A MANUAL OF THE BENGALI LANGUAGE
A MANUAL OF THE BENGALI LANGUAGE

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J. D. A.

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Bhūdra; san 1325.
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INTRODUCTION

Bengali is an Indo-Aryan language. That is, its vocabulary is derived from Sanskrit and from Prākrit much as the vocabulary of the Romance languages of Europe is derived from literary and popular Latin respectively. In the case of Bengali, however, and especially of written prose in Bengali, the proportion of literary Sanskrit words is unusually large, owing to the fact that Bengalis have from very early times studied Sanskrit with much zeal and success. In fact many of the most successful authors of the silver age of Sanskrit literature were Bengalis, just as in the last centuries of Roman literature good and memorable work was done by Gaulish, Spanish and African writers to whose ancestors the speech of Rome was foreign. Thus the famous Gītā Govinda of the Bengali poet Jaya Deva is to Sanskrit literature very much what the Pervigilium Veneris and other poems by men of other than Italian race are to Latin literature. But the tendency to Sanskritize Bengali, to import into it words of pure Sanskrit origin, mainly showed itself in the 17th century, and since that time, as a result of contact with the west and the ardent and successful study of English literary art, Bengalis seem to have felt the need of a richer, and especially of a more abstract and philosophical vocabulary, than was supplied by the highly concrete and pictorial verse literature of the 15th and 16th centuries. Sir G. A. Grierson has given forcible
expression to a sentiment common among English students of Bengali, that this copious and seemingly reckless borrowing from Sanskrit was not merely unnecessary but harmful, and that it has resulted in some tendency to pedantry and magniloquence. That there is some justice in this criticism, no candid Bengali will deny. It is true enough of inferior authors; as true, perhaps, as of English writers at periods when a highly Latinized style was in vogue. But just as Dr Johnson and Gibbon could write admirably nervous and expressive English while using a preponderantly Latin vocabulary, so the best Bengali authors have been helped rather than hindered by the use of the sonorous and polysyllabic compound words they have borrowed from literary Sanskrit. The extracts from Iśvar Candra Vidyāsāgar’s works in the examples appended to this little manual will show how skilfully and with what delightful ease and success a gifted writer can use a Sanskritic vocabulary in addressing an audience of school-children. To take another and even better example, the novelist Baṅkim Candra Chatterjee could write in either fashion. He could use the familiar Prākritic speech of street and market and, with wonderful tact and sense of literary fitness, did so chiefly in depicting scenes of simple pathos or homely humour. On the other hand, when he rose to passages of invective or scornful irony, he made an incomparably skilful use of Sanskrit words. A delightful example of this may be found in the powerful satires included in his little volume entitled Lok rahasya.

In more recent times, however, there has been a marked tendency to study, and so to appreciate and enjoy, the poets of the 16th and 17th centuries, a tendency
largely due to the disinterested and lifelong investigations of my old friend Ray Sahib Dinesh Candra Sen, the author of the standard *History of Bengali Literature*. His lectures on the Vispuvite poets delivered to Calcutta undergraduates have shown to what excellent literary use the speech of unlearned men can be put. Whether from that cause or from a natural reaction against a pedantic and artificial use of Sanskritic phrases, contemporary authors use a simpler and more purely vernacular style, such as marks the writings of Sir Rabindranath Tagore and that admirable novelist Mr Sarat Candra Chatterjee, now perhaps the most popular writer in Bengal, to mention only two out of many.

Simultaneously, there has come into existence, largely under the fostering care of the *Vaṅgīya Sāhitya Pariṣad*, a Society of which I am frankly proud to be a member, a body of earnest students of the origins of the Bengali language, and, so far as that is now possible, of the indigenous tongues which were used in Bengal before the present Indo-Aryan vocabulary was introduced by settlers from Magadha. The Proceedings of the *Pariṣad* deserve a more attentive study than they have yet received in Europe, a fact the more to be deplored because the Bengalis who are working at the history of their own language need the help of western students of comparative philology and phonetics, and can repay such aid with valuable contributions to the common stock of knowledge. Many of them, it is true, are already working on western methods and are making fruitful use of western scholarship. Among these I may be allowed to mention my friends Professor Suniti Kumar Chatterjee and Mr Jñānendra Mohan Dās, author of by far the best and most copious
Dictionary of the Bengali language which has as yet been published.

Research has still much spade work to do before we can arrive at an exact account of the origins of the Bengali language. That its vocabulary is chiefly a mixture of borrowings from Sanskrit and the Prākrit or spoken language of ancient Magadha to the west is obvious enough. An examination of the Vocabulary appended to this manual will show that of a total of 1602 words, no less than 974 are pure tāt-samās, borrowed without any alteration of spelling (though of course with a necessary alteration of pronunciation) from literary Sanskrit, while only 425 are Prākrit tād-bhavas and only 203 are taken from foreign sources. But this enumeration hardly represents the true use and value of each class, since, for example, the importations from Islamic and Christian languages, though comparatively few in number, are very commonly used, while the literary words taken from Sanskrit, being consciously adopted by men of some culture and learning, are extremely numerous, but are often only used by particular authors, and not very freely by them.

Of the vocabulary of the original language or languages of the indigenous inhabitants of Bengal, Tibeto-Burmans in the North and East, Dravidians probably in the South and West, few traces remain, and these chiefly as words in local dialects, such as the word tāmbu for 'moon,' still used in Sylhet. In fact the local vocabularies have disappeared as completely as has the Gaulish speech in modern France. Yet methods of speech and thought may survive in other matters than the mere words used by men, words which are, all the world over, freely and easily
INTRODUCTION

substituted for indigenous expressions. Bengali differs from other Indo-Aryan languages in its syntax, especially in its freer and highly idiomatic use of conjunctive particles, and above all in its initial phrasal accent, which has become so dominantly audible that it has practically destroyed the word accent which is so marked a feature of most Indo-European languages, and has become the basis of metre, as in French the final phrasal accent tends to supersede or at least to dominate over word accent. The origin of this phrasal accent de durée (an accent of 'prolongation' rather than anything corresponding to the fixed 'longs' and 'shorts' of Sanskrit, Greek, Latin, and some modern languages of India) has still to be determined. It can only be arrived at, probably, when a serious study has been made of the still surviving traces of indigenous languages on the borders and in the hill tracts of Bengal, where tribes still exist who have not been Hinduized and have not yet acquired the Indo-Aryan vocabulary which is necessary to those who would use the ritual and express the ideas of one or other form of Hindu belief.

An admirably lucid and competent account of the elements of Bengali philology and its relations to Sanskrit and Prākrit will be found in Sir G. A. Grierson's article on Bengali in the latest edition of the Encyclopaedia Britannica. It seems needless to reproduce here information so accessible and expressed in a form so intelligible to students of philology.

To show the importance of Bengali as the native language of many millions of our fellow subjects, I venture to borrow the following paragraph from the Report on the Census of Bengal, 1911, by Mr L. S. S. O'Malley, I.C.S.
“Bengali is spoken by altogether 44,861,000 persons, of whom 42,566,000 are residents of Bengal. In the latter province it is the language of 92 per cent. of the population, and the number of its speakers has risen by 7 per cent. during the last ten years, which is 1 per cent. less than the rate of growth among the general population. In Behar and Orissa it is spoken by 2,295,000, or 6 per cent. of the total population, the border districts of Purnea, the Southal Parganas, Manbhum and Singbhum accounting for over nine-tenths of the total number.”

Assamese and Oriya, the languages of Assam and Orissa, owe their vocabulary to the same Magadhi Prakrit as Bengali, and Assamese uses the same beautiful variety of the Devanāgari script. Neither, however, has put an imported Sanskritic element to such excellent literary use as has Bengali, and the literatures of these two provinces (with the doubtful exception of the chronicles of the Assam kings, a rare example of Hindu historical writing) are markedly inferior to the rich variety and accomplishment of literary style, in prose and verse alike, to which Bengal has attained. As a very old admirer and student of Bengali literature, I may be allowed to express my conviction that the conferring of the Nobel Prize for Literature on Sir Rabindranath Tagore was a belated, and even a too personal recognition, by the West of the merits and charm of Bengali literature as a whole. It is, it must be admitted, a literature which is chiefly Hindu in its inspiration, as the literature of Europe is, to an extent perhaps not wholly recognised by ourselves, expressed in a vocabulary abounding in Christian allusiveness and implications. That, however, does not in the least rob it of its essentially human interest, its pathos and humour,
its remarkable variety and suppleness of style, and the expressive power of its prose and verse alike. The brief collection of examples appended to this manual has, of course, no claim to be regarded as an Anthology of the beauties of Bengali literature. Even here, however, the attentive reader may see to what many and delightful uses Bengali idiom and the rich vocabulary borrowed from Sanskrit and Prākrit can be put by skilful hands. Nowhere—a significant fact—is Bengali more successful among Indian languages than in its translations of western authors. How supreme a proof of its literary capacity this fact supplies will be obvious to anyone who has attempted the perilous task of translation from languages of a type different from that of his own mother tongue.

While the bulk of this little Grammar was being printed, I became a member of a Committee on Grammatical Terminology, whose aim it was to apply to Indo-Aryan languages the same terms as are now used of the grammatical facts of European languages. It is now too late to alter the terminology I have adopted, but I do not think that this circumstance will hinder or embarrass an elementary student of Bengali. It is the aim of this Series to supply as brief a minimum of grammatical exposition as may enable a beginner to understand the examples which follow, in reading which the student can construct his own grammar as he goes along and gets some mastery of idiom. The Committee have, however, been compelled to compare and discuss the usages of the Indo-Aryan languages, both classical and modern, and perhaps I ought here to state that the Non-Finite forms
of the Verb ending in -ite and -ile are, undoubtedly, oblique cases of verbal nouns. For instance, karite corresponds to English 'a-doing' and karile to English 'on doing.' The Passive with the verb jä is certainly an Impersonal Passive in the third person, like the Latin itur, but can be used of all or nearly all the Intransitive Verbs and not only of the verb 'to go.'

I am indebted to H.M. Secretary of State for India for permission to use the Petition transliterated on p. 102, of which the copyright belongs to the India Office.

J. D. A.

Cambridge
1920
PART I

THE ALPHABET AND PRONUNCIATION

§ I. TAD-BHAVAS AND TAT-SAMAS.

Like the Romance languages of Europe, the Indo-Aryan languages of Northern India are derived from two sources. As French, for example, took its earliest vocabulary from the spoken words of Roman settlers in Gaul, so Bengali adopted the vocabulary of Hindu and Buddhist immigrants from Magadha, the country of South Bihar, who spoke a language known as Māgadhi Prākrit, the "current speech of Magadha." But, again, as French in later times, when education spread, and especially when the Renaissance restored the treasures of classical literature to Europe, borrowed freely from literary Latin and took the words as written words with little alteration of spelling, but pronounced them, nevertheless, much as it pronounced the abbreviated words taken from popular Latin, so Bengali, when Bengalis came into contact with the West, at the end of the eighteenth century, and especially with English literature, borrowed words from Sanskrit literature. In the one case as in the other, the words taken from literary sources were chiefly abstract terms, terms of science, philosophy and politics, and used chiefly in writing prose. Bengali literature, before the end of the eighteenth century, was almost wholly written in verse. It abounded, as Bengali verse still abounds, in picturesque and suggestive
concrete terms, easily lending themselves to metaphor and imagery. Bengali prose, on the other hand, has borrowed more freely than any other Indian language from literary Sanskrit, chiefly in the form of verbal nouns. These are taken with the original Sanskrit spelling. Hence, as in French we have *mots d'origine populaire* and *mots d'origine savante*, so in Bengali we have Prākrit words and Sanskrit words. It is to Sir G. A. Grierson that we owe the application to these of the convenient terms, respectively, of *tad-bhava*, 'derived from that,' and *tut-sama*, 'equal to that,' 'synonymous with that.'

Hence, owing to the fact that *tat-samas* are written as they were in Sanskrit but are pronounced, partly according to Māgadhi precedents and partly in accordance with indigenous ways of speaking, the Sanskrit rules of *sandhi* etc., which were originally phonetic rules for correct pronunciation, have now become merely rules for the orthography of *tat-samas*. Bengali has its own methods of syllabic assimilation, which have not been reduced to formal rule. An attempt will be made to indicate these in what follows.

§ II. **The Alphabet.**

The alphabet, or *varṇa-mālā* ('colour garland,' 'garland of coloured symbols') used by Bengali and Assamese is an ancient and beautiful variant of the *deva-nāgarī* ('sacred-city's') script used in writing Sanskrit and some of the modern Indo-Aryan languages. The transliteration used in the following skeleton grammar is that adopted for all Sanskritic languages by the Tenth Oriental Congress held at Geneva in 1894. I have added four additional symbols for letters not found in Sanskrit.
§ III. The 'Five-touch' Phonetic Theory.

Letters are called varṇa, 'colours,' perhaps as having been originally written in colours. They are divided into svār-varṇa, 'voice-letters,' or vowels, and vyañjan varṇa, 'dependent' or consonantal letters. All letters are, by Sanskrit phonetic theory, supposed to be produced in five different parts of the mouth, namely (beginning from the back of the mouth outwards), (1) kaṇṭha, 'the throat'; (2) taḷu, 'the palate'; (3) mūrdhā, 'the skull,' the top of the mouth; (4) danta, 'the teeth'; and (5) oṣṭha, 'the lips.' Hence they are called, respectively, (1) kaṇṭh-ya, 'gutturals'; (2) taḷāv-ya, 'palatals'; (3) mūrdhān-ya, 'cerebrals'; (4) dant-ya, 'dentals,' and (5) oṣṭh-ya, 'labials.' The first twenty-five are, in each of these classes, divided into (1) the surd of that class and its aspirate; (2) the sonant of that class and its aspirate, and (3) the nasal of the class. The aspirates of consonants, though each has a separate symbol, are simply the consonants pronounced with a strong breathing. For instance, the symbol for bh may be fairly accurately pronounced by saying 'club-house,' as if it were 'clu-bhouse.' Sanskrit phonetic theory declares that these twenty-five letters are produced by touching the five parts of the mouth with the tongue. Hence these twenty-five letters are called sparśa-varṇa, 'touch letters.' They are also called vargīya varṇa, 'classified letters,' as pre-eminently belonging to the five classes*. After them come the four semi-vowels, called antah-stha, 'intermediate' (between vowels and consonants).

Next come the four uṣma varṇa, 'vapour letters,' 'breathed letters.' (Pronounce ūsho.) The vowels are

* From varga, 'a class, group.'
either (1) **hrasva**, ‘short,’ or (2) **dīrgha**, ‘long.’ A syllable (i.e. an initial vowel or a consonant or two or more compounded consonants with the ensuing vowel) is called **a-kṣar,** ‘imperishable.’ A syllable containing such a compound (e.g. **kṣa** in a-kṣar) is called a **yuktākṣar** (yukta + a-kṣar), a ‘yoked syllable.’ Note that all the Bengali terms in this paragraph are pure **tat-samas,** borrowed directly from Sanskrit.

§ IV. **The Sanskrit Letters.**

These are shown in the following table:

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<tr>
<th>svar-varṇa</th>
<th>surds</th>
<th>sonants</th>
<th>nasals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>hrasva</strong></td>
<td>ka</td>
<td>ga</td>
<td>ńa</td>
</tr>
<tr>
<td><strong>dīrgha</strong></td>
<td>kha</td>
<td>gha</td>
<td>ńa</td>
</tr>
<tr>
<td></td>
<td>cha</td>
<td>jha</td>
<td>ra</td>
</tr>
</tbody>
</table>

1. **Kanṭh-ya,**  \( a' \)  \( ă \)  ka  kha  ga  gha  ńa  ha
2. **Ṭālava,**  \( i \)  \( i \)  ca  cha  jā  jha  ńa  ya  ạa
3. **Mūrdhāna,**  \( r \)  \( [?] \)  ta  tha  da  ḍha  ńa  ra  ạa
4. **Dant-ya,**  \( [i] \)  \( [i] \)  ta  tha  da  ḍha  ńa  la  sa
5. **Oṣṭh-ya,**  \( u \)  \( ụ \)  pa  pha  ba  bha  ma  va

Besides these symbols there are four diphthongs, theoretically compounds of \( a \) and \( ă. \) These are \( e = a + ć; \)
\( ai = ă + ć; \) \( o = a + ă; \) and \( au = ă + ă. \)

§ V. **Auxiliary Symbols.**

Besides the five nasal consonants shown above are two symbols which nasalize the vowels with which they are written. These are:

(1) **anu-svar,** ‘following a vowel,’ transliterated as \( ̄m. \) This, in Bengali, is pronounced like the guttural \( ň, \) i.e. like English -ng.

* These are not used in Bengali. \( R \) in Bengali has the sound of \( ri. \)
(2) anu-näsika, 'accompanying nasal' or candra-vindu, 'moon-dot' (in allusion to its Bengali symbol ॐ). It nasalizes the vowel over which it is written. Thus French on would be written in Bengali as ā = ॐ.

The symbol known as vi-sarga, 'cessation' (transliterated as h), as a final letter indicates an abrupt pause. In the middle of a word, before a consonant, it is not itself pronounced, but lengthens the sound of the consonant. Thus duhkha, 'grief,' is pronounced dukkho. It is in this form a belated survival of Sanskrit phonetic theory. [See rule for vi-sarga san-dhi, § LXI.]

§ VI. Bengali Symbols.

(1) When ҙa and ҙha ( noreferrer) and ;]/, they are pronounced as a rough cerebral 'R' (like the Scots 'R') and its aspirate. I transliterate these as r and rh. (These never occur as initials.)

(2) When ҙa is written as  đáo, it keeps its Sanskrit pronunciation of Y. But written as ҙ, it is pronounced like ja, and is here transliterated as y. It is called antah-stha ҙa, 'semi-vowel J,' to distinguish it from varga ya ja, 'classified J.' (ya never occurs as an initial.)

(3) The sound of W before vowels is common in Bengali tad-bhavas, especially before ā and e. Before ā and e it is represented by o, separated from the following ā or e by the 'hinge' or 'hyphen' letter y. (See pronunciation of y below.) Thus .yellow is pronounced  yellow, deoyā = dewā, haoyā = hawā. I shall transliterate -oy- as w hereunder. The sound of W before I (usually only occurring in borrowed English words) is represented by U. Thus 'will' is written wil.
§ VII. Pronunciation of Vowels.

(1) Pronunciation of a.

In Sanskrit and in most modern Indo-Aryan languages a has the sound of English A in 'villa,' or of French E in 'de,' 'me.' Like the corresponding French sound, it had a tendency to become mute as a final; i.e. to be replaced by a silent pause. This tendency, in spite of a complete change of sound, it retains in Bengali and Assamese, and, to a less extent, in Oriyā.

In Bengali, final a (which always has the sound of o) is mute, with the following exceptions:

It is pronounced as final o:

(i) in the conjugation of verbs, except after -m and -n.

(ii) after a compound consonant, or a consonant preceded by r, ai, m or h; e.g. sa-dṛśa, daiva, amśa, duḥ-kha. But not so in monosyllabic nouns, such as rṇ, 'debt,' 'loan'; tāl, 'oil.'

(iii) at the end of tat-sama past participles, such as sthita, 'placed.'

(iv) at the end of dissyllabic tad-bhava adjectives, such as bāra, 'big'; chōta, 'small'; bhāla, 'good.'

(v) after rḥ; as, gārha, 'deep'; dṛṛha, 'firm'; mūṛha, 'foolish.'

(vi) after h; as, keha, 'anyone'; māha, 'great'; dur-ūha, 'hard to understand.'

(vii) in the affixes -iya, -eya, etc.

In transliteration, mute a is not written. Its existence is audible in metre, where the pause it implies occupies the space of a syllable.
Normally, except as a final, a has the sound of the O in English ‘hot,’ or ā in Scandinavian languages. But in initial syllables it has a tendency to become o, and notably in the verbal stems bal-, ‘speak’; kah-, ‘say’; la-, ‘take’; ha-, ‘become,’ ‘be.’ This change also occurs when verbs are pronounced in their abbreviated forms. Thus kāriyā becomes kore, ‘having done.’

(2) Pronunciation of ā. This is always like A in English ‘father.’

(For the phonetic effect on a and ā of preceding (and sometimes of following) ty, vy, ks, yy, jn, hy, etc., see § VIII, 7.)

(3) Pronunciation of i and ō.

The normal pronunciation of i is that of I in English ‘it,’ and of ō that of RI in English ‘rim.’ But in monosyllables (especially at the beginning of phrasal units owing to the characteristic Bengali phrasal accent of prolongation) these and final i tend to take the sound of I in French ‘il’ and RI in French ‘rire.’ Thus, the name of the god Śiva is pronounced Śīb, and ōn, ‘loan,’ ‘debt,’ is pronounced ōn. The same difference of sound-quality may be heard in the two i’s of tini, ‘he.’

(4) Pronunciation of ā. Always like EE in English ‘meet.’

(5) Pronunciation of u and ū. These are always, respectively, like U in English ‘put’ and OO in English ‘boot.’

(6) Pronunciation of e.

The normal pronunciation is that of A in English ‘mate.’ Very rarely, it has the sound of E in English ‘bet,’ as in ek-tu, ‘a little.’ In the pronominal adverbs
e-man, 'in this way,' 'thus'; te-man, 'in that way';
ye-man, 'way in which'; ke-man, 'how?'; e has a vi-kṛta,
'altered,' pronunciation, like that of A in English 'hat,'
'bad.' (v. § VIII, 7.)

(7) Pronunciation of ai. Always like that of OI in
English 'boil'*.  

(8) Pronunciation of o. Always a pure O, as in French
'mot,' 'pot.'

(9) Pronunciation of au. Always like English O\textsuperscript{u} in
'boat,' 'go,' 'know'†.

§ VIII. PRONUNCIATION OF CONSONANTS.

(1) Gutturals: these are as in English; ka and ga are
like CO and GO in English 'cot' and 'got'; ṇa has, as
foresaid, the sound of English NG in 'rung.'

(2) Palatals: c has the sound of CH in English 'church.'
j has the sound of J in English 'judge'; ṇ has the same
sound as ɳ and n in modern Bengali. It is in fact only
retained as a separate symbol for the correct spelling of
Sanskrit tat-samas. Indeed, it may be said that when N
is in contact with c, ch, j or jha, it is written ṇ.

(3) Cerebrals: these are easily pronounced by English-
men, having practically the sound of T, D and N as
pronounced in English. The comic Englishman in Bengali
plays and novels invariably pronounces the corresponding
dental letters as if they were cerebrals. These letters are
now pronounced by putting the tongue at the root of the
teeth.

* This in other Indo-Aryan languages has the sound of Y in English
'by,' being really Ā-I.
† This in other Indo-Aryan languages has the sound of AU in German
'haus,' being really Ā-U.
(4) Dentals: these are pronounced by touching the tip of the teeth with the tip of the tongue. They are, I think, more distinctly audible in Western than in Eastern Bengal. \( t \) has exactly the sound of \( T \) in French ‘\( tu \).’

(5) Labials: \( p, b \) and \( m \) are as in English. But when \( m \) occurs as the second member of a compound with \( s, \ddot{s} \) or \( s \), it merely nasalizes the preceding or (if the compound is initial) the following vowel. Thus, \( usma \), ‘warm breath,’ is pronounced \( ंय \); \( smaran \), ‘memory,’ is pronounced \( पा\u093f \); \( smrti \), ‘renembrance,’ is pronounced \( ल\u0922\u0930 \); \( sma\u0930\u092c \), ‘a place for cremation,’ is pronounced \( प\u093f\u092c\u0930 \). [The modifying action of compound consonants on vowels forward in the first syllable and backward in the second syllable will be noted in compounds of \( y \).] So also \( \dot{a}tma \), ‘self,’ is pronounced \( क\u094d\u093f \).

(6) Semi-vowels: \( r \) and \( l \) are pronounced like the corresponding English letters as pronounced when initials. Thus \( r \) in \( rog \), ‘disease,’ has practically the same sound as in English ‘rogue.’ On the other hand \( y \) and \( v \) in \( tat-samas \) have undergone very interesting phonetic changes. As an initial always, and as the first letter in a syllable generally, \( j \) has assumed the sound of \( j \) and is, in fact, called \( antah-stha ja \), ‘semi-vowel \( j \).’ Between vowels (as in \( kur-iy\ddot{a}, \dot{y}\ddot{a}-iy\ddot{a}, \dot{y}\ddot{a}-oy\ddot{a} \) it is now practically a typographical device, like a hyphen, to show that the vowels it divides are separately pronounced. Similarly \( v \) as an initial or between vowels is now \( b \), and is called \( antah-stha ba \), to distinguish it from \( varg\ddot{a}ya ba \), ‘classified \( B \),’ the true \( B \). I transliterate \( j \) and \( v \) and not \( j \) and \( b \), because the distinction is necessary for correct spelling of \( tat-samas \), and because they are still shown separately in dictionaries.
(7) $y$ and $v$ in compound consonants.

When $y$ and $v$ are the final members of compound consonants, they are not themselves pronounced but merely lengthen the sound of the preceding consonants. In the case of $v$, that is all that happens: thus $tvak$, 'skin,' 'touch,' is simply pronounced as $tt\ddot{a}k$; $sat\nu var$, 'quickly,' is pronounced $sh\ddot{a}tt\ddot{a}r$; $sattva$, 'nature,' 'property,' 'substance,' is pronounced $sh\ddot{a}tto$.

In the case of $y$, the compound, if an initial, always affects the sound of $a$ or $\ddot{u}$ in the following vowel, and (in Eastern Bengal at least) also affects those vowels backwards when occurring in later syllables, by epenthesis.

I give instances of forward action:

(a) $vy-ay$, 'expense,' is pronounced $b\ddot{e}$, like French 'bé' prolonged; $vy-akti$, 'a person,' is pronounced $bekti$; $tyakta$, 'deserted,' is pronounced $tekto$; $tyaj-$, 'abandon,' is pronounced $tej$, etc.

(b) $ty\ddot{a}g$, 'desertion,' is pronounced like English 'tag'; $vy-\ddot{a}kara\ddot{n}$, 'grammar,' is pronounced $b\ddot{e}k\ddot{a}r\ddot{a}n$; $ny\ddot{a}\ddot{y}-ya$, 'regular,' 'customary,' is pronounced $n\ddot{e}jjo$.

I need not give instances of backward action, as this change of vowel sound does not, I think, occur in the standard dialect of Calcutta.

The same action takes place in the case of the compounds $k\ddot{s}a$, $j\ddot{n}a$ and $hya$, which in Prakrit become $khya$, $gya$ and $jya$. Examples: $k\ddot{s}\ddot{a}nto$, 'patient,' becomes $ha\ddot{e}nto$; $j\ddot{n}\ddot{a}n$, 'knowledge,' becomes $g\ddot{e}\ddot{e}n$; $b\ddot{a}h-ya$, 'external,' becomes $b\ddot{e}jjo$; $s\ddot{a}h-ya$, 'endurable,' becomes $sh\ddot{a}jjo$; $uh-ya$, 'to be removed,' becomes $ujjho$.

(So confirmed has this habit become that I have found

* Perhaps we have much the same phonetic change in English 'sword.'
in a petition the odd mis-spelling *a-nehya lábh, 'unlawful gain,' for *a-nyáyya lábh!*

(8) Pronunciation of the sibilants.

*s, s* and *s* have now all alike the sound of English *SH*. But *s* followed by *r, r* or *n* and *s* followed by *r, r* or a dental consonant are pronounced as English *S*. *h* has the same sound as English *H*. When *h* is compounded with a following consonant, the two consonants are commonly reversed in pronunciation. Thus *cīhna, 'a sign,'* is pronounced *cīhno;* and *āhād, 'joy;* becomes *āhād.*

§ IX. PHRASAL ACCENT.

The dominant audible quality in Bengali (as in French) is not, as in most European and Indo-Aryan languages, a fixed verbal accent, whether of force or duration, but a phrasal accent of duration. In French, the voice dwells longer on a final or penultimate syllable before a pause (or, in verse, a cæsura). In Bengali an *initial* syllable is thus prolonged, and the syllable thus dwelt on comes immediately after a pause (or, in verse, a cæsura or *phāk*). It is the regular recurrence of these prolonged syllables which constitutes the rhythm of metre. To take a couplet from a homely piece of verse, the metre goes thus:

\[
\begin{align*}
pākñī sab | & kāre rab || rāti pohā-ila, \\
    kānane | & kusuma-kali || sakal-i phut-ila.
\end{align*}
\]

[N.B. The rhyming syllable carries an accent of duration not heard in prose.]

It follows from this that metrical units must consist of one or more whole words. Also that the rhythm in Bengali must necessarily be a falling rhythm consisting of such feet as *–, –, –, –, –*, whereas in French it consists necessarily of feet of the types *–, –, –, –.*
The verbal accent, free to move, gives variety to the verse. This is a crude and summary account of a complicated matter, for in Bengali certain words, pronouns for example, are extra-metrical, as it were, and are pronounced in an atonic and parenthetical manner. But what I have said may serve to show the difference between Bengali pronunciation (very audible when some Bengalis talk English, however admirably) and the pronunciation of languages with fixed word-accents whether of force or duration, whether of stress or quantity*.

* I ought perhaps to say that those who are accustomed to the use of the symbols of the International Phonetic Association will find an attempt I made to describe the sounds of Bengali in those symbols in the Bulletin of the London School of Oriental Studies, No. 1 for 1917. I ought also to add that it was with some reluctance that I have used transliteration instead of the indigenous script in this little manual. Yet transliteration, for foreigners at least, has its use, since it permits the use of typographical devices, hyphens, etc., which make etymological and other details visible at a glance, and so dispense with laboured explanations.
PART II

GRAMMAR

§ X. THE BENGALI VERB.

I begin with the Verb for the following reasons: (1) Participles are used in declining Nouns and Pronouns; (2) many Adverbs and adverbial phrases are formed with participles; (3) the Verb is the most indigenous feature of the language, and most free from recently imported tat-samas; (4) early study of the Verb enables the teacher to supply the means of early phrase-building, so that the learner can at once use the language naturally for purposes of thought and expression instead of memorising lifeless paradigms.

The Bengali Verb is extremely simple. Its conjugation consists in adding a perfectly regular and simple series of suffixes to a verbal stem, usually monosyllabic. When it is disyllabic, it always ends in -ā; such a disyllabic root may be a causal of a monosyllabic root. Thus kar-, ‘do’; korā-, ‘cause to do.’ Or it may be an ordinary active verb, such as beṛā, ‘wander about.’ Sometimes the addition of -ā gives a vaguely reflexive sense to a stem. Thus ghum, ‘sleep’; ghumā, ‘s’endormir,’ ‘go to sleep,’ ‘put oneself to sleep.’ But all these stems, except for inevitable assimilations when the root terminates in a vowel, are conjugated in exactly the same way.
§ XI. THE PERSONS.

The persons used in conjugating are (except in the 1st person, which has lost its ancient depreciatory forms of mui, ‘I,’ and morā, ‘we’) divided into (a) Inferior and (b) Ordinary or honorific forms. They are as follows:

(1) āmi, ‘I’; āmarā, ‘we.’
(2 a) tui, ‘thou’; torā, ‘ye.’
(2 b) tumī, ‘you’ (sing.); tomārā, ‘you’ (plur.).
(3 a) se, ‘he’; tāhārā, ‘they.’
    se, ‘it’; tāhā, ‘that.’
(3 b) tini, ‘he’; tāhārā, ‘they.’

Āpāni (your-self, your Honour). āpanerā (plur.).

Āpan-i is a corruption of ātman-i (Skt) ‘self,’ and is an honorific method of addressing a 2nd person in the 3rd person, like Spanish ‘Usted.’ Āmi and tumī were (and still are in Assamese) plurals. Tini was perhaps also originally plural.

§ XII. THE VERB ĀCH-, ‘BE.’

The verb ‘to be’ has only two tenses, Present and Preterite. Verbs have no distinction of number, and are the same for singular and plural. [The pronouns can be supplied as in the above table.]

Present tense:

(1) āch-i, ‘am,’ etc.
(2 a) āch-is.
(3 a) āch-e.
(2 b) āch-a.
(3 b) āch-en.

Preterite tense:

(1) [ā]ch-ilām, ‘was,’ etc.
(2 a) ch-ili.
(3 a) ch-ila.
(2 b) ch-ile.
(3 b) ch-ilen.
These terminations -i, -is, -a, -e, -en for the Present, and -ilām, -ili, -ile, -ila and -ilen for the Preterite are used with the Present and Preterite of all Verbs, with slight modifications, shown below, in the case of stems ending in -a, -ā, -i and -u.

§ XIII. THE NEGATIVE OF āCH-.

When āch- is used in the sense of 'exist,' then its universal negative in all persons is nāē; e.g. tini se-khane nāē, 'he is not there'; kono log e-khāne nāē, 'any people here are not.' Used as a copula, the present tense is conjugated negatively thus:

(1) nah-i.
(2 a) nah-is or nos.
(2 b) nah-a or na-o.
(3 a) nah-e or nay.
(3 b) nah-en or nan.

The Preterite takes the general negative nā. Examples: āmi bhāla nahi, 'I am not well'; āmi bhāla chilām nā, 'I was not well.'

§ XIV. CONJUGATION OF KAR-, 'DO.'

A. The A-samāpikā Kriyā, or Non-finite Verb.

(1) The Preterite Participle, kar-ā, 'done' (v. § XVIII).
(2) The Imperfect Participle, kar-ite, 'doing' (v. § XIX).
(3) The Perfect Participle, kar-iyā, 'having done' (v. § XX).
(4) The Absolute Participle, kar-ile, 'on doing,' 'if done' (v. § XXI).
(5) The Gerund, kar-ibā, 'a doing' (v. § XXII).

B. The Sam-āpikā Kriyā, or Finite Verb.

The Present and Preterite tenses are exactly like those of āch-.
(1) Present tense:
   
   (1) kar-i, 'do,' etc., 'let us do.'
   (2a) kar-is.  (2b) kar-a.

Imperative (2a) kar.
   (2b) kar-a.
(3a) kar-e.  (3b) kar-en.

Imperative (3a) kar-uk.
   (3b) kar-un.

(2) Preterite tense:
   
   (1) kar-ilām, 'did.'
   (2a) kar-ilī.  (2b) kar-ile.
   (3a) kar-ila.  (3b) kar-ilen.

The Imperfect Present and Imperfect Past tenses are formed by adding, respectively, (ā)ch-i and ch-ilām to the Imperfect Participle.

(3) Imperfect Present tense:
   
   (1) karite-chi, 'am doing,' etc.
   (2a) karite-chis.  (2b) karite-cha.
   (3a) karite-che.  (3b) karite-chen.

(4) Imperfect Past tense:
   
   (1) karite-chilām, 'was doing,' etc.
   (2a) karite-chili.  (2b) karite-chile.
   (3a) karite-chila.  (3b) karite-chilen.

The Perfect and Pluperfect tenses are formed by adding, respectively, (ā)ch-i and ch-ilām to the Perfect Participle.

(5) The Perfect tense:
   
   (1) kariyā-chi, 'have done.'
   (2a) kariyā-chis.  (2b) kariyā-cha.
   (3a) kariyā-che.  (3b) kariyā-chen.

(6) The Pluperfect tense:
   
   (1) kariyā-chilām, 'had done.'
   (2a) kariyā-chili.  (2b) kariyā-chile.
   (2b) kariyā-chila.  (2c) kariyā-chilen.
CONJUGATION OF KAR-, 'DO'

The Future tense, like the Gerund in -ība, is formed from the Sanskrit Participle in -tavya, Prākrit -avva. The Frequentative and Conditional is formed from the Imperfect Participle, which, when reiterated, is itself frequentative in sense. Thus āmi e kāj karite karite gelam, 'I this work doing doing went,' i.e. 'I did this work as I went.'

(7) The Future tense:
(1) kar-iba, 'shall do.'
(2 a) kar-ibī. (2 b) kar-ibe.
(3 a) kar-ibe. (3 b) kar-iben.

(8) The Frequentative or Conditional tense:
(1) kar-itām, 'used to do' or 'would do.'
(2 a) kar-itī. (2 b) kar-ite.
(3 a) kar-ita. (3 b) kar-iten.

§ XV. THE NEGATIVE VERB.

Negation is expressed by putting nā after the Finite Verb and before the Non-finite Verb, with one remarkable exception. It is not usual to say kar-ilām nā. The proper negative of the Preterite is kar-inār. This applies to all Preterites except ch-ilām. It is permissible to say ch-ilām nā.

§ XVI. VERBS FORMED BY ADDING KAR- TO TAT-SAMA VERBAL NOUNS.

This has been a very fertile means of importing abstract Sanskrit nouns into the language, thus creating verbs, many of which are synonyms of existing tad-bhava verbs: thus, you can either say īa-i, 'I go,' or gaman kari, 'I make departure'; ās-i, 'I come,' or ā-gaman kari, 'I make arrival'; dekh-i, 'I see,' or darsan kari, 'I make vision.' Many examples of this will be found in the specimens hereunder.

A. 2
§ XVII. VERBS FORMED BY ADDING KAR- TO TAT-SAMA

Passive Participles.

Several Sanskrit passive participles can be used in this way; e.g. naṣṭa karilām, 'I made destroyed,' i.e. 'I destroyed'; dhṛtā karilām, 'I seized'; arpitā karilām, 'I entrusted,' 'handed over,' etc., etc.

§ XVIII. THE PRETERITE PARTICIPLE IN -ā.

[The Participles take so important a part in the idiomatic mechanism of the language that an account of the working of each of them is here summarily given.]

The Preterite Participle in -ā (e.g. kar-ā, 'done'; āśī-wā, 'gone'; ha-wā, 'become'; ās-ā, 'come'; la-wā, 'taken'; dhar-ā, 'seized'; cal-ā, 'walked,' etc.) plays a very important part. In dictionaries written in Bengal, it is usually the form selected to exhibit the verb, though in dictionaries compiled in England it is usual to give the Imperfect Participle in -ite, in its Infinitival sense. It is, etymologically, a gerund in an oblique case. This participle is often used as a Verbal Noun; e.g. āmār āśī-wā ha-ibe nā, 'my going will not happen': i.e. 'I shall not go.' Such quasi-impersonal constructions are very common in Bengali, constructions in which the attention is drawn rather to the sense, the bhāv of the verb, than to its subject. In fact in indigenous grammars, besides the Active and Passive Voices, there is shown a Bhāva-vācya, a Sense-Voice, in which the action of the verb is itself practically the subject*.

In modern Bengali this Participle is often used as a

* These are, of course, impersonal verbs, or ordinary verbs used impersonally.
noun to express necessity or propriety of action with tat-
sama adjectives indicating need, etc. Thus, āmār yā-wā
ucit, 'my going (is) fitting'; e kāj kar-ā āvasyak, 'doing
this deed (is) necessary'; tomār e-khāne ās-ā baṛa-i pra-
yojanīya, 'your to-this-place coming (is) very needful,' etc.

With this Participle is formed the Passive with yāwā
(v. § XXVII) in Transitive Verbs*

N.B. With dissyllabic stems in -ā, this Participle takes
the form -āna; thus kar-āna, 'caused to be done.'

§ XIX. THE IMPERFECT PARTICIPLE IN -ITE.

E.g. kar-ite, 'doing'; yā-ite, 'going'; ās-ite, 'coming';
bhag-ite, 'fleeting'; palā-ite, 'fleeting'; duwā-ite, 'running';
ghumā-ite, 'going to sleep'; śu-ite, 'lying down'; di-ite
[=di-ite], 'giving'; par-ite, 'reading'; etc.

(a) Reduplicated, this Participle implies continuous
action; thus, āmi yā-ite yā-ite par-itechilām, 'I going
going was reading'; i.e. 'I was reading as I went.'

(b) With the stems par-, 'be successful,' 'cross over,'
and pā-, 'obtain,' this Participle is used to express a
potential sense. This, being translated into an Infinitive
in European languages, is usually described as the Infiniti-
tive of the verb. Thus āmi yā-ite par-iba, 'I shall be able
to go.' (I think the real construction is 'I am successful
in going.') āmi tāhā dekh-ite pā-īlām, 'I was able to see
that'; i.e. 'I seeing that obtained,' i.e. 'got what I wanted.'
Note that the stem sak-, commonly used in other Indo-
Aryan languages to express 'power,' 'potentiality,' is not
used in Bengali or Assamese.

* Intransitive verbs have also a unipersonal passive like Latin itur.
Thus, se-khān diyā yāwā yāy nā, 'by there (it) is not gone'; tāhā pārā
yāy nā, 'that is impossible.'
(c) So with the stem cā, 'wish,' 'desire,' Desideratives are made: e.g. āmi dekh-ite cā-i, 'I wish to see'; āmi dekh-ite cā-i nā, 'I did not wish to see.' But, āmi dekh-ite cā-i nā, 'I do not wish to see.'

(d) So with the stem di-, 'give,' we get Permissives; e.g. āmi dekh-ite di-ba, 'I will give to see,' 'I will allow to see.'

(e) So with lāg-, 'stick,' 'attach oneself;' we get Inceptive; e.g. āmi yā-ite lāg-ilām, 'I began to go.'

§ XX. The Perfect Participle in -iṣā.

This is very common in a 'conjunctive' sense to make subordinate phrases.

It is worth noting that a similar conjunctive participle is common in agglutinative Tibeto-Burman languages when, under the influence of contact with Bengali or Assamese, the agglutinative verb consisting of several monosyllabic stems, 'agglutinated' together, breaks up. In these languages, we frequently get phrases similar to the following: āmi tomā-ke saṅg-e kar-iṣā la-iṣā bal-iṣā di-yā ās-iba, which means 'I will take you with (me) and will go and tell (something).' The way this phrase is made up is this: āmi tomā-ke la-iṣā, 'I taking you' + saṅg-e kar-iṣā, 'making in company' (adverbial phrase, v. § LIX); bal-iṣā di-yā, participle of conjunctive-comound verb baliṣā di-, 'cause to be told' + ās-iba, 'will come.'

[Note that in Bengali the phrases 'go and see,' 'come and look,' are respectively rendered by 'having seen, come,'*

* The form shows that this so-called Participle is really an oblique case of a Gerund, and yāte would be most accurately translated as 'a-going.'
and ‘having seen, go.’ The action is looked at from the point of view of the actor rather than, as with us, from that of the speaker.]

The use and sense of this Participle will be readily gathered from the numerous examples in the Specimens hereunder. Note that this Participle nearly always has the same subject as the principal Verb.

§ XXI. THE ABSOLUTE PARTICIPLE IN -ILE.

This provides the truly indigenous way of expressing a Conditional sense, and is used in very much the same way as absolute phrases in Greek and Latin. This participle may or may not have, but usually has a different subject from the main verb. E.g. tini e kāj kar-ile, āmi-o kar-iba, ‘he doing this work, I also will do (it).’

In modern Bengali a Conditional is formed by using the Present or Conditional (for past action) with (the tat-sama) yadi, ‘if’; e.g. yadi kar-i, ‘if I do’; yadi kar-itām, ‘if I had done*.’

§ XXII. THE GERUND IN -IBA [-IVĀ].

This is formed from the Sanskrit future ppl. in -tavya, Prākrit -avva.

