

BRAJBHASHA

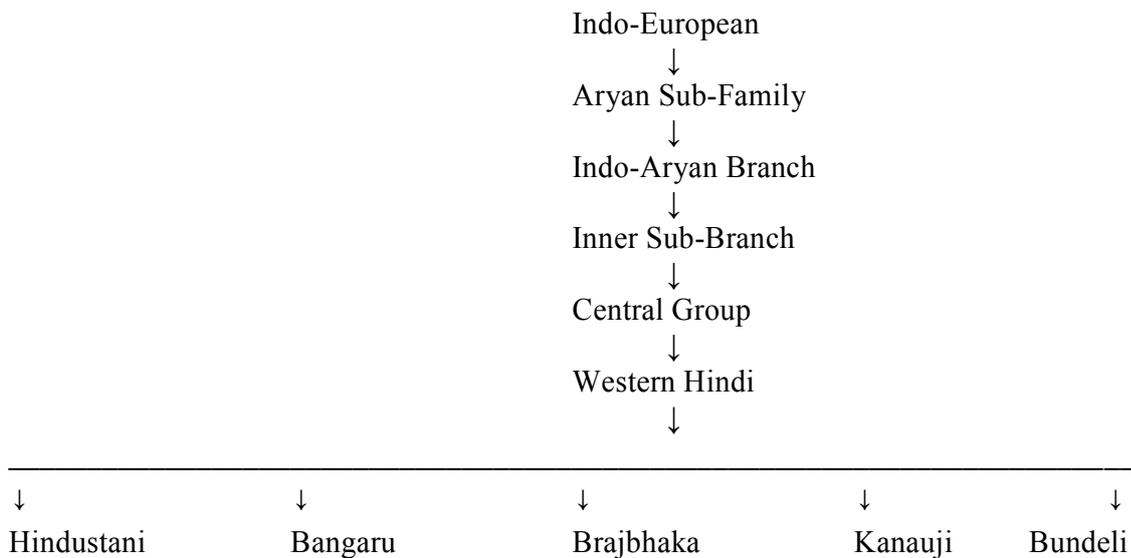
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1. INTRODUCTION

Brajbhasha is one of the Indo – Aryan languages of India. In Indian Census Brajbhasha is classified and presented as one of the mother tongues grouped under Hindi language. The present study gives the grammatical sketch of Brajbhasha language based on the study conducted in Rajasthan State. The data has been collected at the time of field Investigation during 1998 at Bharatpur district and 2010, Rajasthan State.

1.1. FAMILY AFFILIATION

In the Linguistic Survey of India by Sir George Abraham Grierson Vol.IX pt – II (1908 – pp ib.). Brajbhasha is a dialect of Western Hindi of Central Group of Indo - Aryan sub – family of Indo European language family along with Hindustani, Bangaru, Brajbhaka, Kanauji, Bundeli. As per Wikipedia, the free encyclopaedia Brajbhasha is a Central Indian language closely related to Hindi being spoken by the people in the “nebulously defined region of Braj Bhoomi which was a political state in the era of the Mahabharata wars”. The region lies in the Agra – Mathura area as well as in north – western Uttar Pradesh of present India.



[Ref: Sub classification of Brajbhasha according to Sir G.A. Grierson (Vol-I Part-1 and Vol-IX Part-1) from Census of India 1961, Vol-1, Language Tables Part II-C (ii)]

1.2. LOCATION

Brajbhasa is mainly spoken in the adjoining region spread over the Uttar Pradesh, Haryana and Rajasthan. In Uttar Pradesh Brajbhasa speaking districts are Mathura, Agra, Aligarh, Mainpuri, etc., Etawa, Hathra. In Rajasthan Bharatpur, Dholpur, Karoli and some parts of Alwar, SawayMadupur and Dosa are the districts where Brajbhasa language is spoken widely. In Haryana Brajbhasa is spoken some part of Faridabad district. The present study has been conducted in Bharatpur district of Rajasthan state being the first populous district of Brajbhasa returns.

1.3. SPEAKERS STRENGTH

The details of the distribution of Braj-bhasa in Rajasthan State and districts as per the latest Census publication of 2001 are shown under the Section of Speaker's strength.

According to latest Census of 2001 the Brajbhasa has been returned by 5, 74,245 speakers at all India level. It is the major concentration of Brajbhasa in the states of India is shown below in descending order.

State	Total			Rural			Urban		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
India	574245	310531	263714	364768	197426	167342	209477	113105	96372
Rajasthan	404493	218739	185754	218454	118625	99829	186039	100115	85925
Uttar Pradesh	127922	69383	58539	119792	64678	55114	8130	4705	3425
Andhra Pradesh	11557	6017	5540	11373	5915	5458	184	102	82
Haryana	10974	5990	4984	8891	4857	4034	2083	1133	950
Madhya Pradesh	10486	5418	5068	3287	1709	1578	87199	3709	3490

The distribution of 4, 04,493 Brajbhasa speakers in the districts of Rajasthan are presented below in descending order:

