constitute a distinct and coherent word class in Bangla and should be treated as such” (Thompson 2010, 673).<sup>62</sup> The term *dhvanyātmak* is a *tatsama* term made by joining *dhvani* (sound) and *ātman* (soul). Thompson borrows this term from Tagore as she considers it appropriate in describing the onomatopoeic or the ideophonic words (Racova 2014).<sup>63</sup> As per this discussion, these onomatopoeic words certainly count as being part of an open word class. This category has not been further developed in the grammar studied here.

The *drabyabācaka*, or the substantives, are further classified into three types, viz., *nāmabācaka* (proper noun), *jātibācaka* (generic noun), and *bhābabācaka* (abstract noun). The abstract noun has two sub-categories: *bhābabācaka* and *kriyābācaka* (verbal noun). To understand this division of verbal nouns and the intention of the author behind it, Carey’s translation should be considered where he translates these terms as ‘names of abstract ideas’ and

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<sup>59</sup> *Guṇabācaka* or *guṇabācaka biśēṣya* are categorized as ‘abstract nouns’ by Thompson under the semantic subgroup of nouns. Under this category, words such as *sukh* (happiness) or *samaya* (time) are listed.

<sup>60</sup> Abhyankar 1961, 21.

<sup>61</sup> See Bandhyopadhyay (2011, 111–112), where she lists the views of early grammarians on the ‘Declension of Adjectives.’

<sup>62</sup> Thompson’s list of onomatopoeia gives a real-time idea of the usage of such words (Thompson 2010, 672–682).

<sup>63</sup> The article by Racova titled “Ideophones in Bengali” discusses this topic exhaustively.

‘verbal nouns,’ respectively. However, Carey does not provide any examples to illustrate this idea, contrary to the present grammar. The words *kartṛtba* (the state of being the subject), *bhadratā* (politeness), *śuklimā* (whiteness), and *gauraba* (heaviness) are examples of ‘abstract ideas,’ and *gamana* (the act of going) and *gati* (going/movement) are ‘verbal nouns.’ Nouns are sub-categorized into *prāṇi* (animate) and *aprāṇi* (inanimate). The sub-categorization into animate and inanimate holds an important position in the Bengali language to distinguish between the various noun forms. ‘Animate noun’ refers to living entities such as names of animals, humans, and birds, and the ‘inanimate noun’ refers to objects such as pots, utensils, and clothes. There are certain classifiers reserved for each type of noun. For example, plural classifiers such as *jana* or *rā* are reserved for the animates and *khānā* for the inanimates. However, Thompson points out that “the lines between those two groups can be crossed” (Thompson 2010, 113). This distinction has been used several times in this grammar specifically to indicate the use of various postpositions. For instance, “*prāṇibācaka śabdera uttare prītyarthe -ḍi o -ṭi haya*” (*-ḍi -ṭi* [postpositions] are used after the animate words to indicate affection); “*prāṇibācaka śabdera yoge gaṇa, jāti, barga, dala bahubacana bujhite haya!*” (The postpositions [of quantity/collection] *gaṇa, jāti, barga, dala* are used after animate words to indicate the plural).

A very similar division of nouns can be seen in an early Hindi grammatical text by Reverend Adam composed in 1827. This grammar of Hindi is also considered to be the first grammar written by a non-native in Hindi for the purpose of language learning in schools and colleges for the native learners (Bhatia 1987, 102).<sup>64</sup>

The fourfold classification of nouns in *Mahābhāṣya* is based on the ‘cause of application’ (*pravṛttinimitta*), viz., *jāti-śabda* (generic word), *guṇa-śabda* (quality word), *kriyā-śabda* (action word), and *yadṛcchā-śabda* (arbitrary word).<sup>65</sup> The basis for this classification relies on a semantic criterion. Aussant (2020) gives a complete overview of how words are classified based on different criteria at different points in the Sanskrit grammatical tradition.

The present grammar mostly uses *tatsama* terms in categorizing the various elements that constitute the nominal system of the Bengali language. However, this classification does not

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<sup>64</sup> Here, the nouns are divided into four classes, viz., *prakrit nāmavācak* (proper nouns), *jāti vācak* (common nouns), *bhāv vācak* (abstract nouns), and *kriyā vācak* (verbal nouns). These are sub-categorized into *prāṇi vacak* (animate) and *aprāṇi vacak* (inanimate), and further into *pulliṅga* (masculine) and *strīliṅga* (feminine) (Aussant 2020,13).

<sup>65</sup> Cf. Aussant 2020, 18.

follow any particular traditional Sanskrit categorization. Can we see here the emergence of a vernacular metagrammatical terminology? Why were the terms *drabyabācaka*, *nāmbācaka*, *jātibācaka*, *bhābabācaka*, and *kriyābācaka* coined? These issues would need to be addressed in a future work.

#### 4.2.4 The Use of Postpositional Words

Postpositions occupy a greater space in the Bengali language. They are used in various contexts such as perfective participle verbal forms, adverbs, plural indicators, in governing oblique cases, etc. However, they do not form an open word class such as English prepositions (Thompson 2010, 228). Bengali postpositions include *tatsama*, *semi-tatsama*, *tadbhava*, as well as underived words. The use of postpositions in Bengali has its roots back in the Old Indo-Aryan which came through the Classical Sanskrit followed by the Prakrit vernaculars (Chatterji 2017, 766–767). Bengali retained most of these forms in the absence of a considerable amount of nominal and verbal inflections in the language, and these postpositions play a vital role in determining the syntactic values. As it will be seen here, the use of postpositions does not form a single topic of discussion but is spread throughout the present grammar. In order to analyze the various postpositions, I have consulted Thompson (2010), Chatterji (2017), and the Bengali dictionaries of Dasa (1937), Biswas (2000, 2004), and Bhattacharya (2003).

#### 4.2.5 Case Helping Words

As previously discussed, the number of cases in Bengali is lesser than in Sanskrit, due to the lack of oblique cases. To compensate for the loss of these cases, Bengali uses postpositions as case markers. In the present grammar, these postpositional words are divided into *ṭṛtīyā* (third case), *caturthī* (fourth case), etc., which list the postpositions corresponding to the respective Sanskrit cases. In the following examples, I have quoted the rules from the grammar that describe these postpositional words and their specific usage.

#### Third case, or the instrument

Even though the suffix *-te* is used as a nominal ending for the instrumental case in this grammar, the instrumental case is mainly expressed using certain postpositions. This suffix *-te* is a remainder from the NIA form *-e* used for the instrumental-locative. This form was used in the

Old and Early Middle Bengali and has been replaced by *-te* which is preserved in some forms of *sādhu bhāṣā* and the standard colloquial (Chatterji 2017, 719). The instances of the use of *-te* is seen within the present grammar as well. For example, “*kona kriyā kona lokete kimbā kona kona biṣayete sādhitā haya...*” (When an action is accomplished by some person or by some object...). The rules which specify the use of postpositions to bring out the instrumental meaning are as follows:

“*Yakhana kona<sup>2</sup> kriyāra sādhanāra pathera nyāya mane bicāra karā yāya takhana sei sādhanera ṭṭīyāra ṭhāi diyā, kariyā, haiyā ityādi haya / udāharaṇa ei, āmi āpana hāta diyā kariyāchi ityādi /*” (When something is thought about for the purpose of the accomplishment of an action, then words like *diyā, kariyā, haiyā*, etc., are used for the third case. For example, ‘I ate with [*diyā*] my own hands.’)

The postpositional word *diyā* is the *sādhu bhāṣā* form of *diye*, which means ‘with,’ ‘through,’ ‘by,’ ‘via,’ ‘from,’ and ‘by the means of.’<sup>66</sup> Chatterji gives the following explanation: “*diyā > diye > de >> having given*. This conjunctive form is used ordinarily with the base of the noun (which is in accusative relation to it), but occasionally also with genitive, to express instrumentality or intermediacy” (Chatterji 2017, 770).

For the postposition *kariyā*, Chatterji explains, “*kariyā > kare = kōre having done*: added to the locative oblique in « *-ē* » to denote the instrumental (see *ante*, p. 747). Used with an adverbial force after adjectives and nouns (the commoner practice at the present day being to use it after the base and not after the « *ē* » oblique)...” (Chatterji 2017, 767).

*Haiyā*, or the modern Bengali form *hayē*, is used for ‘as,’ ‘for,’ ‘on behalf of,’ or ‘via’ (Thompson 2010, 254). Here, the meaning of ‘via’ can be considered as an instrumental usage.

*kona kriyā kona lokete kimbā kona kona biṣayete sādhitā haya tabe sei ṭhāi ṭṭīyāra sthali ‘dbārā’ haya / udāharaṇa ei, ‘tadbārā tomāra anugraha pāiyāchi’ ityādi /* (When an action is accomplished by some person or by some object, *dbārā* is used in place of [for] the instrumental case. For example, ‘I got your request through that [person].’)

<sup>66</sup> Thompson 2010, 237.

The postpositional word *dbārā* (*dvārā*) means ‘by,’ ‘through,’ ‘by means of.’<sup>67</sup> Chatterji translates this as ‘through the instrumentality of’ and says that it forms the instrumental with the genitive (2017, 770). The example given here is *tadbārā* (through the person), which is a *tadbhava* compound formed by the Sanskrit *tat* (that) compounded with *dbārā*. To understand what Chatterji says, let us change this word to its standard colloquial form: *tadbārā* > *tāra dbārā*. Here, *tāra* is the genitive form ‘of whom,’ which is attached to the postposition *dbārā* to give out the meaning of ‘through the person.’ Regarding the usage of this postposition, Chatterji adds, “This is in its origin a learned form, but it has become sufficiently popular to be used in familiar conversation in NB” (Chatterji 2017, 770).

*kona kriyā kona 2 astra kimbā āra kona 2 sādhakete yadi siddha haya tabe sei thāi tṛtīyā sthale ‘karaṇa’ haya / udāharaṇa ei, ‘āmi kalama karaṇaka likhi’* (If an action is accomplished by any weapon or any helper [helping agent], *karaṇa* is used for the instrumental case. For example, ‘I write with a pen.’)

The word *karaṇa* or *karaṇaka* is probably a form created to denote the Sanskrit *karaṇa kāraka* in its instrumental meaning. In the example, the pen is used as an instrument of writing. Such usage can be seen quite often in the early specimens of prose during the eighteenth century. There are several such instances such as “*rajju karaṇaka baddha haiyā*” (having tied by rope), in *Puruṣa Parīkṣā* (ca. 1834) by Mrityunjay Vidyalankar; “*mānaba karaṇaka*” (by human), in *Lipimālā* (ca. 1802) by Ramram Basu; etc.

*karmmani bācyera karttāsthale ye tṛtīyāra thāi kartṭka haya / udāharaṇa ei, ‘īśbara kartṭka jagat sṛṣṭi haiyāche’ ityādi /* (In the case of the passive form [*karmmani bācyā* or *karmavācyā*], *kartṭka* is used for the instrumental case in the place of the agent. For example, ‘The world is created by God [*īśbara kartṭka*].’)

The Sanskrit word *kartṭka* means an agent who does the work.<sup>68</sup> In Bengali, *kartṭka* is used with the same meaning as *dbārā* (by).<sup>69</sup> Here, in *īśbara kartṭka*, God (*īśbara*) is the agent, and in order to add the instrumentality for ‘creation,’ the postpositional *kartṭka* is used with it. *Kartṭka* being a *tatsama* word, it independently bears the semantic value of agent in Bengali

<sup>67</sup> Thompson 2010, 238.

<sup>68</sup> Apte (1957–1959, 540).

<sup>69</sup> The *Ka* suffix is attached to the word *kartṭ* when there is a *bahuvrihi* compound with another word, according to the Sanskrit rule. For example, *mat kartṭka* (done by me) (Dasa 1937, 448).

as well. In the description of *Puruṣa Parīkṣā* (ed. 1904),<sup>70</sup> we find the following line: “...*paṇḍita śrīyukta mṛtyuñjaya bidyālaṅkāra kartṛka baṅgabhāṣāntarita haila*” (...has been converted to the Bengali language by Sri Mritynjay Vidyalankar). Chatterji explains this Bengali postposition as “a *ts.* word used as an instrumental postposition, either loosely compounded with the stem, or used with the genitive: ‘having (the preceding noun or pronoun) as the doer’... A learned form, which became established during the early nineteenth century” (Chatterji 2017, 768).

*sādhya kriyāra pūrbabarti athaca tatkrīyā sādhanete upayukta ye biṣaya tāhāra tṛtīyāra thāi ‘pūrbbaka’ haya / udāharaṇa ei ‘āpanakāra anugraha pūrbbaka karma siddha haila’ ityādi /* (An action taken place before the primary action and is useful for the accomplishment of it [the primary action], is accompanied by *pūrbbaka* for the instrumental case. For example, ‘Having received your request, the work was accomplished.’)

*Pūrvaka* in Sanskrit means ‘earlier,’ ‘former,’ ‘preceded or accompanied by,’ etc.<sup>71</sup> In Bengali, *pūrbaka* is used in a compound to give the sense of ‘having in advance’ or ‘having first made or done.’<sup>72</sup> As regards this rule, the situation is that where two actions are taking place one after the other, with the first one being the reason for the accomplishment of the principal or later action. So, the first action is considered as the instrument for the principal action. Hence, *pūrbaka* (having in advance/first) is added to the first action, *āpanakāra anugraha* (your request), to give out the sense of instrumentality. The word is a Sanskrit *tatsama*. However, the way it is being used here is perhaps suited to the need of the author, as it does not follow the Bengali pattern of being compounded in the given sense.

*kona 2 sthale karmaṇibācyera karttāra tṛtīyāra sthale pañcamīra nyāya ‘haite haya / udāharaṇa ei, ‘tomā haite gurura o putrera prāṇa rakṣā haila’ ityādi /* (At some places, *haite* is used for the instrumental case with the agent in the passive voice, just as in the ablative case. For example, ‘The life of the teacher and son was saved by you.’)

<sup>70</sup> *Puruṣa Parīkṣā* (lit. assessment of man) is a translation by Mrityunjay Vidyalankar of the original work in Sanskrit composed by Vidyapati. It consists of several short anecdotes composed in order to impart moral learning in man.

<sup>71</sup> MW, 645.

<sup>72</sup> Biswas 2000, 662.

*Haite* or *hate* (the modern form) refers to the idea of ‘being,’ having its historical relationship with the Sanskrit *as-* (to be) root (Chatterji 2017, 775). However, in the postpositional form, it brings the ablative meaning.<sup>73</sup> Thompson says that it works in the same way as *theke* ‘from,’ which is used after a nominative or genitive case ending. Thus, in a general sense, *haite* or *hate* means ‘from.’ However, this word is optionally used in the sense of ‘by’ which can be confirmed by the dictionary entry in Biswas (2004, 853) where three more meanings of *hate* (*haite*) are given, viz., *dbārā* (by), *phale* (resulting in), and *tulanāya/ceye* (as compared to).

*ṭṛṭīyāra sthale ye 2 śabda lekhā gela sei 2 śabda prakṛta śabdera para kimbā ādiṣṭa śabdera para haya ebaṃ kakhana 2 ṣaṣṭhira yogeo haya / udāharāna ei, ‘mānuṣa kartṭka’ o ‘mānuṣera kartṭka’ o ‘tomāra kartṭka’ ityādi /* (Whatever words have been discussed for the instrumental case are used after the nominative form, and sometimes after the genitive cases. For example, *mānuṣa kartṭka* and *mānuṣera kartṭka* [done/created by human], *tomāra kartṭka* [done by you], etc.)

Here, *mānuṣa kartṭka* is the example of postpositional use after the nominative case, and in the same sense, *mānuṣera kartṭka* is the example of postpositional use after the genitive case. Here, *mānuṣera* (of human) is a genitive form. Similarly, in *tomāra kartṭka*, *tomāra* (your) is a genitive form. All the postpositions of the instrumental case in the Bengali language are invariably used after either the nominative or the genitive case.<sup>74</sup>

#### **Fourth case, or the act of giving**

Just like the instrumental, the dative too lacks any inflection of its own and, thus, is not considered a separate case in Modern Bengali grammar. However, to fit into the Sanskrit framework of the case system, the *caturthi*, or the dative, is described separately. In the case of *caturthi*, postpositions or suffixes are added in the absence of any inflections. One such example is given in the grammar:

<sup>73</sup> “With the base, it indicates ablative” (Chatterji 2017, 775).

<sup>74</sup> Refer to Thompson’s chapter on postpositions where she explains each of them with their usage after the specific case endings (cf. Thompson 2010).

*puṁliṅgera o strīliṅgera caturthīra ṭhāi -ke haya / udāharaṇa ei, 'āmi ghoṛāke dānā diyāchi' ityādi / (-ke is used for masculine and feminine in the fourth [or the dative] case.*

For example, 'I gave grains to the horse.')

In the list of nominal endings (refer to Chapter 2, p. 53), the dative is shown with the case suffixes *-re* or *-ere*. Similarly, *-ke* is another such suffix that is used for the sense of “giving to.” According to Chatterji, the suffixes *-re*, *-ere*, and *-ke* (in the case of dative) are added to the noun as case affixes in New Bengali, just like the organic inflections which are distinct from the detachable postpositional words (Chatterji 2017, 739).<sup>75</sup> Thus, these suffixes are not actual organic inflections and are therefore mentioned distinctly.

### **Fifth case, or the separation**

Chatterji comments that Bengali and Assamese do not possess organic affixes for ablative anymore (Chatterji 2017, 762). Hence, there are certain postpositions that are discussed under the fifth case. The present grammar discusses five of them:

*strīliṅga o puṁliṅgera pañcamīra sthale 'ṭhāi' o 'sthāne' o 'kāchete' o 'kāche haite'<sup>76</sup> o 'thākiyā' ityādi haya / udāharaṇa ei, 'tāhāra ṭhāi pāiyāchi', 'ghara thākiyā āsiyāchi' ityādi / (ṭhāi, sthāne, kāchete, kāche haite, and thākiyā are used for masculine and feminine in the fifth or [the ablative] case. For example, '[I] received from that person', '[I am] coming from home,' etc.)*

*Thāi* (place) is an old Bengali postposition that is used for the dative or locative case after the genitive form of the noun (Chatterji 2017, 769). But *ṭhāi* also means “near/nearby” (*kāche*) according to Dasa (1937, 913). Further, *Kāche* is also used for the meaning of “from,”<sup>77</sup> which gives the ablative meaning of the noun when it is attached to the genitive form. Thus, *tāhāra ṭhāi* would be “from that person,” where *tāhāra* is the genitive form of *se* (that person).

*Sthāne*, or ‘in place of,’ is a *tatsama* word. Apte defines it as the locative of *sthāna*, which means “in the right or proper place.”

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<sup>75</sup> Refer to Chatterji 2017, 759–762 for the dative form *ke*.

<sup>76</sup> This form is a verbal postposition for ablatives (Chatterji 2010, 768).

<sup>77</sup> Thompson 2010, 232.



*Kāchete* or *kāche* have the same meaning, that is, “nearby.” As Chatterji remarks, the locative form in the *-te* suffix is also used with an ablative form from the Early Middle Bengali (Chatterji 2017, 751).

*Kāche haite* is used in the same way as *haite* (the ablative use is discussed above). Further, Chatterji adds to the explanation of *kāche* that the base *kāch*, when attached to *haite* or *thākiyā*, becomes “verbal postpositions for the ablative...also used along with the genitive of the noun or pronoun to indicate its ablative” (Chatterji 2017, 768).

*Thākiyā* is the *sādhu bhāṣā* form of the postposition *theke* (from). It is used in the same way as *kāch theke* (more commonly used in combination with animate nouns).<sup>78</sup> According to Chatterji, it is affixed directly with the stem in case of neuter nouns and with the genitive in the case of names of sentient beings to indicate the sense of ablative (Chatterji 2017, 770).

### **Sixth case, or the relation**

The genitive, or the Sanskrit sixth case, is considered as one of the nominal cases in Bengali. The inflections *-ra* and *-era* suggesting relation are the major case markers of the genitive. The genitive form does not take the help of any postpositions but as previously seen, many postpositional words are attached to the genitive form of nouns to derive different meanings. Let us look at the only postposition that is discussed under the sixth case in this grammar.

“*kakhana 2 ṣaṣṭhīra thāi ‘rūpa’ haya / tāhāra udāharaṇa ei, ‘śokarūpa andhakāre o durgatirūpa jale magna haiyāchi’ ityādi /*”

(Sometimes *rūpa* is used for the sixth case. For example, ‘[I am] sunken in the darkness of sorrow and the water of distress.’)

This kind of usage does not have any morphological explanation, but Carey explains the need for such a form. He says, “The possessive case would be improper here, because darkness and water are not things possessed by grief or affliction, but figurative expressions denoting them” (Carey 1805, 41). If translated literally, *śokarūpa andhakāre* would be ‘in the darkness that is in the form of sorrow’ and *durgatirūpa jale* would be ‘in the water that is in the form of distress.’ Therefore, these can be simply considered as poetic expressions.

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<sup>78</sup> Thompson 2010, 234.

## Seventh case, or location

The locative case is usually denoted with nominal endings such as *-e* or *-te*. However, there are still some postpositions that indicate the locative meaning of the noun. The grammar mentions two of them.

“*saptamīra sthāne kakhana 2 ‘madhye’ o ‘mājhe’ haya / udāharaṇa ei, ‘gharera madhye’ o ‘mājhe basiyāchi’ ityādi /*”

(Sometimes *madhye* and *mājhe* are used for the seventh case. For example, ‘In the house’ and ‘[I am] sitting in the middle.’)

*Madhye* (a Sanskrit *tatsama*) means ‘within,’ ‘among,’ ‘in between,’ ‘inside,’ or ‘in.’<sup>79</sup> *Mājhe* means ‘among,’ ‘in the middle of,’ or ‘in between.’<sup>80</sup> According to what Chatterji records, *mājhe* is the locative form which means ‘in the middle of,’ and is derived from *madhye* (Chatterji 2017, 773).

The above instances show how postpositions form an indispensable part of the Bengali grammar. Some of them are seen coming from Sanskrit and surviving through the historical development, and some are of vernacular origin. These postpositions were used in the *sādhu bhāṣā* and are very much present in the modern form of the language. The description of these postpositions in the present grammar aligns with the Sanskrit description of the nominal forms, which is the reason I intended to discuss them under the present category. On the other hand, various other implementations of the postpositions describe typical Bengali features. This will be discussed under the third category.

### 4.2.6 Sambodhana or the Vocative Case

The vocative case in Sanskrit is not considered as an independent case. The forms usually have the same endings as the nominative case. Additionally, there are interjections that are added before the noun in order to give out the sense of addressing someone. The Pāṇinian *sūtra sāmantritam* (A 2.3.48) says that the word ending in a first case suffix, in the sense of addressing, is called *āmantrita*, or the vocative.

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<sup>79</sup> Thompson 2010, 249.

<sup>80</sup> Thompson 2010, 250.

As it has been previously mentioned, there is a controversy in determining the number of cases in Bengali, many grammarians having considered the “vocative” as a separate case. However, the way in which the vocative case is treated in this grammar is different: The *sambodhana* is not counted in the list of Bengali cases—it is discussed separately at the end of the section. A list of various Bengali words denoting the vocative case (*sambodhanabācaka*) is given and these words are described in accordance with the various contexts in which they are used in the language. Carey, in his grammar, makes a remark that the vocative is not considered a separate case but is denoted with certain words when having the nominative form (Carey 1805, 42).

The list of words given in this grammar is much longer than those found in the Sanskrit vocative usage. Here, the author categorizes these words based on the contexts in which they are used. These are for a respectable person (*go*), someone of equal status (*he*), relatives (*re*), affection (*ore*), someone of lower status (*re, lo*), someone situated near or far (e.g. *ogo, ore*), etc. There are even variations of these words that exist for different genders. For example, *go* or *ogo* becomes *ge* or *oge* when used for females. These variations are mostly regional or dialectal. The examples appear to be the author’s personal encounters as these words can also be seen used interchangeably in the colloquial form of the language.

Interestingly, within the discussion of the vocative case, some postpositions such as *ṭi* and *ṭe* are also mentioned. These are postpositional words that are used to denote singular numbers, which will be discussed later in this chapter. The use of these postpositions alone does not have any vocative sense. The grammar says that *ṭi* is used in the *sambodhana* of *bālaka*, i.e., to address a boy. However, it is primarily used in a third-person indication such as *bālaka ṭi* (the boy). Since there are no examples in support of these rules, it is difficult to understand why the author considered these words under the vocative case.

Furthermore, there are rules that specify the other usages of the vocative interjections. For example, *go* or *re* can also be added to the interrogative sense such as *kena go bala nā* (why don’t you say). Here, the *go* emphasized the interrogation. Furthermore, some words of the vocative case are also used to give permission such as *khāo go* (eat), *kara he* (do), etc.

Apart from this, there are rules that correspond to the Sanskrit form of the vocative case. There are specific instances in Sanskrit where the nominative form of the noun goes through a slight change in the vocative case. For example, in the case of nouns ending with *ā* or *u*, where *ramā* becomes *rame*, and *guru* becomes *guro* in the vocative case. This is pointed out in this grammar as well.

*i-kārānta āra u-kārānta śabda sambodhanabācaka haile i-kārera sthāne e-kāra haya / u-kārera sthāne o-kāra haya / udāharaṇa ei, hare, guro ityādi //* (When the words ending with *i* or *u* are in the vocative case, *i* becomes *e* and *u* becomes *o*. For example, *hare* [*hari* – the name of a deity], *guro* [*guru* – teacher], etc.)

Thus, the treatment that is given to the topic of *sambodhana* in this grammar is quite singular. Vernacular features of the vocative case are described within the framework of the Sanskrit grammatical concept. Though the instances of the vocative case are generally found in the spoken form of the language, the rules of Sanskrit grammar that are employed in the present grammar indicate the *tatsama* use of the vocative case along with other vernacular examples that were prevalent in the written form.

#### 4.2.7 Use of Suffixes

As previously stated, Sanskrit words in the Bengali vocabulary came down naturally or are the result of their deliberate inclusion in the language. The present grammar employs a number of these words in their *tatsama*, *semi-tatsama*, and *tadbhava* forms. At one point, there are certain rules that discuss the formation of some of these words that are obtained by attaching Sanskrit suffixes to them. However, the rules are formulated in a way that makes their derivation easier to comprehend without going into the complex Pāṇinian process: The describer does not always use the Sanskrit suffixes in their original forms, but as they were at his time, after a long historical evolution. Chatterji (2017) lists these suffixes and categorizes them into *tadbhava* suffixes, *tatsama* suffixes, and foreign suffixes of Persian origin. Thus, it can be seen in these examples that even though the words appear to be of Sanskrit origin, they are described in a vernacular way. These suffixes are not placed under any particular topic but are described after the Bengali postpositions (which will be discussed later in this chapter). I am quoting these rules for ease of understanding:

*apatyārthe nāmabācaka o drabyabācaka śabdera pare apatyārthe -ya, -i haya ebaṃ sei śabdera prathama sbarera bṛddhi haya / kakhana 2 pratyaya byatireo prathama sbarera bṛddhi haya / udāharaṇa ei, raudra, sauti ityādi //* (In the patronymic sense, *-ya* and *-i* are added to substantives and proper names, and the first vowel of the word undergoes *vṛddhi*. For example, *raudra* [lit. coming from the sun], *sauti* [descendant of *sūta*], etc.)

Here, it can be observed that the rule and one of the examples do not match with each other. *Raudra* (something which comes from the sun, *rudra*) and *sauti* (descendant of *sūta*) (Dasa 1937, 2098) are examples of patronymics where the first vowel of each of both words undergoes *vṛddhi*, and where *i* is added to *sūta*. However, from what the rule says, *raudra* does not fulfill the specific conditions and further, there is no example for the addition of *ya* to any word in this manner. *Raudra* is formed by attaching the suffix *aṅ* (A 4.1.112) in the sense of patronymics, which is explained in the Pāṇinian rule *tasyāpatyam* (A 4.1.92). Furthermore, *sauti* is formed using the Pāṇinian rule *ata iñ* (A 4.1.95) with the suffix *iñ*. Thus, it can be seen here that there is an effort to partly explain the *tatsama* words by resorting to some Sanskrit suffixes. However, in this specific context, the author could not match all the examples with the rules.

*janārtha śabda a-kārānte o byanānta deśabācaka śabdera para ye taddēśīya loka bujhite -ī -īya āra ādi sbarera bṛddhi haya, o kakhana 2 pratyaya byatirekeo bṛddhi haya / udāharaṇa ei, bāṅgālī o drābīra o maithilīya ityādi /* (In the sense of gentiles, *-ī* and *-īya* are added to the words that indicate ‘towards people living in the specific countries that end with *a* or a consonant.’ Sometimes the first vowel undergoes a *vṛddhi* and sometimes it doesn’t. For example, *bāṅgālī* [people of Bengal], *drābīra* [people of Drāvīra], *maithilīya* [people of Mithila], etc.)

The two suffixes listed here are *tadbhava* and *tatsama* suffixes, respectively. Chatterji says that *ī* expresses the sense of “pertaining to” or “coming from,” and in the sense of the examples given here, he says “belonging to the country, country-born or made, natives” (Chatterji 2017, 672). However, from the examples given by Chatterji, this suffix is not just limited to the names of the places ending in an *a* such as *kalkātāi* (people of Kolkata), *dhākāi* (people of Dhaka), etc. (2017, 672). Hence, the people of Mithilā would be called *maithilī* rather than *maithilīya*. According to Chatterji, the suffix *īya*, a *tatsama* suffix, is attached specifically to foreign and other names (703). To support this, there is a continuation of the present rule which says that sometimes there is no *vṛddhi*, as in the case of *iṅgaleṇḍīya* (people of England). This word is also found in the early Bengali prose *Lipimālā* written by Ramram Basu (1802). This points towards the fact that this system of attaching the gentile suffix to proper nouns of languages was prevalent for the names of places. Further, in this rule, we can see that the example *drābīra* does not adhere to the given conditions.

*bhābārtha sakala śabdera uttare bhāba bujhite -tba, -tā haya | udāharaṇa ei, īśbaratba, satyatā, bhadratā, mithyatā ityādi |* (In the sense of abstract nouns, *-tba* and *-tā* are used. For example, *īśbaratba* [the idea of God], *satyatā* [truth], *bhadratā* [gentleness], *mithyatā* [falsehood], etc.)

These are *tatsama* suffixes for abstractions, as listed by Chatterji (2017, 705). The two Sanskrit suffixes corresponding to these are *tva* and *tal*, which are mentioned by Pāṇini in *tasya bhāvas tvatalau* (A 5.1.119). Here, these two suffixes are said to be used in the sense of “the nature thereof” (*tasya bhāvas*). In Sanskrit, the remainder of the suffix *tal* is *tā* when attached to a word. In addition to this rule, the author indicates that there are popular forms of words such as *sthairyatā* (firmness/stability), *dhairyatā* (patience), and *saundaryatā* (beauty), which are equally used in the language.<sup>81</sup> These words are, according to the author, considered very impure (*ati aśuddha*), and they illustrate the existence of learned (or “pure”) / popular (or “impure”) doublets that the author records. Chatterji also says that similar words are often “wrongly” used (2017, 705).

*śuklādi barṇṇabācaka śabdera para o āra 2 kataka śabdera para -imā haya | udāharaṇa ei, raktimā, śuklimā ityādi |* (*imā* is attached to words denoting colors such as white. For example, *raktimā* [redness], *śuklimā* [whiteness], etc.)

This rule corresponds to the Pāṇinian rule *varṇadr̥ḥātibhyaḥ śyañ ca* (A 5.1.123), which stipulates that the suffixes *śyañ*, *imanic*, and *tal* are used after words denoting colors to derivate abstract nouns. Here, only the suffix *imanic* is mentioned. Chatterji lists the suffix *imā* under *tatsama* suffixes.

These examples illustrate how the *tatsama* words are described in the present grammar. The author employs Bengali *tatsama* and *tadbhava* suffixes to explain Bengali words formed with Sanskrit suffixes. Here, one can see that he mainly tends to describe the examples he came across in what he considers to be regular usage. In some places, he fails to describe all the examples he mentions, and in some others, he points out words that he considers corrupt usages and gives the forms he considers to be correct. The author probably collected a selection of

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<sup>81</sup> These words mix two suffixes of the same meaning viz., *tā* and *ya*.

words from the day-to-day vocabulary or from written sources, grouped them by meaning, and placed them one after the other without specifically indicating any context.

#### 4.2.8 Qualitative Words – *Guṇabācaka*

The qualitative words are described in continuation with the postpositions and the suffixes. Yet, this section is separated by a marker, *atha guṇabācaka* (now qualitative words). Qualitative words belong to what we generally call adjectives (*viśēṣaṇa* or *biśēṣaṇa* in Bengali). Thompson terms them as “qualifying (descriptive) adjectives.” She mentions three types of qualifying adjectives—physical attributes, non-physical characteristics, and opinions or comments (2010, 174). In this grammar, all the linguistic units that are described in this section are mostly qualitative attributes. However, in many places, the word *biśēṣaṇa* is used to refer to these words.<sup>82</sup>

In this context, it is necessary to distinguish between these two terms (*guṇabācaka* and *biśēṣaṇa*) because, in some cases, the qualitative words do not act as adjectives but work as nouns themselves. The first rule in this section is *guṇabācaka śabdera uttara caudda bibhakti haya nā kintu sei2 guṇabiśiṣṭa byaktike yakhana bujhāya takhana bibhakti haya / udāharaṇa ei, se kṣudrera dhana nāi ityādi /* (The qualitative words do not have fourteen *vibhaktis* after them, but when these words are used to refer to persons directly without attaching to any other noun, the *vibhakti* is attached. For example, ‘That poor does not have money [*se kṣudrera dhana nāi*],’ etc.)

Here, the word for poor, i.e., *kṣudra*, acts as a noun and thus, is written in the sixth case *kṣudrera* (of the poor). This English translation does not look very well formed, as the right sentence should have been “That poor person does not have money.” However, in Bengali, this word can just as well be used as an adjective as it can be used as a noun.

Next, the feminine forms of qualitative nouns are described. It has already been discussed previously that Bengali has gender distinction based on “sex,” and that all the feminine corresponding forms of masculine words are *tatsama* Sanskrit words that have become part of the Bengali lexicon. Here, the author mentions the various feminine suffixes and the changes

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<sup>82</sup> Carey uses the term “adjectives” for this section (1805, 63).

that take place in their forms. These suffixes are not mentioned by the Pāṇinian technical names but by their final forms (when attached to the masculine words), such as *ika*, *inī*, etc. For example, *bān* becomes *bati* as in the case of *buddhimatī* (intelligent woman; lit. woman possessing brain or *buddhi*), which is a feminine form of *buddhimāna* (intelligent man); feminine words end with *a* and *ī* in specific contexts such as *bibhinnā* (different), or *sundarī* (beautiful); words ending in *aka* change to *ika*, such as *pācaka* (cook), which becomes *pācikā*; masculine words ending in *ī* change to *inī*, such as *dayākārī* (kind, lit. ‘The one who does kindness’), which becomes *dayākārīnī*, etc.

The adjectives of comparison are described in two ways: 1) by adding Sanskrit suffixes, and 2) by using indeclinables. In Sanskrit, *tarap* and *tamap* suffixes are attached to words for comparative and superlative degrees, respectively. Their remainders, *tara* and *tama*, which are described in this grammar through the examples of *priyatara* (more loved one) and *priyatama* (most loved one). *Tarap* and *tamap* suffixes are introduced by Pāṇini in the rule *taraptamapau ghaḥ* (A 1.1.22). Apart from this, indeclinables such as *āra* (and/more), *ati* (most), and *atiśaya* (most) are mentioned. The grammar does not provide any examples to this rule. These can be illustrated as *āra catura* (cleverer), *ati catura* (most/very clever) and *atiśaya catura* (most/very clever).<sup>83</sup>

To indicate the sense of a person having a particular quality, suffixes such as *ālu*, *bān*, *banta*, *mān*, and *manta* are added. *Alū* is a remainder of the Sanskrit suffix *āluc*, meaning “having the habit of,” which is introduced in the Pāṇinian rule *spr̥higr̥hipatidayinidrātandrāśraddhābhya āluc* (A 3.2.158). The example illustrating this suffix is *dayālu* (a kind person). In the same sense, *bān* / *banta*, *mān* / *manta*, which correspond to the Sanskrit *-vān* (sg.) / *vantaḥ* (pl.), *-mān* (sg.) / *mantaḥ* (pl.), are used. These are formed from the suffix *matup* explained by Pāṇini in *tadasyāstyasminniti matup* (A 5.2.94). In Bengali, both forms are used in the singular form due to the absence of grammatical numbers.

In the sense of “made up of” or “full of,” the suffix *mayā* is used, which is a remainder form of the Sanskrit suffix *mayat* prescribed by Pāṇini in *tatprakṛtavacane mayat* (A 5.4.21). The examples are *tejomayā* (full of glow, *tej*), *kāṣṭhamayā* (made of wood), etc.<sup>84</sup> Here, the author gives another meaning for the suffix that is *aneka* (a lot); this is a secondary meaning.

<sup>83</sup> Since the grammar does not provide any examples, these are coined by me for the ease of understanding.

<sup>84</sup> Refer to Chatterji (2017, 706) for the usage of *mayā* in Bengali.



This is probably because, in the colloquial usage, attaching *mayā* in the sense of “a lot” must have been prevalent.

Apart from these, several suffixes are described in different contexts to form adjectives, for instance, *ika*, used for temporal adjectives, such as *māsika* (of the month); Sanskrit suffixes such as *tabya*, *anīya*, and *ya*, used in the sense of “should be,” as in *karṭṭabya* and *karaṇīya* (should be done);<sup>85</sup> *yogya*, *arha*, and *ṭha* suffixes used for someone who has the potential for something, like in *karmmaṭha* (person who can work a lot). Other than suffixes, onomatopoeic words such as *ṭalamala* (moving), *cakmak* (bright), and *elomelo* (unorganized), which are used as adjectives, are also listed in this grammar.

Here again, there are some rules that do not correspond to their examples. Many rules under these sections are incomplete, i.e., either a part of the rule is missing or the rule does not explain all the examples that are listed under it. In some places, the suffixes are merely listed along with their examples and no contextual explanation is provided.<sup>86</sup> Thus, the author describes Sanskrit components, but the general principle that organises this section of the grammar is the way according to which these words are used in the Bengali language. A good way to articulate Sanskrit morphology and vernacular usage.