With one exception, this only occurs in the genitival form kar-ibār in such phrases as ihā kar-ibār āg-e, ‘before doing this’; ihā kar-ibār par-e, ‘after doing this’; yā-ibār kāl-e, ‘at time of going’; tāhā kar-ibār pragyajan nāi, ‘there is not need of doing that,’ etc. The exception is in the compound expression karibā-mātra,

* Note that this Participle, like the Participle in -ite, is plainly the oblique case of a Gerund, and should be translated as ‘on going,’ ‘after going.’
lit. ‘(in) measure of doing’ = ‘immediately on doing.’ This is either a true San-dhi (v. § LX) or, it may be, a genitive which has dropped its termination. Note that the words āg-e, par-e, kāl-e are all locative cases of nouns used adverbially. By far the greater number of adverbs in Bengali are formed in this manner; e.g. tāhā-r saṅg-e, ‘in company of him,’ ‘with him’; āmā-r pāch-e, ‘in rear of me,’ ‘behind me’; ghar-er madhī-e, ‘in midst of (the) house’; ‘in the house’; ghar-er bāhir-e, ‘on (the) outside of (the) house,’ ‘outside the house,’ etc. Numerous examples will be found in the Specimens.

§ XXIII. Conjugation of the Verb ha-, ‘become,’ ‘be.’

This I give in full as an example of all verbal stems ending in -a. Except for some assimilations where vowels come in contact, it is exactly the same as the conjugation of kar-. It is derived from the Sanskrit stem bhū-, ‘arise,’ ‘happen,’ ‘occur’ [cf. Latin fu-]. Through bhū-ila in early Western Bengali we get bhela, ‘was,’ common in Vidyāpati Thākur’s fourteenth century verse. Note that the distinction between āch- and ha- is that, respectively, between estar and ser in Spanish.

A. The A-samāpikā Kriyā, or Non-finite Verb.

(1) The Preterite Participle, ha-wā, ‘become’ (§ XVIII).
(2) The Imperfect Participle, ha-ite, ‘becoming’ (§ XIX).
(3) The Perfect Participle, ha-īyā, ‘having become’ (§ XX).
(4) The Absolute Participle, ha-ile, ‘on becoming,’ ‘if become’ (§ XXI).
The Sam-āpikā Kriyā, or Finite Verb.

(1) Present tense:
   (1) ha-i, 'become,' etc., 'let us become.'
   (2 a) ha-is or hos. (2 b) ha-o.

Imperatival form (2 a) ha. (2 b) ha-o.
   (3 a) hay [=ha-e]. (3 b) han [=ha-en].

Imperatival form (3 a) ha-uk. (3 b) ha-un.

(2) Preterite tense:
   (1) ha-ilām, 'became.'
   (2 a) ha-ili. (2 a) ha-ile.
   (2 b) ha-ila. (2 b) ha-ilen.

(3) Imperfect Present tense:
   (1) ha-itechi, 'am becoming,' etc.
   (2 a) ha-itechis. (2 b) ha-itecha.
   (3 a) ha-iteche. (3 b) ha-itechen.

(4) Imperfect Past tense:
   (1) ha-itechilām, 'was becoming,' etc.
   (2 a) ha-itechili. (2 b) ha-itechile.
   (3 a) ha-itechilu. (3 b) ha-itechilen.

(5) The Perfect tense:
   (1) ha-iyāchi, 'have become,' etc.
   (2 a) ha-iyāchis. (2 b) ha-iyācha.
   (3 a) ha-iyāche. (3 b) ha-iyāchen.

(6) The Pluperfect tense:
   (1) ha-iyāchilām, 'had become.'
   (2 a) ha-iyāchili. (2 b) ha-iyāchile.
   (3 a) ha-iyāchilu. (3 b) ha-iyāchilen.

(7) The Future tense:
   (1) ha-iba, 'shall become.'
   (2 a) ha-ibi. (2 b) ha-ibe.
   (3 a) ha-ibe. (3 b) ha-iben.
(8) The Frequentative or Conditional tense:

(1) ha-itām, 'used to become' or 'should become.'
(2 a) ha-īti.
(2 b) ha-īte.
(3 a) ha-īta.
(3 b) ha-īten.

§ XXIV. THE PASSIVE WITH HA-.

This is exactly parallel to the Passive of the analytic modern languages of Europe. That is, it is a device not wholly restricted to the expression of a Passive sense. Just as in English we say 'I am well,' 'I am seized,' 'I am going,' so in Bengali we can say āmi bhāla āch-i, āmi dhṛta ha-i, āmi yā-ite āchi or yā-itechi.

This Passive is formed by prefixing Passive past participles, chiefly tat-samas, to the various forms of ha-; e.g. tāhā naśta ha-ila, 'that has been destroyed'; se dhṛta ha-ila, 'he has been seized'; āmi un-nata ha-iyāchi, 'I have become exalted'; kāpañ dhauta ha-ila, '(the) cloth has been washed'; tini e pad-e ni-ṣuktta ha-iben, 'he will be appointed to (lit. "in") this post'; tāhā cūṁa ha-iyāche, 'that has been pounded, reduced to powder,' etc.

§ XXV. THE PASSIVE WITH PAṬ-, 'FALL.'

Some verbs (so far, I have only come across three namely mār-, 'kill,' causal of mar-, 'die'; ghīr-, 'surround'; and dhar-, 'seize') express sudden or violent action in the Passive by conjugating the verb paṭ- (Skt pat-), 'fall,' with the Preterite Participle used in a Passive sense: e.g. se mār-ā paṭ-ila, 'he was (suddenly) killed,' 'he died suddenly'; tāhā-rā gher-ā paṭ-ila, 'they were suddenly surrounded'; cor dhar-ā paṭ-ila, '(the) thief was caught.'
§ XXVI. Conjugation of the verb ī-ā-, 'go.'

I conjugate this verb in full (1) as an example of phonetic changes in stems in -ā, (2) because, as in many European and Indo-Aryan languages, the verb 'go' is irregular to this extent that it is derived from two Sanskrit roots, namely yā- and gam-. Otherwise this verb is quite regular.

A. The A-samāpikā Kriyā, or Non-finite Verb.

(2) The Imperfect Participle, yā-ite, 'going' (§ XIX).
(3) The Perfect Participle, yā-iyā or giyā, 'having gone' (§ XX).
(4) The Absolute Participle, ge-le, 'on going' (§ XXI).

B. The Sam-āpikā Kriyā, or Finite Verb.

(1) Present tense:
   (1) yā-i, 'go,' 'let us go.'
   (2 a) yā-s. (2 b) yā-o.

Imperative form (2 a) yā.
   (2 b) yā-o.
   (3 a) yā-y.
   (3 b) yā-n.

Imperative form (3 a) yā-uk or yak. (3 b) yā-un or yān.

(2) Preterite tense:
   (1) ge-lām, 'went.'
   (2 a) ge-li. (2 b) ge-le.
   (3 a) ge-la. (3 b) ge-len.

(3) Imperfect Present tense:
   (1) yā-itechi, 'am going.'
   (2 a) yā-itechis. (2 b) ya-itecha.
   (3 a) yā-iteche. (3 b) yā-itechen.
(4) Imperfect Past tense:
   (1) *ya-itechilām*, 'was going.
   (2a) *yā-itechili.*  (2b) *yā-itechile.*
   (3a) *yā-itechila.*  (3b) *yā-itechilen.*

(5) Perfect tense:
   (1) *giyā-chi,* 'went.'
   (2a) *giyā-chis.*  (2b) *giyā-cha.*
   (3a) *giyā-che.*   (3b) *giyā-chen.*

(6) Pluperfect tense:
   (1) *giyā-chilām,* 'had gone.'
   (2a) *giyā-chili.*  (2b) *giyā-chile.*
   (3a) *giyā-chila.*  (3b) *giyā-chilen.*

(7) Future tense:
   (1) *yā-iba,* 'shall go.'
   (2a) *yā-ibi.*  (2b) *yā-ibe.*
   (3a) *yā-ibe.*   (3b) *yā-iben.*

(8) Conditional tense:
   (1) *yā-ītam,* 'used to go,' etc.
   (2a) *yā-iti.*  (2b) *yā-ite.*
   (3a) *yā-ita.*  (3b) *yā-iten.*

[Note the idiom *nīdrā yā-i,* 'I go (to) sleep,' *mūrcchā yā-i,* 'I go (into) a faint. ']

§ XXVII. The two Passives with *yā-.*

These two ways of translating the Passive of inflected languages must be described with some care and circumspection.

In the *Vyākaraṇaś* or Grammars written by Bengalis they are usually not mentioned, being in fact, in the first case, an importation from Hindi, and in the other an
impersonal construction not exclusively employed for indicating a Passive sense. Of the former, I find the following mention in a footnote at p. 119 of Nakulesvar Vidyabhusan's excellent Vangal-Vyakaran (Calcutta, B.S. 1312). It is there said (I translate) that 'the meaning of the stem \( yā \)-is sometimes "be." For instance: e-man lok drșta hay, "such persons are seen," is the same as e-man lok dekh-ā yāy.' Here, be it noticed, lok, in the first phrase, is obviously in the nominative case and is the subject of the compound verb drșta hay, 'is' or 'becomes seen.' The absence of the objectival suffix -ke shows that lok is also a nominative in the second phrase.

Now, it happens that in Grammars written by or for Englishmen only one or the other of these Passives is mentioned. It is conjugated throughout and is regarded as applicable to all verbs. For instance, Syamā Caran Sarkar, in his still invaluable Grammar for English students (the original of many other Grammars), conjugates, all the way through, āmi kar-ā jā-i, tumi kar-ā jā-o, etc.; and Mr John Beames in his Grammar of the Bengali Language (Oxford, Clarendon Press, 1894) follows the precedent set by Syamā Caran. On the other hand, in Wenger's Bengali Grammar, edited by G. H. Rouse (Baptist Mission Press, Calcutta, 1906), the conjugation adopted is āmā-ke dekhā yāy, 'I am seen'; tomā-ke dekhā yāy, 'you are seen'; tāhā-ke dekhā yāy, 'he is seen,' etc. This construction is also (exclusively) used by Professor Nicholl in his Grammar.

Now the former construction is used in other Indo-Aryan languages of northern India, as in the Hindi phrase yih stri mārī jātī thī, 'this woman was being beaten,' and its use might well penetrate into neighbouring Bengali, in
which the Preterite Participle is both a verbal noun and a participle or verbal adjective.

After a careful study of as many actual examples as I have found time to collect in reading, I venture to state, provisionally, that both forms are possible for some verbs, and that there is then a slight difference of meaning. (I do not think that karā ṣā-i is possible, or is ever met with.) It is quite possible to say āmi dekhā ṣā-i, 'I am seen'; se dekhā gela, 'he was seen'; and also āmā-ke dekhā ḷāy, 'I can be seen.' I venture, then, to describe these two forms of the Passive as follows:

A. In the case of a few verbs, such as mār-, 'be killed,' 'die'; ghir-, 'surround'; dekh-, 'see'; dhar-, 'seize,' 'arrest,' the Hindi construction is used. E.g. tāhār pita ḷuddhe mārā gelen, 'his father was killed in battle'; e-man lok dekhā ḷāy, 'such people are seen.' But even in the case of these verbs, the construction is not exclusively used. The other, the impersonal construction, is equally possible, but implies a slightly potential sense. Thus; tāhā-ke gulī diyā mārā ḷāy, 'he can be killed with a bullet.' This construction is sometimes explained by saying that tāhā-ke (in the objective case) is the subject of the verb mārā ḷāy. That seems an unnecessarily elaborate explanation. The participle mārā is transitive and 'governs' the accusative tāhā-ke. The compound verb mārā ḷāy is used impersonally without other subject than its own bhāva, its own inherent active sense. Impersonal verbs are a very common feature of the language, and one which it is difficult to explain to Englishmen from whose tongue this device is practically absent. The construction resembles the Latin vocatur ad arma; magna voce vocandum est; itur; pugnatum est; nobis invidetur.
An even better parallel is the phrase *Bellovacis persuaderi non poterat*, which could be literally translated into Bengali thus: Bellovaci -*ke* bujhā-*ite* pārā gela nā, except that in the Bengali it is the potential verb which assumes the Passive and Impersonal form*, and not the Non-finite Verb.

B. The best way of explaining this impersonal ‘Passive’ (if Passive it be) is by giving actual examples:

1. *e rāstā diyā cal-ā yā-uk, ‘by this road let it be gone.’*
2. *śun-ā yāy ye tini āś-īben, ‘it is heard that he will come.’*
3. *dekh-ā gela ye se ār† uth-*ite* pār-e nā, ‘it was seen that he is no longer able to rise.’
4. *dekh-*ite* pā-śā yāy ye se ār āś-ībe nā, ‘it can be seen that she will not come again.’
5. *kichu-kichu jān-*ite* pārā yāy, ‘to some extent (lit. “some-some”) it can be known.’
6. *e-rūp bal-ā yā-ś nā, ‘it is not thus said,’ i.e. ‘on ne parle pas ainsi.’*
7. *jijñāsā kar-ā yā-ibe, ‘it shall be questioned,’ i.e. ‘questioning shall be made.’*
8. *āj khā-śā yā-ibe nā, ‘to-day it shall not be eaten,’ i.e. ‘to-day we shall not eat.’*

It would be easy to multiply instances. Now it is plain that in all these cases there is no subject expressed. The subject is in fact the action of the verb itself.

* This impersonal Passive has a European parallel in Spanish, in phrases such as *se conoce al amigo en la necesidad,* ‘a friend is known in (time of) need’; or *se esperó á la reina,* ‘the queen was expected,’ which can only be rendered by the literal translation ‘it was expected to the queen,’ ‘with reference to the queen there was expecting,’ which would go quite literally and idiomatically into Bengali, *mahā-rāni-ke apokṣā kar-ā gela.*

† ār is a corruption of Skt apar ‘other’ (cf. Latin alter).
Now the same construction can be applied to transitive verbs, and here the object (in the accusative) remains the object (in the accusative).

You can say āmi e kathā ullekh kar-ilām, 'I made mention (of) this matter' (in the accusative), or, impersonally, e kathā ullekh kar-ā giyāche, 'this matter has been mentioned,' to use the nearest translation possible in English, namely the Passive*.

So (9) kāj pā-wā yāy nā, 'work cannot be got'; cf. kāj pā-wā hay nā. In the former sentence kāj is in the accusative; in the latter in the nominative case.

(10) se eta-i+ cañcal ye tāhā-ke sāmlā-ite pār-ā yāy nā, 'he is so fickle that it is not possible to control him.'

(11) se bara-i+ bokā; tāhā-ke kichu-i+ śekhāna yāy nā, 'he is very foolish, there is no teaching him anything.'

(12) meye-tir bāra vatsar ha-iyache; vivāha nā dile, tāhā-ke ār ghar-e rākhā yāy nā, 'the girl is 12 years old; if she is not given in marriage, there is no keeping her in the house any longer.' Literally, 'the girl's 12 years have happened, marriage on-not-giving, her any-longer in house cannot be kept.'

(13) āj-kāl eta a-kāl pur-iyāche ye sastā-y ār kono jiniś pā-wā yāy nā, 'nowadays so much scarcity has befallen that cheaply (lit. in cheapness) any longer any commodity cannot be had.'

(14) eta vi-lamba kar-ile, 'on making so much delay,' 'if you delay so much'; 'tren' ār dhar-ā ya-ibe nā, 'the train any longer will not be caught.'

(15) mahāsāy, ār pār-ā yāy nā (the exact equivalent

* Note that kathā is in the accusative in both phrases.
† For the particle .i of emphasis see § LV, A.
of 'on ne peut plus'); kāj kariyā baɾa-i hāyrān haiyāchi, 'Sir, no more is possible,' 'I can do no more,' 'having worked, I am very exhausted.'

§ XXVIII. VERBAL STEMS IN -i.

Examples have already been given of the conjugation of verbal stems in -a and -ā. Those in -i are perfectly regular save for some vowel assimilations.

Take, for example, the verb di-, 'give.' Before ā, i becomes e and the hinge-letter w is interposed; i+i=i (unlike the Sanskrit rule in force in tat-samas [§ LX]).

The Infinitival verb, for instance, is as follows:

1. The Preterite Participle, de-wā, 'given.'
2. The Imperfect Participle, dite, 'giving.'
3. The Perfect Participle, diyā, 'having given.'
4. The Absolute Participle, dīle, 'on giving.'
5. The Gerund, dībā, 'a giving.'

The Present tense is as follows:

1. di-i or di.
2a. dis.
2b. de-o or dā-o.

Imperative (2a) de.

3a. dey.
3b. den.

Imperative (3a) di-uk.
3b. di-un.

The only other common verb of this kind is ni-, 'take,' a variant of la-.

N.B. The phonetic rule above applies to some extent where i is followed by a final consonant in a monosyllabic stem. Thus the Preterite Participle of likh-, 'write,' is lekh-ā, of sikh-, 'learn,' is sēkh-ā.

* In all these examples, the (English) subject is in the accusative case in Bengali, the verb being impersonal, and, it will be noticed, the verb has a potential sense.
§ XXIX. Verbal stems in -u.

These are quite regular when -u is in contact with i, but assimilation takes place in contact with ā and e. Thus, the Preterite Participle of śu-‘lie down,’ ‘sleep,’ is not śu-ā but so-yā.

The Present and Imperative are conjugated thus:

(1) śu-i.
(2a) śu-is. (2b) so-o.
Imperative (2a) so. (2b) so-o.
(3a) śu-ye. (3b) śu-en.
Imperative (3a) souk. (3b) so-un.

The only common stems in -u are the following: cu-, ‘leak,’ ‘ooze’; chū-, ‘touch’; thu-, ‘place,’ ‘put down’; du- or dhu-, ‘milk’; dhu-, ‘wash’ (clothes, etc.); nu-, ‘bend down’; ru-, ‘transplant’ (seedlings, etc.).

The change of u into o in the Preterite Participle occurs even if there be an intervening consonant; e.g. śun-‘hear,’ gives śon-ā; bujh-‘understand,’ gives bojh-ā; bun-‘weave,’ gives bon-ā; tul-‘lift,’ gives tol-ā, etc.

§ XXX. The Verb bat-e.

This verb exists, theoretically, in the three persons bat-i, bat-ā, bat-e, bat-en, but only bat-e is commonly met with (cf. Hindi bāte). It means ‘it is,’ ‘it is so,’ and is used after an admission to introduce a qualification, etc. Thus tāhā satya, bat-e, kintu yā-iba nā, ‘that is true, yes, but I shall not go.’

§ XXXI. Compound Verbs.

It is usual to call this interesting device a Compound Verb, and the label may serve, since it has now the consecration of time. There is no morphological compounding,
though there is always some mingling (sometimes complete) of the sense of the two verbs used together. Certain strengthening or modifying verbs can be added to the Perfect (conjunctive) Participle. The most commonly used of these are given below*.

A. Compounds of yā-, 'go.'

The sense of this is usually intensive.

_tumi caî-iyā yā-o, 'go away.'_

_se naṣṭa ha-iyā giyāche, 'he has become completely ruined.'_

_pakṣi u̲-iyā gela, 'the bird flew away.'_

_se mar-iyā gela, 'he died.'_

It may also be continuative.

_aṁār śarīr naṣṭa ha-iyā yā-iteche, 'my body (i.e. bodily health) is gradually becoming ruined.'_

_aṁār smaran-śakti nis-tej ha-iyā yā-iteche, lit. 'my memory-power is (gradually) becoming blunted.'_

B. Compounds of dī-, 'give.'

This is a transitive intensive, looking at the action from the point of view of the person or object affected.

_se aṁā-ke phel-iyā diyāche, 'he has thrown me down.'_

_tīni aṁā-ke cār-iyā dilen, 'he let me go.'_

_tāhā-ke man-e kar-iyā dāo, 'remind him' (v. § LIX)._

_se aṁā-ke bāhir kar-iyā dila, 'he turned me out.'_

* The device has the aspect of a survival of agglutination from the primitive language which preceded the advent of the Prākrit vocabulary, but inasmuch as this expedient is common in all Indo-Aryan languages, it may possibly have some other origin. The point deserves enquiry. Note that the Perfect and Imperfect tenses of all verbs are themselves examples of compound verbs, being compounds with ācch, 'be.' It is possible to use them exactly in the same way as the Compound Verbs here mentioned; e.g. āmi batîte chilām, 'I was in the act of talking'; āmi baliyā chilām, etc. Āmi karite chilām is exactly parallel to āmi karite lāgilām, 'I began doing.'
C. Compounds of ni- or la-, 'take.'

As di- in these constructions usually implies doing something to others, so ni- and la- imply doing something for oneself.

_ e-i hisāb bujhā-iyā la-o, 'examine this account' (for yourself). (bujh-iyā dā-o would mean 'explain to me.')_

_a-i baē ā-niyā dāo means 'bring the book' (for me). But a-i baē ā-niyā la-o means 'bring the book' (for yourself)._  

D. Compounds of phel-, 'throw.'

This is a strengthening compound of transitive verbs.

_sab khā-iyā phel-ilām, 'I ate (it) all up.'_

āmā-ke mār-iyā phel-ite cā-o, ta phela, '(if) you wish to kill me outright, then kill (me)._  

_dāē kāmā-iyā phel-iyāchi, 'I have shaved off (my) beard._  

_kathā-ṭā (§ LV. C) pra-kās kar-iyā phela, 'speak out the (whole) matter._  

_tini kād-iyā phel-ilen, 'he (or she) burst out crying._  

āmi hās-iyā phel-ilām, 'I burst out laughing._

E. Compounds of tul-, 'raise.'

This compound gives a sense of completion after prolonged or continuous action.

_e-i vrṣṭi-te (Instrumental nominative, see below) rāstā-ke kādā kariyā tul-iyāche, 'this rain has (finally) made the road (a mass of) mud._  

_se āmā-ke kṣep-iyā tul-iyāche, 'he has finished by driving me mad._  

_strī-jāti purus-mānuṣ-er ṭṛday trpta kar-iyā tul-en, 'women-folk (lit. the woman-class) (end by) gladden-ing) the heart of male humans._
F. Compounds of UNDLE-,'rise,' 'arise.'
This compound implies growth, completion, achievement. (This is very common.)

se ba'Ra ha-iyã uth-iyãche, 'he has become quite big.'
āmi bhāla ha-iyã uth-iyãchi, 'I have become quite well.'
tāhār mukh pāndu-varṇa ha-iyã uth-ila, 'his face turned quite pale-colour(ed).'
ubhay pakṣe, 'on both sides'; bhāri ṣuddha, 'a fierce battle'; bādhiyā uth-ila, 'was begun' (lit. 'was bound-up').
'kīchu kar-iyā uth-ite pār-i nār, 'I was not able to get anything done.'
āmār pāth sīkhi-iyā uṭhi nār, 'I did not finish learning my lesson.'

G. Compounds of pāR-, 'fall.'
This compound implies suddenness, hurry, etc. In this, as in other such compounds, it is necessary to make sure from the context whether there is a true compounding, or whether each verb retains its original sense. Very often the phrasal accent and its attendant pause gives a clue. For instance, se gāch-e uth-iyā pāR-ila may be used in two ways, i.e. se gāche uthiyā pāR-ila, 'he having climbed a tree, fell,' or se gāch-e uth-iyā pāRila, 'he scrambled into a tree.'
se dhanī ha-iyã pāR-ila, 'he suddenly became rich.'
sandhyā andha-kār ha-iyā pāR-iyāche, 'the evening has suddenly become dark' [andha-kār = 'making blind,' 'darkness'].

H. Compounds of bas-, 'sit.'
This compound expresses suddenness, unexpectedness, impudence.
se āmā-ke bal-iyā bas-ila, 'he had the impudence to say to me.'
se āmār kāch-e pāc tākā cāh-iyā bas-ilā, 'he had the impudence to ask five rupees of me.'
šeṣ-e āmi citihi likh-iyā bas-ilām, 'finally I took the extreme step of writing a letter.'

I. Compounds of ās-, 'come.'

These express continuous action.
se un-nati pā-iṭā ās-iteche, 'he is continuously getting promotion.'
rātri kāla ha-iṭā ās-iteche, 'the night is gradually becoming black.'
megh ghanā ha-iṭā ās-ilā, 'the clouds gradually became thick.'

K. Compounds of thāk-, 'stay.'
āmi e kāj kar-iṭā thāk-ilām, 'I continued doing this work.'

§ XXXII. THE DECLENSION OF THE NOUN.

The declension of the Noun and Pronoun in Bengali is very simple. The only true inflected cases are the locative in -e and the genitive, formed from the locative, in -er. These inflections are suffixed to the nominative, and if this ends in a vowel other than a, undergo similar assimilations to those which have been noticed in the Verb. Thus -ā + e becomes -āy, -ā + -er becomes -ār; -i or -ī + e becomes -ite or -īte, -i or -ī + -er becomes -ir or -īr; -u or -ū + e becomes -ute or -ūte, -u or -ū + -er becomes -ur or -ūr; -e + e becomes -ete; -e + -er becomes -er. Normally, the objective is the same as the nominative, but in the names of conscient beings (men, women, children, gods, demons, personified animals or things) a suffix -ke is usually added. This suffix is always added to the first of two objects, whether conscient or inconscient; e.g. gāch-ke amorā ud-bhid bal-i, 'plants we call ud-bhid (out-piercers),'
kāraṇ ‘because’ ihā ‘these’ māṭī ‘the earth’ bhed kar-
iyā ‘having pierced’ uth-e ‘arise’; tāhā-ke e-i pustak:
dilām;‘him I gave this book.’ It will be seen that with
names of conscient persons and verbs of giving, this ob-
jective can be translated by the dative.

As a matter of fact, the suffix -ke exactly resembles the
use of á in Spanish with the object. As thus used, it has
more of a datival than of objective effect and may be
rendered ‘with regard to,’ ‘with reference to.’ Especially
is this the case when it is used with the Impersonal
Passive (§ XXVII B). For instance, the Spanish phrase
‘Bruto mató á César’ (Brutus killed Caesar) would be
exactly rendered by Bengali Bruṭas kāājār-ke māriyā-
phelila.

§ XXXIII. The ablativeal sense is indicated by affixing
the participle theke (= thāk-iyā, ‘staying’) or ha-ite, ‘being,’
to the nominative; e.g. ghar-theke cal-iyā ās-ilām (or
ā-ilām), ‘I came away from the house.’ Kalikātā ha-ite
Kāśī dāś din-er path, ‘from Calcutta Benares (is) ten
days’ journey.’ The Grammars usually give an Instru-
mental case expressed by the genitive governed by the
locative dvārā or dvārā-y, ‘by the door of,’ ‘through,’ or
the nominative followed by the participle diyā, ‘having
given.’ The locative dvārāy is one of the large classes of
locatives used with genitives such as ghar-er upar-e, ‘over
the house’; ghar-er madhy-e, ‘inside the house’; ghar-er
nich-e, ‘under the house’ etc. (§ XXII)*.

§ XXXIV. The nominative plural of conscient beings
may be expressed by suffixing -erā to the nominative

* These are all obviously adverbal in effect.
singular. The oblique plural cases are then formed by adding the (obsolete) noun of number dig or diga to the nominative singular, and declining the compound so formed as if it were singular. Another way of making the plural of tat-sama consciences is by adding the tat-sama nouns of number gun, 'class,' 'host,' 'crowd,' or varga, 'class,' or vṛnda, 'multitude,' to the nominative singular and declining the compound so formed as a singular noun. Inconsicents (unless personified) have usually no plural termination, but the words gulo, guli, 'circle,' 'class'; sakal, 'all'; sab or sarvva, 'all,' can be affixed and the whole declined as a singular noun.

When numerals are prefixed to nouns, they require no other indication of plurality. This is also true of sakal, 'all,' and an-ek, 'many,' when put before a noun. Pronouns of conscient persons, on the other hand, always take the plural suffix -erā, and can take sakal in addition as well, as āmarā sakal, 'we all.'

§ XXXV. The locative case is a very powerful one. It can be used dativally; e.g. āmāy das tākā diben, 'you will (please) give me ten rupees'; or to express direction towards, e.g. āmi sahar-e gelām, 'I went into the city'; or in the true locative sense, as āmi ghar-e thāk-ilām; or instrumental, as āmi kuṭhār-e gāch kāṭ-ilām, 'I cut the tree with an axe'; or it may even be used as an instrumental nominative; as garu-te ghās khā-iyāche, 'the cattle have eaten the grass'; lok-e bal-e, 'people say'; anek-e kāy, 'many say.' Mr Beames suggests that this is a survival of a Prākrit historical nominative. [There is such a nominative in Assamese, and (perhaps borrowed from this) in the Tibeto-Burmanspeech called Bodor Kāchāri. This is in-ā.]
§ XXXVI. **THE VOCATIVE CASE.**

There is no vocative case. The nominative does duty for it, sometimes with the prefixed interjections *he! ohe! re! are!* (the last two depreciatory in sense).

§ XXXVII. **CASE AND NUMBER.**

I give below the conventional declension of a noun as usually given in Grammars. It will be seen that most of the so-called Cases are merely translations of Sanskrit inflections. There is no reason why *bālak-er dvārā-y*, for instance, should be called a Case any more than, say, *bālak-er āg-e* or *bālak-er madhy-e* or any other locative construction*. If any Case there be, it is a Case of the noun *dvārā*. Nouns, in Bengali Grammars, are called *vi-sēṣ-ya*, 'qualifiable (words),' as distinguished from Adjectives, which are called *vi-sēṣan*, 'qualifying (words).'

Theoretically, the three Genders of Sanskrit survive, namely *puṁ-linga*, 'masculine'; *stṛ-linga*, 'feminine'; and *klīva-linga*, 'neuter.' But neither in nouns, pronouns, or adjectives does Gender survive. In nouns, there are, of course, separate words, in some cases, to indicate sex, and since most of these are borrowed from Sanskrit, many names of males still carry masculine terminations and those of females feminine terminations. Inr pronouns there is no distinction between 'he,' 'she' and 'it.' All three are *se*, though there is the neuter demonstrative *tāhā*. Adjectives have no Gender, save in the instance of a few Sanskrit *tat-samas*, such as M. *sundar*, 'beautiful,' F. *sundar-ī*; M. *pra-tham*, 'first,' F. *pratham-ō*. But even these are now merely means of indicating sex.

* As 'case-phrases' are commonly used in the paradigms of grammars of European modern languages, these may pass as 'case-phrases.'
Bengali Grammars show two Numbers, namely, ek-vacan, 'singular,' and bahu-vacan, 'plural.' As a matter of fact, plurality is indicated by compounding a noun of number with the singular and then declining as in the singular.

Theoretically, there are seven vi-bhakti, 'case-endings' or 'inflections,' called, after the Sanskrit model, pratham-ā, 'First'; dvitīyā, 'Second'; tṛtīyā, 'Third'; caturthī, 'Fourth'; pañcamī, 'Fifth'; sāṣṭhī, 'Sixth'; saptam-ī, 'Seventh.'

These are also called (1) kurtī, 'doer,' 'Nominative'; (2) karmma, 'deed,' 'Objective'; (3) karan, 'making,' 'instrument,' 'Instrumental'; (4) sam-pra-dān, 'confering,' 'Dative'; (5) apā-dān, 'what remains after separation' (apa + ā + dān, § LXI), 'Ablative'; (6) sam-bandha, 'connection,' 'relation,' 'Genitive'; (7) adhi-karan, 'possession,' 'domination,' 'Locative.' The Vocative is called sam-bodhan, 'recognising.'

The only operative distinction in Nouns and Pronouns between (1) words that have sam-jñā, 'intelligence,' (2) and the names of animals and things, is in the fact that the former use the objective in -ke more freely and have a different way of expressing plurality.

**Declension of bālak, 'A BOY.'**

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominative</td>
<td>bālak</td>
<td>bālak-erā</td>
</tr>
<tr>
<td>Accusative</td>
<td>bālak-ke</td>
<td></td>
</tr>
<tr>
<td>Instrumental</td>
<td>bālak-er dvārā (or bālak diyā)</td>
<td></td>
</tr>
<tr>
<td>Dative</td>
<td>bālak-ke</td>
<td></td>
</tr>
<tr>
<td>Ablative</td>
<td>bālak ha-ite (or theke)</td>
<td></td>
</tr>
<tr>
<td>Possessive or Genitive</td>
<td>bālak-er</td>
<td></td>
</tr>
<tr>
<td>Locative</td>
<td>bālak-e (or -ete)</td>
<td></td>
</tr>
<tr>
<td>Vocative</td>
<td>he bālak!</td>
<td>he bālak-erā</td>
</tr>
</tbody>
</table>
N.B. Some *tat-sama* words take the Sanskrit vocative; e.g. *pitaḥ, 'father,' takes he *pitaḥ*; *kanyā, 'daughter,' takes he *kanye*; *sakhi* (masc.) 'companion,' takes he *sakhe*; *bandhu, 'friend,' becomes he *bandho*. But these are mere literary or pedantic survivals, and do not occur even in writing in good modern books.

§ XXXVIII. **Comparison, how effected.**

When nouns are compared with one another, the first is put into the so-called Ablative case.

āmā-hu-ite tumī ucca, 'than me you (are) tall.'

tomā theke se bhūla, 'than you he (is) good.'

*Rām ha-ite Šyām bala-vān, 'than Rām Šyām (is) strong.'*

The idea is obvious enough; i.e. 'in presence of Rām, Šyām is strong.'

A similar expedient is to use the participle *ceye* (=cāh-iyā, 'having looked at,' 'regarding'); e.g. *Rām ceye Šyām bala-vān, 'with regard to Rām, Šyām is strong.'*

A modern development of this idiom is to use the *tat-sama* word *apekṣā, 'with regard to,' 'in comparison with,' in place of *ceye.*

A few *tat-sama* adjectives retain their inflections of the comparative and superlative, such as *priya, 'dear'; priyatara, 'dearer'; priyatam, 'dearest'; vi-jñā, 'wise,' 'learned'; viññata, viññatam.*

Another way of expressing the superlative is by prefixing the Sanskrit *yāt-paro-nāsti,* or its Bengali translation *yāhār par nāi,* to an adjective. This idiom is the exact equivalent of the French 'on ne peut plus.' For instance, *il est on ne peut plus heureux' is literally translated by tini *yār par nāi san-tuṣṭa.*

But the most natural way of expressing the superlative
is to put sakal, 'all,' or some such word in the first member of the comparison and then use theke, haite or ceye, or instead of apekṣa use sarvāpekṣa or its translation sab apekṣa = 'than all.'

§ XXXIX. DECLENSION OF PRONOUNS.

Pronouns are declined exactly like Nouns, and there is exactly the same distinction between sa-jñā-γukta, 'in-

§ XL. A. TABULAR STATEMENT OF PRONOUNS.

<table>
<thead>
<tr>
<th>Pronouns of cons cient persons</th>
<th>Nominative</th>
<th>Singular</th>
<th>Nominative</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) *mui, 'I'</td>
<td>tui, 'thou'</td>
<td>(b) ędami</td>
<td>tumī,</td>
<td>(a) *morā</td>
</tr>
<tr>
<td>(b) ędami</td>
<td></td>
<td>tumī,</td>
<td></td>
<td>(b) ędamarā</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Demonstrative</th>
<th>(a) 'e, 'he, 'she'</th>
<th>(b) 0, ai, 'he, 'she'</th>
<th>(c) 3se, 'he, 'she'</th>
</tr>
</thead>
<tbody>
<tr>
<td>ini</td>
<td>uni</td>
<td>tini</td>
<td></td>
</tr>
<tr>
<td>iharā</td>
<td>uharā</td>
<td>tahārā</td>
<td></td>
</tr>
<tr>
<td>iharā</td>
<td>uharā</td>
<td>tahārā</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oblique cases</th>
<th>(a) *mo-</th>
<th>to-</th>
<th>(b) ędamā-</th>
<th>tomā-</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) *mo-</td>
<td>to-</td>
<td>(b) ędamā-</td>
<td>tomā-</td>
<td></td>
</tr>
<tr>
<td>ihā-</td>
<td>uhā-</td>
<td>tahā-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ihā-</td>
<td>uhā-</td>
<td>tahā-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pronouns of nescient</th>
<th>Nominatives</th>
<th>Oblique cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) *</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e or ihā</td>
<td>ai or uhā</td>
<td>se or tahā</td>
</tr>
<tr>
<td>ihā-</td>
<td>uhā-</td>
<td>tahā-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pronominal adjectives</th>
<th>āmār matan</th>
<th>tomār</th>
<th>e-man,</th>
</tr>
</thead>
<tbody>
<tr>
<td>āmār matan</td>
<td>tomār</td>
<td>e-man,</td>
<td>a-man,</td>
</tr>
<tr>
<td>matan</td>
<td>'such'</td>
<td></td>
<td>'like'</td>
</tr>
<tr>
<td>'such'</td>
<td></td>
<td></td>
<td>'like'</td>
</tr>
</tbody>
</table>
telligent,' and inconscient beings. The plural of the latter is expressed by suffixing sakal, guli, gulo, etc.

Note that adjective pronouns precede such adjectives as sakal; e.g. 'all these houses' = e-i sakal ghar.

In Pronouns, however, the inflections etc. are appended, not to the nominativval form, but to a special oblique form, as will be seen from the following table, which also gives a conspectus of the pronominal adjectives and adverbs.

<table>
<thead>
<tr>
<th>Relative</th>
<th>Interrogative</th>
<th>Indefinite</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>ye, 'he who'</td>
<td>ke? 'who?'</td>
<td>kaha, 'anyone'</td>
<td>——</td>
</tr>
<tr>
<td>yin</td>
<td>ke?</td>
<td>——</td>
<td>apani</td>
</tr>
<tr>
<td>yahara</td>
<td>kahara</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>yahara</td>
<td>kahara</td>
<td>——</td>
<td>apan-erä</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relative</th>
<th>Interrogative</th>
<th>Indefinite</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>yahā</td>
<td>kahā</td>
<td>kahā</td>
<td>——</td>
</tr>
<tr>
<td>yahā</td>
<td>kahā</td>
<td>——</td>
<td>apana-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relative</th>
<th>Interrogative</th>
<th>Indefinite</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>ye, 'which'</td>
<td>kon? 'which?'</td>
<td>kona, 'any'</td>
<td>——</td>
</tr>
<tr>
<td>yata, 'as'</td>
<td>kata? 'how'</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>much</td>
<td>much?</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>yeman, 'of'</td>
<td>ke-man?</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>what sort</td>
<td>'what like?'</td>
<td>——</td>
<td>——</td>
</tr>
</tbody>
</table>
B. Note that *ki* can be inserted in a sentence to make it interrogative; e.g. *e-i ki tomār ghar?* ‘what! (is) this your house?’

C. *ye* (cf. French *que*) is used as a conjunction; e.g. *āmi bali ye e-i tomār ghar,* ‘I say that this (is) your house.’

D. When *ki* means ‘what sort of?’ it takes a locative *kise* and genitive *kiser.*

*tāhā kise haila?* ‘by what sort (of means)did that happen?’

*ini kiser lok?* ‘what sort of a person is he?’

E. The work of possessive pronouns is done by the genitives of personal pronouns. But there are also *āpan,* ‘own’ and *nijer,* ‘of self.’ Also *sva-* (self, own) is used as a prefix with *tat-sama* words. Examples: *āmār āpan ghar,* ‘my own house’; *tomar ni-j-er strī,* ‘your own wife.’

F. *ye-man* and *te-man,* *jata* and *tata,* *yāhāte* and *tāhāte* are often used in correlative phrases which are very common.

G. Note that the pronominal adverbs are all locative cases of nouns, as are most adverbs in Bengali. These are one more example of the extraordinary power of the locative case, probably the only original case, from which the genitive in *-er* and the nominative plural in *-erā* are evidently derived.
TABULAR STATEMENT OF PRONOUNS

<table>
<thead>
<tr>
<th>Relative</th>
<th>Interrogative</th>
<th>Indefinite</th>
<th>Honorific</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ye-khāne</td>
<td>kon-khāne?</td>
<td>kono-khāne</td>
<td>—</td>
<td>Adverbs of place</td>
</tr>
<tr>
<td>ye-thāy</td>
<td>ko-thāy</td>
<td></td>
<td>—</td>
<td>Adverbs of time</td>
</tr>
<tr>
<td>ŋa-khan</td>
<td>kave</td>
<td>ka-khano, 'ever'</td>
<td>—</td>
<td>Adverbs of manner</td>
</tr>
<tr>
<td></td>
<td>kon samay-e</td>
<td>ka-khan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ye-mate</td>
<td>ke-mate</td>
<td>kono-mate</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

H. Note the resemblance of the device by which the pronouns ye-man, te-man, etc. are formed to the adverbs in -mente, -ment in Romance languages.

§ XLI. ADJECTIVES.

Adjectives in Bengali have neither gender nor number. A few tat-sama adjectives keep their feminine terminations in Sanskritic writing, such as pāp-īsthā, 'most sinful'; klāntā, 'wearied.' But this refinement is becoming obsolete.

§ XLII. THE ADJECTIVE ĀR.

This is a corruption of the Sanskrit adjective apar (also used in Bengali), 'other,' 'different from.'

The Sanskrit adjective antar is also used in this sense. Thus you can either say sthānāntar (sthāna + antar, § LXII) or ār ek sthān, 'other one place,' or anya ek sthan. Note that the numeral ek, 'one,' as in many modern languages, has become an indefinite article. Ār-vār, 'another time,' 'again,' has been shortened into ābār, 'again.' Finally, ār has become a copula: Rām ār Śyām, 'Rām and Śyām.'

§ XLIII. CARDINAL NUMERAL ADJECTIVES.

[N.B. āna = 'less by one.']