State	Total			Rural			Urban		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
Rajasthan	404493	218739	185754	218454	118625	99829	186039	100114	85925
Bharatpur	349377	188453	160924	180703	97856	82847	168674	90597	78077
Dhaulpur	28311	15516	12795	26616	14621	11995	1695	895	800
Rajsamand	5990	3104	2886	1942	1005	937	4048	2099	1949
Jaipur	4572	2548	2024	379	224	155	4193	2324	1869
Chittaurgar	2578	1350	1228	787	418	369	1791	932	859
Kota	1965	1057	908	736	368	368	1229	689	540
Karauli	1517	849	668	1516	849	667	1	0	1
Baran	1502	797	705	670	348	322	832	449	383
Udaipur	1400	793	607	746	416	330	654	377	277
Ganganagar	900	564	336	544	342	202	356	222	134
Alwar	735	444	291	671	396	275	64	48	16
Dungarpur	692	335	357	633	299	334	59	36	23
Jhalawar	547	277	270	525	269	256	22	8	14
Sirohi	514	336	178	137	104	33	377	232	145
Ajmer	503	289	214	80	46	34	423	243	180
Bundi	416	232	184	202	121	81	214	111	103
Bhilwara	402	232	170	227	133	94	175	99	76
Banswara	332	195	137	159	99	60	173	96	77
Bikaner	297	189	108	174	99	75	123	90	33
Jodhpur	285	186	99	44	26	18	241	160	81
Hanumangarh	227	142	85	112	69	43	115	73	42
Dausa	209	93	116	151	61	90	58	32	26

Jalor	173	106	67	133	85	48	40	21	19
Pali	172	104	68	70	45	25	102	59	43
Sikar	151	103	48	119	83	36	32	20	12
Barmer	143	90	53	114	75	39	29	15	14
Jhunjhunun	141	105	36	43	34	9	98	71	27
Tonk	141	74	67	62	33	29	79	41	38
Nagaur	122	67	55	77	44	33	45	23	22
Jaisalmer	122	79	43	53	43	10	69	36	33
Churu	37	21	16	15	9	6	22	12	10
Sawao Madhopur	20	9	11	14	5	9	6	4	2

1.4. SOCIOLINGUISTIC INFORMATION

The name Brajbhasha is associated with the place name of Braj – known as the place of birth place of Lord Krishna Hindu God. Historically – Culturally – religiously Braj is a famous place, especially for its specific culture like Awadh in Uttar Pradesh. Braj is a part of India where Lord Krishna was born and where the river Yamuna flows. The people of this area attached devotionally to Krishna and Radha. In fact the Gaudiya saint A.C. Bhakti Vedanta Swami who established Krishna temples all over the world founded the International Society of Krishna Consciousness (ISCON) and where the worship inside the temples is performed with all its details and devotion and this led to spread of Braj culture over long and distant areas.

Prabhu Dayal Mittal in his book about Braj culture described Braj as situated around Mathura and its boundary is well marked by the Brajyatra route of 84 Kroshees which yatra has become so well known all over India and also in some of the European countries. The land was called Shaurasena and the language spoken in the area called Shauraseni Prakrit and later Shauraseni Apabhramsa from which the present Brajbhasha has developed. It has received its information from Aryan culture and holy texts, which are the basis of all types of Indian cultures. Jainism and Buddhism have also played their roles. The people who came to India and settle in the norths, including Muslims have contributed to the development of the culture of Braj.

The five fundamentals of the culture are bound with the five's' of a namely Seva (service) Sauharda (friendliness) Sneha (affection) Samarpana (dedication and Samanvaya equalization). The all pervading love and deep mutual relationship founded on affection forms a distinct feeling of the Braj life. From the episodes in Shrimad Bhagavata and other such texts namely Puranas we find the spirit of dedication among the Braj people. The Braj life centers around five 'G's also. They are go, gopa, gopi, gokula and gostha. Braj culture may rightly be attributed with the qualities of being simple, harmless and useful to others. (Ref: Braj – the centrum of Indian Culture by Moti Lal Gupta (1910 –23)

Brajbhasa is mainly a poetical language and much of Hindi literature was developed in BrajBhasa in medieval period. Of course, now – a – days Khariboli has taken the place of Brajbhasa as it is predominant standard dialect of Hindi. Hindi poetry especially that of devotional poems on Lord Krishna has been composed in Brajbhasa. The pioneering Hindi Poet Aamir Khusro composed poems and folksongs in Brajbhasa including the most famous one “Chhap tilak Sab Chheeni”. The most important Hindi writer Surdas also composed devotional poems in Brajbhasa. Braj publications and manuscripts are available in Brajbhasa Academy, Bharatpur.

Brajbhasa is mainly spoken in Bharatpur district of Rajasthan have the principal language spoken is Hindi along with predominance of Brajbhasa. The folksongs as well as devotional songs are broadcast in A.I.R., Bharatpur under the programme “Braj Manjari”. Large population in the country by way of *rās lila* and classical music understands Brajbhasa.

Brajbhasa is used in Home Domains for interaction among kith and kin. Brajbhasa, though, is not used as a medium of instruction but the devotional songs composed in Brajbhasa are taught in school curriculum. Brajbhasa has its own traditional folksongs. The language is being promoted by the well – organised association named 'Brajbhasa Academy' Newspapers and occasional monthly magazine are published by the Academy. The Brajbhasa is written in Devanagari script.