#### 4.2.9 *Sarbanāma (sarvanānam)* – Pronouns

The pronouns in Bengali are inflected in the same way as the nouns. However, they have a definite oblique form to which the affixes and the postpositions are added (Chatterji 2017, 807). The pronouns are of three types based on the person. The modern Bengali nominal forms of the pronouns are *ami* (I), *tumi* (you), and *se/o* (he/she). These pronouns are inflected according to different cases and numbers. One of the main features of the Bengali pronouns is that they are broadly divided into honorific forms (used in the sense of superiority or respect) and intimate or non-honorific forms (used in the sense of inferiority, closeness, or affection).<sup>87</sup> That is, each pronominal form has two variations that are used in the language simultaneously, depending on the register. The non-honorific forms are more often found in the oral sphere of the language. However, the honorific forms are equally used in the written and spoken language. There are

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<sup>85</sup> Refer to Chatterji (2017, 705) for the usage of *tabya* in Bengali.

<sup>86</sup> Refer to Thompson (2010, 174–202) for a detailed list of the use of adjectives in Bengali.

<sup>87</sup> In the case of the second person, there are three forms, viz., familiar, polite (corresponding to honorific) and intimate (Thompson 2010, 125). For example, *tui* (you – intimate), *tumi* (you – familiar), and *āpani* (you – honorific).

no variations in Bengali pronouns based on gender except for some pronouns that have specific forms for the neuter gender. For example, in the case of some, *keu* means someone (masculine/feminine) and *kichu* means something (neuter).

The present grammar gives various pronominal forms demarcated by person, case, numbers, and their honorific and non-honorific variations. It is introduced by the following sentences:

*sarbbanāma śabda puṁliṅga o strīliṅga o klībaliṅga haya ebaṃ drabyabācakera mata bibhaktyanta haya / byaktibāca[ka] ye sarbbanāma tāhāra madhye gaurabokti o nīcokti haya /* (Pronominal words are of masculine, feminine, or neuter genders, and are case inflected as are substantives. The pronouns that indicate humans have honorific [*gaurabokti*] and non-honorific [*nīcokti*] forms.)

Even though the author says that there are three genders of pronouns, no specific distinction is shown in the pronominal forms based on gender except for a couple of neuter forms. Thompson says, “There is no gender distinction in Bengali pronouns” (2010, 125). However, certain neuter forms that show variations (as previously mentioned) are listed here. These are: *se* (he or she) becomes *tā* (it), and *ke* (who?) becomes *ki* (what?). This phenomenon is different from the traditional Sanskrit grammar as each pronominal word in Sanskrit has three distinct forms in three genders (except for the personal pronouns).<sup>88</sup>

The grammar gives a list of all the pronouns in the Bengali language and their different forms in the honorific and non-honorific variations. For example, *āmi* (I), *tumi* (you), *tini* (that person), *ini* (this person) in the non-honorific form become *mui*, *tui*, *se*, and *e* respectively. It is to be noted that the non-honorific form of “I” — i.e. *mui* — can no longer be seen in common use. Chatterji says that this form is almost archaic and can be found in certain lower classes in different parts of Bengal, and is now considered a vulgar usage (2017, 809). Hence, in modern Bengali, “I” has only one form, which is *āmi*. All other non-honorific forms of the Bengali pronouns are still prevalent in their modern usage.

Bengali pronouns (both honorific and non-honorific) are listed along with their distinct forms in the oblique cases. For example, *āmi* becomes *āmā*, *tumi* becomes *tomā*, *tui* becomes *to*, *tini* becomes *tenā*, and so on (ref. to the list in Chapter 2, p. 71). They are illustrated with

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<sup>88</sup> The forms of the personal pronouns in Sanskrit *asmada* (for I) and *yuṣmād* (for you) have the same forms in all the three genders.

examples of the inflected forms such as *āmi* (I), *āmāke* (to me), *āmarā* (we), *āmāradigake* (to us), etc. A detailed illustration of these forms is shown with the examples of *se* (that person) and *ke* (who?), in all seven cases. This is because they have distinct forms in the neuter gender, as mentioned above.<sup>89</sup>

Among these oblique forms, some of them are the old variations that are, today, specifically used only in the *sādhu bhāṣā*. These are *ihā* for *e* (this person), *uhā* for *o* (that person), *tāhā* for *se* (that person), *yāha* for *ye* (which), etc. In modern Bengali, these forms are replaced by *e*, *o*, *tā*, and *yā*, respectively. It is mentioned, in the grammar, that “*ei sakala udāharaṇa -hā byatirekeo haṣa / udāharaṇa ei, take, tāte, tārā //*” (All these examples are also formed without the *hā*. For example, *tāke* [to that person], *tāte* [in that person], *tārā* [they]). This use of *hā*, as discussed by Chatterji, is an old Bengali form that continued till the mid-nineteenth century in the *sādhu bhāṣā* (Chatterji 2017, 822–23).

As said previously, the broad division of the pronouns into the honorific and non-honorific forms is an important feature of the Bengali language. However, this is a rather later development. This kind of division was first noted by Carey in his Bengali grammar. Before him, Halhed made the divisions based on numbers. He used the same forms, i.e., the honorific forms used by Carey and placed under the plural. This shift from plural to honorific is a result of a long historical language development. Some of the Old Indo-Aryan plural forms were lost in the New Indo-Aryan. During the early Middle Indo-Aryan, the nominative singular forms were extended to the plurals. In Old Bengali, these nominative plural forms, which were probably derived from the instrumental of the nominative singular forms, were used and they endured until the Early Middle Bengali. Later, they were dropped from speech when the new forms started taking their place (Chatterji 2017, 822). Chatterji adds, “MB and NB honorific singular forms come from the plural instrumental and genitive of Apabhraṅśa and OB” (2017, 823). Thus, the old plurals became the singular honorific, and new plurals were formed with their respective genitives in “-*ra*.” Chatterji says that these came into use during the Early Middle Bengali period (2017, 824). The plural forms were then indicated by attaching the plural postpositions.

From all the above examples of the pronouns and their various forms, it can be seen that the pronominal declensions in the language are treated similarly to that of the nouns with certain specific features. Though this section highlights the specific Bengali features of the language,

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<sup>89</sup> Carey’s grammar provides detailed illustrations in seven cases for all the pronouns (Carey 1805, 74–82).

the manner in which the pronouns are illustrated in (all the) oblique cases, demarcating them on the basis of gender, shows the inclination of the author towards a Sanskrit way of describing linguistics.

#### 4.2.10 *Kriyā* – Verb

Bengali verbal forms are tightly linked to Indo-Aryan origins. Chatterji (2017) gives an exhaustive overview of the development of these forms. Here, attention is paid to the description of Bengali verbal forms and whether it follows the Sanskrit framework or if there are any specificities of the language that impose a different way of describing the data.

The description of the verbal system of Bengali grammar occupies a substantial portion of this manuscript. Specific features of Old Indo-Aryan are preserved in Bengali persons, numbers, voices, moods, tenses, augments, reduplications, aspects, personal endings, infinitives, participles, and gerunds (Bandyopadhyay 2011, 155). The present grammar mainly organizes verbal forms into tenses and moods. The verbal forms are further categorized based on the persons and statuses, i.e., honorific and non-honorific forms. The status/person criterion, as seen in the pronominal context, is more of a Bengali feature than a Sanskrit one. Halhed, in his grammar, made these verbal categorizations based on persons and numbers. However, in Bengali, there is only the singular form of verbal endings, the dual and plural being lost from the Middle Indo-Aryan. For example, *āmi kari* (I do), *āmarā kari* (we do); *o kare* (he/she does), *orā kare* (they do), etc. In these examples, it can be seen that the verbal forms remain the same with the singular and plural pronouns.

The verbal portion begins with the following line:

*bhābabācī yata ananta śabda tāhārā kriyāra mūla haya kintu mūlera ‘-ana’  
bhāgera lopa haya /* (All the verbal nouns ending in *-ana* are the root of all the verbs, but the *-ana* portion is omitted [in the process of the formation of verbal forms]).

This sentence is further explained in Carey’s grammar where he points out the difference between the Sanskrit and the Bengali verbal formation process. In this context, Carey’s comment is important to consider. He says:

“It is desirable to consider verbs as formed from the Sungskrit roots, and not from the verbal nouns. By this, the passive participles of many words, not now used in their verbal forms, might be accounted for; but this would require a great number of rules to account for some apparent irregularities, and as the verbal noun in অন [ana] has been long used as root, that method is considered” (Carey 1805, 84).

Derivation of Sanskrit verbal forms, as formalized by Pāṇini, involves multiple steps where various suffixes are added either to basic roots or to verbal stems. Here, the description of Bengali verbal forms is considerably simplified: The *ana* infinitive ending is removed from the verbal nouns and appropriate suffixes (according to the different tenses, moods, numbers, and persons) are added to this verbal base. For example, in the case of the root *karana* (to do), the bare root is *kar* and *ana* is the infinitive suffix. The conjugated forms are *kari* (I do), *kara* (you do), *karachi* (I am doing), etc. These conjugated forms are presented in all the tenses classified into persons, and then into honorifics and non-honorifics. Further, all the verbal forms are explained using a few basic roots such as *karana* (to do), *haona* (to be), etc. For example, *ami kari* (I do – H), *mui kari* (I do – NH), *tumi kara* (you do – H), *tui karisa* (you do – NH), *tini karena* (she/he does – H), *se kare* (she/he does – NH)<sup>90</sup>; *ami hai* (I become – H), *mui hai* (I become – NH), *tumi hao* (you become – H), *tui haisa* (you become – NH), *tini hana* (she/he becomes – H), *se haya* (she/he becomes – NH)<sup>91</sup>, etc. Note that there is no categorization of roots here. However, in the history of the Bengali grammatical tradition, many grammarians elaborated such categorizations of roots. Chatterji gives an exhaustive list of Bengali roots by dividing them into primary and derivative roots (2017, 872–892).

As mentioned above, the present grammar divides the verbal forms mainly into tenses and moods. The Bengali verbal system includes eight tenses, all of which are covered in this section. Further, the grammar lists eight kinds of moods, each of them illustrated with examples in order to show how their forms vary according to tenses and persons. Note, however, that standard Bengali grammar generally retains only two moods, i.e., the indicative and imperative (Chatterji 2017, 899); this is mainly because other moods do not have any special suffixes.

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<sup>90</sup> Refer to Chapter 2, p. 81 for the list of verbal conjugations with *karana* (*karā* – to do).

<sup>91</sup> Refer to Chapter 2, p. 87 for the list of verbal conjugations with *haona* (*haoya* – to become).

#### 4.2.10.1 *Kāla* – Tenses

The following table provides a presentation of the Bengali tenses according to the technical terms used in the present grammar, together with the corresponding terms used by Carey, those used by Pāṇini, and their English equivalents (used by Thompson 2010).<sup>92</sup>

	Terms used in the manuscript	Carey's translation	Pāṇinian terms	English terms	Examples
<u>Present</u>					
1.	<i>nityaprabṛtti barttamāna</i>	First aorist	<i>laṭ</i>	Simple present	<i>āmi kari</i> (I do)
2.	<i>śuddha barttamāna</i>	Present definite	<i>laṭ</i>	Present continuous	<i>āmi karitechi</i> (I am doing)
<u>Past</u>					
1.	<i>aparokṣa bhūta</i>	Second aorist	-	Past habitual	<i>āmi karitāma</i> (I used to do)
2.	<i>adyatana bhūta</i>	Perfect	<i>luṅ</i>	Simple past	<i>āmi karilāma</i> (I did)
3.	<i>śuddha bhūta</i>	Imperfect definite	-	Past continuous	<i>āmi karitechilāma</i> (I was doing)
4.	<i>adyatanānadyatana bhūta</i>	Perfect	<i>laṅ</i>	Present perfect	<i>āmi kariyāchi</i> (I have done)
5.	<i>anadyatana bhūta</i>	Pluperfect	<i>laṅ/liṭ</i>	Past perfect	<i>āmi kayāchilāma</i> (I had done)
<u>Future</u>					

<sup>92</sup> She cautiously adds: “actual tense use in Bangla is very different from English tense use” (591).

1.	<i>bhaviṣyata</i>	Future	<i>lṛṭ</i>	Future	<i>āmi kariba</i> (I will do)
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Table 1: Verbal tenses

Technical terms for the tenses are mostly coined by the author, either by adapting from the Sanskrit terminology or based on the conditions that the particular tense fulfills. Before analyzing these technical terms, let us have a look at the division of tenses in Pāṇinian grammar and how the present categorization differs. Pāṇini categorizes the Sanskrit verbal suffixes for tenses and moods into ten *lakāras* (lit. the letter *l*; ref. to Roodbergen’s definition of *lakāra* based on the Pāṇinian rules). Among them, there are 5 tenses: *laṭ* – present, *liṭ* – perfect, *lṛṭ* – future (*luṭ* for the periphrastic future), *luṅ* – aorist, and *lan* – imperfect.

Now, if we look at the technical terms provided by the present grammar, we see that they are *tatsama* words, with most of them, actually, being borrowed from Pāṇinian definitions of *lakāras*. These are *barttamāna* (present), *bhūta* (past), *bhaviṣyata* (future), *śuddha bhūta* (pure past), etc. However, the term *śuddha*, even though *tatsama* in nature, is not used by Pāṇini. This appears to be a metalinguistic innovation where the author had to coin a term to designate “continuous” or “progressive” verbal forms. The Pāṇinian rule *parokṣe liṭ* (A 3.2.115) refers to a past that is before the commencement of the current day and beyond the speaker’s visual range of sight. Here, we find the term *aparokṣa bhūta* (lit. past which is not beyond the visual range of sight), which designates the past habitual. The Pāṇinian rule *anadyatane lan* (A 3.2.111) points towards a past action taking place before the present day. Here, we find the term *adyatana bhūta*, which designates the simple past. These examples show how the system of Bengali verbal forms necessitated to coin new terms: The author draws heavily on Pāṇinian terminology, but not on the most technical of it (*laṭ*, *liṭ*, etc.). Rather, he makes his own much more transparent expressions, which are used in the *Aṣṭādhyāyī* to define technical terms such as *laṭ*, *liṭ*, etc.

One thing that is clear from the above discussion, is that it is practically impossible to draw a parallel between the Sanskrit and the Bengali finite verbal forms. Bengali verbal inflection, which does not depend on any postpositions or adverbs (ref. to Chapter 2, p. 77 onwards for the verbal forms in all the tenses), differs significantly from Sanskrit. The coinage of a new technical terminology clearly reflects this.

## 4.2.10.2 Moods

The next important topic discussed in the grammar is that of the moods. As previously mentioned, Bengali has distinct forms for only two moods, viz., the indicative and the imperative. The other moods are indicated by infinitive endings added to different verbal roots or with the help of indeclinables. In the present grammar, the various verbal forms are illustrated in their indicative and imperative forms. At the end of the section, other moods are described with their respective verbal roots. The moods listed are *sbārtha* (indicative), *ārambhārtha* (inchoative), *āsamsārtha* (subjunctive), *anumatyārtha* (imperative), *nimittārtha* (infinitive), *icchārtha* (optative), *śaktyārtha* (potential), and *atisayārtha* (intensive).<sup>93</sup> I am providing below an illustration of each of these moods:

- Indicative – *āmi kari* (I do);
- Imperative – *tumi kara* (you do – giving permission). The imperative does not have a first-person form;
- Inchoative – *āmi karite lāgi* (I start doing). Here, the infinitive ending *-ite* is attached to the root *karā-* followed by the *laga* root referring to the act of beginning<sup>94</sup>;
- Subjunctive – *yadi āmi kari* (If I do). Here, the *yadi* (if) is used in the sense of condition;
- Optative – *āmi karite cāhi* (I want to do). Here, the root *cāoa* (to want) follows the verb with the infinitive ending *-ite*;
- Potential – *āmi karite pāri* (I can do). Here, the root *pārā* (to be able to) follows the verb with the infinitive ending *-ite*;
- Intensive – *āmi kariyā pheli* (I complete doing). Here, the infinitive ending *-iyā* is attached to the root *karā-* followed by the *phela* (to complete)<sup>95</sup> root referring to the act of completing.

One thing to be noted here is that the infinitive forms: *-ite* and *-iyā* are the *adhu bhāṣā* forms to which the modern forms *-te* and *-e* respectively correspond.

In Sanskrit, three moods are listed in the *lakāras*. These are *lot* (imperative), *lṛñ* (conditional), and *liñ* (optative – which has two sub-types used when the agent either

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<sup>93</sup> I have used the corresponding English terms that are used by Carey (1805, 85).

<sup>94</sup> The root *lāgā*, if used independently, means “to be attached.”

<sup>95</sup> The root *phela*, if used independently, means “to throw.”



commands, invites, permits, politely expresses a wish, asks questions, or prays). These three Sanskrit forms have their own verbal inflections.

Only the indicative and the imperative moods are illustrated in all the tenses and persons. The author merely lists the other moods.

### 4.2.10.3 Causative

The next section is devoted to causative verbs. Just like in Sanskrit, the causative verb holds an important position in the Bengali verbal system. Thompson characterizes it as “a systematic morphological phenomenon in Bangla” (2010, 331). She adds that causatives are extended verbs that are not derived from nouns but from simple verbs (Thompson 2010, 331): *karā* (to do) becomes *karāno* (to cause to do) in its causative form. In finite forms, the causatives are formed by adding *ā* to the root.<sup>96</sup> For example, *āmi kari* (I do) becomes *āmi karāi* (I cause to do). In the present grammar, a full conjugational paradigm is given just as in the case of tenses and moods (refer to Chapter 2, p. 77 onwards).<sup>97</sup>

In Sanskrit, the formation of the causative consists also in the adding of a specific suffix (*aya*) to the strong form of the verbal root – *paṭhati* (she/he studies) becomes *pāṭhayati* (she/he causes to study). However, in this grammar, there is neither a connection drawn with the Sanskrit grammar in the context of causative verbs nor in the context of tenses and moods. The grammar displays an organizational structure of the Bengali verbal system based on its own unique features, inflections, and the use of adverbial forms and personal endings. The description of personal endings as per their status (honorific and non-honorific variants, like the pronouns) is a good illustration of the description of the language in its typically vernacular features.

### 4.2.10.4 Negation

Negation in Bengali happens at the syntactic level. Thompson states that Bengali does not have any negative pronouns such as “nobody,” “no one,” “none,” “nothing,” or adverbs such as

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<sup>96</sup> Chatterji traces the origin of this *ā* to the Middle Indo-Aryan (2017, 1029–1030).

<sup>97</sup> For the translations of all the examples of finite verbal forms, refer to Appendix 2.

“never,” “nowhere,” etc. (2010, 621). Thus, in Bengali, there are only sentence negators. The present grammar gives examples of such units:

- *Nā* – This is a universal negative particle that is used after finite verbs, usually placed at the end of a sentence (Thompson 2010, 621). In this grammar, it is specified that *nā* is specifically used after the simple present, present continuous, past habitual, past continuous, simple past, and future. For example, *āmi kari nā* (I do not do), *āmi karitechī nā* (I am not doing), *āmi karitāma nā* (I did not use to do), *āmi karilāma nā* (I did not do), *āmi kariyāchilāma nā* (I was not doing), and *āmi kariba nā* (I will not do). Some more examples of the use of *nā* can be found in the list given by Thompson (2010, 622).
- *Nāi* – This is the *sādhu bhāṣā* form of the negative particle *ni*. In this grammar, it is said to be used after the past (not specified) and simple presents. However, the examples do not correspond to the simple present use. These are *āmi kari nāi* (I did not do), *tumi kara nāi* (you did not do), etc. Carey translates *āmi kari nāi* with three options, viz., “I did not or have not or had not done.” Leaving aside strictly grammatical usage, this expression can be used for the negation of the past tense in general during regular usage. Thompson says that *ni* is specifically used for the present perfect and past perfect (2010, 622).
- *Naña* – This term denotes several particles such as *nayī*, *nao*, and *naya*. According to the present grammar, the rule in which this term is used specifies that when there is a sense of negation, this is used after the simple present with the root “to be” and is merged with the verb, i.e. instead of *āmi nā hai* (I do not become), *āmi nayī* is used. The *sādhu bhāṣā* variants are also provided along with these particles in this grammar. For example, *āmi nayī/āmi nahi* (I am not), *tumi nao/naha* (you are not). Thompson dedicates a separate section to “negation” where she gives a list of all the forms of negations used in Bengali (Thompson 2010, 621–635). Interestingly, in Pāṇini’s grammar, *nañ* denotes the negation particle *na* as well as the privative prefix *a-/an-* for negative indication (A 2.2.6). Here, this term is only used to denote the sense of the negative indeclinable *na*. The author does not specify the meaning of this term separately but directly uses it in the context of negation, probably assuming that the reader is familiar with the term. This is used as *nityaprabṛtta bartamānakāle haona o naña ekapada haya /* (In the simple present, [the verb] to be and negation [*naña*] are in one word). Thus, depending upon the context under which this term is used, its meaning becomes clear.

Here again, the description of the language is guided by the author’s observations of its daily usage. The negation forms denoted by *naña* have many uses other than the simple present (Thompson 2010, 624–625). However, it is not clear if the author gave only a few samples of these forms or if he came across these usages only.

#### 4.2.10.5 *Karmabācya* – Passive Voice

The present grammar mentions two types of passive forms, viz., the one which uses the verbal root *yāona* (to go) with the verbal noun *ā*<sup>98</sup> and the one which uses *haona* (to be) after the passive participle. The examples given to illustrate these forms are *āmi karā yāi/kr̥ta hai* (I am being done), *tumi karā yāo/kr̥ta hao* (you are being done), *tini karā yāna/kr̥ta hana* (she/he is being done). The passive voice is used in the second and third person in the colloquial modern Bengali. Here, the use of passive in the first person indicates that this kind of usage was prevalent during the time of the composition of this grammar. Regarding such usage, Chatterji says, “is a learned form and a modern one, and it is found in high-flown speech and in the « *sādhu bhāṣā* » only” (Chatterji 2017, 926). The grammar mentions the “impersonal” verb (*bhābabācya*) as well, which is only used in the third person form of the passive voice, for example, *karā yāibe* (will be done). As noted by Bandyopadhyay (2011), there are four types of voice in Bengali, viz., active, passive (medio-passive), neuter, and quasi-passive. However, most of the early grammarians (including the author of this grammar) have considered only the active and passive voices (Bandyopadhyay 2011, 164).

These rules for the passive forms are merely mentioned, not explained in the grammar. Furthermore, even though there is no separate mention of the active voice, conjugations that have been listed previously presuppose the existence of the active voice.

Apart from these broad categories, several observations concern the use of different tenses and moods. They consist mainly in descriptions of different examples, i.e., different types of sentences (simple and complex) that are found in the written as well as in the oral forms of the language. I have listed all these examples along with their translations in Appendix 2.

Thus, we see how the Bengali verbal system is dealt with in the present grammar. Several features of the verbal inflection are specific to Bengali: the use of honorific and non-

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<sup>98</sup> This type of passive formation became established in the Old Bengali *Caryās* (Chatterji 2017, 910).

honorific forms, the verbal endings based on these forms, and the use of specific verbal roots to denote moods. Sanskrit elements in this section fulfill only a metagrammatical function. Though coined for the description of Sanskrit, they provide tools ingeniously adapted to the specific features of Bengali.

### 4.2.11 *Avyaya* – Indeclinables

The third part of speech discussed in this grammar is *avyaya* (lit. invariable). *Avyaya* is a technical term defined by Pāṇini in *svarādinipātam avyayam* (A 1.1.37), which means that words of the group *svaḥ* (ritual interjection) and particles<sup>99</sup> are called indeclinables. In this grammar, the indeclinables are divided into four different categories: *kriyābiśeṣaṇa* (adverbs), *upasarga* (prepositions), *dyotaka* (conjunctions), and *bācaka* (interjections).

The Pāṇinian rule A 1.1.37 includes two types of indeclinables: those that are semantically independent and those that are semantically dependent (that only suggest a meaning which is fully expressed by another element of a sentence). The second type mainly consists of words that correspond to *upasargas* (prepositions or preverbs) and *dyotakas* (conjunctions), as listed in this grammar. However, the present text does not give any definition or introduction to the topic but simply lists the *avyayas* in different categories. These categories do not completely correspond to the Sanskrit system, but the contents overlap at many places. Here again, typically vernacular features have been introduced along with direct Sanskrit elements.

The first category—*kriyābiśeṣaṇa*, or adverbs<sup>100</sup>—are further divided into three sub-categories: *kāla-bodhaka* (indicating time), *sthāna-bodhaka* (indicating place), and *biśaya-bodhaka* (indicating subjects). *Kāla-bodhaka* gives the list of words that refer to various aspects of time such as *yakhana* (when – relative), *takhana* (then), *kalya* (tomorrow/yesterday), *pare* (after/later), *pratyuse* (in the dawn), *kabe* (when?), and *baikāle* (in the evening). It can be noticed here that most of the forms are *tatsamas* or *tadbhavas*. Further, in some cases, we find, side by side, *tatsama/tadbhava* and Bengali vernacular forms of the same word, such as *tatkāle* (*tatsama*) and *takhan* (Bengali vernacular) for “at that time,” as well as *prabhāte* (*tatsama*) and *sakāle* (Bengali vernacular) for “in the morning.” In the *sthāna-bodhaka* class, one finds words

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<sup>99</sup> There is a long section in Pāṇini’s grammar that discusses the particles (A 1.4.56 to 1.4.96). These, according to Faddegon (1936, 10), are descriptive adverbs such as adverbs of place, manner, circumstance, or causality.

<sup>100</sup> Pāṇini does not mention adverbs.

that refer to place, such as *ekhāne* (here), *okhāne* (there), *mājhe* (in the middle), *nikāṭe* (near), *sammukhe* (in front of), etc. Here too, the list contains a mix of *tatsamas* and vernacular words. The third sub-category, *biṣaya-bodhaka*, lists miscellaneous words, such as *kichu* (some), *kemana* (how), *yemana* (like), *anusāre* (according to), and *bṛthā* (in vain).

Just as adjectives modify nouns, adverbs modify verbs, and thus, adverbs in Bengali traditional grammar are usually treated as a sub-group of adjectives (Thompson 2010, 203). Thompson states that this is mainly because of the fuzzy nature of the adverbs. She lists a huge number of adverbs used in Bengali under multiple categories. At some point, these categories indicate a close relationship between adverbs and pronouns (Thompson 2011, 203). Some adverbs such as *yābat* (since) and *mājhe* (in the middle) are listed under postpositions by Thompson. It has already been seen earlier that Bengali postpositions play a major role in the syntax of the language. This prevalence of postpositions is illustrated by the fact that they are scattered throughout the present text in different forms and not always separated from adverbs. Even Thompson says, “the dividing line between what should or should not count as postposition is by no means clear” (Thompson 2010, 228).

Apart from the three categories, some rules either concern *kriyābiśeṣaṇas* or *avyayas* in general. Some of these rules are as follows:

*e, o, puna, ye, kona - ei 2 śabdera uttare thān, sthāna, sthala, ṭhāi, kṣaṇa, mata— ei śabdera prayoga haile kriyāra biśeṣaṇa haya / udāharāna ei, ekṣaṇe haila ityādi /* (If the words *e, o, puna, ye, kona* are followed by *thān, sthāna, sthala, ṭhāi* [words for place], *kṣaṇa* [moment], *mata* [like], then they become adverbs. For example, *ekṣaṇe haila* [took place in this time], etc.)

*sandeha arthe śabdera yoge bā haya / udāharāna ei, se bā kare ityādi /* (In the sense of doubt *bā* is used. For example, *se bā kare* [she/he probably does], etc.)

Further, the grammar says that there are some perfective participles (as termed by Thompson, 204) such as *kariyā* (having done), or *haiyā* (having become), that when attached after a substantive or adjective, they become adverbs. For example, *tini yatna kariyā karilena* (he did with care). Here, even though *kariyā* means “having done,” attached to *yatna* (care), it modifies the verb “doing.”

Another feature that is unique to the Bengali language is the use of substantives in the locative case to form the adverbs. This feature is pointed out by the grammar:

*sbābhābika kriyābiśeṣaṇa ye śabda se kala abyaya kintu anya 2 bhāṣāte kriyābiśeṣaṇa se bāṅgālā bhāṣāte saptamyanta drabyabācaka padera prayoga haya /* (In general, all the adverbs are indeclinables, but there are some words that are adverbs in other languages, which are formed by adding the seventh case ending to the substantives in the Bengali language).

An example that illustrates this rule is *amukera sākṣāte āilāma* (came into contact with that person), where the word *sākṣāt* (contact/in front of), which would be used as it is in the sense of an adverb in other languages, received, in Bengali, the locative ending *e* to form an adverb (also see Thompson 2010, 205).

From the above examples and remarks, we can see that the complex nature of Bengali indeclinables, especially the adverbs, did not escape the author's attention, who carefully indicated features specific to Bengali, such as the use of the locative *e* in *sākṣāte*.

The next category of *avyaya* is the *upasargas*, i.e., the preverbs or prepositions. Pāṇini enumerates twenty-two *upasargas* that are attached to verbs. According to Yāska (a *nairukta* who would have lived between the 5th and 2nd centuries BCE), who mentions four parts of speech, viz., *nāma* (substantive/noun), *ākhyāta* (verb), *upasarga* (preposition/prefix), and *nipāta* (particles), there are twenty *upasargas*. He presents them as separate parts of speech that modify the meaning of nouns as well as of verbs.

The present grammar also gives a list of twenty *upasargas*, which are attached to verbs or nouns. These are *pra*, *parā*, *apa*, *saṃ*, *ni*, *aba*, *anu*, *nir*, *dur*, *bi*, *adhi*, *su*, *ut*, *pari*, *prati*, *abhi*, *ati*, *api*, *upa*, and *ā*. This list closely corresponds to the one given in the *Kātantra* grammar (367)<sup>101</sup> and is exactly same as found in the *Mugdhabodha* grammar (MB 1–8). Each *upasarga* is illustrated here with an example. The grammar further states, “*ihāra yogete kona 2 sthale artherao bheda haya /*” (In addition to these, there are differences in meaning at some places). Thus, for some of these *upasargas*, the author gives more than one example to depict the different meanings they add to the words. There are no explanations, unlike in Carey's grammar where each *upasarga* is supported with the meaning it adds when attached to a word.

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<sup>101</sup> The *upasargas* are considered as *avyayas* in the *Kātantra* grammar.

The next two categories are *dyotakas* and *vācakas*. *Dyotakas* gather together conjunctions, and *vācakas* cover interjections. We note that these two terms have a different technical meaning in the Sanskrit grammatical traditions: They refer to two different ways of explaining the semantic functioning of the various indeclinables. *Dyotaka* means indicative or suggestive, i.e., refers to those units that are not semantically autonomous and merely suggest a meaning that is fully expressed by some other unit. *Vācaka* means expressive, i.e., refers to those units that are semantically autonomous. There is a debate among Sanskrit grammarians on whether the *nipātas* or the *upasargas* are *dyotakas* or *vācakas*.

In the context of this grammar, a hypothesis can be made on the intention behind the use of these terms to denote conjunctions and interjections. The conjunctions such as *kintu* (but), *kimbā* (or), *kenanā* (because), *yadi* (if), *ataeva* (therefore), and *o* (and), are used only in connection to other words to influence the meaning. On the other hand, the interjections such as *bāpare bāpare* (lit. O father! O father!), *hāya hāya* (Oh!), and *āhā āhā* (Oh sad!) are used to express emotions such as surprise, sadness, pain, or pity, and thus, can be used independently. It is interesting to note how a couple of terms (*dyotaka* and *vācaka*), originally used to analyze the semantic functioning of *all* Sanskrit indeclinables, ended up being mere (albeit motivated) labels for subcategories of Bengali indeclinables.

We note that the author categorizes the conjunctions separately. In modern grammars, they are presented as forming a part of the adverbs. Thompson says that Bengali conjunctions often function as adverbs, adjectives, pronouns, or nouns (Thompson 2010, 261). Like in Sanskrit, adverbs, prepositions, or particles are difficult to categorize precisely. The organization of the *avyaya* section of this grammar illustrates well the puzzling data to be described. Many Sanskrit grammatical “inputs” have been considered, viz., the categorization, technical terms, as well as Sanskrit *tatsama* words. We particularly note the use of these Sanskrit *tatsamas* along with the Bengali terms, which explicitly points the coexistence of the Sanskrit vocabulary in the written form of the language with the colloquial elements. Both forms of the language existed side by side within the written tradition of the Bengali language, being either used as mere options or as different registers.

#### 4.2.12 *Bākya racana* – Syntax

The section on syntax is titled *bākya racana prakaraṇa* (the section on the composition of a sentence). This section mainly discusses the constitutive elements of a sentence and how these elements play a role in the formation of the sentences under different situations and conditions. The grammar primarily discusses the major conditions that govern sentence composition in Bengali. Then some specific rules are formulated that determine the nuances of the meaning of the sentences.

The first rule of this section sets the function of the adjectives and adverbs in a sentence:

*ye kathāra kimbā ye bākyaera dbārā āra kona kathā kimbā bākyaera guṇa prakāśa haya tāhāke biśeṣaṇa bali. ye kathā kimbā bākyaera guṇa tadvārā prakāśa karā jāya tāhāke biśiṣya bali / biśiṣya yadi drabyabācaka kimbā sarbbanāma śabda haya tabe tāhā biśeṣaṇera nāma śabda biśeṣaṇa / āra yadi biśiṣya kriyāpada haya tabe tāhāra biśeṣaṇera nāma kriyā biśeṣaṇa /* (The word or sentence that expresses the quality of another word or sentence is known as an adjective [*biśeṣaṇa*]. That word or sentence whose quality is expressed is known as a noun [*biśiṣya*]. If the *biśiṣya* is a substantive or pronoun, then the *biśeṣaṇa* is known as *śabda biśeṣaṇa* [lit. word adjective]. If the *biśiṣya* is a verbal form, then its *biśeṣaṇa* will be known as *kriyā biśeṣaṇa* [lit. verbal adjective, i.e., adverb]).

In this context, the grammar provides a few examples such as *ucca ghara* (high house), where *ucca* is the adjective and *ghar* is the noun. This particular phrase is used in the sense of belonging to the high caste. Another example is *se śīghra yāibeka* (he/she will go soon), where *śīghra* is the adverb and *yāibeka* is the verb. Further, there are examples of long and complex sentences that are formed with these words (ref. Appendix 2 for all these examples).

The second rule specifies the general word order in the Bengali language, which is SOV. It adds that when there are multiple adjectives in a long sentence, the object might come in the beginning followed by the subject and then by the verb. However, in practice, it can be observed that the Bengali language has a flexible word order. As Thompson says, “Due to case marking and unambiguous verb endings in Bangla, word order is not an essential factor in determining the meaning of sentences” (Thompson 2010, 440–441). Changes in word order are results of multiple factors (ref. Thompson 2004, 202-230).



The third rule says that the subject is linked to the verb in accordance with the person, number, and personal ending—honorific and non-honorific (*ukti*). However, we have already seen that the verbs in Bengali do not function based on the number. Even though the matter of number is mentioned here, the examples make it clear that the number does not influence verbal morphology. Then, what can be the motivation behind including the question of “number” in this context? As previously seen, Halhed (1778) used numbers in the categorization of verbal declensions. Thus, there is a possibility that the author of the present grammar was referring to Halhed’s style of description. Further, we know that in Sanskrit grammar, verbal conjugations depend on persons and numbers (singular, dual, and plural). It is also possible that the author was somehow referring to the Sanskrit way of describing the verbal system. However, it is not clear why there was a need to make this reference.

Apart from describing these major features of Bengali sentence formation, the grammar lists rules that govern the use of different verbal roots, the various contexts under which the different case markers are used, the various contexts, again, under which different postpositions are used, specific situations where a different tense is applicable, the dedicated tones that are considered in addressing different people, the use of specific pronouns, the use of specific words in a sentence to give out the desired meaning, etc. A detailed list of all these examples (along with their translations), with their respective rules/conditions, is given in Appendix 2.

The present grammar describes almost all the grammatical elements that were present in the Bengali language during the time of its composition and this section on syntax explains how those very elements influence and determine the formation of sentences in Bengali. Even though it somehow acts like a concluding section for the present grammar, I have deliberately placed it under the second category (i.e. the category that deals with the adaptation of Sanskrit tools). Even though this section on syntax includes the elements that have already been discussed in the grammar, there are a few more elements that have been described here. These are mainly technical terms such as *biśiṣya* (noun), *biśeṣaṇa* (adjective), *kriyā biśeṣaṇa* (adverb), *kartā* (agent/subject), and *karma* (object), which are not explicitly mentioned elsewhere in the present grammar.

#### 4.2.13. Numbers

As seen in many instances, the Bengali language embraces many Sanskrit elements even in its day-to-day usage. Numbers are no exception. Even though Bengali has its own lexicon for

numbers, the use of Sanskrit words is quite common in the language. The description of numbers in the present grammar reflects this double register.

The section on numbers begins with a list of numerals from one to ten. This consists in three columns, viz., Bengali numbers, numerals in Bengali script, and ordinal numbers in Sanskrit. Further, it is stated that:

*saṃkhyābācaka dui prakāra haya / saṃskṛtānuyāyī ebaṃ calita sāmānya*

*bhāṣānuyāyī / udāharaṇa ei, egāra/ekādaśa, bāra/dbādaśa ityādi /* (The numbers are of two types. According to Sanskrit and according to the general colloquial language. For example, ‘eleven’ (*egāra/ekādaśa*), ‘twelve’ (*bāra/dbādaśa*), etc.)

According to this statement, both forms of numerals, i.e., colloquial Bengali and Sanskrit, can be used, as if they were mere options. This being said, the circumstances of their usage are unclear: The author juxtaposes the two forms but does not mention the context under which each can be brought into use. Regarding this, Dasgupta (2003) says, “There are *tatsama* alternatives for the cardinals from eleven onwards, very seldom used nowadays” (411). If we refer to the list provided by Thompson (2010, 749–752), it can be seen that she only provides the list of Bengali colloquial numbers in the case of cardinals. Therefore, the prevalence of *sādhu bhāṣā* at the time of the composition of this grammar justifies the frequent use of both forms in their respective contexts. Further, if we refer to the first list of numbers in this grammar (see Chapter 2, p. 112), which gives only the colloquial Bengali forms, we see that the numbers one (*eka*) and ten (*daśa*) are *tatsama* words. These are used as they are in the language.