These are used in both their tat-sama and tad-bhava forms.
<table>
<thead>
<tr>
<th>Tat-sama</th>
<th>Tad-bhava</th>
<th>Tat-sama</th>
<th>Tad-bhava</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ek</td>
<td>ek</td>
<td>38 aṣṭa-triṁśat</td>
<td>aṭ-triś</td>
</tr>
<tr>
<td>2 dvi</td>
<td>dui, du</td>
<td>39 āna-catvā viṁśat</td>
<td>ān-caliś</td>
</tr>
<tr>
<td>3 tri</td>
<td>tin</td>
<td>40 catvā viṁśat</td>
<td>caḷiś</td>
</tr>
<tr>
<td>4 catur</td>
<td>cār, cāri</td>
<td>41 eka-catvā-viṁśat</td>
<td>ek-caliś</td>
</tr>
<tr>
<td>5 pañca</td>
<td>pāc</td>
<td>42 dvā-</td>
<td>&quot;</td>
</tr>
<tr>
<td>6 saṭ</td>
<td>chay, cha</td>
<td>43 tri-</td>
<td>&quot;</td>
</tr>
<tr>
<td>7 sapta</td>
<td>sāt</td>
<td>44 catuš-</td>
<td>&quot;</td>
</tr>
<tr>
<td>8 aṣṭa</td>
<td>aṭ</td>
<td>45 pañca-</td>
<td>&quot;</td>
</tr>
<tr>
<td>9 nava</td>
<td>nay, na</td>
<td>46 saṭ-</td>
<td>&quot;</td>
</tr>
<tr>
<td>10 daś</td>
<td>daś</td>
<td>47 sapta-</td>
<td>&quot;</td>
</tr>
<tr>
<td>11 ekādaś</td>
<td>egāra</td>
<td>48 aṣṭa-</td>
<td>&quot;</td>
</tr>
<tr>
<td>12 dvādaś</td>
<td>bāra</td>
<td>49 āna-pañcaśat</td>
<td>ān-paṇcāś</td>
</tr>
<tr>
<td>13 trayo-daś</td>
<td>tera</td>
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<tr>
<td>14 catur-daś</td>
<td>caudāda</td>
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<tr>
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<td>śola</td>
<td>53 tri-</td>
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<td>satara</td>
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<td>cabbīś</td>
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CARDINAL NUMERAL ADJECTIVES

<table>
<thead>
<tr>
<th>Tat-sama</th>
<th>Tad-bhava</th>
<th>Tat-sama</th>
<th>Tad-bhava</th>
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<tr>
<td>74 catuḥ-saptatī</td>
<td>cuy-āttar</td>
<td>90 navati</td>
<td>nabbaī</td>
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<td>75 paṇca-</td>
<td>pāc-</td>
<td>91 ekā-navati</td>
<td>ekā-nabbaī</td>
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<td>76 saṭ-</td>
<td>cey-</td>
<td>92 dvi-</td>
<td>birā-</td>
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<td>sāt-</td>
<td>93 tri-</td>
<td>tirā-</td>
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<td>āṭ-</td>
<td>94 catur-</td>
<td>curā-</td>
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<td>79 Ūnāṣṭi</td>
<td>ūn-āśi</td>
<td>95 paṇca-</td>
<td>pācā-</td>
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<td>80 aśītī</td>
<td>āśi</td>
<td>96 ṛṣa</td>
<td>ceyā-</td>
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<td>81 ekāśītī</td>
<td>ek-āśi</td>
<td>97 sapta-</td>
<td>sātā-</td>
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<td>82 dvyaśītī</td>
<td>bir-</td>
<td>98 aṣṭa</td>
<td>nira-</td>
</tr>
<tr>
<td>83 tryaśītī</td>
<td>tir-</td>
<td>99 ūna-ṣat</td>
<td>kāt or kā</td>
</tr>
<tr>
<td>84 catur-āṣītī</td>
<td>cūr-</td>
<td>100 kat</td>
<td>hūjar (Persian hūjār)</td>
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<tr>
<td>85 paṇcāṣītī</td>
<td>pāc-</td>
<td>1000 sahasra</td>
<td>lāk</td>
</tr>
<tr>
<td>86 saṭ-āṣītī</td>
<td>cēy-</td>
<td>100,000 lakṣa</td>
<td>kro (Eng. 'crore')</td>
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<tr>
<td>87 aṣṭāṣītī</td>
<td>āṭ-</td>
<td>100,000,000 koṭi</td>
<td></td>
</tr>
<tr>
<td>89 ūṇa-navatī</td>
<td>ūṇa-nabbaī</td>
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</tr>
</tbody>
</table>

N.B. Note the assimilations in the tat-sama numerals and compare with rules of San-dhi (§ LXII).

§ XLIV. ORDINAL NUMERAL ADJECTIVES.

The first ten Ordinals are pure tat-samas, borrowed from Sanskrit, namely, pra-tham, 'first'; dvi-tīya, 'second'; tr-tīya, 'third'; catur-tha, 'fourth'; paṇca-m, 'fifth'; saṣṭha, 'sixth'; sapta-m, 'seventh'; aṣṭa-m, 'eighth'; nava-m, 'ninth'; daśa-m, 'tenth.'

From eleventh to eighteenth the tat-sama Cardinals are used.

From nineteenth onwards, the Ordinals are formed by adding the superlative suffix -tam to the tat-sama Cardinals, or, in the case of Cardinals ending in -t or -ti, by dropping this termination. Thus 'thirtieth' is either trimśat-tam or trimśa; 'twentieth' is either viṁśati-tam or viṁśa.

In familiar language the genitive of the tad-bhava
Cardinals is used: as, pāc-er prsthā, ‘page five’; das-er adhyāy (adhi-āy), ‘chapter ten.’

In the case of days of the month, the first four Ordinals are borrowed from Hindostānī. They are: 1st, pahelā; 2nd, dosarā; 3rd, tesarā; 4th, cauthā. From 5th to 18th, add -i and from 18th to 31st add -e to the Bengali Cardinals.

§ XLV. FRACTIONS.
Sawā = +¼; sāre = +½; paune = −¼.
E.g. sawā tin = 3¼; sāre cār = 4½; paune pāc = 4⅔.
Pawā = ¼; siki = ½; arddha (Skt) or ādhā (Beng.) = ½; arddh-ek = ‘one half’; tin pawā = ¾; deī = 1¼; ārāi = 2½.

Or fractions can be expressed thus: tin aṁser ek aṁšā, ‘of three parts one part,’ i.e. 2/3; panera bhāg-er cār-i bhāg, ‘of fifteen parts four parts,’ i.e. 4/15.

§ XLVI. PERCENTAGE.
Put śat kar-ā, ‘made 100’ before the numeral. Thus, śat kar-ā chu ṭākā, ‘six rupees per cent.’

§ XLVII. ADDITION.
Addition is called yog, ‘junction,’ and the addition table is recited by saying ek ār ek, dui, ek ār dui, tin, etc. The sum of an addition is called yog-phal.

§ XLVIII. SUBTRACTION.
Subtraction is called vi-yog, ‘dis-junction.’
Put kam ‘less’ after the larger number. Thus, kuri kam tera sāt hay, ‘a score less thirteen becomes seven.’

§ XLIX. MULTIPLICATION.
Multiplication is called gun-ān.
Add gun, ‘quality,’ to the number multiplied. Thus sāt gun pāc pāy-triś hay, ‘7 times 5 becomes 35.’
§ L. Division.

Division is called bhāg, ‘partition’; ‘to divide’ is bhāg kar-ā.
The divisor is bhāj-ak, the dividend is bhāj-ya, the remainder is bhāg-śes.

§ LI. The Months of the Year.

The year, vatsar, is divided into twelve months, mās, and six seasons, r-tu, of two months each. These are:

1. vaisākha April—May, vas-anta, ‘spring.’
2. jyaiśṭha May—June
3. āśārāh June—July, grīṣma, ‘the hot season.’
4. śrāvaṇa July—August, varṣā, ‘the rains.’
5. bhadra August—Sept.,
6. āśvin Sept.—Oct., śarat, ‘autumn.’
7. kārttika Oct.—Nov.,
8. agra-hāyaṇ Nov.—Dec., hem-anta, ‘the dewy season.’
9. paus Dec.—Jan.,
10. māgh January—Feb., śūt, ‘the cold season.’
11. phālguna February—March,
12. caitra March—April, vas-anta, ‘spring.’

The seasons are usually expressed as grīṣma-kāl, ‘hot time’; śarat-kāl, ‘autumn-time,’ etc.

§ LII. The Days of the Week.

The Hindus appear to have borrowed the planetary week from Greek astrologers about 300 A.D. The word vār is added in each case to the name of the planet. This word, meaning originally ‘fixed time,’ is also used with numerals to express repetition of time: e.g. tīṇi dvi-vār āmār kāch-e gelen, ‘he went twice to me’; āpani ek-vār
āmār kāch-e ās-iben, 'you will (please) come to me (just) once.'

The seven days, beginning from Sun-day, are (1) Ravi-vār, (2) Som-vār, (3) Maṅgal-vār, (4) Budh-vār, (5) Vṛhas-pati-vār, (6) Śukra-vār, (7) Śani-vār.

§ LIII. THE POINTS OF THE COMPASS (CĀRI-DIK).

Astrological ideas as to the importance of the daily resurrection of the sun, facing which a Hindu says his morning prayer, as we to this day say our prayers in churches orientated to the East, have affected the naming of the points of the compass. The East is called pūrva, 'the fore quarter.' To the right, facing East, is the daksin, the 'Deccan,' the 'right-hand' quarter or dik. Behind is the West, the paścim-dik, the 'rear-quarter'; and, finally, on your left is the 'subsequent,' uttar dik, 'the North.' The horizon is the din- maṇḍal*, the 'quarter-circle.' Intervening between the four dik are the four koṇ, 'angles' (evidently borrowed from Greek γωνία). These are, N.E., iśān-koṇ, named after Iśān, the god Śiva; S.E., agni-koṇ, the 'fire-angle,' the region of dry, hot winds; S.W., naṁr̥ti-koṇ (note the rare use of the vowel r after r) named after its eponymous demon; N.W., vāyu-koṇ, the 'wind-angle,' the region of the hurricanes called 'Nor'-wester's by Europeans.

§ LIV. THE ENCLITIC PARTICLES.

A. The Emphatic Particle -i.

Syllabic stress is faint in most modern Indo-Aryan languages, and in Bengali this is so much the case that the initial phrasal 'accent of duration,' or rather of pro-

* V. § LXII B.
longation, has become the dominant audible quality and
the basis of the rhythm of prose and verse alike. Emphasis
is expressed by suffixing -i to nouns, pronouns, adjectives,
and participles.

For instance, tini ekhāne-i āchen, 'he is here'; tini āsile-i
yā-iba, 'the moment he comes, I will go'; tini-i āmār bhār,
'(it is) he (is) my brother'; bhāla-i ha-iyāche, 'well has it
happened,' etc., etc.

This particle is probably the origin of the termination -i
of the personal pronouns. Thus āmi is probably hām-i,
tumi is probably tum-i, and āpani doubtless comes from
ātman-i. The expressions se-i, e-i, ai tend to replace se, e,
o, now rarely met with alone.

B. The Particle of Addition -o.

This, affixed to a noun or pronoun, means 'too,' 'also.'
Thus tini-o ekhān-e āchen, 'he too is here'; āmarā-o se-
khāne gelām, 'we too went there.'

Used between two phrases or words this Particle has
become a copula; āmi o Rām se-khāne gelām, 'I and Rām
went there.'

C. The Demonstrative Particles -tā, -ti, -tī.

(The form -tā expresses indifference or vague disapproval;
-ti and -tī have a slightly commendatory connotation.)

Suffixed to a noun, these particles have the force of
a definite article; thus lok-tā, 'the fellow'; lok-ti bhāla-i,
'the person (is) quite good'; chele-ti āmār, 'the child is
mine'; ghorā-tā kāhār, 'whose (is) the horse?'

Added to an adjective, they give it a nominal force;
bhāla-ti āmāy dāo, 'give me the good one'; kon-ti tomār?
'which (is) yours?' āmār-ti bhāla, 'mine (is) good.'
Added to numeral adjectives (very common) slightly emphasises them; *tin-tā ghorā, 'three horses'; pāc-tī meye, 'five girls'; ek-tī lok āsiyāchen, 'a person has come.'

Affixed to numerals used substantively, expresses the hour of the day; e.g. bāra-tā bājiyāche, 'twelve has struck'; bāra-tār samay, 'the time of twelve,' 'twelve o'clock'; kata-tā (or ka'-tā) bājila? 'how much did it strike?' Note that when these and -khān, -gāch, etc. are suffixed to nouns, the whole is declined as a compound singular noun.

D. The Demonstrative Particles -khān, -khāni, -khānī, -khānā*.

These are merely classificatory substitutes for -tā, -tī or -tī. They are applied usually to names of flat things and things having noticeably superficial extent, such as boats, houses, books, etc., e.g. naukā-khān, 'the boat'; ek-khān naukā, 'a boat'; dui-khānī pustak, 'two books.'

E. The Demonstrative Particles -gāch, -gāchi†.

These also are classificatory substitutes for -tā and -tī and are used with names of things whose principal dimension is length; e.g. ek-gāch charī, 'a walking-stick'; ek gāch dāri, 'a piece of rope'; dāri-gāchi, 'the bit of rope.'

§ LV. ADVERBS.

The pronominal adverbs have already been set forth in § XL.

Nearly all the so-called adverbs in Bengali are the locative cases of nouns which can easily be found in the

* Plainly a corruption of sthān, 'place.' Cf. e-khāne = e sthāne, 'in this place,' 'here.'
† gāch = 'tree,' 'plant.'
dictionary, such as bhitar-e, ‘on the inside’; bahir-e, ‘on the outside’; upar-e, ‘above.’ That is, they have been classified in English grammars as adverbs because they are translated by adverbs. Many tat-sama adverbs are used in modern Bengali, such as ati, ‘very’; daivat, ‘accidentally,’ etc., etc. But these also have their proper place in a dictionary.

§ LVI. Conjunctions.

The most common are: ār, evam, o, ‘and’; ādi, ‘if’; ādaryapī, ‘although’; ata-ev, ‘therefore’; kāran, ‘because’; yathā, ‘as for instance’; kintu, ‘but’; ki, vā, athavā, ‘or’; natu-vā, ‘if not,’ ‘otherwise.’

§ LVII. Interjections.

Interjections are very common. It seems useless to give a list of them here. Note bāp-re, ‘O father’; mā-re, mā-go, ‘O mother,’ exclamations of pain and sorrow.

§ LVIII. Adverbial Phrases.

The participles kar-iyā, ‘having done’; bal-iyā, ‘having said,’ impart an adverbial sense to words and phrases.

E.g. bhāla kariyā kāj kar-o, ‘do work well.’
mukh-e kariyā la-iyā gela, ‘took (it) away with (it) in mouth.’
tāhā man-e kariyā rākha, ‘keep that in mind,’ ‘mentally.’
tāhā-ke man-e kariyā dūo, ‘remind him.’
tini āmār strī chilen, baliyā, tāhā-ke grahaṅ karilām, ‘she was my wife, saying, I took her (to myself),’ i.e. ‘because she was my wife.’
§ LIX. Idioms with yāhā-te, yena, pāch-e.

Note phrases such as

yāhāte āmār su-sikṣyā hay, jatna karitām, lit. 'wherein my good-teaching should be, I made effort,' i.e. 'I took pains to get a good education.'

yena e kāj ār karibe nā, ' (let it be) such (that) you shall not do this deed again,' i.e. 'take care not to do it again.'

pāch-e tāhār dhan curi hay, bhay kar-ilā, 'afterwards his wealth be stolen, (he) feared,' i.e. 'he feared lest his wealth should be stolen.'

Such phrases seem difficult, thus segregated, but they are simple enough in their context, and examples will be found in the following Specimens.

§ LX. Upa-sarga, 'Additions,' or Inseparable Prefixes.

These only occur in the numerous tat-sama nouns and adjectives in modern Bengali. The prefix upa- above is an example and has the same origin and sense as Greek الوتο-. (Note the vowel and consonant assimilations in the examples given below. Explanations of these will be given in § LXI on San-dhi. These are all examples of karma-dhāray sam-ās, § LXII.)

(1) a- is the prefix of negation, the Greek δ στερητικόν.

Examples: kūl, 'a shore'; a-kūl, 'shore-less'; khyāti, 'fame'; a-khyāti, 'ill-fame'; sa-mān, 'equal'; a-samān, 'unequal'; bhay, 'fear'; a-bhay, 'security'; āvṛta, 'covered'; an-āvṛta, 'uncovered'; svī-kār, 'confession'; a-svīkār, 'denial.'

(2) ati-, 'excess,' 'transcending.'

ati-kram ('step beyond'), 'transgression'; aty-anta, 'a-
bounding,' 'much,' 'very'; *aty-ukti,* 'too much talk'; *ati-rikta,* 'excessive'; *aty-ācār,* which in Sanskrit means 'too (refined) manners,' in Bengali means 'oppression,' 'harshness.'

(3) *adhi-,* 'above,' 'upwards.'

*adhi-kār,* ('taking over'), 'possession'; *adhi-kārī,* 'an owner'; *adhi-pati,* 'supreme ruler'; *adhi-gata,* 'come at,' 'known,' 'learnt'; *adhi-k,* 'much,' 'excessive'; *adhi-rāj,* 'supreme ruler,' 'sovereign'; *adhi-sthita,* 'placed over'; *ādhy-āy,* 'reading,' 'study,' 'a chapter.'

(4) *anu-,* 'after,' 'sequence,' 'according to' (cf. Greek *dvā-*)

*anu-car,* 'a companion,' 'one who goes with'; *anu-kārī,* 'an imitator,' 'one who acts like'; *anu-tāp,* 'after-pain,' 'repentance'; *anu-mati,* 'consent,' 'permission'; *anu-vād,* 'after-speech,' 'a translation'; *anu-śan,* 'searching after'; *anu-gata,* 'come after,' 'obliged' (āpanār *anu-gata,* 'your obliged servant')

(5) *antar-* (Latin *inter-,* comparative of *in-.*

*antar-karaṇ,* 'that which works within,' 'inner consciousness,' 'the heart'; *antar-gata,* 'gone within,' 'disappeared'; *antar-śta,* 'placed within,' 'intermediate.'

(6) *apa-,* 'away,' 'privation' (cf. Greek *dépō,* Lat. *abs,* etc.).

*apa-rādh,* 'transgression,' 'offence'; *apa-vād,* 'calumny'; *apa-mān,* 'disgrace,' 'detraction' (*mān* = 'honour').

(7) *api-,* 'to,' 'in addition' (cf. Greek *éπι-,* Latin *ob-*)

*api-ca,* 'moreover'; *api-dhān,* 'an (additional) covering'; *api-naddha,* 'clothed.'
(8) abhi-, 'tendency towards.'
   abhi-gata, 'approached to'; abhi-mukh, 'facing towards';
   abhi-māṇ, 'pride'; abhy-antar, 'within.'

(9) ava-, 'down' (degradation).
   ava-kṛṣṭa, 'not good,' 'bad'; ava-tār, 'coming down,'
   'an incarnation'; ava-helā, 'dis-respect'; ava-ṣeṣ, 'residue';
   ava-siśṭa, 'left over'; ava-sāṇ, 'resting-place,' 'pause.'

(10) ā-, 'towards,' resembles in sense Latin ad-.
   ā-dhār, 'receptacle,' 'reservoir'; ā-karṣaṇ, 'attraction';
   ā-sum-udra, 'as far as the ocean'; ā-kraman, 'attack';
   ā-gata, 'arrived,' 'come to'; ā-dar, 'respect,' 'love'; ā-
   rohāṇ, 'ascension'; ā-liṅgaṇ, 'embrace.'

(11) ut-, 'up,' 'elevation' (cf. German aus-, Eng. out-).
   ut-patti, 'output'; ut-kṛṣṭa, 'excellent'; un-nati, 'pro-
   motion'; ud-yog, 'effort,' 'zeal'; ut-(s)thita, 'out-risen,'
   'raised'; ut-tāp, 'great heat'; ud-ay, 'rising' (of sun, etc.);
   ud-veg, 'uneasiness'; ud-bhid, 'an out-piercer,' 'a plant,'
   'what pierces the soil'; un-matta, 'maddened.'

(12) upa-, 'near,' 'like' (secondary state) (cf. āतro-, sub-).
   upa-dvīp, 'pen-insula'; upa-path, 'by-path'; upa-pati,
   'a paramour'; upa-patni, 'a mistress'; upa-sthita, 'present,'
   'placed near'; upa-sarga, 'a subordinate word,' 'a prefix.'

(13) dur-, 'hard,' 'difficult' (cf. Greek δύσ- ) [opposite
   of su-, below].
   dur-ācār, 'having bad manners,' 'wicked' (cf. aty-ācār);
   duḥ-kha, 'grief,' 'pain' (cf. su-kh(a) below); dur-gam,
   'hard of access.' Dur-gā = Kālī, 'the goddess who is hard
   of access'; duṣkar, 'hard to be done'; duṣ-pṛāpy-a, 'hard
   to obtain'; duṣ-ṭa, 'wicked.'
(14) ni-, 'down,' 'entirety.'

ni-pāt, 'downfall,' 'death'; ni-vāraṇ, 'inhibition'; ni-vṛttā, 'inhibited,' 'ceased'; ni-visṭa, 'engaged in'; ni-yog, 'injunction'; ni-yuṅka, 'in-joined,' 'appointed'; ni-mitta, 'cause,' 'sake'; (tāhār nimitte, 'because of that'); ni-tya, 'innate,' 'eternal'; ni-mantraṇa, 'invitation'; ni-vedan 'invocation,' 'petition'; ny-āy, 'rule,' 'custom' (tāhār ny-āy, 'like that'); ny-ūn, 'defective,' 'less'; nīta (ni-itā), 'brought.'

(15) nir-, 'out,' 'without.'


(16) parā-, 'back' (reaction) (cf. Greek παρά-).

parā-kram, 'opposing step,' 'bold advance,' 'valour'; parā-jay, 'back-victory,' 'defeat'; parā-varūtan, 'return'; parā-marśa, 'advice'; parā-nil-mukh, 'averted face'; parā-bhav, 'backward state,' 'disgrace,' 'humiliation.'

(17) pari-, 'round,' 'completeness' (cf. Greek περί-).

pari-pūrṇa, 'quite filled'; pari-dhi, 'circumference'; pari-śram, 'great effort' or 'fatigue'; pari-ś-kār, 'doing through,' 'cleansing,' 'clean'; pari-kram, 'succession,' 'order'; pari-bhraman, 'wandering round,' 'travel'; pari-ātān, 'travel'; pari-anka, 'a couch'; pari-āpta, 'sufficient,' 'befitted'; pari-dhān, 'a lower garment' (put round the waist).

(18) pra-, 'forth' (progression) (cf. Lat. pro-, pre-).

pra-kās, 'display'; pra-sthān, 'departure from a place'
(sthān); pra-tāp, ‘majesty,’ ‘splendour’; pra-ṇay, ‘affection’; pra-kār, ‘species,’ ‘inner quality,’ as compared with ā-kār, ‘aspect’; pra-jā (‘offspring’), ‘subject,’ ‘tenant’; pra-ṇati, ‘bowing forward,’ ‘obeisance’; pra-bhu (‘being before’), ‘a lord,’ ‘master’; pra-bhṛti, ‘preceding,’ ‘et cetera’ (i.e. this preceding, beginning from this; cf. ity-ādi (‘with’ this (for a) beginning); pra-lāp, ‘chatter,’ ‘delirium’; pra-stāv, ‘proposition’; pra-śākhā, (‘fore-branch’), ‘twig’; pra-krīti, ‘nature,’ from which Prākrīta, ‘natural’ or ‘colloquial’ speech (cf. Saṁs-krīta, under sam-., below).

(19) prati-, = re-, ‘reiteration.’


(20) vi-, the equivalent of dis-, in-, un-, mis-, etc.


(21) sam-, ‘with’ (cf. Greek συν-, com-, etc.).

'wealth'; san-tos, 'contentment'; san-tuṣṭa, 'contented,' 'happy'; san-deha, 'doubt,' 'confusion'; sam-pūrṇa, 'completed,' 'full'; sam-ay, 'conjuncture,' 'time'; sam-ācār, 'news,' 'information'; san-dhi, 'collocation of compound words'; sam-ās, 'compounding of words'; sam-udra, ('all-water'), 'the ocean' (cf. ṛṣiṣṭa); Sam-s-kṛṣṭa, 'the ordained,' literary language, Sanskrit.

(22) su-, 'well,' 'good' (cf. ēv-). The opposite of dur-.

su-mati, 'good mind,' 'benevolence'; su-khyāti, 'good fame'; su-labh, 'easily got,' 'cheap'; su-kh, 'joy,' 'ease'; su-samācār, 'good news,' 'ev-angel'; su-pra-bhāt, 'auspicious dawn'; su-viḍhā, 'ease,' 'easy.'

Perhaps sundar, 'beautiful,' is su-nar, 'fine man' (cf. Greek ἀ-νηρ).

A sense of the force of the upa-sargas is very essential to the due comprehension and enjoyment of Indo-Aryan languages. One way of securing this is to trace the changes wrought on the meaning of a single word by prefixing these. For example: vād, 'speech'; anu-vād, 'accompanying speech,' 'translation'; apa-vād, 'insult'; ava-vād, 'command'; nir-vād, 'blame'; pari-vād, 'detraction'; pra-vād, 'a proverb'; prati-vād, 'an answer'; vi-vād, 'a dispute'; sam-vād, 'complete speech,' 'information,' 'news.' (Note, in this last instance, that though sam- is duly converted into sam- in accordance with the formal rules of san-dhi because the nasal precedes what was once a semi-vowel, yet since v has become b, the word is nevertheless pronounced sāmbād.) Take, in the same way, the numerous compounds of kram, 'a step,' 'progress.'
§ LXI. *San-dhi, the Assimilation of Letters in Tat-sama Compounds.*

The Sanskrit grammarians reduced the assimilation of letters in contact to definite rules, which in the case of the Sanskrit language are rules for pronunciation as well as orthography. In Bengali these rules, which are easily learnt, survive only as orthographical guides. [Note that final -a is not considered as mute for the purpose of these rules.]

A. *Svar-san-dhi, Vowel Assimilation.*

Vowels are sa-mān, ‘similar,’ or a-samān, ‘dissimilar.’ Thus a or ā, i or ī, u or ū are samān, ‘similar’ to a or ā, i or ī, u or ū respectively.

(1) When a vowel comes into contact with its sa-mān vowel, it coalesces with it to form the corresponding long vowel. Examples:

*baddha+aṇjali, baddhāṇjali,* ‘(with) hands joined,’ in the attitude of offering.

*anya + anya, anyānya,* ‘other (and) other,’ ‘various.’

*janma + avadhi, janmāvadhi,* ‘up to birth,’ ‘since birth.’

*dhana + āśā, dhanāśā,* ‘hope (of) wealth.’

*ratna + ākar, ratnākar,* ‘jewel-mine.’

*hima + ālay, Himālay,* ‘abode of cold,’ ‘abode of snow.’

*soka + ākul, sokākul,* ‘overwhelmed with grief.’

*śaraṇa + āpanna, śaraṇāpanna,* ‘having obtained shelter’ (āpanna = ā-pad-na).

*huta + ās, hatās,* ‘(having) hope destroyed.’

*vidyā + ālay, vidyālay,* ‘learning-abode,’ ‘a school’ or ‘college.’

*mahā + āsay, mahāśay,* ‘(having) great thoughts,’ ‘sir,’ a term of respect.
San-dhi, Assimilation of Vowels

\[\text{dayā} + \text{ārdra}, \text{dayārdra}, \text{ˈpity-tender}, \text{ˈtender with pity}.\]
\[\text{kārā} + \text{agār}, \text{kārāgār}, \text{ˈprison-house}.\]
\[\text{divā} + \text{avasān}, \text{divāvasān}, \text{ˈday-end}, \text{ˈend of day}.\]
\[\text{īrṣā} + \text{anu} + \text{ita}, \text{īrṣānvita}, \text{ˈenvy-possessed}, \text{ˈfilled with envy}.\] (Note that, \text{v} being pronounced as \text{b}, \text{anvita} is pronounced as āmbīto.)
\[\text{rāga} + \text{anvita}, \text{rāgānvita}, \text{ˈangry}.\]
\[\text{giri} + \text{indra}, \text{girīndra}, \text{ˈmountain-lord}, \text{i.e. the god Śiva.}\]
\[\text{abhi} + \text{iṣṭa}, \text{abhīṣṭa}, \text{ˈmuch desired}, \text{ˈa wish}.\]
\[\text{ati} + \text{ita}, \text{ātīta}, \text{ˈby-gone}, \text{ˈpast}.\]
\[\text{ksiti} + \text{āśvar}, \text{kṣitiśvar}, \text{ˈearth-ruler}, \text{ˈa king}.\]
\[\text{prati} + \text{īkṣā}, \text{pratikṣā}, \text{ˈa looking back}, \text{ˈexpectation}.\]
\[\text{prthivī} + \text{āśvar}, \text{prthivīśvar}, \text{ˈearth-lord}, \text{ˈa king, prince}.\]
\[\text{Gaurī} + \text{iś}, \text{Gaurīś}, \text{ˈlord of Gaurī}, \text{i.e. the god Śiva.}\]
\[\text{mahī} + \text{indra}, \text{mahīndra}, \text{ˈearth-Indra}, \text{ˈan Indra among princes}.\]
\[\text{kaṭu} + \text{uktī}, \text{kaṭukti}, \text{ˈsharp speech}.\]
\[\text{madhu} + \text{uttā}, \text{madhūṭṭha}, \text{ˈmade from honey}, \text{i.e. ˈbees-wax}.\]
\[\text{madhu} + \text{utsav}, \text{madhūtsav}, \text{ˈhoney-feast}, \text{a spring festival at the pūrṇimā or full moon of the month of Caitra}.\]

(2) When \( a \) or \( ā \) is followed by \( i \), the two vowels coalesce to form \( e \).

\[\text{pūrṇa} + \text{indu}, \text{pūrṇendu}, \text{ˈfull moon}.\]
\[\text{sravaṇa} + \text{indriya}, \text{sravaṇendriya}, \text{ˈhearing-sense}, \text{ˈsense of hearing}.\]
\[\text{nara} + \text{Indra}, \text{narendra}, \text{ˈan Indra among men}, \text{ˈa king}.\]
\[\text{parama} + \text{Īśvar}, \text{parameśvar}, \text{ˈsupreme God}.\]
\[\text{dina} + \text{iś}, \text{dines}, \text{ˈday-lord}, \text{ˈthe sun}.\]
rasana + indriya, rasanendriya, 'taste-sense,' 'sense of taste.'
mahā + Indra, mahendra, 'a great Indra,' 'a chief.'
mahā + īśvar, mahēśvar, 'great god,' chiefly of Siva.
Gangā + īś, Gangeś, 'Ganges-lord'; i.e. Śiva, from whose locks the flowing Ganges streams.

(3) When a or ā is followed by u, the two vowels coalesce to form o.
candra + uday, candroday, 'moon-rise.'
gātra + utthān, gātrotthān, 'body-raising,' 'rising to one's feet.'
saha + udar, sahodar, 'co-womb,' 'uterine brother or sister.'
eka + āna-viniśati, ekona-viniśati, 'one less than 20.'
pāda + ān, pādon, 'less by a foot.'
mahā + uday, mahoday, '(conferring) great-prosperity,' a term of respect, 'sir.'
mahā + upādhyāy, mahopādhyāy, 'great teacher,' equivalent to an academical title of learning.

(4) When a or ā is followed by e, the vowels coalesce to form ai.
eka + ek, ekaik, 'one (and) one,' 'each one singly.'
guṇa + ekabhājan, guṇaikabhājan, 'sole possessor of merit.'

(5) When a or ā is followed by ai, the vowels coalesce to form ai.
atula + aiśvārya, atulaiśvārya, 'unequalled grandeur.'
mahā + aiśvārya, mahaiśvārya, 'great grandeur.'

(6) When a or ā is followed by o, the vowels coalesce to form au.
jalā + okā, jalaukā, 'water-leech.'
(7) When a or ā is followed by au, the vowels coalesce to form au.

svabhāva + auḍāryya, svabhāvaudāryya, ‘nature-nobility,’
‘nobility of nature.’
sneha + auṣadh, snehauṣadh, ‘love-potion.’
mahā + auṣadh, mahauṣadh, ‘great medicine,’ ‘panacea.’

(8) The above are instances of backward assimilation. There is one example of forward assimilation when the second word, after a or ā, begins with r, which then changes into its semi-vowel r.

uttama + ṛṇ, uttamaraṇa, ‘best-debt,’ ‘creditor.’
adhamā + ṛṇ, adhamaraṇa, ‘lowest-debt,’ ‘debtor.’
deva + ṛṣi, devarṣi, ‘divine sage.’
maha + ṛṣi, maharṣi, ‘great sage.’
rāja + ṛṣi, rājavṛṣi, ‘royal page.’
śīta + ṛta, śītāṛtta, ‘tortured by cold,’ ‘chilled.’ [Note ṛta becomes artta.]
kṣudhā + ṛta, kṣudhāṛtta, ‘tortured by hunger.’

(9) i or ī, u or ū, or r followed by vowels a-samān, dissimilar to themselves, change into their respective semi-vowels.

prati + aha, pratyaha, ‘day by day,’ ‘every day.’
ati + ācār, atyācār, ‘oppressive conduct,’ ‘oppression.’
prati + upakār, pratyupakār, ‘return-benefit.’
prati + ek, pratyek, ‘every one.’
anu + artha, anvartha, ‘following (the) meaning,’ ‘appropriate,’ ‘obvious.’
anu + ita, anvita, ‘going with,’ ‘possessed of.’
pāṣu + ādi, pāṣvādi, ‘animals etcetera,’ lit. ‘beginning with animals.’
vadhū + āgaman, vadhvāgaman, 'the bride-arrival,' 'coming of the bride.'
mātr + anujñā, mātranujñā, 'maternal farewell.'
pitr + ālay, pitrālay, 'paternal home.'

B. Vyāñjan San-dhi, Consonant Assimilation.

As consonants ordinarily contain the inherent vowel a, words ending with a consonant are rare, and for the most part occur only in combination. Before describing the changes such consonants undergo it is necessary to state two formal rules of internal san-dhi, known to Bengalis as (1) ṇatva vi-dhi, the 'rule of ṇa-ness,' the rule by which n changes to n and (2) ṛatva vi-dhi, the rule by which s changes to s. These are: (1) r, r and s, in spite of intervening vowels, gutturals (including ḷ), labials (including v), y and m, change n to n, if n is followed by vowels, n, m, y or v; (2) vowels except a or ā, in spite of intervening m or h, and also k or r change s into s if s is followed by vowels, t, th, n, m, y, v, in which case the following dentals also become palatal. Examples of these changes will be found hereunder.

Note that, for purposes of san-dhi, vowels, semi-vowels and ḷ count as sonants.

(1) A surd followed by a sonant becomes its own sonant.

dik + ānta, diganta, 'horizon-end,' 'extreme distance.'
dik + gaj, diggaj, 'elephant of the quarters.'
dik + vāraṇ, digvāraṇ, 'elephant of the quarters,' 'guardian of each of the four quarters.'
dik + ambar, digambar, 'clad with the quarters only,' i.e. stark-naked, used of mendicant monks. (Digambarī is a common title of the goddess Durgā.)
tvak, ‘skin’ + indriya, tvagindriya, ‘sense of touch.’
prāk + avasthā, prāgavasthā, ‘previous state.’
prāk + utpanna, prāgutpanna, ‘previously appeared.’
sat + antahkarana, sadantahkarana, ‘good heart.’
vāk + jāl, vāggāl, ‘speech-net,’ ‘verbosity.’
vāk + devi, vāgdevi, ‘goddess of speech.’
śat + ānan, śarānan, ‘six-face-d,’ ‘the god of war.’
brhat + ākār, brhadākār, ‘huge form(ed).’
ut + ita, udita, ‘gone out,’ ‘arisen.’
ut + jāpan, udjāpan, ‘engagement in a vow.’
ut + jōg, udjōg, ‘exertion,’ ‘effort.’
jagat + īś, jagadiś, ‘world-lord,’ i.e. Siva or Indra.
jagat + bandhu, jagadbandhu, ‘friend of the world.’
ap + ja, abja, ‘water-born,’ ‘a lotus.’
ap + da, abda, ‘water-giving,’ ‘rainy season,’ ‘a year in the calendar’ (Khrīṭābda = ‘the Christian era’).

(2) Final -k, -t, -d and -ḍ followed by nasals are changed into their own nasals.
dik + manḍal, dinmanḍal, ‘the circle of the horizon.’
avāk + mukh, avāṁmukh, ‘speechless mouth.’
śat + māsik, saṃmāsik, ‘six-monthly.’
ut + nati, un-nati, ‘up-rising,’ ‘elevation.’
mṛt + may, mṛṇmay, ‘made of earth,’ ‘earthy.’
jagat + manḍal, jaganmanḍal, ‘earth-circle,’ ‘the globe.’
tad + manaska, tanmanaska, ‘of that mind.’
jagat + nāth, jagannāth, ‘world-lord,’ ‘Juggernauth,’ i.e. Viṣṇu and his incarnations.

(3) Final -t or -ḍ are assimilated by subsequent c, ch, j,
jh, ḍ, ḍh or l.
ut + cāraṇ, uccāraṇ, ‘enunciation,’ ‘pronunciation.’
sat + caritra, saccaritra, ‘good character.’
tad + cintā, taccintā, ‘thought of that.’

ut + chinna, uccinna, ‘cut off.’

sat + jan, sajjan, ‘a holy person.’

tad + janya, tajjanya, ‘by reason of that,’ ‘for the sake of that.’

ut + ḍiyamān, uṭṭiyamān, ‘flying up.’

brhāt + ḍhakkā, brhadḍhakkā, ‘a big drum.’

ut + lās, ullās, ‘great delight.’

ut + lekh, ullekh, ‘mention,’ ‘reference.’

ut + langhan, ullanghan, ‘over-stepping,’ ‘transgression.’

tad + lakṣāṇ, tallakṣāṇ, ‘aiming at that,’ ‘reference to that.’

(4) Final -t or -d followed by h becomes -ddh.

ut + ḍhṛta, uddhṛta, ‘taken out,’ ‘uplifted.’

ut + hata, uddhata, ‘arrogant,’ ‘up-lifted.’

tad + hita, taddhīta, ‘his benefit,’ a grammatical term for secondary derivative words, not derived from original roots.

ut + śiṣṭa, ucchiṣṭa, ‘left over,’ leavings from a meal, etc.

ut + śṛṅkhal, uccṛṅkhal, ‘unrestrained,’ ‘uncontrolled.’

ut + śvās, uccṛvās, ‘exhalation,’ ‘expiration.’

tad + sakti, tacchakti, ‘the power of him,’ ‘of that.’

(5) -d or -dh followed by a surd becomes its own surd by assimilation.

tad + kṣanāt, tatkṣanāt, ‘at the moment of that,’ ‘thereupon.’

vipad + kāl, vipatkāl, ‘misfortune-time,’ ‘time of woe.’

tad + par, tatpar, ‘thereafter.’

tad + phal, tathphal, ‘fruit of that,’ ‘result of that.’

tad + sāhit, tatsuḥit, ‘therewith.’

ksudh + pipāsā, kṣutpipāsā, ‘hunger (and) thirst.’
(6) The prefix *sam-* undergoes the following changes:
(a) before the five classes of touch-letters *m* can be written either as *ṁ* or as the nasal of the following letter:
(b) before semi-vowels or sibilants, it is always written as *m*.

(a) *sam + kīrṇa, saṁkīrṇa* or *saṁkīrṇa,* 'contracted.'
*sam + cay, saṁcay* or *saṁcay,* 'a collection,' 'a heap.'
*sam + jāta, saṁjāta* or *saṁjāta,* 'cognate,' 'born together.'
*sam + tām, saṁtān* or *santān,* 'progeny,' 'offspring.'
*sam + deha, saṁdeha* or *sandeha,* 'danger,' 'doubt,' 'suspicion.'
*sam + dhān, saṁdhān* or *sandhān,* 'conjunction,' 'search,' 'information about something lost.'
*sam + pūrṇa, saṁpūrṇa* or *sampūrṇa,* 'complete.'

(b) *sam + ṭog, saṁṭog,* 'contact,' 'cohesion.'
*sam + rūrha, saṁrūrha,* 'of high lineage.'
*sam + lagna, saṁlagna,* 'contiguous.'
*sam + vād, saṁvād,* 'news.' (saṁvād-patra, 'a newspaper.'
*sam + sodhan, saṁsodhan,* 'emendation.'
*sam + sarga, saṁsarga,* 'contiguosity,' 'society.'

Note that when *sam-* comes into contact with the Sanskrit root *kr* or its derivatives, an euphonic *s* is interposed, e.g. *saṁskār,* 'completion,' *saṁskṛta,* 'accomplished,' 'Sanskrit,' i.e. the accomplished, the grammatically complete language, opposed to *prākṛta,* the 'natural' speech of men in conversation. (Sanskrit and Prākrit have played the same part in the evolution of the modern languages of India as classical Latin and popular Latin in the growth of the Romance languages in Europe.)
Note also that the Sanskrit grammarians treated the above modifications as changes of *sāṁ*-, which was conventionally regarded as the original form.

(7) If *sthā* or *stambha*, or their derivatives occur after *ut*, the *s* is elided.

* ut + sthān, utthān, ‘a rising or getting up.’
* ut + sthita, utthita, ‘arisen.’
* ut + stambhita, uttambhita, ‘strengthened,’ ‘supported.’

Note that the following assimilations of final *-s* and *-r* were regarded by Sanskrit grammarians as assimilations of final *-h*. As, however, that symbol represents an elision of consonantal sound, it seems more logical to describe the assimilations as those of the consonants in question.

(8) (a) Final *-as* remains unaltered before surds except sometimes before guttural and labial surds, and dental surds. (b) Final *-r* remains unaltered before sonants.


SAN-DHI, ASSIMILATION OF VOWELS

(9) Final -as before sonants becomes o.

tejo-may, ‘brilliant’; tejo-murtti, ‘brilliance of form’;
vayas + atita, vayotita, vayo-gata, ‘advanced in age’;
̄yaso-gān, ‘psalm of fame’; ̄yaso-lipsā, ‘desire of fame’;
manohar, ‘mind-ravishing’; mano-vedanā, ‘mental pain’;
sadyo-jāta, ‘fresh-born’; tiro-bhāv, ‘disappearance’;
saro-ja, ‘pond-born,’ ‘a lotus’; (saro-jinā, fem. of saroja, is a
common female name); saro-var, ‘a splendid lake.’

(10) Final -r or -s before c or ṇh becomes by assimilation
the palatal s.

prāyas + citta = prāyascitta, ‘previous thought,’ ‘thought
of previous action,’ ‘penance.’
nir + cinta = niścinta, ‘thoughtless.’
jyotis + cakra = jyotiscakra, ‘the Zodiac circle.’
dur + ceṣṭita = duṣceṣṭita, ‘hard-striven.’
śiras + chedan = śiraschedan, ‘decapitation.’
nir + chidra = niśchidra, ‘without a crevice.’

(11) (a) -as, -ar and -ur (sometimes) followed by
guttural or labial surds or by sibilants change s or r into ū.
(b) -ir or -is followed by sibilants change s or r into ū.

(a) vayah-kram, ‘process of age.’
vayah-stha, ‘come of age.’
manah-kalpita, ‘conceived in the mind.’
manah-pūrā, ‘mental pain.’
antah-karan, ‘inner-working,’ ‘the consciousness.’
antah-pur, ‘inner apartment.’
antah-pātī, ‘falling within,’ ‘included in.’
antah-stha, ‘intermediate,’ ‘semi-vowel.’
duh-kha, ‘grief,’ ‘pain.’
duh-sādhyā, ‘hard of attainment.’
yasāḥ-śes, 'end of fame.'
yasāḥ-stambha, 'a pillar of fame or commemoration.'
sudṛgah-kṛtta, 'fresh-done.'
sudṛgah-śoc, 'a new sorrow.'
punah-prepsā, 'repeated desire.'
punah-siddha, 'cooked again.'
punah-punar, 'again and again.'
ahaḥ-śes, 'day's end.'
ahaḥ-pati, 'day's lord,' 'the sun.'
catuḥ-parśva, '(on) four sides.'
catuḥ-sīmā, 'four boundaries.'
duḥ-saha, 'hard to bear.'

(b) nih-saran, 'exit,' 'going forth.'
nih-śes, 'endless.'
nih-śok, 'without sorrow.'
bahiḥ-sāla, 'exterior apartment.'
bahiḥ-stha, 'placed outside.'
jyotiḥ-śāstra, 'astronomical scripture.'

(12) -ir and -ur before guttural and labial surds change into -iṣ and -uṣ (v. rule of satva, § LXI, B).

nis-kalanka, 'without spot'; nis-krānta, 'emerged';
nis-panka, 'without mud'; bahiś-kṛtu, 'turned out';
catuṣ-koṇ, 'quadrangle'; catuṣ-patha, 'crossing of four roads';
uduṣ-karma, 'evil deed'; duṣ-prāpya, 'hard to get';
dhunuṣ-pāṇi, 'bow-in-hand.'

But when -iṣ or -uṣ come into contact with a following
dental surd, they become dental by forward assimilation,
thus: nis-tej, 'lacking vigour'; duṣ-tar, 'hard to cross,' etc.