1.5. REVIEW OF LITERATURE

In ancient times a part of *sūrasēna* was known as Vraja, i.e., the country of the cow-pens, and from this is divided the modern appellation of Braj, with its languages known as Braj-Bhāka. The most important writer in the modern vernacular was the blind bard Sūr Dās, who flourished in the

middle of the 16th Century. As Tusli Dās sang of Rāma, so Sūr Dās sang of Krishna and between them poetics art. Some of the literatures presented below.

- 1) Shri Harivyas Deva who gave it a new vigour is as old as the founders of the Chaitanya sect and Vallabh sect. A little less than five hundred years ago he was born in Mathura. His *Mahavani* is a recognized book in Brajbhasa: it has five chapters containing five types of happiness – that of Service, Encouragement and Enthusiasm, Lovemaking, Natural.
- 2) In the Braj area the Salemabad seat is of significance at present and Shriji Maharaj as the present occupant of seat exercises a sort of control on temples belonging to this gaddi. Of these temples the present *Shriji* temple is very important for it is only types of headquarters for the area but it is busy in publishing the sectarian literature and organizes functions of several types including literary and cultural ones.
- 3) The language spoken in Braj is Brajbhasa and it had a very prosperous past being the literary language of the whole of north India including far of deserts of Rajasthan and Bengal. The large number of manuscripts that are found speaks of rich past and contributions of the native chiefs were an asset to the spread of the language.

Regarding the literature related with the study of Brajbhasa/bhaka language the only reference available is that Sir George Abraham Grierson Vol-IX, Part-I, page 1-41, 1908 were Brajbhasa as one of the member of Western Hindi under Central group of Indo-Aryan family has been discussed. The Bibliography referred by Sir George Abraham Grierson related to Brajbhaka mentioned in the Volume relates to Brajbhasa have appeared under the umbrella name Hindustani which is also a member of Western Hindi.

With this background the grammatical structure of Brajbhasa is presented in the following chapters based on the data collected from field during 1998 and 2010. The informants being Shri. Mewaram Khattara, Bharatpur and Mr. Satish Chand Gupta, Jaipur, elicited the Brajbhasa data.

2. PHONOLOGY

Phonology is the study about the phones and sequences of phones in a language. Based on the collected field data the phonological structure of Brajbhasa is given below.

2.1. PHONEMIC INVENTORY

The phonemic inventory of both segmental phonemes and supra segmental phonemes of Brajbhasa is as follows.

2.1.1 SEGMENTAL PHONEMES

Vowels

There are 10 Vowel phonemes in Brajbhasa. Out of 10 vowels four are front, four are back and two is central. The feature of length may be separated out as a distinctive phoneme .

	Front	Central	Back
High	<i>i</i>		<i>u</i>
Lower High	<i>I</i>		<i>U</i>
High-mid	<i>e</i>	<i>A</i>	<i>o</i>
Low-mid	<i>E</i>		<i>O</i>
Low		<i>a</i>	

Consonants

There are thirty consonants in Brajbhasa. The stops are voiceless and voiced. They are further classified as aspirate and non-aspirate stops. The following are the details of consonants as per manner of articulation and point of articulations.

	Bilabial	Dental/Alveolar	Retroflex	Palatal	Velar	Glottal
Stops	<i>p ph*</i>	<i>t th</i>	<i>T Th</i>	<i>c ch</i>	<i>k kh</i>	
	<i>b bh</i>	<i>d dh</i>	<i>D Dh</i>	<i>j jh</i>	<i>g gh</i>	
Nasal	<i>m</i>	<i>n</i>			<i>M</i>	
Lateral		<i>l</i>				
Trill		<i>r</i>	<i>R</i>			
Fricative		<i>s</i>				<i>h</i>
Semi-vowel	<i>w</i>				<i>y</i>	

**/ph/* Sometimes realized as */f/* in case of borrowed words like, */fir/* ‘again’, */saf/* ‘clean’, */fabro/* ‘fountain’.

2.1.2 SUPRA SEGMENTAL PHONEMES

The two supra segmental phonemes realised in Braj Bhasha are length and Nasalization. They are realised with all vowels.

Length

<i>/i/</i>	<i>/i: /</i>	<i>/tituri/</i>	‘butterfly’
		<i>/ti:ti/</i>	‘date’
<i>/e/</i>	<i>/e: /</i>	<i>/chech/</i>	‘beak’
		<i>/che: chek/</i>	‘chicken pox’
<i>/u/</i>	<i>/u: /</i>	<i>/basuri/</i>	‘flute’
		<i>/du:r/</i>	‘dust’
<i>/o/</i>	<i>/o: /</i>	<i>/joR/</i>	‘joint’
		<i>/jo: Ra/</i>	‘drum’
<i>/a/</i>	<i>/a: /</i>	<i>/dAr/</i>	‘pain’
		<i>/dha: d/</i>	‘ringworm’

Nasalization

All the vowels can be nasalised.