As for the ordinals in the given list, they are all *tatsama* words. The grammar further adds that beyond ten, the Sanskrit words for the numbers (*saṃkhyābācaka śabda*) are used till nineteen. The affix *tama* is added from twenty onwards up to a hundred.<sup>102</sup> An affix *ñita* is mentioned, which is said to be added after the numbers from ten to nineteen in the case of colloquial Bengali ordinals. An example of this is shown with ‘eleventh,’ i.e., *egārañi*, where the colloquial word for eleven is *egāra*. I did not come across any instance of this usage. However, Chatterji mentions a New Indo-Aryan ordinal affix, *I* or *ī* (following a nasal), that is

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<sup>102</sup> This rule is divided into two sentences: “*bimśati abadhi ṣaṣṭhī paryanta pūraṇa arthe ‘-tama’ haya / ebaṃ antya barṇera lopa haya / āraṣṭi [ṣaṣṭhī] abadhi eka śata paryanta pūraṇa arthe ‘-tama’ haya /*” (*tama* is used in the sense of ordinals from twenty to sixty, and the last letter is omitted. *tama* is used in the sense of ordinals from sixty to hundred). However, in any case, the last letter is not omitted after *tama* is added. Refer to the list of ordinals in Thompson (2010, 749–751).

attached after the numbers five to eighteen. The mention of *ñita* in the grammar, thus, can have two reasons: either the author was relying on the oral testimonies, as a small or long *I* after a nasal would sound exactly the same as *ñi* (as in *egārañi*), or the scribe was following a dictation where a similar pronunciation resulted in such documentation.

In Bengali, ordinal numbers are used in their Sanskrit forms. However, as Thompson (2010) mentions, these are not heard beyond ten “except in highly formal contexts such as the numbering of the volumes of Tagore’s collected works” (749). As Thomson discusses this in the present context, the *tatsama* use of the higher ordinal numbers must have been frequently witnessed in the texts and literary works during the late eighteenth and early nineteenth centuries, owing to the nature of the language. However, even though the *tatsama* words are rarely used in the present context, the *tatsama* affix (*tama*) is still used as it acts as a device for the larger ordinals (Dasgupta 2003, 411).<sup>103</sup> Dasgupta adds, “While this affix is normal for those higher numbers for which contemporary speakers no longer remember the *tatsama* ordinals, many users prefer the regular *tatsama* ordinals from 11 to 20” (411). In the list of ordinals, Thompson provides the Sanskrit numbers and adds the *tama* suffix from forty-nine onwards. From the above discussion, it appears that the ordinals in Bengali are brought into use with great liberty as per the convenience of the speaker except when used in *sādhu bhāṣā*. Chatterji (2017) formulates a similar appraisal:

“The use of the *tbh*. Ordinal forms has been greatly curtailed in Bengali. They are now restricted, to indicate the days of the months, and besides occur in one or two stereotyped expressions. The *ts*. Ordinals have entirely replaced them in the « *sādhu-bhāṣā* », and these have found a permanent place in the Colloquial also” (804).

Then, a few more suffixes are explained in the grammar that add specific meanings when associated to numbers. I will discuss them in the following format: (a) rule in the present grammar; (b) analysis as discussed by the grammarians.

- *Guṇa*

(a) *Guṇa* is added after any number to imply the multiple of that number. For example, ‘three-times’ (*tinaguṇa*), ‘four-times’ (*cāriguṇa*), etc.

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<sup>103</sup> Cardona, 2003

- (b) *Guṇa* is a *tatsama* suffix. The Sanskrit word *guṇa* means ‘times/folds/a multiplier’ (MW 1899, 357). Bhattacharya (2003, 103) explains it in terms of ‘multiplication’ in the context of numbers. Thompson discusses *guṇa* (times) for ‘multiples’ (2010, 720).
- *Bāra*

(a) *Bāra* is used after some numbers. For example, *āmi nayābāra kahiyāchi*, i.e., ‘I ate nine times,’ etc.

(b) *Bāra* in Bengali is used in the sense of *guṇa* (Dasa 1899, 1545). It is generally used in the sense of ‘times.’ This is a *tadbhava* suffix that comes from the Sanskrit *vāra*. *Vāra* in Sanskrit, when used with numerals, means ‘times’ (MW 1899, 943).
  - *Dhā*

(a) *Dhā* is used after numerals to indicate the meaning of ‘types.’ For example, ‘four types (of)’ (*caturdhā*), ‘seven types (of)’ (*saptadhā*), etc.

(b) *Dhā* is a *tatsama* suffix. It forms adverbs from numerals (MW 1899, 513). Dasa explains *dhā* as a *taddhita* suffix which gives out the meaning of ‘types’ (*prakārabācaka*) (1938, 1133). Biswas (2000, 537) gives the meaning of ‘ways,’ ‘means,’ ‘folds,’ etc.
  - *Ānā*

(a) *Ānā* is used to indicate a part of the number. For example, *sāta ānā*, *daśa ānā*, etc.

(b) *Ānā* in the context of numbers is used for ‘one-sixteenth part or share’ (Biswas 2000, 114). It is most commonly used in the sense of ‘parts of a rupee’ where *cāra āna* (or four annas) denotes twenty-five paise (one-fourth of “one rupee,” the Indian currency).
  - *Eka*

(a) *Eka* is used after the numbers to denote uncertainty (uncertain number). For example, ‘around/about ten people’ (*jana daśeka loka*), etc.

(b) *Eka* is very commonly used in Bengali after numbers to give an idea of approximation. According to Thompson (2010), “The number can precede or follow the noun it modifies” (723).

- Fractional numbers – *saoyā*, *sāre*, and *paune*
  - (a) *Saoyā* is used after a number to indicate the idea of ‘a quarter (*poyā*) more’; *sāre* is for ‘a half more’ and *paune* for ‘a quarter less.’ For example, ‘three and a quarter’ (*saoyā tina*), ‘three and a half’ (*sāre tina*), ‘a quarter less than four’ (*paune cāri*), etc.
  - (b) This section explains three types of fractional numbers, viz., three quarters –  $\frac{3}{4}$  (*paune*), one and a quarter –  $1\frac{1}{4}$  (*saoyā*), and a number (except one and two) and a half –  $3\frac{1}{2}$  (*sāre*). The last one, *sāre*, starts from the number three as there are specific terms for  $1\frac{1}{2}$  and  $2\frac{1}{2}$ , which are *dera* and *ārāi*, respectively. Another term is used in this section: *poyā*. *Poyā* is a quarter –  $\frac{1}{4}$ . It is not explained but has been used as a tool to explain the rest of the three fractions. While discussing fractional numbers, a quarter –  $\frac{1}{4}$  (*poyā*), a half –  $\frac{1}{2}$  (*ādha/ardhek*), and three quarters –  $\frac{3}{4}$  (*tehai*) are usually enlisted as the basic demarcations (see Thompson 2010, 719; Chatterji 2017, 802–803). Thus, there might be a possibility that the author had the fractional distribution of hours in mind while listing these numbers. This is because it is only while telling the time that these three fractional terms are used.

The grammar ends with the section on numbers. In Carey’s grammar, this last section is further extended with subsequent topics such as ‘Money,’ ‘Weights,’ ‘Measures,’ ‘Time,’ ‘The days of the week,’ and ‘Of the Hindoo Months.’ Carey’s grammar ends with ‘Contractions,’ which lists some abbreviations that are commonly used in the language.

Thus, it is observed that the Bengali numerical system is greatly influenced by Sanskrit terminology. This is mostly true in the case of *sādhu bhāṣā* where Sanskrit forms of the cardinal numbers were prevalent. As previously mentioned, in the case of the ordinals, Sanskrit forms are also still used. Further, as the grammar describes, the terms used for ‘multiples,’ ‘times,’ etc., are *tatsamas* and continue to be used in the modern Bengali language.

The second category of “adaptation of Sanskrit elements” encompasses the maximum elements of this Bengali grammar. The various elements discussed in this second category contribute to the partial adaptation of Sanskrit tools in one way or the other. In various places, the contents overlap with the features of the first and third categories (viz., “use of direct Sanskrit elements” and “introduction of vernacular elements”). However, to avoid repetitions and multiple sub-categories, I have included them under their broad topics and re-discussed

them wherever necessary. In the description of various grammatical elements that are discussed under this category, there is an attempt to establish the link with Sanskrit in some way or the other. These can be seen in the form of: Sanskrit technical terms that are employed to a great extent in explaining Bengali features such as *samyoga* and *pratyahara*, and in the categorization of the word class system; *tadbhava* terms that are used in the division of the nouns such as *drabyabācaka*, *guṇabācaka*, etc; Bengali postpositions that are attached to the nominal and pronominal elements where the description of the oblique cases is very much inclined towards a Sanskritized style of categorization; and *tatsama* words in the context of the suffixes and adjectives that are described with a vernacular approach. Furthermore, in the description of the indeclinables, we see an oscillation between a Sanskritized and a vernacular description and categorization of the words into particles, preverbs/adverbs, prefixes, conjunctions, and interjections. Then, the description of the numbers shows how both the Sanskrit and the Bengali forms coexist within the language. Finally, the section concerning syntax encompasses almost all these points and brings together the elements of the Bengali language that are described with the help of Sanskrit grammatical tools.

Thus, it can be seen that the second category acts like a bridge between the two languages in establishing their relationship in the description of the vernacular. Having seen that there is a presence of a Sanskrit influence, in some form or another, in the description of Bengali, there are still some features and elements of the Bengali language that need tools other than those that can be provided by Sanskrit.

## 4.3 Introduction of Vernacular Elements

Most of the linguistic elements of the Bengali grammar that are described in this manuscript have some Sanskrit influence, either directly or indirectly. However, some elements of the Bengali language are typical vernacular features. Though very few, they play a very important role in the overall structure of Bengali grammar. As they do not fit the Sanskrit framework, their description implies going beyond Sanskrit tools.

### 4.3.1. Personal Endings of Status

The personal endings categorized into honorific and non-honorific play a crucial role in the Bengali verbal inflections. This topic has been discussed previously in the context of pronouns whereby this feature of the language has been introduced in this grammar. Still, owing to the fact that this is an exclusively vernacular feature, it is important to discuss it again in the present category. The honorific and non-honorific or intimate forms of the pronouns are indicators of the status of the person. Honorific forms in the second and third persons are specifically used for elders, respected persons, and foreigners. In the first person, only one form of the pronoun, say the honorific or ordinary (as termed by Thompson),<sup>104</sup> is used in the language. The grammar mentions the non-honorific form of the first person as well (*mui*), but it is a very obsolete usage.<sup>105</sup> Chatterji calls this use of *mui* archaic and vulgar, and this can be seen used in the lower classes of society in different parts of Bengal (2017, 809). However, even though this form is described in this grammar, it does not affect the verbal conjugation, unlike the other persons. For example, for “I do,” the first-person forms will be *āmi kari* and *mui kari*. On the other hand, in the case of the second and third persons, the different forms of the pronouns affect their verbal conjugations. For example, “you do” would be *tui karis* (NH) and *tumi kara* (H); “she/he does” would be *se kare* (NH) and *tini karena* (H).

The non-honorific forms are mainly used for young persons, someone of lower status, and in the sense of affection. In the second person, there is a third form of the pronoun, *apani*, but this grammar does not mention this form. This influences the verbal conjugation as *apani karena* (you do). The pronoun *tumi* lies somewhere in between *tui* and *apani* in its status. It is usually

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<sup>104</sup> Thompson 2010, 113.

<sup>105</sup> Though Thompson uses the term ordinary for the non-honorific forms, I have distinguished these two terms in case of the first person because the usual form *āmi* (I) for the first person is an ordinary use in actual sense. The form *mui* is a further disrespectful form.

used to address someone of equal status or someone familiar. However, this form of the honorific pronoun is a recent development belonging to the New Indo-Aryan. This pronoun was absent in the Old Bengali and in Middle Bengali. It is a result of change from the reflexive *āpana* (self), originating from *ātman* (self in Sanskrit).<sup>106</sup>

The historical process that led to the formation of these two forms of pronouns has been discussed previously (p. 193). It has been observed that the verbal finite forms corresponding to these forms of pronouns were previously used in the sense of singular and plural. Halhed's grammar describes the verbs in this perspective. However, a slight reminiscence of this can be seen in some instances in the present grammar, such as with *hana*, which is a third person honorific usage. However, in this grammar, it is used in the context of describing the letters, such as “*pratyeka sbarā āpanāra o āpana hrasbera o āpana dīrghera samāna hana*” (All the vowels are the *samāna* of their own short and long forms). Thus, *hana* is used here in the plural sense referring to the vowels. However, this is an irregular usage that is found only in a few instances in the beginning of this grammar. It can be assumed that the author was also exposed to the Middle Bengali literary documents. He might be referring to this usage in the verses or in the early written prose documents (as those were not literary in nature).

This classification of pronouns based on status reflects the social and cultural milieu of the language's use. This feature is not restricted to Bengali alone but characterizes other vernacular languages as well. This speaks a lot about the nature of the Indian society that was taking shape during the late eighteenth and early nineteenth centuries, where the various sections of the society received a separate treatment and the human relationships were at each level treated with specific importance.

### 4.3.2 Postpositions

Postpositions in Bengali have already been introduced under the second category (“adaptation of Sanskrit elements”). Apart from adding semantic values to the nominal endings, Bengali postpositions have multiple uses. There are a number of postpositions in Bengali that are exclusive to the language along with a few *tadbhava* postpositions, some of which are discussed in the present grammar.

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<sup>106</sup> Refer to Chatterji (2017, 846–850) for the detailed history of this transformation.



### 4.3.2.1 Postpositions Describing Number and Quantity

In this section, I intend to discuss the various postpositions that are used as quantifiers in Bengali. Instead of quoting the rules as they are from the grammar, I will analyze each postposition individually in order to get a clear picture of how it functions. Each of them will have two demarcations: (a) rules in the present grammar, and (b) rules or usage in Bengali, referring to Thompson (2010), and Chatterji (2017), and to the Bengali dictionaries of Dasa (1937), Biswas (2000, 2004), and Bhattacharya (2003).

- *Goṭā*

(a) *Goṭā* is used before a sentence (or a number) when the intended number is not defined.

The example is *goṭā tineka [bārtāku] deha*, i.e., ‘give around three brinjals.’

(b) Dasa’s dictionary (Dasa 1937, 698) gives the meaning of “whole.” Another meaning can be found in the same place as ‘an indicator of an object or number.’ This is associated with the use of the suffix *-ṭā* and the example given to illustrate this is *gōṭā pāṅceka*, i.e., ‘around five.’<sup>107</sup>

It is interesting to note that the postposition *goṭā* is not the actual indicator of this undefined or ‘approximate’ number in both the above examples. This is indicated by the suffix *-eka* that has been added after the numbers (*tina + eka*; *pāṅca + eka*).<sup>108</sup> Thus, *goṭā*, on a very opposite tone, is defining the undefined number that was intended by the suffix *-eka*.

- *Ṭā*

(a) Words with which the postposition *ṭā* is used are: unmixed products,<sup>109</sup> animate nouns, names of pot-like vessels, objects composed by various parts,<sup>110</sup> almost all the parts of the body, all numbers, and all the pronouns except *āmi*, *mui*, *tumi*, and *tui* (the honorific and non-honorific forms of ‘I’ and ‘you’). For example, *peyālāṭā* (the vessel), *peyārāṭā* (the guava), *kukuraṭā* (the dog), *sindhukaṭā* (the locker), *aṅguliṭā* (the finger), etc. Also, it is used after words indicating human in the sense of neglect/disregard. For example, *cheleṭā baṛa duṣṭa haiyāche*, i.e., ‘The boy has become very naughty.’

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<sup>107</sup> Biswas 2000, 258.

<sup>108</sup> Thompson 2010, 723.

<sup>109</sup> Uncompounded substances, such as fruits and vegetables (Carey 1805, 49).

<sup>110</sup> Things that are composed of several subordinate parts (Carey 1805, 49).

(b) The postposition *tā* is used for definite articles meaning an object or whole (Chatterji 2017, 780). According to Thompson, “*তী* [*tā*] can be considered the default classifier in Bangla. Its uses go far beyond that of any article and also affect word classes other than nouns. Although *তী* [*tā*] is by itself a singular classifier, it also combines with numbers and quantifiers” (Thompson 2010, 101).<sup>111</sup>

The list of the categories that have been included in the usage of this postposition indicates a close observation of day-to-day usage. The author might have tried to group together the words he came across while collecting examples.

#### Other variants - *ti*; *dā*; *ḍi*

(a) *Ṭi* has been used optionally in the example *kukuraṭi* (the dog); *ṭi* is used in the sense of affection with words denoting *bālaka* (boy) and animates excluding humans. For example, *cheleṭi subuddhi baṭe* (the boy is definitely intelligent), *āmāra putraṭira bibāha diba* (I will get my son married), etc.

*Ḍā* is used in place of *tā* after pronouns and animate nouns. For example, *putraḍā* (the son), etc.

*Ḍi* is used in the sense of affection with words denoting *bālaka* (boy) and animates excluding humans.

(b) Here, I quote Chatterji who says that where *tā* is “the original strong masculine base, implying biggishness or crudeness of the object,” *ṭi* is “originally feminine, implying smallness or daintiness.” He further adds about both these suffixes, “The affix has gradually become a distinct definitive in Bengali, being added to names of persons and things and to adjectives” (Chatterji 2017, 686).<sup>112</sup> According to Thompson, *ṭi* has a more limited usage than *tā*, but there is a specific feature of *ṭi* in that it “can be used with honorific verb endings.” Thompson also adds that *ṭi* has a “more sympathetic and affectionate overtone” but is also found in factual contexts where it is used equally with *tā*.<sup>113</sup>

Chatterji mentions *ḍā* and *ḍī* as a dialectal variation of *tā* (Chatterji 2017, 686).

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<sup>111</sup> Refer to the list given by Thompson (2010) from p.101 onwards.

<sup>112</sup> These two suffixes can be traced back to *goṭā* (Chatterji 2017, 686).

<sup>113</sup> Refer to Thompson (2010, 103) for the detailed usage of *ṭi*.

- *Khāna*
  - (a) Words to which this postposition is attached are: flat or almost flat vessels, bricks, weapons (except for spear, gun, and arrow), names of substances, parts of a compound substance, hand, leg, and face. For example, *gharkhāna* (the house), *tālākhāna* (the lock), *hāthkhāna* (the hand), etc.
  - (b) *Khāna* is used for the modern noun classifier *khānā*. *Khānā* or *khāni*, as per what Thomson discusses, “are traditionally said to be restricted to *inanimate, square, thin, flat objects*, which is to a foreigner at first rather baffling” (Thompson 2010, 104).<sup>114</sup>

The list of words presented in this grammar to which this postposition is attached, again, appears to be a careful selection of various categories observed in day-to-day use.

- *Jana*
  - (a) *Jana* is used ‘before’ the word, i.e., prefixed to the word denoting humans. For example, *sadjana* [daśajana]<sup>115</sup> *majura ke dāka*, i.e., ‘call ten labours.’
  - (b) Thompson says that *jana* can only be attached to words denoting human beings and that it rarely follows a noun. It adds the meaning of “definite or indefinite plural noun phrases” when added to such words. Further, it is added before a noun, as it comes with numbers and quantifiers (Thompson 2010, 104). The example that is given in the grammar does not correspond to the rule. *Jana* is a *tatsama* word, meaning person. Thus, *sadjana* would mean ‘good person,’ which would make *jana* a noun. Hence, Carey’s variation, *daśajana*, should be considered here, which was probably the intention of the author as well. *Sadjana* appears to be a scribal mistake.

- *Gulā, guli, gulu, gulina*
  - (a) *Gulā, guli, gulu, gulina* are used to denote the plural to indicate affection. For example, *tāhāra anekagulina santāna*, i.e., ‘that person has many children.’
  - (b) These are standard Bengali suffixes derived from the Sanskrit *kula* (Chatterji 2017, 725). These are plural classifiers that are used as their modern form *gula*. Thompson describes them in the following way: “They are used mainly with inanimate nouns but can also be used non-honorifically with humans. They can add definiteness as well as plurality. They are added to nouns, possessive and deictic pronouns, quantifiers and other objectives, but never to numbers” (Thompson 2010, 105). For *guli*, Thompson

<sup>114</sup> Refer to the examples by Thompson (2010, 104).

<sup>115</sup> *Daśajana* would be the correct usage and the same can be verified with Carey’s grammar (1805, 50)

adds that it is used like *ti*, which indicates sympathy and smallness. Chatterji also comments on *guli*, which is used “to denote pettiness, lovable-ness or prettiness of the object whose plural it indicates is really the feminine” (Chatterji 2017, 727). In the given example, *tāhāra anekagulina santāna* (that person has many children) does not indicate any sense of affection, but it is the way these lines are spoken and the intention of the speaker that give an indication of sensitivity.

- *Gaṇa, jāti, barga, dala*<sup>116</sup>

(a) *Gaṇa, jāti, barga*, and *dala* are used after animate nouns to denote the plural. For example, *rājā-gaṇa uṭhiyā galena* (the group of kings got up and left), *bānara paśu-jāti se ki jāne* (monkey belongs to the group of animals, what does it know), *bhṛtya-bargerā ājñā pāiyā kriyā karila* (the group of servants did the work after receiving the order), *kuru-dala* (group of the *kuru*), etc.

(b) *Gaṇa* is a common plural postposition, specifically in literature (Chatterji 2017, 731). This is a Sanskrit *tatsama* which means ‘flock,’ ‘troop,’ ‘multitude,’ ‘number,’ ‘tribe,’ ‘series,’ ‘class,’ etc. (MW 1899, 343). Biswas (2000, 295) also gives similar meanings such as ‘a collection,’ ‘a multitude,’ ‘a community,’ ‘a class,’ or ‘a group.’

*Jāti* is also a Sanskrit *tatsama* word, and in this context, the closest meaning would be ‘kind,’ ‘genus,’ ‘species,’ ‘class,’ etc. (MW 1899, 418). This is equivalent to the Bengali meaning of the word ‘class’ or ‘community.’<sup>117</sup>

*Barga* is yet another *tatsama* word that indicates plurality. Chatterji mentions it among a list of words having the same meaning, such as *sakala, samūha, loka, caya*, and *nicaya*. He describes these as “*ts. words of multitude loosely agglutinated to indicate the plural in the sādhu bhāṣā*” (Chatterji 2017, 733). Biswas (2000, 724) offers the following meanings: ‘a class,’ ‘a tribe,’ ‘a genus,’ ‘a species,’ ‘a collection,’ ‘an aggregate,’ etc.

*Dala* is a Bengali word denoting a group or collective noun. Thompson mentions it in an example of a collective noun added after a word, i.e., *eka dala chātra* (a group of students). Biswas (2000, 488) gives a list of synonyms for this word, viz., ‘a group,’ ‘a swarm,’ ‘a heard,’ ‘a team,’ etc.

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<sup>116</sup> I have kept these postpositions together because they share a similar context and have been mentioned under a single rule. Discussing them together would avoid repeating the same rule.

<sup>117</sup> Bhattacharya 2003, 134.

Some of these words such as *jāti*, *barga*, or *dal* are also used separately in denoting the sense of group or community and are not always attached to the words as postpositions. Thompson does not talk about *barga* or *jāti* under the topic of ‘plural formation,’ probably because their postpositional usage declined in the modern form of the language.

- *Loka*

- (a) *Loka* is used after words denoting humans. For example, *sāheba-loka* (gentleman<sup>118</sup>), etc. Further, *loka*, when used with words denoting deities, humans, or snakes (*nāgabācaka*), it denotes their abode. For example, *debaloka* (abode of the Gods/heaven), *naraloka* (where people live/earth), *nāgaloka* (where snakes live/hell).
- (b) *Loka* in Bengali means person/people in general. Biswas (2000, 932) gives the following meaning: a human being, the public, a world, a region or abode, etc. However, its usage as a postposition is quite archaic. Chatterji says about *loka* that as a plural suffix, they were established as plural-forming words in the Old Bengali (Chatterji 2017, 727). He gives an example from *Caryāgīti*: *vidvajjana loka*, i.e., ‘scholarly people’ (Caryā 18). He also mentions it as a *tatsama* suffix used in *sādhu bhāṣā* (see *barga*).

This example *sāheba-loka* can be found in *Kathopakathan* composed by William Carey in 1801. In his grammar, Carey translates it as ‘gentleman,’ but ‘gentleman’ would, on the other hand, be translated as *bhadraloka* in Bengali, where *bhadra* means someone of good conduct. The dictionary meaning of *sāheba* is ‘an Englishman or a European,’ or, closer to this context, ‘an appellation affixed to names of gentlemen’ (Biswas 2000, 1011). Thus, this word seems to be a creation of Carey himself.

Furthermore, the use of ‘words denoting humans’ (*manuṣyabācaka*) twice in the rule, makes it more confusing. As *loka* is not used as a postposition very often, its application ‘after’ such word (denoting ‘human’) would only mean ‘abode’ and not be a denotive of plural or multitude.

- *Ṭuki, khānika*<sup>119</sup>

- (a) *ṭuki* and *khānika* are used after substances, words denoting substances, and words denoting pulverized substances. For example, *jalaṭuki deha* (give the little water), *khānika dugdha chila* (there was some milk), etc.<sup>120</sup>

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<sup>118</sup> This is how Carey translates it (Carey 1805, 52).

<sup>119</sup> I kept these postpositions together as they share a similar context and have been mentioned under a single rule.

<sup>120</sup> Carey says about these words that they “are added to words meaning fluid substances, or pulverized substances which move somewhat in the manner of fluids” (Carey 1805, 52).

(b) The postpositions *ṭuku* and *khānika* are used in the meaning of some or in little quantity.

*Ṭuki* is probably a regional/dialectal variation of *ṭuku*. Dasa (1937, 904) describes *ṭuki* as ‘very small,’ ‘a small part of.’ Chatterji also says that it is “used to denote ‘a small quantity of anything,’ generally of fluids and of substances which are already in small fragments,” and gives an example of *jalaṭuku* (a little water). According to him, it is a form of *ṭā* when used as a postposition coming via *ṭu* (Chatterji 2017, 780–781). Thompson also describes *ṭuku* as it “gives us *a small part of* or *a little bit of*”<sup>121</sup> something. It is separated from the other singular classifiers because it is predominantly used with non-count nouns and specifies amount rather than number” (Thompson 2010, 106).

*Khānika* is usually used with time, such as ‘a little while,’ etc. However, it also indicates the meaning of ‘a little,’ ‘a bit,’ etc. (Biswas 2000, 279). Chatterji discusses *khāna* or *khāni* with the meaning ‘a piece.’ Its usage in modern Bengali has a preference for rectangular objects or objects with a frame-work. However, the numerative form ‘a little’ was established during the early Middle Bengali, an example of which can be found in the *Śrī Kṛṣṇa Kīrtana* (Chatterji 2017, 779). Thompson also related *khānā* and *khāni* with inanimate, square, thin, and flat objects. But she also adds, “খানি [*khāni*] can also be used with non-count nouns and adjectives to imply not individually counted pieces but amounts” (Thompson 2010, 104–105).

- *Guccāra*

(a) *Guccāra* is used after words denoting seeds, small pieces, and broken straws. For example, *cālu-guccāra* (some/bunch of rice), *khara-guccāra* (some/bunch of straw), *ghāsa-guccāra* (some/bunch of grass), etc.

(b) *Guccāra* is most likely a form of the word *guccha*, which means ‘a bunch,’ ‘a bundle,’ ‘a cluster,’ etc. (Biswas 2000, 311). Chatterji says that the word *gocha*, or *gochā*, when used in the numerative sense in Bengali, is the form of Sanskrit *guccha*, meaning ‘bundle’ (Chatterji 2017, 684). Thompson also mentions *guccha* as a collective noun added after the noun in an example: *galpaguccha*, i.e., bundle of stories. However, the word *guccāra* is also described by Dasa (1937, 678) as ‘a lot.’

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<sup>121</sup> Thompson gives this portion in italics and I have kept the same format while quoting.

### 4.3.3 Pronunciation of the Inherent Vowel *a* at the End of a Word

The inherent vowel *a* and its pronunciation is a specific vernacular feature of Bengali. Bandyopadhyay (2011) reserves a section in her study discussing its pronunciation on various occasions and how Bengali grammarians treated this subject. Thompson (2010) discusses in great length the various types of pronunciation and the presence and absence of the inherent vowel in Bengali. In this section, I will refer to these two works to understand the concept that is exclusive to Bengali and analyze the examples given in the present grammar.

Bandyopadhyay says that *a* is the most flexible of all vowels. She identifies about four to five types of pronunciations of this vowel (2011, 65–69). Grammarians starting from Assumpção have noticed this peculiarity of the language and have given significant space to its discussion. There are two questions that arise while scrutinizing the pronunciation of the inherent vowel in the language. These are: 1) whether the *a* is pronounced or not; 2) how the *a* is pronounced. Thompson adds to this, “There are few hard-and-fast rules for either but there are some patterns which can help us to develop some intuition” (2010, 36).

The pronunciation of the inherent vowel *a* at the end of a word is either present or absent depending on the situation and conditions under which a word is pronounced. This inherent vowel is usually pronounced as the English ‘o’ (closed), as in ‘roll.’ However, in some cases, it also has an open ‘ɔ’-like pronunciation, as in the English ‘ball.’ In this grammar, some of these conditions are described. I will discuss the pronunciation of these examples under two categories: (a) absence of the inherent vowel; and (b) presence of the inherent vowel.<sup>122</sup> It is to be noted that this grammar deals with the inherent vowel *a* present only at the end of a word. Thus, the topic of discussion is only on whether it is pronounced or not.

#### (a) Absence

- Substantives ending with an *a* other than conjunct letters. For example, *man* (heart), *jan* (people), *yapa* (chant), *bãśa* (bamboo), etc. In the first two examples *man* and *jan*, the author has deliberately removed the inherent vowel from the orthography of the word at the end to highlight the pronunciation which would sound like *mon* and *jɔn*. This does not happen in the case of *yapa* and *bãśa* even though they are pronounced as *ɔp* and *bãś*.

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<sup>122</sup> In both the cases, it is the vowel *a* at the ‘end’ of a word.

- Numbers till ten except “two.” For example, *ekajana* (one person). This is pronounced as *ekjan*. The two in Bengali is *dui*. Therefore, the rule doesn’t apply to it.
- The word *kona* in the interrogative sense. For example, *tumi kona jāti* (you belong to which caste?), etc. Here *kona* is pronounced as *kon*.
- The *ra* at the end of a genitive. For example, *āmāra* (my), *tomāra* (your), etc. Here, these words are pronounced as *āmār* and *tomār*.
- The *ma* at the end of the first person in the past habitual (*aparokṣabhūta*), simple past (*adyatanabhūta*), and present perfect (*anadyatanabhūta*). For example, *āmi karilama* (I did), etc. Here, *karilama* is pronounced as *korilam*.
- The *na* at the end of third person honorific. For example, *tini karen* (he/she does), *tini karilen* (he/she did), etc. These are pronounced as *koren* and *korilen*.
- The last letter of the second and third person in non-honorific use in the imperative (*anumatyārtha*) mood. For example, *tui kara* (you do), *se karuk* (he/she may do), etc. These are pronounced as *kər* and *koruk*.

(b) Presence

- The word *kona* in any context other than the interrogative sense. For example, *kona deśe giyāche* (he/she has gone to some country), etc. However, here, *kona* is originally *kono* or *konoa*, i.e., it ends with an *o* (adding an assertion to ‘some’) and not an *a*.
- The *a* after a conjunct letter. For example, *alpa* (little), *yatna* (care), etc. Here, the inherent vowel at the end has a closed ‘o’ pronunciation at the end, i.e., *ɔlpo* and *ɔɔtno*.
- All the adjectives except those ending with a *r* (*reph*). For example, *abhimata* (opinion), *āsrita* (sheltered), etc. Nevertheless, in the word *abhimata*, the inherent vowel at the end is not pronounced. This will sound like *obhimət*. The word *āsrita* is pronounced as *āsrito*.
- Two lettered words ending in *na* or *ta*. For example, *mata* (like), *tata* (that much), *pūrṇa* (complete), *hīna* (inferior), etc. Their pronunciations are as follows: *mɔto*, *tɔto*, *pūrṇo*, and *hīno*.<sup>123</sup>

These are some of the many rules that exist in the language. However, it is not possible to specify rules for each instance of the inherent vowel. Thompson suggests certain patterns can be followed to get an intuition. The list provided by Thompson (2010, 36–40) can be referred

<sup>123</sup> In modern pronunciation, the inherent vowel is usually missing and is pronounced as *hīn*.



to for a detailed overview of this subject. Regarding the pronunciation, apart from the closed and open ‘o’-like sounds, there are slight variations present as well. Bandyopadhyay (2011) says, “the exact pronunciation of such words is very difficult to learn and can only be acquired by listening to native speakers. At the end as a general rule ‘a’ is not pronounced, it is silent and when it is pronounced it takes generally the sound of short ‘o’” (66).

The context of inherent vowels becoming the subject of grammatical description is an interesting thing to explore. There can be two possible reasons behind it where both come from a comparative point of view. The first one is an obvious comparison with the Sanskrit language. In Sanskrit, at any point, if there is an *a* after a consonant, it has to be pronounced invariably and its absence is marked by a *halanta* (◌): The consonant has to be pronounced without it. The second reason is very much linked to the first one where the first describers of the Bengali language, being Europeans, came across the different pronunciations of a single vowel. There was definitely a comparison with Sanskrit, but apart from this, a comparison with the other vernaculars must have attracted the attention of European scholars, as this feature is specific to the Eastern vernaculars such as Bengali, Assamese, and Odia. Thus, it is highly possible that a European ear influenced the description of the pronunciation of the vowel *a* in this grammar. A last remark: Be it linked to it or not, the treatment of the pronunciation of the vowel *a*, at the very end of the present grammar, inevitably reminds us the final Pāṇinian *sūtra* (A 8.4.68) *a a*, which stipulates that the vowel *a*, treated as an open vowel in the grammar is, in the common usage, a closed vowel.

The vernacular features of the Bengali language are presented in different forms in the present grammar. In the case of the inherent vowels, there is a specific section dedicated to the topic. The postpositions are listed under various contexts, throughout the grammar, and are not specified by any dedicated sub-section. Some of the Bengali postpositions are also described within the topics of case suffixes. However, the case suffixes are mixed with the *tatsama* elements. Thus, I have discussed them under the second category (adaptation of Sanskrit elements). Lastly, the concept of personal status endings of honorific and non-honorific forms: They are not at all described separately but are treated as a full part of the language.

Thus, it can be observed from the distribution of the elements and the organization of the contents of this grammar that the author had a clear awareness of dealing with a language “in its own right.” There has been a constant effort to describe the Bengali language and its

features (that characterized the language at the time of the composition of the grammar) using the Sanskrit grammatical tools. In some cases (which are described in the first category “use of direct Sanskrit elements”), the described language could be brought very close to Sanskrit, so much that the Bengali data could perfectly fit into the Sanskrit grammatical framework. However, under the second category of “adaptation of Sanskrit elements,” some other data are merely described using Sanskrit descriptive tools, and certain Sanskrit elements in the language have been described in the Bengali features. Finally, vernacular elements of the language have been introduced and treated independently from Sanskrit tools, these being felt as not adequate. Somehow, it is the inadequacy of established metalinguistic tools, when perceived, which paves the way to the birth of a “new” language.

## Conclusion

Bengali language is full of Sanskrit elements. These elements proceed from a long history of genetical connection of Bengali to Sanskrit. However, while some of these, having been subjected to modification and decay, only lasted until the Old or Middle Bengali periods, some persisted, even making their way into Modern Bengali. Interestingly, there are two types of elements that represent the direct influence of Sanskrit on the language, the first of which being the *tatsama* words. The second type refers to the Sanskrit words that are distorted according to the language's convenience, these being called the semi-*tatsama* words. As such a transfer took place naturally, it became very convenient to describe the language using the tools that were initially developed for Sanskrit. Nevertheless, it is to be noted that this research doesn't merely identify the Sanskrit elements involved, but also highlights how and why the Sanskrit grammatical tools are being employed in the description of Bengali.

Apart from this, another factor that encourages the adoption of Sanskrit models in the description of the Bengali language is the conscious effort to bring the latter closer to Sanskrit in order to make it pure and rich. The description of the Bengali language began during the first half of the eighteenth century with Assumpção's grammar and dictionary. Even though he followed the Latin grammatical style in the description of the language, scholars who came after him were inclined towards a more Sanskritized approach. As the efforts towards this approach grew stronger, the early years of Modern Bengali witnessed a further inclination towards the use of more and more elements of Sanskrit in the language (that didn't come down naturally), as well as in its grammatical description. This effort came not only from the Indian describers, but initially from the European non-native grammarians who thought that Bengali could be best described with the tools of Sanskrit. This is mainly because of two reasons: 1) there was a comparison between languages and a search for their relations through their descent from a common parent language; and 2) there was an increase in the grammarians' knowledge of Sanskrit (Ghosh, Aussant, and d'Hubert 2022). Halhed and Carey are prime examples who were the flagbearers of this approach. The present grammar provides a very appropriate example reflecting this period of the Bengali language in the history of its description. The three categories into which the analysis of the grammatical elements is divided, give a living illustration of how Sanskrit elements are present in the language as linguistic data, both naturally as well as by a conscious effort. It is observed that the presence of the *tatsama* and semi-*tatsama*

elements conveniently assist in describing the language with Sanskrit grammatical tools. However, at the same time, there is also an effort to forcefully place the features of the Bengali language within the Sanskrit framework. This is why the present text provides a very interesting case study for Extended Sanskrit Grammar. It shows, on the one hand, how the language described *justifies* the use of Sanskrit grammatical tools (by the presence of Sanskrit elements in the language, either coming unconsciously, i.e. through a historical evolution which naturally imposed itself, or consciously, i.e. through the totally assumed will of the describers). On the other hand, it shows how the use of Sanskrit grammatical tools goes further in bringing the described language closer to Sanskrit with an objective towards making it more perfect and enriched.<sup>124</sup>

When the idea of composing a Bengali grammar arose and there was no reference within the language, Sanskrit was supposedly the only choice in deciding upon a framework. This is primarily because of two reasons: 1) Sanskrit, having a powerful and well-defined system of grammatical description, is considered a reference point in organizing the language; and 2) the prestige and value that is attached to the language. The specimen of the present grammar was just the beginning of this process of description. Halhed was the first to describe the Bengali language using Sanskrit descriptive tools, but the present grammar, written in the Bengali language itself, constitutes the first indigenous approach towards this direction. The grammars that were composed in the later years continued for a long time to follow this method of description of the Bengali language. During the mid-twentieth century, when Suniti Kumar Chatterji composed his Bengali grammar (1942, 1945), he presented the Bengali language in its own features. This description retained the Sanskrit technical terms used to denote the various grammatical elements, but the description follows a neutral approach.<sup>125</sup> Chatterji distinguishes between the Sanskrit words used in the language and separates them. At the end of each section, he lists the Sanskrit elements present in Bengali and the rules that followed in their formation. Thus, he acknowledges the fact that some Sanskrit elements have become inseparable parts of the Bengali language and that they co-exist with the elements native to it.<sup>126</sup> Chatterji's grammar shows how the initial approach of standardization of the Bengali language based on the Sanskrit

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<sup>124</sup> This was done with an intension of bringing it to the equal (literary/political/cultural) status.

<sup>125</sup> The approach is neutral as the Bengali elements have been described from a vernacular/Bengali viewpoint that is not in keeping with the Sanskrit style of describing. Furthermore, the Sanskrit words/elements are described with specific Sanskrit grammatical rules.