(13) -ar followed by dental surds becomes -as.

antasaṭāp, 'internal pain'; antaṣ-taṇ, 'containing water
within'; punaṣ-taṇ, 'over and over,' etc.
(14) Before r, final -r is elided, and the previous vowel is lengthened.

nir + rakta, niraktā, ‘blood-less’; nir + randhra, nīran-
dhra, ‘without crevice’; nir + rav, nīrav, ‘noiseless’;
nir + rog, nīrog, ‘without disease’; catur + rātra, catūrātra,
‘four nights.’

(15) Note that ch after a vowel is written ccha.

sa + chidra, sacchidra, ‘with a crevice’; vṛksa + chāyā,
vṛksacchāyā, ‘tree-shadow’; pari + chad, paricchad, ‘cover-
ing,’ ‘paraphernalia’; vi + ched, vicched, ‘division’; tanu +
chad, tanucchad, ‘body-covering.’

(16) R before a consonant is called reph, and doubles
the following consonant if it be c, ch, j, d, dh, m, y and v.
(ch and dh become cch and ddh.) Numerous examples
occur in the following specimens.

§ LXII. Sām-ās, (Classified) Compounds.

Compound tat-sama words are arranged in the following
classes. (Some tad-bhava words are also thus compounded.)

1. Co-ordinative or dva(n)dva Compounds.

The word dvandva (dva + dva) is itself an example,
meaning ‘two (and) two.’ These are compounds of nouns,
adjectives, and (rarely) adverbs connected in sense by
‘and.’

Examples: uttar-dakṣiṇ, ‘north (and) south’; pitā-
mātā, ‘father (and) mother’; mā-bāp, ‘mother (and)
father’; ghāṭ-bājār, ‘landing-stage (and) market’; bhāla-
manda, ‘good (and) bad’; janma-mṛtu, ‘birth (and) death’;
Sītā-Rām, ‘Sītā (and) Rām’; ghar-bārī, ‘house (and)
home.’
2 A. Dependent or tat-puruṣ Determinative Compounds.

In these, the first member is related to the second as an attribute in an oblique (Sanskrit) case. (The word tat-puruṣ, 'man of him,' is itself an example of a genitival compound of this class.) The compound is a noun or adjective according as the last member is one or other. Examples:

Accusatival: jaya-prāpta, 'having gained victory.'
Instrumental: deva-datta, 'given by the gods,' cf. θεό-δότος.
Datival: Viṣṇu-bali, 'offering to Viṣṇu.'
Ablatival: svarga-patita, 'fallen from heaven.'
Genitival: pāṭh-śālā, 'reading-house,' 'school.'
Locatival: Vaṅga-ja, 'born in Bengal.'

Compounds with -viṣes, 'special,' and -antar, 'other,' are considered to come under this head. Thus lok-viṣes = 'a special kind of person'; desāntar = 'a different kind of country,' 'another country.'

2 B. Descriptive or karmadhāray Determinatives.

The first member describes the last, and is related to it as a predicate.

The two members may be (i) nouns in apposition, as rājarṣi, 'the royal ṛṣi or sage'; strī-loc, 'women-folk'; nara-simha, 'man-lion.'

(ii) The first member may be an adjective; e.g. madhyāhna (madhya + ahna), 'mid-day.'

N.B. The numerous compounds in which the first member is a numeral adjective are called dvi-gu, 'two cow,' compounds; e.g. tri-loc, 'the three worlds'; catuspad, 'quadruped.'
(iii) The first member may be an indeclinable. The examples given under the head of Upasargas (§ LVI) are examples of these.

N.B. When the Compound is itself adverbial in sense, it is separately classified as avyayī-bhāva, 'indeclinable state.' Such are yathā-sakti, 'according to ability'; yatho-cit, 'as becoming'; yāvajjīvan, 'life-long.'

3. Possessive or bahu-vṝhi Compounds.

The word bahu-vṝhi, 'much-rice,' is itself an example. It is a karma-dhāray Compound used adjectively as much-rice(d), 'possessing much rice'; just as we may say 'a light-cavalry man.' Any Determinative can be thus used adjectively and thus becomes a bahu-vṝhi. Appositional Descriptions often imply a comparison, as candr-ānan, 'moon-face(d).

mātra, 'measure,' at the end of a bahu-vṝhi means 'in the measure of,' and so 'only,' as nām-mātra rājā, 'a king in name only.'

ādi, prabhṛti, 'beginning,' at the end of a bahu-vṝhi samās mean 'etcetera,' i.e. 'beginning from.' E.g. ity-ādi, 'beginning with this,' i.e. 'and so on.'

pūrvaaka, 'preceeder,' 'leader,' is used in the sense of 'with the accompaniment of,' e.g. hāsy-a-pūrvaak, 'with a smile'; āgaman-pūrvaak, 'having arrived,' etc.

hasta, 'hand,' at the end of one of these compounds means 'holding in hand,' as āstra-hasta, 'with weapon in hand.'

§ LXIII. INDIGENOUS ASSIMILATIONS IN TADVHAVA WORDS.

Examples have already been given of vowel assimilation in the declension of nouns and conjugation of verbal
stems ending in vowels. But in Western Bengal at least are many other phonetic changes, many of which are now recorded in writing. Thus chele, ‘a boy,’ is in Eastern Bengal still pronounced as chāliyā, and meye, ‘a girl,’ as māiyā. Generally -iyā, as in the perfect participle, becomes e, and if preceded by ā, changes it into e. Thus pā-iyā becomes pe-ye. It has a tendency to lengthen the sound of preceding a; thus kar-iyā becomes kor-e; bal-iyā becomes bol-e. I before t and l in the inflections of verbs is elided in Western Bengal. Thus kar-itām becomes kor-tum; kar-īlām, kor-lum; so also e before ch is elided. Thus kar-itechi becomes korchi; karitechilām becomes korchilum; kar-iyāchi becomes kor-echi; kar-ība becomes korbo. The phonetic record of these assimilations is most common in poetry. Examples will be found in the Specimens of verse below. ā after iy- becomes e; as diye, ‘having given’; giye, ‘having gone’; śu-īye, ‘having lain down,’ etc.
PART III
SPECIMENS. A. PROSE

I take my first specimens from the Kathā-mālā, 'story-garland,' of that famous scholar Paṇḍit Īsvar Chandra Vidyāsāgar. They are renderings into Bengali of the familiar Fables of Æsop. But, though they are translations, and translations, to boot, into deliberately simple language for the use of school-children, they are, what translations rarely are, good specimens of simple yet scholarly style.

§ LXIV. NEKERE-BĀGH O MEŠ, THE HYENA AND THE SHEEP.

Kono1 samay-e2 ek nekele-bāgh-ke3 kukur-e4 kāmarā-iyāchila6. Ai kāmar-er ghā kram-e kram-e6 eta bār-iyā uṭh-ila7 ye bāgh är nař-ite pār-e nā8; sutarām tāhā-r āhār-bandha9 ha ila. Ek din, se kṣudhā-y kātar ha-iyā

1 kona or kono, 'some,' to be distinguished from kon 'which?' (§ XL).  2 samay-e, 'at (some) time.' Locative case of samay, 'time.'  3 nekele for nekeṛiyā (§ LXIII), 'mottled'; bāgh, tad-bhava form of vyāghra, 'tiger.' The hyena is known as a 'mottled tiger.' -ke, datival or accusatival suffix.  4 kukur-e, instrumental nominative (§ XXXV) of kukur, 'dog.' Note that there being no indication of Number, the reader can translate 'a dog' or 'dogs.'  5 kāmarā-, verb 'bite' made from the noun kāmar, 'a bite,' an onomatopoeic word originally karmaṛ, 'a scrunching' of bones etc. -iyāchila, suffix of pluperfect.  6 kram-e kram-e, 'step by step,' 'by degrees.'  7 bār-iyā uṭh-, Compound verb (§ XXXI, F).  8 nař-ite pār-e nā, 'stirring is not successful,' 'is not able to stir.' Historical present.  9 āhār-baśāha, 'food-suspension,' lit. 'fettering,' written as a genitival tat-purus (§ LXII, 2 A). Might have been written separately in which case āhār would have an accusatival

§ LXV. KUKUR-DAŚTA MANUŚYA, THE DOG-BITTEN MAN, THE MAN BITTEN BY A DOG.

Ek vy-akti-ke kukur-e kāmaṛa-iyāchila. Se ati-say bhay pā-iyā, yāhā-ke sam-mukh-e dekh-e, tāhā-ke-i bal-e, 'Bhāi, āmā-y kukur-e kāmaṛa-iyāche; yādi kichu ośadh jān-a, āmā-y dāo.' Tāhā-r e-i kathā śun-iyā, kono vy-sense. paṛ-iyā āche, note the slight difference between this and paṛ-iyāchē; the former has the sense of a historical present, the latter is a perfect tense. tāhā-r sam-mukh diyā has much the same force as tāhā-r sam-mukh-e, 'passed by in front of him.' cal-iyā yā-y, historical present; Compound verb (§ XXXI A). tāhā-ke. Observe use of -ke with name of a personified animal. vāky-e, loc. 'with speech, voice'; ati kātar vāky-e, 'with very faint voice.' kayek. The y is a mere hyphen letter; ka-ek = kata-ek, 'a few.' calat-sakti-rahita, 'motion-power-deprived of.' Accusativeal tat-pūrus (§ LXII, 2 A). ha-iyā paṛ, 'become completely,' Compound verb (§ XXXI G). phāṭ-iyā yā-, 'is continually bursting' (§ XXXI A). ān-iyā di-(v. §§ XXVIII, XXXI B). yogār kar- (§ XVI). kar-iyā la-(§ XXXI C). nikaṭ-e, loc. 'in proximity,' 'near'; one of the numerous adverbial expressions made from the locative cases of nouns. ge-le-i, absolute participle of yā (§ XXVI) with enclitic of emphasis: 'the moment I went,' 'immediately on going.'

§ LXVI. PATHIK-GAṆ O VATA-VRKSĀ, THE WAYFARERS AND THE BANIAN TREE.

Eka-dā griśma-kāle¹ katipay pathik madhyāhna² samay-e, raudio-e ati-sāy tāpita o ni-tānta klānta ha-iyā paṛ-ila³. Nikaṭ-e ek-ṭi vat gāch dekh-ite pā-iyā⁴, tāhārā uhā-r tal-e upa-sthit ha-ila, evaṁ śītal chāyā-y bas-iyā,

¹ yā, tā, common abbreviations of yāhā, tāhā. ² rakt-e, ‘with blood’ rakta. ³ khā-ite, imperfect participle in its future or infinitival sense; ‘give to eat.’ ⁴ niḥ-sandeha, nir + san-deha, ‘without doubt’; an avyayī-bhāva compound (§ LXII 2 B (iii)). ⁵ kukur-daṣṭa, instrumental tat-puruṣ compound (§ XXXI 2 a). ⁶ iṣat hās-iyā or iṣat hāsya kar-iyā, ‘laughing a little,’ i.e. smiling, cf. ‘sou-riant’ in French. The root smī-, ‘smile,’ has dropped out of Bengali and only survives in such compounds as vi-smīta, ‘astonished.’ ⁷ anu-sāre, another locative adverb; an avyayī-bhāva compound (§ LXII 2 B (iii)). ⁸ rakta-mākhā, ‘blood-smeared,’ an instrumental tat-puruṣ (§ XXXI 2 a). An example of a compound of a tat-sama with a tad-bhava, no doubt because the Sanskrit mrakṣa, ‘anoint,’ is a difficult word for modern lips to utter.


§ LXVII. KUṬHĀR O JALA-DEVATĀ, THE AXE AND THE WATER-GOD.

Ek duṅkhī nadi-r tīr-e gāch kāṭ-itchila. Haṭḥāt kuṭhār-khāni tāhār hāt ha-ite phask-iyā giyā¹, nadi-r jal-e paṛ-iyā gela². ‘Kuṭhār-khāni janm-er mat³ hāra-ilām,’ e-i bhāv-iyā, se-i duṅkhī atiśay duṅkhita ha-ila evaṁ ‘hay! ki ha-ila?’ bal-iyā uccai-svar-e rodan kar-ite lág-ila. Tāhā-r rodan śun-iyā, se-i nadi-r adhi-ṣṭhātri devatā-r atiśay dayā ha-ila. Tini tāhā-r sam-mukh-e upa-sthit ha-ilen, evaṁ āśāsā kar-ilen, ‘Tumi ki janya eta rodan kar-itecha?’ Se sam-uday ni-vedan kar-ile, ‘chancing to see.’⁵ kathā-upakathan, genitival tat-purūṣ (§ LXII, 2A), ‘sub-talk of talk,’ ‘light conversation’ (a more common expression is kathā-vārttā).⁶ ‘is not of any work’ (kārya becomes kāj in Prākrit), ‘is not of any use.’⁷ nā...nā = ‘neither...nor.’⁸ ‘what is to say?’ i.e. what shall I say?⁹ kono upa-kār-e lág-e nā, ‘does not adhere in any benefit,’ ‘does not do any good.’¹⁰ ‘receipt (of) benefit’; genitival tat-purūṣ (§ LXII, 2 A).¹¹ Adverbial phrase, ‘as not being of any use’ (§ LVIII).

¹ phask-iyā giyā, Compound verb (XXXI A). ² XXXI A. ³ janm-er mat, ‘in manner of birth,’ ‘in manner of this birth,’ ‘for this life.’

Jala-devatā pratham-atah tāhā-r nij-er kuṭhār-khāni tāhā-r hast-e dilen. Par-e, ‘Tumi nir-lobh, satya-nīṣṭha, o dharmma-parāyaṇ. E janya tomā-r upar atiṣay santuṣṭa ha-iyāchi,’ e-i bal-iyā, tāhā-r guṇ-er puras-kār sva-rūp⁸ se-i svarṇa-nirmitta o rajat-nirmitta kuṭhār-dui-

⁴ magna ha-ilen, ‘became immersed.’ Passive with ha- (§ XXIV).
⁵ hast-e kar-iyā, adverbal construction with kar-iyā (§ LVIII), ‘with axe in hand.’
⁶ āpan-kār, genitive of āpāni, ‘your self,’ ‘your Honour.’
³⁴ Such genitives are used with adverbal locatives such as adya-kār, ‘of to-day’ (Bengali, āj-kār); kālīya-kār, ‘of yesterday,’ ‘of to-morrow’ (Bengali, kāl-kār); e-khan-kār, ‘of now’; ta-khan-kār, ‘of then’; e-khān-kār, ‘of here’; se-khān-kār, ‘of there’; kothā-y-kār, ‘of where,’ etc. This last expression, kothā-y-kār, is often used in a familiar term of abuse, e.g. e-i kothā-y-kār ganḍa-mārkha! ‘of where (is) this crétin, this scrofulous fool?’ [This termination -kār=‘doing,’ may (possibly) be the origin of the Bengali genitive, unless it is simply a development, as suggested above, of the locative in -e. The history of the cases has yet to be worked out in detail.]
⁷ kin-iyā rākh-ilen, ‘have bestowed me as your bought slave,’ ‘have bought (and) bestowed (me).’ A compound verb on the model of those in § XXXI.
⁸ puras-kār sva-rūp, ‘in form

ācaraṇ, tāhā-r upa-yükta phal pā-ilām,' e-i bal-iyā, se vi-şanña man-e cal-iyā gela.

§ LXVIII. Vṛddhā nāri o cikitsak, The Old Woman and the Physician.


Ek din cikitsak vṛddhā-ke bal-ilēn, 'Āmā-r cikitsā-y tomā-f pīrā-r śānti ha-iyāche. Pīrā-r śānti ha-ile, āmā-y

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\(^1\) ha-iyā yā, Compound verb (§ XXXI A), 'had become completely.'
\(^2\) Also a compound (§ XXXI A).
\(^3\) yāhā-te, 'where-by,' 'so that.'
\(^4\) golmāl kar-iyā, adverbial phrase, 'confusedly.'
\(^5\) 'one by one.'
\(^6\) cāh-iyā-o, 'even on asking' (§ LIV B).


Vicārak-erā vṛddhā-r uttar-vāky-er marmma bujh-ite pār-iyā, hāsya-mukh-e tāhā-ke vi-dāy dilen, evaṁ yathocit tiras-kār kar-iyā, cikitsak-ke vicār-ālay ha-ite cal-iyā ya-ite10 bal-ilen.

§ LXIX. THE DOG IN THE MANGER.

Ek kukur aśva-gaṇ-er1 āhār-sthān-e sāyan kar-iyā thākita. Aśva-gaṇ āhār kar-ite gele, se bhayānak cīt-kār

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7 Adverbial phrase, ‘making cunning,’ ‘shrewdly.’
8 dekk-ite pā-itām, ‘used to get to see,’ ‘used to be able to see.’
9 āmār bodh hay, ‘my impression is,’ ‘I suppose.’
10 ‘to go away’ (§ XXXI A).
1 Note the noun of plurality gaṇ, ‘a company,’ used with personified

§ LXX. A FOLK-TALE.

The following folk-tale is narrated by one of the characters in the late Tāraknāth Gāṅguli’s charming little novel Svārna-latā, a translation of which by Mr Dakṣiṇacarāṇ Rāy was published by Messrs Macmillan and Co. in 1914. It is evidently, from the style, a genuine popular tale.


1 Note difference between śayan kariyāche, ‘lay down,’ and śayan kariyā āch-e, ‘is in a recumbent position’; historical present. 2 ek-gāchī (§ LIV 3). 3 phel-iyā diteche (§ XXXI 13), ‘is throwing down.’ 4 dāk-ibe, ‘will call,’ ‘was about to call.’ 5 ha-iyā gela (§ XXXI A).

6—2


6 baliyā din (§ XXXI B). 7 bal-ite nāi, ‘is not to be said,’ opposite of balīte hay, ‘is to say,’ ‘must be said.’ 8 Instrumental nominative. 9 santān-ādi (v. § LXIII 3), ‘children etcetera,’ ‘beginning with children.’


10 ya-iben, ‘will go,’ ‘was about to go.’  11 ha-ibek, obsolete and provincial for ha-ibe, ‘shall be,’ still common in petitions and official papers.  12 sahasra sahasra, ‘thousands and thousands.’  13 bal-ibā-mātra, ‘in measure of speaking,’ ‘at moment of speaking,’ ‘as soon as he spoke.’
§ LXXI. A Conversation.

I take my next specimen from Chapter VIII of the novel Swarna-lata cited above. In it will be found some interesting phonetic representations of Bengali as it is pronounced in and around Calcutta (see § LXIII). In Eastern Bengal the pronunciation of verbs follows the spelling and the internal \( i \) is not muted. They still say ‘kariyā’ and not ‘kore,’ ‘caliyāchilām’ and not ‘calechilum.’ Whether this is due to the fact that the initial phrasal accent of prolongation is less pronounced there than in Western Bengal, it is not for me to say. But there is the fact. An old friend of mine, Hari Thākur by name, once a leading pleader at Habigañj in Sylhet, was wont to interpolate an extraordinary pleonasm into his forensic eloquence. In the midst of perfectly logical sentences he was wont to insert, as an Englishman inserts his hesitating ‘hums’ and ‘haws,’ the odd phrase ‘giyā miliyā sāriyā.’ (A Calcutta man would contract these participles into ‘giye mile sāre.’) He was quite unaware of this engaging infirmity of speech, and when taxed with it, offered to pay a pice to the local dispensary each time he was caught out. He speedily repented of his offer and had to beg to be let off.

Note that Vidhu Bhūṣan, living in a joint family system with his brother Saśi Bhūṣan, has quarrelled with his brother, who has cut off supplies of money. His wife, the

14 bal-ite bal-ite, ‘as he spoke.’
devoted Saralā, and his son Gopāl, are on the verge of starvation. Śyāmā, the maidservant of the common family, is greatly attached to Saralā, and takes her part. But Saralā and Vidhu think it unfair that the good woman should share their hardships and advise her to take service elsewhere. She refuses, in the conversation that follows. She will not leave the little boy Gopāl. She is a widow, and once had a little lad of her own whom she lovingly called Go-pāl, 'the cow-herd,' in pious reference to the history of how the divine Kṛṣṇa himself was once a herder of kine.

Vidhu Bhūṣaṇ Śyāmā-ke ḍāk-ilen. Śyāmā anya samay ek ḍāk-e† tin uttar diten. Āj, kathā nā kah-iyā āste āste ās-ila. Śyāmā-r cakṣu lāl, mukh bār.

Vidhu Bhūṣaṇ kah-ilen; 'Śyāmā, āmarā vi-vecanā kar-'e² sthir kar'-lām³, tomār ār⁴ āmā-der kāch-e theke⁵ kaṣṭa pā-wā ucit nay. Tomār māïnā pā-wā dūr-e thāk⁶, du-sandhyā khete-o⁷ pā-o nā. Ata-ev tumi anya kona sthān-e yā-o. Yadi Parameśvar din den⁸, ta-khan ā-vār esa.'

Vidhu Bhūṣaṇ ār kathā kah-ite pār-ilen nā; kaṇṭha-rodh ha-iyā ās-ila. Tini adho-vadan-e asru-pāt kar-ite lág-ilen.

Śyāmā kād-ite kād-ite kah-ila, 'Āmi ki⁹ maïne ceyechi⁴⁰, nā¹⁰ maïne-nebo¹² bal-'e¹¹ esechi? Āmā-r tākā-r darkār

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† ek ḍāk-e, loc. 'at one call, summons.' ² kar-'e for kar-iyā.
³ kar'-lām for kar-ilām. ⁴ ār='any longer,' sc. 'other (time).'
⁵ theke=thāk-iyā. ⁶ A common idiomatic expression, literally something like '(let) your monthly wages getting remain at a distance'; i.e. 'far from your getting any monthly wages.'
⁷ khete=khā-ite. ⁸ din den, 'if God give the day,' i.e. 'if the day come.'
⁹ ki merely makes the sentence interrogative, 'What? have I....' ¹⁰ nā here means 'or.' ¹¹ bal-'e=bal-iyā, 'saying,' 'saying to myself,' 'in
ki? Ámã-re⁴¹ ya-i bal-a, ámi Gopál-ke chere³ thák-’te pár-‘ba¹⁴ nã. Ámi yadi bhăr-bojhã ha-ye¹⁵ thák-i, tomar-der e-khán-e ámi khã-‘ba nã, kintu Gopál-ke chere¹³ ámã-ke thak-’te¹⁴ bol-a nã.’

Vidhu kah-ilen, ‘Syâmã, kãd-a¹⁶ nã, sthir ha-o. Ámi yã bal-’chi, bhâla kar-’e⁴² bugh-’e¹⁷ dekh-a. Ámã-der saûg-e thãk-ã är upa-vãs, ek-i katha¹⁸. Gopál-ke nã dekh-’e tumî thãk-’te¹⁴ pár-a nã, satya; kintu ár kona vãri gele-o se-khán-e chele-pile pã-’be. Á-vãr se-khán-e man bas-’le¹⁰, ár kona jaygã-y yete²⁰ icchã ha-’be²¹ nã.’

‘Chele-pile pã-’ba²² satyi²³, kintu ámã-r se-‘tir matan²⁴ ár kona khân-e pã-’ba¹² nã.’ Syâmã e-i bal-’iya uccaih-svar-e kãd-’iya uthila²⁵.

Vidhu kah-ilen, ‘Syâmã, sthir ha-o, sthir ha-o!’

Syâmã kah-ila, ‘Gopál-er mat ámã-r ek-’ti chele ch-ila. âdar kar-’e²⁶ ámi-o tãhã-r nãm Gopál rekhechilãm²⁷. E-khán-e thãk-’le²⁸ ámã-r Gopál ye nãi, tã ámi bhul-’e²⁹ yã-i. Ámi e-khán theke³⁰ kona sthân-e yã-’ba³¹ na!’

Vidhu Bhusãnâ sãsru-nayan-e Saralõ-r dik-e drõsti ni-kõsep kar-’iya jijñãsã kar-ilen, ‘Er upãy ki?’

order to.’ ¹² neba=la-’iba, ‘shall take.’ [In the district of Nadiyã, where the scene of this tale is placed, the interchange of n and l are very common. For instance Nadiyã itself becomes, in rustic mouths, Lodye zile, ‘Nadiyã district.’ Naukã (=nãvi-kã, ‘a (little) boat’) becomes lauko]. ¹³ chere=chãr-iyã, ‘having deserted.’ ¹⁴ thãk-’te pár-’ba=thãk-’te pãr-’iba. ¹⁵ ha’ye=ha-iyã, ‘having become.’ ¹⁶ kãd-a=kãd-’o=’weep.’ ¹⁷ bugh-’e=bugh-iyã. ¹⁸ ‘staying’ (verbal noun) ‘with us, and fasting (are) one and the same thing.’ ¹⁹ bas-’le=bas-’le, ‘on (your) mind settling down.’ ²⁰ je-’te=ya-’ite. ²¹ ha-’be=ha-’be. ²² pã-’ba=pã-’iba. ²³ satyi, vernacular for satya-i. ²⁴ ‘like that one of mine.’ ²⁵ kãd-’iya uthila (§ XXXI F). ²⁶ kar-’e=kar-’iya, ‘lovingly,’ ‘in token of affection.’ ²⁷ rãkh-iyãchilãm, ‘put,’ ‘placed,’ ‘gave.’ ²⁸ thãk-’le=thãk-’le, ‘if I stay.’ ²⁹ bhul-’e yã-i=bhul-’iya yã-i, ‘I completely forget’ (§ XXXI A). ³⁰ e-khân theke, ‘this place staying,’ ‘from this place.’ ³¹ yã-’ba=ya-’iba.
Saralā adho-vadan-e bas-iyā kād-ite lāg-ilen.


§ LXXII. Ādhrā-e ālo, Light in Darkness.

[I next give the first chapter of one of the short stories of Mr Śarat Candra Caṭṭopādhyāy, the most rising of Bengali novelists. The extract is taken from the little volume entitled Mej Didi, published in Calcutta by Gurudās Chatterjee and Sons in 1917.]


32 diyā yā-iba; not a compound verb, but ‘having given will go,’ i.e. ‘shall bequeath before going hence.’ 33 sōn-a, vernacular for sun-a, hear.’ 34 pā-be-i=pā-ibe, ‘will get,’ with emphatic enclitic -i. 35 tata din, ‘so many days,’ ‘so long.’ 36 tehk’e, thāk-iyā, ‘staying.’ 37 cālā-i; imperative, ‘let us carry on.’ 38 er=ihār. 39 Sub-junctive impersonal, ‘if it be,’ ‘so on deviant.’ 40 cāh-iyāchi, ‘have asked.’ 41 Āmā-re for āmā-y, ‘to me,’ ‘with reference to me.’ 42 bhāla kar-iyā=‘well.’ 43 ‘It will still remain Gopal’s.’

1 ‘That (was) an occurrence of many days (ago).’ 2 baṅa Lakṣmi, ‘a very Lakṣmi,’ ‘a true household goddess of happiness,’ ‘a born house-mother.’ 3 sōn for sun, ‘listen to.’ 4 dekh’e āy=dekh-iyā ās-jo, ‘having seen come’ In Bengali, where an Englishman says ‘go and see,’ the Bengali says ‘see and come.’ On the other hand, where an Englishman says ‘come and see,’ the Bengali says dekh-iyā yā-o, ‘see
Satyendra māthā nār-iyā bal-ila, ‘Nā, mā, ekhan āmi kono mat-e-i pār-’ba nā’. Tā ha-’le pās ha-’te pār-’ba nā.’

‘Kena pār-’bi ne? Bau-mā thāk-’ben āmā-r kāch-e; tui lekhā-parā kar-’bi Kal’kātā-y. Pās ha-’te tor⁶ ki bādhā ha-’be, āmi to bhev-’e⁷ pā-i ne, Satu⁸!’

‘Nā, mā, se su-vidhe⁹ ha-’be nā; e-khan āmā-r samay nei ity-ādi bal-ite bal-ite Satya bāhir ha-iyā ya-itechila. Mā bal-ilen, ‘Yā-s ne¹⁰; dārā; ār-o kathā āch-e.’ Ek-’tu thām-iyā bal-ilen, ‘Āmi kathā diyechi¹¹, bābā; āmār mān rākh-’bi ne?’

Satya phir-iyā dārā-iyā a-santuṣṭa ha-iyā kah-ila, ‘Nā jijñāsā kar-’e¹² kathā dile kena?’


Sāt āṭ vatsar ha-ila, svāmi-r kāl ha-iyāche²⁰. Tad-avadhi vidhavā nije-i nāyeb-gomāsthā-r sāhāyye mast and go.’ ⁵ pār-’ba nā=pār-’ba nā, ‘shall not be able.’ In the rest of this extract, note that the comma above a word indicates that it has been dropped out of a verbal suffix. ⁶ tor=‘thy’ (v. § XL). ⁷ bhev-’e=bhāv-iyā, ‘having thought,’ ‘think as I may.’ ⁸ Satu, familiar abbreviation of Satya, or Satyendra. ⁹ =su-vidhā.

¹⁰ ne for nā. ¹¹ ‘I have given (my) word.’ ¹² =kar-iyā, ‘internally,’ ‘mentally.’ ¹³ to-ke, ‘with reference to thee,’ datival use of -ke (v. § XL). ¹⁴ mā-yer=mā-er, ‘of (your) mother.’ (The y here is merely the ‘hinge-letter,’ serving the purpose of a hyphen to separate the two vowels.) ¹⁵ =to-ke mān rākh-ite ha-ibe, ‘to thee honour-preserving will happen,’ ‘you will have to preserve your mother’s good fame.’ ¹⁶ tāhā chārā, ‘that left out,’ i.e. ‘besides that,’ ¹⁷ ha-iyā gela (§ XXXI A). ¹⁸ ‘one only,’ ‘one and only.’ ¹⁹ kāl ha-iyāche, ‘time has happened,’ euphemism for ‘has died.’

Mā man-e man-e bal-ilen, ‘Ācchā, āge ta meye dekhā-i, tār par ke-man nā pachand ha-y dekhā yā-’be.’

Par din aparāhna-velā-y Satya khābār khā-ite mā-y-er

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21 § XXXI I. 22 ‘keep news,’ i.e. ‘keep in touch with,’ ‘occupy oneself with.’ 23 bhāv-iyā rākh, a compound verb on the model of those in § XXXI, ‘had thought it all out,’ ‘had thought and stowed away the thought.’ 24 ghat-iyā dārā-ila, a variant of the familiar compound ghat-iyā utth-ila, ‘had suddenly (or surprisingly) happened.’ 24a ki ek-ta = ‘some one.’ 25 Mukhnīyā is what Anglo-Indians transliterate as ‘Mookerjee,’ a familiar corruption of the Kulin Brāhmaṇ family name Mukhoppādhyāy. 26 vachar, colloquial for vatsar, ‘year.’ 27 ni-mantraṇ rākh-ite, ‘to keep the invitation,’ ‘to comply with the invitation.’ 28 man-e dhar-iyāche, ‘has seized in (her) mind,’ i.e. ‘has taken to her heart.’ 29 ‘not that,’ i.e. ‘it was not only that...’ 30 ai-ṭuku, ‘that little,’ ‘just that little.’ 31 a-ket, ‘endless,’ ‘absolutely,’ ‘entirely.’ 32 § XXXI C. 33 ta, a pleonasm, best translation by ‘any-how,’ or (in some cases) ‘you see,’ ‘you know.’ 34 imperative; ‘let me show.’ 35 khā-ite bas-a,
ghar-e ḍhuk-iyā-i stabdha ha-iyā dārā-ila. Tāhā-r khābār-
er jāygā-r ṭhik su-mukh-e āsan pāt-iyā, vaikuṇṭher Lakṣmi-
ṭākuruṇ-ṭi-ke hirā-maṇi-mukta-y sājā-iyā basā-iyā rākh-
iyāche.

Mā ghar-e ḍhuk-iyā bal-ilēn, ‘Khete bosa’35.

Saty-er camak bhāūg-ila. Se khatmat khā-iyā bal-
ila, ‘E-khān-e kena? ār kothā-o āmā-r khābār dāo.’

Mā mṛdu hās-iyā bal-ilēn, ‘Tui ta37 ār satyi-i biye30 kar-te yāccis40 ne, e41 ek phōṭā meyer42 sāmne tor ār lajjā ki?’

‘Āmi kāru-ke lajjā karī ne,’ bal-iyā, Satya pyācā-r mat
mukh kariyā, su-mukh-er āsan-e bas-iyā par-ila43. Mā
ca-liyā gelen44. Minit45 duy-er46 madhy-e se khābār-gulo47
kona-mate nāk-e mukh-e gūj-iyā48 uṭh-iyā gela44.

Bāhir-er ghar-e ḍhuk-iyā, dekh-ila iti-madhy-e bandhu-
rā juṭ-iyāche, evaṅ pāsār chak pāt-ā ha-iyāche. Se pra-
tham-e-i dṛṭha āpatti pra-kās kar-iyā kah-ila, ‘Āmi kichu-
te-i bas-te pār-ba nā—āmā-r bhāri māthā dhar-echē49,’
baliyā ghar-er ek koṛ-e sar-iyā giyā50, tākiyā māthā-y
diyā51, cok buj-iyā, śu-iyā par-ila. Bandhu-rā man-e man-
ekichu āscaryyya ha-ila evaṅ lokābhāve pāsā tul-iyā, dābā

‘sit down to eat.’ 35 khatmat khā-iyā = ‘becoming agitated.’ 37 See
note (33). 38 satya-i, ‘really and truly,’ said in sarcasm. 39 biye =
vivāha, ‘marriage.’ 40 yāccis = yā-itechis, ‘art going.’ (Note that the
mother tutoye her son throughout.) 41 this. 42 ek phōṭā meye, ‘one
drop (of a) girl,’ ‘a mere slip of a girl.’ 43 bas-iyā par-ila, ‘plumped
himself down,’ ‘sat down suddenly’ (§ XXXI G). 44 § XXXI A.
45 Minit = the English ‘minute.’ 46 du-(y)-er, ‘of two,’ the y, once
more, merely doing the work of a hyphen. 47 Plural of khābār, ‘food,’
‘things to eat’ (§ XXXIII). 48 ‘shovelling his food into his nose
and mouth,’ i.e. ‘hurriedly eating.’ 49 māthā dhar-iyāche, ‘head
has seized,’ idiomatic for ‘head aches badly.’ 50 § XXXI A, ‘going
away from the others.’ sar- can be used actively as ‘to remove’ or
reflexively as ‘to remove oneself.’ 51 ‘having put a pillow to his
pāt-iya bas-ilā. Sandhyā parīy-anta an-ek khelā ha-ilā, an-ek cēcā-cēcī ghaṭ-ilā, kintu Satya ek-vār uṭh-ilā nā—ek-vār jijnāsā kar-ilā nā, 'ke hār-ilā, ke jīt-ilā.' Ār e sab tāhā-r bhāla-i lāg-ilā nā.52

Bandhu-rā cal-iya gele44, se vārī-r bhitar-e dhuk-iya giyā44, sojā53 nij-er ghar-e yā-itechila, bhār-er vārāndā ha-ite mā jijnāsā kar-ilēn, 'E-r madhy-e54 su-te yāccis55 ye re65 ?'

'Su-te nay, pař-te yāccī.56 M.A-er paś-ā57 sojā58 nay ta.53 Samay naṣṭa kar-le cal-'be kena?' bal-iya se gūrha īṅgit kar-iya dum-dum šabda kar-iya50 upar-e uth-iya gela.


Satya tat-kṣaṅāt praty-uttar khūj-iya pā-ilā nā. Kṣaṅ-head,' i.e. 'a pillow under his head.' 52 Note here that tāhā-r, genitive, agrees with the whole phrase following, as often occurs in Bengali. Translate, 'and all this was extremely disagreeable to him.' 53 'straight,' 'straightway,' 'directly.' 54 e-r madhy-e = īhār madhy-e, 'in the midst of this,' 'while all this is going on.' 55 yāccis = yā-itechis, 'thou art going.' 56 yācci = yā-itechī. 57 M.A-er par-ā, 'reading for the M.A. degree.' 58 sojā, here means 'straightforward,' 'easy.' 59 dum-dum šabda, onomatopœic, 'making a sound of dum dum,' 'making a stumping noise.' 60 par-e nāī, 'had not read' (§ XV). 61 'sitting upright.' 62 gahanā-par-ā, 'ornament-invested,' 'adorned with ornaments.' (par-ā is preterite participle of
‘Āmā-r nām Rādhā-rāṇi’ bal-iyā se cal-iyā gela64.

§ LXXXIII. THE ‘SONS OF THE MOTHER.’

[My next extract is Chapter X of Bańkim Candra Caṭṭopādhyāy’s famous novel Ānanda Math, or ‘the Abbey of Thelema.’ It is a tale of the Sannyāsi revolt in Northern Bengal at the end of the 18th century against the then joint rule of the Moghals and the East India Company. This chapter contains the Vande Mātaram hymn, which has become the Marseillaise, so to speak, of Indian Nationalists all over the country. (See the article on B. C. Chatterjee in the Encyclopaedia Britannica.) It will be noticed that the poem in question is composed almost entirely of tat-sama words, and hence is quite intelligible to speakers of other Indo-Aryan languages, all of which contain a strong Sanskritic element. The Sannyāsis called themselves ‘Sons of the Mother.’ The meaning of this will sufficiently appear from the text, which, it will be seen, argues that ‘Sons of the Mother,’ means ‘enfants de la patrie.’ At the same time bear in mind that in a Hindu’s mouth, Mother is a word intimately associated with the goddess Kālī.]


par-, ‘wear,’ ‘put on,’ of clothes, jewels, etc.) 63 p. kar-iyā phel-, ‘blurted out’ (v. § XXXI D). 64 § XXXI A. 65 ḍe, often used to give an exclamatory effect to a phrase, to express astonishment, understand: ‘It seems that...!’

‘Vande Mātaraṁ’¹,
Su-jalāṁ, su-phalāṁ, malaya-ja-śītalāṁ,
Sasya-śyāmalāṁ, Mātaraṁ…’


Uttar nā kar-iyā, Bhavānanda gā-y-ite lāgilā,—

‘Subhra-jyotsnā-pulakīta-yāminīṁ,
Phulla-kusumita druma-dala-śobhīṁ,
Su-hāsinīṁ, su-madhura-bhāsinīṁ,
Sukha-dāṁ, vara-dāṁ Mātaraṁ.’

Mahendra bal-ilā, ‘E ta deś; e ta mā nay—.’

Bhavānanda bal-ilā, ‘Āmarā anya mā mān-i nā,—janani-janma-bhūmiśca svargādapi gariyasi². Āmarā bal-i, janma-bhūmi-i janani. Āmā-der mā nāī, bāp nāī, bhāi nāī, bandhu nāī, strī nāī, putra nāī, ghar nāī, vārī nāī; āmā-der

¹ ‘Bow down to the mother.’ This and the following lines are in a sort of spurious Sanskrit, and the terminations ī, -ī are accusatives in that language.

² A Sanskrit phrase; janani-janma-bhūmiśca svarga-adapi gariyasi=‘(our) mother birth-land (is) preferable to heaven.’
keval āch-e se-i su-jalā, su-phalā, malaya-ja-śītalā, śasya-
śyāmalā.'
Ta-khan bujh-iyā Mahendra bal-ila, 'Tave ā-vār gā-o.'
Bhavānda ā-vār gā-y-ila,—

'Vande Mātaraṁ,
Sapta-kōṭi kaṇṭha-kalakala-ninād karāl-e,
Dvi-sapta-kōṭi bhujairdhṛta khara-kravāl-e,
Ke bal-e, mā, tumī a-bal-e!
Bahu-bala-dhāriniṁ namāmi, tāriṇīṁ,
Ripu-dala-vāriṇīṁ, mātaraṁ!
Tumi vidyā, tumī dharmma,
Tumi hṛdi, tumī marmna,
Tvaṁhi prāṇaṁ śarīr-e.
Bāhu-te tumī, mā, śakti,
Hṛday-e tumī, mā, bhakti,
Tomār-i pratimā gari
Mandir-e mandir-e.
Tvaṁhi Durgā daśa-praharaṇa-dhārini,
Kamalā kamala-dala-vihārini,
Vāṇī vidyā-dāyini,
Namāmi tvāṁ.
Namāmi kamalāṁ a-malāṁ a-tulāṁ
Su-jalāṁ suphalāṁ Mātaraṁ,
Vande Mātaraṁ.
Śyāmalāṁ saralāṁ su-smitāṁ bhūṣitāṁ
Dharaṇīṁ bharaṇīṁ Mātaraṁ.'

Mahendra dekh-ila, dasyu gā-y-ite gā-y-ite kānd-ite
lāg-ila. Mahendra ta-khan sa-vismay-e jijñāsā kar-ila,
'Tomara kārā?'

Bhavānanda bal-ila, 'Āmarā "san-tān."'
Mahendra: 'San-tān ki? kār san-tān?'

3 Tomara kāhā-rā, 'who be ye?' 4 Tākā-guli, 'rupees.' Guli, noun
Bhavānanda: 'Mā-y-er san-tān.'
M. 'Bhāla. Santān-e ki curī ḍākāti kar-iyā mā-y-er pūjā kar-e? Se ke-man māṭr-bhakti?'
B. 'Āmarā curī ḍākati kar-i nā.'
M. 'E-i ta gārī lūṭh-ilē!'
B. 'Se ki curī ḍākāti? kār tākā lūṭh-ilām?'
M. 'Kena? Rājā-r.'
B. 'Rājā-r? E-i ye ṭākā-guli se la-ibe, e ṭākā-y tār ki adhi-kār?'
M. 'Rājā-r rāj-bhāg.'
B. 'Ye rājā rājya pālan kar-e nā, se ā-vār rājā ki?'
M. 'Tomarā sipāhi-r top-er mukh-e kona din ur-iyā yā-ibe⁵, dekh-itechi.'
B. 'Anek ṣālā sipāhi dekh-iyāchi⁶; āj-o dekh-ilām!'
M. 'Bhāla kar-e⁷ dekha ni; ek din dekh-ibe.'
B. 'Nā hay dekh-ilām⁸, ek-vār baï ta du-vār mar-'ba nā⁹.'
M. 'Tā¹⁰ icchā kar-iyā mar-iyā kāj ki?'
B. 'Mahendra Siṁha! tomā-ke māṇuṣ-er mat mānuṣ¹¹ bāl-iyā¹² āmā-r kichu bodh ch-ila, kintu e-khan dekh-ilām, sabā-i yā, tumī-o tā¹³. Keval dudh-ghī-r ūyam¹⁴! Dekh-a, sāp māṭi-te buk diyā hāṭ-e. Tāhā apekṣā nīc jīva āmi ta

of multitude, makes tākā into a plural. ⁵ ur-iyā yā-ibe, 'will go flying' (§ XXXI A). ⁶ dekh-iyāchi, 'we have seen'; i.e. 'have held our own with,' 'have proved the superiors of.' ⁷ bhāla kar-iyā, adverbial phrase, 'well.' ⁸ nā hay dekh-ilām, an idiomatic expression, 'and suppose we did see,' 'did see them as they are, and were overcome.' ⁹ boi means 'more than.' 'We shall not die more than once, i.e. twice.' ¹⁰ Tā=tāhā, elliptic for '(be) that (so).' 'Icchā kar-iyā, adverbial phrase='willingly.' kāj ki? 'what deed?' 'what advantage?' ¹¹ mānuṣ-er mat mānuṣ, 'a man like a man,' 'a man who is a man.' ¹² bāl-iyā, 'saying,' i.e. 'as.' ¹³ sabā-i yāhā, tumī-o tāhā, 'what all (are), you too are that.' ¹⁴ 'Merely the Yama, the god of death, of milk and melted butter,' 'merely a belly-worshipper.'