ã	<i>/kãnk/</i>	‘arm pit’
	<i>/dãnd/</i>	‘tooth’
	<i>/suwãs/</i>	‘asthma’
ẽ	<i>/pehẽchanu-o/</i>	‘know (a person)’
	<i>/nẽgukari/</i>	‘love’
	<i>/pe/</i>	‘at’
ĩ	<i>/picce kũ/</i>	‘behind’
	<i>/pũnlo/</i>	‘full moon day’
	<i>/ko: nkũ/</i>	‘whom’
ĩ	<i>/soĩyo/</i>	‘sleep’
	<i>/naTnĩ /</i>	‘actress’
õ	<i>/boõo/</i>	‘sow (seed)’
	<i>/põnch-o: /</i>	‘wipe’

2.2. PHONEMIC CONTRAST

Vowels

<i>/i~/e/</i>	<i>/bic/</i>	‘middle’
	<i>/bech/</i>	‘seed’
<i>/u~/o/</i>	<i>/pũnlo/</i>	‘full moon day’
	<i>/boõo/</i>	‘sow’
<i>/e~/o/</i>	<i>/khelno/</i>	‘play’
	<i>/kholno/</i>	‘open’
<i>/u~/a/</i>	<i>/buRo/</i>	‘bad’
	<i>/baRo/</i>	‘big’

Consonants

Voiceless vs voiced

<i>/p/</i> ~ <i>/b/</i>	<i>/pa: p/</i>	‘vice’
	<i>/ba: p/</i>	‘father’
<i>/ph/</i> ~ <i>/bh/</i>	<i>/phuphera/</i>	‘husband’
	<i>/burebhar/</i>	‘grey hair’
<i>/t/</i> ~ <i>/d/</i>	<i>/patra/</i>	‘lean’ (man)
	<i>/badra/</i>	‘cloud’
<i>/th/</i> ~ <i>/dh/</i>	<i>/da: ñth/</i>	‘teeth’
	<i>/da: dh/</i>	‘ring worm’
<i>/T/</i> ~ <i>/D/</i>	<i>/kanT/</i>	‘throat’
	<i>/khaD/</i>	‘sugar’
<i>/k/</i> ~ <i>/g/</i>	<i>/no: k/</i>	‘toe’
	<i>/nag/</i>	‘emerald’
<i>/kh/</i> ~ <i>/gh/</i>	<i>/kan/</i>	‘ear’
	<i>/gham/</i>	‘village’
<i>/Th/</i> ~ <i>/Dh/</i>	<i>/lokThi/</i>	‘fox’
	<i>/bhaDhi/</i>	‘wood pecker’
<i>/c/</i> ~ <i>/j/</i>	<i>/cArno/</i>	‘climb’
	<i>/jAr/</i>	‘root’
<i>/ch/</i> ~ <i>/jh/</i>	<i>/cha:l/</i>	‘bark’
	<i>/jha:l/</i>	‘masala’
<i>/s/</i> ~ <i>/j/</i>	<i>/sarus/</i>	‘crane’
	<i>/fraj/</i>	‘fort’

/s/ ~ /h/	/sahi/	‘right’
	/hawa/	‘wind’
/l/ ~ /r/	/la:l/	‘red’
	/ra:k/	‘ashes’
/w/ ~ /y/	/we/	‘that’
	/ye/	‘those’
/m/ ~ /n/	/moti/	‘pearl’
	/nati/	‘grandson’
/m/ ~ /M/	/jam/	‘freeze’
	/jaMli/	‘wild’
/r/ ~ /R/	/par/	‘wing’
	/beR/	‘sheep’

2.3.. PHONEMIC DESCRIPTION AND DISTRIBUTION

Vowels

All the vowels occur in the initial, medial and final position

/i/ front unrounded high vowel

/isarol/	‘point out’
/biclol/	‘middle’
/andhri/	‘blind’ (female)

/I/ front unrounded lower high vowel

/Imli/	‘tamarind’
/kIran/	‘ray’
/makhI/	‘fly’

/e/ mid front unrounded vowel

/ekka/ 'horse coach'

/peno/ 'sharp'

/jatle/ 'castle'

/a/ central unrounded low vowel

/andero/ 'dark'

/sanja/ 'evening'

/cAnda/ 'moon'

/A/ Central highmid unrounded vowel

/Apma:n/ 'intellect'

/dAya/ 'mercy'

/pannA/ 'page'

/u/ high back rounded vowel

/uttAr/ 'north'

/nakua/ 'nostril'

/na: wu/ 'boat'

/U/ lower high back rounded vowel

/U:nu/ 'wool'

/sUi/ 'needle'

/jaRU/ 'brush'

/o/ mid back rounded vowel

/os / 'dew'

/tota/ 'parrot'

/lo/ 'flame'

/O/ back lower mid rounded vowel

/Osh/ 'dew'

/gOja/ 'pocket'

/moTiO/ 'stout'

Consonants

All the consonants can occur in the initial medial and final position except */R/* which does not occur initially.