<sup>126</sup> Chatterji divided the words of the Bengali language into four categories, viz., words originally belonging to the Bengali language, words of Sanskrit origin, words from foreign languages, and a mixture of all the three (Chatterji 1945).

grammatical models maintained its influence until the present day and how these elements that survived in Bengali remained unaltered.

However, in the process of standardization, there were efforts within the learned sphere to detach the Bengali language from a Sanskrit influence and to bring it closer to the language of the masses. In this effort, Raja Rammohan Roy's grammar (1833) is worth mentioning. He consciously composed a grammar of Bengali that did not resort to the Sanskrit tools. Though there are *tatsama* technical terms, Roy followed his very own way of describing the language. An interesting thing to note here is that the grammar broadly divides the "words" into nouns (*biśēṣya*) and adjectives (*biśēṣaṇa*), and all other forms of the words are treated as sub-categories of the *biśēṣaṇa*. His grammar was one-of-a-kind, but the later grammarians did not completely avoid the use of Sanskrit tools in describing the language.

The manuscript of the Bengali grammar studied here did not only represent the Bengali language of the period it was composed in but also the language that existed in prose form before the eighteenth century. Even before the literary form of prose was developed with the establishment of the Fort William College, the prose form was very much present in the language. Many journals and official documents were published during the eighteenth century. One of the most notable of them was the 'Calcutta Gazette', which started as a weekly publication from the year 1784. It was a periodical that published government notifications and advertisements. Even though it was an English publication, there were Bengali and Persian versions of the advertisements as well. Many such advertisements were published in private commercials that had a number of pages in Bengali (Khan 1976, 150). Apart from these printed advertisements and notifications, there are several specimens of Bengali prose in the form of old letters and documents that existed from the later period of Middle Bengali. Tripura Basu published a collection of prose specimens in *Duśō bacharēra bānlā nathipatra* (Two hundred years of Bengali documents) in 2009. This included worn-out letters, documents, official papers, etc., from as early as ca. 1696. The present grammar also displays the grammatical elements that are found in these early specimens of Bengali prose that carry a legacy of the social history of Bengal.

Thus, the grammar studied here can be seen as something of a crossroads where a few major points related to the Bengali language meet: 1) the historical development of the language itself that results in the heavy presence of Sanskrit elements in the language, 2) the history of the grammatical description which, here, clearly oscillates between two paths: maintaining the

link with Sanskrit and giving birth to *Bāṅgālā bhāṣā*, and 3) the development of a literary genre where a standard form of the prose was being established, after the verse style of writing.

Apart from establishing a standard form of the language using Sanskrit descriptive tools, the grammar also clearly acknowledges the vernacular features. Elements such as the use of personal terminations in the form of honorifics and non-honorifics and the pronunciation of the inherent vowel are major characteristics of the language that are very different from Sanskrit. My analysis of the elements of this grammar based on the three categories provides an overview of how both the Sanskrit as well as vernacular elements are dealt with in this grammar: 1) the first category describes the elements in the Bengali language that are highly influenced by Sanskrit and that easily fit into the Sanskrit grammatical framework, 2) the second category discusses elements that are Bengali by nature, yet borrow from Sanskrit as an aid in their description, and 3) the third category discusses the elements of the language that cannot be described using the Sanskrit grammatical tools. This kind of classification helps us understand how the vernacular elements of the language are dealt with by the early describers of the language.

Centuries after this grammar was composed, Sanskrit still influences the richness of the Bengali language. Many foreign elements have been introduced into the language over the years, such as elements of the Persian vocabulary. Yet, the current approach towards the language, specifically in its written form, still remains inclined towards Sanskrit. Poets and authors consciously use the Sanskrit vocabulary to ornate their writings. The idea still prevails that Sanskrit can provide logical explanations, and that appending the language with Sanskrit will add more value to it — not to mention the flexibility of Sanskrit that acts as an encouragement in the coining of innovative terminology by means of various combinations. This has also acted as a factor for embracing the language in the Modern vernaculars. Sanskrit has set a standard in the language and influenced most of the Indian languages and cultures. Therefore, if anything new is to be introduced, the reference point remains Sanskrit with a strong belief that it will be well accepted by its audience.

This was probably the idea behind the composition of the present grammar. To extend the Sanskrit framework was a conscious gesture in the scholarly environment throughout the history of standardization of the vernacular languages. This can be evidently seen within the context of the Fort William College. Carey himself composed a Sanskrit grammar (1806), a Bengali

grammar (1805), a Marathi grammar (1808), and a Punjabi grammar (1812), all of them following a similar pattern.

Thus, the present grammar of Bengali and William Carey's influence played a major role in the standardization of the Bengali language. This text further occupies an important position in the history of the development of Bengali grammar and in exerting an impact on the acquisition of the elements of Sanskrit by the native speakers of the vernacular.

What still remains unconfirmed is the authorship of this grammar and the exact date of its composition. Whether it was a working document for Carey's Bengali grammar (second edition) or if there is a different motive behind its composition remains uncertain. A future study of the Dhaka manuscript might help untangle some knots surrounding this grammar. However, the present study opens more options to explore in the field of the early descriptions of the Bengali language and the factors that initiated the process of standardization of the Indian vernaculars.

# Appendix I

## Sanskrit technical terms

Sl.	Terms (Bengali)	Terms (Roman)	English translation / meaning	Sanskrit reference	Translation	Carey's corresponding term
1	অকর্মক	<i>akarmaka</i>	Intransitive	<i>gatibuddhiprat yavasānārthaś abdakarmākar makāñāmaṇi kartā sa nau</i> (A. 1.4.52)	Of the verbs having the sense of 'motion' 'knowledge or information' and 'eating,' and of verbs that have some literary work for their object, and of intransitive verbs, that which was the agent of the verb in its primitive (non- <i>ṇi</i> or non-causal state), is called the object ( <i>karma</i> ) in its causative state (when the verb takes the affix <i>ṇi</i> )	Neuter verbs
2	অক্ষর	<i>akṣara</i>	Letter / alphabet	This word can be found from as early as the <i>Prātiśākhya</i> - Rk Pr 117-19 (Abh 1961, 5)		Letters
3	অচ	<i>ac</i>	All the vowels according to P	[Already discussed in Chapter 4]		
7	অন্যতন ভূত	<i>anadyatana-bhūta</i>	Past perfect	<i>anadyatane laṅ</i> (A. 3.2.111)	The affix <i>laṅ</i> comes after a verbal root employed in the sense of past before the commencement of the current day.	Plu-perfect
8	অনুকরণ	<i>anukaraṇa</i>	Imitation (Abh, 21)	<i>anukaraṇam cānitiparam</i> (A. 1.4.62)	A word imitative of sounds is also called <i>gati</i> , when it is not followed by the word <i>iti</i> .	Imitation / imitative
11	অবধারণ	<i>abadhāraṇa</i>	Restriction / limitation (Abh, 41)	<i>yāvadavadhār aṇe</i> (A. 2.1.8)	The indeclinable word <i>yāvat</i> when it signifies limitation, is invariably compounded with a word ending in a case-affix which is in construction with it, and the compound so formed is called <i>Avyayībhāva</i> .	Emphatic
13	অব্যয়	<i>avyaya</i>	Indeclinables	<i>svarādinipāta mavayayam</i> (A. 1.1.37)	The words svar 'heaven,' &c., and the particles (1.4.56) are called indeclinables.	Indeclinable particles



14	অব্যয়ীভাব	<i>avyayībhāba</i>	Name of a compound so called on account of words forming the compound, being similar to indeclinables (Abh, 43)	<i>avyayībhāvaḥ</i> (A. 2.1.5)	From this forward whatever we shall describe will get the name of <i>Avyayībhāva samāsa</i> or adverbial compound.	
15	অল্পপ্রাণ	<i>alpaprāṇa</i>	Non aspirate stop / letter (Abh., 39)	Mbh. I.61.17-18		Unaspirated
18	আদেশ	<i>ādeśa</i>	Substitution (Roodbergen, 80)	<i>sthānivadādeś o'nalvidhau</i> (A. 1.1.56)	A substitute ( <i>ādeśa</i> ) is like the former occupant but not in the case of a rule the occasion for the operation of which is furnished by the letters of the original term.	
22	উপসর্গ	<i>upasarga</i>	Preverb (Roodbergen, 111)	<i>upasargāḥ kriyāyoge</i> (A. 1.4.59)	The words <i>pra</i> &c., get the designation of <i>upasarga</i> or prepositions, when in composition with a verb.	Prepositions
24	কর্মধারয়	<i>karmadhāraya</i>	Name technically given to a compound-formation of 2 words in apposition (Abh.,102)	<i>tatpuruṣaḥ samānādhikar aṇaḥ karmadhāraya ḥ</i> (A. 1.2.42)	A <i>tatpuruṣa</i> compound, the case of each member of which is the same, is called <i>karmadhāraya</i> or Appositional Determinative compound.	
26	ক্রিয়া	<i>kriyā</i>	Action	Mbh. 2.120.7-8		
27	ক্রিয়াবিশেষণ	<i>kriyābiśeṣaṇa</i>	Adverb (Roodbergen 2008, 155)	Mbh. 2.1.1	From this aphorism as far as aphorism 2.2.23, the word <i>tatpuruṣa</i> is the governing word, and is understood in all the following <i>sūtras</i> .	Adverb
28	গুণ	<i>guṇa</i>	Degree of vowel (Abh., 131)	<i>adeṅ guṇaḥ</i> (A. 1.1.2)	<i>a, e</i> and <i>o</i> are called <i>guṇa</i> .	(a type of) change (in sandhi)
34	তত্পুরুষ	<i>tatpuruṣa</i>	A type of compound formation where the final member is the main one. (Roodbergen, 197)	<i>tatpuruṣaḥ</i> (A. 2.1.22)	A compound termed <i>tatpuruṣa</i>	

36	दीर्घ	<i>dīrgha</i>	Long (vowel)	<i>ūkālo'jjhrasva dīrghaplutaḥ</i> (A. 1.2.27)	A vowel whose time is that of short <i>u</i> , long <i>ū</i> and the prolated <i>u</i> , is called respectively <i>hrasva</i> short, <i>dīrgha</i> long, and <i>pluta</i> prolated.	Long
37	द्वन्द्व	<i>dbandba</i>	Name of a compound formed of two or more words used in the same case (Abh., 189)	<i>cārthe dvandvaḥ</i> (A. 2.2.29)	When a set of several words ending with case-affixes stands in a relation expressible by 'and' the set is made into a compound; and the compound so formed is called <i>dvandva</i> .	
38	द्विगु	<i>dbigu</i>	Name of a compound with a numeral as the first member (Abh., 190)	<i>saṃkhyāpūrvo dviguḥ</i> (A. 2.1.52)	In a case where the sense is that of a <i>taddhita</i> affix, or when an additional member comes after the compound or when an aggregate is to be expressed, the compound, the first member of which is numeral, is called <i>dvigu</i> or Numeral Determinative compound.	
39	দ্যোতক	<i>dyotaka</i>	Indicative / suggestive (Abh., 188)	Used for <i>upasargas</i> and <i>nipātās</i> as they express the meaning of the words they are attached to. Abh. cites several sources.		Conjunction
41	নঞ	<i>naña</i>	The negative particle (Abh., 198)	<i>nañ</i> (A. 2.2.6)	The negative word <i>nañ</i> is compounded with a case-inflected word with which it is in construction, and the compound is <i>tatpuruṣa</i> .	Negative particle
42	নাম	<i>nāma</i>	Noun	<i>catvāri padajātāni nāmākhyāte copasarganipā tāśca...</i> (Nir 1.1)	There are four types of words - name ( <i>nāma</i> ), verb ( <i>ākhyāta</i> ), prepositions ( <i>upasarga</i> ) and particles ( <i>nipāta</i> ).	Nouns
47	প্রত্যাহার	<i>pratyāhāra</i>	Abbreviative designation (Roodbergen, 297)	Ref. to the discussion on <i>pratyāhāra</i> in Chapter 4.		Collection

51	বর্গ	<i>barga</i>	Group, series of phonemes according to articulatory features (Roodbergen, 368)	Ref. Roodbergen, 368		Class
52	বর্ণ	<i>barṇa</i>	Phoneme / letter (Roodbergen, 368)	Mbh. 1.27.2		Letter
53	বর্তমান	<i>bartamāna</i>	Present tense	<i>vartamāne laṭ</i> (A. 3.2.123)	The affix <i>laṭ</i> comes after a verb when denoting a present action.	Present
54	বহুব্রীহি	<i>bahubrīhi</i>	Compound which shows a distinct object than those which are shown in the constituent member of the compound (Abh. 263)	<i>śeṣo bahuvrīhiḥ</i> (A. 2.2.23)	The remaining compound is called <i>bahuvrīhi</i> .	
55	বাচক	<i>bācaka</i>	Expressive (Abh., 321)	Opposite to <i>dyotaka</i> as suggested by some grammarians (Ref. Abh. 321)		Interjections
58	বিভক্তি	<i>bibhakti</i>	Case endings / finite verb endings (Roobergen, 385)	<i>vibhaktiś ca</i> (A. 1.4.104)	The triads of conjugational affixes and case affixes are also called <i>vibhakti</i> or Inflective affixes.	Cases
59	বিশিষ্য	<i>biśiṣya</i>	That which is to be differentiated (Roodbergen, 390)	<i>viśeṣanam viśeṣyena bahulam</i> (A. 2.1.57)	A case-inflected word denoting the qualifier (the Adjective), is compounded diversely with a case-inflected word denoting the thing thereby qualified, (the Substantive) the latter being in agreement (same case) with the former; and the compound is <i>taṭpuruṣa</i> .	Words to be discriminated

60	বিশেষণ	<i>biśeṣaṇa</i>	That which qualifies (Roodbergen, 389)	<i>viśeṣaṇam viśeṣyeṇa bahulam</i> (A. 2.1.57)	A case-inflected word denoting the qualifier (the Adjective), is compounded diversely with a case-inflected word denoting the thing thereby qualified, (the Substantive) the latter being in agreement (same case) with the former; and the compound is <i>tatpuruṣa</i> .	Discriminating words
62	বৃদ্ধি	<i>ṅṛddhi</i>	Name of vowel <i>ā, ai, au</i>	<i>ṅṛddhir ādaic</i> (A. 1.1.1)	<i>ā, ai, au</i> are called <i>ṅṛddhi</i>	(a type of) change (in sandhi)
63	ব্যঞ্জন	<i>byaṅjana</i>	Consonant	Mbh. 1.2.30		Consonant
64	ভবিষ্যত	<i>bhaviṣyata</i>	Future tense	<i>bhaviṣyati gamyādayaḥ</i> (A. 3.3.3)	The words <i>gami, &amp;c.</i> are valid forms, having the sense of the future time.	Future
67	ভূত / অতীত	<i>bhūta / atīta</i>	Past	<i>bhūte</i> (A. 3.2.84)	All the affixes to be treated of hereafter should be understood to come in the sense of past time.	Past
68	মহাপ্রাণ	<i>mahāprāṇa</i>	Aspirate characteristic of consonant (Abh. 280)			Aspirated
70	লিঙ্গ	<i>liṅga</i>	Gender	<i>prātipadikārth aliṅgaparimāṇ avacanamātre prathamā</i> (A. 2.3.46)	Where the sense is that of the nominal stem (1.2.43) or of gender only, or measure only or number only, the first case-affix is employed.	Gender
75	সকর্মক	<i>sakarmaka</i>	Verbal activity that requires object (Abh. 381)			Transitive
77	সন্ধি	<i>sandhi</i>	Euphonic combination (Abh. 376)	Ref. Abh., 276)		Joining
79	সমান	<i>samāna</i>	Similar	<i>daśa samānāḥ</i> (Ka. 3)	Ten <i>samāna</i> (similar vowels)	Similar
80	সমাস	<i>samāsa</i>	Compound	<i>prāk kaḍārāt samāsaḥ</i> (A. 2.1.3)	From this point up to the aphorism <i>kaḍārāḥ karmadhāraye</i> (A 2.2.38), all the terms that we shall say describe will get the designation of <i>samāsa</i> or compound.	Compound words
81	সমাহার	<i>samāhāra</i>	Collection / grouping	Ref. Chapter 4		Collection

82	সংযোগ	<i>saṃyoga</i>	Consonant group / conjunct consonant	<i>halo'nantarāḥ saṃyogaḥ</i> (A. 1.1.7)	Consonants unseparated by a vowel are called conjunct consonants.	Junction
83	সর্বনাম	<i>sarbanāma</i>	Pronoun	<i>sarvādīni sarvanāmāni</i> (A. 1.1.27)	The words <i>sarva</i> , 'all,' and the rest are called <i>sarvanāma</i> or pronouns.	Pronoun
84	সানুনাসিক	<i>sānunāsika</i>	Nasalized (Abh. 393)	Mbh 3.45.4		Nasal
85	স্বর	<i>svara</i>	Vowel	Mbh. 1.206.24-25		Vowel
87	হল	<i>hal</i>	All the consonants; semi-vowels (here)	Ref. Chapter 4		Semi-vowels
89	হ্রস্ব	<i>hrasva</i>	Short	<i>ūkālo'jjhrasva dīrghaplutaḥ</i> (A. 1.2.27)	A vowel whose time is that of short <i>u</i> , long <i>ū</i> and the prolated <i>u</i> , is called respectively <i>hrasva</i> short, <i>dīrgha</i> long, and <i>pluta</i> prolated.	Short

## Sanskrit inspired technical terms

Sl.	Terms (Bengali)	Terms (Roman)	English translation/meaning	Carey's corresponding term
1	অতিশয়ার্থ	<i>atiśayārtha</i>	Intensive mood	Intensive
2	অদ্যতনভূত	<i>adyatanabhūta</i>	Simple past	Perfect (tense)
3	অদ্যতনাদ্যতনভূত	<i>adyatanādyatanabhūta</i>	Present perfect	Perfect (tense)
4	অনুমতার্থ	<i>anumatārtha</i>	Imperative mood	Imperative
10	অপরোক্ষভূত	<i>aparokṣabhūta</i>	Past habitual	Second aorist
12	অবাক্যসমাপক	<i>abākyasamāpaka</i>	Non-finite	
16	আশংসার্থ	<i>āśamsārtha</i>	Subjunctive mood (something imagined / wished)	Subjunctive
17	অসমান	<i>asamāna</i>	Dissimilar	Dissimilar
19	আরম্ভার্থ	<i>ārambhārtha</i>	Inchoative mood (denoting towards the aspect of the verb expressing the beginning of an action)	Inchoative
20	আশ্চর্যার্থ	<i>āścaryārtha</i>	In the sense of surprising	
21	ইচ্ছার্থ	<i>icchārtha</i>	Optative mood (expressing a wish)	Optative
23	কর্তৃবাচ্য	<i>kartṛbācya</i>	Active voice	Active
25	কর্মবাচ্য	<i>karmabācya</i>	Passive voice	Passive
29	গুণবাচক	<i>gunabācaka</i>	Expressing quality	Adjectives
30	গৌরবার্থ	<i>gaurabārtha</i>	In the sense of superiority	Superior
31	গৌরবোক্তি	<i>gaurabokti</i>	Honorific	Honorific
32	জাতিবাচক	<i>jātibācaka</i>	Words expressing class / universal	Generic names

33	জিজ্ঞাসার্থ	<i>jijñāsārtha</i>	In the sense of interrogation / questioning	Interrogative
35	তুচ্ছার্থ	<i>tucchārtha</i>	In the sense of contempt / disrespect	Inferior
40	দ্রব্যবাচক	<i>drabyabācaka</i>	Word expressing substance ( <i>dravta</i> )	Substantives
43	নামবাচক	<i>nāmabācaka</i>	Words expressing names	Proper names
44	নিচোক্তি	<i>nicokti</i>	Non-honorific	Inferior
45	নিত্যপ্রবৃত্তবর্তমান	<i>nityaprabṛttabartamāna</i>	Simple present	First aorist
46	নিমিত্তার্থ	<i>nimittārtha</i>	Infinitive mood	Infinitive
48	প্রাণি/অপ্রাণি	<i>prāṇi / aprāṇi</i>	Animate / Inanimate	names of animals / names of inanimate things
49	প্রেরণার্থ	<i>preraṇārtha</i>	Causative	Causal verb
57	বিনয়ার্থ	<i>binayārtha</i>	In the sense of modesty / politeness / humility	Humility / intend to abase himself
61	বীপ্সার্থ	<i>bīpsārtha</i>	Pervasion / continuous or successive action; <i>vīpsā</i> (MW 1899, 1005)	In the sense of continuity of action
65	ভাববাচক	<i>bhābabācaka</i>	Verbal noun; <i>hāvavacana</i> - expressive of verbal activity (Abh 1961, 271)	Abstract nouns / names of abstract ideas
66	ভাববাচী	<i>bhābabācī</i>	Abstract / verbal noun	Verbal noun
69	যুক্তাক্ষর	<i>yuktākṣara</i>	Conjunct consonant	Compound letter
71	শক্তার্থ	<i>śaktārtha</i>	In the sense of "being able to"	Potential
72	শব্দ বিশেষণ	<i>śabda biśeṣaṇa</i>	Adjective	Adjective - syntax
73	শুদ্ধবর্তমান	<i>śuddhabartamāna</i>	Present continuous	Present definite

74	শুদ্ধভূত	<i>śuddhabhūta</i>	Past continuous	Imperfect definite
76	সংখ্যাবাচক	<i>samkhyābācaka</i>	Word expressing number; <i>samkhyā</i> (MW 1899, 1128)	Numerals
86	স্বার্থ	<i>sbārtha</i>	Relating to self (here used for indicative mood)	Indicative
88	হসন্ত	<i>hasanta</i>	Ending with a consonant ( <i>haS</i> )	

References are given for only those words that are either found in the Bengali or Sanskrit dictionaries. In other cases, either I agree with Carey or assume a meaning based on the usage of the words.

The translations for moods and tenses' terms are provided based on the examples of Thompson.

### Vernacular terms

	Terms (Bengali)	Terms (Roman)	English translation / meaning	Reference	Carey's corresponding term
1	ফলা	phalā	The sign of a consonant attached to a consonant	Biswas 2004, 562	Compound letter
2	বানান	bānāna	Description or analysis of the letters in a word	Biswas 2004, 599	Junction of a consonant with vowel



## Appendix II

### List of examples

Sl. No.	Topic	Sub-topic	Rule	Examples	Translation	Carey's translation	Carey's variation
1	<i>nāma</i> (name)	Third case	Use of instrumental	<i>āmi āpana hāta diyā kariyāchi</i>	I did (this) with my own hands.	I did it with my own hand.	<i>āpanar hāta diyā kariyāchi</i>
2				<i>tadbārā tomāra anugraha pāiyāchi</i>	I received your favour through that person.	I obtained your favour through him, or it.	
3				<i>āmi kalama karaṇaka likhi</i>	I write with the instrument that is a pen.	I write with a pen.	
4				<i>īśbara kartṭṛka jagat sṛṣṭi haiyāche</i>	The universe has been created by God being the creator.	The world was created by God	<i>īśbarakartṭṛka jagat sṛṣṭa chila</i>
5				<i>āpanakāra anugraha pūrbbaka karma siddha haila</i>	Because of your favour, the work has been completed.	The business was accomplished by your kindness.	
6				<i>tomā haite gurura o putrera prāṇa rakṣā haila</i>	The life of the master and the son was saved because of / due to you.	The preservation of my preceptor's and son's life was effected by thee.	<i>tomā haite gurura ebaṃ putrera prāṇa rakṣā haila</i>
7				<i>mānuṣa kartṭṛka</i>	Man / human who is the agent / creator.		
8				<i>mānuṣera kartṭṛka</i>	Done by man.		
9				<i>tomāra kartṭṛka</i>	Done by you.		
10		Other cases	Use of dative	<i>āmi ghorāke dānā diyāchi</i>	I gave grains to the horse		
11			Use of ablative	<i>tāhāra thāi pāiyāchi</i>	I got (this) from him / her	I obtained it from him.	<i>tāhāra kāche, tāhāra thhāṃ, tāhāra sthāne āmi payiyāchi</i>
12				<i>ghara thākiyā āsiyāchi</i>	I am coming from home		

13			Use of genitive	<i>śokarūpa andhakāre o durgatirūpa jale magna haiyāch</i>	I am submerged in the darkness of sorrow and water of misfortune.	The darkness of distress; The waters of affliction	<i>śokarūpa andhakāra; durgatirūpa jala</i>
14			Use of locative	<i>gharera madhye or mājhe basiyāchi</i>	I am sitting inside the house.		
15							
16			Use of 'go' in sambodhana (vocative)	<i>bābā go</i>	O father (proximate)!	O father!	
17				<i>mā go</i>	O mother!	O mother!	
18				<i>padmā re</i>	O Padmā!	O Padmā!	
19			Use of 'o' in sambodhana	<i>ogo mā</i>	O mother (non-proximate)!	O mother!	<i>ogo mātā</i>
20				<i>ogo pitā</i>	O father (non-proximate)!	O father!	
21				<i>ohe rāma</i>	O Rāma (non-proximate; younger)!	O Rāma!	
22				<i>ore chokarā</i>	O boy (non-proximate; young/same age)!	O boy!	<i>āre, ore, ere chokarā</i>
23				<i>olo māgi</i>	O girl (non-proximate; young/same age?)!	O woman!	
24				<i>ogo mātā</i>	O mother (non-proximate)!	O mother!	
25				<i>oṭe dāsi</i>	O servant (female; non-proximate)!	O handmaid!	
26				<i>oṭi chūri</i>	O girl (non-proximate; young)!	O girl!	
27			Use of sambodhana terms in interrogative	<i>tumi kena bala nā go</i>	Why didn't you come, dear?	Why do you not speak, Sir?	
28				<i>tui kene balisa nā re</i>	Why don't you say, dear?	Why dost thou not speak?	

29				<i>kena go bala nā</i>	Why don't you say, dear? (honorific)	Why do you not speak, Sir?	
30				<i>kena re balisa nā</i>	Why don't you say, dear? (non-honorific)	Why dost thou not speak?	
31			Use of <i>sambodhana</i> in permission	<i>khāo go</i>	Please do eat!	Eat, Sir.	
32				<i>kara he</i>	Please do!	Do it.	
33				<i>bala re</i>	Please do say!	Speak.	
34		Suffix after words (use 'particle' instead) / classifier	Asking for undetermined quantity	<i>goṭā tineka bārtāku deha</i>	Give around 3 brinjals.	Give me about 3 baygoons.	<i>byāguna goṭā tineka deo</i>
35			Affectionate Use of <i>ḍi'</i> and <i>ṭi</i>	<i>cheleṭi subuddhi baṭe</i>	The boy / kid is indeed intelligent.	The child is docile, truly.	<i>chāliyāṭi subuddhi baṭe</i>
36				<i>āmāra putraḍira bibāha diba</i>	I will get my dear son married.	I will give in marriage my eldest son.	<i>āmāra baṭa putraḍira bibāha diba</i>
37			Affectionate plural usage	<i>tāhāra anekagulina santāna</i>	That person has many kids.	He had many children.	
38			Plural usage in animate words	<i>rājā-gaṇa uṭhiyā gelena</i>	The kings stood up and went.	The princes rose and departed.	
39				<i>bānara paṣu-jāti se ki jāne</i>	Monkey is of animal-class, what does it know!	The monkey is a beast, what does he know?	
40				<i>bhṛtya-bargerā ājñā pāiyā kriyā karila</i>	The group of servants did the work after receiving the order.	The servants, having received the orders, did their business.	
41			Use of <i>ṭuki</i> and <i>khānika</i>	<i>jalaṭuki deha</i>	Give (that little amount of) water.	Give a little water.	<i>jalaṭuki deo</i>
42				<i>khānika dugdha chila</i>	There was a little milk (left).	There was a little milk.	

43		<i>guṇa-bācaka</i>	Qualitative usage	<i>se kṣudrera dhana nāi</i>	The poor does not have money.	That little (person's, or thing's)	<i>se kṣudrera</i>
44			Adjective usage of something given by someone	<i>debīdatta phala</i>	Fruit given by/from the Goddess.	The Goddess given fruit.	
45	<i>kriyā</i> (verb)	Introduction	Non-honorific ( <i>nicokti</i> ) and honorific ( <i>gaurabokti</i> ) forms	<i>tumi kara</i>	You do		
46				<i>tui karisa</i>	You do		
47				<i>tomarā kara</i>	You do		
48				<i>torā karisa</i>	You do		
49			<i>kartṭṛbācyā</i> and <i>karmabācyā</i> forms	<i>āmi kari</i>	I do		
50				<i>se dekhā yāya</i>	The person is seen.		
51		<i>kriyā</i> division by <i>kāla</i>	<i>aparokṣa-bhūta</i>	<i>āmi karitāma</i>	I used to do		
52				<i>tumi karitā</i>	You used to do.		
53				<i>tini karitena</i>	S/he used to do.		
54				<i>mui karitāma</i>	I used to do		
55				<i>tui karitisa</i>	You used to do.		
56				<i>se karito</i>	S/he used to do.		
57			<i>adyatana-bhūtakāla</i>	<i>āmi karilāma</i>	I did.		
58				<i>tumi karilā</i>	You did.		
59				<i>tini karilena</i>	S/he did.		
60				<i>mui karilāma</i>	I did.		
61				<i>tui karili</i>	You did.		
62				<i>se karila</i>	S/he did.		
63			<i>bhaviṣyat-kāla</i>	<i>āmi kariba</i>	I will do.		

64				<i>tumi karibā</i>	You will do.		
65				<i>tini karibena</i>	S/he will do.		
66				<i>mui kariba</i>	I will do.		
67				<i>tui karibi</i>	You will do.		
68				<i>se karibe</i>	S/he will do.		
69			<i>abartamānakā līna abākyasamāpa ka (śuddha bartamāna; śuddhabhūta)</i>	<i>āmi karitechi</i>	I am doing.		
70				<i>āmi karitechilāma</i>	I was doing.		
71			<i>abyayasbarūp a abākyasamāpa ka (adyatanānady atana; anadyatanabh ūta)</i>	<i>āmi kariyāchi</i>	I have done.		
72				<i>āmi kariyāchilāma</i>	I had done.		
73			<i>sbārtha - nityaprabṛtti bartamāna</i>	<i>āmi āchi</i>	I am.	I am.	
74				<i>mui āchi</i>	I am.	I am.	
75				<i>tumi ācha</i>	You are.	Thou art.	
76				<i>tui āchisa</i>	You are.	Thou art.	
77				<i>tini āchen</i>	S/he is.	He is.	
78				<i>se āche</i>	S/he is.	He is.	
79			<i>anadyatana- bhūta</i>	<i>āmi āchilāma / chilāma / chilum̃</i>	I was.	I was.	
80				<i>mui āchilāma / chilāma / chilum̃</i>	I was.	I was.	
81				<i>tumi āchilā / chilā</i>	You were.	Thou wast.	
82				<i>tui āchili / chili</i>	You were.	Thou wast.	
83				<i>tini āchilena / chilena</i>	S/he was.	He was.	
84				<i>se āchila / chila</i>	S/he was.	He was.	
85			<i>nityapra-bṛtta bartamāna</i>	<i>āmi kari</i>	I do.	I do.	
86				<i>tumi kara</i>	You do.	Thou dost.	

87				<i>tini karena</i>	S/he does.	He does.	
88			<i>śuddha bartamāna</i>	<i>āmi karitechi</i>	I am doing.	I am doing.	
89				<i>mui karitechi</i>	I am doing.	I am doing.	
90				<i>tumi karitecha</i>	You are doing.	Thou art doing.	
91				<i>tui karitechisa</i>	You are doing.	Thou art doing.	
92				<i>tini karitechena</i>	S/he is doing.	He is doing.	
93				<i>se kariteche</i>	S/he is doing.	He is doing.	
94			<i>aparokṣa- bhuta</i>	<i>āmi karitāma</i>	I used to do.	I did.	
95				<i>mui karitāma</i>	I used to do.	I did.	
96				<i>tumi karitā</i>	You used to do.	Thou didst.	
97				<i>tui karitisa</i>	You used to do.	Thou didst.	
98				<i>tini karitena</i>	S/he used to do.	He did.	
99				<i>se karita</i>	S/he used to do.	He did.	
100			<i>adyatana- bhūta</i>	<i>āmi karitāma / karilum̃</i>		I did.	<i>āmi karilām / karilum̃</i>
101				<i>mui karitāma / karilum̃</i>		I did.	<i>mui karilām / karilum̃</i>
102				<i>tumi karitā</i>		Thou didst.	<i>tumi karilā</i>
103				<i>tui karili</i>	You did.	Thou didst.	<i>tui karili</i>
104				<i>tini karitena</i>		He did.	<i>tini karilen</i>
105				<i>se karila / karileka</i>		He did.	<i>se karila / karileka</i>
106			<i>śuddhabhūta</i>	<i>āmi karitechilāma</i>	I was doing.	I was doing.	
107				<i>mui karitechilāma</i>	I was doing.	I was doing.	
108				<i>tumi karitechilā</i>	You were doing .	Thou wast doing.	
109				<i>tui karitechili</i>	You were doing .	Thou wast doing.	
110				<i>tini karitechilena</i>	S/he was doing.	He was doing.	
111				<i>se karitechila</i>	S/he was doing.	He was doing.	

112			<i>adyatana- anadyatana- bhūta</i>	<i>āmi kariyāchi</i>	I have done.	I have done.	
113				<i>mui kariyāchi</i>	I have done.	I have done.	
114				<i>tumi kariyācha</i>	You have done.	Thou hast done.	
115				<i>tui kariyāchisa</i>	You have done.	Thou hast done.	
116				<i>tini kariyāchena</i>	S/he has done.	He has done.	
117				<i>se kariyāche</i>	S/he has done.	He has done.	
118			<i>anadyana- bhūta</i>	<i>āmi ka[ri]yāchilāma</i>	I had done.	I had done.	<i>āmi ka[ri]yāchilā ma/lum̃</i>
119				<i>mui kariyāchilāma / chilum̃</i>	I had done.	I had done.	
120				<i>tumi kariyāchilā</i>	You had done.	Thou hadst done.	
121				<i>tui kariyāchili</i>	You had done.	Thou hadst done.	
122				<i>tini kariyāchilena</i>	S/he had done.	He had done.	
123				<i>se kariyāchila</i>	S/he had done.	He has done.	
124			<i>bhāṣiyata</i>	<i>āmi kariba / karimum̃</i>	I will do.	I will or shall do.	
125				<i>mui kariba / karimum̃</i>	I will do.	I will or shall do.	
126				<i>tumi karibā</i>	You will do.	Thou wilt or shalt do.	
127				<i>tui karibi</i>	You will do.	Thou wilt or shalt do.	
128				<i>tini karibena</i>	S/he will do.	He will or shall do.	
129				<i>se karibe / karibeka</i>	S/he will do.	He will or shall do.	
130			<i>āśamsārtha - bartamāna</i>	<i>yadi āmi kari</i>	If I do.	If I do.	
131				<i>yadi mui kari</i>	If I do.	If I do.	
132				<i>yadi tumi kara</i>	If you do.	If thou do.	
133				<i>yadi tui karisa</i>	If you do.	If thou do.	
134				<i>yadi tini karena</i>	If s/he does.	If he do.	
135				<i>yadi se kare</i>	If s/he does.	If he do.	

136			<i>bhūta</i>	<i>āmi yadi karitāma</i>	If I had done.	If I had done.	<i>yadi āmi karitāma</i>
137				<i>yadi mui karitāma</i>	If I had done.	If I had done.	
138				<i>yadi tumi karitā</i>	If you did/had done.	If thou hadst done.	
139				<i>yadi tui karitisa / kariti</i>	If you did/had done.	If thou hadst done.	
140				<i>yadi tini karitena</i>	If s/he did/had done.	If he had done.	
141				<i>yadi se karita</i>	If s/he did/had done.	If he had done.	
142			<i>bhaviṣyata</i>	<i>yadi āmi kariba</i>	If I do (future).	If I shall do.	
143				<i>yadi mui kariba</i>	If I do (future).	If I shall do.	
144				<i>yadi tumi karibā</i>	If you do.	If thou shalt do.	
145				<i>yadi tui karibi</i>	If you do.	If thou shalt do.	
146				<i>yadi tini karibena</i>	If s/he does.	If he shall do.	
147				<i>yadi se karibe</i>	If s/he does.	If he shall do.	
148			<i>āśamsārthe abākya-samāpaka (use of thākana)</i>	<i>yadi āmi kariyā thāki</i>	If I would have/have had done.	If I may do.	
149				<i>yadi tumi kariyā thāka</i>	If you have had done.	If thou mayest do.	
150				<i>yadi tini kariyā thākena</i>	If s/he have had done.	If he may do.	
151			<i>atiśayārthe abākya-samāpaka (use of phelana)</i>	<i>āmi kariyā pheli</i>	I complete it/I achieve it.	I do (it) effectually.	
152				<i>tumi kariyā phela</i>	You complete it.	Thou dost (it) effectually.	
153				<i>tini kariyā phelena</i>	S/he completes it.	He does (it) effectually.	
154			<i>ārambhārthe, nimittārthe (use of lāgana)</i>	<i>āmi karite lāgi</i>	I start doing.	I begin to do.	
155				<i>tumi karite lāga</i>	You start doing.	Thou beginnest to do.	