§ LXXIV. THE SHIP-WRECK.

[The next specimen may serve as an example of Sir Rabindranath Tagore’s charming prose style. It is a remarkably skilful blending of the still somewhat erudite and classical manner of Bāṅkim with everyday speech. This extract is taken from the first chapter of Naukā-Đubi, ‘the ship-sinking.’]

Rameś e-vār āin-parīkṣā-y ye pāś 1 ha-ibe, se sambandhe kāhār-o kono san-deha ch-ila nā. Viśva-vidyālay-er Saras-

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15 phaṇā dhar-iyā, ‘swelling its hood.’ 16 rekhe = rākh-iyā. 17 bār for bāhir, ‘out.’ 18 neṛe-der, genitive plural for accusative, a common construction in familiar speech. Cf. English ‘he was a-beating of me.’ 19 Hindu-r, singular for Hindu-dig-er; as one would say, ‘the Hindu’s Hindu-ism,’ i.e. the Hindu-ism of Hindus.

1 The words in italics are all English words written phonetically so far as the Bengali alphabet allows. They are ‘pass,’ ‘medal,’ ‘scholar-
vati barabar tahr svara-padm-er padp khasa-iyahAMES-ke *medel* diya aisiyachen, *skalarsip-o* kakhan-o phak yah na.


E parhy-anta kono paksha ha-ite kono pra-stav ha-ynah. Annada Babur dik ha-ite nah ha-ibar ek-itu karan chila. Ek-iti chele Vilat-e *byariştır* ha-ibar janya geche, tahr prati Annada Babur mane mane laksha aiche.

Se din ca(y)-er *tebil-o* khub ek-ta, tarka uth-iyah chila.

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1 *medel* = "right"
2 *skalarsip-o* = "rightmost"
3 *diyache* = "gave"
4 *has gone up for* = "has sat for*
5 *bathe* = (v. § XXX)
6 *geche* = *giyache* = "has gone"


Rameś tārātāri kah-ila, ’Nā, āj thāk, āmi yā-i.’

serious argument, so to speak,’ said ironically.⁸ tāhā-i bal-iyā, ‘saying that,’ i.e. ‘for that reason.’⁹ pāś-karā, ‘passed,’ ‘those who had passed (examinations).’¹⁰ ‘no matter how much edge you put.’¹¹ rākhā gela nā, impersonal passive (§ XXVII). ‘As regards Rameś there was no restrainining.’¹² ha-iyā utṭ-iyā (§ XXXI F).¹³ khā-iyā phel-iyāche, ‘has swallowed down’ (§ XXXI D).¹⁴ bhaṅga dite=‘to give broken,’ i.e. ‘to admit defeat,’ ‘to retreat from the contest.’¹⁵ utṭ-iyā paṛila, ‘suddenly rose to his feet’ (§ XXXI G).
Akṣay man-e man-e khusi ha-iya bal-iya la-ila\textsuperscript{16}, 'Ekha ne khā-ite tāhār hay ta\textsuperscript{24} āpatti ha-ite pār-e.'

Rames-er pitā Vraja-mohan Bābu Rames-ke kah-ilen, 'Kāl sa-kāl-er gārīte-i tomā-ke yā-ite ha-ibe.'

Rames māthā culkā-iya jijñāsā kar-ila, 'Vi-seś kono kāj āch-e ki?'

Vraja-mohan kah-ilen, 'Eman kichu gurutar nahe.'

Tave eta tāgid kena, se-ṭuku sun-ibār janya Rames pitā-r mukh-er dik-e cāh-iya rah-ila. Se kautūhal ni-vṛtti karā\textsuperscript{17} tini āvasyak bodh kar-ilen nā.

Vraja-mohan Bābu sandhyā-r samay ya-khan tāhār Kalikātā-r bandhu-bândhav-der saṅg-e dekhā kar-ite bāhir ha-ilen, ta-khan Rames tāhā-ke ek-ṭā patra likh-ite bas-ila. 'Śri-ccaṛaṇ-kamaleṣu\textsuperscript{18}' parīy-anta likh-iya lekhā\textsuperscript{19} ār agra-sar ha-ite cāh-ila nā. Kintu Rames man-e man-e kah-ila, 'Āmi Hem-nalinī-sambandhe ye an-uccārita satye ā-baddha ha-iya par-iyāchi, bābār kāč-e ār tāhā gopan karā\textsuperscript{20} kono-mate-i ucit nā.' Anek-gulā citiḥi anek rakam kar-iya\textsuperscript{21} likh-ila—sam-asta-i se chīṛ-iya phelīla\textsuperscript{22}.

Vraja-mohan āhār kar-iya ārām-e nīdrā dilen\textsuperscript{23}. Rames vāṛi-r chād-er upar uth-iya prati-veśi-r vāṛi-r dik-e tākā-iya niśā-car-er mat sa-vege pāy-cāri kar-ite lāg-ila.

Rātri nay-ṭā-r samay Akṣay Annadā Bābur vāṛi ha-ite bāhir ha-iya gela. Rātri sāre nay-ṭār samay rāstār dik-er

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\textsuperscript{16} bal-iya la-ila, 'hastened to say' (§ XXXI C).
\textsuperscript{17} ni-vṛta karā, verbal noun, 'the satisfying of this curiosity.'
\textsuperscript{18} Śri-ccaṛaṇ-kamaleṣu, the Sanskritic beginning of a formal letter to a parent, a samās consisting of śrī, 'auspicious,' caṇa, 'foot,' kamal, 'lotus,' and the Sanskrit locative termination -eṣu, 'to the auspicious-lotus-foot'\textsuperscript{19} = 'Honoured Sir.'
\textsuperscript{19} lekhā, verbal noun of likh-; 'the writing.'
\textsuperscript{20} gopan karā, verbal noun, 'the keeping concealed.'
\textsuperscript{21} Adverbial phrase, 'in many fashions.'
\textsuperscript{22} chīṛ-iya phelīla, 'tore up' (§ XXXI D).
\textsuperscript{23} nīdrā dilen, 'addressed (himself) to slumber'; a variant on nīdrā gelen, 'went to sleep.'
\textsuperscript{24} hay ta, 'it may be,' 'perhaps.'
§ LXXV. THE LANGUAGE OF THE LAW COURTS.

[The following is a petition to a magistrate presented by a goldsmith who complains that he has been kidnapped and robbed by a tout who has been collecting labourers for tea-gardens in Assam. The petition is No. 18 of those printed in facsimile of MS. in A Collection of Bengali Petitions, published by H.M. Civil Service Commissioners.]


1 Frequentative tense; 'used to do.' 2 Note, manib is nom. plural for manib-erā. 3 Historical present = 'I went.' 4 Preterite participle, 'that had remained with me,' 'in my possession.' 5 ha-ibe, future for conditional, 'whose price may be.' 6 e-i dui dravya, used elliptically for e-i dui dravyer viśay, 'as regards these two articles.'

§ LXXVI. THE STYLE OF JOURNALISM.

[The following is a leading article on the War Loan from the well-known newspaper, the Saṁ-jīvanī of June 6, 1918.]

7 yā-wā, verbal noun, 'the going before...is unbecoming.' 8 diyā ās-iba, 'having given shall come,' i.e. by the common idiom, 'shall go and give.' 9 Locative case of verbal noun thākā, 'on staying,' 'on belief staying,' 'in consequence of the existence of belief.' 10 kar-iya di-i (§ XXXI B). 11 Absolute participle, 'If he had not said....' 12 Conditional tense; 'would not have left.' 13 a-nyāy-ya, 'unlawful.' 14 la-wā, verbal noun, 'the taking.' 15 apa-rādh-er kārya kar-iyāche, 'has done the deed of offence'; an attempt to translate the English legal expression 'has completed the offence.' (The complaint could not be lodged until the offence was complete.)
SAM-AR ṛṇ.  THE WAR-LOAN.


Adhunā samar-ṛṇ saṁgrah-er ye ceṣṭā ha-iteche, ihā ye Bhārat-er lok-sādhāraṇ-er pakṣ-e kalyān-kar, tad-viśay-e

1 kar-iyā thāk-e, ‘habitually makes known’ (§ XXXI K). 2 pār-ā giyāche, impersonal passive of bujh-ite pār-, ‘be successful in learning,’ it can be learned’ (§ XXVII). 3 pā-wā gela, impersonal passive, ‘it can be got,’ ‘there was a getting (of) so much money.’ 4 Passive
san-deha nāī. Ṛṇ saṁ-grhitā ha-ile Bhārat-varṣa sud-bābade nay koṭi mudrā pra-dān-er dāy ha-ite a-vyāhati lābh kar-iben. Ta-khan ai pari-māṇ artha Brītan [‘Britain’] ha-ite e-i des-e ās-ibe.


with ha- (§ XXIV). ⁵ ‘In simple fashion,’ ‘frankly.’ ⁶ Locative case used adverbially, ‘as interest and capital.’ ⁷ Impersonal passive, as above. ⁸ The same, ‘it may be hoped.’
Before I give specimens of Bengali verse, I had better say a few words as to the nature of Bengali metre. Language is divided into gad-ya, ‘that which is to be spoken,’ or prose, and pad-ya, ‘that which can be divided into feet,’ or verse. Metre is known as chanda, a name applied in Sanskrit to a Vedic hymn. The subject of Bengali metre has been very little studied, and, until Sir Rabindranath Tagore took it up, all that was written was a mere classification of various metres according to the number of akṣar’s or syllables in the verse. That may serve as a sufficient indication that Bengali verse is, or rather was, ‘syllabic’ in exactly the same way as French verse is syllabic. In Bengali, final a, mute in prose, was sounded in verse to fill up syllables, and even in modern verse, a word ending in a consonant is followed by a slight pause, which takes the place of a syllable.

In ancient times (and this still applies to the recital of old poetry) verse was chanted, and the metre was that of traditional tunes. Out of one of these has arisen, for instance, the payār metre, the heroic verse of Bengali, of which examples will be found in the three first specimens of verse hereunder. It is essentially a metre of fourteen syllables, eight syllables divided by a cæsura or phāk from six syllables. The nature of the older (chanted) varieties of this verse will be readily gathered from the following couplet, which frequently occurs in Kāśi-rām Dās’s verse translation of the Mahā-bhārata.

Mahābharater(a) kathā | amṛta samān(a).
Kāśi-rām(a) Dās(a) kahe; | śune puṇyavān(a).
The jingling tune to which this is chanted puts an accent of duration on the underlined syllables. The rhyming syllables carry an accent not heard in prose. (In reading the first three specimens hereunder, pause for a moment after each word ending in a consonant.)

More modern verse, however, can be read aloud as European verse is read, and it has consequently undergone a subtle and beautiful change, as anyone may see by reading Sir Rabindranath Tagore's verses, of which one or two specimens are given below. The dominant audible quality of spoken Bengali is not the word-accent which creates rhythm in most modern languages, but is, as in French, a phrasal accent de durée. This, in Bengali, is initial, occurs at the beginning of the phrase, after a pause or cæsura, and causes the prolongation of the syllable in which it occurs. Hence metrical units now consist of one or more whole words, and the 'feet' must be of the types \(-\)\(\cdot\), \(-\cdot\cdot\), \(-\cdot\cdot\cdot\), etc., according to the number of syllables uttered before a pause or cæsura occurs. Sir Rabindranath Tagore, in a recent lecture on Chanda, asserts that all Bengali feet are of the types of \(-\cdot\cdot\), \(-\cdot\), or a compound of these as \(-\cdot\cdot\cdot\cdot\). This is certainly true of his own practice, but it is possible that he may yet discover other methods of making the cæsura cause the syllables to trip to yet other measures. If a rude attempt to give the metrical effect of the payār in English may be pardoned, the following couplet gives some indication of the incidence of ictus in the older verses.

Strongly run the epic's verses, strong yet honey-sweet
Thus did Kāśī Dās compose them, binding them in feet.
But it must be remembered that the prolonged syllables are neither necessarily longer or stronger than the others except by their position after a pause or caesura.

§ LXXVII. Rām’s LAMENTATION AT THE RAPE OF Sītā.

[This is a specimen taken from the 15th century translation of the Rāmāyaṇa by Kṛttivās Ojha, still the most popular book of verse in Hindu villages.]

(1) Hāte dhanur-vvān¹, Rām āisen² ghar-e,
Path-e a-maṅgal yata³ dekh-en gocar-e;
Vām-e sarpa dekhilen, śṛgāl dakṣin-e,
Tolāpāra kar-en Śrī-Rām kata man-e.
Vi-parīta dhvani kar-ilek⁴ niṣā-car,
Lakṣmaṇ āise pāce, śunya rākh-’i⁵ ghar.
Māric-er āhvān-e ki Lakṣmaṇ bhul-ibe?
Sītā-re rākh-iyā ekā, anya-tra yā-ibe?

(2) Ŷe-man cint-en Rām, ghaṭ-ila te-man;
Ās-ite dekh-en path-e sam-mukh-e Lakṣmaṇ.
Lakṣmaṇ-ere⁶ dekh-iyā vismay man-e mān-’i⁷,
Vyasta ha-ye jijñaśā kar-en Raghu-maṇi;
‘Kena, bhāī, ās-itecha tumi ye⁸ ekāki,
Śunya ghar-e Jānakī-re⁹ ekākini rākh-’i¹⁰?
Mama vākya anyathā kar-ile kena, bhāī?
Ār, bujhí¹¹, Jānakī-r sākṣat nā pā-i¹².’

¹ ‘With bow and arrows in hand.’ ² āisen = ās-en, ‘comes.’
³ a-maṅgal yata, ‘as many inauspicious omens (as may be).’
⁴ kar-ilek, obsolete form of kar-ilā.
⁵ pūc-e, ‘afterwards,’ here used in the sense of ‘lest’ (§ LIX).
⁶ rākh-iyā, ‘having left.’
⁷ mān-’i = mān-iyā for pā-iyā, ‘recognising,’ ‘admitting.’
⁸ ye here, as often, is an interjection of surprise.
⁹ -re, poetical for -ke.
¹⁰ rākh-iyā, ‘having left.’
¹¹ bujh-i, ‘I think,’ ‘I fear.’
¹² pā-i, present, for pā-iba, future.
(3) E-i mat kah-ite kah-ite dui bhāi,
Vāyu-veg-e cal-ilen, anya jñān nāi\(^{13}\).
Upa-nīta ha-ilen kuṭīrer dவār;
‘Sītā! Sītā!’ bal-iya, ḍāk-en vār vār.
Sūnya ghar dekh-en, nā dekh-en Jānaki\(^{14}\);
Mūrcchā-panna, ava-sanna, Śrī-Rām dhanukī,
Sok-ete\(^{15}\) muhur-muhuḥ mūrcchā yān Śrī-Rām,
Sadā man-e paē se Sītā-r guṇa-grām.

(4) Vilāp kar-en Rām Lakṣmaṇer āge;
‘Bhul-ite nā pār-i Sītā, man-e sa-dā jāg-e\(^{16}\).
Ki kar-iba? Kothā yā-’ba\(^{17}\), anu-ja Lakṣmaṇ?
Kothā gele Sītā pā-’ba\(^{17}\), kar-a ni-rūpaṇ.
Bujh-i kona muni-patnī sahit kothā-y
Gelen Jānaki, nā jānā-iyā āmā-y\(^{18}\).
Godāvari-nīr-e āch-e kamala-kānān,
Tathā ki kamala-mukhi karen bhramaṇ?

(5) Padmālayā\(^{19}\) padma-mukhi Sītā-re pā-iyā
Rākh-ilen, bujh-i, padma-van-e lukā-iyā?
Cira-din pipāsita kar-iyā pra-yās,
Candra-kalā bhram-e Rāhu kar-ila ki grās?
Rājya-cyuta āmā-re dekh-iyā cintānvitā,
Har-ilen Pṛthivī ki āpan duhitā\(^{20}\)?
Rājya-hīna yady-api ha-yechi āmi, baṭe,
Rāj-Lakṣmī tathāpi ch-ilen san-nikaṭ-e.

\(^{13}\) anya jñān nāi, ‘there is no other thought,’ ‘having no other thought.’
\(^{14}\) Note that Jānaki is in the accusative but is without the (modern)
accusatal -ke.
\(^{15}\) Sok-ete, instrumental locative, ‘with grief.’
\(^{16}\) ‘(She) ever awakes in my soul, memory.’
\(^{17}\) pā-iba.
\(^{18}\) āmā-y for āmā-ke.
\(^{19}\) Padma-ālayā, ‘she who has her ālay “abode” on
the padma or lotus’; i.e ‘Lakṣmī, goddess of good-hap.’
\(^{20}\) āpan duhitā, ‘her own daughter.’ Sītā was the fabled daughter of Mother
Earth. Her putative father King Janak found the babe in a furrow
when ploughing round a sacred spot selected for a sacrificial altar.
(6) Āmār se rāj-Lakṣmī hārā-'lām²¹ van-e!
Kekayir manohabhiṣṭa siddha eta din-e.
Saudāmini yeman lukā-y jala-dhar-e
Lukā-ila teman-i Jānakī vanāntar-e.
Kanak-latā-r pray Janak-duhitā
Van-e ch-ila; ke kar-ila tā-re utpāṭitā?
Divā-kar, niśā-kar, dipta tārā-gaṅ²⁷,
Divā-niśi kar-iteche tamo ni-vāraṇ.

(7) Tā'rā nā har-ite pār-e timir āmā-r;
Ek Sitā vihan-e sakal-i andha-kār!
Daś dik²² śunya dekh-i, Sitā-r a-bhāve,
Sitā vinā anya kichu hṛday nā bhāve²³.
Āmi jān-i, Paṅcavaṭi, tumi puṇya-sthān,
Tā-i²⁴ se e-khān-e kar-ilām ava-sthān.
Tāhār ucita phal dilā²⁵ he āmā-re,
Guṇa-mayī Sitā mama dile tumi kā'-re²⁰?
Śun-a, paśu-pakṣi-mṛga; śuna, vṛkṣa latā,
Ke har-ila āmā-r se candra-mukhi Sitā?
He āraṇya! ohe giri! vanya vṛkṣa-gaṅ²⁷!
Kah-iyā Sitār kathā²³, rākh-aha²⁰ jīvan.

Hence her name, since sitā = 'line drawn,' 'furrow.'                                               ²¹ hārā-ilām, 'I have lost.' ³² 'the ten quarters,' i.e. the four dik, the four kōṇ, and the directions upward and downward (v. § LIII). ²³ 'My heart can think of nothing else.' ²⁴ tā-i = tāhā-i, 'for that very reason.' ²⁵ dilā, poetical form of dil-e, 'thou gavest,' still used in Assamese. ²⁶ kā'-re = kāḥā-ke, 'to whom?' ²⁷ Observe the use of the personal plural word gaṅ, the trees being personified by the poet. ²⁸ 'Telling the tale of Sitā.' ²⁹ rākh-aha, poetical for rākh-a, 'preserve'; rākh-aha jīvan, 'preserve my life.'
§ LXXVIII. RĀM'S LAMENT AT THE WOUNDING OF LAKŚMANĀ AT THE SIEGE OF LAṆKĀ.

[This specimen gives a treatment of the old Ram-Sītā legend by a modern poet, Michael Madhu-Sudan Datta (1820—1873). The metre, as in the case of the extract from the Rāmāyana, is the familiar payār, but it is here written as blank verse, without rhyme. Madhu-Sudan has often been termed 'the Bengali Milton.' The influence of western models is plainly visible.]

Cetan pā-iyā, Rām kahilāḥ1 kātare,2
'Rājya tyaj-i'3, vana-vās-e ni-vāsinu4 yave,
Lakṣmanā, kuṭīr-dvār-e ā-ile5 yāminī6,
Dhanuḥ kar-e7, he su-dhanvi, jāg-ite satata.
Rakṣ-ite āmā-y tumī; āj-i rakṣā-ḥ-pur-e,
Āj-i e-i rakṣa-pur-e, ari-mājh-e āmī
Vi-pad-salil-e magna; tavu-o bhul-iyā
Āmā-y, he mahā-bāhu, labh-icha bhū-tale
Ārām? Rāhh-ibe āj-i ke, kah-a, āmā-re?
Uṭha, bal-i! Kave tumī virata pāl-ite
Bhrāṭr-ājnā? Tave yādi mama bhāgya-doṣ-e—
Cira-bhāgya-hīn āmī!—tyaj-ilā āmā-re,
Prāṇ-ādhik! Kah-a, śun-i, kon apa-rādhhe
Aparādhī tava kāch-e a-bhāgī Jānaki?
Devar Laksmaṇ-e smarī rakṣāḥ-kārāgār-e,
Kād-iche se divā-niśi. Keman-e bhul-ile,

1 kah-ilā for kah-ila. 2 kātar-e; kātar is an adjective, meaning 'faint,' 'feeble,' but is here put into the locative case, to give it an adverbial sense.
3 tyaj-i'=tyaj-iyā, tyāg kar-iyā, 'having left,' 'having abandoned.'
4 ni-vāsinu, archaic for ni-vās-īlām, 'sojourned.' 'Ni-vās, 'indwelling,' 'sojourning.'
5 ā-ile=ās-ile, 'came.'
6 yāminī, for yāminī-te, 'in the night.'
7 'Bow in hand.'
He bhāi! keman-e tumi bhul-ile, he! āj-i
Mātr-sama nitya ya-re⁸ sev-ite⁹ ā-dare!
Uṭha tvarā, bhim-bāhu, a-sahāy āmi
Tomā vinā, yathā rathī śunya-cakra-rath-e.
Tomār patan-e Hanu bala-hin, bali,
Guṇa-hin dhanu yathā; vi-lāpe vi-śade
Aṅga-da; vi-ṣaṇṇa mitā Su-grīva su-mati;
Adhīra Karvurottam Vi-bhīṣṇu rathī;
Vyākul e bali-dal! Uṭh-a tvarā kari',
Jutā-o nayan, bhāi, nayan unmīli'¹⁰.
Kintu klānta yadi tumi e dur-vār raṇ-e,
Dhanur-dhar, cal-a phir-i'¹¹ yā-i vana-vās-e,
Nāhi kāj, priyatam, Sītā-y uddhār-i'¹²,
A-bhāgini! nāhi kāj vi-nāśi'¹³ rākṣase.
Tanay-vatsalā yathā Su-mitrā janani
Kād-en Saraju-tīre, kemane dekhā-'ba
E mukh, Lakṣmaṇ, āmi, tumī nā phir-ile
Saṅge mor¹⁵? Ki kah-iba, sudh-āben¹⁶ yave
Mātā, 'Ko-thā-y, Rām-bhadra, nayaner mani
Āmār, anu-ja tor?' Ki bal-'e¹⁷ bujhā-'ba¹⁸
Urmilā vadhu-re¹⁹ āmi, pura-vāsi jan-e²⁰?
Uṭha, vatsa! ājī kena vi-mukh, he, tumī
Se bhrātār anu-rodh-e²¹, yār prema-vaś-e

⁸ yā-re=ŷāhā-ke. ⁹ sev-ite, 'you used to serve,' 'cherish.' ¹⁰ unmīli=un-nil-iyā, 'having unclosed.' ¹¹ phir-i'=phir-iyā, 'returning.' ¹² uddhār-i'=uddhār-iyā (from uddhār, 'release'), 'there is no use in releasing.' ¹³ vi-nāśi'=vināś-iyā, 'destroying.' ¹⁴ rākṣase, for rākṣas-dīga-ke, 'the Rākṣases' or 'demons,' i.e. aboriginals. ¹⁵ tumī nā phir-ile saṅge mor; in prose syntax this would be tumī āmār saṅge nā phirile, 'on your not returning with me.' ¹⁶ sudh-āben=sudhā-iben, 'shall ask.' ¹⁷ bal-'e=baliyā, 'saying.' ¹⁸ bujhā-iba, 'shall cause to understand,' 'shall explain.' ¹⁹ vadhu-re, for vadhu-ke, 'to (your) wife.' ²⁰ jan-e for jan-ke; pura-vāsi jan, 'the dwellers in the city.' ²¹ vi-mukh...anu-rodh-e, 'opposed to...(my) entreaty.' ²² titi'=titiyā,
Tyaji' râjya-bhog tumi paś-ile kānan-e?
Mama duḥ-khe sa-dā tumi kād-ite her-ile
Aśru-may e nayan. Titi' aśru-jale
Eve āmi, tavu nāhi cāh-a mor pāne,
Prān-ādhik? He rajani, dayā-mayī tumī
Siśir-āsāre nitya saras' kusume
Nidāgh-ārtta; prān-dān deha e prasūne.
Sudhā-nidhi tumī, deva sudhāṁśu! Vitar
Jīvan-dāyini sudhā, vācā-o Lakṣmaṇe,
Vācā-o, karunā-may, bhikhāri Rāghav-e!

§ LXXIX. ARJUNA'S SKILL AS AN ARCHER.

[This passage is taken from the translation of the
Mahābhārata by Kāśi Rām Das who was born in the
district of Burdwan in B.S. 965 (A.D. 1662). His version
is as popular as the Rāmāyaṇa of Kṛttivās Ojhā (v.
§ LXXXVII).]

(1) Dvi-ja-sabhā madhy-ete bas-iyā Yudhiṣṭhir
Catur-dike vesi'2 bas-iyāche cārī vir.
Ār yata bas-iyāche Brāhmaṇ-manḍal,
Deva-gaṇ madhy-e yena sōbhe Ākhaṇḍal.
Nikaṭete Drṣṭadyumna punah punah dāk-e,
' Lakṣya āsi' vindh-aha yāhār sakti thāk-e.
Ye lakṣya vindh-ibe, kanyā labhe se-i vir.'
Sun-i' Dhanaṇjay citt-e ha-ila a-sthir.

'setting.' saras' for saras-a, 'wettest.' vi-tar, imperative,
'transfer,' 'bestow.' Rāghav-e for Rāghav-ke, 'to the Rāghava,'
the descendant of Raghu. deha=de-o, 'give.'

1 Dvi-ja-sabhā for dvi-ja-sabhār, 'of the twice-born,' of Brāhmaṇa.
2 vesi'=vesṭīyā, 'surrounding.' nikaṭ-ete, for nikaṭ-e,
'in vicinity,' 'near.' vindh-aha, for vindh-a, imperative, 'pierce.
‘Vindh-iba’ baliyā ‘lakṣya,’ kari’ hena man-e,$^5$
Ýudhiṣṭhir pān-ete$^6$ cāh-en anu-kṣane.

(2) Arjuner citta bujh-i”, kah-en iṅgit-e;
Ājñā peye$^8$ Dhanañjay uth-en tvarite.$^9$
Arjun cal-iyā yā-n dhanuk-er bhīt-e,
Dekhiyā, lāg-ila dvija-gaṇ jijñās-ite,
‘Kothāy-kār-e$^{10}$ yā-ha$^{11}$, dvi-ja? kiser kāraṇ?
Sabhā ha-‘te uthi’ yā-ha kon pra-yojan$^{12}$?’
Arjun bal-en, ‘Yā-i lakṣya vindh-ibāre$^{13}$,
Pra-sanna ha-iyā sab-e, ājñā de-ha more.’
Śun-iya hās-ila yata Brāhmaṇ-manḍal,
Lobh-ete pañ-iyā, dvi-ja ha-ilā pāgal!

(3) Īye dhanuk-e parā-jay pā-y rāja-gaṇ,
Jarāsandha, Salya, Sālva, Kārṇa, Durēyodhan,
Se lakṣya vindh-ite dvi-ja cāh-e kon lāj-e$^{14}$?
Brāhmaṇ-ete$^{15}$ hāsā-ila Kṣatriya-samāj-e.
Bal-ibek Kṣatra-gaṇ ‘Lobhi dvija-gaṇ’!
Hena$^{15a}$ vi-parīta āsā kar-e$^{16}$ se kāraṇ.
Bahu-dūr ha-‘te ās-iyāche dvija-gaṇ,

$^5$ kari’ hena man-e=hena kar-iyā man-e, ‘making thus in mind,’ ‘thinking thus.’
$^6$ pān-ete=pān-e, ‘in the direction of.’
$^7$ bujh-i=bujh-iyā, ‘guessing,’ ‘understanding.’
$^8$ peye=pā-iyā, ‘having got.’
$^9$ tvar-ite (loc.), ‘quickly.’
$^{10}$ Kothāy-kār-e, ‘where’; really the locative of kothāy-kār itself a genitive of the original locative ko-thā-y (kon-sthā-e),
‘in what place.’
$^{11}$ yā-ha=yā-o, ‘goest.’
$^{12}$ pra-yojan for pra-yojane, ‘with need.’
$^{13}$ vindh-ibā-re, locative of the gerund vindhibā, ‘to pierce.’
$^{14}$ kon lāj-e, ‘with what shame?’ i.e. ‘with what impudence?’
$^{15}$ Brāhmaṇ-ete, locative for instrumental nominative; Kṣatriya-samāj-e is the locative used accusatively; ‘the Brāhmaṇ
has caused the Kṣatriya party to laugh,’ ‘has amused them.
$^{15a}$ Hena
is the old pronominal adjective corresponding to īyena, but is now obsolete. A modern Bengali would use the Sanskritic expressions
 e-prakāर, e-rūp.
$^{16}$ vi-parīta āsā kar-e, ‘so they make a contrary
Bahu āśā kar-iyāche, pā-’be17 bahu dhan.
Se sab ha-ibe naśta tomār karmm-ete18.
A-sambhav āśā kena kara, dvi-ja, ithe19?

(4) Eta bali20, dharā-dhari kari21, basā-ila,
Tā’ dekh-iyā Dharmma-putra dvija-gaṇe22 kaila23,
‘Ki kāraṇ-e, dvija-gaṇ, kar-a ni-vāraṇ?
Yā’r yata parā-kram, se jān-e āpan24.
Ēe lakṣya vindh-ite bhaṅga dila rāja-gaṇ25,
Śakti nā thāk-ile, ta-thā yā-’be26 kon jan?
Vindh-ite nā pār-ile, āpani pā-’be27 lāj;
Tave ni-vāraṇe āmā-sabā-r28 ki kāj?’
Yudhiṣṭhir-vākyya śun-i29, chār-i’ dila30 sab-e31,
Dhanu-r nikat-e ya-n Dhanaṇjay tave.

(5) Hās-iyā Kṣatriya yata32, kar-e upa-hās,
Sur-āsura-jayi ye-i vi-pul dhanuk,
Tā-he33 lakṣya vindh-ibār-e34 cal-ila bhiksuk.’
Keha bal-e ‘Brāhmaṇ-ere35 nā kah-a eman,

(or disappointed) expectation.’

17 =pā-’be, ‘(that) they shall get
much wealth.’
18 tomār karmm-ete, ‘by your action.’
19 ithe, for it-the, ‘in this matter.’
20 bali = bal-iyā, ‘having said.’
21 dharā-dhari kar-iyā, ‘having one and all seized him.’
22 For dvija-gaṇ-ke, ‘to the
Brāhmaṇs.’
23 kaila, phonetic for kah-ilā, ‘said.’
24 i.e. se jān-e āpan parā-kram, ‘he knows his own powers.’
25 bhaṅga di is an idiomatic phrase for ‘admit defeat,’ ‘the target which the kings
admitted themselves unable to pierce.’
26 yā-’be for ya-’be, ‘shall
go.’
27 pā-’be = pā-’be, ‘will get.’
28 āmā-sabā-r, in modern Bengali
would be āmā-der sakal-er, ‘of us all.’
29 śun-i = śun-iyā, ‘having
heard.’
30 chār-i’ dila = chār-iyā dila, ‘gave up’ ($§$ XXXI B).
31 sab-e, instrumental nom. of sab=sarva, ‘all.’
32 Kṣatriya yata,
‘as many Kṣatriyas (as there were)’; i.e. ‘all the Kṣatriyas.’
33 tā-he =
tāhā-te, instrumental, ‘with that.’
34 vindh-ibār-e, locative of the
gerund vindh-ilā.
35 Brāhmaṇ-ere, locative for dative, ‘to the
Sāmānya manuṣya, bujha-i, nā ha-be e jan;
Dekh-a, dvi-ja, Manasi-ja jin-iyā mūrati
Padma-patra yugma-netra paraś-aye śruti
An-upama tanu śyāma nilotpal ābhā,
Mukha-ruci kata śuci kar-iyāche śobhā.

(6) Siṁha-grīva, bandhu-jīva adharer tul,
Khaga-rāj pā-y lāj, nāsikā a-tul,
Dekha cāru yugma-bhuru, laḷaṭ prasar,
Ki śānanda gati manda, matta kari-var.
Bhuja-yuge, ninde nāg-e, ā-jānu-lamb-ita
Karikar-yuga-var jānu su-balita.
Mahā-vīrya yena sūrya jalade avṛta,
Agni-aṁśu yena pāṁśu-jāl-e acchād-ita.'
Vindh-ibek lakṣya e-i la-y mor man-e
Ithe ki saṁśay ār, Kaśī-dās bhan-e.

Brāhmaṇ.'

36 ha-be = ha-ibe. 37 Manasi-ja, ‘born in the heart,’
i.e. the god of love. 38 mūrati = mūrtti, ‘form,’ ‘aspect,’ ‘physical
charm.’ 39 paraś-aye = sparś-e, ‘touches,’ ‘reaches.’ 40 śruti,
‘hearing,’ ‘the organ of hearing,’ ‘the ear.’ 41 kata śuci, ‘how
bright.’ 42 yugma-bhru, ‘twin-eyebrows.’ 43 matta kari-var, ‘like
a must (maddened) prince of elephants.’ (An elephant’s leisurely and
stately gait befits a hero.) 44 ninde nāg-e, nind-iyā nāg-ke, ‘putting
the (lithe) serpent to shame.’ 45 ā-jānu-lamb-ita, ‘prolonged as far
as the jānu,’ ‘the knee.’ (See ā- in § LX.) 46 prasar = praśastha,
‘wide.’ 47 karikar-yuga-var, ‘his two (yugal) knees (jānu) like the
trunk of an elephant,’ i.e. ‘as sturdy.’ 48 su-balita = su-gaṭhita,
‘well-fashioned.’ 49 agni-aṁśu, ‘fire-rays,’ ‘radiance of fire.’
50 pāṁśu-jāl, ‘ash-net,’ ‘a collection of ashes.’ 51 bhan-e, poetical
and archaic for bal-e, ‘says.’ It is a convention in old Bengali verse,
that the poet at intervals—especially at the end of a stanza or other
period—asserts his own personality by interposing some comment of his
own, or by merely saying ‘so sings Kāśi-rām,’ etc.
§ LXXX. Phullarâ's Interview with Cândi.
Cândîr sahit Phullarâr sâksât.

[The following extract is from the Cândî of Mukunda Râm Cakravarti (c. 1560—1620), a poem parts of which Professor E. B. Cowell translated into English verse. (Journal R. A. S., Bengal, New Series, vol. lxxi, Part I, Extra number No. 2, 1902, p. 3.) Phullarâ has been to a neighbour's house to borrow rice, and on her return finds a lovely stranger, the goddess Cândî in disguise, in her house. Phullarâ is jealous of the goddess's divine charms, and asks her who she is. Cândî, with comic irony, gives a literally accurate account of herself, accurate in every respect, except that she omits to mention her celestial immortality. This extract, like the previous ones, is in the payâr metre.]

Sakhî-r gṛh-e khud ser kar-iyâ udhâr,
Sam-bhram-e Phullarâ āîlā kūriyā-r duâr;
Vām bâhu sphuraṅg-e, nācay-e vām ākhi1;
Kūriyā-r duâr-e dekh-e râkā-candra-mukhī;
Pra-nâm kar-iyā, rāmâ kar-aye2 jījūsâ,
'Kon jâti? kâr jâyâ? kah-a satya bhâsâ.'
Hâsya-mukhi a-bhayâ, ḫṛday-e ullâs,
Phullarâ-re a-bhayâ kar-en upa-hâs.
'Ilāvīt-e ghar mor; jâti-te Brâhmaṇî;
Siáu-kâl ha-ite āmî bhram-i ekâkinî.
Vandya-vaṁse sthiti mor, bâperâ Ghośâl,
Sât sata gṛh-e vâs3; vi-śam jaṅjâl!
Tumi, go Phullarâ, ēḍi deo anu-mati,
E-i sthān-e katak din kar-i ēye vasati.'
Etek vâkya ha-īla ēḍi4 a-bhayâr tuṇḍ-e,

1 Both good omens in the case of a woman.  2 nāc-aye, kar-aye for nāc-e, kar-e.  3 vās, i.e. vâs kar-e, 'make dwelling.'  4 ēḍi
Ākāś bhāṅg-iyā paṛ-e Phullārā-r muṇḍ-e.
Hṛd-e viṣ, mukh-e madhu, jijñās-e Phullārā,
Dūr ha-ila kṣudhā, tṛṣā, randhan-er tvarā.

[Phullārā’s questioning of her goddess visitor is put into tripādi metre. I only quote the first three verses, as a sufficient specimen of how this pretty old rhythm runs:]

(1) E-rūp jauvan-e chāṛ-iyā bhavan-e kena ā-ila kena ekeśvari bhram-ite nāhi tarās?
Kaha, go sundarī, manḍita mallikā māl-e.
(2) Jin-i’ nīl giri, tomār kavarī, su-sthir vijali kivā’ ka-ila keś jāl-e.
Vidhi kutāhalī vadan vidhu-manḍal-e,
(3) Kapol manḍal, caṅcal kuṇḍal, Tava rūp-sīmā ki diba upa-mā?
nāhi tin-lok tal-e.

here means ‘when.’  

6 Ākāś bhāṅg-iyā paṛ-e, ‘the sky broke and fell on Phullārā’s head,’ a common expression for indicating consternation.  
6 bhavan-e, locative for accusative, ‘leaving home.’  
7 ā-īlā, archaic for ās-īle, ‘came you.’  
8 para vās, in modern Bengali would be paṛ-er vās, ‘another’s home.’  
9 eka-īśvari, ‘a sole lady,’ ‘alone.’  
10 tarās, poetic license for trās, ‘fear.’  
11 jin-i’ = jin-iyā, ‘conquering,’ ‘surpassing.’  
12 Vidhi, ‘rule,’ here used for Fate, by whom our lives are ruled.  
13 ki-vā, ‘or,’ used in poetry as meaning ‘as it were.’ (In Assamese, this word has become a noun, so that a lady will talk of her ‘odds and ends’ as her ‘kivā-kivi.’)  
14 ka-īla for kar-īla.
For ready comparison, I give here Professor Cowell’s delightful rendering of these verses:

Glad with the stock of borrowed rice she bore,
Poor Phullarā reached at length her cottage door,
When lo! her left arm throbbed, and throbbed her eye*,
As she beholds a ‘full moon’ standing by!
Surprised, she greets the lady with a bow:
“What is thy name, and whose fair wife art thou?”
Laughed in her heart the goddess as she stood,
And mocked poor Phullarā in her joyous mood.
“Of Brāhmaṇ caste, Ilavṛt is my home†
But all alone I love abroad to roam:
Of honoured race my Lord, none worthier lives:
But what a household his—with seven co-wives‡!
So, by your leave—your kindly heart I know,
I’ve come to make a few days’ stay with you!”
As Phullarā heard the words the stranger said,
The very skies seemed tumbling on her head!
Poison was in her heart, though mild her tone:
No thirst nor hunger now: all thought of cooking gone!

Professor Cowell has omitted the rather prosaic third stanza of the tripadi verses on p. 118, but the first two he translates as follows:

“What! such a youthful bride as you in a strange house like mine to stay!
Tell me, fair lady, how you dare, unguarded and alone, to stray.

* These are good omens for a woman.
† The division of the world which includes Mt Meru.
‡ This refers to the seven or eight Śaktis or personified feminine powers of Śiva.
Those glossy curls, like dark blue hills, wreathed with white jasmine flowers—I swear
Fate wished to prove her power, and fixed the flickering lightning in thy hair!"

§ LXXXI. Hymn No. XVIII in the English version of Sir Rabindranath Tagore's Gītānjali. In the first verse I underlie the syllables dwell on so, as to indicate the rhythm.

(1) Megh-era megh-jam-eche\(^1\),
    Ādhār kar-e\(^2\) ās-e\(^9\);
    Āmā-y\(^3\) kena bas-iyā rākh-a
    Ekā dvār-er pāś-e?
    Kāj-er din-e nānā kāj-e
    Thāk-i nānā lok-er majh-e;
    Āj āmi ye bas-e\(^4\) āch-i
    Tomār-i āsvās-e,
    Āmā-y kena bas-iye rākha
    Ekā dvār-er pāś-e?

(2) Tumi yadi nā dekhā dā-o,
    Kar-o āmā-y helā,
    Keman kar-e\(^2\) kāt-e āmā-r
    Eman vādal velā?
    Dūr-er pān-e mel-e\(^5\) ākhi,
    Keval āni ceye\(^6\) thāk-i,
    Parān\(^7\) āmā-r kēd-e\(^8\) beṛā-y
    Dur-anta vātās-e,
    Āmā-y kena bas-iye rākh-a
    Ekā dvār-er pāś-e?

\(1\) jam-iyāche. \(2\) kar-iyā. \(3\) āmā-ke. \(4\) bas-iyā. \(5\) mel-iyā.
\(6\) chāh-iyā. \(7\) prāṇ. \(8\) kād-iyā. \(9\) kariya ās-e (§ XXXI), 'comes on slowly.'
§ LXXXII. Hymn No. XXIII from the Gītañjali.

Āji jhaṛ-er rāṭ-e tomār abhisār,
Parāṇ-sakhā, bandhu he āmār.
Ākāś kāde hat-āś sama\(^1\),
Nāī ye ghum nayan-e mama,
Duār khul-i', he priyatama,
Cā-i\(^2\) ye vār-e vār\(^3\).
Parāṇ-sakhā, bandhu he āmār!

Bāhir-e kichu dekh-ite nāhi pā-i
Tomā-r path kothā-y, bhāv-i tā-i.
Su-dūr kon nādī-r pār-e,
Gahan\(^4\) kon van-er dhār-e,
Gabhir kon andhakār-e,
Ha-techa\(^5\) tumi pār,
Parāṇ-sakhā, bandhu he āmār!

§ LXXXIII. Hymn No. XLVI from the Gītañjali.

Āmār milan lāgi tumī
Āś-cā\(^1\) kave theke!
Tomā-r candra sūryya tomā-y
Rākh-ibe\(^2\) kothā-y ḍhek-e\(^8\)!
Kata kāl-er sa-kāl sājḥ-e,
Tomā-r caraṇ-dhvani bāj-e,
Gopan-e dūt hṛday mājḥ-e
Geche\(^4\) āmā-y ṛek-e\(^5\)!

\(^1\) hat-āś sama, 'as one hopeless.'  \(^2\) cā-i = cāh-i.
\(^3\) vār-e vār, 'time upon time.'  \(^4\) gahan = ghana, 'deep,' 'thick.'
\(^5\) ha-techa = ha-itecha.

1 āś-itecha.  2 rākh-ibe.  3 ḍhāk-iyā.  4 giyāche.  5 ḍāk-iyā.
O go path-ik! āj-ke āmā-r
Sakal parān vyep-e'⁶,
Thek-e' thek-e'⁷ haraṣ⁸ ūyena
Uṭh-'ce⁹ kēp-e' kēp-e'¹⁰.
Ūyena samay es-eche¹¹ āj;
Phurā'la¹² mor ēa ch-ila kāj,
Vētās ās-e, he Mahā-rāj!
Tomā-r gandha mekh-e'¹³.