/p/ bilabial voiceless stop

/pilo/ 'yellow'

/Tapu/ 'island'

/lep/ 'ointment'

/b/ bilabial voiced stop

/biar/ 'air'

/babula/ 'boil'

/sab/ 'all'

/ph/ bilabial aspirated voiceless stop

/phupha/ 'father's sister son'

/tuphan/ 'storm'

/saph/ 'snake'

/bh/ bilabial unaspirated voiced stop

/bhuko/ 'hungry'

/garbhati/ 'pregnant woman'

/ji: bh/ 'tongue'

/t/ dental voiceless stops

/tituri/ 'butterfly'

/dhArti/ 'earth'

/ra: t/ 'night'

<i>/d/</i>	voiced dental stop
<i>/dan/</i>	‘wealth’
<i>/dadalore/</i>	‘cloud’
<i>/gond/</i>	‘gum’
<i>/th/</i>	dental aspirated unvoiced stop
<i>/thour/</i>	‘place’
<i>/garam/</i>	‘hot’
<i>/gith/</i>	‘vulture’
<i>/dh/</i>	dental aspirated voiced stop
<i>/dhara/</i>	‘stream’
<i>/a: dhi/</i>	‘steam’
<i>/du: dh /</i>	‘milk’
<i>/T/</i>	voiceless retroflex stop
<i>/TunTuni/</i>	‘bell’
<i>/paTli/</i>	‘front tuck’
<i>/pi: T/</i>	‘back’ (of the body)
<i>/D/</i>	voiced retroflex stop
<i>/Dakku/</i>	‘cross, go cross’
<i>/saDu/</i>	‘wife’s sisters husband’
<i>/khaD/</i>	‘sugar’
<i>/Th/</i>	voiceless retroflex aspirated stop
<i>/lokThi/</i>	‘fox’
<i>/piThki/</i>	‘spine’
<i>/hō:Th/</i>	‘lip’

<i>/Dh/</i>	voiced retroflex aspirated stop
<i>/Dhilose/</i>	‘dull’
<i>/bhaDhi/</i>	‘wood pecker’
<i>/maRDh/</i>	‘old rice water’
<i>/k/</i>	voiceless velar stop
<i>/kari/</i>	‘chalk’
<i>/makri/</i>	‘spider’
<i>/tuk/</i>	‘piece’
<i>/kh/</i>	velar aspirated voiceless stop
<i>/khiRki/</i>	‘window’
<i>/mAkki: /</i>	‘fly’
<i>/rakh/</i>	‘ashes’
<i>/g/</i>	voiced velar stop
<i>/garga/</i>	‘loom’
<i>/bagon /</i>	‘frying pan’
<i>/nag/</i>	‘emerald’
<i>/gh/</i>	velar aspirated voiced stop
<i>/ghata/</i>	‘donkey’
<i>/ghughu/</i>	‘ear wax’
<i>/meregh/</i>	‘deer’
<i>/c/</i>	palatal voiceless stop
<i>/citi/</i>	‘whistle’
<i>/pacu/</i>	‘rib’
<i>/müch/</i>	‘moustache’

<i>/ch/</i>	palatal aspirated unvoiced stop
<i>/chēTTi/</i>	‘ant’
<i>/bichara/</i>	‘orphan’ (male)
<i>/chech/</i>	‘beak’
<i>/j/</i>	palatal voiced stop
<i>/jemna hat/</i>	‘right arm’
<i>/tarjani/</i>	‘index’
<i>/dej/</i>	‘quick’
<i>/jh/</i>	palatal voiced aspirated stop
<i>/jhorri/</i>	‘wrinkle’
<i>/bujhai-o/</i>	‘extinguish’ (a fire)
<i>/sanjh/</i>	‘evening’
<i>/m/</i>	voiced bilabial nasal
<i>/moti/</i>	‘pearl’
<i>/garmi/</i>	‘heat’
<i>/garam/</i>	‘warm’
<i>/n/</i>	voiced alveolar nasal
<i>/na: ni/</i>	‘mother’s mother’
<i>/china/</i>	‘breast’ (male)
<i>/kiran/</i>	‘ray’
<i>/s/</i>	voiceless fricative
<i>/sala/</i>	‘wife’s brother’
<i>/bansi/</i>	‘flute’
<i>/bis/</i>	‘poison’

<i>/r/</i>	alveolar voiced trill	
	<i>/ratten/</i>	‘gem’
	<i>/marutal/</i>	‘desert’
	<i>/par/</i>	‘wing’
<i>//</i>	alveolar lateral	
	<i>/legenga/</i>	‘skirt’
	<i>/me:la/</i>	‘garland’
	<i>/la:l/</i>	‘ruby’
<i>/R/</i>	voiced retroflex trill	
	<i>/makRi/</i>	‘spider’
	<i>/beR/</i>	‘sheep’
	<i>/pe: R/</i>	‘foot’
<i>/w/</i>	voiced bilabial semi-vowel	
	<i>/wijuri//</i>	‘lighting’
	<i>/poTTuwa/</i>	‘finger point’
	<i>/je: w/</i>	‘pocket’
<i>/y/</i>	voiced palatal semi vowel	
	<i>/layeci/</i>	‘cardamon’
	<i>/ghyo/</i>	‘ghee’
	<i>/abiney/</i>	‘acting’

2.4. MAJAOR ALLOPHONIC DISTRIBUTION

Consonants

/n/ has two allophones [M'] and [n]

[M'] is palatal voiced nasal occurs word medially.

Occurs when palatal stop follows the nasal

/puM'ch/ [*puM'ch*] 'tail of animal'

/paM'ja/ [*paM'ja*] 'claw'

[*n*] is alveolar voiced nasal occurs elsewhere.