156				<i>tini karite lāgena</i>	S/he starts doing.	He begins to do.	
157			<i>śaktyārthe, nimittārthe (use of pārana)</i>	<i>āmi karite pāri</i>	I can do.	I can do.	
158				<i>tumi karite pāra</i>	You can do.	Thou canst do.	
159				<i>tini karite pārena</i>	S/he can do.	He can do.	
160			<i>icchārthe, nimittārthe (use of cāhana)</i>	<i>āmi karite cāhi</i>	I want to do.	I want to do.	all these have just the first form in both the texts.
161				<i>tumi karite cāha</i>	You want to do.	Thou wantest to do.	
162				<i>tini karite cāhena</i>	S/he wants to do.	He wants to do.	
163			<i>haona-nityaprabṛtta bartamāna</i>	<i>āmi hai</i>	I am/I be?	I am.	
164				<i>mui hai</i>	I am/I be?	I am.	
165				<i>tumi hao</i>	You are.	Thou art.	
166				<i>tui haisa</i>	You are.	Thou art.	
167				<i>tini han</i>	S/he is.	He is.	
168				<i>se haya</i>	S/he is.	He is.	
169			<i>śuddha bartamāna</i>	<i>āmi haitechī</i>	I am being.	I am existing.	
170				<i>mui haitechī</i>	I am being.	I am existing.	
171				<i>tumi haitecha</i>	You are being.	Thou art existing.	
172				<i>tui haitechisa</i>	You are being.	Thou art existing.	
173				<i>tini haitechena</i>	S/he is being.	He is existing.	
174				<i>se haiteche</i>	S/he is being.	He is existing.	
175			<i>aparokṣabhūta</i>	<i>āmi haitāma</i>	I used to be.	I was.	
176				<i>mui haitāma</i>	I used to be.	I was.	
177				<i>tumi haitā</i>	You used to be.	Thou wast.	
178				<i>tui haitisa</i>	You used to be.	Thou wast.	<i>tui haitisa/haiti</i>

179				<i>tini haitena</i>	S/he used to be	He was.	
180				<i>se haita</i>	S/he used to be	He was.	
181			<i>adyatanabhūta</i>	<i>āmi hailāma</i>	I became.	I was.	
182				<i>mui hailāma/hailum̃</i>	I became.	I was.	
183				<i>tumi hailā</i>	You became.	Thou wast.	
184				<i>tui haili</i>	You became.	Thou wast.	
185				<i>tini hailena</i>	S/he became.	He was.	
186				<i>se haila/haileka</i>	S/he became.	He was.	
187			<i>śuddhabhūta</i>	<i>āmi haitechilāma / haitechilum̃</i>	I was being.	I was existing.	
188				<i>mui haitechilāma / haitechilum̃</i>	I was being.	I was existing.	
189				<i>tumi haitechilā</i>	You were being.	Thou wast existing.	
190				<i>tui haitechili</i>	You were being.	Thou wast existing.	
191				<i>tini haitechilena</i>	S/he was being.	He was existing.	
192				<i>se haitechila / haitechileka</i>	S/he was being.	He was existing.	
193			<i>adyatana-anadyatanabhūta</i>	<i>āmi haiyāchi</i>	I have become.	I have been.	
194				<i>mui haiyāchi</i>	I have become.	I have been.	
195				<i>tumi haiyācha</i>	You have become.	Thou hast been.	
196				<i>tui haiyāchisa</i>	You have become.	Thou hast been.	
197				<i>tini haiyāchena</i>	S/he has become.	He has been.	
198				<i>se haiyāche</i>	S/he has become.	He has been.	
199			<i>adyatanabhūta</i>	<i>āmi haiyāchilāma / chilum̃</i>	I had become.	I had been.	
200				<i>mui haiyāchilāma / chilum̃</i>	I had become.	I had been.	
201				<i>tumi haiyāchilā</i>	You had become.	Thou hadst been.	

202				<i>tui haiyāchili</i>	You had become.	Thou hadst been.	
203				<i>tini haiyāchilena</i>	S/he had become.	He had been.	
204				<i>se haiyāchila / chileka</i>	S/he had become.	He had been.	
205			<i>bhabiṣyata</i>	<i>āmi haiba / haba</i>	I will be.	I will or shall be.	<i>āmi haiba / haba / hamu</i>
206				<i>mui haba / halu / hailu</i>	I will be.	I will or shall be.	<i>mui haba / hamu</i>
207				<i>tumi haibā</i>	You will be.	Thou wilt or shalt be.	
208				<i>tui haibi</i>	You will be.	Thou wilt or shalt be.	
209				<i>tini haibena</i>	S/he will be.	He will or shall be.	
210				<i>se haibe / habeka</i>	S/he will be.	He will or shall be.	
211			<i>anumatyārtha</i>	<i>hao / haio</i>	May you be! / You be!	Be thou / be ye.	
212				<i>hao / haisa</i>	May you be! / You be!	Be thou / be ye.	
213				<i>hauna / hona</i>	May s/he be! / S/he be!	Let him be.	
214				<i>hauk / hauka</i>	May s/he be! / S/he be!	Let him be.	
215			<i>āśamsārthe bartamāna</i>	<i>yadi āmi hai</i>	If I become / If I am.	If I be.	
216				<i>yadi mui hai</i>	If I become / If I am.	If I be.	
217				<i>yadi tumi hao</i>	If you are.	If thou be.	
218				<i>yadi tui haisa</i>	If you are.	If thou be.	
219				<i>yadi tini hana</i>	If s/he is.	If he be.	
220				<i>yadi se haya</i>	If s/he is.	If he be.	
221			<i>āśamsārthe bhūta</i>	<i>yadi āmi haitāma</i>	If I was / If I were.	If I had been.	
222				<i>yadi mui haitāma</i>	If I was / If I were.	If I had been.	
223				<i>yadi tumi haitā</i>	If you were.	If thou hadst been.	

224				<i>yadi tui haitisa</i>	If you were.	If thou hadst been.	
225				<i>yadi tini haitena</i>	If s/he was.	If he has been.	
226				<i>yadi se haita</i>	If s/he was.	If he has been.	
227			<i>āśamsārthe bhabīṣyata</i>	<i>yadi āmi haiba</i>	If I become.	If I shall be.	
228				<i>yadi mui haiba</i>	If I become.	If I shall be.	
229				<i>yadi tumi haibā</i>	If you become.	If thou shalt be.	
230				<i>yadi tui haibi</i>	If you become.	If thou shalt be.	
231				<i>yadi tini haibena</i>	If s/he becomes.	If he shall be.	
232				<i>yadi se haibe</i>	If s/he becomes.	If he shall be.	
233			<i>āśamsārthe nityaprabṛtta barttamāne (use of thākana)</i>	<i>yadi āmi haiyā thāki</i>	If I am (reading in the afternoon).	If I may be.	
234				<i>yadi tumi haiyā thāka</i>	If you are.	If thou mayest be.	
235				<i>yadi tini haiyā thākena</i>	If s/he is.	If he may be.	
237		<i>preraṅār tha – causa- tive (use of karāna)</i>	<i>nityaprabṛtta barttamāna</i>	<i>āmi karāi</i>	I make to do.	I cause to do.	
238				<i>mui karāi</i>	I make to do.	I cause to do.	
239				<i>tumi karāo</i>	You make to do.	Thou causest to do.	
240				<i>tui karāisa</i>	You make to do.	Thou causest to do.	
241				<i>tini karān / karāena</i>	S/he makes to do.	He causeth to do.	
242				<i>se karāya</i>	S/he makes to do.	He causeth to do.	
243			<i>śuddha barttamāna</i>	<i>āmi karāitechi</i>	I am making to do.	I am causing to do.	
244				<i>mui karāitechi</i>	I am making to do.	I am causing to do.	

245				<i>tumi karāitecha</i>	You are making to do.	Thou art causing to do.	
246				<i>tui karāitechisa</i>	You are making to do.	Thou art causing to do.	
247				<i>tini karāitechena</i>	S/he is making to do.	He is causing to do.	
248				<i>se karāiteche</i>	S/he is making to do.	He is causing to do.	
249			<i>aparokṣabhūta</i>	<i>āmi karāitāma</i>	I used to make to do.	I caused to do.	
250				<i>mui karāitāma</i>	I used to make to do.	I caused to do.	
251				<i>tumi karāitā</i>	You used to make to do.	Thou causedst to do.	
252				<i>tui karāitisa</i>	You used to make to do.	Thou causedst to do.	
253				<i>tini karāitena</i>	S/he used to make to do.	He caused to do.	
254				<i>se karāita</i>	S/he used to make to do.	He caused to do.	
255			<i>adyatanabhūta</i>	<i>āmi karāilāma / karāilum̐</i>	I made to do.	I caused to do.	
256				<i>mui karāilāma / karāilum̐</i>	I made to do.	I caused to do.	
257				<i>tumi karāilā</i>	You made to do.	Thou causedst to do.	
258				<i>tui karāili</i>	You made to do.	Thou causedst to do.	
259				<i>tini karāilena</i>	S/he made to do.	He caused to do.	
260				<i>se karāila / karāileka</i>	S/he made to do.	He caused to do.	
261			<i>śuddhabhūta</i>	<i>āmi karāitechilāma / chilum̐</i>	I was making to do.	I was causing to do.	
262				<i>mui karāilāma / karāilum̐</i>	I was making to do.	I was causing to do.	
263				<i>tumi karāitechilā</i>	You were making to do.	Thou wast causing to do.	
264				<i>tui karāitechili</i>	You were making to do.	Thou wast causing to do.	

265				<i>tini karāitechilena</i>	S/he was making to do.	He was causing to do.	
266				<i>se karāitechila / chileka</i>	S/he was making to do.	He was causing to do.	
267			<i>adyatanānady atanabhūta</i>	<i>āmi karāiyāchi</i>	I have made to do.	I have caused to do.	
268				<i>mui karāiyāchi</i>	I have made to do.	I have caused to do.	
269				<i>tumi karāiyācha</i>	You have made to do.	Thou hast caused to do.	
270				<i>tui karāiyāchisa</i>	You have made to do.	Thou hast caused to do.	
271				<i>tini karāiyāchena</i>	S/he has made to do.	He hath caused to do.	
272				<i>se karāiyāche</i>	S/he has made to do.	He hath caused to do.	
273			<i>adyatanabhūta</i>	<i>āmi karāiyāchilāma / chilum̃</i>	I had made to do.	I had caused to do.	
274				<i>mui karāiyāchilāma / chilum̃</i>	I had made to do.	I had caused to do.	
275				<i>tumi karāiyāchilā</i>	You had made to do.	You hadst caused to do.	
276				<i>tui karāiyāchili</i>	You had made to do.	You hadst caused to do.	
277				<i>tini karāiyāchilena</i>	S/he had made to do.	He had caused to do.	
278				<i>se karāiyāchila / chileka</i>	S/he had made to do.	He had caused to do.	
279			<i>bhabiṣyata</i>	<i>āmi karāiba / karāba/karāmu</i>	I will make to do.	I will cause to do.	
280				<i>mui karāiba / karāba / karāmum̃</i>	I will make to do.	I will cause to do.	<i>mui karāiba / karāba / karāmu</i>
281				<i>tumi karāibā / karābā</i>	You will make to do.	Thou wilt cause to do.	
282				<i>tui karāibi / karābi</i>	You will make to do.	Thou wilt cause to do.	
283				<i>tini karāibena / karābena</i>	S/he will make to do.	He will cause to do.	
284				<i>se karāibe / karābe</i>	S/he will make to do.	He will cause to do.	

285			<i>anumatyārtha</i>	<i>karāo</i>	May you make to do!	Cause to do.	
286				<i>karāo</i>	May you make to do!	Cause to do.	
287				<i>karāuna</i>	May s/he makes to do!	Let him/them cause to do.	
288				<i>karāuka</i>	May s/he makes to do!	Let him/them cause to do.	
289			<i>āśamsārtha bartamāna</i>	<i>yadi āmi karāi</i>	If I make to do.	If I cause to do.	
290				<i>yadi mui karāi</i>	If I make to do.		
291				<i>yadi tumi karāo</i>	If you make to do.	If thou cause to do.	
292				<i>yadi tui karāisa</i>	If you make to do.		
293				<i>yadi tini karān / karāena</i>	If s/he makes to do.	If he cause to do.	
294				<i>yadi se karāe / karāya</i>	If s/he makes to do.		
295			<i>āśamsārtha bhūta</i>	<i>yadi āmi karāitāma</i>	If I used to made to do.	If I had caused to do.	
296				<i>yadi mui karāitāma</i>	If I used to made to do.		
297				<i>yadi tumi karāitā</i>	If you used to made to do.	If thou had caused to do.	
298				<i>yadi tui karāitisa</i>	If you used to made to do.		
299				<i>yadi tini karāitena</i>	If s/he used to made to do.	If he had caused to do.	
300				<i>yadi se karāita</i>	If s/he used to made to do.		
301			<i>āśamsārtha bhabīṣyat</i>	<i>yadi āmi karāiba</i>	If I make to do (in future).	If I shall cause to do.	
302				<i>yadi mui karāiba</i>	If I make to do (in future).		
303				<i>yadi tumi karāibā</i>	If you make to do (in future).	If thou shalt cause to do.	
304				<i>yadi tui karāibi</i>	If you make to do (in future).		

305				<i>yadi tini karāibena</i>	If s/he makes to do (in future).	If he shall cause to do.	
306				<i>yadi se karāibe / karāibeka</i>	If s/he makes to do (in future).		
307			<i>āśamsārtha bhūta</i> (use of <i>thākana</i> )	<i>yadi āmi karāiyā thāki</i>	If I have made to do.	If I may cause to do.	
308				<i>yadi mui karāiyā thāki</i>	If I have made to do.		
309				<i>yadi tumi karāiyā thāka</i>	If you have made to do.	If thou mayest cause to do.	
310				<i>yadi tui karāiyā thākisa</i>	If you have made to do.		
311				<i>yadi tini karāiyā thākena</i>	If s/he has made to do.	If he may cause to do.	
312				<i>yadi se karāiyā thāke</i>	If s/he has made to do.		
313				<i>śasya śuke</i>	Crop dries.	The corn dries.	
314				<i>sūrya śasya śukāya</i>	The sun dries the crop.	The sun dries the corn.	
315				<i>se pure</i>	S/he burns.	It burns.	
316				<i>agni tāhāke porāya</i>	Fire burns him/her.	The fire burns him.	
317			Use of <i>haona</i> after 2nd case word in <i>ābaśyakārthe nimittārtha - bhūtakāla</i>	<i>āmāke yāite haila</i>	I had to go (yesterday).	It was necessary for me to go.	
318				<i>tomāke yāite haila</i>	You had to go	It was necessary for thee & c.	
319				<i>tāhāke yāite haila</i>	S/he had to go.	It was necessary for him & c.	
320			Use of <i>haona</i> after 2nd case word in <i>ābaśyakārthe nimittārtha - bhabṣiyata</i>	<i>āmāke yāite haibe</i>	I have to go / I will have to go.	I must go.	<i>āmāke yāite habe</i>



321				<i>tomāke yāite haibe</i>	You have to go / You will have to go.	Thou must go.	<i>tomāke yāite habe</i>
322				<i>tāhāke yāite haibe</i>	S/he have to go/S/he will have to go.	He must go.	<i>tāhāke yāite habe</i>
323			Use of <i>haona</i> after 2nd case word in <i>ābaśyakārthe nimittārtha - anadyatanabhūta</i>	<i>āmāke yāite haiyāchila</i>	I had to go (last month).		
324		<i>nāña-pūrbbaka kriyā (negation)</i>	<i>nityaprabṛtta barttamāna</i>	<i>āmi kari nā</i>	I don't do.	I do not.	
325			<i>śuddha barttamāna</i>	<i>āmi karitechī nā</i>	I am not doing.	Thou dost not.	
326			<i>(a)parokṣabhūta</i>	<i>āmi karitāma na</i>	I didn't Use to do.	He doth not.	
327			<i>bhāṣiyata</i>	<i>āmi kariba nā</i>	I will not do.		
328			Use of <i>nāi</i> in <i>bhūtakāla nityaprabṛtta barttamāna-kāla</i>	<i>āmi kari nāi</i>	I didn't do.	I did not, or have or had not done.	
329				<i>tumi kara nāi</i>	You didn't do.	Thou didst not, or hast or hadst, & c.	
330				<i>tini karena nāi</i>	S/he didn't do.	He did not, or hath or had, &c.	
331				<i>mui kari nāi</i>	I didn't do.	I did not, or have or had not done.	
332				<i>tui karisa nāi</i>	You didn't do.	Thou didst not, or hast or hadst, &c.	
333				<i>se kare nāi</i>	S/he didn't do.	He did not, or hath or had, &c.	
334			Use of <i>nā</i> in <i>adyatanabhūta anadyatana-bhūta</i>	<i>āmi karilāma nā</i>	I didn't do.		

335				<i>āmi kariyāchilāma nā</i>	I haven't done.		
336			Use of <i>haona</i> and <i>naña</i> in <i>nityaprabṛtta bartamāna-kāla</i> (not to be)	<i>āmi nayi</i>	I am not.	I (am) not.	
337				<i>āmi nahi</i>	I am not.	I (am) not.	
338				<i>tumi nao / naha</i>	You are not.	Thou (art) not.	
339				<i>tini nana / nahena</i>	S/he is not.	He (is) not.	
340				<i>mui nayi / nahi</i>	I am not.	I (am) not.	
341				<i>tui nayisa / nahisa</i>	You are not.	Thou (art) not.	
342				<i>se naya / nahe</i>	S/he is not.	He (is) not.	
343			Use of <i>naile</i> in <i>abākya-samāpaka bartamāna-kāla</i>	<i>se naile haya</i>	S/he is not....		
344		Other	Use of <i>o</i> in <i>nityaprabṛtta bartamāna dbitīya tṛtīya puruṣa</i>	<i>tumi thoo</i>			needs to be checked with Carey good print.
345				<i>se thoḃa</i>			do
346			Use of <i>i</i> in <i>e</i> of <i>deona</i>	<i>āmi di</i>	I give.	I give.	
347				<i>tini dena</i>	S/he gives.	He gives.	
348			<i>lopa</i> of <i>i</i> of <i>aisana</i>	<i>āmi āsiyāchi</i>	I am coming / I have come.	I have come.	
349				<i>āmi āilāma</i>	I (just) came / I am coming (after I have gone and done my work)	I come.	needs to be checked with Carey good print.
350				<i>āmi āsilāma</i>	I have come / I (will) come (sometime again).	I come.	do
351			Use of <i>nārana</i> for <i>nā pārana</i>	<i>āmi nāri</i>	I cannot.		
352				<i>tumi nāra</i>	You cannot.		
353				<i>tini nārena</i>	S/he cannot.		

354			Use of <i>yā</i> in <i>anumatyārtha nīcokti dbitīya puruṣa</i>	<i>tui yā</i>	You go.		
355			Use of <i>baṭa</i> in <i>nityaprabṛtta barttamāna</i>	<i>āmi baṭi</i>	I am.		
356				<i>tumi baṭa</i>	You are.		
357				<i>tini baṭena</i>	S/he is.		
358				<i>mui baṭi</i>			
359				<i>tui baṭisa</i>			
360		<i>karmma-bācyā</i>	Use of <i>yāona</i> and <i>haona</i>	<i>āmi karā yāi / kṛta hai</i>	I am being done.	I am done.	
361				<i>tumi karā yāo / kṛta hao</i>	You are being done.	Thou art done.	
362				<i>tini karā yāna / kṛta hana</i>	S/he is being done.	He is done.	
363		<i>bhāba-bācyā</i>	Only 3rd person	<i>karā yāibe</i>	Will be done.		
364		Other	Use of <i>nityaprabṛtta barttamāna</i> when no definite tense	<i>paṅṣirā ure</i>	Birds fly.	Birds fly.	
365				<i>paṅḍiterā bicāra kare</i>	The scholars think.	Wise men investigate.	
366			Misc. present tense	<i>tumi āisa</i>	You come.		
367				<i>āmi yāi</i>	I go/I shall go.	I will go.	Answer to the next.
368				<i>tumi bāri yāibā</i>	You will go to home.	Will you go home?	Proposal.
369				<i>āmarā bārite yāi</i>	We go home / we shall go home.	Let us go home.	<i>āis āmarā bārite yāi</i>
370			Use of <i>śuddha barttamānera</i> in that very moment	<i>āmi bicāra karitechī</i>	I am thinking (right now).	I am (now) investigating.	
371			Use of <i>aparokṣa bhūtakālera</i> for no specific past	<i>āmi pāṭhaśālāya bidyā abhyāsa karitāma</i>	I used to practice knowledge in the school.	In my childhood I studied the sciences at school viz. I was	<i>āmi bālyakālē pāṭhaśālāya bidyā abhyāsa karitāma</i>

						accustomed, or used to do so.	
372				<i>ekāsane nabaṛātri basita bahu prakāre sādhana bhajana karita</i>	He used to sit in the same seat for nine nights, and did various kinds of worships and prayers.	He sat (viz. used to sit) nine nights on one seat, and performed (viz. used to perform) many kinds of ceremonies and acts of worship.	<i>ek āsane naba rātri āsana karita bahu prakāre sādhana bhajana karita</i>
373			Use of <i>adyatanabhūta kāla</i> - time fixed but not action	<i>āmi kalya bāṭī āilāma</i>	I came home yesterday.	I came home yesterday.	<i>āmi kalya bāṭīte āilāma</i>
374			Use of <i>adyatana-anadyatana-bhūtakāla</i> - action fixed but not time	<i>āmi tāhāke se biṣaya kahiyāchi</i>	I told him / her about that topic.	I have told him that affair.	
375			Use of <i>anadyatana-bhūtakāla</i> - thinking of past event in mind	<i>tini tāhādera baṛa duḥkha diyāchena āmi dekhīyāchilāma</i>	S/he has given them a lot of pain, I have seen that.	He afflicted , or had afflicted them greatly.	<i>tini tāhādera baṛa duḥkha kariyāchilena</i>
376			Use of <i>bhāḍramāse bṛṣṭi kāla</i> - something will happen	<i>bhāḍramāse bṛṣṭi haibe</i>	It will rain in the month of bhādra.	There will be rain in the month of Bhadar.	<i>bhāḍramāse bṛṣṭi habe</i>
377			Use of <i>anumatyārtha</i> in doubt	<i>mahāśaya sahasā emata karibena nā āpani ei mūrkhā cākarera kathāya āsthā karibena nā</i>	Sir! Do not take this sudden decision, (please) do not trust the words of this illiterate servant.	Don't act hastily in this manner, Sir. Don't, Sir, believe what this ignorant servant says.	
378			Use of <i>nityaprabṛtta bartamāna-kāla</i> for <i>anumati</i>	<i>mahāśaya tāhāke eka likhana āmāra tare lekhena</i>		Be pleased, Sir, to write a letter to him on my account.	

379			Use of <i>āsamsārtha kriyāpada</i> for 'if-then'	<i>yadi tumi amāke se biṣaya kahitā 'tabe' āmi tāhā siddha karitāma</i>	If you had told me about this then I would have done that.	If thou hadst spoken to me about that affair, I should have accomplished it.	<i>yadi tumi se biṣaya amāra kāche kahitā 'tabe' āmi tāhā siddha karitāma</i>
380				<i>yadi se jana akṛtajña haya tabe āmi tāhāra upakāra kariba nā</i>	If s/he is ungrateful then I will not help him/her.	If that man be ungrateful, I will give him no more assistance.	<i>yadi se jana akṛtajña haya tabe āmi tāhāra āra upakāra kariba nā</i>
381				<i>tumi yadi yāibā tabe pābā</i>	If you go then you will get.		
382				<i>āmi yadi mūka hai tabe tumi amāra nikaṭa kena thāka</i>	If I am a fool then why do you stay near me?		
383			Use of <i>bhabīṣyata</i> in if then when <i>thākana</i> is used	<i>se yāiyā thākibe</i>	S/he might have gone.	He may go, (hereafter).	
384				<i>se āsiyā thākibe</i>	S/he might have come.	He is accustomed to come.	<i>se jana āsiyā thākibe</i>
385			Use of <i>atisayārtha</i> for completeness / finishing	<i>āmi khāiyā pheli</i>	I have eaten (everything).	I devour.	
386				<i>āmi māriyā pheli</i>	I have killed.	I kill.	
387			Use of <i>pāona</i> after <i>nimittārtha</i> for attainment	<i>āmi śunite pāiyāchi</i>	I was able to hear.	I heard.	
388			Use of <i>khāyana pāyana</i> (eat, drink) with <i>bhogārtha</i> (consuming) words	<i>se jana māra khāiyāche</i>	S/he was beaten up. / S/he experienced the beating.	He was beaten; literally, he has eaten a fagging.	<i>se jana māri khāiyāche</i>
389				<i>se jana duḥkha pāiyāche</i>	S//he is hurt. / S/he experienced / is experiencing the sorrow.	He is in trouble, or eats trouble.	<i>se jana duḥkha khāya</i>

390			<i>abākyasamāpa</i> ka verb as adj. of <i>karmma</i> and <i>karttā</i>	<i>paṇḍita mane mane</i> <i>bicāra karata kathā</i> <i>kahilena</i>	The scholar said (after) thinking.	The philosopher reflecting, spake.	
391				<i>ihāke śuite dekha</i>	Look him / her sleeping.		
392				<i>ihāke khāite dekha</i>	Look him / her eating.		
393			Use of <i>ī</i> in <i>barttamāna-</i> <i>kālīna abākyas-</i> <i>samāpaka</i> verb	<i>āmi tomāra</i> <i>paścātgamike</i> <i>parāmarśa dilāma</i>	I gave advice to your successor.	I gave advice to (him who is) following you.	
394			Use of <i>abākyas-</i> <i>samāpaka</i> <i>barttamāna-</i> <i>kāla</i> when second action being done without the completion of the first	<i>khāite 2 tṛpta</i> <i>hailāma</i>	I got satisfied while eating.	Continuing to eat, or by eating, I am satisfied.	
395				<i>kathā kahite kahite</i> <i>nidrā gelāma</i>	I slept while talking.		
396			Use of <i>abākyas-</i> <i>samāpaka</i> <i>abyayarūpa</i> ‘- <i>iyā</i> ’ when the agent is same for different actions.	<i>rājā paṇḍitera</i> <i>pūrbhopakāra</i> <i>smaraṇa kariyā</i> <i>mantrīdera bākya</i> <i>ādara nā kariyā</i> <i>paṇḍitake chāriyā</i> <i>dite ājñā karilena</i>	The king, upon remembering the favors of the scholar, ordered to release him, not paying respect to the words of the ministers.	The prince, remembering the former assistance of the philosopher, and not regarding the words of the councilor, ordered him to be set at liberty.	<i>mantrīradera</i>
397			Use of <i>abākyas-</i> <i>samāpaka</i> <i>abyayasbarūp</i> <i>a kriyā</i> ‘-ile’ when agents are different	<i>se loka āmāra</i> <i>nikaṭa āile āmi</i> <i>tāhāra sahita ālāpa</i> <i>karilāma</i>	As that person came near me, I introduced myself.		
398			Use of <i>-ile</i> in <i>āsamsārtha</i> when <i>yadi</i> is intended	<i>byṣṭi haile dhānya</i> <i>haibeka</i>	If it rains, there will be vegetation/cro ps.	If there be rain, there will be rice.	<i>byṣṭi haile</i> <i>dhānya haibe</i>
399			Use of <i>akārānta</i> <i>bhābabācyā</i>	<i>pustake lekhā āche</i>	(it is) written in the book.	It is written in the Bible.	<i>dhārma</i> <i>pustake lekhā</i> <i>āche</i>

400			Use of <i>aba, ā</i> in <i>abākya-samāpaka bhābabācaka</i>	<i>karibāra kāraṇa</i>	The reason to do.	For the purpose of doing.	
401				<i>karaṇera kāraṇa</i>	The reason to do.		
402				<i>karāra kāraṇa</i>	The reason to do.		All three written together.
403			Use of 6th case in adjective for <i>abākya-samāpaka bhābabācaka</i>	<i>dhānyā rupibāra kāla</i>	The time of sowing the crops.	The season of planting rice.	
404				<i>dehībāra cakṣu</i>	The eyes to see.	Seeing eyes.	
405			Use of <i>kartṭbācyā kriyāpada</i> for <i>karmabācyā</i>	<i>bāghete mānuṣa khāiyāche</i>	The tiger has eaten the man.	A man was devoured by a tiger.	<i>bāgh / bāghete mānuṣa khāiyāche</i>
406				<i>tāhādera nāma mātra sunā yāya</i>	Only their names can be heard of.	Merely their names are heard of.	
407				<i>tāhārā ānupūrbbaka nā jānāte kṣubdha hayā</i>	They become unhappy for not knowing beforehand.	They are distressed at not knowing all the circumstances.	<i>tāhārā ānupūrbbaka nā jānānete kṣōbhita hayā</i>
408			Words used for <i>anumatyārtha kriyāpada</i>	<i>dekha diki</i>	See!	See, what fruit!	<i>dekhadiki kemana phala</i>
409			Use of <i>nañā</i> and <i>ko</i> for negation	<i>āmi kakhana kari nāi ko</i>	I have <i>never</i> done.	I never did it.	<i>āmi kakhana kariniko</i>
410				<i>karini ko</i>	(I) have <i>not</i> done.	I have not done it.	<i>āmi kariniko</i>
411				<i>āmi kakhana karibo nā ko</i>	I will <i>never</i> do.		
412			Use of <i>to</i> in future result seeking	<i>āmi to yāi</i>	I go (first)... (let's see what happens)	I will go (then it will probably be done).	<i>āmīto yāi, āmī yāito</i>
413				<i>bhāta to khāi</i>	I eat rice (now). (let's see if I can eat the rest)		

414				<i>ghare yāi to</i>	I go to home (first/now)... (then I will know the situation there)		
415			Use of <i>to</i> in action without the desire of result	<i>āmi to kariba phala hauka bā nā hauka</i>	I will do (anyway), whether there is a result or not.	I will do it (be the result what it may).	<i>āmito kariba (habe bā nā habe)</i>
416				<i>tumi bhāta khāo to byāmoha haya bujhā yāibeka</i>	You eat the rice (now), (we) will see when problem happens.		
417			Use of <i>to</i> in sure self and unsure rest	<i>āmi to kari nāi bujhi āpanāke karite haibeka</i>	I have not done, (I) guess, you have to do it.	I did not do it, some other person may have done it, or - (you may have done it yourself).	<i>āmi to kari nāi āra keha kariyā thāke ki ki</i>
418	<i>avyaya</i>	<i>kriyā-biśeṣaṇa</i>	Use of 6th case endings with 7th case ending <i>dravya</i>	<i>amukera sāksāte āilāma</i>	(I) came in contact with / of that person.		
419				<i>tini rājāra nikāta āilena</i>	S/he came close to the king.	He came near the prince.	
420			Use of words after <i>drabyabācaka</i> and <i>guṇabācaka</i>	<i>tini yatna kariyā karilena</i>	S/he did carefully.	He did that business carefully.	<i>tini yatna kariyā or yatna pūrbbaka se kriyā karilena</i>
421				<i>tini bhāla haiyā śuiyāchena</i>	S/he slept nicely.		
422				<i>tini yatnapūrbbaka kariyāchena</i>	S/he did carefully.		
423				<i>tumi bilakṣaṇarūpe kariyācha</i>	You did excellently.	You have done excellently.	<i>bilakṣaṇa rūpe kariyācha</i>
424			Use of other words	<i>eṣaṇe haila</i>	Happened in this time / now.		
425			Use of <i>i</i> in <i>abadhāraṇa</i>	<i>jalei āche</i>	Is in the water (only).	Even in the water.	<i>jalei</i>
426				<i>āmi kariyāchi</i>	I (only) have done.		



427				<i>karilei haṃa</i>	Can (certainly) be done.		
428			Use of 1st, 6th and 7th case in <i>sannipatyopakāraka abyaya</i>	<i>mejera nīce</i>	Under the table.	Beneath the table.	
429				<i>mejera upara</i>	Above the table.	On the table.	
430			Use of <i>guṇabācaka</i>	<i>tomāra kartṛka</i>	Done by you (doer - primary)	By thy agency.	<i>tomākartṛka</i>
431				<i>tomā karaṇaka</i>	Done by you (instrument - secondary)	By thy instrumentality.	
432				<i>tomāra āisana paryanta</i>	Till the time of your arrival.	Till your coming.	
433	<i>samāsa</i>	<i>dbabdba</i>	Use of <i>o</i> or <i>ebam</i> to indicate the importance of both the words	<i>banarājīnabīna pallaba phala puṣpa stabaka mañjarī bhārete parama śobhābiśiṣṭa haiyāche</i>	The forest is beautified with the weight of new buds, fruits, flowers, bunches...		
434				<i>rāma o lakṣmaṇa o bibhīṣaṇake kahilāma</i>	I said to...		
435		<i>karmma-dhāraya</i>	To tell <i>biśiṣya</i>	<i>sakala lokake dekha</i>	Look at all the people.		
436		<i>dbigu</i>	In connection with the numbers	<i>yābajjībana kariba</i>	Will do throughout the life.		
437				<i>yathā śakti diba</i>	Will give in all strength.		
438		<i>tatpuruṣa</i>		<i>āmā sabera kāraṇa</i>	The reason for us all.	For us all.	
439				<i>tomā biparīte</i>	Opposite of you.	In opposition to you.	
440				<i>tāhā byatireka</i>	Other than that.		
441				<i>tā byatireka</i>	Other than that.		

442		<i>abyayaib hāba</i>	Words forming <i>kriyā biśeṣaṇa</i>	<i>jalātala kichu āche</i>	Some water is there?	Is there any water?	
443				<i>bāsanakusana saba laiyā giyāche</i>	Has taken all the utensils.	He has taken away all the plates and vessels.	
444	<i>antya a- kāraera uccāraṇe ra prakaraṇ a</i>		<i>antya a-kāraera</i> of <i>kona (kon)</i> not pronounced after question	<i>tumi kona (kon) jāti</i>	You belong to which group?		
445			<i>antya a-kāraera</i> of other <i>kona</i> is pronounce	<i>kona (kono) deśe giyāche</i>	Has gone to some country.		
446			Absent after the <i>ma</i> of <i>aparokṣabhūta kāle</i> , <i>adyatanabhūta kāle</i> , <i>anadyatana-bhūtakāla prathama puruṣera</i>	<i>āmi karilāma (karilām)</i>	I did.		
447			Absent after <i>na</i> of <i>ṭṛtīya puruṣera</i> in <i>gaurabokti</i>	<i>tini karen</i>	He does. (H)		
448				<i>tini karilen</i>	He did.		
449			Absent after <i>dbitīya ṭṛtīya puruṣa</i> of <i>anumatyārtha nīcokti</i>	<i>tui kar</i>	You do.		
450				<i>se karuk</i>	S/he (may) do.		
451	<i>bākya racana pra- karaṇa</i>		<i>kriyā biśeṣaṇa</i>	<i>se śīghra yāibeka</i>	He will go fast.		
452			Multiple <i>biśiṣya biśeṣaṇa</i>	<i>abhiṣekārtha simhāsana samīpopasthita śrībhojarājāke dekhīyā pañcadaśī puttalikā kahilena</i>	The 15th doll said to Bhojarāja upon seeing being present near the throne for consecration.	The fifteenth image, seeing king Bhoja (who was) near the throne for the purpose of anointment.	

453		SOV		<i>mantrī rājāke kahilena</i>	Minister said to the king.	The councilor said to the king.	
454		OSV	Long sentences having object with adj. / multiple sentence	<i>atiśaya durācāra ebaṃ kāhāru kathā śune nā ebaṃ sarbbadā kruddha emana kona kāhāke tumi kahio nā</i>	To someone who is extremely cruel, doesn't listen to anyone and is always angry, you don't say (this).	Say nothing to that man who is wicked, and minds not what anyone says, and is always angry.	<i>ye jana atiśaya durācāra ebaṃ kāhāru kathā śune nā ebaṃ sarbbadā kruddha tāhāke tumi kichu kahio nā</i>
455		-	Union of S with V in <i>puruṣa, bacana, ukti</i>	<i>āmi kariyāchi</i>	I have done.	I am doing.	<i>āmi karitechi</i>
456				<i>āmarā baliyāchi</i>	We have said.	We ahve spoken.	
457				<i>tui giyāchis</i>	You have gone.	Thou wentest.	
458				<i>tini haibena</i>	S/he will become.	He will be.	
459			Without Subject	<i>bāṭī yāiba</i>	(I) will go home.		
460		Other	Use of second case	<i>āmi tāhāke mārīlāma</i>	I killed / beat him / her.		
461			Use of <i>karāṇa</i> and <i>haona</i> with <i>se</i> in <i>bākya samāpaka kriyāpada</i>	<i>se nāśa kare</i>	S/he destroys.	He works destruction or destroys.	
462				<i>se bhāla kare</i>	S/he does good.		
463				<i>se naṣṭa haiyāche</i>	S/he has been destroyed.	It is destroyed.	
464			Use of first case with another word with <i>guṇabācaka</i> or <i>karmabācya abākya-samāpaka kriyāpada</i>	<i>se tāhāke sambhrama karila</i>	S/he respected him / her.	He honoured him.	
465				<i>se tāhāra sambhrama karila</i>	S/he respected him / her.	He honoured him.	

466				<i>tāhāra sambhrama haila</i>	S/he was respected.	His honour is (obtained).	
467				<i>āmi tāhāke naṣṭa kariba</i>	I will destroy him / her.	I will destroy him (viz. make him destroyed).	
468				<i>tini naṣṭa haiyāchena</i>	S/he has been destroyed.	He is ruined.	
469			When V becomes S of other V	<i>baṛa ānanda karite haibe</i>	Being really happy has to be attained.	Great rejoicing must be made; literally, to make great rejoicing will be.	<i>baṛa ānanda karite habe</i>
470			Use of 3rd case	<i>tini āpana balete jaya karilena</i>	S/he won in (with) his strength.	He conquered by his own strength.	
471			Use of 2nd or 4th case in <i>deona, namaskāra, kahana, parāmarśa deona</i>	<i>āmi bandhuke dei/bandhure dei</i>	I give (this) to friend.	I give, salute, speak, or give advice, to my friend.	<i>āmi bandhure di, namaskāra kari, kahi, or parāmarśa di</i>
472				<i>āmi rājāke namaskāra kari / rājāre namaskāra kari</i>	I salute the king.		
473				<i>āmi tāhāke kahi / tāhāre kahi</i>	I tell him / her.		
474				<i>mantrī rājāke parāmarśa deya / rājāre parāmarśa deya / rājāre parāmarśa deya</i>	The minister gives advice to the king.		
475			Use of 5th case	<i>tini āpana pitāra nikaṭa haite gelena</i>	S/he went from (near) his / her father.	He went from his father.	
476				<i>bālaka bṛkṣa haite paṛila</i>	Boy fell from the tree.	The child fell from the tree.	
477				<i>rājāra haite laiṅyāchi</i>	I have taken from the king.		
478				<i>guru haite bidyā pāiyāchi</i>	I have received knowledge from the guru.		