⁶ vyāp-iya. ⁷ =thām-iya thām-iya; mājh-e mājh-e, 'from time to
time.' ⁸ haraṣ = harṣa, 'thrill,' 'exultation.' ⁹ uṭh-iyače.
¹⁰ kāmp-iya kāmp-iya, 'trembling.' ¹¹ ās-iyače, 'has come.'
¹² phurā-ila, 'is used up.' ¹³ mekh-e' = mākh-iya, 'smeared with,'
'redolent of.'
TRANSLATIONS OF THE SPECIMEN PIECES OF PROSE AND VERSE

§ LXIV. Once upon a time a dog had bitten a hyena. By degrees the wound of that bite had so increased that the hyena could not stir. Therefore his eating was impeded. One day he was lying, faint with hunger, when a sheep passed in front of him. On seeing him, the hyena said in a very feeble voice, “Brother mine, for some days past I have been lying deprived of the power to move: I am disturbed by hunger; my breast is bursting for thirst. Will you take pity on me and fetch me some water from the channel hard by? I will arrange for getting food.” The sheep replied, “I have guessed your intention. If I approach you to give you water, you will break my neck and provide food for yourself!”

§ LXV. A dog had bitten a certain man. He, being in great terror, asked everyone whom he saw before him, “Brother, a dog has bitten me. If you know of any remedy, give it to me.” Hearing him say this, some one said, “If you wish to be well, do as I tell you.” He replied, “If I can only be well, I am ready to do whatever you say.” Then that person said, “Of the wound caused by the dog’s bite take the blood, and smearing it on a piece of bread, give it to the dog that bit you. In that case, you will undoubtedly become well.” On hearing this the man who was bitten by the dog smiled and said, “Brother, if I go according to this advice of yours, in that case as many dogs as exist in this town will all for greed of bread smeared with blood set to work to bite me!”

§ LXVI. One day in the hot weather some wayfarers at midday became much heated with the sunshine and very fatigued. Seeing a fig-tree hard by, they went under it, and sitting in the cool shade, began to take their ease. In a short while their bodies became cool and their fatigue dissipated. Then they began to indulge in various talk, and one of them looking for a while [at the tree] said, “Look, brethren, this tree is of no use. On it grow neither good flowers,
nor good fruit. What shall I say? It is of no profit to mankind.”
Hearing this speech, the fig-tree observed, “Man is very ungrateful.
At the very time when they are getting benefit by sitting in my
shade, they abuse me by saying that I am of no benefit to them!”

§ LXVII. A poor man was cutting down a tree on a river bank.
Of a sudden, his axe, slipping from his hand, fell into the water of
the river. Thinking that he had lost the axe for ever, the poor man
became much distressed, and began to lament aloud, crying, “Alas!
what has happened!” Hearing his lamentation, the presiding deity
of the river was filled with much pity, and asked him, “Why are
you lamenting so?” When he explained the whole matter, the
river god immediately plunged in the water, and coming to him with
an axe wrought in gold in his hand, asked him, “Is this your axe?”
He replied, “No sir, this is not my axe.” Then he again plunged
in the water, and with an axe wrought in silver in his hand, appeared
before him and asked, “Is this your axe?” He replied, “No, sir,
this also is not my axe.” He again plunged in the water, and taking
his iron-wrought axe in his hand, asked him, “Is this your axe?”
He, seeing his own axe, was extremely delighted, and said, “Yes,
sir, this is my axe. I am extremely poor. I had no hope that I
should again get my axe. It is only by your kindness that I have
got it. You have made me your bought slave for life.”

The water god first of all gave his own axe into his hand. After-
wards [he said] “You are without greed, truthful, and devoted to
religion. For this reason, I am very pleased with you.” So saying,
as a reward for his good qualities, having given him the two axes
wrought in gold and silver, he disappeared. That poor fellow, being
speechless, stood for some time in that place. Thereafter, going
home, he gave a particular account of all this occurrence to his
neighbours. On hearing this, they were all astonished.

On learning this extraordinary occurrence, one person conceived
violent greed. Next day at dawn, taking an axe in hand, and
appearing on the river bank, he made one or two cuts at the stem of
a tree, and then making pretence as if the axe had slipped from his
hand, he threw the axe into the water, and began crying in a loud
voice, “Alas! what has happened!” The water god appearing
before him, asked him the cause of his lamentation. He, telling the
whole story, began to display much grief and sorrow. The water
god plunging in the water as before, and appearing before him with
an axe wrought in gold, asked him, "How now, is this your axe?"
Seeing the golden axe, the greedy fellow, saying "This is my axe,"
eagerly advanced to seize it. Seeing him so greedy and untruthful,
the water god became very displeased, and said: "Thou art very
greedy, very ungentle, and untruthful. Thou art not a fitting object
to receive this axe." Having thus scolded him, the water god threw
the golden axe in the water and disappeared. He was dumbfounded,
and sitting on the river bank with his hand to his cheek began
thinking. Then, saying, "As was my conduct, so have I received
fitting result from it," he departed with a dejected mind.

§ LXVIII. An old woman's eyes had become very dim, and so
she could not see anything. Hard by was a famous physician. The
old woman went to him and said: "Learned sir, disease has befallen
my eyes. I cannot see anything. Make my eyes well. I will give
you a conspicuous reward. But if you cannot make them well, you
shall get nothing."

The physician agreed to the old woman's proposal, and next day
appeared at her abode. Seeing the house full of various sorts of
articles, the physician's greed was aroused. He determined that he
would come every day and each day carry off something. For this
reason, instead of supplying such remedies as would bring about a
speedy cure, he spent several days in making confusion. Afterwards,
when he had carried off all her possessions one by one, he began to
give her medicine according to rule. In a very few days the old
woman's eyes were as faultless as before. And then she saw that of
all the things that had been in her house, not one was left. She
learned by enquiry that the physician had carried them all off, one
by one.

One day the physician said to the old woman, "By my treatment
there has come a cure of your disease. You told me that you would
give me on being healed of your malady. Now please satisfy me by
giving the promised payment and let me depart."

The old woman had been much vexed by the physician's conduct,
and so she made no answer.

The physician, not getting his reward in spite of repeated requests,
made a complaint in court in the name of the old woman, who appeared before the judges, and not calling the physician a thief in plain words, said cunningly [as follows]: "What the physician says is true enough. I made an arrangement that if my eyes became as before and no fault remained, then I would give him a reward. He asserts that my eyes are now free from fault. But from the way I see, therein [it seems] my eyes even now are not become perfect. Because when the defect in my eyes had not happened, I used to see all the various things that were in my house. Subsequently, when the defect occurred, I was not able to see them. Nor am I able to see them even now. From this I do not infer that my eyes have been made well by his art. And now do ye do what seems rightful in your judgment."

The judges, being able to understand the inner sense of the old woman's rejoinder, gave her permission [to depart], and giving him a suitable admonition, bade the physician depart from the court of justice.

§ LXIX. A dog used to remain lying in the manger of some horses. When the horses went to eat, he used to make a terrific howling, and used to drive them away by making as though to bite them. One day a horse said, "Look, how ill-disposed is this miserable cur! He will remain lying on [our] victuals. He will not eat himself and will not suffer those to eat who should keep alive by eating that food."

§ LXX. A Brāhmaṇ dwelt in a village. He had a wife and a son. One day at night the Brāhmaṇ was lying down [to sleep] with his family, when he chanced to see that a bit of string was dangling from the rafters. The Brāhmaṇ turned on his side, and strove to go to sleep, but sleep did not come. Then the string came again under his field of vision. This time it seemed a little longer than before. The Brāhmaṇ thought "The mice are trying to throw down the piece of string [by nibbling it]." Within a brief space of time, the string became a snake. The Brāhmaṇ was about to call his wife, but before [he could do] this the snake came down and bit his wife and son. Seeing this, the Brāhmaṇ was frightened and astonished. His wife and son departed this life immediately. The
snake too went out through a chink in the room-door. The Brähmaṇ proceeded after the snake. When dawn came, the snake assuming the form of a tiger, took the life of a ploughman, and a little after, becoming a bull, destroyed a boy. The Brähmaṇ still followed after him. Very soon after, the bull assumed the aspect of an old man. Then the Brähmaṇ, falling at his feet, asked to be made acquainted with him. At first the old man refused to acquaint him with his attributes, but seeing the Brähmaṇ's importunity, said, "I am Karma-Sūtra [the continuous thread of actions]; that is to say, I take people's lives in the fashion in which it is written in their fates that they shall die." The Brähmaṇ enquired: "Could you tell me how I shall die?" The old man said, "Fool, that is not to be said." But the Brähmaṇ would not by any means release his feet, so of necessity the old man said: "A crocodile will slay you in the Ganges."

The Brähmaṇ, on hearing this saying, instead of returning home, began to go in an eastward direction, that is, to the country where there is no Ganges! After travelling some days, he left the dominions of one king and entered those of a second king, and took up his abode there in a homestead. No offspring had come to the ruler of the land to which the Brähmaṇ had come. Hearing this, he went to the king and made this representation. "Your majesty, I know an auspicious rite, on performing which you will have offspring." The king besought the Brähmaṇ to perform this rite, and on his doing so, a son was born to the king within a year.

The king kept the Brähmaṇ in his own home, and when the king's son was big, he appointed the Brähmaṇ to the task of instructing him. The king's son having by degrees finished his literary education, was to go on his travels, and the king told the Brähmaṇ to go with him. The Brähmaṇ said, "I can go to all places, (but) to Ganges-bank I will not go." On the king asking the reason, the Brähmaṇ gave a description of his personal circumstances. The king laughed, "Very well, you will not have to go to the Ganges bank." After having travelled to various places in the Brähmaṇ's company the king's son expressed his intention of going to the bank of the Ganges. The Brähmaṇ refused to accompany him; but the king's son said, "The crocodile will not carry you off from the road, so what fear is there in going?" The Brähmaṇ perforce consented.
At the time of the [auspicious] conjunction, the king's son was to go to bathe in the Ganges, and so he expressed a wish that the Brâhmaṇ should go with him, and said, "You can stay on the bank and dictate the formula [to be recited]. What fear is there in that?" In spite of his reluctance, the Brâhmaṇ had to go. On seeing that thousands and thousands of people were bathing on the Ganges bank his courage revived. The king's son descended into the water to bathe, and the Brâhmaṇ, standing on the bank, dictated the formula. But the king's son, not being able to hear on account of the clamour of the crowd, said, "My people will stand surrounding you on all four sides. Do you standing in the midst dictate the mantras." Hardly had he spoken when the people of the king's son surrounded him, and the Brâhmaṇ going into the place thus surrounded, began to recite the formula. When the mantra was finished, the king's son said to the Brâhmaṇ, "Sir, I am that Karmma-sūtra!" As he spoke the words, he assumed the shape of a crocodile, and seizing the Brâhmaṇ, departed with a leap into deep water.

§ LXXI. Vidhu Bhusan called to Śyāmā. Śyāmā, at other times, would give three answers to a single summons! But to-day she came slowly without saying a word. Her eyes were red (with weeping), her face was downcast.

Vidhu Bhusan said, "We have reflected and have come to the decision that it is not right that you should suffer trouble by staying with us any longer. Far from getting wages, you do not even get food to eat twice a day. So do you go to some other place. If God bring such a day, then come back to us."

Vidhu Bhusan could utter no more words: his emotion strangled him. He began to shed tears with downcast face.

Śyāmā too wept as she said: "What? have I asked for wages? Or have I come to you in order to get wages? What need have I of money? Whatever you may say to me, I cannot exist after leaving Gopāl. If I be a load and a burden, I will not take my meals here with you, but do not ask me to stay away from Gopāl."

Vidhu said, "Śyāmā, do not weep. Be calm. Consider well what I am saying. Staying with us and starvation are one and the same thing. It is true that you cannot exist without seeing Gopāl. But
if you go to some other home, you will find children there. And when your mind settles down there, you will not want to go anywhere else.”

“Children I shall find, true; but I shall not anywhere find any like this one of mine.” So saying, Śyāmā fell to blubbing aloud.

Vidhu cried, “Śyāmā, be quiet, be quiet!”

Śyāmā explained, “I used to have a child of my own like Gopāl. From love of him I too called my child Gopāl (after Kṛṣṇa the go-pāla, ‘the cowherd’). If I stay here, I forget that my own Gopāl has gone. I will not go anywhere from here!”

Vidhu Bhusan cast a tearful glance in the direction of Saralā and asked, “What remedy is there for this?”

Saralā sat with downcast face and began to weep.

Śyāmā said, “I have got a little money. I had intended to bequeath it to Gopāl. But if you will listen to my words, I have a piece of advice for you.” (Addressing Vidhu): “Do you try to get employment in some āṭrā troupe. You will certainly get it, there is no doubt of that. And meanwhile let us (women) stay at home and manage on that money (of mine). And if afterwards things prosper, give me back my money. If you do, it will still be Gopāl’s.”

§ LXXII. This is a matter of ever so long ago! Satyendra Caudhuri was the son of a landowner. He had gone home after passing his B.A. examination. His mother said, “The girl is a perfect Lakṣmī, a household goddess. My son, listen to my words. Just go and look at her once.”

But Satyendra shook his head and said, “No, mother, I cannot by any means do it at present. If I do, I shall not be able to pass.”

“Why should not you be able? My daughter-in-law will stay with me. You shall do your reading in Calcutta. I cannot guess what obstacle there would be to your studies, Satu!”

“No, mother, that will be very inconvenient. I have no time at present.” And so on, and so forth. So saying, Satya was going out. His mother said, “Do not go. Stay a moment. I have something else to say.” Stopping a moment, she added, “I have given my word, my child. Will you not preserve your old mother’s honour?”

A.
Satya turned round and stood, much annoyed. “Why did you
give your word without asking me?”

On hearing her boy’s words, the mother felt an inward pang. She
said, “That was a fault, I admit. Still you will have to preserve
your mother’s reputation. Listen, my Satya; do consent!” “Very
well. I will tell you later.” So saying, Satya went out. His mother
stood a long time in silence. This was her one and only child.
Seven or eight years ago, her husband had died. Since then the
widow, with the help of the factor and bailiffs had governed a great
landed property. Her son lived in Calcutta, and studied at College.
He had no occasion to take any interest in the property. But his
mother had made up her mind, that when the boy had passed his
pleadership examination, she would give him in marriage, and
putting the whole responsibility of the estate and worldly affairs on
the bride and bridegroom, would herself be free from all care.
Having previously started her son in family life, she would not be
an impediment to his higher studies. But things had turned out
differently. So far there had been no hospitalities in the homestead
since her husband’s death. That day, in fulfilment of a religious
vow, she had issued invitations to the whole village, and the poor
widow of the late Atul Mukherji had come with her eleven year
daughter to comply with the invitation. She had felt a strong
attraction towards this girl. Not only was the child a perfect little
beauty; she had also ascertained in a few minutes’ conversation
that, even at her tender age, the girl was a paragon of womanly
virtues.

So his mother said to herself, “Let me just show the girl to him,
and then it shall be seen how he can disapprove of her.”

Next day, when in the afternoon Satya entered his mother’s room
for the usual light meal, he stood as one transfixed. Right in front
of where he was wont to sit to eat, they had seated a heavenly
Lakṣmī adorned with diamonds and other jewels.

His mother entered the room, and said, “Sit down and eat!”

Satya’s trance broke. He said hurriedly. “Why here? Give me
my food somewhere else.”

His mother smiled sily. “Since you are really and truly not
going to marry, why are you shy about sitting down before a slip of
a girl like this?”
"I am not shy of anyone!" So saying, and screwing up his face like that of an owl (in daylight), he plumped himself down in the seat before her. His mother departed. After hastily absorbing food for a couple of minutes, he got up and went away.

Entering the outer apartment, he found that meanwhile his boon-companions had assembled, and that the cloth was spread for playing at dice. He immediately raised strong objection, saying, "I cannot sit down with you anyhow: I have got a bad headache." So saying he moved himself to one corner of the room and putting a pillow under his head, lay down and closed his eyes. His friends were inwardly somewhat surprised, and, for want of sufficient partners, gave up the game of dice, and prepared to play chess. Up to evening, many games were played, there was much excited talk, but Satya never rose once, never once asked, "who has lost, who has won?" And all this was annoying to him.

When his friends departed, he entered the homestead, and was going straight to his chamber, when his mother, from the verandah of the store-house, asked him, "In the midst of all this are you going to bed?"

"Not going to bed; I am going to study. Studying for the M.A. degree is not an easy business. It will not do to waste time!"

So saying, he made a mysterious gesture, and went upstairs with a great stamping of feet. Half an hour elapsed, and he had not read a line. On the table was his book open. Leaning back in his chair with his face upwards, he was (apparently) considering the roof-beams. On a sudden his meditations were interrupted. Pricking his ears, he heard a jingle-jangle (of ornaments). Another moment (and there it was again) jhum, jhum. Satya sat upright, and saw that the girl, decked from head to foot with jewels like a Lakṣmī had approached him and was standing there. Satya gazed at her fixedly. The girl said in a soft voice, "Mother has sent me to ask your decision." After a moment's silence, Satya asked, "Whose mother?" The girl replied, "My mother." Satya at once tried to find a reply but failed. Presently he said, "If she asks my mother, she can find out." The girl was going away, when Satya blurted out the question, "What is your name?" "My name is Rādhārāṇī," she said, as she moved off.
§ LXXIII. Bhavānanda suddenly assumed a different aspect. He was no longer the devotee, steadfast of look and firm of purpose. He had no longer the heroic aspect of the trained man of war, of the leader of soldiers and breaker of heads. He no longer looked as he did but now, when he was haughtily reproaching Mahendra. It was as though, in beholding the loveliness of the meadows, groves, hills, rivers of the moonlit peaceful world about him, some special exultation had filled his heart, like an ocean smiling in response to the rising moon. Bhavānanda became smiling of face, talkative, desirous of conversing. He was very eager to be discussing. He made many attempts to enter into conversation, but Mahendra refused to talk. Then Bhavānanda, giving up the attempt, began to sing from memory:

We worship the Mother,
Well-watered, fruitful, cooled by the Western breeze,
Green with crops, the Mother!

Mahendra was somewhat surprised to hear this chant. He could make no sense of it. What was this well-watered, fruitful Mother, cooled by the Western breeze and green with harvest? He asked, “Who is the Mother?” And Bhavānanda, for sole answer, went on singing:

Oh night, thrilled with silver moonlight,
Oh Mother, sweet with flowers and lovely with groves of trees,
Oh laughing Mother, oh Mother sweet of speech,
Giver of joy and rich in boons, Mother!

Mahendra objected: “But this is a country, not a mother.”

Bhavānanda replied: “We acknowledge no other mother. The mother-land of our birth is preferable to heaven [as the Sanskrit phrase has it]. We assert that the land of our birth is our Mother. We have no mother, no father, no brother, no friend, no wife, no son, no house nor home. For us there is only that (land), well-watered, fruitful, cooled by the Western breeze, green with harvest.”

So Mahendra understood and said: “Then go on singing.” And Bhavānanda sang:

We worship the Mother;
In the threat of the confused shouts of seventy millions of throats,
In the sharp swords held by twice seventy millions of hands,
Who says, Mother, that thou art powerless?
We worship Her who assumes great strength, the expeller,
The subduer of the enemy forces, our Mother!
   Thou art knowledge, thou art virtue,
   Thou our soul and thou our mind,
   Thine is the life in our bodies.
Thou, Mother, art strength in our arms,
Thou, Mother, art devotion in our hearts,
   Let us raise images to Thee only
   In temple after temple!
Thou art Durgā, grasping her ten weapons,
Thou art the Lotus-goddess rejoicing in lotus-beds,
   Giving us speech and intelligence,
   To Thee we bow.
We bow to our Mother of the lotus, pure, unrivalled,
   Well-watered, fruitful Mother.
   To the Mother we bow!
Verdant, innocent, sweet-smiling, bejewelled,
Our supporter and our foodgiver, Mother!
Mahendra noticed that as the brigand sang, his eyes filled with tears. Mahendra then, with some astonishment, asked, “And who may you be?”
Bhavānanda said: “We are the Children.”
M. “What Children? Whose Children?”
B. “The Children of the Mother!”
M. “Very good. But do the Children do reverence to their Mother by thieving and rapine? What sort of filial devotion is that?”
B. “We do not practise thieving or robbery.”
M. “Why, just now you robbed a cart!”
B. “Is that what you call robbery? Whose money did we loot?”
M. “Why, the king’s money!”
B. “The king’s! And what title has he to the money he will exact?”
M. “It is his royal share.”
B. “And is he a king who does not cherish his kingdom?”
M. “It seems to me that one of these days you people will go flying from the mouths of the sepoys’ cannon.”
B. “We have faced many sepoy rogues. We faced them today.”
M. "You have not faced them properly yet. One of these days you will do so."

B. "And supposing we do! We can die but once."

M. "And what is the use of wilfully affronting death?"

B. "Mahendra Singh, I had some idea that you were a man who is a man, but now I see you are just what they all are! Simply gluttons for good food! Look you, the snake crawls belly to earth. I know no meaner creature that lives. But if you tread on the snake's neck, up starts its hood! Will nothing destroy your patient sufferance? Look at all the lands about us, look at Magadha, Mithila, Benares, Conjevaram, Delhi, Kashmir—which of these is in such evil case (as ours)? In which of these countries do men for lack of food devour grass, and thorn-plants, and the earth of ant-heaps, and the creepers of the forest? In what land do men eat dogs and jackals and human corpses? In what land have men no security when they put their money in their chest, their wives and daughters at home, their children in the wombs of their women? These fellows tear open our women to destroy their unborn babes. In all countries the ruler has some relation with the task of protecting his subjects. Who protects us? Our religion is gone, our caste is gone, our honour is violated, our descent ruined, and now our very lives are at stake. If we do not drive out these drunken shaven-polls (these Muhammadans), shall the Hinduism of us Hindus subsist any longer?"

§ LXXIV. No one had any doubt whatever that this time Rames would pass* his law examination. The Minerva of the Calcutta University, opening her golden lotus-buds one by one had given him, one by one, her medals, nor had scholarships ever been lacking to him!

Now that the examination was over, there was a question of his going home. But so far he had shown no great eagerness to pack his boxes. His father wrote him a letter bidding him come home at once. Rames wrote in reply that he would return as soon as the result of the examination was out.

Annadā Bābu's son Yogendra was Rames's fellow-student. He lived next door. Annadā Bābu was a member of the Brāhma Samāj. His daughter Hemnalini had this year gone up for the "First Arts"
examination. And Rames was wont to go to Annadā Bābu’s house
to drink tea—and also at times when there was no tea!

Hemnalini was wont to learn her lessons as she walked on the flat
roof of her home, drying her hair after her bath. Rames too at
such times would take his book and sit by the little roof-house of
his abode. Such a spot is very suitable for quiet reading, yes; but
if you reflect a moment, you must admit that there are considerable
impediments to study also!

So far, there had been no suggestion of marriage on either side.
There was sufficient cause for this on Annadā Bābu’s part. There
was a son who had gone to England to get called to the Bar and
Annadā Babu’s thoughts turned to this young man’s probable views
on the matter.

That day a somewhat heated discussion had arisen at the tea-
table. A certain young fellow had failed to pass any examinations
to speak of. But it was not the case that on that account his thirst
for tea or for other stimulating liquids was less than that of lads who
had passed examinations, far from it! And so he too was seen from
time to time at Hemnalini’s tea-table. He raised the argument
that the male intellect is like a sword. Even when it is not sharp,
it can do much by sheer force of gravity! The female intellect, on
the other hand, is like a pen-knife. No matter how much you
sharpen it, no great work can be effected thereby. And so forth,
and so on. Hemnalini was quite prepared to treat this swaggering
talk with silent indifference. But her brother Ŷogendra also adduced
arguments in depreciation of women’s wits, and then there was no
restraining the infatuated Rames. He rose in high excitement and
began to chant the praises of the fair sex. When Rames, in the
excitement aroused by his spirited defence of women’s rights had
swallowed two more cups of tea than on ordinary occasions, the
house-servant put a small note in his hand. On the envelope was
his name in his father’s handwriting. On reading the note Rames
admitted defeat in mid-battle, and rose to go in manifest disturbance
of mind. “My father has arrived from home!” he cried. Hemnalini
said quietly to Ŷogendra, “Brother, why not go and ask Rames
Bābu’s father to come here. He will find his tea all ready for him!”

Rames hastily interposed, “No, no, not today! Let me go to
him!”
Akṣay was inwardly much pleased at this, and insinuated, "No doubt the old gentleman will object to taking his food here!"

Rameś's father, Vraja-mohan Bābu, said to him, "You will have to go home by the early train tomorrow."

Rameś scratched his head and asked, "Is there any special reason?"

Vraja-mohan replied, "No, nothing very particular!"

Whereon Rameś gazed expectantly towards his father's face in the hope of learning why there was so great a hurry for his departure. But the old gentleman seemed to see no reason for satisfying this natural curiosity. When Vraja-mohan Bābu sallied forth in the evening to visit his Calcutta friends and acquaintances, Rameś sat down to write a letter to his parent. When he had written down the ceremonious heading "Śrī-caran-kamaaleśu," his pen refused to go further. All the same, Rameś reflected inwardly, it is not fitting that I should any longer conceal from my father the unspoken tie that binds me to Hemnalini. Whereon he wrote many notes in various fashions—and tore them all up! After his evening meal Vraja-mohan Bābu went placidly to sleep. Rameś mounted to the flat roof, and gazing towards the adjacent homestead began to pace rapidly up and down like a homeless spirit of the night.

At nine o'clock, Akṣay emerged from Annadā Bābu's house. At half-past nine the street door was bolted and barred. At ten the light went out in the sitting room, and soon after ten sleep descended on the various chambers of Annadā Bābu's abode.

Next day, Rameś had to take the early morning train, willy-nilly. Owing to Vraja-mohan Bābu's prudent precaution no excuse arose for missing the train!

§ LXXV. My statement is this, that I used to work as a gold and silver smith in Burdwan city. The above-mentioned defendant from time to time said to me, "What profit will come to you from working at that trade? Go you to my employers, and work in their hydraulic press; you will be able to earn thirty rupees a month." I believed in this tale of the defendant, and consented to go to Calcutta. He sent me to Calcutta in the company of Lakṣmaṇ Dās by the 2.30 a.m. train. When I was on the point of going, [noticing that] I had with me a gold ring (whose value may be twelve rupees) and a wrapper (whose value is six rupees) the defendant said, with
reference to these two articles, "Leave them here. You will there be a newcomer. Where will you bestow them? Some one may take them. Nor is it becoming to go thus [attired] before my employers. Leave them with me. I too shall be going in a day or two, and when I do so, I shall go and give them to you." Putting faith in the defendant's words, I entrusted all these things to him. If he had not spoken thus to me, I would never have left the things with him. When I reached Entally at Calcutta, I discovered that the defendant had sent me by means of such inducements in order to send me as a labourer to the Assam tea-estates, and that he himself had taken my property dishonestly in order to make unlawful gain for himself. Being unwilling to go to Assam, I left Calcutta, and going on foot to Burdwan, I went to the defendant, and spoke to him with a view to the return of my property. After putting me off with promises to return the things, finally, on the first day of Phālguṇ, he completed the offence complained of by denying that he had taken my things. The rest I will set forth at the time of taking my deposition. I make my complaint and pray for fair judgment. These.

§ LXXVI. A good beginning presages a happy result of any undertaking. That Bengal will be successful in the raising of the second War Loan this year can be more or less plainly discerned from the first day's collections. When, last Monday, at the end of the meeting in the grounds of Government House for raising the Loan, Lord Ronaldshay, Governor of Bengal, announced that, in sums paid or promised, before 3 p.m. of that day, ninety millions of pounds had been collected, his audience displayed their astonishment by shouts of joy that shook the sky. It was beyond the imagination of many that so huge a sum could be raised on the very first day. As much loan as was collected in three months last year was collected on the single day of the convened meeting.

We have published elsewhere the speech, full of sound arguments, which Lord Ronaldshay delivered in the meeting for raising the loan. We were particularly pleased to hear from the Governor's lips this statement, "Let not those be backward in helping the loan who are poor and incapable of lending money." Those who hereafter will be busy in various parts of Bengal in raising the loan let them not forget the plainly uttered intentions of the Governor, uttered with
the utmost earnestness. There is no room for doubt that the efforts now being made to raise the loan will be for the benefit of the Commons of India. If the loan be collected, India will be saved from the need of paying ninety millions sterling [in taxes] and money to that extent will [ultimately] come from Great Britain to this country.

Lord Ronaldshay remarked quite candidly that Government needs the money to carry on the war. "If you give the loan," he said, "well and good. If not, Government will raise the sum by imposing a tax. By giving taxes for war expenses, what return will the [king's] subjects obtain? But if they subscribe to the loan, they will get back their money with interest."

In this question of the loan the interest of Sva-deśī [of Home-Rule] can be detected. Lord Ronaldshay and Bābū Surendranāth Bannerjee have explained this. The greater part of the money which Government is raising by way of loan will be expended in this country, for by this means will the necessary armaments for the Great War be collected. As a result of this in various parts of India there will be a springing up of new industries. This genesis of fresh industries will be the cause of the future prosperity of India.

From the eagerness we have observed on the first day on the part of all classes of dwellers in Bengal to subscribe to the loan we may well hope that in the present year Government will be successful in raising a loan beyond their expectations in this province.

§ LXXVII. (1) Bow in hand, Rāma came to the house. On the way he saw many ill omens with his eye. On the left he saw a snake; on the right a jackal; and Rāma was much agitated in his soul. The night-bird made an ill-omened cry. (He feared) lest Lakṣman should come, leaving the house empty. Will Lakṣman have been deceived by the invitation of Mārica, the demon? Having left Sītā alone, shall he have gone elsewhere?

(2) As Rāma feared, so did it befall. As he comes along he sees Lakṣman on the path before him. On seeing Lakṣman and feeling dismay in his mind, the jewel of the Raghu race hastily questioned him. "How now, brother, are you coming all alone, leaving Jānaki all alone in her cottage? Why did you disobey my command, O brother? I fear I shall never see Jānaki again!"
(3) In such fashion the two brothers talking, flew as swift as the wind, having no other thoughts. They arrived at the cottage door. They call aloud again and again, saying, “Sitā! Sitā!” They see the cottage empty, Sitā they do not see! Śrī Rāma, the gallant archer, half-fainting, overwhelmed with sheer grief, Śrī Rāma falls fainting from moment to moment. Perpetually comes to his mind the thought of his Sitā’s perfections.

(4) And so Rāma makes lament in presence of Laksman. “I cannot forget my Sitā. Ever she awakes in my heart! What shall I do? Where shall I go, my younger brother Laksman? Settle for me where I can go to recover my Sitā. I think my Jānaki, without telling me, has gone away somewhere with some hermit’s spouse. There are lovely beds of lotuses in Godavari’s stream: is my lotus-faced darling wandering by these?

(5) Has Laksni, the dweller among lotus, found my lotus-faced Sitā and taken her, hiding her in thickets of lotuses? Has the demon Rāhu, maker of eclipse, ever thirsty, greedily swallowed her in mistake for the digits of the moon? Has mother Earth carried off her own fair daughter seeing me fallen from my royal estate? Ah! though in truth I have been deprived of my kingdom, yet was the Laksni of my kingdom with me in my banishment.

(6) Ah! I have lost that Laksni of my kingdom in the forest! The heart’s desire of wicked Kekayī is satisfied at last. As the setting moon hides in the ocean, so has Jānaki hidden in some other forest. The fair daughter of Janak was like a golden creeper in the forest. Who has uprooted her?

(7) The sun, maker of day, the moon, lord of night, and all the lighted stars dispel darkness by night and day. But they cannot dispel the darkness that has befallen me! All is darkness in the absence of my only Sitā. I see the whole world, above, below, around, empty in the absence of my Sitā. I know, O forest of Pañcavati, that thou art a holy place, and for that very reason I made my dwelling here. You have given me the fitting reward for this! To whom hast thou given my incomparable Sitā? Hearken, beasts and birds and deer; hearken, trees and vines! Who has ravished from me my moon-faced Sitā? Ah, wild forest, ah, ye mountains, ah, ye trees of the wild! Tell me of my Sitā, and keep my soul alive!”
§ LXXVIII. Coming to his senses, Rāma said pitifully, "When, leaving my kingdom, I dwelt in the forest, you came to the hut-door, Laksman, in the night-watches, bow in hand, my archer, always watchful. Thou wert then my defender. Today in this demon-city; in this demon-city today I am plunged in the midst of foes into the waters of affliction. And yet, forgetful of me, oh strong of arm, thou takest on the ground thine ease! Who will defend me today, tell me? Rise, I say! When did you ever leave unfulfilled thy brother's command? And yet, if by reason of my ill fate—and ever have the fates been hostile to me—thou hast deserted me, oh dearer than life, tell me, I say, of what offence towards thee is guilty the luckless Jānaki? She weeps day and night in their demon prison remembering Laksman, her husband's brother. How hast thou forgotten, oh brother, how hast thou forgotten her whom thou wast wont to cherish as a mother? Rise, terrible of arm, I am without help lacking thee as is the charioteer whose car lacks a wheel. By thy fall is Hanuman as robbed of vigour, I say, as is the bow robbed of the bow-string. Aṅgada is in grief and sorrow, my friend Sugrīva, wise in counsel, is dejected; Vibhīṣaṇ my charioteer, most virtuous of the demon race, is disturbed in mind, and astonied is all this warrior-throng! Arise quickly, my brother, and comfort my weary eyes, brother, by opening thine. But if thou be weary of this endless war, oh archer, come let us return to our forest hermitage. There is no need, dearest one, to rescue my Sītā, the luckless Sītā! There is no need to slay the demon hosts. Where thy mother Sūmitrā, yearning for her offspring, weeps on Saraju's shore, how shall I show my face, oh Laksman, if thou return not with me? What shall I answer when thy mother asketh, "Where, dear Rāma, is the jewel of mine eye, thy younger brother? With what words shall I explain to Urmilā, thy spouse, and to the dwellers in the women's apartments? Rise, beloved, why today art thou averse from thy brother's entreaty, compelled by love for whom thou desertedst the joys of rule and enteredst the forest wild? Ever had thine eye been tearful at my griefs, today am I wet with tears, and yet thou lookest not towards me, dearer than life itself! Ah, kindly night, ever pitiful thou revivest with thy cool dew the flower scorched by the fierce sunshine. Restore life to this fair flower! A reservoir of nectar art thou, nectarous moon! Confer life-giving
nectar, and save my Lakṣmaṇa, save, oh pitiful one, this suppliant son of Raghu!"

§ LXXIX. (1) As Yudhiṣṭhir sits in the midst of the Brāhmaṇ assembly, surrounding him on all four sides are the four heroes [his brothers], seated also are the Brāhmaṇ company, just as Indra [the ‘breaker’] shows brave in the midst of the gods. Hard by, Drṣṭadyumna vociferates again and again, “Let him who has the power come and pierce the target. The hero who pierces the target shall obtain the maiden.” Hearing [this] Dhananaḍjay [a name of Arjuna] becomes restless at heart. He resolves in his mind, “I will pierce the target,” and looks [for permission] continually towards Yudhiṣṭhir.

(2) Guessing Arjuna’s thoughts, Yudhiṣṭhir speaks by a sign. Getting his order Dhananaḍjay rises straightway. Arjuna goes off to the archery ground, and seeing [him do so], the Brāhmaṇs began to ask, “Where are you going, oh Brāhmaṇ, and on what account? For what reason do you rise to leave the assembly?” Said Arjuna, “I go to pierce the target. Be ye all propitious and give me the order” [to go]. Hearing [this] all the Brāhmaṇ assembly laughed. “Falling into greed [they said] the Brāhmaṇ has become mad!”

(3) “The bow whereby great kings have got defeat, Jarāsandha, Śalya, Śālva, Karna, Durḍyodhana, with what impudence does the Brāhmaṇ desire to pierce that very target? The Brāhmaṇ has caused the warrior company to laugh, and the Kṣatriyas will say, ‘The greedy Brāhmaṇ! Thus, for this reason does he make their hopes reversed.’ The Brāhmaṇ folk have come from very far. All this will be ruined by thy deed! Why dost thou conceive so fond a hope, oh Brāhmaṇ, here?”

(4) Speaking thus and seizing him, they forced him to sit down. On seeing this, the son of Dharma [Yudhiṣṭhir] said to the Brāhmaṇa, “For what reason, oh Brāhmaṇs, do you make prohibition? Each man knows best what is his own capacity. That target which so many kings abandoned hope of piercing, what person shall go to pierce that, unless he possess the power [to do so]? If he fails to pierce it, he will himself obtain shame. So what need is there of all of us to make prohibition?” On hearing Yudhiṣṭhir’s words, they all let him go. And then Dhananaḍjay approaches the bow.
(5) All the Kṣatriyas laugh and make mockery. "We see the Brāhmaṇa make his attempt with an impossible hope. The tremendous bow which has vanquished Suras and Asuras, with that this mendicant goes to pierce the target!" Some say, "Speak not thus to the Brāhmaṇa; this man, we guess, will be no ordinary person. See, Brāhmaṇa, in form defeating the God of Love, his two eyes [like] lotus leaves touch his ears*. His incomparable body has the splendour of the dark blue lotus. The beauty of his face, shining how brightly, makes a splendour. (6) His neck is a lion's; the crimson bandhu-jiva flower is like his lower lip. See his lovely twin eyebrows, and his wide forehead: How delightful is his dignified gait, like the elephant in rut. His twin arms rival the snake [in suppleness] reaching to his knee: his knees are formed (as supple as) an elephant's trunk. His heroism is like the sun hidden by a cloud; like the radiance of fire hidden in a heap of ashes." It seems to me in my mind that this one will pierce the target. What doubt remains herein, says Kāśi-dās [the poet].

§ LXXX. Having borrowed a sar of rice in her friend's house, in agitation Phullara came to the door of her hut. Her left arm trembles and her right eye twitches as she sees at the door of the hut a girl with a full moon face. Making her obeisance the good woman makes enquiry, "What is your caste? Whose wife are you? Tell me a true story." Smiling is the shameless one, with joy at her heart; shameless she makes mock of Phullara. "In Ilavṛta is my home; by caste I am a Brāhmaṇa. From childhood I wander all alone. My abode is in a worshipful family; my ancestors were Ghoṣal Brāhmaṇas. Seven co-wives dwell in the house—a terrible confusion! If you, dear Phullara, give permission, let me for a few days take up my abode here." When so many words had come from the shameless one's mouth, Phullara questions her, with poison at heart and honey in her mouth. Banished were hunger, thirst, and the hurry to be cooking!

"In such prime of youth, deserting your home why hast thou come to another's dwelling? Tell me, dear lovely one, why in your loneliness have you no fear to be wandering thus? Beating the dark blue hills [in depth of colour] your locks are interwoven with

* i.e. are wide and languishing.
jasmine blossoms, as though amused Fate had made the lightning fixed in your hair! For the curve of your cheek, and your dancing earring, and your face perfect in its curves as the moon, for the limits of your beauty what comparisons shall I offer? There is not one in all the three worlds?"

§ LXXXI. (1) Cloud on cloud gathers fast and comes bringing on the darkness; why do you keep me seated thus alone close by my door? In the day of business I remain in various businesses in the midst of various people. But today I am seated alone—in the expectation of you!

(2) If you do not give me your vision, if you make a spurning of me, how shall I live through such cruel cloudy weather? Opening my eyes towards the far distance, I stay only looking, looking, and my soul wanders wailing on the heartless wind.

§ LXXXII. Today on this stormy night is thy rendezvous, companion of my soul, oh my friend! The sky wails as one without hope. No sleep cometh to my eyelids. Opening the door, oh dearest one, I look out again and again, companion of my soul, my friend!

Outside I can see nothing; where lies thy path, that is what I ponder. On the marge of what deep forest, in the midst of what profound darkness, are you coming ever, companion of my soul, my friend?

§ LXXXIII. For the sake of meeting me, art thou coming since when? Thy sun and thy moon shall keep thee concealed—where? At dawn and dusk of how many ages does thy footfall sound; secretly thy messenger has gone within my heart calling me to come!

Ah, dear wayfarer! today, flooding my whole heart, again and again a strange joy has arisen tremulous. As though the time were come today; as though were finished all my toil. The breeze cometh, Lord and Master, redolent of Thee!
THE BENGALI CHARACTER IN PRINT AND WRITING.

The character in which the Bengali and Assamese languages are written and printed is an ancient and beautiful variety of the Deva-nāgarī character used for writing Sanskrit and some of the modern languages of India, such as Hindi and Marāṭhī.

The initial forms of the vowels (also used when the letters are written separately) are as follows:

Vowels, स्वर-वर्ण, svar-varṇa.
ा, a; आ, ā; इ, i; ई, ī; उ, u; ऊ, ū; ऋ, ċ; ए, e;
ऐ, ai; ओ, o; ऐ, au.

CONSONANTS.

The simple forms (i.e. not compounded with other consonants) are as follows. Note that every consonant, if not followed by some other vowel than a, is pronounced with a, which is consequently only written as an initial. Thus the words satatam nāgar, ‘(the) hundredth city’ would be written in Deva-nāgarī or Bengali character śttm ngr,

Consonants, यन्त्र बर्ण, vyāñjan varṇa.
क, ka; ख, kha; ग, ga; घ, gha; ङ, ṅa¹;
च, ca; छ, cha; ज, ja; झ, jha; ञ, ṇa²;
ट, ta; ठ, tha; ड, da; ढ, dha; ण, na;
त, ta; थ, tha; द, da; ध, dha; न, na;
प, pa; फ, pha; ब, ba; भ, bha; म, ma;
य, ya; र, ra; ल, la; व, va;
श, sa; ष, ṣa; स, sa; ह, ha.

¹ Pronounced ṅva in saying the alphabet.
² Pronounced ḷya in saying the alphabet.
If it is desired that the ‘inherent’ vowel a should not be pronounced, the sign (\(^\sim\)), called vi-rāma, ‘cessation,’ may be written under the consonant. Thus বল is bala, ‘speak,’ but বল is bal, ‘strength.’

The symbol ॐ (anu-svar) following a vowel, has in Bengali the sound of English ng in ‘rung,’ ‘hang,’ etc. For instance, হর্মণ, ‘consequently.’ The transliterated symbol is ʊ, as sutarām.

The symbol ॐ (candra-vindu, ‘moon (and) dot’ (transliterated by ~) nasalises the vowel over which it is written. Thus উচ্চ, ucāna, ‘raised up’; ফাদ, phāḍ, ‘a snare.’

The symbol vi-sarga (v. page 5) is written and printed ো; thus দুঃখ, duḥkha, ‘sorrow’; তপঃপ্রভাব, tapahprabhāv, ‘virtue of tapas,’ religious austerity.

Vowels, other than a, when written after consonants, assume the following forms. (I take the letter ক, k, as an example.)

কা, kā; কি, ki; কী, kī; কু, ku; কৃ, kū; কৈ, kāi; কো, ko; কৌ, kau.

When two or more consonants are pronounced together without any intervening vowel, they are regarded as যুক্তক্ষর, ṣuṅkta + aksar ‘joined letters,’ or ‘compound consonants.’ As a rule, the consonants thus compounded are written one under or beside the other with modifications of shape too slight to prevent easy recognition. Thus ক্লেশ, kleś, ‘pain’; কূকুর, kikkur, ‘a dog’; লজ্জা, lajjā, ‘shame’; উচ্ছশ, ucchanna, ‘ruined.’
When \( y \) is second in combination it takes the form \( ś \) (called \( ya-phalā \); thus, सत, satya, 'true'; सु, mūlya, 'price'.