/na:ni/ [*na:ni*] 'mother's mother'

/kiran/ [*kiran*] 'ray'

2.5. CLUSTERS

Both vowel and consonant clusters are available in Brajbhasa.

Vowel clusters

-oi-

soiyo 'sleep'

koila 'coal'

-ia- *pia:sa* 'thirsty'

biar 'air'

kamaria 'blanket'

tolia 'towel'

badia 'bullock'

-io- *punio* 'full moon day'

-ua- *suatte-kay-o* 'rest'

kua 'well'

-ui- *dui* 'two'

-eo- *teohar* 'festival'

-ei- *bEiri* 'enemy'

-au- *anthmichauli* 'game' (playing in the forest)
goredauji (or)
haledauji 'colour of the idol'

Final cluster

-ai-	<i>lugai</i>	‘female’
	<i>chillai</i>	‘cry’
	<i>lARai</i>	‘fight’

Consonat cluster

Consonant clusters are realized in following way in Brajbhasha.

-sw-	<i>swad</i>	‘taste’
-pp-	<i>Tappako</i>	‘drip’
-pt-	<i>saptar</i>	‘week’
-pT-	<i>chapTo</i>	‘flat’
-pl-	<i>popla</i>	‘toothless’
-pk-	<i>chipkali</i>	‘lizard’
-pn-	<i>Tapna</i>	‘corn of feet’
-pR-	<i>kapRa</i>	‘clothing’
-bb-	<i>jibbika</i>	‘tongue’
-bk-	<i>jabki</i>	‘while’
-bs-	<i>kabsi</i>	‘constipation’
-dd-	<i>tidda</i>	‘grosshopper’
-dl-	<i>dadla</i>	‘uneven tooth’
-dm-	<i>admi</i>	‘man’
-dr-	<i>badra</i>	‘cloud’
-dy-	<i>edyepi</i>	‘although’
-tt-	<i>cettan</i>	‘rock’
-tb-	<i>jitbo</i>	‘truth’
-Tb-	<i>chu:Tbo</i>	‘sweet’

-tm-	<i>a:tma</i>	‘soul’
-Tn-	<i>cha:Tno</i>	‘choose’
-tn-	<i>natni</i>	‘actress’
-tr-	<i>ja:tra</i>	‘trip’
-Tl-	<i>paTli</i>	‘front tuck’
-TT-	<i>choTTose</i>	‘short’
-DD-	<i>kuDDi</i>	‘curry’
-kk-	<i>sikka</i>	‘coin’
-kr-	<i>Dokri</i>	‘old woman’
-kT-	<i>lokTi</i>	‘fox’
-kw-	<i>pakwaro</i>	‘fortnight’
-gg-	<i>agge</i>	‘fire’
-cp-	<i>bacpan</i>	‘childhood’
-cc-	<i>nicce</i>	‘down’
-ck-	<i>cikkaya</i>	‘dancer’
-cm-	<i>bicme</i>	‘below’
-jb-	<i>samajbo</i>	‘understand’
-jj-	<i>bejja</i>	‘cholera’
-jk-	<i>rajkumar</i>	‘prince’
-jn-	<i>bijna</i>	‘fan’
-jl-	<i>kojli</i>	‘itch’
-mm-	<i>kamma</i>	‘pillar’
-mn-	<i>jemno ha:t</i>	‘right hand’
-mb-	<i>sambank</i>	‘magnet’
-mk-	<i>tumku</i>	‘(to) you’

-ml-	<i>Imli</i>	‘tamarind’
-mn-	<i>memnar</i>	‘lamb’
-nd-	<i>kenda</i>	‘marigold’
-nT-	<i>kanTi</i>	‘bow’ (neckless)
-nd-	<i>cAnda</i>	‘moon’
-nk-	<i>banko</i>	‘tie’
-ns-	<i>sanse</i>	‘suspicion’
-nj-	<i>panja</i>	‘claw’
-nw-	<i>dAnwa:n</i>	‘rich’
-nD-	<i>danDa</i>	‘drum stick’
-ll-	<i>billow</i>	‘cat’
-lp-	<i>philpa:y</i>	‘elephantasis’
-lT-	<i>ulTi</i>	‘vomit’
-lk-	<i>melkuTa</i>	‘cat’ (young)
-lg-	<i>gulgund</i>	‘goitre’
-ln-	<i>sasulna</i>	‘hare’
-rp-	<i>sarpase</i>	‘dice’
-rb-	<i>darbosna</i>	‘timid’
-rt-	<i>darti</i>	‘earth’
-rg-	<i>mUrgi</i>	‘hen’
-rm-	<i>gArmi</i>	‘heat’
-rn-	<i>jArna</i>	‘water fall’
-rl-	<i>pArle</i>	‘food’
-rr-	<i>narro</i>	‘neck’
-rs-	<i>sirso</i>	‘mustard’
-rw-	<i>perwat</i>	‘mountain’
-rj-	<i>tarjani</i>	‘index’