479			Use of <i>haite</i> to indicate one superior sentence	<i>ejala sejala haite nirmmala āche</i>	This water is cleaner than that water.	This water is cleaner than that.	
480				<i>narake sadā kāla duḥkha bhoga karā haite ekāle dharmma pālana karā bhāla</i>	It is better to observe the rules in this world rather than experiencing sorrow forever in hell.		
481			Use of 7th case	<i>grāme yāi</i>	I go to the village.	I go to the village.	
482				<i>ghare prabeśa kari</i>	I enter the house.		
483				<i>pitṛgharete kālakṣepaṇa karitechī</i>	I am spending time in (my) father's house.		
484				<i>ghare thoḃa</i>		Put it in the house.	<i>ghare thoo</i>
485				<i>sinduke āche</i>	Is in the chest / locker.	It is in the chest.	
486			Use of <i>adyatanānady atanabhūtakāl a</i> for <i>haona</i> for completed action	<i>emana kathā haiyāche</i>	Such discussion/world has taken place / has happened.	There is such talk or such a report.	
487			<i>Yad</i> before <i>tad</i>	<i>ye mānuṣera bidyā nā haila se paśu kena naya</i>	The one who does not have knowledge, why isn't s/he an animal? (If a person does not have knowledge then s/he is an animal.)	Why is not that man a beast who has no wisdom? Literally, what man's wisdom is not, than (man) why not a beats?	
488				<i>tomāya yadi e sakala guṇa thāke tabe e siṃhāsane basibāra yogya hao</i>	If you possess all these qualities then you are eligible to sit on this throne.	If you have all these virtues, you are fit to sit on this throne.	
489			Use of <i>nāi</i> in answer for absence	<i>āmāra garu nāi</i>	I don't have a cow.	That is not a cow.	<i>se garu nā[]i</i>

490			Use of <i>nibēdana</i> / request sentence when lower to higher	<i>bhṛtyerā ei sakala śāstrokta rājābhiṣeka sāmāgrī āyोजना kariyā rājāra nikaṭa nibedana karila</i>	The servants upon arranging, presented before the king all the things for coronation as per the scriptures.	the servants, having collected all these shastra-commanded king-anointing materials, told the king.	
491			Use of the word <i>ājñā</i> when higher to lower	<i>āpani ye ājñā kariyāchena se pramāṇa baṭe</i>	Whatever you have ordered is definitely an authority.	What your honor has said is true.	
492			Use of honorific for lower to higher	<i>tini āmāra kāche āilena</i>	S/he came to me.		
493				<i>tumi āmāra rājā baṭa (bau)</i>	You are my king ('s wife)		
494			Use of <i>tui</i> for insignificant or friendly	<i>tui āmāra bandhu</i>	You are my friend.		
495			Use of <i>mui</i> for humility		...this person is asking me / requesting me.		
496			Use of <i>e, o, se, ye</i> if neither H nor NH	<i>e āmāra pitā</i>	He is my father.		
497				<i>o paṇḍitake kaha</i>	Tell to the scholar.		
498				<i>ye rājā tomāke kathā kahiyāchena</i>	The king who said to you.		
499				<i>se ki giyāche</i>	Has s/he gone?		
500			Interrogative for confirmation	<i>eta auśadha ki khāite pāri?</i>	Can I eat this many medicines?	Can I take so much medicine? meaning, I cannot take so much.	
501				<i>āmi ki tāhā kariba nā</i>	Won't I do that?	Will I not do it? viz. I will certainly do it.	
502			Use of <i>āche</i> with verb for necessity	<i>tomāra nadī pāra karāra ābaśyaka āche</i>	It is important for you to cross the river.	You must cross the river.	

503				<i>se kāryya karite ki prayojana āche?</i>	Is it necessary to do that work?	What necessity is there to do that?	<i>se kāryya karite ki prayojana?</i>
504			Use of <i>ki</i> for interrogation	<i>tumi ki jāna nā</i>	Don't you know?	Do you not know?	
505				<i>tumi ki se kathā śuna nā</i>	Haven't you heard of that? / Don't you hear that?	Have you not heard that account?	<i>tumi ki se kathā śuna nāi?</i>
506	<i>saṃkhyā-bācaka</i>		Use of <i>bāra</i> for number (times)	<i>āmi nayabāra kahiyāchi</i>	I ate 9 times.		
507			Use of <i>eka</i> after (numeric) word to indicate uncertainty	<i>jana daśeka loka</i>	Around ten people.		

## **Appendix III**

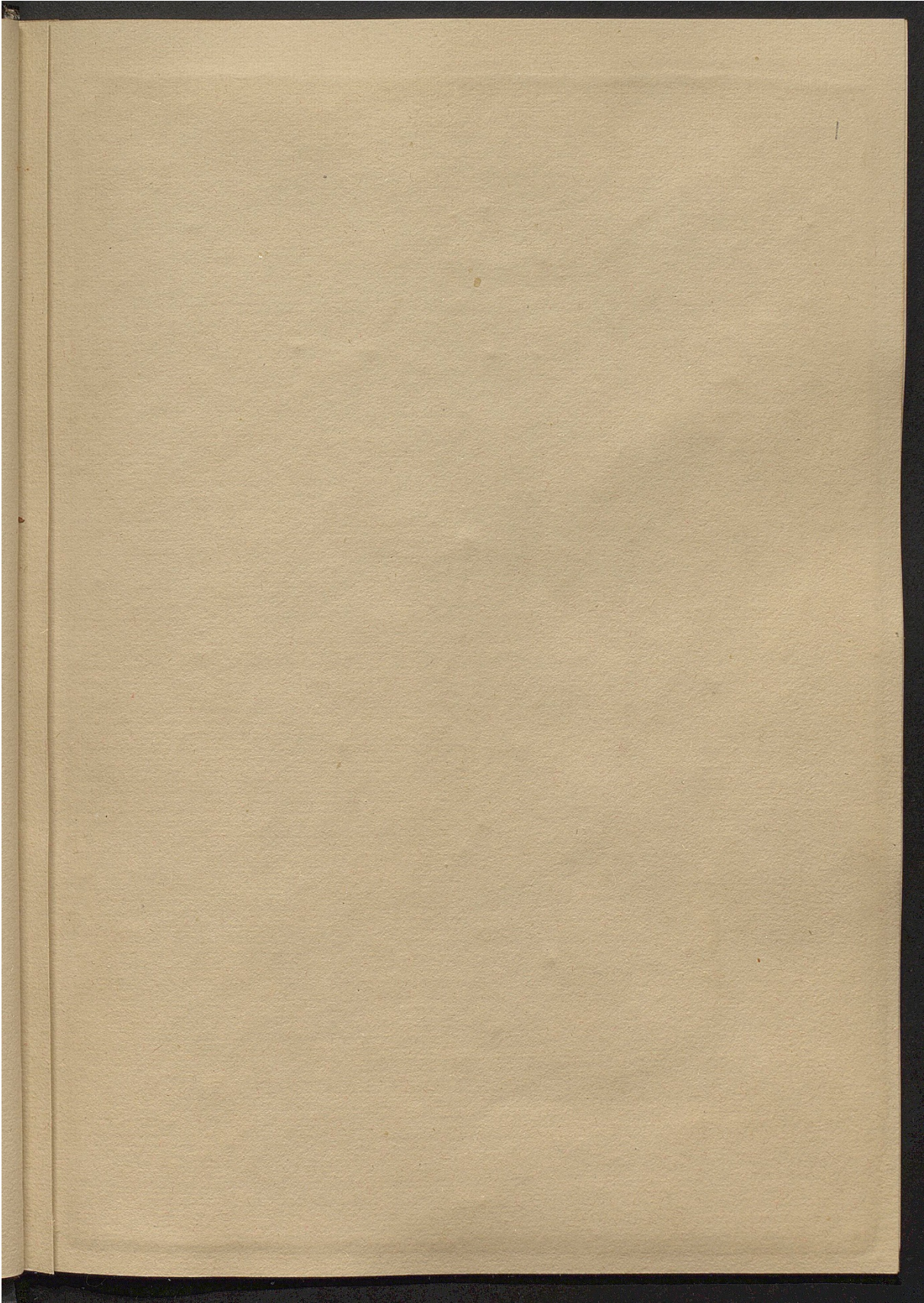
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S. 2895  
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*Bibliotheca* (1)  
*Leydensiana*

1. Elements of the Bengala language
2. Elements of the Udiu language
3. Comparative Vocabulary of Sanscrit, Bengala, Prakrita  
and Udiu.
4. Puchto Kmednameh. —



॥ বাঙ্গালীগৌশঅক্ষর ॥ অআইঈঊঋঌঔ  
 ঋঌঔঊঋঌঔঊঋঌঔ ঋঌঔঊঋঌঔ  
 তমদধন। গরুভম। যবলবশষসহফ ॥ এই ॥  
 ইহারমধ্যে খোলস্বরতৌষিষকঙ্কন তাহারমধ্যে অ  
 হারাদি বিসর্গান্তি স্বর হকারাদি ফকারান্তিকঙ্কন  
 কঙ্কনেরমধ্যে প্রথমযে হকারাদি মকারান্তি পাঠে  
 বিশতিবর্ন এহারাপাঠ হইয়াবর্গসঙ্কোচন প্রথ  
 ম হবর্গ দ্বিতীয়তবর্গ তৃতীয়তবর্গ চতুর্থতবর্গ পা  
 ঠে পবর্গ অব্যসিষ্ট যেন যবর্ন তাহাকে অবর্গীয়বনি  
 । বর্গেরমধ্যে প্রথমবর্ন আরতৃতীয়তাহাকে অন্যতান ব  
 নি এবং দ্বিতীয়তবর্ন তাহাকে মহাতানবনি প্রথমেকে  
 মানুনানিহুবনি । স্বরের মধ্যে দ্রুত ও দীর্ঘ তাহারম  
 ধ্যে দ্রুত এই । অইঈঊঋঌঔ দীর্ঘ এই । অআইঈঊঋঌঔ  
 সমান ও অসমানহন । অআ । ইঈ । ঊঋ । ঌঔ ॥  
 তদ্বিন । অই । ঈঊ । ঋঌ । ঔঐ । ইত্যাদি অসমান । অলেক্ষ  
 র আপনার ও আপনদ্রুতের ও আপনদীর্ঘের সমমা  
 নহন । যবলবহ ইহাকেহনবনি । পাঠবর্গের মধ্যে হব  
 র্গ ছন্ড । তবর্গ তানক । ঠবর্গ মূর্কক । তবর্গ দন্ধ । গব  
 র্গ শুষ্ক । অব্যসিষ্ট কঙ্কন এবং স্বরবর্গের মধ্যে ক  
 রিয়া এই হয় অআ এই হকারাদি পাঠে বর্ন ছন্ড ॥

ইহঁ চকারাদিপক্বেবন শত্রু যতানক। ষ্ট্রু ঠে হারা  
 দিপক্বেবনরধম্মরূপ। লক্বেচকারাদিপক্বেবননমস  
 দক্ ঙ্গু'পকারাদিপক্বেবনবতুওওঞ। অফবের  
 স'যোগকরাপ্রতিকঙ্কনেত অকার থাকেএব' অকার  
 কতি রিক্ অকম্মব ঠিহ বিশেষে অতিকঙ্কনেথাকে।  
 কৌনকঙ্কনেবনামোতে যদিবেথাথাকেন্তবেনেকঙ্ক  
 নেত অকারথাকেনা। কঙ্কনের ম্বরের স'হিতওকঙ্কন  
 রস'হিত যোগহয়তাহরমকে ম্বরের স'যোগেবানানহয়।  
 কঙ্কন স'যোগেখু'ক অফর বনাযায়। বানান্ এই। অকা  
 র আপনম্বভাবে অতিকঙ্কনেথাকে অতঃবতাহর বিশে  
 ষঠিহনাই। অকারইলাদি অবশিষ্ট ম্বরের বিশেষ ঙ্গিহু  
 এই ॥

আ	১	বা	
ই	১	বি	
ঈ	৭	বী	মকনকঙ্কনের ম্বরের স
উ	২	বু	হিত যোগে এই ঙ্গুগহয়।
ঊ	৫	বু	হিগীদেহো। ম্বরের স'হি
এ	১	বৈ	তয়েকঙ্কন জেএকবন হ
ঐ	২	বৈ	য এই হি শ্রাদু ম্বের অধি
ও	৭	বো	কঙ্কনের এমন স'যোগে হ
ঔ	৭	বৌ	য যোগে হরমকে ম্ববথাকে

না কঙ্কন স'যোগে ক'এগা  
 রুপকার। যকার কৌন কঙ্কনের স'হিত স'মু'ক হইনেত  
 হকে ক'ফলা বনি। তাহার বিশেষ ঙ্গিহু এই ঙ্গুদাহরন  
 ক'ঞগ'ঞ ইলাদি। বেক কৌন কঙ্কনের স'হিত অর্থঃ

মাংসোহইনেতাহাকে কু ফনাবনি তাহার বিশেষটি হইবে  
 দাহরনগই কু প্রগুপ্রইলাদি ন হারকোনক শুদ্ধনেবমহি  
 জমাংসুহইনেতাহাকে কু ফনাবনি তাহার বিশেষটি হইবে  
 ই কু প্রগুপ্র ইলাদিন হারকোনক শুদ্ধনেবমহিত মাংসু  
 ইনেতাহাকে কু ফনাবনি তাহার বিশেষটি হইবে ই কু  
 পল কু ইলাদি । বহারকোনক শুদ্ধনেবমহিত মাংসুহইনে  
 তাহাকে কু ফনাবনি তাহার বিশেষটি হইবে ই বড দাহরন ।  
 কু প্রগুপ্র ইলাদি ॥ মহারক শুদ্ধনেবমহিত মাংসুহইনেতা  
 হাকে কু ফনাবনি তাহার বিশেষটি হইবে ই মড দাহরন কু  
 প্রগুপ্র ইলাদি । মহারক শুদ্ধনেবমহিত মাংসুহইনেতা  
 হাকে কু ফনাবনি তাহার বিশেষটি হইবে ই ড দাহরন কু প্রগু  
 প্রইলাদি । ল হার ক শুদ্ধনেবমহিত মাংসুহইনেতাহাকে কু  
 ফনাবনি তাহার বিশেষটি হইবে ই ল ড দাহরন কু ৪৬ গ কু ই  
 লাদি । এই নকল ফনার ডঠারন মোষে ই ম এ ম ন য়ে ফনা  
 নিম্বিত তাহার ডঠারন প্রথম ই য়ে ক কোনো ক শুদ্ধনে  
 বমহিত ড কু মাংসোহইনেতাহাকে কু ফনাবনি তাহার  
 বিশেষটি হইবে ই ড দাহরন কু ৪৬ গ কু ইলাদি । মোষে ই ম  
 নুনা দিক মে যা পন র্গে বমহিত মাংসুহইনে কু ৪৬ গ কু ইলাদি  
 গে বমহিত এ মাংসুহইনে কু ৪৬ গ কু ইলাদি । গ ৪৬ গ কু ইলাদি  
 মা ইলাদি । কু ৪৬ গ কু ইলাদি । কু ৪৬ গ কু ইলাদি । কু ৪৬ গ কু  
 ইনেতাহাকে কু ইলাদি । কু ৪৬ গ কু ইলাদি । কু ৪৬ গ কু ইলাদি ।  
 বহারক শুদ্ধনেবমহিত মাংসুহইনেতাহাকে কু ফনাবনি ।  
 বহারক শুদ্ধনেবমহিত মাংসুহইনেতাহাকে কু ফনাবনি ।  
 ন দি হইনেতাহার পূর্ব বর্ন অন্য থান হয় কু ৪৬ গ



গর যদি ঋণ শাক্ত হুত বেলে খানে গুন নাই ইয়া হি হুত  
 দাহরন এই শীতর্ষ হুত দমান ইলাদি । প্রথম পদের অ  
 কার আকার ভিন্ন অন্য আচরণ যদি যে সমান অচর  
 তবে প্রথম পদের অকার হুত ইলাদি এও হুত এই সকলের  
 স্থানে । যবরন অয় অর আয় আব কমেতে হুত । ওদা  
 হবন এই ইলাদি । নবর ঋগমন ইলাদি । এ খন কস্তুন  
 সন্ধিনেথা গায় ॥ ঠে বর্গে ও চ বর্গে পর্বে যাদি চ বর্গ হয়  
 তবে সেনে ঠে চ বর্গে ও চ বর্গে হয় ঠে চ বর্গে এই ত দুই  
 তে ঠে ঠে সজাত ইলাদি । তবর্গে বিপন যদি তান কা হ  
 যতবে সেনে চ বর্গে হয় ও দাহরন এই । ততর্গে বি । দনু স  
 রুপার যদি তান ক সন্ধি স্থা চ বর্গে হয় তবে তান ক সন্ধি  
 আর যদি চ বর্গে পাবে থাকে তবে সেনে হয় ও দাহরন এই  
 । মন শ্যাব ধনু ঋ ঋগ ইলাদি । মূর্কন ধনু পব যদি  
 বর্গে হয় তবে সেনে চ বর্গে হয় ও দাহরন এই । নষ্ট ঋ ঋ ইলাদি  
 । বর্গে বর্গে প্রথম ও দ্বিতীয় ও তৃতীয় বর্গে পাবে যদি  
 তীয় ও তৃতীয় অক্ষর হুতবে বর্গে সেনে প্রথম ও দ্বিতীয় ও  
 তৃতীয় আ প বর্গে বি তৃতীয় হুত ও দাহরন এই ঋ য়ে দ ইলাদি  
 । ন হুত ঋ ঋ গ সেনে হুত দাহরন এই সন্ধি ইলাদি  
 । বর্গে বি প বর্গে পাবে যদি স্থা হি স্থা হন অথবা  
 সানু নামিক স্থি স্থা কোন বর্গে বি তৃতীয় তৃতীয় যদি থাকে  
 তবে সেনে প্রথম বর্ন আ প ন বর্গে বি তৃতীয় বর্ন হুত ও দাহ  
 রন এই ত দু পাবি সন্ধি ইলাদি । তান ক সন্ধি পাবে যদি  
 স্থা হি স্থা হন অথবা সানু নামিক থাকে ঋ ঋ সেনে  
 যদি কোন বর্গে প্রথম অক্ষর পাবে থাকে তবে

হুয়্যাবরমনসে হকারসে সেইবগের তত্ত্ব বন হুয়্যে দাহর  
 নএই অক্ষয়ন বাগদানন ইলাদি ॥ বগের অর্থ মবনের পর  
 যদি মানু নামিক থাকে তবে সে আপন বচন মানু নামিক হু  
 যুও দাহরনএই তত্ত্ব ইলাদি ॥ মানু নামিকের পর যদি আপ  
 ন বর্গভিন্ন কোন বর্গের বন থাকে তবে সে মানু নামিক সেই  
 বনের মানু নামিক হুয়্যাবর অর্গ করন যদি পাবে থাকে তবে সে  
 মুসাব কিম্বা হুয়্যে দাহরনএই শঙ্কর ইলাদি ॥ ক্ষেত্র পর  
 মণ্ডন নন তাহার পর যদি ম্বর থাকে তবে দ্বিতীয় হুয়্যে দাহর  
 এই মন্থা ম্বর ফটুয়া ইলাদি ॥ ম্বর বনের আদি বন যদি বহু  
 টেও তহ হুয়্যাবর মণ্ডন শধন হুয়্যে তবে এমন ম্বর বন ভি  
 ন্ন আব কোন বন যদি বিসর্গের পাবে থাকে তবে সে বিসর্গ দন  
 ম হুয়্যে দাহরনএই দুই প্রাণ ইলাদি ॥ অকার আকার ভিন্ন কো  
 নো অবে পর যদি বিসর্গ থাকে ও তাহার পর ম্বর ও যবরন ইকি  
 স্থা মানু নামিক অর্থ বা বচন হুয়্যে তত্ত্ব বন থাকে তবে সে  
 বিসর্গ হুয়্যে দাহরনএই হুরি ভোকা ইলাদি ॥ অকারের পর  
 যে বিসর্গ তাহার যদি অও হন ও মানু নামিক অর্থ বচন হুয়্যে  
 যুও তত্ত্ব যদি হুয়্যে তবে সে বিসর্গ হুয়্যে গুলে তে ও হুয়্যে দাহ  
 রনএই তত্ত্ব ইলাদি ॥ অকার আকারের পর যে বিসর্গ তা  
 হার পর অকার ভিন্ন ম্বর ও হন ও মানু নামিক ও বচন হু  
 ত্ত্ব তত্ত্ব যদি হুয়্যে তবে সে বিসর্গ নোপ হুয়্যে দাহরনএই  
 অর্থ ইলাদি ॥ মক্ষি সমাপ্ত হুয়্যে ॥ ৩৭ ॥ অর্থ বন প্রকরণ  
 নেখা যায় ॥ বধু ম্বর হুয়্যে তাহার পর যদি ন থাকে সে যদি অন্য  
 ক্ষিত না হুয়্যে তাহার ন হুয়্যে ॥ বিসর্গ পর ম্বর ও হন ও  
 অর্থ ম্বর এই মন্থে কব বানে তে নের বনিষে হুয়্যে ১৭ ২  
 ন মন্থে প্রকরণে খা যায় ॥ বিসর্গ হুয়্যে তাহার পর যে মন্থে যদি  
 অন্য ক্ষিত না হুয়্যে তাহার মন্থে হুয়্যে অর্থ ম্বর কব বানে তে



নিবেদন হয় না ॥ ৭৭ ৥ নমস্কেব প্রকরণে লেখা যায়। শব্দ তিন প্র  
 কার হয়। নামা ক্রিয়া অক্ষর হয়। গাহর মধ্যে নামের বিশেষ  
 এই নাম প্রথম তিন প্রকার হয়। এক বাত ক অর্থাৎ সক্রম  
 কোর নাম মুন বাত ক অর্থাৎ মুন বনাম ও অনুরূপ অর্থাৎ  
 কন ২ ৪ ৬ ৭ ইলাদি। তাব মধ্যে এক বাত ক তিন প্রকার হয়  
 প্রথমত নাম বাত ক অর্থাৎ মনুখ দেবতা নদী পর্বত নগ  
 র দেশ পশু ইলাদির বিশেষ নাম ইহার উদাহরণ এই।  
 রাম ইন্দ্র গঙ্গা ঠিকুট ফনিফাণ বাঙ্গানা উত্তে ৪ শবা  
 ইলাদি। দ্বিতীয় জাতি বাত ক মনুখ পশু পক্ষি ইলাদি। তৃতী  
 য় জাতি বাত ক এই জাতি বাত ক ই প্রকার। জাতি বাত ক ও ক্রি  
 য়া বাত ক উদাহরণ এই। কহরে ভদ্রতা মুক্তি মাগোর বা  
 ইলাদি। ক্রিয়া বাত ক গমন গতি ইলাদি ॥ নামান জোখানি  
 ও অখান ভেদে দুই প্রকার হয়। অক্ষর বাত ক প্রকরণ ॥  
 এক বাত ক শব্দ দুই প্রকার স্ববান্ত ও কথ্য নান্ত। এক বাত  
 ক শব্দে রপর সাত বিভক্তি হয় গাহর মধ্যে প্রথম বিভক্তি  
 র যোগে হুতা। দ্বিতীয়াতে কর্ম তৃতীয়াতে করন অর্থাৎ  
 মন্ত্র দান পক্ষেমীতে অপাদান বস্তীতে মন্ত্র দান মন্ত্রমী  
 তে আশি করন হয় এই সকল বিভক্তি পুরেকে এককন  
 ও বহুবচন হয়। শূনিক ও ক্রী নিক শব্দে রপর এই  
 বিভক্তি হয়। ক্রী বালী শব্দে রপর <sup>বিশেষ</sup> নিম্নেব ॥ ৭৭ ॥

একবচন	বহুবচন
প্রথমা ০	এবাক্ষরান
দ্বিতীয়া কে	এবদিগাহে
তৃতীয়া এত	এবদিগাহে
চতুর্থী এবে	এবদিগাহে
পক্ষেমী এতে এবং হইত	এবদিগাহে এবং হইত
মন্ত্রী এব	এবদেব এবং এবদিগাহে
মন্ত্রমী এ এবং এতে	এবদিগাহে এবং এবদিগাহে



বহুশব্দেব শয়োগ পুনির্গাঙ্কিন্মা স্ত্রীনির্গাঙ্কিন্মা  
 উদাহরণএই! যোজা যোজাকে। ক্লাবনির্গাঙ্কিন্মা বহুব  
 বন জাত ক্লাবন গুলাঙ্কিন্মা গুলাঙ্কিন্মা। কোন ২ মনয় মনুফ  
 ক্তিরেক আনি বাত ক্লাবন গুলাঙ্কিন্মা গুলাঙ্কিন্মা গুলাঙ্কিন্মা  
 র বিত্তক্তি বনা যায় উদাহরণএই ক্তির গুলাঙ্কিন্মা  
 কোন ২ মনয় অস্তিত্তাপনার্থা নিশু বাত ক্লাবন গুলাঙ্কিন্মা  
 উদাহরণএই! বানক গুনি ন ইলাদি। ক্তিন্ত পুনির্গাঙ্কিন্মা  
 নির্গাঙ্কিন্মা উদাহরণএই ॥

ক্তির	ক্তিরেবা ক্তিরেবাম্
ক্তিরকে	ক্তিরেব দিগকে
ক্তিরবতে	ক্তিরেব দিগতে
ক্তিরেবে	ক্তিরেব দিগেবে
ক্তিরেতে	ক্তিরেব দিগেতে
ক্তিরহইতে	ক্তিরেব দিগহইতে
ক্তিরের	ক্তিরেব দেব দিগের
ক্তিরে	ক্তিরেব দিগেতে

ক্তিন্ত পুনির্গাঙ্কিন্মা উদাহরণএই। হত। হতে। হতেতে। হ  
 তেহতে। হতহইতে। হতের। হতে।

হত	হত	প্ত	প্তবা
হত	হতে	প্তকে	প্তবদিগকে
হতে	হতেতে	প্তবতে	প্তবদিগতে
হতে	হতেহইতে	প্তবের	প্তবদিগেবে
হতের		প্তবতে	প্তবদিগেতে
হতে		প্তবহইতে	প্তবদিগহইতে
		প্তব	প্তবদেবহইতে
		প্তবতে	প্তবদেব দিগের
			প্তবদিগেতে

যবান কীবনির্গ	বকবান্ন শাকের ডদান্ন	কীবনির্গ
ইতি	পিতা	কাবতির্গ
ইতি	পিতাকে	বউদাহর্ন
ইতি	পিতাত	সৃষ্টিকা
ইতি	পিতাবে	সৃষ্টিকা
ইতি ইতি	পিতাত পিতাত	সৃষ্টিকাত
ইতি	পিতার	সৃষ্টিকাত সৃষ্টিকাত
ইতি	পিতায় পিতাতে	সৃষ্টিকার
		সৃষ্টিকায় সৃষ্টিকাত

শব্দ বিশেষ্য ইত্যাদি কথ্য অর্থ প্রায়। যখন কোন হৃদয় বা মাধ  
 নার পথে বন্দায় মনে বিচার হু বায়ামত এখন সেই মাধনের হ  
 জয়ার ঠাই দিয়া কুরিয়া হইয়া ইত্যাদি হয়। উদাহরণ এই  
 আমি আপন হাত দিয়া কুরিয়া ইত্যাদি ॥ কোন ক্রিয়াকোন  
 নোকেতে ক্রিয়াকোন ই বিধে যতে মাধিত হয় তরেনেই ঠাই  
 তৃতীয়ার মনে দ্বাভায়। উদাহরণ এই ত দ্বাভা তো মাধ অন্  
 য় হ গাইয়া ক্রি ইত্যাদি ॥ কোন ক্রিয়াকোন হ অন্ ক্রিয়া  
 যার কোন হ মাধ কেতে হ দিমি দ্বা হ যত বেসেই ঠাই তৃতীয়া  
 মনে হরন হয়। উদাহরণ এই আমি ক্রিয়া হরন কনিমি ॥  
 ক্রমনি বাতোর ক্রম মনে যে তৃতীয়ার ঠাই হু হু কহয়  
 উদাহরণ এই ক্রম হু হু জগৎ সৃষ্টি হইয়া কে ইত্যাদি  
 মাধ ক্রিয়াব পূর্ব বাপি অথগতঃ ক্রিয়া মাধনে তে উগ  
 মুক্ত যে বিধ যতাহার তৃতীয়ার ঠাই পূর্ব হু হয় উদাহরণ  
 এই। আপনকার অন্ত্র হ পূর্ব হু ক্রম নিম্ন হইন ইত্যাদি ॥  
 কোন হ মনে ক্রমনি বাতোর ক্রম তৃতীয়ার মনে গণ্ডে মী  
 রুপায় হইতে হয়। উদাহরণ এই তোমা হইতে মুকু বসু পুষ্  
 ব আন বঙ্গ হইন ইত্যাদি ॥ তৃতীয়ার মনে যে হ ক্রম নেথা  
 গন সেই হ শব্দ অ ক্রম শব্দে বসব ক্রিয়া আদি হু শব্দে  
 ব পার হয় এবং কখন হ স্বষ্টি বয়ো গো ও হয়। উদাহরণ এই মানু

বাম আবেশেও বেছোঁহবাও নোমাগিও গোমাটাও  
 তেদানি ওটি ফুঁ টি ইলাদি ॥ যাযবেসম্বোধনকারিলে  
 নোক যদি অতিদূবে থাকে তবে সম্বোধন বাট কিশা  
 দেবপূর্ববে যেও এআএই ঠিন শব্দ বৎ দীর্ঘ স্বরে উঠা  
 রিত হয়। সম্বোধন বাট কয়ে শব্দ লে ফখন ২ প্রমাণ  
 ক্তেবযোগে হয়। উদাহরণ এই ওমিকেন বলনা গোও  
 ইফেনে বনি সনাথে কেন গো বলনা ফেনে বেনি স  
 না ॥ সম্বোধন বাট কয়ে শব্দ লে ফখন ২ অনুমতি বাটে বি  
 যোগে হয়। উদাহরণ এই আও গো কবে বনবে ইলাদি  
 ॥ ইহারান্ত আকঁকারান্ত শব্দ সম্বোধন বাট কইনেই  
 হাবে বন্ধা বৈশকার হয়। উদাহরণ এই হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৩ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৪ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৫ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৬ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৭ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৮ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ৯ হাবে বন্ধা বৈশকার হয়।  
 উদাহরণ এই হাবে বন্ধা বৈশকার হয়। ১০ হাবে বন্ধা বৈশকার হয়।

বাম	বাহী বাধিনী	গাধী	গাধী
বিজান	বিজানী	জো	জো
কাক	কাকী	যজা	যজী
রনরন	রনরনী	যস্তি	যস্তিনী
হরিনী	হরিনী	যতি	যস্তী
শৃগ	শৃগী		

পুংলিঙ্গ

- পুরুষ
- পুত্র
- পিতা
- পাতা
- ভাই
- হোনা
- শুক
- মদনা
- আপ্তিয়া
- বাজা

স্ত্রীলিঙ্গ

- স্ত্রী
- প্রকৃতি
- মাতা
- ভগ্নী
- বহিন্দন
- মেষ্ঠী
- মারী
- ভজনা
- গাই
- রানী

বাজাকু ১৪

শব্দেবযোগে গোটা গোটা খান হুঁ ছি গুনা গুনি গুনু  
 হয়। দ্রকমখ্যানি শ্রয়না করিয়া যখন কেহো কেথকসু  
 না দ্রক হাহার কাজে তাহে তবো লেবাক্তে বআগে গো  
 টা শব্দ শোভা পায় উদাহরণ এই গোটা গুনি হুঁ দেহ ই  
 লাদি ॥ দ্রকে বনি শ্রয় করিয়া যদি দ্রক তাহে তবো লে  
 কেব নাম প্রায় সর্বদা বাক্তে বআগে হুঁ উদাহরণ এ  
 ই। দ্রক তাহে ইলাদি ॥ ফলরফ ইলাদি ॥ আমি শ্রিত  
 কথক প্রান বাচক ও যেটা দ্রতি যত পাক্তে বনাম এব  
 নানা অবয়বে ভেদ ভেদ বস্তু এব শব্দী বের প্রায় সকল  
 অবয়বের নাম এব সংখ্যাবাক্তে যুগ্ম এব আমি শ্রুই  
 তমি এই এই তারিগদভিন্ন সর্বনাম সকল শব্দ এই  
 কনের ভেদে তাহয়। সমান আদতি এব প্রায় সমান আ  
 দ্রতি যত পাক্তে বনাম এব পাটেকান ও খাববা এব বর্গী ব  
 কুহতী বইলাদি ক্ত শব্দ ভিন্ন এক ও হতিয়া বের নাম এ  
 ব অবয়বে ভেদ ভেদ কের অবয়বের নাম এব হাত পা  
 মুখ এই ভিন্ন শব্দ এই কনের ভেদে রুখান হয় উদাহরণ  
 এই পেয়ানাটা বিবীজ খান পেয়াবাটা কুঁ কুঁ বটা বা

চীতা বহুখান সিন্দুর চীতা তানাতান আশু নিঠা হাত খাম ইলা  
 দি ॥ সর্বনাম যে সকল শব্দ এবং আনি বাত ক ইহার উত্তরে চী  
 বন্ধনে ডাহয় উদাহরণ এই পুথ্য ইলাদি । মনুষ্য বাত ক ম  
 দেব পুণ্ড্র জন শব্দ হয় আন মনুষ্য বাত ক দেব উত্তরে একটা  
 যে চী ইয়া উদাহরণ এই । সন্দজন মনুষ্যকে ডাক জেনে চী ন ড হ  
 ষ্ট ইয়া কে ইলাদি ॥ বাত ক বাত ক শব্দ ও মনুষ্য ক চিত্রে  
 আনি বাত ক শব্দে উত্তরে জীতে স্থিত ইয়া উদাহরণ এই  
 জেনে চী মনুষ্য ক বটে । যে মনুষ্য পুত্র বিবাহ দিব ইলাদি ॥ বহু  
 বতনে শব্দে যোগে গুণা গুণি গুণু গুণিন ই ই সকল প্রাপ্তি  
 স্থিতে হয় উদাহরণ এই । তাহার অনেক গুণিন মন্তান ইলাদি ।  
 আনি বাত ক শব্দে যোগে গন জাতি বর্গ দল বহু বতন র  
 বিহে ইয়া উদাহরণ এই । রাজাগন উ/৪ যোগে নেন বাত বপশু  
 জাতি মৌ কী জানে । প্রত্যেকের আশে পাশে ইয়া ক্রিয়া করিন  
 কু কু দন ইলাদি । মনুষ্য বাত ক শব্দে যোগে নৌ ক শব্দ ই  
 য উদাহরণ এই । নাবে নোক ইলাদি ॥ দেব বাত ক ও মনুষ্য  
 বাত ক ও নাগ বাত ক শব্দে উত্তরে যখন নোক শব্দ ইয়া  
 খন তাহ বিক্রান্ত রূপে উদাহরণ এই । দেব নোক নর নো  
 ক নাগ নোক । দেব ডক বাত ক শব্দ ও চূর্ণ বাত ক শব্দে  
 যোগে টু কি ও আনি ক শব্দ ইয়া উদাহরণ এই । জন টু কি  
 দেই আনি ক দু গু কিল ইলাদি । বিজ বাত ক ও ফু ড ক  
~~ক~~ মনুষ্য বাত ক ও জিব চূর্ণ বাত ক শব্দে উত্তরে গু  
 ঠা ইয়া উদাহরণ এই । তানু গু ঠা ব খ ড গু ঠা ব আনি  
 গু ঠা ব ইলাদি । অপলা মে নাম বাত ক ও দ্রক বাত ক  
 শব্দে পাশ্চাত্য নামে ই ই ইয়া এবং সেই শব্দে অম ম স্বা ব  
 হা দি ইয়া কখন প্রত্য কতি বে ও অম ম স্বা বের হা দি ইয়া উদা  
 হরণ এই বৌদ্ধ লৌচি ইলাদি । জনাথ শব্দ অকারান্ত ও কনান্ত  
 দেশ বাত ক শব্দে পষা যত দেশী মনোক স্থিতে ই ইয়া  
 আর আদি স্বা বের হা দি ইয়া । ও কখন প্রত্য কতি বে কে ও ইয়া

হয় উদাহরণ এই বাঙ্গালী ও দাক্ষিণ্য মেথিনীয় ইলাদি ইয়া  
 লয়পারেত কখনই ইতিহাসনা ইঙ্গিতীয় ইলাদি। ইবনুলুগ  
 দেব আকবনেব মনানে ইয়া হয় উদাহরণ এই কামীয় ইলাদি।  
 উর্বরা শাক্তব পারেই। হয় উদাহরণ এই রাজু ই ইলাদি। গা  
 মনকন শাক্তব উত্তবেভাব বুদ্ধিতে বর্তা হয় উদাহরণ এই  
 হবর মলতা ও দ্রতামিত্তা। ইলাদি। বস্তুতানুনা টাক  
 নালু শাক্তব উত্তবে ইয়া পূর্ব ম্যবেব বুদ্ধি হয় উদাহরণ এই  
 কেও বেও মৌন্দরু গায়ে ও পাণ্ডিত্যে লিপ্যে ইলাদি ॥  
 কেও তাই উত্তা মৌন্দরু গায়ে উত্তা ইলাদি মদ কেই  
 বনে মন্যতি অশু ক। অহয় কতিবে কেও কাম্য শাক্তব  
 যাকবন মনানে অবেইয় পূর্বের বা বুদ্ধি হয় উদাহরণ এই।  
 লোরব নাথব মাদ্ভব ইলাদি। মুক্লাদিবন বাঠ ক শাক্ত  
 বপক ও আর ই কতক শাক্তব পর ইমায় উদাহরণ এই ব  
 জিমা মুক্তিমা ইলাদি। ইয়া পহয়পারেত কোন ই শাক্তব  
 কানে আদেশ হয় উদাহরণ এই গবিমামহিমা ইলাদি।  
 ধাম্মু মতাব মন কত ধাম্মু উত্তবেভাব বুদ্ধিতে অন  
 আর আহয়। উদাহরণ এই কবন করা ইলাদি। কঠক বা  
 চকময়। কঠক বুদ্ধিতে শাক্তব উত্তবে পণ্ডিত পান হয় উদা  
 দাহরণ এই। পণ্ডিত মেনাপণ্ডিত পান মন পান ইলাদি। কি  
 তব বুদ্ধিতে ভাব বাঠ ক অনুলু শাক্তব অনকবন মনানে  
 কইয় কখনই আদিবলব বুদ্ধি হয় উদাহরণ এই। হাবক  
 নক নেই ক ইলাদি। কতক বুদ্ধিতে ভাব বাঠ ক শাক্ত  
 বপব পিতাইয় উদাহরণ এই। গান কঠক ইলাদি। কোন দলে  
 বনিম্মান কঠক বুদ্ধিতে উত্তবেভাব ক শাক্তব পর কার হয়  
 ও আদিষ্ট মেই শাক্তব পর আর হয় উদাহরণ এই। কঠক  
 হাব কঠক কঠক হাব কঠক কঠক কঠক কঠক কঠক  
 হাব কঠক ইলাদি কোন বিদ্যাও কোন মূর্খের ধারক  
 কঠক মেই বিষয় বাঠক শাক্তব পর ধব হয় উদাহরণ