The letter \( r \), preceding another consonant or consonants, assumes the form (\( ' \) and is called \( reph \); thus, हर, harsa, 'joy'; कर्त, karttā, 'a lord'; कर्म, karmma, 'a deed'; वर्तमान, vartiamān, 'existing'.

Unaspirated 'touch letters' are doubled by preceding \( r \), as are \( va, bha, and ma \). \( dha \) becomes \( ddha \).

The letter \( ṛ, ra \), following another consonant, assumes the form \( ṭ \), called \( ra-phalā \), as in सुत्र, sūtra, 'thread'; श्रवण, 'hearing'; प्रवाद, pra-vōd, 'a proverb'; प्रकाश, prakāś, 'evident'.

Note the following compounds of \( ra-phalā \):
\[ ṛ, kra; ṭ, tra; ṭṭ, ttra; ṭṛ, ntra; ṭṛ, ndra; ṭṝ, sra. \]

The compound \( ru \) is written \( ṭ \) and \( rū \) becomes \( ṭ \).

Similar are \( ṭṛ, bhṛu; ṭṝ, bhṛū; ṭṝ, ērū; ṭṝ, dru; ṭṝ, drū. \)

Other modified forms of \( u \) are
\[ ŋu, gu; ŋu, śu; ŋu, ntu; ŋu, stu. \]

Note also \( ṭ, ku; ṭṛ, hṛ; \) and \( r \) for \( ṭ = t \).

The following compounds of nasals should be noted:

(\( ŋ, na \)) न, ṇka; न, ṇkha; न, ṇga; न, ṇgha.
(\( ŋ, ŋa \)) ऋ, ŋca; ऋ, ŋcha; ऋ, ŋja; ऋ, ŋha.
(\( ŋ, na \)) न, ṇta; न, ṇtha; न, ṇda; न, ṇda; न, ṇgha; न, ṇna.
(\( न, na \)) न, nta; न, ntha; न, nda; न, ndha; न, nna; न, nva.
(\( म, ma \)) ṁ, mpa; भ, mpha; भ, mba; भ, mbha; भ, mna; भ, mma.
The following compounds of sibilants should be noted:
(শ, ঝ) ছ, ৪; ছা, ছা; ঝ, ঝা.
(ঝ, ঞ) ক, কা; ট, ঠ; ঠা; ছ, ছা; প, পা; ঢ, ঢা.
(স, ঞ) র, রা; র্থ, র্থা; র্ত, র্তা; র্ষ, র্ষা; র্প, র্পা;
র্ফ, র্ফা; র্ম, র্মা; র্ন, র্না.

The following double letters may be puzzling at first sight:
ক, ক্ক; ছ, ছ্ছ; চ্ছ, চ্ছ; জ্ঞ, জ্ঞ; ত্ত, ত্ত; থ, থ্থ;
থ, থ্যা; ধ, ধ্ধ; ধ্ন, ধ্ন; ব, ব্ব; ভ, ভ্ভ.

The following are common compounds:
ক্স, ক্সা; ক্ত, ক্তা; ক্ষ, ক্ষা; ক্ষা, ক্ষা; ক্র, ক্র; ক্ল, ক্ল;
ক্স, ক্সা; ক্ত, ক্তা; ক্ষ, ক্ষা; ক্ষা, ক্ষা; ক্঱, ক্঱;
ক্ম, ক্মা; ক্ন, ক্না; ক্প, ক্পা; ক্পা, ক্পা; ক্র, ক্র;
ক্স, ক্সা; ক্ত, ক্তা; ক্ষ, ক্ষা; ক্ষা, ক্ষা; ক্঱, ক্঱;
ক্ম, ক্মা; ক্ন, ক্না; ক্প, ক্পা; ক্পা, ক্পা; ক্ষ, ক্ষ.

This printed character can be written rapidly as a current script. In order to show the nature of this script, I give below (1) in print and (2) in transliteration part of a letter on the subject of metre written to me by the poet Sir Rabindranath Tagore. (I should perhaps say that Sir Rabindranath’s handwriting is more legible than the average Bengali’s script.) I also give in facsimile a few lines of the letter.
ফাসিমিলের প্রাপ্তির নথির ক্ষেত্রে পুরো নথি বা লেখাটি আমি দেখতে পাই নি। তবে কিছু নথির স্পষ্ট আবেদন আছে যেমন -

"ইচ্ছা করলে তুমি যেন আমার খুশি থাক। যদি তোমার কোনো আমার লেখা দেখতে আসার কোনো রূপ হয় আমার কিছু কাজ হয়, তা হলে আমি মনে করে যে আমার কোনো কিছু আমার কাছে থাকবে না। আমি তোমার মনে করলে আমার সমস্ত কর্মকান্ডের মধ্যে আমার আনুভূতি, তোমার কথাটি আমার মনে আসবে।"
priya-vareṣu,

আপনি যখন আমাকে ইংরেজিতে পত্র লেখেন, তখন
াপানী যকন আমাকে ইংরেজিতে পত্র লেখেন, তখন
আমার কর্ত্তার আপনাকে বাৎসল্য ভাষায় তাহার উত্তর দেওয়া,
ামার কর্ত্তায় আপনাকে বাঁধালা ভাষায় তাহার উত্তর দেওয়া,
নহিতে থিক পারিত বলা হয় না। আপনার দেশে আমার
nahile thik paltā jabāb hay nā. āpanār deśe āmār

ষে বন্ধু আছেন সকলকেই আমার ইংরেজিতে চিঠি
যাতা বন্ধু আছেন সকলকেই আমার ইংরেজিতে চিঠি-পত্র
লিখিত হয়। ভাষণে একটি লোক পাইয়াছি যাহার
lakhite hay. bhāgya-guṇe ek-ṭi lok pāiyāchi yāhār
kāche আমার আপন ভাষায় মনের কথা খুলিয়া। বলিবার
kāche āmār āpan bhāsyā maner kathā khuliya balibār
kōn bādha nāi। ēmon su-yog rūṭa nāṭe kariব কেন?
kona bādhā nāī. ēmā su-yog vṛthā naṣṭa kariba kena?

ইংরেজি ভাষার কাছে পদে পদে আমি যে কত অপরাধ
ইংরেজি ভাষার কাছে পদে পদে আমি যে কত অপরাধ
Ihrejī bhāṣā kāche pade pade āmi ye kata aparādha

থাকি, তাহার আর সংখ্যা নাই; কলমের মুখে
kariyā thāki, tāhār ār saṁkhya nāi; kalamer mukhe
আপনাদের কারণের হর্দয় বিদীর্ণ করিয়া দিই, কত
াপানাদের যাকারণের হর্দয় বিদীর্ণ করিয়া দিই, কত
অহঃপথের অতিবাহ অপরাহ করি, কত
বিরিয়ার অন্যান্ত অপরাহ করি, কত
বিম্বা করে এবং বিম্বা করান্তে এর করিয়া
থাকি। এ
করিয়া করি এবং বিম্বা করান্তে এর করিয়া
থাকি। 

e
সত্ত্বেও আপনাদের ৪৪৫ রোজ্জ ভাবা সরস্বতী তাঁহার এই
sattve-o অপানাদের ইহেরোজি ভাবা সরস্বতী তাঁহার
ei
অধম সেবকটিকে যে এই দয়া করিলেন তাহ। আরও
adham sevak-ți-ke ye eta daya karilen tāhā smaran kariyā
আমি বিশ্বিত হইতেছি। শেষদ্বিতির শেষভূজার ভারতীকে
ami vi-smita haitechi. Sveta-dviper sveta-bhujā Bhāratī-ke
বাহসেষে আমার কারণপথ দিয়া পূজা করিয়াছি; তখন
yakhan āmār kāvya-puspa diya pūjā kariyāchi, takhan
tāhā āmār āmār সাধমতে যস্কপূর্বক চয়ন করিয়াছি
tāhā āmār āmār sadhya-mat yatna-pūravvak cayan kariyāchi
eবন তাঁহার প্রসাদম পাইয়াছি হিত আমার এই শুভ
evaip tāhār prasad-o pāiyāchi kintu āmār e-i sūśka

পত্রগুলা যখন তাঁহার গায়ে গিয়া পড়ে তখন সোপাটই
patra-gulā yakhan tāhār gaye giya pare takhan spast-i
dekhte pāi tāhāর মুখ অপ্রসন্ন হইয়া উঠে। অতএব
dekhte pāi tāhār mukh a-prasanña haiyā uṭhe. ataev

যেখানে সত্ত্ব সেখানে এ অপরাধ আর বাড়াইব না,
ye-khāne sambhav se-khāne e aparādh ār bārūiba nā,

পত্র আপনাকে বাংলাতেই লিখিব।
patra āpanā-ke Vāhālā-te-i likhiba.
ছন্দ সম্বন্ধে আপনি যে আলোচনা করিয়েছেন, আমি বড় chanda sam-bandhe ṣapani ye ἀlocana karitechen, ἀmi bare আনন্দ পাইয়াছি। বাঙ্গালা ছন্দ সম্বন্ধে আজ পর্যন্ত ἀনান্দ pāiyāchi. Vāñgāli chanda sam-bandhe āj parīyanta কোন বাঙ্গালী কোন কথা কহে নাই। আমার ইচ্ছা ছিল kona Vāñgāli kona kathā kahe nāi. ἀmār icchā chila কিছু লিখিব, কিন্তু আমার কলম অলস হইয়া আসিয়াছে, kichu likhība, kιntu ἀmār kalam alas haïyā āsiyāche:

এখন সে আর নিজের বেগে চলে না, তাহাকে ঠেলিয়া চালাইতে ekhan se ār nijer vege cale nā, tāhāke ἥtheliyā cālāite হয়। মোটর গাড়ির কল যখন বিকল হয়, তখন tāhāke hay. moṭar gāḍir kāl yakhān vi-kal hay, takhan tāhāke ἥṭhēla gāḍi ἅkara sāhṛd nāhē, tākhan tāhāke ἥbhirām kরিয়ে ἥthelā gāri karā sahaj nahe, takhan tāhāke vi-srām karite দেওয়াই ভাল।

deo'yā-i bhāla.

আপনি বলিয়াছেন আমাদের উক্তারণের ছোটটা আরস্কে পড়ে; ἀpani baliyāchen āmāder uccāraner jhōk-ṭāārambhe pare;
हह। ἀmī anek deṇ din purvve lakṣya kariyāchi। ἐς-রেশেই ti ihā ἀmī anek din purvve lakṣya kariyāchi। Inrejī-te ἐπ'εν'εκ λςδ'ςερ'ς jεσ'ς σ'ςερ'ς ἀκ'ςe; seī ἐcίcτξσ ἐπ'εν'εκ λςδ'ςερ'ς ἀκ'ςe; se-i vi-cittra ἐκ'ςερ'ς jεσ'ς σ'ςερ'ς ἀκ'ςe; seī vi-cittra ἐκ'ςερ'ς jεσ'ς σ'ςερ'ς ἀκ'ςe; seī vi-cittra ἐκ'ςερ'ς jεσ'ς σ'ςερ'ς ἀক'ςe; seī vi-cittra ἐκ'ςερ'ς jεσ'ς σ'ςερ'ς ἀκ'ςe; seī vi-cittra ἐκ'ςερ'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀκ'ςe; seī vi-cittra ἐκ'ςεর'ς jεσ'ς σ'ςεর'ς ἀক'ςe; seī vi-cittra
ঝাক নাই কিন্তু দীর্ঘ হুমকি অর্থ ও যক্ত বৃত্ত বর্ণের
jhok nai, kintu dirgha hrasva svar o yukta vyañjan varner
মাত্রী বৈচিত্র্য আছে তাহাতে সংকীর্ত ছন্দ চেড়ে
matra vaicitrya ache. taha-te Samskrita chanda chheu
খেলাইয়া উঠে; যথা
kheleiya uthe; yatha—

অনুসারে স্বাধীন দিশি দেবতাজঃ

উক্ত বাক্যের যেখানে যেখানে যক্ত ব্যাপ্তবর্ণ বা
ukta vakyer ye-khane ye-khane yuktai vyañjan-varna va
deerghar acche sekhanei dhini ginya bado pae, seh
dirgha-svar ache, se-khanei dhvani giya badha pay, se-i
baddhar aghate hillolita haiyai uthe.

যে ভাষায় এইরূপ প্রত্যেক শব্দের একটি বিশেষত্ব আছে, সে
ye bahsai e-i-rup pratyek sabder ek-ti viseshtva ache, se
ভাষার মন্দ একটি মিশ্রিত এই যে প্রত্যেক শব্দটিই
bhasar masta ek-ti su-vidha e-i ye pratyek sabda-ti-i
নিজেকে জানাই দিয়া যায়, কেহই পাশ কাটাইয়া আমাদের
nije-ke janaan diya yai, keha-i pas kaṭāiyya aamader
মনোযোগ এড়াইয়া যাইতে পারে না। এই জন্য যখন একটি
mano-yog eraiyya yaiye pare na. e-i janya yakhan ek-ta
বাক্য (sentence) আমাদের উপস্থিত হয় তখন তাহার
vakyai (sentence) aamader upashhit hay takhan tahar
উচ্চাচারের বৈচিত্র্যবশত একটি সংস্পর্শ চেহারা দেখিতে
ucca-nichatarvaicitrya-vasata ek-tasu-spasta cehara dekhite
পাওয়া যায়। বাৎস্ত বাঙ্কীর অহংকার এই যে একটি ঝোঁকের paoyā yāy। Vāmlā vākyer a-suvidhā e-i ye ek-tā jhōker tāne ek-saṅge anek-gulā sabda an-āyāse āmāder kāñer upar diya pichaliya caliyā yāy। tāhāder pratyek-tār saṅge ṣaṃspaṣṭa paricayen samay paoyā yāy nā। ōkāk yena āmāder ekāmbarī parivārer māt। bārīr karttā-ṭi-ke-i ṣaṃspaṣṭa kariya ammār kār yāy, kintu tāhār pascāte tāhār spaṣṭa kariyā anu-bhav karā yāy, kintu tāhār pascāte tāhār kāt poṣṭa ache, tāhār kāt poṣṭa kāt poṣṭa kāt poṣṭa kāt poṣṭa kāt poṣṭa kāt poṣṭa kāt poṣṭa kāt poṣṭa aĉe, tāhār aĉe kī nāi, tāhār hisāb kata posya āĉe, tāhār āĉe ki nāi, tāhār hisāb rākhībār darākūr hāy nā। rākhībār darākūr hay nā।

এই জন্ম দেখা যায় আমাদের দেশে কথকতা যদিচ e-i janya dekha yāy āmāder dēse kathakatā yadica jānāsādhāraṇকে শিক্ষা এবং আমাদি দিবা জন্ম তথ্য jan-sādhāraṇke śikṣā evam āmod dibā janya tathāpi kathak mahāśay kṣane kṣane tāhār madhye ghanayā śaṃskṛta।
এক কুকুর অশ্বগন্ধের আহারগুলো শয়ন করিয়া থাকিত। অশ্বগন্ধ আহার করিতে শেল, সে তারা চীৎকার করিত এবং দংশন করিতে উদ্দেশ্য করিতেঃ তাহাদিগকে গাড়াইয়া দিত। এক দিন এক অশ্ব বলিয়া, দেখ এই হতভাগা কুকুর কেমন দুর্ভিক্ষ! আহারের দ্বারের উপর শয়ন করিয়া থাকিবে; আপনিও আহার করিবে না, এবং আপাতে এ আহার করিয়া পান্নার্ণ করিবে, তাহাদিগকেও আহার করিতে দিবে না।

A transcription of § LXIX.
VOCABULARY


(S) after a word means Sanskrit, i.e. a tattva; (B) means a tabhava; (H) indicates a Hindostānī word; (P) means Persian and (A) Arabic. Portuguese words are marked as (Port.). English words are indicated in the text where they occur, and are not given in the vocabulary.

The stems of verbs are printed in capital letters; thus: JĀN-, 'know.'

aṁśa (S), part, share
aṁśu (S), ray, radiance, mote
a-kṛta-jña (S), not recognising that which is done (kṛta), ungrateful
a-gatyā (S), (instrumental case of a-gati), resourceless, of necessity
agni (S), fire
agni-aṁśa (S), rays of fire
agra (S), front, beginning, point, in locative agr-e means 'before.' In Bengali this becomes āg-e
agra-sar (S), going before, advancing
Āṅgada (S), son of Bali, king of the monkeys
āṅgi-kār (S), making acquiescence
āṅguri (B), finger-ring (from Sanskrit aṅguri, ‘finger’)
ata-ev (S), therefore
ataḥ-par (S), thereafter
ati (S), over, beyond, exceedingly, very
ati-say (S), more, very
ati-tāy-ya (S), excess, superfluity
atīta (S) (ati-ta), gone by, past
a-tul (S), unequalled, fem. a-tulā
a-dṛśta (S), the invisible, fate
ad-bhuta (S) (ati-bhuta), transcendent, strange, remarkable
adhik (S), excessive, superfluous, surpassing, more
adhikāṁśa (S) (adhika-aṁśa), greater part
adhi-kār (S), administration, control, domination, property
adhi-ṣṭhātri (S), superintendent, guardian
a-dhir (S), unsteadfast, inconstant, pusillanimous
adhuṇa (S), now, contemporary
adho-vadan (S), (with) downcast face
adhy-ayu (S) [going to a teacher], study, reading
an-antār (S), having no interval, immediately after
an-icchā (S), unwillingness; an-icchā-svate-o, in spite of unwillingness
anu-kūl (S), toward the bank, facing, suitable, agreeable, favourable
anu-kṣaṇ (S), every moment, continually
anu-graha (S), favour, kindness
an-uccīrīta (S), un-pronounced
anu-ja (S), born after, younger
an-upam (S), incomparable
anu-matī (S), approbation, assent
anu-rodh (S), compliance, gratification
anu-sandhān (S), scrutiny, search after
anu-sār (S), following, conformity; loc. anusār-e, in accordance with an-ek (S), more than one, various, many
anek-gulī (B), many, various
anta (S), border, limit, end
antar (S), inner, other
antar-āy (S), obstacle, interval
antar-hūta (S), vanished
andha-kār (S), making blind, dark, darkness
Anna-dā (S), ‘giving food,’ the name of a goddess, also Anna-parṇā; cf. Latin Anna Perenna. Used as a first name of Hindus
anya (S), other, different from anya-tra (S), elsewhere, on the other hand
anya-thā (S), the contrary, the reverse, contradiction
anya-dīn (S), another day
anya-rūp (S), other form, or fashion, or manner
anya-nya (S) (anya-anya), various, other
a-nyāgya (S), unlawful, unrighteous
apa-rādh (S), transgression, guilt, offence
apa-rādhi (S), guilty, sinful
aparāhna (S) (apara-ahna), afternoon; a-veḷā, afternoon-time
apekṣā (S) (apa-ikṣā), overlooking a-bāl (S), without force or strength a-bhadra (S), baneful, mischievous a-bhay (S) (fem. a-bhayā), fearless, shameless a-bhāgī (S), luckless, unfortunate (fem. a-bhāgini)
a-bhā (S), non-existence, absence, lack
abhī (S), unto, near, against, for abhī-prāy (S), object, intention, wish
abhī-yog (S), charge, prosecution abhī-vy-akta (S), manifested abhī-sāndhi (S), intention, scheme abhī-sār (S), an attendant, follower abhī-vyattān (S), rising, ascendance abhī-māghal (S), unpropitious a-māl (S) (fem. a-mālā), spotless, pure ari (S), enemy, adversary; arimājhe, in the midst of enemies
Arjjun (S), one of the five Pāṇḍav brothers in the Mahābhārata
artta (S), pained, distressed artha (S), business, aim, meaning, gain, property, wealth arthāt (S), in meaning, that is alpa (S), small, little, insignificant; alpa-dīne, in a few days
ava-gata (S), understood, known
ava-dhi (S), limit, up to, since
ava-seṣ (S), residue, remainder
ava-sanna (S), ended, spent, waned
ava-sthā (S), state, condition
ava-sthān (S), dwelling, abide
a-vāk (B), speechless
a-vilamba (S), without delay a-vy-ā-hatti (S), release
a-śeṣ (S), ceaseless
aśru (S), a tear
aśru-jal (S), water of tears
aśru-pūt (S), falling of tears, shedding of tears
aśru-may (S), tearful
aśva (S), a horse. [B. ghṛtā]
ā-sam-tuṣṭa (S), not pleased, displeased
a-sam-artha (S), incapable of
a-sam-bhav (S), improbable
a-sahāy (S), without help
asura (S), evil spirit, demon; (cf. sura)
ā-sthīr (S), not firm, unstable, unsettled
a-svi-kār (S), un-consenting, not confessing
ā-in (A), a law, a canon. (ā-in kāmim is a common phrase)
ā-ilā (B), poetical for ās-ile, camest
ā-kār (S), aspect, external appearance
ā-kāō (S), clear space, sky
ā-khī (B) (cf. S. akśī), eye
Ākhanda (S), ‘breaker,’ name of Indra
āg, āg-e (B), before; (v. agra)
ā-graha (S), pertinacity, favour
āgrahātīsaya (S) (āgraha-atiśaya),
great pertinacity
ā-carun (S), performance, conduct
ācchā (H) (acchā), good, well, very
well!
ā-chāḍītā (S) (ā-chāḍā), covered
ĀČH.- (B), be, exist
āj, ājī (B), today
ā-jānu (S), as far as the knee
āy-ke (B), poetical (and colloquial)
for āj
ā-jhā (S), order, command
āt (B), eight
ār-kāṭhā (B), cross-beam
ār-hā (B), two and a half; ar-hātā, the hour of half past two
ātmā (S), soul, self; (pronounce
āttā)
ātma-vṛttānta (S), self description, own history
ā-dar (S), respect, regard, affection; ādar-e or sādar-e (sa-ūdare), with love
āḍī (S), beginning, beginning with; i.e. and the rest
ādhār (B), the tadbhava form of andha-kār
ādha (B), tadbhava form of ardha, half
ādh-ghanṭā (B), a half hour
ĀN.- (B), bring, convey towards
ā-nanda (S), joy
ā-nayan (S), bringing near
ā-nandītā (S), delighted
ā-patti (S), occurrence, ('falling to'), misfortune, objection
āpan (B), possessive adjective, own
āpau (B), self. Term of respect; yourself, your honour
ā-palla (S) (ā-pada-na), gotten or fallen into (a pad or state of)
ā-pada-mastak (S), up to foot and head, from head to foot
ā-baddha (S), bound, constrained
ā-bhā (S), lustre, splendour
āmār (B), genitive of āmi, I. ama-re, poetical for āmā-ke
āmā-sabā (B), poetical for āmarā sakal, we all
ār (B), other, and, ār ek, another
ā-ramya (S), forest tract
ā-rāmbha (S), setting about, undertaking, beginning
ā-rām (S), enjoyment, pleasure, ease; ā-rām-e, at ease, easily, quickly
āro (B), other, also
ā-laṭ (S), dwelling, house, abode
ālo (B) (tadbhava form of ā-lok), light
ālwān (B), a shawl or wrapper
ā-vāsyak (S), necessary, inevitable; (v. vās)
āvār (B) (=ār-vār), another time, again
ā-vṛta (S), surrounded, covered, overspread
āśā (S), hope, expectation
āśātīta (S) (āśā-atīta), beyond expectation
āśurīya (S), wonderful, strange, prodigious
āśvās (S), breathing again, recovery, consolation
ĀS.- (B), come, arrive
ās-an (S), sitting, sitting down, seat, position
āsal (A) ('āśil), capital stock
āsīmi (A), a client, dependant, accused
āsār (S), downpour, heavy shower
ās-i (B), poetical for ās-iyā, having come
āste (B), for āhiste, slowly, by degrees
ā-hār (S), taking, taking food, food
ākāra-bandha (S), suspension of food, food-stopped
ākāra-sthān (S), dining-place
ā-hvān (S), calling, invocation
ā-hlād (S), recreation, joy
ā-hladita (S), rejoiced
īṅgīt (S), gesture, sign, signal
icchā (S), wish, desire
iti (S), so, thus, this much; (written at end of a letter, etc.)
iti-pārve (S), before this
iti-madhya (S), in midst of this, herein
VOCABULARY

ity-ādi (S), beginning with this, eteoteru
ithe (B) [=S.itthama], herein, ihā-te
idur (B), mouse, rat
Iāvūrta (S), the region containing mount Meru
ihā (B), this

iṣat (S), slightly, a little, somewhat; iṣat ḥāsyā=sou-rire, a smile

uē (B), a white ant, termes bellii-
unā-māti (B), an ant-hill, earth from an ant-hill
uk-ta (S), spoken, uttered
uk-ti (S), speech, utterance
ucit (S), proper, becoming, suitable
ucca (S), high; ucca-śikṣā (S), higher education
uccaśa (S), high, above, loud; uccaśaṁ-vśa, a loud voice
uc-chārāsa (S), exhaled, unfolded, in bloom
UṬH- (B), arise, climb (see § XXXI)
Uṣr- (B), fly; (S. uṛ-)
uttam (S), highest, supreme, best
uttar (S), upper, higher, better, left, northern, last, last word, answer
uttar-vākya (S), speech in answer
ut-tejetta (S), excited
ut-thān (S) (ut-sthān), arising, rise, resurrection
ut-pāla (S), plucked up, uprooted
ut-sūha (S), power, energy, effort, inclination
UD-DHĀR- (B), release, succour
ud-bhav (S), origin, birth, appearance
ud-yata (S), prepared, ready
ud-yam (S), raising, effort, diligence
udhār (B), loan, borrowing (poetical)
unī (B), he
UN-MIL- (B), open (of eyes)
upa-karaṇ (S), accessory, implement, munitions
upa-nīta (S), brought, arrived
upa-mā (S), comparison, likeness, simile
upa-ṣukta (S), suitable, fitting
upah (B), over, superior
upa-lakṣa (S), pretence, overlooking
upa-vās (S), fasting
upa-ṣṭhit (S), present, at hand
upa-hās (S), laughter, mockery
upa-śay (S) (upa-ay), means, stratagem
upa-arjana (S) (upa-arjana), acquisition
Urmilā (S), sister of Sītā and wife of Laksmana
ul-lās (S), joy, rejoicing; ullās-
dhvani, shouts of joy
uhā (B), this; genitive, uhār

ṛṇ (S), debt, loan
ṛṇ-dān (S), gift of loan
ṛṇ-saṅghara (S), collection of loan

e, e-i (B), this
ek (S), one (added to a numeral, means 'about')
eka-dā (S), one day, once upon a time
ekā, ekāki (S), alone (tem. ekūkini)
ekeśvari (S), eka-śvari, alone
ek-tu (B), a little
ek-ṭukara (B), a bit, a fragment
ek-ḍīṭe (S), with one look, with fixed gaze
ek-rūp (S), one kind, one sort, a sort
ek-vār (S), one time, once
ek-kan (S), this time, now
ek-khan (B), tadbhava of e-kan
ek-hāna (B) (e-sthān), this place, here
egāra (B), eleven
ējāhār (A) (izahār), declaration, deposition; ējāhār-kāle, at time of deposition
e-ta (B), this much, so much; (cf. ēu-ta, ta-ta, e-ta, a-ta, ka-ta)
etad-avārā (S), by means of this
etek (B) (eta-ek?), about so much
e-man (B), this like, such
e-r (B) (=thār), of this
e-rūp (S), this way, thus
e-vān (S), used in Bengali for the conjunction 'and'
e-vār (S), this time
e-ve (B), now; (cf. ta-ve, ka-ve, ṣa-ve)
es-a (B) (=ā-i-sa, ās-io), come
ai (B), that, that one
okālati (A) (wakālati), the office of
a wakīl or pleader
ōṣāḥ (S), medicine, drug
ōhe! (B), exclamation, oh!

ka-i (B) (=ko-thāy), where
ka-la (B) (=kahila), (he) said
kakṣa (S), enclosure, room, armpit
ka-khana (B), ever, at any time
kari-kāth (B), a beam in a roof
kāṇṭha (S), neck, throat, voice
kāṇṭha-kalakala-vinād (S), con-
fused cry of throats
kāṇṭha-vodh (S), (with) throat ob-
structed, choked with emotion
ka-ta (B), how much
katak (B) (kata-ek), a little
kati-pay (S), some, a few
kathā (S), conversation, talk, sub-
ject of talk, a thing, an affair, a
subject
kathā-vārttā (S), conversation
kathopakathan (S) (kathā-upa-kath-
athan), conversation
kanak-lata (S), gold creeper
kanyā (S), virgin, girl, daughter
kapal (S), cheek
kabari (S), lock of hair
kam (B), less
kamal (S), lotus
kamala-kānān (S), lotus-thicket
kamala-dal (S), lotus-leaf
kamala-dala-vihārīṇi (S), dispor-
ting herself on lotus leaves
kamala-mukhi (S), with lotus face
Kamalā (S), a name of the goddess
Lakṣmi
ka-y-ek (B) (kata-ek), a few
kar (S), hand, elephant’s trunk
kar (S), ray, duty, tax
KAR- (B), make, do
kar-ā (B), done; karā-y, on doing
karāla (S), prominent, gaping, formidable
kar-i (S), elephant (the beast with
the hand)
kari-kar (S), elephant’s ‘hand’ or
trunk
karunā (S), pity; karunā-may, pitiful
Karna (S), a hero of the Mahā-
bhārata, king of Bengal
kar-tavya (S), do-able, feasible,
what should be done
kar-mma (S), a deed, an act
Karmma-sūtra (S), the thread of
deeds, the result of good and
evil deeds personified
karvurottam (S), best of demons
(karvura-uttam)
kalakala (S), confused noise
kalam-kāṭā (B), pen-cutting; ka-
lam-kāṭā churi, penknife
kalā (S), small part, digit (of the
moon)
Kaliśātā (B), Calcutta
kalpanā (S), invention, fiction
kalpana-tita (S), beyond conception
(-atti)
kalyān (S), beautiful, auspicious;
kalyān-kar, bringing good luck
kavi (S), seer, poet
kavi-rāj (S), lit. ‘king of poets.’
Has come to mean a physician
in Bengali
ka-ve (B), ever, when
kaśta (S), misfortune, trouble
KAR- (B), say, speak
kāj (B) (cf. S. kāriyā), work, deed,
business, profit; kāj-karman, busi-
ness, affairs
kāch (B), vicinity; kāch-e, near
Kānci (S), Conjeveram
kāṭā (B), a thorn; (S. kāṭak)
KAT- (B), cut, go by, elapse (of
time)
KATā- (B), cause to cut, spend (of
time)
kāṇ (B), ear; (S. kāraṇa)
kātar (S), timid, despondent, ill
KĀD- (B), weep, lament
kānan (S), wood, thicket
KĀND- (B), weep, lament
kāmaṭ (B), a bite
KĀMARĀ- (B), bite
kār (B) (= kāhār), of whom, of what kārān (S), cause, occasion, because of kāru-ke (B) (= kāhāro-ke), to anyone kā-re (B), poetical for kāhā-ke, to whom kār-iyā (S), to be done, duty, business kāl (S), due season, right time, appointed time, death. In Bengali, according to the context, "yesterday" or "tomorrow." If precision is necessary, say āgāmi kalya, "coming day" or gatā kalya, "gone day" Kāśi (S), Benares Kāśi-Dās (S), the author of the Bengali version of the Mahābhārata ("servant of Benares") Kāśmir (S), Cashmere kāhār-o (B), anyone's ki? (B), what? ki janya, for what reason? kichu (B), a little, some KIN- (B), purchase, buy kintu (S), but, nevertheless ki-yat (S), small, a little, some ki-vā (B), or kise, kiser (B), loc. and gen. of ki kukur or kukkur (S), a dog kuṭīr (S), a hut; kuṭīr-dvār, hut-door kuṭhār (S), a hatchet kuṭīyā (B), a cottage kuṇḍal (S), an earring kuṭāhal (S), pleasure, delight in, curiosity; kuṭāhali, inquisitive kumīr (B), crocodile kumbhīr (S), crocodile kul (S), family, lineage, family honour kuli (Turkī), a coolie. The Bengali word is majur kusum (S), flower, blossom; kusumita, blooming krpa (S), pity, compassion krṣ-ak (S), ploughman, cultivator ke (B), who? Kekāyī (S), or Kaikīyī, the wicked wife of king Daśāratha in the Rāmāyan, who was the means of sending Rāma and Sītā into banishment kēde = kād-iyā; see KĀD- ke-na, ke-ne (B), why? of e-na, ye-na etc. ken-ā (B), past part. of KIN- kepe (B) (= kāmp-iyā), trembling ke-man (B), of what kind keval (S), only, nothing but, mere keś (S), hair, locks keha (B), anyone kon (S), angle, corner, intermediate point of the compass. These are N.E. īrān-koṇ, S.E. agri-koṇ, S.W. naṭrī-koṇ, N.W. vaṇ-koṇ kothā (B) (kon-sthā), where? kothāy, at what place? kothāy-kār (B), of what place? kon (B), which kona, kono (B), any kop (B), a cut, a slash kop (S), anger kolāhom (S), clamour, outcry, uproar kauṣal (S), welfare, skill, cleverness, prosperity kram (S), step, progress; kram-e kram-e, by degrees klānta (S), fatigued, weary klīṣṭa (S), tormented, worried kles (S), torment, pain, distress kṣaṇ (S), time kṣaṇa-kāl (S), a little time kṣat (S), a hurt, wound; (of B. ghā) kṣatriya (S), ruler, of the military caste kṣudhā (S), hunger khaga-rāj (S), bird-king, the fabled vulture Garuḍa khaṭga (S), a sword khatmat (B), tossing about, agita- tion; khatmat KHĀ-, be agitated KHAŚA- (B), be opened, bloom KHAŚA- (B), eat, devour khāṣṭa (B), small, short, humble khāṛā (B), erect, pricked up
khān, khāni (B), enelic particle, used of flat things, broad things, etc.
kāhā (B), a light afternoon meal
kāl (B), a canal, water-course
KHŪJ- (B), seek, search
khud (B), rice, paddy
KHUL- (B), open, p.p. khol-ā, opened, open
khusi (F), happy, joyful
khe-te (B) (=khā-ite), to eat
kheilā (S), play, a game
kholā (B), see KHUL-

gagan (S), sky
gagan-vidarī (S), piercing the sky
Gaṅgā (S), Ganges, the Swift Goer, daughter of Himāvat
Gaṅgā-snān (S), bathing in Ganges
gacchita (B), entranced
GAR- (B), mould, fashion
gan (S), counting, calculation, numeration. Noun of number added to Sanskrit names of living beings to express plurality
ga-ta (S), gone, departed, past
gati (S), gait, course, way, means
Gaṅgāvāri (S), name of a river
gauḍha (S), fragrance, odour
gabhir (S), deep, dense, inscrutable
gaman (S), a going; (ā-gaman, coming)
gariyās (S), honourable, preferable
garvava (S), pride
garvita (S), proud; garvita-bhāve, in haughty fashion
gahan (S), thick, impenetrable
gahanā (B), an ornament, jewel, trinket
GA- (B), sing, chant
gāch (B), a plant, tree. Also enelic particle added to things whose principal dimension is length
gārī (B), a cart, carriage, railway-carriage
gāli (B), cheek
gāli (S), execution, abuse
gīrti (S), the (heavy) mountain
git (S), a song, singing
GUJ- (B), thrust in, enter
guru (S), bowstring, elemental quality, good quality, merit, virtue; (with numerals, multiple, -fold)
guna-grām (S), multitude of virtues
guna-may (S) (fem. guna-mayī), virtuous
guna-vān (S) (fem. guna-vatī), virtuous
guna-hīn (S), without bowstring, without good qualities
guru (S), heavy, important, spiritual guide, teacher; guru-mahāsaya, a teacher in a village school
guru-tar (S), heavier, more important
gārhā (S), secret, private
gṛha (S) (=B.ghar), house, premises, family (that which contains); gṛha-dvār, house-door
gelī (B), absolute participle of YĀ-gelen (B), he went
go! (B), exclamation, ‘you!’
go-car (S) (‘cow-pasture’), reach, ken, view, extent
gorā (B), stem, trunk, beginning
gopan (S), secret, hidden
Go-pāl (S), ‘the cow-herd,’ a name of Kṛṣṇa
kol-māl (B), confusion, tumult, disorder
grūm (S), inhabited place, village
gṛṣa (S), swallowing, eclipse
gṛśma (S), summer, hot season; gṛśma-kāl, summer-season
GHAT- (B), happen, befall
ghaṭanā (S), a happening, occurrence
ghaṭ-ikā (S), a pot, a measure of time as originally measured by a water-clock
ghar (B), house, room, chamber; (v. gṛha)
ghā (B), wound, hurt
ghaṭ (B), nape of neck
ghāṣ (B), grass, fodder
GHIR- (B), surround
gī (B) (=S. gṛta), clarified butter
ghum (B), sleep, nap
ghoṣanā (S), proclamation
Ghoṣāl (B), Brāhmaṇ family name
cakra (S) (runner), wheel
cakṣu (S), eye
canca (S), unsteady, fickle, wavering
catur-dīk (S), four points of compass, four sides, all round
catug-pārśva (S), all sides
candra (S), 'shining,' the moon
candra-kālā (S), moon-digit
candra-mukhi (S), moon-faced
candra-uday (S) (candra-uday), moonrise
camak (S), astonishment, surprise
carā (S), foot, foot-step, going
caran-dvān (S), sound of foot, footfall
cAL- (B), move, move on, advance, walk
calat-sakti (S), power of motion
CA- or CAH- (B), look, desire, wish
cā (Chinese), tea
cākar (P), a servant, domestic
cākari (P), service
cā-pān (B), tea-drinking
cā-bāgūn (B), tea-garden, tea-estate
cārī-vir (B), four heroes, Yudhishthir's four brothers as described in the Mahābhārata
cāru (S), agreeable, fair, lovely
cAL- (B), causal of CAL-; cause to move, conduct, lead
CAH-; see CA-
cikitsak (S), physician
cikitsā (S), medical science
ciṣṭhi (H), a letter, note
ciṣṭta (S), observation, thought, mind
CINT- (B), think, ponder
cintā (S), thought, reflection
cintānīvita (S) (cintā-anu-ita), absorbed in thought
cīra (S), long (of time), of long standing
cīra-kāl (S), long time
cīra-bhūya-hin (S), long deprived of good luck
cire (B) (= cīr-īyā), tearing
cīt-kohā (B), 'hawk-house,' the roof house covering the stairs leading to a flat roof
cīt-kār (S), noise, screaming
cup (B), silence
curi (B), theft, stealing
cul (B), hair
CULKĀ- (B), scratch (hair)
cēcā-cēci (B), crying and screaming, excited talk
cetan (S), animate, conscious, perception
cēye (B) (= cāh-īyā), looking at, comparing with, compared with, than
cēṣṭā (S), effort, exertion
cok (B) (= S. cakṣu), eye
cor (S), thief
chak (B), chessboard; pāsār chak, a board for playing chess
chatra (B), a line (in reading)
chay (B), six
CHĀR- (B), loose, free, give up
CHĀRḱa- (B), free, let loose
chāṇā (B), besides, in addition to
chāti (B), breast, bosom
chāḍ (B), roof, covering
chāyā (S), shade, shadow
CHĀR (B), tear, lacerate
chūrī (S), knife
chele (B) chātiyā, a male child
jaṇījāt (B), noise, confusion
jan, (S) creature, man, person; (cf. genre)
Janak-duhitā (S), daughter of Janak, i.e. Sitā. Janak was king of Videha, 'he of the plough-banne,' because his daughter Sitā sprang up ready formed from the furrow when he was ploughing the ground and preparing for a sacrifice to obtain offspring
janāni (S), producer, mother
JANM- (B), be born
janma- (S), birth
janma-bhām (S), land of birth
jan-ya (S), cognate. In Bengali used as an indeclinable, meaning 'for the sake of'
JAM- (B), be squeezed, crowded
jamidār (P. zamin-dār), land-holder
jay (S), victory
jñā (S), victorious
Jārāsandha (S), king of Magadhā
jal (S), water
jala-da (S), 'water-giver,' a cloud
jala-devatā (S), a water-god
jala-dhar (S), 'water-bearer,' a cloud
jal-kal (B), 'water-mill,' a hydraulic press
Jāg- (B), awake
Jān- (B), know, be aware; (S. jhān)
Jānakī (S), daughter of Janak, i.e. Sītā
Jānā (B), cause to know, tell, relate
jāti (S), birth, caste, race
jāgā (S), wife, spouse
jāgā (H. jagga), place
jāl (S), net
Jījñasā (B), ask, enquire
jījhāsā (S), a question
JIT- (B), win, conquer
JIN- (B), defeat, surpass
jini' (B) (=jīn-iyā), having surpassed
jiniś (A. jinis), goods, things, merchandise
jiva (S), a living thing
jīvan (S), life
jīvan-dāyini (S), conferring life
JUT- (B), join, gather together, meet
JūRā (B), cool, refresh
jhān (S), knowledge, consciousness, thought
jyotsnā (S), moonlight
jyotsnā-may (S), consisting of moonlight

jhavā (S), water-fall
jhī (B), daughter, servant-girl
JHUL (B), swing, sway
jhūm, jhum-jhum (B), jingling of anklets, etc.

jā, ti (B), enolitic particles of definition
tākā (B), coin, rupee, money
tukārā (B), morsel, piece

thik- (B), exact, fit
THEKĀ- (B), justle, obstruct
dāk (B), a call, a letter-post
DAK- (B), call, summons
dākuti (B), highway robbery
DHĀK- (B), hide, cover
DHUK- (B), enter, penetrate
ta, to (B), particle, 'then,' 'so'
ta-khan (B), at that time, then
tat-ksan-āt (S), at that time, at once
ta-ta (B), so much; (cf. e-ta, ya-ta, ka-ta, etc.)
ta-thā (B), there, at that place
tathākār (B), of that place
tathāpi (S) (tathā-api), nevertheless, yet
tad-avadhi (S), since then
tad-iyā (S), his
tad-visay (S), (with) reference to that, in that matter
tan-ay (S), continuing a family, offspring
tanay-vatśal-ā (S), (a woman), devoted to her offspring
tanu (S), body, person, form
tamo (S) (=tamas), darkness
tarūs (B), poetical for S. trūs, fright, terror
tarka (S), supposition, conjecture, argument
tat (S), surface, plane; tal-e, below
tava (S), thy, thine
tavu (B), yet, nevertheless
ta-ve (B), then, thereupon
tā (B), thāō, that
tā-ī (B), therefore, for that cause
TĀKA- (B), gaze at, look at
tākiyā (H. takiyā), a pillow, bolster
tāgīd (A. takid), urging to effort, hurrying
TĀKĀ- (B), drive away, drive forth
tārā-tārī (B), hurry, urging
tāp (S), heat, pain, torment
tāp-ita (S), heated, pained
tārā (B), thāō-rā, they
tārā (S), star
tārikh (A. tārikh), day of month, date
tāriq (S), delivering. (Durgā)
tāre' (B), tāhā-ke, him, her
tāhā (B), it; tāhā-er, of him, of it
TTT- (B), wet, moisten
titi' (B) (tit-iyā), wetting
tin (B), three
tin-lor (B), tri-lor (S), the universe, the three worlds, heaven, earth and the lower regions
timr (S), darkness, murkiness
tiras (S), across, sideways, out of sight
tiras-kār (S), abuse, scolding, disrespect
tīr (S), crossing, shore, bank
tūnda (S), mouth (used disrespectfully)
tumi (B), you
TUL- (B), raise, compare, collect
trān (S), thirst
tréñ (S), thirst
te-is (B), twenty-three
te-man (B), that kind, such
top (Turkish), cannon, gun, artillery
tomā-vinā (B), save you, besides you
toraṅga (?) E. trunk, a tin box for clothes, etc.
tolā-pārā (B), raising and falling, thinking a thing out from all points of view
tyāg (S), abandonment, leaving
TYAJ- (B), leave, abandon
tyaj-ey (B) (=tyaj-iyā), having left
trās (S), terror
triś (B), thirty
tvam (S), thou
tvarā (S), haste, hurry
tvarita (S), in haste (tvarita)