	-Rk-	<i>kiRki</i>	‘window’
	-Rh-	<i>guRhi</i>	‘old man’
	-st-	<i>registan</i>	‘desert’
	-sn-	<i>hAsno</i>	‘laugh’
	-sj-	<i>mAsjit</i>	‘mosque’
	-sr-	<i>du:sro</i>	‘other’
	-su-	<i>mAsure</i>	‘gum’
	-sw-	<i>gheswa</i>	‘nest’
	-sp-	<i>hAspital</i>	‘hospital’
	-sb-	<i>hAsbo</i>	‘laugh’
	-st-	<i>rAsta:</i>	‘road’
	-sk-	<i>muskil</i>	‘terrible’
	-ss-	<i>drisse</i>	‘sight’
	-uw-	<i>suwa:s</i>	‘breath’
	-wt-	<i>dawti</i>	‘dhoti’
	-ud-	<i>hiruday</i>	‘heart’
	-wr-	<i>newra</i>	‘mongoose’
	-sn-	<i>paTTubisna</i>	‘glow – worm’
Final cluster			
	-Mg-	<i>siMg</i>	‘horn’

2.6. SYLLABLE

The syllable is a unit of pronunciation consisting of a vowel alone or a vowel with one or more consonants. The syllabic patterns of Brajhasa are presented below.

Mono- Syllabic Words

Open

V	<i>i</i>	‘this’
CV	<i>pe</i>	‘at’
	<i>we</i>	‘they’
	<i>lo</i>	‘flame’

Close

VC	<i>a: p</i>	‘self’
CVC	<i>dow</i>	‘two’

Disyllabic Words

Open

CV CV	<i>Tapu</i>	‘island’
VC – CV	<i>o: r-re</i>	‘hailstone’
CVC-CV	<i>med-ka</i>	‘catter pillar’
CVV-CV	<i>siaro</i>	‘cold’
CVC-CV	<i>garmi</i>	‘heat’

Close

CV-VC	<i>de-ep</i>	‘island’
CV-CVC	<i>ki-ran</i>	‘ray’
CVC-CVC	<i>lak-san</i>	‘guts’
CV-CVC	<i>tu-fan</i>	‘cyclone’
CVC-CVC	<i>dal-dal</i>	‘wamp’

Tri-syllabic words

Open

CV-CCV-CV	<i>je-TTa-ni</i>	‘husband’s brother’s wife’
CV-CVC-CV	<i>phi-sel-na</i>	‘prolapsis’
CV-CV-CV	<i>na-ma-si</i>	‘grand daughter’

Close

CVC-CV-CVC	<i>chim-ga-der</i>	‘bat’
CV-CVC-CVC	<i>ma-ger-much</i>	‘crocodile’
CV-CVV-CVCC	<i>mo-tia-bind</i>	‘cataract’

3. MORPHOPHONEMICS

With the addition of some bound morphemes when there is change in the phoneme of the base morpheme the change is called as morphophonemic change. The Morphophonemic changes in Brajhasa are realised in the following ways.

.Alternation of phoneme

$g > k$

Voiced become voiceless *na:g* ‘nose’ + *kua* ‘whole’ of the nose’
nakkua ‘nostril’

a > e for masculine plural

kutta- + *-e* > *kutte* ‘dogs’

i: > *iya* for feminine plural

chori: > *choryã*

pothiyã

Addition of Phoneme

di -is added in between two different unit

sud + *luM* > *suddiluM* ‘right side’ [one–i–has been added]
 right side

saf- + *-wala* > *safaiwala* ‘cleaner’ [one –i-has been added]

Dropping of phoneme

ke: ri- + *-luM* > *ke: rluM* ‘left side’ [-i of *keri* is dropped]
 left side

bacca- + *-pan* > *bacpan* ‘child hood’ [-a of *bacca* is dropped]
 child hood

4. MORPHOLOGY

Morphology deals with words and their declensional patterns as well as verbs and their conjugational patterns. Accordingly, Morphology of Brajbhasha is discussed under Noun Morphology and Verb Morphology.

4.1 WORD FORMATION

There are three types of word formation process available in Brajbhasha.

1. Affixation

The formation of words in Brajbhasha is realised generally noun stem/as noun stem + suffixes.

e.g. / *kutta* / 'dog' is a word. Again

/ *kutte* / 'dogs' [*kutta* - + *-e* (plural marker)] are also a word.

2. Derivation

New words are formed by means of bound derivational suffixes and prefixes.

saf- + *-wala* > *safai wala* 'Cleaner'
'to clean' doer

Forming nouns on verbs

-ai *phel* + *ai* 'spread out'
spread + suffix

Nouns derived from adjectival suffix like */-pan/*

-pen/pan
bimar + *pen* > *bimarpn* 'illness'
ill

bhari + *pen* > *bharipen* 'thickness'
thick

Adjectives derived from noun by adding */-i/*.

bhar + *i* > *bhari* 'heavy/thick'
'weight' + 'suffix'

dos + *i* > *dosi* 'accused/guilty'
'vice' 'suffix'

3. Compounding

Compounding involves joining of more than one stem either in free or in bound forms.

(i).Noun + Noun

maya + *ba:b* > *mayaba:b* 'parents'
mother father

cham + *ro:g* > *chamrog* 'skin disease'
skin disease

4.2. NOUN MORPHOLOGY

Word formation, Number, Gender, Cases, Postposition, Adjectives, and Numerals are discussed herewith.