এই ধর্মের বিষয় নামধর্ম ইত্যাদি। এ কীর্তিয়ার পাবসারক  
 রন অর্থ বুদ্ধি। ত শাঙ্করা দ্বিরুক্ত হয় আর অনেক বর্ণের মধ্যে  
 ইকার বর্ণ উদাহরণ এই হানাহানি গানাগানি ইত্যাদি। অর্থ  
 গুন বাতক। গুন বাতক শাঙ্কর উত্তর তৌন্দ বিচারিত হয় না কি  
 ক্রমেইং গুন বি নিষ্কৃ কক্রি কে যখন বুদ্ধি কায়ত খন বিচারিত হ  
 য। উদাহরণ এই মেকু জের ধন নাই ইত্যাদি বান বজান শাঙ্ক  
 বা ক্রী নিজে বর্তী হয়। আর মান ও মন্ত্রান্ত শাঙ্করাক্রী নি  
 জে মতী হয়। উদাহরণ এই কুগবতী বুদ্ধিমতী ইত্যাদি। গুন  
 বাতক অকারান্ত শব্দ মকন শ্রী নিজে তথায় আকারা  
 ত্রয় কল্পান্তর আয় মকন শব্দ এক অকারান্ত ও ইকা  
 রান্ত কতক শব্দ ক্রী নিজে অকারান্ত হয়। উদাহরণ এই বিষ্ণ  
 শাস্ত্র মতী ইত্যাদি। নতক খনক বজক শব্দ কত্রি ক্রি অ  
 ক ভাগান্ত শাঙ্কর ক্রী নিজে অক ভাগ মধ্যে ই কা হয়।  
 উদাহরণ এই। হারিলা পাঠিলা ইত্যাদি। পু নিজে দীর্ঘ ক  
 হারান্ত শাঙ্কর ক্রী নিজে ইনী হয়। উদাহরণ এই। দয়া কা  
 রী দয়াকারিনী ইত্যাদি। বিশেষ শাঙ্কর পর দুই ইতে বড  
 বুদ্ধি তেতর হয় আর অনেক ইতে বড বুদ্ধি। তেতম হয় উদা  
 হরণ এই। ত্রয়তর ত্রয়তম ইত্যাদি। দুই ইতে বড বুদ্ধি। তম  
 জের পূর্বের আর হয় এবং অনেক ইতে বড বুদ্ধি। ত শাঙ্কর  
 পূর্বের ক্রান্তি অস্ত্র ইত্যাদি। হথক হয় উদাহরণ এই আর  
 অস্ত্র বড অস্ত্র ময় বড। ইত্যাদি। এক বাতক ও ভাব বাতক  
 শাঙ্কর পর বিশেষ শব্দ করিতে কৈ ক আর কৈ হয় ইকা  
 পরে পূর্বের বা বুদ্ধি হয় উদাহরণ এই। ধার্মিক আন্ধিক।  
 বুদ্ধি ধর্মী কর্মী ইত্যাদি। ক্ত গুনা এক বাতক শাঙ্ক  
 র পর বিশেষ বুদ্ধি। আন আন আন ন হয় উদাহ  
 রণ এই। দয়ানু দয়ান বনান শ্রীন ইত্যাদি। ক্ত গুনা  
 শাঙ্কর পর বিশেষ বুদ্ধি। ত বান বস্ত মান মন্ত হয়।

উদাহরণএই। পুনরান পুনরন বুদ্ধিমান বুদ্ধি মনু ইলাদি।  
 বিশেষরূপিতেশাক্তের পূর্বেমহয়উদাহরণএই। মজাব মন  
 ন মাদব। মূলের অতাববুদ্ধি। তে শাক্তের পূর্বে নিরহয় এব  
 কক্ষনাদি শাক্তের পূর্বে অ্যাব শ্বাদি শাক্তের পূর্বে অন  
 হয় উদাহরণএই। নিত্য নিত্যক অহারন অকম্মা।  
 অনর্থক অননু ইলাদি। মূলের অতাববুদ্ধি। তে শাক্তের যো  
 যোহীন বিশীন রহিত বাক্ত শূক ইলাদি হয় উদাহ  
 রনএই ধর্মহীন ধর্মবিশীন উত্তররহিত উত্তরবর্তিতনর শূক  
 ইলাদি। অনেক বুদ্ধিতে হিন্মাতাহাত নিম্নিত বুদ্ধিতে শাক্তে  
 র পরময় হয় উদাহরণএই। তে জোময় কাশ্ময় ইলাদি।  
 কোন বাচক শাক্তের পরমেই হানে পাও যা যায় ইলাদি অ  
 থ বুদ্ধিতে ইহ হয় এব পূর্বে বা বুদ্ধি হয় উদাহরণএই। মা  
 নিক বার্ষিক ইলাদি। কবা যাইতে উপপূক্ত এই অর্থ বুদ্ধিতে  
 সংস্কৃত ধাত পরতক অনীয় মহয় উদাহরণএই। কতক।  
 কবনীয় পোষ ইলাদি। যপবেতে পূর্বে বা কখন বুদ্ধি হ  
 য এব নাহয় আরতান্ত ধাতর অক বর্ন স্থানে ক জানু ধা  
 তর অক বর্ন স্থানে গ কখন হয় উদাহরণএই। বাক্য।  
 বাক্য ভোগ্য ভোগ্য জগ্য জাগ্য ইলাদি কোন ধাতর পরেই  
 হয় পূর্বে বা কখন বুদ্ধি হয়। হারী জয়ী বাদী ইলাদি ॥  
 শাক্তের পর বিশেষন বুদ্ধিতে অত্রিত হয় উদাহরণএই। ভয়া  
 বিত বোধান্বিত ইলাদি। তৎশীত বিশেষ বুদ্ধিতে শাক্তের  
 পর শীন শাক্তে ও অত্যা হয় উদাহরণএই। ফর্মামীন  
 ফর্মামানি ইলাদি ধর্মাত্মা ধর্মাত্মা ইলাদি। ইচ্ছা বুদ্ধি  
 তে শাক্তের পর ইচ্ছুক ইচ্ছু আবিষ্ক অজীষ্ক হয় উদাহ  
 নএই। পাপে বুদ্ধি পাপিষ্ক পাপাবিষ্ক পাপাভীষ্ক ইলা  
 দি। তদ্বিষ্ক বুদ্ধিতে শাক্তের পর মুক্ত মুক্ত মুক্ত হয়।  
 উদাহরণএই। অীমুক্ত অীমুক্ত অীমুক্ত ইলাদি। তৎক  
 রন হি যোগ্যতা বুদ্ধিতে শাক্তের উত্তর কর হারী কর দায়ক

দায়ীদ হয়। উদাহরণ এই। জেজাকর শব্দ হারী ভয়কর আন  
 ন্দদায়ী আনন্দদায়ী আনন্দদ ইলাদি। তৎকর্ত্তে নিপু  
 ন রুদ্বিত্তে শব্দে রপব যোগ অর্থে শুব হয় উদাহরণ এই।  
 কুম্ম যোগ কুম্মাই কুম্মঠ কুম্মচুর ইলাদি। গমন বিশি  
 ষ্ট রুদ্বিত্তে শব্দে রপব গগামী হয় উদাহরণ এই। প্রয়গ অর্থে  
 গামী ইলাদি। তৎকর্ত্তে নিপু রুদ্বিত্তে শব্দে রপব ষ্টে জে  
 গায় উদাহরণ এই। সর্বজ্ঞে সর্বজ্ঞে তাইলাদি। তাহাতে গ  
 মন কবে এমন অর্থ রুদ্বিত্তে শব্দে রপব তর হয় উদাহরণ  
 এই। জনতব তর ইলাদি। তাহাতে থাকে এমন অর্থ রুদ্বিত্তে  
 শব্দে রপব ক্ষমিত্ত হয় উদাহরণ এই। সত্যক্ষ হসুম  
 মক্ষমিত্ত ইলাদি। তাহাতে জন্মিয়াছে হিন্মাতা যব্বইতে  
 জন্মিয়াছে এমন অর্থে শব্দে রপব জ জাত হয় উদাহরণ  
 এই। জোইজ অর্থমজাত ইলাদি। নষ্ট করিতে ক্ষমতা এমন  
 অর্থ রুদ্বিত্তে শব্দে রপব পূনাশী নামক হয় উদাহরণ এই।  
 পাপায় সর্বনাশী সর্বনামক ইলাদি। উৎপন্ন করিতে ক্ষ  
 মতা হয় এমন অর্থ রুদ্বিত্তে শব্দে রপব জনক আশ্রক হয়  
 উদাহরণ এই। আনন্দজনক প্রমাণক ইলাদি। লেখার  
 কর্ত্তে লেখাগিয়াছে এমন অর্থ রুদ্বিত্তে শব্দে রপব দস্ত  
 হয় উদাহরণ এই। দেবী দত্ত ফল ইলাদি। কুহাগিয়াছে  
 এমন অর্থ রুদ্বিত্তে শব্দে রপব উক্ত হয় উদাহরণ এই। যু  
 বের্ত্তে বেদোক্ত ইলাদি। কোনদ গাত্ত ইত্যমা এমন অর্থে  
 শব্দে রপব শুব হয় উদাহরণ এই। পাত্ত যন্তু দুর্দশায়  
 শু ইলাদি। তন অর্থে শব্দে রপব তন অন্ন যায়ী অ  
 নুসারে বৎ সূপ হয় এবং সেই অর্থে শব্দে রপব শুবই অ  
 ম হয় উদাহরণ এই। কৈশব তন কৈশবায় যায়ী কৈশ  
 বায়ু মাঝে অগ্নিবৎ জ্ঞানরূপ সমজ্ঞান ইলাদি। অনে  
 ক অল্পকবশ শব্দে রুদ্বিত্তে শব্দে রপব শাহু হয় উদা  
 হরণ এই। ২৩২ টন ২ টন মন তর মন সন সন ॥

হাঁকাবাঁকা এনোমেনো ইত্যাদি। যেহেতু শব্দ প্রকরণে  
 খাগিয়াছে তাহাবন্ধে অনেক শব্দ সমাসা সাধ হয়  
 কিন্তু যেতিয়া তনিত্ত্ব হাতে ইহাবন্ধে খাগিয়াছে  
 ॥ অথ সর্বনাম ॥ সর্বনাম শব্দ দু'নির্গুণ ও স্ত্রীনির্গুণ স্ত্রীবনি  
 ঙ্গ হয় এবং প্রকৃতিবাক্যের মত বিভক্ত হইয়া কক্রি বাক্যে সর্ব  
 নাম তাহাবন্ধে গৌরবোক্তি ও নীতৌক্তি হয় গৌরবোক্তি  
 এই আনি ও মিত্ত্ব এবং কক্রি বাক্যে মফার্থে তিনিত্ত্ব স্ত্রীনি স  
 মফার্থে ইনিত্ত্ব স্ত্রীনি ইহঁ ইহা সমফ অর্থত ছিয়দ্ভব স্ত্রী  
 মন অর্থে উ'নি উ'ই উ'ই আপুনি। নীতৌক্তি এই মূই ও ই  
 মেও ও তিনিব অতি বাক্য যিনি ও সের প্রতিবাক্য যে। আ  
 পুনি আর কোন শব্দ যোগে হয়। উ'দাহরণ এই আমি আ  
 পুনি তিনিত্ত্ব আপুনি ইত্যাদি। অথ কক্রি বাক্যে আমি ব আ  
 দেশে আমা ও মিত্ত্ব আদেশে তোমা ও ইর আদেশে তা  
 তিনিব আদেশে তেনা স্ত্রীনি আদেশে সেনা তিত্ত্ব আদেশে  
 তাহা তিত্ত্ব আদেশে তাহা ইনিব আদেশে ইনা ও ইহঁ উ'  
 নিব আদেশে উ'না ও উ'ই ইহঁ আদেশে ইহা। ইহঁ ব  
 আদেশে ইহঁ উ'ই আদেশে। উ'ই আর উ'ইর আদেশে উ'ই।  
 যিনিব আদেশে যেনা। আর হাহা আপানিব আদেশে আপ  
 না। ইহঁর উ'দাহরণ এই। আমি। আমাকে। আমরা। আমরাদি  
 গকে। মূ'ই মোকে। মোরা। মোরদিগকে। ওহী। তাকে। তাহা  
 তারদিগকে। তিনিত্ত্ব তেনাকে। তেনারা। তাহারা। তে'ইরদিগ  
 কে। তাহাবদিগকে। তিত্ত্ব তাহাকে। তাহারা। তাহাবদিগকে  
 । স্ত্রীনি। সেনাকে। সেনারা। সেনারদিগকে। স্ত্রী। তাহা  
 কে। তাহঁরা। তাহঁরদিগকে। ইনি। ইনাকে। ইহাকে। ইনা  
 রা। ইহারা। ইহঁরদিগকে। ইহঁরদিগকে। উ'নি। উ'নাকে।  
 উ'নারা। উ'ইর। উ'ইরদিগকে। উ'ইরদিগকে। ইহঁ। ইহঁকে। ইহঁরা। ইহঁরদিগকে  
 । উ'ই। উ'ইকে। উ'ইরা। উ'ইরদিগকে। উ'ই। উ'ইকে। উ'ই

বা। ওহাবদিগকে। যিনি। যিনাকে। যেনারা। যাহারা। যেনা  
 বদিগকে। যাহাবদিগকে। আপানি। আপনাকে। আপরা  
 আপনাবদিগকে। ইত্যাদি ॥ যেমহন উদাহরন দেও যোগে  
 ন এইমহন উদাহরন। স্ত্রীনির্গ পুনির্গ কতিবে কেহয়  
 না। এখন যাহানি। স্ত্রীনির্গ ॥ এর আদেশাইহ।  
 এর আদেশেওহ। সেব আদেশেতা। এর তাহ। যেব আদে  
 গে যা এর বাহ। কেব আদেশে তাএব কাহ। কেহর পা  
 দেশে কাহ। এইমহন আদেশে প্রথমা ব একবচন কতিবে  
 হইয়। স্ত্রীনির্গে প্রথমাতেছি দ্বিতীয়াতে কাহকে পূর্ভা  
 যতে কাহকাহিন পুনির্গ স্ত্রীনির্গের উদাহরনএই ॥

একবচন

বহুবচন

প্রথমা	মে	তাহারা
দ্বিতীয়া	তাহাকে	তাহাবদিগকে
তৃতীয়া	তাহাতে	তাহাবদিগেতে
চতুর্থী	তাহাবে	তাহাবদিগেবে
পঞ্চমী	তাহাতে	তাহাবদিগেতে
ষষ্ঠী	তাহাহইতে	তাহাবদিগাহইতে
সপ্তমী	তাহার	তাহাবদের দিগের
	তাহায়	তাহাবদিগেতে

এইমহন উদাহরন হা কতিবে কেওহয়। উদাহরনএই।

তাকে। তাত। তাহা ॥

স্ত্রীনির্গের উদাহরনএই

প্রথমা	মে
দ্বিতীয়া	তাহাত
তৃতীয়া	তাহাতে
চতুর্থী	তাহাবে
পঞ্চমী	তাহাতে
ষষ্ঠী	তাহাহইতে
সপ্তমী	তাহার
	তাহায়

এইরূপ এও যেকো কেহ এই সকলেরও হবে। দ্বাবিধে  
র কেবল উদাহরণ !

প্রথমা	হি
দ্বিতীয়া	কাহাকে
তৃতীয়া	কাহাতে কাহে কিসে কিসেতে
চতুর্থী	কাহাতে কাহে কিসে কিসেতে
পঞ্চমী	কাহাতে কাহে কাহাহইতে কাহেইতে কিসে কিসেতে
ষষ্ঠী	কাহর
সপ্তমী	কাহায় কায়ে কাহাতে কাহে কিসে

সর্বনাশের বশে ম্যাভাবিহি বিশেষ শঙ্কণ্ড। কোনকো  
নহি কিছু অন্য ইহাবশে কোনকোন ইহাবিভক্তি  
হয়না যেযে যেকো কেহ এই ঠিন শঙ্কণ্ডের পাবে গদে  
বিভক্তি হয়। যেথাকিয়াব বিবরণ তাব বাণী যত অন্তরঙ্গ  
তথাকিয়াব মূন হয় কিন্তু মূনের অন্তরঙ্গ নোপহয়  
কিয়ার বিভক্তি পাবে তে। অরন্য কিয়ার মূনে বন্দরের  
পাবে ও অন্তরঙ্গ পূর্বে যাহয় কখনের পাবে অন্তরঙ্গ  
পূর্বে যাহয় কিয়ার বিভক্তি পাবে তে কেবল অন্তরঙ্গ নো  
পহয়। নীচোক্তিও গোববো কি সর্বনাশের যোগে কি  
ম্যাব বিশেষ হয় কিন্তু কবচন ও বহু বচনের বিশেষ হয়না  
উদাহরণ এই। আমি কবি ও কবি স তোমাকর তোবাক  
বিস ইহাদি ॥ কিয়ার পদের কৃত্যবাক্য ও কৃত্যবাক্য হয়।  
যখন কৃত্য কিয়ার মগ্ন হবে তখন কৃত্যবাক্য উদাহরণ  
নহয়। আমি কবি ॥ যেখানে কৃত্য কৃত্য কৃত্য মগ্ন হয়  
যখন কৃত্যবাক্য উদাহরণ এই। কে দেখায়। কি  
ম্যাপদের এইরূপ আট প্রকার অর্থ। ও ম্যার্থ আব  
স্থার্থ আশা ম্যার্থ অনুমতর্থ নিমিত্তার্থ ইচ্ছার্থ  
সকলর্থ অস্তিত্তার্থ। যথাকমে উদাহরণ এই। আমি  
কবি আমি কবি তনানি যদি আমি কবি এবং যদি আমি

নিরুবিয়া থাকি' করুন করিতে আমিতাহি' আমিরুবিতেপারি  
 আমিরুবিয়াফোনি ॥ কিয়াত খাটে প্রকার কন গাহারম  
 খে বর্তমান দুই প্রকার নিরুপ্রস্তু বর্তমান ও শূন্য বর্তমান  
 ॥ অর্থাৎ হিম্মাহুত ইহার পাঠ প্রকার । অপরোক্ষ হুত' অহ  
 তন হুত' শূন্য হুত' অহতনান হুতন হুত' অন হুতন হুত' ভবি  
 ক্ষত এহ প্রকার । নিরুপ্রস্তু বর্তমানে গৌরবোক্তি প্র  
 থম পুরুষের কিয়ার অন্তে ই' হয় । দ্বিতীয় পুরুষে অ' এব  
 ত' হয় । তৃতীয় পুরুষে এন হয় । নীতোকিতে প্রথম পুরুষে ই  
 দ্বিতীয় পুরুষে ইম তৃতীয় পুরুষে এ হয় । আমিরুবি তামিরু  
 তিনি হবেন । মুই করি ওই করিম লে করে ॥ অপরোক্ষ হুত  
 গৌরবোক্তিতে । ইনাম ইতা ইতেন হয় । এব' নীতোকিতে  
 ইনাম ইতিম ইতো হয় । উদাহরণ এই । আমিরুবি তাম ওমি  
 করিতা তিনি করিতেন । মুই করিতাম ওই করিতিম লে করি  
 তা ॥ অহতন হুত কানে । গৌরবোক্তিতে । কিয়ার অন্তে । ই  
 নাম ইনা ইনেন হয় । এব' নীতোকিতে । ইনাম ইনু ইনি  
 ইনহিস্থা ইনেক হয় । উদাহরণ এই । আমিরুবি নাম ওমি  
 করিনা তিনি করিনেন । মুই করিনাম হিম্মাকরিনু ওই ক  
 রিনি লে করিন হিম্মাকরিনেক । ভবিষ্যৎ কানে গৌরবো  
 ক্তিতে কিয়ার অন্তে ইব হিম্মাইনু ইবাইবেন হয় । নীতো  
 কিতে কিয়ার অন্তে ইব হিম্মাইনু ইবি ইবে হিম্মাইবে  
 ক হয় । উদাহরণ এই । আমিরুবিব হিম্মাকরিনু ওমিক  
 রিবা তিনিকরিনেন । মুই করিব হিম্মাকরিনু ওই করিবি  
 লে করিবে হিম্মাকরিবেক ॥ নিমিত্তার্থে কিয়ার অন্তে ই  
 ত হয় উদাহরণ এই করিতে ॥ অবা ক্তি সমাপক কিয়াত  
 বর্তমান কানে তে কিয়ার অন্তে ইত অত হয় । উদাহরণ  
 এই । করিতে করত ॥ অকয়ু কপ অবা ক্তি সমাপক  
 কিয়ার অন্তে ইয়া ইনে হয় । উদাহরণ এই । করিয়া ক  
 রিনে । অবর্তমান কানীন অবা ক্তি সমাপক কিয়াত

ভে আজে ইলাদিহয়। ইহাতে মুদ্রবর্তমান ও মুদ্রহৃত কানবা  
 ঠা ক্রিয়াপদ নিষ্কাশন হয় উদাহরণ এই। আমি করিতামি  
 করিতামি নাম ॥ অকল্পকণ অবাচ্য সমাপক ইয়াতামা  
 ক্রিয়াপদের অস্ত্রে আঠি ইলাদিহয় তাহাতে অহত নানহত  
 নহানবাঠি ও অনহত নহৃত কানবাঠি ক্রিয়া পদ নিষ্কাশন হয়  
 উদাহরণ এই। আমি করিয়াছি ও আমি করিয়াছি নাম ইলাদি  
 প্রবেশক এই বিধি মকলন হইবে প্রত্যয় হয় ॥ ০ ॥ ০ ॥ ০ ॥ ০ ॥

গোবোধকি	নিতপ্রবর্তমান	নীতাকি
প্রথম	ই	ই
দ্বিতীয়	অণু	ইম
তৃতীয়	এন	এয়
	মুদ্রবর্তমান	
প্রথম	ইতকি	ইতকি
দ্বিতীয়	ইতক	ইতকিন
তৃতীয়	ইতকেন	ইতকেন
	অপাযোগহৃত	
গোবোধকি		নীতাকি
প্রথম	ইতাম	ইতাম
দ্বিতীয়	ইতা	ইতিন
তৃতীয়	ইতেন	ইত
	অহতনহৃত	
প্রথম	ইনামইন	ইনামইন
দ্বিতীয়	ইনা	ইনি
তৃতীয়	ইনেন	ইন ইনেক
	মুদ্রহৃত	
প্রথম	ইতকিনাম ইতকিন	ইতকিনাম ইতকিন
দ্বিতীয়	ইতকিনা	ইতকিনি
তৃতীয়	ইতকিনেন	ইতকিন ইতকিনেক
	অহতনহৃত	
প্রথম	ইয়াকি	ইয়াকি
দ্বিতীয়	ইয়াক	ইয়াকিন
তৃতীয়	ইয়াকেন	ইয়াকে





मानस्य ३ दाह्न २ । जीव ६ स्थिरमान । पञ्चक समानक क्रिया  
 पादस्य कर्मावाक कौन २ धातुवत् ३ र ३ ३ न ३ ३ दाह्न २ २  
 । ३ ३ निरमित । कौन २ दीन २ लादि ॥ १ ॥

प्रथम	वामिवादि	गौरवादि	मार्थ
द्वितीय	उमिवादि		नगोदि
तृतीय	तिनिवादेन		उमिवादि
		अन्यत्र	उमिवादि
प्रथम	वामिवादिनामदिनामदिनुं		मूर्ध्वादिनामदिनामदिनुं
द्वितीय	उमिवादिना जिना		उमिवादिनिदिनि
तृतीय	तिनिवादिनामदिनेन		नेवादिनामदिनेन

	रुप	मार्थ
प्रथम	वामिहवि	निरप्रवृत्तमान
द्वितीय	उमिहव	
तृतीय	तिनिहवेन	

		प्रवृत्तमान
प्रथम	वामिहवित्	मूर्ध्वादि
द्वितीय	उमिहवित्	उमिहवित्
तृतीय	तिनिहवित्	नेहवित्

	गौरवादि	वगौरादि	नगोदि
प्रथम	वामिहवित्		मूर्ध्वादिनाम
द्वितीय	उमिहवित्		उमिहवित्
तृतीय	तिनिहवित्		नेहवित्

		अन्यत्र
प्रथम	वामिहवित्नामहवित्	मूर्ध्वादिनामहवित्
द्वितीय	उमिहवित्	उमिहवित्
तृतीय	तिनिहवित्नाम	नेहवित्नामहवित्

	মুহুর্ত	
প্রথম	আমি করি তহি নাম	মুই করি তহি নাম
দ্বিতীয়	তুমি করি তহি নাম	তই করি তহি নি
তৃতীয়	তিনি করি তহি নাম	সে করি তহি নি

	গৌরবোক্তি	নীচোক্তি
	যা হত নাম হতন হত	মুই করি মাতি
প্রথম	আমি করি মাতি	তই করি মাতি
দ্বিতীয়	তুমি করি মাতি	সে করি মাতি
তৃতীয়	তিনি করি মাতি	

	গৌরবোক্তি	নীচোক্তি
প্রথম	আমি করি যা তহি নাম	মুই করি মাতি নাম তহি
দ্বিতীয়	তুমি করি মাতি	তই করি মাতি
তৃতীয়	তিনি করি মাতি	সে করি মাতি

	গৌরবোক্তি	তবিষয়	নীচোক্তি
প্রথম	আমি করি করি মু		মুই করি করি মু
দ্বিতীয়	তুমি করি বা		তই করি বি
তৃতীয়	তিনি করি বেন		সে করি বে করি বেন

দ্বিতীয়	কর কর করি	কর করি
তৃতীয়	কর	কর

মনমুহুর্তে প্রথম মুহুর্তের আয়োগনাই

আমি নামে বর্তমান

প্রথম	যদি আমি করি তাম	হুত	যদি মুই করি তাম
দ্বিতীয়	যদি তুমি করি তা		যদি তই করি তাম করি
তৃতীয়	যদি তিনি করি তেন		যদি সে করি ত

		তবিষয়	
প্রথম	যদি আমি করি বি		যদি মুই করি বি
দ্বিতীয়	যদি তুমি করি বা		যদি তই করি বি
তৃতীয়	যদি তিনি করি বেন		যদি সে করি বে



		কপকোক্ষ	
গোরবোজ		নীতোক	
প্রথম	আমি হইতাম	মুই হইতাম	
দ্বিতীয়	তুমি হইত	তুই হইত	
তৃতীয়	তিনি হইতেন	নে হইত	
		অন্যতন	
প্রথম	আমি হইলাম	মুই হইলাম	
দ্বিতীয়	তুমি হইলা	তুই হইলা	
তৃতীয়	তিনি হইলেন	নে হইলেন	
		শ্রুত	
প্রথম	আমি হইতাম	মুই হইতাম	
দ্বিতীয়	তুমি হইত	তুই হইত	
তৃতীয়	তিনি হইতেন	নে হইতেন	
		অন্যতন	
প্রথম	আমি হইলাম	মুই হইলাম	
দ্বিতীয়	তুমি হইলা	তুই হইলা	
তৃতীয়	তিনি হইলেন	নে হইলেন	
		অন্যতন	
প্রথম	আমি হইয়াছি	মুই হইয়াছি	
দ্বিতীয়	তুমি হইয়াছ	তুই হইয়াছ	
তৃতীয়	তিনি হইয়াছেন	নে হইয়াছে	
		অন্যতন	
প্রথম	আমি হইয়াছিলাম	মুই হইয়াছিলাম	
দ্বিতীয়	তুমি হইয়াছিনা	তুই হইয়াছিনি	
তৃতীয়	তিনি হইয়াছিলেন	নে হইয়াছিলেন	
গোরবোজ		নীতোক	
প্রথম	আমি হইব	মুই হইব	
দ্বিতীয়	তুমি হইবা	তুই হইবা	
তৃতীয়	তিনি হইবেন	নে হইবেন	
		অন্যতন	
দ্বিতীয়	হই হইত	হই হইত	
তৃতীয়	হইন হইন	হইন হইন	
		অন্যতন	
প্রথম	যদি আমি হই	যদি মুই হই	
দ্বিতীয়	যদি তুমি হই	যদি তুই হই	
তৃতীয়	যদি তিনি হই	যদি নে হই	

আগমার্থে হৃত

প্রথম	মদি আমি হইতাম	যদি মুই হইতাম
দ্বিতীয়	মদি আমি হইতাম	যদি তুই হইতাম
তৃতীয়	মদি তিনি হইতেন	যদি দে হইত

আগমার্থে ভবিষ্যৎ

প্রথম	যদি আমি হইব	যদি মুই হইব
দ্বিতীয়	যদি আমি হইব	যদি তুই হইবি
তৃতীয়	যদি তিনি হইবেন	যদি দে হইবে

আগমার্থে নিরন্তরত বর্তমানে থাকুনের অযোগ

প্রথম	যদি আমি হইয়া থাকি
দ্বিতীয়	যদি তুমি হইয়া থাক
তৃতীয়	যদি তিনি হইয়া থাকেন

আকস্মিকার্থে ক্ষণার্থে করনের মত অযোগ হইয়া নিমিত্তার্থে হইতে ।  
 অথবা ক্রমক্রমে ক্রিয়া কর্তমান কালীন হইতে হৃত হইতে হইতে ।  
 অথবা স্বরূপ হইয়া হই হইনে কর্মবাক্য হৃত ভাবার্থ হই বা ॥৩১০॥

গৌরবোক্তি	অথ প্রবর্তন	না বোক্তি
	করান	
	নিরন্তরত বর্তমান	

প্রথম	আমি করাই	মুই করাই
দ্বিতীয়	তুমি করাত	তুই করাই
তৃতীয়	তিনি করান করায়ন	দে করায়

শুভবর্তমান

প্রথম	আমি করাইতেছি	মুই করাইতেছি
দ্বিতীয়	তুমি করাইতেছ	তুই করাইতেছ
তৃতীয়	তিনি করাইতেছেন	দে করাইতেছে

অপবোফ হৃত

প্রথম	আমি করাইতাম	মুই করাইতাম
দ্বিতীয়	তুমি করাইতাম	তুই করাইতাম
তৃতীয়	তিনি করাইতেন	দে করাইত

	অন্যতনহুত	
গৌরবোক্তি		নীত্যাক্তি
প্রথম আমিকরাইনাম করাইনু		মুই করাইনাম করাইনু
দ্বিতীয় আমিকরাইনা		ওই করাইনি
তৃতীয় তিনি করাইনেন		নে করাইন করাইনেক
	স্বকহুত	
প্রথম আমিকরাইতে কিনিাম কিনিু		মুই করাইতে কিনিাম কিনিু
দ্বিতীয় আমিকরাইতে কিনি		ওই করাইতে কিনি
তৃতীয় তিনি করাইতে কিনিেন		নে করাইতে কিনি কিনিেক
	অন্যতনানহুতনহুত	
প্রথম আমিকরাইয়াক্তি		মুই করাইয়াক্তি
দ্বিতীয় আমিকরাইয়াচ্চ		ওই করাইয়াক্তি
তৃতীয় তিনি করাইয়াক্তিেন		নে করাইয়াচ্চে
	অন্যতনহুত	
গৌরবোক্তি		নীত্যাক্তি
প্রথম আমিকরাইয়াক্তি নাম কিনিু		মুই করাইয়াক্তি নাম কিনিু
দ্বিতীয় আমিকরাইয়াক্তি না		ওই করাইয়াক্তি নি
তৃতীয় তিনি করাইয়াক্তিেন		নে করাইয়াক্তি নি কিনিেক
	ভবিষ্যৎ	
প্রথম আমিকরাইব করাব করামু		মুই করাইব করাব করামু
দ্বিতীয় আমিকরাইবা করাবা		ওই করাইবি করাবি
তৃতীয় তিনি করাইবেন করাবেন		নে করাইবে করাবে
	বস্তুমতর্থা	
দ্বিতীয় কবাও		কবাও
তৃতীয় কবাণ		কবাওক
	আমা*নাম কর্তমান	
প্রথম যদিআমিকরাই		যদি মুই করাই
দ্বিতীয় যদিআমিকরাও		যদি ওই করাইন
তৃতীয় যদিতিনি করান করাবন		যদি নে করাব করায়

	আশা দ্বারা পুত	নাটোজি
গোববোজি		
প্রথম	যদি আমি করাইতাম	যদি মূই করাইতাম
দ্বিতীয়	যদি তুমি করাইতাম	যদি তুমি করাইতাম
তৃতীয়	যদি তিনি করাইতেন	যদি লোক করাইত
	আশা দ্বারা ভবিষ্যৎ	নাটোজি
গোববোজি		
প্রথম	যদি আমি করাইব	যদি মূই করাইব
দ্বিতীয়	যদি তুমি করাইবা	যদি তুমি করাইবি
তৃতীয়	যদি তিনি করাইবেন	যদি লোক করাইবে
	আশা দ্বারা পুত থাকেনে বলা যোগ হয়।	নাটোজি
গোববোজি		
প্রথম	যদি আমি করাইয়া থাকি	যদি মূই করাইয়া থাকি
দ্বিতীয়	যদি তুমি করাইয়া থাক	যদি তুমি করাইয়া থাকি
তৃতীয়	যদি তিনি করাইয়া থাকেন	যদি লোক করাইয়া থাকে

এইমত আরম্ভার্থমজ্ঞার্থইচ্ছার্থাদির হয়। নিমিত্তার্থ করাইতে অথবা  
 সমাপন কর্ত্তমান কালে করাইতে অকর্ত্তব্যরূপে করাই করাইয়া কে  
 বাইনে প্রেরণার্থ অথবা সমাপক কর্ত্তব্যার্থে নওদাহরণ। কে  
 বান্ ভাবার্থ করাইবা। অকর্ত্তব্যকি ক্রিয়া শয়ন অকর্ত্তব্য হয়  
 তখন প্রেরণার্থ উদাহরণ এই শব্দ গুণে সূচ্যমান শূন্য।  
 দেপুতে অগ্নিগাহকে পোজায়। স্মার্থক্রিয়াপদের অন্ত্যান্তের পু  
 বের যে শব্দ সে যদি ই হয় তবে প্রেরণার্থ হইবে ২৭ হয়। যদি উ হয়  
 তবে প্রেরণার্থ হইবে ২৩ হয়। উদাহরণ এই। গিঘন পোমান ধূমন  
 ধোয়ান। আবশ্য কার্ণে নিমিত্তার্থক্রিয়াপদের গর হওনে বলা যো  
 গ হয় তাহা দ্বিতীয়ান্ত পদের স্মার্থ যোগ হয়। পুত কান। আমা  
 কে যাইতে হইবে তোমাকে যাইতে হইবে তাহাকে যাইতে হইবে।  
 ভবিষ্যৎ। আমাকে যাইতে হইবে তোমাকে যাইতে হইবে তাহা  
 কে যাইতে হইবে। ইত্যাদি। হখন ২ অন্ত্যন্তন পুত হবও প্রযোগ  
 হয়। উদাহরণ আমাকে যাইতে হইয়া জিন ইত্যাদি অর্থন প্রযুক্ত  
 হি ক্রিয়ার প্রযোগ। নির প্রযুক্ত বর্ত্তমান ও শূন্য বর্ত্তমান ও প  
 বাক্ত পুত ও ভবিষ্যৎ। এইমত কালেনে বলা যোগ দেব উত্তবে



বাহ্য উদাহরণ এই আমিকরিণা আমিকরিণা আমিকরি  
 আমনা আমিকরিবনা ইত্যাদি। হৃত কালে নিলপ্রস্তুত বর্তমান  
 কালে ক্রিয়াপদের পাবে নাই। উদাহরণ এই আমিকরিণা ইতিমি  
 কবনাই তিনি কবে নাই মুই কবিণাই তই কবিমনাই লেকবে  
 নাই ইত্যাদি। কখন অহতন হৃত অনহতন হৃত কালে ক্রি  
 যাপদের নাম হয় উদাহরণ এই আমিকরিণামবা আমিকরি  
 যাক্লামনা ইত্যাদি। নিলপ্রস্তুত বর্তমান কালে হৃতন ও নক্  
 রুপদ হয় উদাহরণ এই আমিনয়ি আমিনহি তুমিনশু নহি  
 নিনন নহেন মুইনয়িনহি তইনয়িম নহিস্মেনমনহে।  
 এবং অবা ক্ত সমাপক বর্তমান কালীন হইলে যে ক্রিয়াপদ  
 তাহার পূর্বে যদি কশু হয় তবে নইনেপদ হয় উদাহরণ এই নে  
 নইনে হয় ইত্যাদি ॥ ক্রিয়াপদের অন্তর্ভাগের পূর্বে যদি উ হয়  
 তবে লেনিলপ্রস্তুত বর্তমানের দ্বিতীয় পূর্বক শেষে ও হয়। উ  
 দাহরণ এই তুমিথেত লেথোয় ইত্যাদি। নিলপ্রস্তুত বর্তমান  
 বর্তমান পূর্বক কতিবে কৌদেও নের এ কাবে মহানে ইলাবহ  
 য। উদাহরণ এই আমিদি তিনিদেন ইত্যাদি ॥ নিলপ্রস্তুত  
 বর্তমান কতিবে কৌ অইমনের ইকাবেরনোপ হয় আব অহতন  
 হৃত কালে অকাবেরনোপ বিকল্পে হয় উদাহরণ এই আমি  
 অসিয়াক্তি। আমি আইনাম আমি আমিনাম ইত্যাদি। অন  
 ভাগের পূর্বে ক্রিয়াপদের বর্তন তাহাদের অব ও অন  
 ভাগ স্থানে পাঠানিতে অহতন হৃত কালে কখন হৃত হয় উ  
 দাহরণ এই কৈনাম বৈনাম মৈনাম। আবা নাপাবনের ক্ষে  
 কখন নাবনের অযোগ হয় উদাহরণ এই আমিনা বি ত  
 মিনাব তিনি নাবন ইত্যাদি। অহতন হৃত কালে যান্ত্রনয়ে  
 ক্রিয়াপদ তাহার যান্ত্রন স্থানে গৌর্য আব অহতনান  
 হৃতন এবং অনহতন হৃত কালে গিহয় উদাহরণ এই গো  
 মাগিয়াক্তি গিয়াক্তি নু মি ইত্যাদি। আবা অম্মলর্থে নাগে  
 ক্রিতে দ্বিতীয় পূর্বক 'যাহয়' উদাহরণ এই ওইয়া। অবা ক্ত  
 সমাপক অকয় শব্দ পদের যাহয়া এবং গিয়াহয় নিল  
 প্রস্তুত বর্তমান ক্রিয়াপদের কায বট শব্দ প্রয়োগ হয়।