THĀK- (B), stay, remain
THĀM- (B), stop, arrest
theke' (B), thāk-iyā, having stayed; theke theke (B), from time to time

∂anāsan (S), a biting, a bite, sting
daśīn (S), right hand, southern
daśi (B), a cord, a rope
dayā (S), pity, comparison
dayā-may (S), pitiful
darajā (H. darwāza), a door
daridra (S), mendicant, poor
darā (S), necessity, need
dal (S), leaf, petal
dal (B), a crowd, party
daś (S), ten; daś-śa, ten o'clock
daśa-prahama-śāriṇī (S), holding ten weapons (used of the goddess Kāli)
daśta (S), bitten
dasyu (S), fiend, unbeliever, robber
DĀKA- (B), stand, be upright
dāda (B), elder brother
dām (S), giving, a gift
dābā (B), chess
dāy (S), properly that which should be given (dā-ya). In Bengali, an obligation
DI- (B), give; past ppl. āvā
dīk (S), point of compass, direction
din (S), day
dība-dītechi (B), “I shall give, I am just giving”; expresses insincere promises to give
diyā (B), having given. Also used for dvārā, through, by means of
dilā (B), for diyachile, gavest
Dillī (H), Delhi
dīvas (S), heaven, day
dīvā-kar (S), day-maker, the sun
dīvā-niti (S), day and night
dīptā (S), flaming, illuminated
dū, du (B), two
duār (B) (=S. dvār), door
dui-ek (B), about two
duṅ-kha (S), pain, hardship, misery
duṅ-khita (S), grieved, distressed
duṅkhā (B), poor
duṅh (B) (=S. duṅhā), milk
duṛ-anta (S), whose end is hard to find, ending badly, cruel
Durgā (S), Śiva’s female counterpart
duṛ-daśā (S), evil condition, hard case
Durgodhan (S), leader of the Kaurava princes in the great war of the Mahābhārata
VOCABULARY

dūr (S), hard to resist, irresistible

du-nat (S), ill-conducted, wicked
du-vār (B), two times, twice
du-sandhyā (B), lit. 'two twilights,'
at morn and eve
duhitā (S), the milk, daughter
dūt (S), messenger, ambassador
dūr (S), distant, distance; dūr-e,
afar
dūḥā (S), firm, immovable
dṛṣṭi (S), vision; dṛṣṭi-path, path
of vision
de-o, dīo (B), imperative, 'give'
DEKH- (B), see, behold
dekkhā (B), a seeing, a vision
DEKKA- (B), cause to see, show
deva (S), heavenly, deity
devatā (S), divine power, a divine
image
dēvar (S), husband's younger brother
dē (S), point, place, region, country
dēs-bhraman (S), visiting countries,
travel
dēha(S), 'envelope of soul,' the body
dōṣ (S), defect, fault, sin
dráśya (S), 'movable,' substance,
matter, property
druma (S), tree
dvār (S), door
dvārā (B) dvārā, by means of,
through
dvī-ja (S), twice-born, Brāhmaṇ
dvīja-sabhā (S), Brāhmaṇ society
or gathering
dvī-saptakoti (S), twice seven crores
dhan (S), deposit, wealth, property
dhanī (S), wealth
Dhanan-jay (S), 'winner of wealth,'
a title of Arjuna
dhanu (S), bow; also dhanus,
dhanur

dhanu-ki (B), Bowman, archer
dhanur-dhar (S), holder of bow
dhanur-vān (S), Bowman
DHAR- (B), seize, hold
dharaṇi (S), supporter, earth
dharaḥ-dharī (B), holding and
grasping

dharmma (S), usage, custom, right,
law, justice, religion
dharmma-parāyaṇ (S), devoted to
religion
Dharmma-pūtra (S), Yudhisthīr,
son of Dharma, god of justice
dhār (B), edge, sharpness, margin
dhāraṇ (S), assumption
dhīra (S), steady, constant, firm
dhīra-prakṛti (S), steady of charac-
ter
dhīre dhīre (B), slowly
dhīta (S), seized, held
dhāityya (S), firmness, constancy,
endurance, suff erance
dhyān (S), meditation, contempla-
tion
dhvani (S), sound, noise

nagar (S), town, city

nucet (S), otherwise

NAÑ- (B), stir, move
nadi (S), river
namānti (S), we bend
nay (B), nine
nay, nahe (B), is not
nayan (S), eye (guiding organ)
nay-tā (B), nine o'clock
nar (S), man, husband, hero
nasja (S), destroyed, spoiled
nahe (B), is not; nahe, art not
na (B), not; na kena, why not? no
matter how many or much
nā-i (B), is not, does not exist
nāk (B), nose
nāg- (S), snake, a kind of tree
NĀC- (B), dance

NAÑ- (B), causal of NAÑ-; cause
to move, shake, stir
nānā (S), various, different
nānā-prakār (S), of various kinds
nānā-vidhā (S), of many sorts
nānā-sthāl, nānā-sthān (S), various
places

NAÑ- (B), descend, come down
nām (S), name; nām-e, by name
nāyeb (A), a deputy, factor (nābb);
nāyeb-gomūsthā, factors and
clerks
nārī (S), woman, wife; (cf. nar)
nārī-bhakti (S), feminism
nāliś (P. nālish), a complaint, a charge
nāihā (S), nostril, nose
nā hay (B), perhaps, may it not be?
nāhi (B) (= nā-i, q.v.)
nī (B) (= nā-i, q.v.)
nīh-saudeha (S), without doubt
nīkat (S), proximity; nīkate, near
nī-kṣep (S), putting down, throwing down
nī-khāṭ (B), without defect, pure, absolute
nīj (S. ni-ja, innate), own, proper
nījer (B), of one's own
nī-tānta (S), excessive, very
nīte (B), to take, you used to take
nī-tya (S), innate, constant, continuous
nī-dāgh (S), hot season, summer
nīdāghārta (S, nidāgha-artta), oppressed with the hot season
nīdārā (S), sleep, sleepiness
nī-dhi (S), receptacle, reservoir
nī-nād (S), sound, noise, cry
NIND. (B), put to shame
nīndā (S), abuse, defamation, censure
nī-maṇtraṇ (S), invitation
nī-mittā (S), cause, occasion, motive
nī-ṛukaṇa (S), appointed (to a post)
nir-uḍāya (S), without resource
nīr-ikaṇ (S), looking at, contemplation
nī-rāpun (S), determination, definition, settling
nīr-jan (S), without population, deserted
nīr-dṛg (S), faultless
nīr-māṇ (B), creation, making
nīr-mitta (B), made (of), manufactured
nīr-lohī (S), without greed
NIV. (B), extinguish; [S. nīrvāṇa]
nī-vāraṇ (S), prevention, forbidding, prohibition
NIV. (B), dwell, inhabit
nī-vṛtti (S), satisfaction, joy, extinguishing
nī-vedan (S), representation, statement
niśā-kaṛ (S), 'night-maker,' the moon
niśā-car (S), wanderer at night, goblin, Rākṣasa
niśā (B), night
niś-cinta (S), thoughtless, free from care
niś-tej (S), devoid of lustre or vigour
nic (S), low, below; nic-c (B), under
nir (S), water
ni-rav (S), noiseless
nīl (S), swarthy, dark, dark blue
nīl-otpāl (S, nila-utpal), blue lotus
nītan (S), new, young, fresh
nekeṛ (B) nekeṛiya, (mottled), a hyena
neṛa, neṛā (B), bald, shaven, shorn
(used in contempt of Mahomedans or Buddhist monks)
ne-tra (S), 'guide,' the eye
nēka-khor (A), devourer of intoxicants
nīy-āy (S) (going back, reference), rule, custom, manner. Used as a locative in Bengali to mean 'like,' 'in the manner of'
pakṣa (S), wing, pinion, party, side, troop, class
pakṣi (S), 'winged one,' bird
pachand (P. paaṇa), choice, approval; nā-paaṇa, disapproval
Poṅcāvati, a river near the sources of the Gāndārī, near where Rām and Sītā spent great part of their banishment
PĀ. (B) (S. patān), fall
PĀ. (B) (S. pāṭha), read, learn
PĀ.A. (B), cause to read, teach
parā (B), a lesson
patan (S), a falling
patita (S), fallen
patī (S), mistress, lady, wife
pat-tra, pratra (S), document, letter
path (S), path, road
pathik (S), wayfarer
pada-tāl (S), at feet, underfoot
padma (S), lotus, that which closes at night
padma-patra (S), lotus-leaf
padma-nukhī (S), lotus-faced, with face like a lotus
padma-van (S), lotus-thicket
Padmālayī (S. padma-ālayā), she who has the lotus for her abode, Lakṣmi
par (S), leading beyond, farther, remoter, future, after, extreme, foreign, hostile, stranger
PAR- (B), put on (clothes)
PARAS- (B), touch, come into contact (S. sparśa)
paramēśvar (S. parama-īśvar), Supreme God
parā (S), backward, away, forth
parā-kram (S), bold advance, valour, strength
parā-jay (S), loss, defeat
parān-sakha (B) (S. prān-sakha), life’s companion, heart’s companion
parā-marṣa (S), reflection, consideration, advice
parī- (S), around, quite, thoroughly
parī-cāy (S), intimacy, introduction, acquaintance
parī-cālana (S), conducting, driving
parī-pūra (S), quite full
parī-mān (S), measurement, perimeter, amount
parī-vir (S), attendants, retainers, family, female relations, wife
parikṣī (S. pari-ikṣī), examination
par-din (B), next day
parīgyaṭan (S. pari-āṭan), peregrination, journey
parīya-anta (S. pari-anta), up to, to end of
PĀŚ- (B), enter, penetrate
pāṣu (S), tethered beast, beast, brute
pāscāt (S), behind, in the rear; pāscāt-pāścāt, following after
pahī (H), first
pā (B), foot, leg
PĀ- (B), get, obtain
pānśu (S), particle of dust, grain of sand, ashes
pānśu-jāl (S), thicket or mass of ashes
pāgal (B), mad, crazy
pūc (B), behind; pūc-e, behind, after; often used in the sense of ‘lest’
PĀTHĀ (B), send
PĀT- (B), cause to fall, spread
pāt-ā (B) (participle), spread out
pātru (S), drinking vessel; also, a suitable person, a good partī in marriage
pān (B), direction; pān-e, towards pūparī (B), bud, blossom
pāy-cūrī (B), using one’s feet, walking or tramping up and down
pār (S and B), opposite bank, bank
PĀR- (B), be successful, be able; (the potential verb)
PĀL- (B), guard, cherish, nourish
pālan (S), guarding, cherishing
PĀLĀ- (B), run away, take to flight
pās (B), side; (S. pārśva). pāśphir-, turn over in bed
pāśā (B), dice
pītā (S), father
pīpāsā (S), thirst
pīpāśīta (S), thirsty
piyātā (P), a cup
piṇā (S), pain, agony, disease
pūṇya (S), auspicious, holy, sacred
pūṇya-sthūn (S), sacred place
pūtra (S), son, child; putra-vadhu (S), son’s wife
punar (S), back, again; pūnāh-, pūnāh, again and again
punarāy (S), again
pur (S), city, inner apartments; pura-vāsi, dweller in zenana
puras-kār (S), preference, honour, etc. In Bengali, a reward, prize
purus (S), a male, a man
pūḍā (S), worship, adoration
pūrṇa (S), filled, full
pūrva (S), in front, fore, former, earlier, the East
pūrva-mukh (S), facing east
pūrva-vat (S), preceded by pūrva-vāpekaśa (S. pūrva-āpekṣā), than before
pṛthivi (S), the (wide) earth; (pṛthi-thu-ī)
pet (B), belly, womb
pe-ye (B) (=pā-iyā), having got
pyācā (B) (S. pechaka), owl
pra-kār (S), kind, sort, species
pra-kāś (S), shining, manifest, open
pra-gālha (S), arrogant, boasting
pra-gālhaṭā (S), arrogance, pride
pra-jā (S), creature, folk, people, subject, tenant
pra-nām (S), obeisance, salutation
prati- (S), against, counter, in return (with nouns), every
prati-dīn (S), every day
prati-mā (S), likeness, image, figure
prati-vaś (S), neighbouring, neighbour
prati-śruta (S), promised
praty-akṣa (S), evident, visible, plain, before the eyes
praty-ek (S), each one
pratham (S), first
prathamata (S), at first
pratham-e (B), at first
pra-dān (S), giving forth, bestowing
pra-yāś (S), exertion, trouble, effort
pra-yogā (S), necessity, need
pra-yoganiya (S), necessary
pra-lobhān (S), enticing, allurement
pra-vaś (S), entering, entrance
praśa-na (S), question, inquiry
pra-saṇa (S), plea, ed, gracious, propitious
prasār (B), extent, dimension
pra-siddha (S), notorious, famous
pra-sūn (S), blossoming, flower
pra-stāv (S), proposition, proposal
pra-haraṇ (S), attack, weapon
pra-hṛṇa (S), courtyard
praś (S), breath, life, vigour, soul, vitality
praṇādhiḥk (S) (praṇa-adhiḥk), more than life
praṇ-tyāg (S), leaving life, death
praṇ-dān (S), giving life
praṇ-dālāraṇ (S), maintenance of life
praṇ-vadh (S), destruction of life, murder
prātar (S), at dawn
prātaḥ-kāl (S), at early morn
praṁtār (S, pra-antar), long-distant road. In Bengali, a wide open plain
praṇta (S, pra-ōpta), gotten, gained
praṇy (S), near, on the verge of, resembling
praṇambha (S, pra-ārumbha), very beginning
praṇtarana (S, pra-arthanā), prayer, entreaty
praṇ-śād (S), temple, public building, palace
praṇya (S), dear, beloved
praṇya-mat (S), best beloved
praṇya-sam-bhāṣi (S), lover of conversation
prem (S), love, affection, tenderness
prema-vaś (S), subdued by love
phonā (S), hood of a serpent
phal (S), fruit, result of action
PHASK- (B), slip, escape from hand
phāk (B), interval, omission, caesura (in verse)
PHĀT- (B), burst, explode
Phālguṇ (S), a month (February, March)
PHIR- (B), turn
PHURA- (B), be exhausted, spent, ended
phul (S), flower
phulla (S), blossoming
phera (B), return, returned
PHEL- (B), throw
phūṭi (B), a drop: used metaphorically ‘a drop of a girl,’ ‘a mere girl’
baś (B), more than
baś (B), a book
ba-ū (B) (S. vadhu), a wife; ba-ū mā, daughter-in-law
ba-jāy (P. bajā), right, proper, in place
baṭe (B), imperfect verb, ‘that is so, I admit’
baṭa (B), big, great, very
bandha (S), tying, binding
bandhu (S), connexion, friend
bhandhu-jiva (S), ‘living in the family,’ a tree (Pentapetes phoenicea) which has a brilliant scarlet flower
bhandhu-bōndhav (S), friends and relations
bārābar (P), regular, regularly
bāl (S), strength
BAL- (B), speak, say. (Pronounce bol-)
bala-hin (S), deprived of strength
balti (S), strong man, soldier
balti-dal (B), party of soldiers
BAS- (B), sit, sit down
BASA- (B), cause to sit, make to sit
bahir-bhūg (B), outer part, outside
bahu (S), abundant, much
bahu-dār (S), very far
bahu-bala-dhārīmi (S), possessing much strength
bākī (A. bāq), remnant, remainder, remaining over, wanting
bāgh (B), tiger; (S. vīgara)
BĀJ- (B), play (instruments), sound, resound
BĀK- (B), grow; (v. bāra)
bādha (S), annoyance, exclusion, impediment
bāp (B), father
bābad (A. bābat), on account of
bābā (B), term of affection used of father or child
bābu (B), term of address equivalent to English ‘mister’
bāra (B), twelve
bālak (S), a boy, child
bālikā (S), a girl
bāhādur (P. bāhādur), title of respect
bāhir (B), outside
bāhu (S), (strong) arm
buk (B), breast, bosom; (S. vākas)
BUJ- (B), close (eyes)
BUJH- (B), understand; (S. budh-)
BUJHĀ- (B), explain
buddhi (S), wisdom, knowledge
brhat (S), big, great
be-tī (B), twenty-three
be-cārā (P. be-chāra), helpless, without means, unfortunate
BEJĀ- (B), walk about, take a walk; (S. vihār)
beś (P. besh), excellent, admirable
beśī (P. beshī), excessive, abundant
behārā, English ‘bearer’; a body-servant, valet
bojhā (B), load, burden
both (S), understanding, knowledge; both kar-i, I think; both hay, methinks
Brāhma (S), relating to Brahmā, ‘devotion’; Brāhma-samāj, the theistic reformed sect founded by Rājā Rām Mohan Roy
Brāhmaṇ (S), the priestly caste of that name
bhak-ti (S), partition, devotion, worship, faith
bhaṅga (S), breaking, frustration, rout, defeat. In Bengali, bhaṅga dī- means to admit defeat
bhaḍra (S), laudable, respectable, well-bred
BHAN- (B), speak (archaic)
bhay (S), fear, terror
bhayānak (S), terrible
bharāṇi (S), wearing, procuring, maintaining
bhartsanā (S), threatening, abuse
bhavan (S), dwelling, abode
Bhavānanda (S), bhava-ānanda.
In Baiḵir Candra Chatā-topāda’s tale “Ānanda Math,” the “Abbey of Bliss,” all the dwellers in the monastery had names ending in ānanda. Bhavānanda means ‘delighting in existence’
bhavīṣyat (S), that which is to be, the future
bhāi (B), brother
bhāgya (S), that which is divisible or allotted, fortune, fate, good fortune
bhāgya-dōg (S), fault of fate or lot
BHĀNG- (B), break, smash
bhārār (B), store-room, treasury; (S. bhāṇḍā-āgār)
bhān (B), pretence
bhār (S), burden, load (often used
as an adjective to express a dejected face)

Bhārat (S), the realm of Bharat, India

Bhārat-varṣa (S), the land of India bhūrārpaṇ (S. bhūra-arpaṇ), imposing a load
bḥā (B), heavy. Often used as ‘very’

bḥāla (S), good; bḥāla ṭāg-e, seems good, tastes good

BHĀV- (B), think, suppose
bḥāv (B), manner; bḥāv-e, in manner

bḥāṣā (S), speech, talk, language
bhūṣṭi (S), speaking, eloquent
bhikhāri (B), a beggar
bhit (B), direction, quarter
bhin-na (S), separated, divided, different

bḥijā (H), wetted, moist
bhitā (S), terrified
bhima-bahu (S), terrible arm
bhūj (S), arm

BHUL- (B), mistake, be deceived, blunder

bḥū (S), earth; bḥū-tale, on the ground

bḥūni (S), earth, ground

bḥīṣan (S), ornament, jewel
bhūṣita (S), adorned
bhog (S), enjoyment, fruition
bhur- (B), dawn

BHRAML- (B), wander, stray

brāṭā (S), brother
brāṭṛ-ājīḥā (S), fraternal order
brūr (S), eyebrow

Mogadha (S), the country now southern Bihār

mag-na (S), immersed, drowned
majkur (A. mazkur), aforesaid
mahā (B), a dead body
manī (S), pearl, jewel, pupil of eye
manḍal (S), circle, assemblage, group

manḍītā (S), adorned, decorated
mat (S), opinion, view
mat, mate, matan (B), like, resembling
matta (S), mad, intoxicated

madhu (S), sweet, honey
madhya (S), middle, midst; madhye
madhye (B), from time to time
madhya-sthal (S), middle-place
madhyāhna (S. madhya-ahna), midday

man (B), mind; man-e man-e, mentally; man-e kariyā, thinking, remembering

Manasi-ja (S), born in the heart, the god of love
manavādhīṣṭa (S), desired in mind
manīb (A), a lord, master
manusya (S), human, a human being

man-tra (S), pious thought, hymn, sacred text, formula, spell, incantation
manda (S), slow, sluggish, faint, low

mandir (S), gladdening, temple, palace

mama (S), of me

MAR- (B), die

marmma (S), vitals, mind, sense
malaya (S), the western Ghats, abounding in sandal trees
malaya-ja (S), born on the Malaya mountains, the western breeze. Also sandal tree

malaya-ja-śītal (S), cooled by the western breeze

mullikā (S), a kind of jasmine
masta (B), huge, great
mahā (S), great, big
mahā-bāhu (S), great arm
mahā-rej (S), great king
mahā-vir-śīva (S), great heroism, vigour

mahāsāya (S. mahā-śāya), high-minded, noble, a term of respect

mahā-samār (S), the Great War (of 1914—1918)
mā (B), mother; (S. mātā)
māṁa (P. māṁāhah), monthly pay

MĀKH- (B), smear, anoint, be redolent of

Māgh (S), a month (January—February

majh (B), majh-e, middle, in midst; majh-e majh-e, from time to time
māṣṭi (B), earth, mud; (S. mṛṭikā) māṭā (S), mother
māṛ-bhakti (S), devotion to mother
māṛ-sama (S), like a mother, as a mother
mātra (S), measure, only what the preceding word expresses, only māṭha (B), head; (S. māstrā)
māṇ (S), opinion, notion, regard, honour, respect
MĀN- (B), honour, feel, admit
mānas (S), mental faculty, mind
mānuṣ (B), male being, human being
MĀR- (B), beat, kill
Mārca (S), the demon who assumed the form of a golden deer to inveigle Rāma away from Sītā
māṭla (S), a wreath
mās (S), a month
māṣik (S), monthly
mitā (B), friend; (S. mitra)
Mithila (S), capital town of Videha
mithyā (S), false, untrue
mithyā-vādī (S), speaking false, perjurer
milan (S), a meeting, mingling
mukta (S), released, freed
mukh (S), face, mouth
mukha-ruci (S), charm of face
mukha-stha (S), placed in mouth, learning by repetition
munda (S), bald pate, head
munda-ghāṭī (S), head-breaking
mudrā (S), coin, a sovereign
muni (S), inspired or ascetic man, a hermit
muni-parī (S), hermit's wife
muḥur-muḥur (S), at one time and again
muḥāratta (S), a moment, instant
mūrati (B), poetical for (S.) mūrtti
mūrocchā (S), faint, swoon; mūrocchā ya-ṛ-go fainting
mūrocchā-panna (S), in a fainting condition
mūrtti (S), solid body, material form, body, person, form, appearance, image
mūlya (S), attached to root (mūl), price, value
mṛga (S), forest animal, game, deer
mṛta (S), dead
mṛtyu (S), death
mṛdū (S), soft, delicate, mild, tender
meke, mekhe (B) = mākhiyā
megh (S), cloud
mēye (B) (= māyīya), a girl, woman
ML- (B), open (eyes)
mēs (S), sheep
mor (B), of me; mo-re, to me
māuna (S), condition of a muni, silence

ja-kha (B), at what time, when
ja-ta (B), how much
jaṭhā (S), as, like, as for instance jaṭhīrtha (S. jaṭhā-artha), conformable to reality, correct, true
jaṭhāga (S. jaṭhā-īṣṭa), such as desired, sufficient, up to expectation
jaṭhacit (S. jaṭhā-ucit), suitable, fit
jaṭē (S), if
jaṭāyapī (S), even if, although
Yama (S), the god of death
ja-ve (B), when
YĀ- (B), go, depart
jaṭrā (S), going, procession, a mythological play with singing yāmini (S), having watches, night
yā (B) = yāḥār, of whom
yā-re (B) yāḥā-ke, to whom
yā-re (B) par-nās (B), than which none is more, 'on ne peut plus'
yāha (B), for yā-o, go
yāhā (B), that which; yāḥār, of which
yukti (S), combination, argument, thesis
yuga (S), pair, couple
yuga-var (S), good pair
yuddha (S), battle, war
Yudhiṣṭhir (S), the eldest of the five Pāṇḍava brothers in the Mahābhārata
yē (B), who, he who; conjunct. that yē-na (B), as, like
VOCABULARY

VOCABULARY

rāj-Lakṣmī (S), the Lakṣmi or goddess of good fortune of the realm
rūj-ya (S), kingdom, realm
rājya-cyutā (S), fallen from rule
rājya-bhūtā (S), enjoyment of rule
rājya-hin (S), without a realm
rāt (B), night
rātra, rātri (S), night
Rām (S), the royal hero of the Rāmāyana epic
rūmā (S), beautiful young woman
Rāma-bhadra (S), name of Rām
rūstā (P), a road, way
Rāhu (S), a demon whose head, severed by Viṣṇu, causes eclipses by trying to swallow the moon
ripu-dala-varini (S), enemy-bandsubduing
rēt (S), stream, current, manner, rule, custom
ruci (S), light, splendour, beauty, taste, fondness
ruṭi (H. roti), bread
rūp (S), form, shape, beauty
rūp-simā (S), limit of beauty
re! are! (B), exclamation ‘oh!’
rodan (S), weeping
raudra (S), fierce sunshine, heat

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La- (B), take
lakṣa (S), aim, target, regard
Lakṣman (S), younger brother of Rām
Lakṣmī (S), goddess of prosperity
laksya (S), object aimed at, mark, prize
lajjā (S), shame, bashfulness
latā (S), creeping plant, creeper
LABH- (B), obtain, get
lamptha (B), a jump, leap
lambā (B), long
lumbita (S), hanging down
lulāt (S), forehead
LĀG- (B), adhere to, continue, begin
lāgi (B) = lāg-īyā, for the sake of lēj (B), shame, impudence
lābh (S), gain, profit
lāl (P), red
LIKH- (B), write

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lābh (S), gain, profit
lāl (P), red
LIKH- (B), write
VOCABULARY

LUKĀ- (B), hide
LUTH- (B), rob, plunder
lekhā (B), past part. of LIKH-
lekhā-parā (B), reading and writing, education
lok (S), person, people, folk
lokābhāv (S. loka-a-bhāv), lack of people
loka-mandal (S), circle or society of people
lok-sādhāraṇ (S), common people.
(Inf Sanskrit=common talk)
lobh (S), desire, greed
lobhi (S), greedy

tva or bā (B), book
tvāśa (S), family-tree, race, descent
tvaṃsātha (S), speech, oration
Vaṅga (S), Bengal; Vaṅga bhāṣā, Bengali language
Vaṅga-deś (S), land of Bengal
Vaṅga-deś-vāsī (S), dwellers in Bengal
Vaṅgeśvar (S. Vaṅga-iśvar), Governor of Bengal
vaṭ (S), the sacred fig tree, Ficus Indica
vata (S), yearling, calf, child (in the last sense, chiefly as a term of endearment)
vataar (S), year
vateal (S), attached to her calf (cow), tender, affectionate
vadan (S), speaking, mouth, face
vadh (S), bride, wife
van (S), forest, wood
vana-vās (S), forest hermitage
vanāntar-c (S) (vana-antar-c), in another forest
VAND- (S), praise, worship
vandya (S), worshipful
vanya (S), woodland, sylvan
vār(S), chief, best, excellent. Often used as a suffix of regard, as bandhu-var, best of friends
var (S), gift, reward, boon
vara-dā (S), conferring boons, givers of boons
varan, varanā (S), description, recital
varttamān (S), present, existing
vārsa (S), raining, the rainy season, the year, a year, division of the world; e.g. Bhārat-varṣa, the land of India
vaś (S), will, desire, dominion, compulsion, obsession, influence
vasati (S), dwelling, sojourn
vākyā (S), utterance, speech
vān-may (S), eloquent, loquacious
VAC- (B), survive, be saved (from death)
VĀCA- (B), save, deliver
vāj, vāri (B), home, homestead, consisting of one or more ghar, houses or rooms; (from S. vā-
ṭikā, enclosure, garden)
vāni (S), speech, eloquence
vāni-vidyā (S), speech and knowledge
vālā (B), wind, breeze; (S. vāta)
vādal (B), cloudy or stormy weather
vām (S), left hand
vāyu (S), wind, air, breath
vāyu-vēg (S), speed like wind
vār (S), time fixed, with numerals, time; e.g. tin-vār, three times, day of week; e.g. Som-vār, Monday
vāre-vār, vāra-m-vār (B), time after time
vārāṇā (P), verandah, porch
vārini (S), she who wards off
vāś (S), dwelling
vāsā (B), lodging
vī-cār (S), procedure, consideration, judgment
vīcār-ak (S), judge, magistrate
vīcār-ālay (S), court of judgment
vījāta (B) (S. vi-āyut), lightuing
VITAR- (B), distribute
vī-dāy (B), permission (to go), farewell, goodbye; (Haughton gives the etymology (H.) wadā' a, Jñānendramohan prefers vi-dā, giving (permission to go). Perhaps it should be written bidāy)
vī-dāri (S), hewing or tearing in pieces
vī-dyā (S), knowledge, science, discrimination
VOCABULARY

vidyālay (S. vidyā-ālay), school, seat of learning
vidh-avā (S.), bereaved, widow
vi-dhi (S.), disposition, command, precept, rule
vi-darka (S.), the solitary one, the moon
vidhu-mandal (S.), the moon’s orb
vinā (S.), without, lacking
VINAS- (B.), destroy, ruin
vi-nimaya (S.), barter, exchange
vindu or bindu (S.), drop
VINDH- (B.), pierce, penetrate
vi-pad (S.), failure, disaster
vipad-sailii (S.), flood of misfortune
vi-parita (S. vi-pari-ita), reversed, inverted, contrary
vi-pul (S.), large, widespread, vast, loud
Vi-bhijāṇ (S.), a noble aborigine, brother of Kūbera and Rāvana, made ruler of Laṅkā after the defeat of Rāvana
vi-mukh (S.), with averted face
vi-rata (S.), ceased, desisted
vi-rāj (S.), brilliant, resplendent, conspicuous
vi-lakṣaṇ (S.), various, manifold, eminent
vi-lamba (S.), tardiness, delay
vilāt (A. valāyat, a district or country). The term applied by the Mogul rulers when settled in India to their western home, now become a provincia. Hence, in modern usage, western lands and specifically England
vi-lāp (S.), lamentation
vi-naraṇ (S.), exposition, statement
vi-vāha (S.), carrying home of the bride, wedding, marriage
vi-vacakna (S.), distinguishing, pondering, opinion
vi-śeṣ (S.), difference, characteristic property, peculiarity, particularly vi-śrām (S.), rest, relaxation
viśva (S.), ‘pervading,’ the whole, universe
viśva-vidyālay (S.), university
vi-srās (S.), trust, confidence, belief
viṣ (S.), poison, venom
viṣṇu (S.), sad, dejected
viṣam (S.), uneven, rough, horrible, terrible
viṣay (S.), working, field of action, domain, compass, range, reach, object, topic, property
viṣay-āśay (S.), goods and chattels
vi-pād (S.), lassitude, dejection
vi-smayan (S.), surprise, wonder, stupefaction
vismaya-āppanā (S. vismaya-ā-pad-ṇa), surprised
vismīta (S.), surprised
vi-smṛta (S.), having forgotten
vihāra (B.), absence
vihārinī (S.), sauntering about, enjoying
vīr (S.), man, hero, warrior
vīra-mūrtti (S.), manly aspect
vīrya (S.), virility, manliness
vṛksa (S.), ‘that which is felled,’ a tree (pronounce brikkho)
vrūtta-ānta (S) (vrutta-anta), end of an occurrence, history, relation
vṛddha (S.), aged, old man; (B. buṛā), fem. vṛddhā
vṛṣa (S.), bull
veg (S.), shock, vehemence, force, speed
vela (S.), limit (of time), hour, time of day
VESṬ (B.), surround, invest
veṣṭan (S.), a surrounding, investment
veṣṭita (S.), surrounded
vaikuṇṭha (S.), Viṣṇu’s heaven
vy-akti (S.), individual, person
vy-agra (S.), eager, agitated
vy-athā (S.), failure, injury, loss
vy-ay (S.), diminution, expenditure, cost
vy-ay-ita (S.), expended, spent
vy-asta (S.), worried, eager, disturbed
vy-ākut (S.), agitated, distracted
vy-ākhyā (S.), exposition, commentary
vy-āghāṭ (S.), blow, stroke, impediment, obstruction
vy-āghra (S.), ‘scenter,’ a tiger; (B. bāgh)
vyāghra-rōph (S), like a tiger
VYĀP. (B), pervade, cover
vy-āpār (S), business, affair
vrātā (S), vow, religious rite, ceremonial
śakti (S), ability, capacity, power.
  The goddess Kāli as the Śakti or efficient element of Śiva
śaṭha-tā (S), deceitfulness, fraud
śabda (S), sound, voice, note, word
śayan (S), recumbency, sleep
śarir (S), 'solid support', 'bones, body
śālya (S), uncle of Īḍhīśthīr
śaka (S), hare, rabbit (which the marks on the moon are supposed to resemble)
śāsa-vyānsta (S), scurrying like a rabbit
śasya (S), crops (properly sasya)
śasya-śyāmal (S), green with crops
śān (S), whetting, sharpening, hone, whet-stone
śānti (S), peace of mind, alleviation, healing
śānti-tāli (S), peaceful, peaceable
śālā (S), house, abode; (B), wife's brother, also a vulgar term of abuse
śāsan (S), chastising, control, government
śikṣā (S), learning
śikṣā-kāryā (S), task of learning
śilpa (S), art, craft, industry
śīyā (B), jackal
śīr (S), coolness, cool dew of night
śīr-ūśār (S), torrent of dew
śīṣu (S), 'grower,' infant child
śīṣu-kāl (S), time of infancy
śighra (S), quick, speedy, quickly
śital (S), cool, cooling, mild
śītalā (S), she who is cooled
ŚU-. (B), be recumbent, lie down
ŚUK-. (B), become dry
ŚUKĀ-. (B), desiccate, dry
śuci (S), pure, clear, innocent
śudhu (B), purely, only
ŚUN-. (B), hear
śuni (B) = śun-iyā, having heard
śubha (S), splendid, auspicious
śubhra (S), radiant, resplendent
śāṇya (S), empty, void, lacking
śṛyāl or sṛyāl (S), jackal; (v. śṛyāl)
śes (S), end, termination
śok (S), grief, trouble
śoka-kātār (S), ill with sorrow
ŚOBDH-. (B), be beautiful, adorned
śobhā (S), splendour, beauty, grace
śowāstī (B), freedom, peace
śyāma (S), dark green or blue
śyāmalā (S), she who is dark-green
Śrāvaṇ (S), the rainymonth (July—August)
Śri (S), the goddess of prosperity and beauty. (Prefixed to names of males as a title of respect or self-respect. For women, use śrīmātī)
śrutī (S), hearing, the ear
śrenī (S), series, row, class
śrotr-māṇḍali (S), circle of hearers
saun-graha (S), grasping, collecting
saun-grīhita (S), collected
saun-vād (S), news, intelligence
saun-say (S), danger, risk, doubt, uncertainty
saun-sār (S), mundane existence, worldly affairs
saun-sārī (S), one started in family life
saun-hār (S), destruction, conclusion
sa-kal (S), consisting of parts, all, total
sa-kāl (B), early day, early; sa-kāle, at early day
sakh-i (S), companion, comrade
saṅga (S), company; saṅg-e, in company, with
sa-ceṣṭā (S), with effort, striving
sacchāl (B), possessed of property, solvent
sata (B) = (S. sa-patni), co-wife
sa-tata (S), continued, constantly, continually
sa-tarkatā (S), carefulness, prudence
sat-ya (S), actual, true; (B. engagement)
satya-niṣṭha (S), devoted to truth
sa-dā (S), all days, always, ever
san-suṣṭa (S), pleased, charmed
san-tāna (S), continuity, offspring
san-deha (S), doubt, uncertainty
san-dhyā (S), juncture of day and night, morning and evening twilight
san-nikat (S), quite close
san-nyāsi (S), one who has renounced, a devotee
sa-parsi-var (S), with (his) family or wife
sapt (S), seven
saptakoṭi (S), seven times ten millions
sa-phala-tā (S), fruitfulness, successfulness
sab (B), sarva (S), all
sabā (B), all
sabhā (S), assembly hall, assembly, society
sama (S), even, smooth, similar, like
sam-abhi-vy-āhār-e (S) = saṅg-e, with, together with
sam-aṣṭ (S), ‘coming together,’ proper time, time
sam-ar (S), ‘coming together,’ battle, war, strife
samar-rn (S), war-loan
sam-arth (S), capable, able [having its object with it]
sam-āst (S), united, combined, all
sam-aṇ (S), conclusion, completion, end
sam-uday (S), combination, aggregate, whole
sam-udra (S), ‘collection of waters,’ ocean
sam-rādhī (S), prosperity, affluence
sam-pra-dāy (B), in Bengali means, society, sect
sam-bandha (S), connection, relation, reference
sam-bhav (S), probable, likely
sam-bhram (S), deference, respect, reputation, also flurry, haste;
sam-bhram-e, in a hurry
sam-mata (S), consenting
sam-mukh (S), confronting, in front of
SAR- (B), move, go out
saral (S), straight, upright, sincere, artless; fem saralā
SARAS- (B), irrigate, flood
Sarasvati (S), goddess of waters and learning
sarpa (S), ‘crawling,’ serpent, snake; B. sāp
sarva (S), entire, whole, all
sarva-sthān (S), everywhere, every place
sa-lampha (B), with a jump
sali (S), stream, current, water
sa-viṣes (S), possessing determinate qualities, special
sa-vismay-e (S), with surprise
sa-veg-e (S), with speed
saha (S), jointly, in common with
sahādyāya-ī (S. sahā-adhyāy-ī), fellow-student
sahar (P. shahār), a town, city
sahasā (S), suddenly
sa-hasra (S), a thousand, a great many
sahit (S), joined, combined, with
sāksāt (S. sa-aksāt), eye to eye, meeting, interview
SĀJĀ- (B), arrange, prepare, adorn
sājha (B) = S. sandhyā, q.v.
sāre (B), plus a half: e.g. sāre
sār (B), seven
sādhāraṇ (S. sa-ādhāraṇ, having the same basis), common to all,
common, the commons
śānanda (S. sa-ānanda), with joy, joyfully
sāp (B), snake; v. (S) sarpa
sā-pāliya (S), fruitfulness
sāmānya (S), equal, ordinary, commonplace
sāmne (H) = sammukhe, q.v.
sāśru-nayan (S. sa-āśru-nayan-e), with tearful eyes
śahas (S), pride, courage
śāhīyya (S), assistance, help
śīnīka (S), lion, chief; (also a caste name)
VOCABULARY

siñha-grīva (S), (having) a lion's neck
śidāha (S), accomplished, cooked, boiled
śinduk (A. sandog), a chest, coffer
śipāḥ (P), sepyo, soldier
Śītā (S), v. Janak
śiṃu (S), limit, boundary
su-kha (S), opposite of duḥ-kha
sukha-dā (S), giver of joy
su-gabhīr (S), very deep
Su-grīva (S), handsome neck. A monkey king who was one of the allies of Rāma in the great war against Rāvana
su-jalā (S), well-watered
su-tarām (S), in Bengali means 'therefore'
sud (P. sod), interest
su-dār (S), very far
su-dhanvi (S. su-dhanu-i), good archer
SUDHĀ (B), ask, demand
su-dhā (S), nectar (good drink)
sudhāṁśu (S), 'having rays of nectar,' moon (v. aṁśu)
sudhā-nidhi (S), 'receptacle of nectar,' moon
sundar (S), beautiful
su-phalā (S), well-fruit
su-madhur-bhāṣini (S), speaking very sweetly
su-matti (S), wise, of good intelligence
su-mukh (S), bright-faced, but used in modern Bengali sometimes for sammukh
su-mukh-er āsan-e, on the seat in front
sura (S), a divine being, deity
su-ṣūkti (S), good arguments
su-ṣog (S), good conjunction or opportunity
su-vaḷita (S), well-curved
su-vidaḥ (S), good opportunity, facility
su-ṣupti (S), deep sleep
su-ṣhīr (S), very determined, settled
su-spaṭa (S), very evident
su-ḥāsinī (S), laughing very sweetly
śūcanā (S), indication, communication
śūrvya (S), sun, sun god
se (B), he, that
se-ṭuku (B), that little amount
ser (B), a measure of weight or capacity (about two lbs.)
se-vṝp (B), that way, that manner
SEV- (B), serve, tend
sojā (S), straight, easy, simple
soṇa (B), gold; (S. su-varṇa)
soṇa-rūpā (B), gold and silver
Soma (S), the moon
Som-vār (S), Monday
sainya (S), belonging to a senā or army, a soldier
sainyādhy-ākṣa (S. sainya-adhi-ākṣa), army-superintendent, commander
sandāmini (S), coming from the lovely one (i.e. Indra or the cloud), lightning
stabdha (S), staggered, astounded
stāva-gān (S), laudation-chanting
stri (S), wife, woman
stri-jāti (S), womankind, female sex
stri-buddhi (S), woman's wits
sthān (S), place
sthanāntār (S. sthāna-āntār), another place, elsewhere
sthāpan (S), a placing, appointing
stithi (S), standing, staying, status
sthir (S), fixed, settled, determined
shīra-mārtti (S), composed face
snān (S), bathing, ablation
spaṭa (S), plain, evident
SPHURANG- (B), quiver, start
spārtti (S), alacrity, joyfulness
SMAR- (B), remember
svatas (S), of one's own nature, from which we get svate-o (B), in spite of, although it exists, even in its existence
sva-deś (S), own country
sva-deśi (B), the modern term for something corresponding to the western fiscal idea of Protection
sva (S), sound, voice, noise, tone, accent, vowel
svarga (S), 'leading to light,' heaven
svarga-gatā (S), gone to heaven, dead
svārna (S. su-varṇa), gold
svarna-padma (S), golden-lotus
svastiayān (S. su-asti-ayan), auspicious rite
svāmī (S), master, husband
svī-kār (S), 'making own,' consent, confession

HĀ- (B), be, become
ha-ite (B), becoming; also post-position meaning 'from'
haṭhāt (S), suddenly
hata-buddhi (S), bereft of understanding
hata-bhāgā (S), deprived of good fortune, unlucky
hatās (S. hata-āś), deprived of hope
ha'te (B) = ha-ite, q.v.
Hanu (S), for Hanumān, Ram's monkey ally

hay ta (B), it may be
HĀR. (B), to seize, ravish
harṣ (B) = harṣa (S), joy
hastā (S), hand = hāt (B)
hastākṣar (S. hasta-ākṣar), hand-writing
HĀT. (B), walk
hāt (B) = hastā, q.v.
hāy! (B), alas!

HĀR. (B) 1, lose, abandon
HĀRĀ. (B),
HĀŚ. (B), laugh, smile
HĀSĀ. (B), causal of HĀŚ.
hāsyā-mukh (S), with smiling face
hirā (B), a diamond
hṛd, hṛday (S), a heart; (B) hṛdi
hē! ohe! (B), exclamation, oh!
he-na (B), this like, such (as this)
HER. (B), see (poetical)
hetā (S), carelessness, ease, neglect
helān (B), carelessly leaning back