উদাহরণ এই যে আমি বাটে আমি বাটে তিনি বটে নমুই বাটে তই বাটে  
 মনেতে। অথচ কর্ম বাতে কর্ম বাতে দুই প্রকার প্রয়োগ হয়।  
 প্রথম এই ধার্য ভাবে যে আকারান্ত ক্রিয়া পদ তাহার  
 উত্তরে যাওনেব প্রয়োগ হয় দ্বিতীয় আকার সমাপ হ কর্ম  
 বাতে ক্রিয়া পদের উত্তরে হস্তনেব প্রয়োগ হয় উদাহরণ এই।  
 আমি ক্রিয়ায়ই ক্রিয়া দ্বিতীয় তমিক বায়াও ক্রিয়া দ্বিতীয়  
 তিনি ক্রিয়ায়ই ক্রিয়া দ্বিতীয় ইত্যাদি মনন কালেও মনন  
 অর্থে হয়। তাবাত্তে ক্রিয়া কর্ম বাতে বক্রিয়ার কেবল পুত্রী  
 স্বর পূর্বক বক্রিয়ায় উদাহরণ এই ক্রিয়ায়ই। ক্রিয়ায়ই  
 ভাবিক ক্রিয়া বিশেষ কোন নিকৃপন না ক্রিয়ায় মনন  
 হয় যে তখন নিরুপস্থ বর্তমান হয় উদাহরণ এই পাকিয়া  
 উত্তে পাণ্ডিত্যে বা বিচার কবে ইত্যাদি। মনন ক্রমের পরগোষ্ঠী  
 ক্রম বা ক্রম ক্রমে এবং ক্রম ক্রম ক্রমে ভবিষ্যৎ কালে নি  
 রুপস্থ বর্তমান কালীন ক্রিয়া পদের প্রয়োগ হয় উদাহরণ এই  
 আমি আইন এ মনন প্রকৃতির উত্তর আমি আইন আমি বাউয়াই বা  
 মবা বাউতে যায় ইত্যাদি। ক্রিয়ায় মনন কোন ক্রিয়াতেও  
 নেত্রু ক্রিয়া মনন ক্রমে প্রকৃত থাকে নতম মনন ইচ্ছা  
 মনন বর্তমান প্রয়োগ হয়। উদাহরণ এই আমি বিচার করিতেছি  
 ইত্যাদি। ক্রিয়া পূর্ব কালে যে ক্রিয়া করিত তাহার বিশেষ কোন  
 নিকৃপন না ক্রিয়া যদি মনন ক্রিয়ায় বিষয় বনেত বে অপবা  
 ফলিত কালে প্রয়োগ হয়। উদাহরণ এই আমি পাঠ শানা  
 য়ি বিচার প্রকৃতির ক্রিয়ায় এবং এক মনে নব বাণি বাসিত ব  
 ক্রম ক্রমে মনন উক্তন করিত ইত্যাদি। যে ক্রমে বক্তার ক্রি  
 যামি দ্বি বক্রমের পূর্ব না থাকে কিন্তু কেবল বিশেষ কাল বা  
 ধারন মাধ্যমে ইত্যং পূর্ব থাকে সে ইচ্ছা অতন পূর্ব কাল  
 নীন ক্রিয়া পদের প্রয়োগ হয় উদাহরণ এই। আমি ক্রম বাউ  
 আইনাম ইত্যাদি। যে ক্রমে বক্তার বিশেষ কাল বা ধারন  
 মেতাং পূর্ব না থাকে কিন্তু কিন্তু ক্রিয়ায় ক্রিয়ায় মেতাং প  
 র্ব থাকে সে ইচ্ছা অতন পূর্ব কালীন ক্রিয়া পদের  
 প্রয়োগ হয় উদাহরণ এই। আমি তাহাকে মে বিষয় ক্রিয়ায় ইত্যাদি

মনেতনিকপিত হিন্মা স্বীকৃত হৈলিত কোনবিশয়েৰ পুৰ্বক  
 নীনকোনইকিয়ারবিশয়যদি কহায়ায়তবে অনন্ততনপুত্বকানী  
 নক্রিয়াপদেবপ্রয়োগহয়। উদাহরণএই। তিনিতাহারদেববু  
 দুঃ যদিযাজেন আনিদেথিয়াজিনাম ইলাদি ॥ যেবিশয়  
 ইবে এমতঅর্থযেখানেজানাযায় সেখানেভবিষ্যতকানীন  
 ক্রিয়াপদেবপ্রয়োগহয়। উদাহরণএই। ভদ্রমাদে স্বাধি ইবে  
 ইলাদি। মন্থমন্ধনেঅনুমতর্থপদকহনেভবিষ্যতকানীন  
 ক্রিয়াপদেবপ্রয়োগহয়। উদাহরণএই মহাময় সহনা এমত  
 কবিবেবনা আপনি এমুর্থতাহেবেরকথায় আম্মাকবিবে  
 না ইলাদি। কখনই অনুমতিকহনে নিত অহুতবর্তমান কা  
 নীনক্রিয়াপদেবপ্রয়োগহয়। উদাহরণএই। মহাময়তাহা  
 কে একনিখনআমাবতবেনেখনইলাদি ॥ নিতপ্রহুতবু  
 মান ওঅপবোধহুত ওভবিষ্যত কানীনক্রিয়াপদযুক্ত বা  
 ক্তের যদিবাঠক হিন্মাতবে বাঠ কহায়েব স্বস্থিযদিযোগ  
 থাকেতবেতাহাতে আশা সার্থে ক্রিয়াপদেবপ্রয়োগহয়।  
 আরহুত পুত্বকানে বাক্যঅতিবাক্য এতকানীনক্রিয়াপদে  
 যুক্তহয় আরবর্তমান কানীন যদিবাক্যহয়তবেভবিষ্যত কা  
 নীনক্রিয়াপদযুক্তঅতিবাক্যহয়। আরযদিভবিষ্যতকানীন  
 বাক্যহয়তবে অতিবাক্যওভবিষ্যত কানীনক্রিয়াপদযুক্ত  
 হয়। কখনই বাক্যঅতিবাক্য দুইবর্তমান কানীন ক্রিয়াপদ  
 যুক্তহয়। উদাহরণএই যদিওমিআমাকে দেবিসয়কহিতাত  
 বে আমি তাহা মিত্তি কহিতাম। যদি কেজন অস্তিত্তহয়তবে  
 আমি তাহা উপকার কবিবনা। তুমি যদি যাইবাতবে পাবা।  
 আমি যদিমুক হইতবে তুমি আমাবনিকটে কেন থাক তবে  
 থাকনযুক্ত আমা সার্থ যে ক্রিয়াপদ সে যদি তবে সাদ্র কপি  
 রিজে যদি অযুক্ত হয় তবে সে ভবিষ্যত কানীন হইবা সম্ভাব  
 নার্থ বাক্যহয়। আর বর্তমান কানীন হইযানিষ্ঠিত আয়নস্তাব  
 না বাক্যহয় উদাহরণএই। সে যাইয়া থাকিবে সে আমাদিয়াথা  
 কহিবে ইলাদি। যেখানে নিঃশেষ রূপে ক্রিয়া বনাজায়

মেথানে আতিশয়ার্থ হয়। উদাহরণ এই। আমি আইয়াকেনি। আ  
 মি মারিয়াকেনি ইলাদি নিমিত্তার্থ ক্রিয়াপদের উত্তর পাওনে  
 বর্থাযোগ্যইনে আদ্যর্থ হয়। উদাহরণ এই আমি শূনিত্তে আই  
 যাকি ইলাদি ॥ স্তোমার্থ শব্দের যোগে আয়নত পামনে বর্থাযো  
 গ্য হয় উদাহরণ এই। মেজন মার আই যাক্ মেজন দুঃখ পা  
 ইয়াক্ ইলাদি। অতঃপাশ্চাত্ত অবা ক্ত মমা পক্ ক্রিয়াপদে ক্তা  
 ব বিশেষন হয়। এবং উক্তোক্তান্ত অবা ক্ত মমা পক্ ক্রিয়াপদে  
 ক্তের বিশেষন হয় উদাহরণ এই। পলিত মনে মনে বিচার  
 করত ক্তা ক্তইনে। ইহাকে সুইতে দে। ইহাকে আইতে দে  
 আইলাদি। দীর্ঘ ক্তেরান্ত বিশেষন শব্দ বর্তমান কালীন  
 অবা ক্ত মমা পক্ ক্রিয়াপদে বন্যায় ক্তান ২ হয় উদাহরণ  
 এই আমি তোমার গায়ে গামিকে গারামর্শ দিনাম ইলাদি।  
 ক্রিয়া মস্য প্তনা হুত্ব যাপ্তান্ত ক্তিন্মা অন্বা বিষয় উপা ক্তিত না  
 হুত্ব যাপ্তান্ত যেকিয়া ক্তা যায় মে ক্রিয়া অবা ক্ত মমা পক্  
 বর্তমান কালীন বীপমার্থ ক্রিয়াপদ হয়। উদাহরণ আইত  
 হুত্ব ইনে। ক্তা ক্তিতে ক্তিতে নিদ্রাগো নাম ইলাদি। অ  
 নেক ক্রিয়া বর্থা য়েথানে হয় মেথানে পূর্ব ক্রিয়া অ  
 বা ক্ত মমা পক্ অক্য রূপে ইয়াতঃপাশ্চাত্ত হয় উদাহরণ। রাজা  
 পলিতের পূর্বোপক্কাব ম্মবন ক্তি বিয়াম ক্তী দেব বা ক্ত আদ  
 বন্যাক্তিয়া পলিতকে ক্তিয়া দিতে আ ক্তা ক্তইনে ইলাদি।  
 অক্তান ক্তা বর্থা দে হয় মে ক্তানে অবা ক্ত মমা পক্ অক্য  
 যন্ম ক্তা ক্রিয়া ইনেতঃপাশ্চাত্ত হয় উদাহরণ। মে নোক আমা  
 নিকটে আইনে আমি তাহা ব মাহিত আনা প ক্তি নাম ইলাদি।  
 আশং মার্থ বা ক্তা যদি গর্ভে পূর্ব বা ক্ত মেও ক্তঃপাশ্চাত্ত হয়।  
 উদাহরণ এই। স্ত্রী ইইনে ধান হইবেক ইলাদি। অকান্তা ব  
 বাতঃপাশ্চাত্ত ক্তান ২ ক্তা বা ক্তের অবা ক্ত মমা পক্ ক্রিয়া  
 ক্তায় হয় উদাহরণ এই। পুস্তকে নে আ আ ক্তে। ইলাদি। অবা  
 ক্ত মমা পক্তা বর্থা ক্ত ক্রিয়াপদ যন্ম ক্তা বন্যজন্যতবে নিমি  
 ত্তে ক্ত এই মকন শব্দের যোগে ই ক্ত যন্ম অক্তঃপাশ্চাত্ত ও আ



যখন	যাবৎ	পাশ্চাত্য পাজে তৎ কালে
তখন	তাবৎ	কদাচ তথাচ
হখন	কিঞ্চ কালি	কবু
এখন	অন্য আজি	কোন কালে
মবে	নিত	উত্তরপারে তৎ পরে তার পর
তবে	সদা সমর্ষক	জাবে অল্পে
এবে	সদা সমর্ষক	পুনর্বার পুনরায় পুনরপি আবার
হবে	হবে	পবনু তবনু
প্রজাত	মহানে	নাই নানর্যনে যেমন
বিকালে	শায় কালে	আমি তমন
কহান বোধকে বড় দাহন এই		অনুমারে এমন
এখানে	ওথায়	কিমিৎ
এখানে	সেথায়	যত
সেখানে	মকে	কত
যেখানে	মাকে	কি
কোথায়	নিকটে	কেন
কোথায়	হবে	হেন
যথায়	সম্মুখে	তন
তথায়	সাম্মুখে	বতে
এথায়	ঘাশপাশ	রুখা কথ
বিষয় বোধকে বড় দাহন এই		পরম্পর
যেন	কি	পরম্পরা
মন্দ	কমন	নিবর্ত

তাৎ ফল মত এই ন্যেই প্রায়োগ ইহনে কিয়াব বিশেষন হয় উদাহ  
 রন এই একনেই ইন ইলাদি ॥ একবার কু ওমর্ভনাম ও কিয়াপা  
 দ ওয়ারং কথক অকয় শাখের পর অবধারন অথেই হয় উদা  
 হন এই জনেই আজে আমিই কবিয়াক্তি কবিনেই হয় ইলাদি ॥  
 সন্দেহ অর্থে শাখের যোগে বাইয় উদাহরন এই মেবা কবেইলা  
 দি ॥ সন্নিপাতোপকাবক অকয় শাখ কখনই মপ্তমত প্রকবা  
 ঠক হয় কখনই অথমান্ত হয় তাতে মুক্ত শাখ মপ্তমত হয় উ  
 দাহরন এই মেজেরনীতে মেজের উপর ইলাদি ॥ কোনক

অগ্নিবাতকহয়। উদাহরণ এই তোমার হৃৎক তোমার হৃৎক তোমার  
 বাহিন্যনপার্শ্ব ইত্যাদি ॥ অ পরা অপমান নিঅব অনু নিব দূর বিণ  
 শি সু উৎ পবি প্রুতি এতি এতি এপি উপ আ বি শ্রুতি উপসর্গ  
 ক বাব কেব ক্রিয়া ক্রিয়া পদেব পূর্বে প্রয়োগ হয় ইহার যোগে  
 কোন ক্ষণে অর্থে বোধ হয়। উদাহরণ এই। অক্ষয় প্রদক্ষিন ।  
 পরাক্রম পরাজয় অপকর্ষ অপমান সম্মাদ সম্মুর্ন নিমন্তু নি  
 বাস অব কাশ অবহেলা অনুকারী অনু নন্দান নিরা কার নিশ্র  
 ব দুরাতর দুর্মতি বিমোহন বিনম্র অধিকরন অধিকারী সুমতি  
 সুবানী স্কর ৩৫ যোগ উপস্থ পবি পূর্ন পার্শ্বের অল্প ব অতি  
 কার অতি স্ত্র অতি নিবিশ্র অল্প অতিক্রম আপধান উপকথা  
 উপকর আপনমুখ আক্রমি আবাস ইত্যাদি ॥ হোত কথক মের  
 উদাহরণ এই। এবং বব ৩ ক্রি ক্র কে ননা ক্রি ক্রিয়া ক্রি বা তরে বা  
 এবং ৩ তদর্থ তনু তনু যদি যছপি যছপি স্তাং ত্যপি হুদাতি  
 নতুবান তত্থানি অথত আলি অন্তর ইত্যাদি। বাত ক্র অক মের  
 উদাহরণ এই। দুঃ অর্থে। উদাহরণ এই বাপরে বাপকে বাহি ২ হায়  
 কথার্থে ২: ৩: আশু অর্থে বাহরা: আ:। দয়ার্থ আহ ২ ॥ মমা  
 মক্শ প্রকার। প্রথম দুর্ন সমান অনেক পদের একত্র করনে  
 নকন মতেব প্রাধান্য যেখানে থাকে সে ক্ষণে দুন্দ মমান হ  
 ইনে অলেক পদের প্রাধান্য জানা বাব জনে ও এবং ইত্যাদি। স্ব  
 ক্র ক্রখন ২ থাকে ক্রখন ২ নাম্মাকে উদাহরণ এই বনবাজী নবী  
 নপা পদ বন পু প্ত বক মম্ম রা ভাবে ত পব ম গো ভা বি মিন শ্রু হ  
 ইয়াছে। বাস ও নক্ষন ও বিভীষনকে ক্রি নাম ইত্যাদি। দ্বিতীয়  
 বহু ক্রী ই যে ক্ষণে যে ২ পদের মমান হয় সেই ২ পদের অর্থ  
 কে হেতিয়া অন্য অর্থে ব উপস্থি তি যেখানে হয় সেই ক্ষণে ব  
 ক্রী ক্রী মমান হয় উদাহরণ এই পাগাম্বর গোরাঙ্গ মৃগাঙ্গী  
 মানিম্বরী দিগাম্বর বা আম্বর দুবাম্ম ইত্যাদি। তৃতীয় কর্মধা  
 য। বিশিষ্টের আপন বিশেষণের সাহিত্য মমান হইলে কর্মধা  
 বয় হয়। উদাহরণ এই। সুন্দর পুরুষ ক্রু মিতক্ৰী ইত্যাদি ॥  
 বাঙ্গীনাভাধাতে বিশিষ্ট কর্ম হইলে তৃতীয় মমান নিহ হয় এনি  
 মিত বিশেষণ শব্দ ক্রখন বিভক্ত হইয়া উদাহরণ এই মকনলো  
 ককেদে ২ ইত্যাদি ॥ ক্রখন ২ বিশিষ্ট শব্দ বিশেষণের নাম হ

ইয়া অন্য বিনীতের সহিত সমান হয় উদাহরণ এই মাংসনোক  
ইলাদি। মহাশয়ের পরে যখন বিনীত শব্দ থাকে তখন মহাশয়ে  
বন্দন মাহা হয় উদাহরণ এই। মহাশয় মহাবন ইলাদি। তত্পরম  
মানত পুরুষ। হাবকানুগাদেব সহিত অন্য শব্দে বন্দন মানইনে  
তৎপুরুষই প্রথম মনুও ষষ্ঠ্যন্ত কতিবেকে মকন বিভক্ত্যন্ত গদেব  
সহিত ক্রিয়াপদ হিস্বা অকয়গাদেব সমান হয় উদাহরণ এই ধন  
প্রাপ্ত বন রাজী জন শূন্য মোনামতা দেবদায়ী সূক্ষপতি বর্গবা  
নী জনতব ইলাদি। প্রথমাতে উদাহরণ। অর্থাৎ অর্থাৎ ই  
লাদি। ষষ্ঠ্যন্ত পদ যখন অন্য পদেব সহিত সমান হয় তখন ম  
ম্বস্তাধাতে অবিকৃত্যন্ত শব্দে বন্দন হয় উদাহরণ এই পিতৃ বর্ম  
মাষ্টক্রে তৎপরে ইলাদি। আনিত্যমিমে ইহা বন্দন ফলে  
তে আমাতামাতাহা হিস্বাতৎ হিস্বাতা যাহা হিস্বা যৎ হিস্বায়া  
হয় উদাহরণ এই আমাসবেব হাবন আমাবিপর্বাতে তাহা কতি  
কোতা কতিবেক ইলাদি ॥ গতে সমান দ্বিগু। প্রক বাতক্রেব সহি  
ত মধ্য বাতক শব্দেব সহিত সমান হয়। আবেই মধ্য বাত  
কেব দ্বাবা অনেক শব্দেব হতব হওয়া বন্ধাযাতাহা কে দ্বিগু  
বনায়ামেই মধ্য বাতক শব্দ পূর্বে থাকিবেক উদাহরণ  
ই বিস্তরন তাবিয়ুগ ত্তর্দিগ ইলাদি ॥ ষষ্ঠ্য সমান অকর্মণিব  
। অকর্মণ্য পূর্বে থাকিয়া অন্য শব্দেব সহিত সমান ইনে  
অকর্মণ্যেব সমান হয়। এই সমান নিম্ন পদ ক্রিয়াব বিশেষণ  
হয় উদাহরণ এই বাবস্ত্রীবন কাষিব যথাসক্তিদিব ইলাদি ॥ ব  
নিব যেশব্দ ত্ত্রীয মকন প্রক অর্থে শব্দেব উত্কথ্য ক্রিপ  
ক শব্দ হয় কিন্তু মেই অতিক্রপ শব্দ এহা থাকি নেকোন অর্থ  
হয় না উদাহরণ এই। জনৈন ক্রিযু আজে বামন কুমন মবন  
ইয়া গিয়াছে ইলাদি ॥ অল্প অন্য অকাবেব উচ্চারণেব প্রকরণ  
। মুকবর্ণান্তে ভিন্ন যত অকাবান্তে বিনীত শব্দ তাহাব অন্য অকা  
বেব উচ্চারণ হয় না উদাহরণ এই মনু জন যপ বানি ইলাদি।  
মধ্য বাতক অকাবান্তে দুই কতিবেক দশপঠন্ত যোগে তাহা  
বএব জিজ্ঞাসার্থ হোন্ এই শব্দেব অন্য অকাবেব উচ্চারণ  
হয় না উদাহরণ এই এক জন ইলাদি। তুমি কোন জাতি ইলাদি  
। পূর্বে কতি ন কোন শব্দ অকাবান্তে উচ্চারণ হয় উদাহরণ  
ই কোন দেশে গিয়াছে ইলাদি ॥ ষষ্ঠ্যন্ত শব্দেব যে অন্যবে



ক্রোধান্নহনং উচ্যতে ইতি । উদাহরণং এই আমাৰতামাৰ ইলাদি ॥ অগাৰো  
 ফলত কালৈ এৰা হ'ল হ'ল কালৈ এৰা হ'ল হ'ল কালৈ অথম পুৰুষেৰ  
 ক্রিয়াপদেৰ অন্যমফাৰেৰ পৰ অকাৰনাই উদাহৰন এই আমি কৰি নাম  
 ইলাদি ॥ গৌৰবোক্তি ক্রিয়াপদেৰ হ'ল পুৰুষেৰ অন্যমফাৰেৰ পৰ  
 অকাৰনাই । উদাহৰন এই তিনি কৰে ন তিনি কৰি নেন ইলাদি ॥ অন্  
 মলৰ্থনীতৌ ক্রিতে দ্বিতীয় হ'ল পুৰুষেৰ অন্যমফাৰেৰ পৰ অকাৰ  
 নাই উদাহৰন এই । ওইকৰ লে কৰ ক ইলাদি । মুক্ত অফাৰেৰ পৰ অ  
 কাৰ উচ্যত বন নিল হয় । উদাহৰন এই । অন্ময়ত্ব ইলাদি । বে কাম শব্দ  
 কৰি কৈ আম কৰন বিশেষন শব্দেৰ উচ্যত অকাৰেৰ উচ্যত বন হয় ।  
 উদাহৰন এই । অতিমত আশ্রিত ইলাদি । দুই অফাৰেতে নিষ্কানযে নান্ত  
 ঠাত্ত অকয় ও বিশেষন তৰ উচ্যত অকাৰেৰ উচ্যত বন হয় । উদাহৰন এই  
 মত ত্ত পূৰ্ণ হীন ইলাদি ॥ অথবা ক বচন অকৰন ॥ যেকথা বাকি  
 শ্বায়েবাকৈ বদ্বাৰা আৰ কৈন কথাক্ৰিয়া ক্রিয়াবাকৈ বগুন খকাশ  
 হয় তাহাকে বিশেষন বনি । যেকথা ক্রিয়াবাকৈ বগুন তদ্বাৰা শ্ব হা  
 মকৰাজাতাহাকে বিশেষন বনি । বিশেষ যদি ক বাঠ ক ক্রিয়া মব  
 নাম শব্দ হয় তৰে তাহা বিশেষনেৰ নাম শব্দ বিশেষন । আৰ যদি বি  
 শিষ্ট ক্রিয়াপদ হয় তৰে তাহাৰ বিশেষনেৰ নাম ক্রিয়া বিশেষন । উ  
 দাহৰন এই । উচ্যত ব' উচ্যত মণি । আয় আশ্রিয়া কৈন' কৈন প্ৰয়াই  
 বেক ইলাদি । কখন বিশেষনেৰ মখে আৰ বিশিষ্ট বিশেষনে নিষ্ক  
 বসমুদায় এক বা ক্রিয়া অনেক বাক হয় উদাহৰন এই । অতিমৈ কা  
 থা সিন্ধামন সনী পোপা ক্রিত শ্ৰী ভোজ রাজাকে দে পিয়াপত্তে দনী পু  
 তনিকা কহি নেন ইলাদি ॥ অতিমৈ কা থা সিন্ধামন সনী পোপা ক্রিত  
 এই বিশেষন । এৰ শ্ৰী ভোজ রাজাকে এই বিশিষ্ট । বিশিষ্ট ও বিশে  
 ষন এই বা সমান নিগহন । উদাহৰন এই । মুবা পুৰুষ মুবতী স্ত্ৰী  
 ইলাদি ॥ বিশিষ্টেৰ পূৰ্বে পায় সৰ্বদা বিশেষন থাকে উদাহৰন এ  
 ই । দক্ষ শৰীৰ অক্ৰিয়া ক্রিয়া কৈ ইলাদি ॥ বাকৈ বমখে আয় সৰ  
 দাক্ষ পদ অম্মাকে তাহাৰ পৰ কৰ্ম । গেৰে ক্রিয়াপদ উদাহৰন  
 এই । মলী রাজাকে কহি নেন ইলাদি ॥ বিশেষন পুৰুষেৰ ক্রিয়া যদি  
 দীৰ্ঘ বাক হয় ক্রিয়া অনেক বাক ত নিষ্কান হয় তৰে কখন ২ কৈ ক  
 ম্ম অম্মমাছে তাহাৰ পৰ কৰ্ম গোৰে ক্রিয়াপদ হয় । উদাহৰন এই ।  
 অতিময় দুৰাঠাৰ এব' কাহৰ কথাস্থনেনা এব' সৰ্বদা পু ক্রি এমন

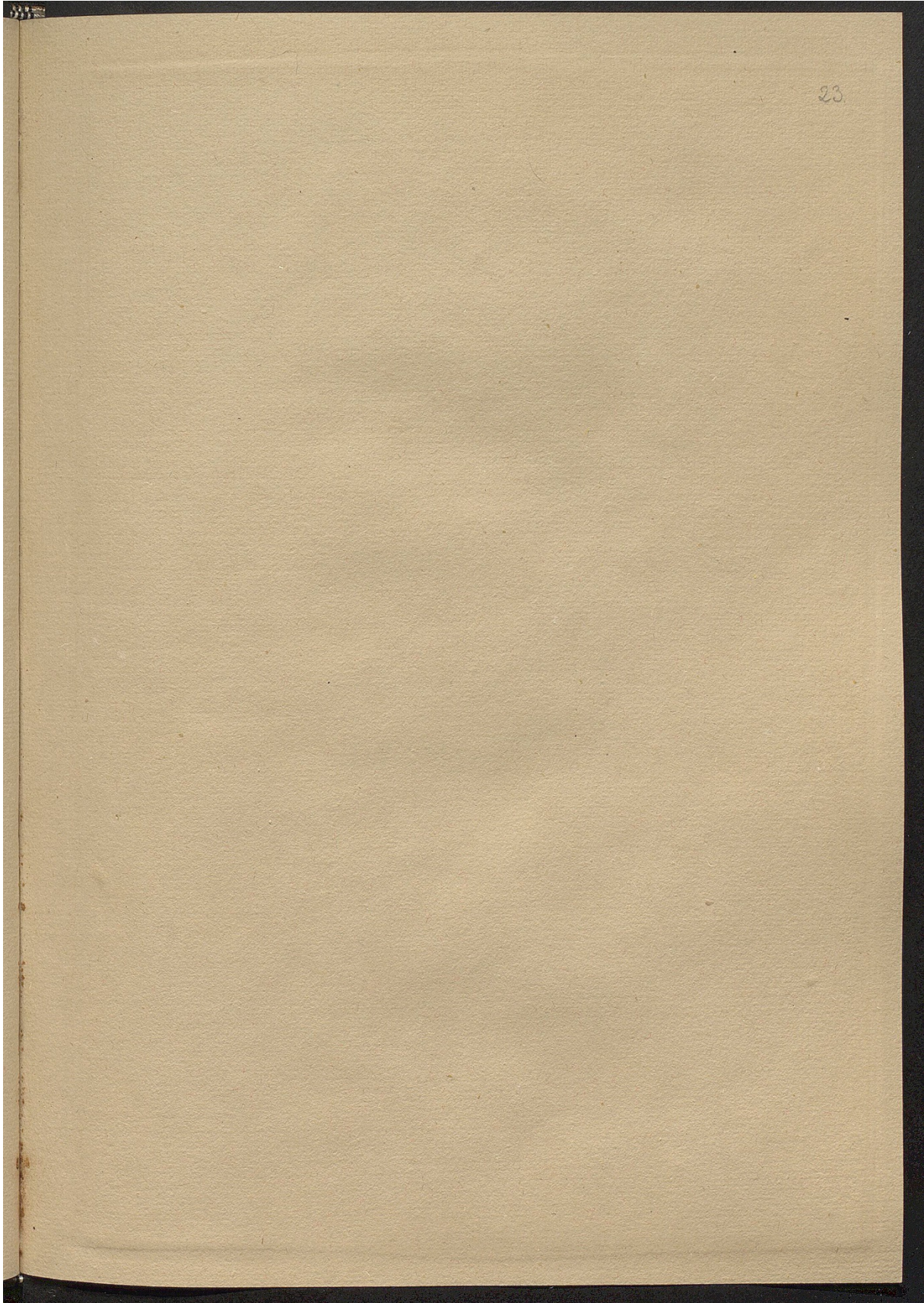
কোন কাহাকেও মিত্র হইয়াইলাদি। পুরুষেতে বচনতে ও উক্তিহে কহিয়া  
 বক্রিয়াগদেব সমিত্র মিত্রনহয়। উদাহরণএই। আমি কহিয়াছি আমি বা  
 বনিয়াছি ওই মিত্রাঙ্কিম তিনি হইবেন ইলাদি। কখনই কহিয়া নু ক  
 থাকিনে উভয় কহিতে হবে উদাহরণএই। বাচী যাইব ইলাদি। গমনা  
 ঋতুদানার্থ ও কহনার্থ কহিতে কহে বাচী ক্রিয়াপদে যোগে দ্বিতী  
 যান্ত্রনাৎবে যোগ হয় উদাহরণএই। আমি গির্গাহে না বিনাম ইলাদি  
 এক বাচক এবং গুন বাচক এবং কর্ম বাচক লে বাচী কর্মাপক ক্রিয়াপদে  
 যোগে কহন ও গুণ কথার কথক ২ ক্রিয়াপদ হয় উদাহরণএই।  
 সেনাশ কহে সেনান কহে সেনকে হইয়াছে ইলাদি। এক বাচক শব্দ ক  
 বন যোগে যখন হয় তখন তাহা যোগে দ্বিতীয়ান্ত হিস্যা ষষ্ঠান্ত আর  
 ও ক্রিয়া হয়। যখন হইতে যোগে হয় তখন কেবল ষষ্ঠান্ত আর ও ক্রিয়া  
 তাহা যোগে হয়। যখন গুন বাচক হিস্যা কর্ম বাচক এ বাচী কর্মাপ  
 ক্রিয়াপদ ক্রমের যোগে হয় তখন তাহা যোগে আর ও ক্রিয়া নিত  
 প্রথমান্ত হয় উদাহরণএই। মেগাহাকে মন্ত্রম কহিব হিস্যা মেগাহা  
 মন্ত্রম কহিব। তাহা মন্ত্রম হইবে। আমি তাহাকে কহিব তিনি গু  
 হইয়াছেন ইলাদি। কখনই নিমিত্তার্থ ক্রিয়াপদ আর কোন ক্রিয়াপদে  
 বক্রিয়া হয় উদাহরণএই। কত আনন্দ কহিতে হইবে ইলাদি। বাহাতে  
 ক্রিয়ানামিত্ত হয় সেশদ শুভীয়ান্ত হয় উদাহরণএই। তিনি আপন বনে  
 ভেজয় কহিনে ইলাদি। ছেও নও নমস্কাবত কহন ও পরামর্শ দেও  
 ন ও তাহা ক্রিয়াপদে যোগে দ্বিতীয়ান্ত হিস্যা ষষ্ঠান্ত থাকে উদাহরণ  
 এই আমি বন্ধুকে দেই হিস্যা বন্ধু বেদেই আমি রাজাকে নমস্কাব ক  
 রি হিস্যা রাজাকে নমস্কাব কহি আমি তাহাকে কহি হিস্যা তাহাকে ক  
 হি মন্ত্রী রাজাকে পরামর্শ দেয় হিস্যা রাজাকে পরামর্শ দেয় ইলাদি  
 | নও নও পাও নও তাহা হইতে যাও নও তাহা হইতে পও নও তাহা হই  
 তে পাও নও তাহা হইতে ক্রিয়াপদ লে কন পা কেমীর যোগ হয় উদা  
 হরণএই। তিনি আপন পিতার নিকটে হইতে যোনে বান কহুক হইতে  
 পাওন রাজার হইতে নই যাকি গুরু হইতে বিদ্যা পাই যাকি ইলাদি  
 | হই বাচক কর্মকে এক বাচক যোগে বার্থ রুখিতে তাহা এক বা  
 চক আন্তে হইতে শব্দে যোগ হয় উদাহরণএই ওজন সেনান হই  
 তে নিম্নান আজে নরকে সদা হানি দুঃখ জোগ করাইতে এ কালে  
 ধর্ম পানন কহি তাহান ইলাদি। স্ত্রীনে বদিগে গমন ও স্ত্রীনে প্রবে  
 শান স্ত্রীনে হইয়া হিস্যা ও স্ত্রীনে গুণিত হানি স্ত্রীনে গমন  
 ক্রিয়া কহন ও স্ত্রীনে থাকে এই অর্থে যে ক্রিয়াপদে স্ত্রীনে

শব্দেব যোগেব উদাহরণএই গ্রামেযাই এবেপ্রবেশকারি পিতৃদেবেত  
 হানফেপানকবিত্তেই এবেথোয়সিন্দুকেআছেইলাদি। হুণনশব্দে  
 বখায়োগেত যখনকিয়ামঙ্গল হুণার অর্থবুঝায়াতখননিষ্প  
 রুত বর্তমানস্থানেবস্থানে যেহতনানহতন হুত হানেবপ্রয়োগহয়  
 উদাহরণএই। এমনকথাইহইযাকেইলাদি যদশব্দনিষ্পন্নযেবাক  
 স্তেতদশব্দ নিষ্পন্নবাক্যেবপূর্বেথাকে। উদাহরণই যেমানুষেববি  
 দ্বানাহইন সেপাশুফেননয় তোমায়খদিএমকমগুনথাবৈতবেশিহ  
 মনেবসিবারযোগহুইলাদি। উত্তরশব্দকপবাক্যস্বনেদকেবঅভা  
 ববুঝিতেনাই শব্দেবপ্রয়োগহয় উদাহরণএই। আমাৰ গরুনাইইলাদি।  
 বাক্যেবমকেআজ্ঞা হিস্থাপ্রার্থনাকপ হুথায়দিনাথাকেতরুয়খননী  
 তনোক ব্তমানুধিকে হুথাহ হেতখনমেনিবেদনবাক্যেবখয়োগ কবে  
 । ব্তমানুধয়খননীতনোককেবাক্য হেতখনআজ্ঞাশব্দেবপ্রয়োগহয়  
 উদাহরণএই। শুভেবশব্দইমকনশাস্ত্রোক্ত রাজাভিষেকমামগ্রীণা  
 যোজনকবিয়া রাজাবনিকটে নিবেদনকরিন। আপানিযেআজ্ঞাকরি  
 যাকেন সেন্দ্ৰমানবটেইলাদি। নীতনোকযখনবতমাধুর বিধয়ক  
 থা হেতখনঅম্মশুরুধকতিবেকেগৌরবোক্তিহাভেবপ্রয়োগ  
 কবে। উদাহরণহিস্থাবকুর অর্থবুঝিতেই শব্দেবপ্রয়োগহয় বিন  
 যার্থেই শব্দেবপ্রয়োগহয়। গৌরবার্থযখননারকায়ওতুত্বর্থ  
 যখননারকায়তখন। এওসেমেইটারি শব্দেবপ্রয়োগহয় উদাহ  
 রণএই তিনিআমাৰ হাজেআইনেন তুমিআমাৰ রাজাবটে ওইআ  
 মাৰ বক্ত যাওই মহাশয় মুইনিবেদনকবিত্তেছি। এআমাৰাপিতা  
 ওপপিত্তকেহইযেবাজাতোমাকে হুথাহইযাকেন মেছিগিয়াছেই  
 লাদি। জিজ্ঞাসাদ্বারা হুতবাক্য নিষ্পন্নহয় উদাহরণএই। এতপুধখছি  
 থাইতেপারি আমিহি তাহাকবিবনাইলাদি। আবশ্য হুশব্দহিস্থ  
 প্রয়োজনশব্দ আক্ষেযেক্রিয়াপদতাহবযোগেহয়। উদাহরণএই।  
 তোমাৰনদীপায় হুবাৰ আবশ্যক আক্ষেমেকাঠ কবিত্তেছিপ্রয়ো  
 জনআছেইলাদি। জিজ্ঞাসাবুঝিতেবাক্যেবমকে হিস্থাপ্রয়োগ  
 হয়। উদাহরণএই। তুমিহিজাননা তুমিহিমেহুথামুননাইলাদি।

॥०॥ অক্ষয়গাথাকের প্রয়োগ ॥०॥

এক ১ প্রথম	চারি ৪ চতুর্থ	আট ৮ অষ্টম		
দুই ২ দ্বিতীয়	পাঁচ ৫ পঞ্চম	নয় ৯ নবম		
তিন ৩ তৃতীয়	ছয় ৬ ষষ্ঠ	দশ ১০ দশম		

मन्थावाठ कद्रुप्रकारहय मन्मन्तानुयायी एव ठनित नामान्तभाषा  
 नुयायी । उदाहरन एहे । एगाव एकादश । बार द्वादश । इलादि ॥ वि  
 शति अवाधि नववे पठन्तु दशेव एक कम रूक्मिणे उन प्रयोगहय ।  
 उदाहरन एहे । उनविंशति उनिश । उनविंशति उनविंशति इलादि ॥  
 दश अवाधि उनिश पठन्तु सामान्तनित्तभाषाते मन्थावाठक म  
 देव उतव पूवन अर्थे क्रियेय आव मन्मन्तानुयायी दश अवाधि  
 उनविंशति पठन्तु पूवन अर्थे मन्थावाठक म देव न्याहय । वि  
 शति अवाधि षष्ठी पठन्तु पूवन अर्थे तमहय । एव अन्क  
 वर्ने नोपहय । आव श्रुति अवाधि एक शत पठन्तु पूवन अर्थे तम  
 हय । उदाहरन एहे । एगावक्रि एकादश विंशति विंशति म । सप्तति  
 तम इलादि । इहार मन्मन्तानुयायित मन्थावाठ क म देव न्याहय ।  
 रन अर्थे मन्थावाठ क म देव न्याहय ॥ एत गून वार्कित अर्थे म  
 थावाठ के व उतव गूनहय । उदाहरन एहे । तिन गून । तारि गून इला  
 दि । कोन अर्थे मन्थावाठ के व उतवे वाव प्रयोगहय । उदा  
 हरन एहे । आग्नि यवारुह इयादि इलादि । पाना प्रकार इ अर्थ  
 रूक्मिणे मन्थावाठ के व उतवे वाव प्रयोगहय । उदाहरन एहे । त  
 तर्था मन्मन्तानुयायि । एगाव अधिक एहे अर्थ रूक्मिणे मन्थावा  
 ठ के व उतव मणु याहय । आव अश्रुति अश्रुति अर्थ रूक्मिणे मन्था  
 वाठ के व उतव माते हय । आव पोगा हाग्नि रूक्मिणे मन्थावा  
 ठ के व उतव पठनेहय । उदाहरन । मणु यातिन माते तिन  
 उने तारि इलादि ॥ आव मन्थावाठ के व उतव रूक्मिणे आना  
 हय । उदाहरन । मात आना दश आना इलादि । आनित्त अर्थ  
 रूक्मिणे मन्थावाठ के व उतव एक शत प्रयोगहय । उदाहरन एहे ।  
 जनदशेह नोह इलादि ॥ मन्मन्तानुयायि प्रकः ॥ ❀ ॥



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