4.2.1. NOUNS

In Brajbhasa the noun shows distinction for three grammatical categories, namely gender, number and case.

1. Gender

In Brajbhasa three genders are available masculine, feminine and neuter. Genderisation of the nominal is determined either by adding derivational suffixes to the stem or by using two completely separate words.

A. Derivational suffix

Masculine	Feminine	
<i>/lamba/</i>	<i>/lambi/</i>	'tall'
<i>/patra/</i>	<i>/patli/</i>	'lean'
<i>/mota/</i>	<i>/moti/</i>	'fat'
<i>/kungo/</i>	<i>/kungi/</i>	'dumb'
<i>/andra/</i>	<i>/andri/</i>	'blend'
<i>/pepla/</i>	<i>/pepli/</i>	'toothless'

B. By two separate words.

Masculine	Femine	
/china/	/chatti/	‘breast’

In Brajhasa gender may be classed into masculine and feminine.

Masculine suffix markers are *-a* (specific)

<i>chora</i>	‘boy’
<i>nana</i>	‘mother’s father’
<i>bichara</i>	‘orphan’
<i>dulka</i>	‘bridegroom’
<i>moTa</i>	‘fat man’

Feminine

Feminine suffix / *-i* / is the specific marker.

<i>chori</i>	‘girl’
<i>nani</i>	‘mother’s mother’
<i>bichari</i>	‘female orphan’
<i>dulaki</i>	‘bride’
<i>moTi</i>	‘fat woman’

Some of the nouns are having natural gender distinction like.

Masculine		Feminine
<i>tau</i>	‘father’s brothers’ (elder)	<i>bu:wa</i> ‘father’s sister’
<i>raDua</i>	‘widower’	<i>ra:d</i> ‘widow’
<i>juwan</i>	‘young man’	<i>ban</i> ‘young lady’
<i>dawar</i>	‘husband’s brother’	<i>nand</i> ‘husband’s sister’

Sometimes feminine form is derived by adding suffix / *-ni* / with the masculine counter part like

Masculine		Feminine	
<i>naT</i>	‘actor’	<i>naTni</i>	‘actress’
<i>naten</i>	‘son’s daughter’	<i>naTni</i>	‘actress’

2. Number

In this Brajbhasa numbers are two types singular and plural.

Suffix:	sg	pl
	/a/	/e/

/ghare/	'house'	/ghara/	'houses'
/bada/	'cloud'	/ bade /	'clouds'
/bacca/	'child'	/bacce/	'children'

4.2.2 PRONOUN

In Brajbhasa there are five types of pronoun. There are

1. Personal pronoun:

Person	singular	plural
First	<i>me</i> (I)	<i>ham</i> (we)
Second	<i>tu</i> (You)	<i>tum</i> (you all)
Third	<i>bu</i> (we)	<i>we</i> (they)

2. Demonstrative Pronoun

	Proximate	Remote
Singular /i/	'this'	/bu/ 'that'
Plural /ye/	'there'	/be/ 'those'

3. Relative Pronoun

jo 'who, which'

ye ko:n a: dmi he jo abi ayi 'who are these men who come just now'
these who men who now come

4. Interrogative Pronoun

<i>ko:n</i> , 'who', <i>kaha</i>	'what'
<i>ko:n janne</i>	'who knows'

je: ko: nso mosam he 'what season is this'
 this what season is

kaha 'what'

tumme kaha chaiye 'What do you want?'
 you what want

O: kaha he 'what is that?'
 That what is

4.2.3 CASE

The case defines the relationship between the noun and the predicate in a sentence. The cases in Brajbhasha are Nominative, Accusative, Instrumental, Dative, Ablative, Genitive, Locative and Vocative

Cases	Markers
1. Nominative	Unmarked
2. Accusative	- <i>te</i>
3. Instrumental	- <i>te/sang</i>
4. Dative	- <i>ku/-pe</i>
5. Ablative	- <i>te:</i>
6. Genitive	- <i>ke/- ki, -re/-ri</i>
7. Locative	- <i>me</i>
8. Vocative	- <i>hare</i>

1. Nominative

e.g. *ram ga:m me rakhu* 'Ram live in the village'
 Ram village in the live

rama peR ke nicce be he 'Rama sleeps under the tree'
 Rama tree under sleeps

hum ghyane mare: 'We beat the cows'
 we cows beat

2. Accusative

The marker of accusative is *-te*.

me bin te milu- hu 'I see him'
I him+case see

tu bin te milo- hu 'You see them'
you them+cases see

be tum te mile he 'They see You'
they you see

3. Instrumental

The instrumental ending is / *-te*/

meri kalam-te likho 'Write with my pen'
my pen with write

4 Dative case

The dative case marker is *-ku/pe*.

me ghar ja:o 'I go to the house'
I house go+case

me ke:t pe jawu hu 'I go to the field'
I field+case go

be ke:t pe jaye he 'They go to the field'
they field+case go

5. Ablative case

The Ablative case marker is *-te*.

PaTTia: peR te nicce girehe 'Leaves fall down from the tree'
leaves tree + case down fall

bu: peRen te dhur he 'he is away from the tree'
he tree + case away is

6. Genitive

The case suffixes the object. The marker for Genitive is *-ke*, *-ki* and *-re*

peR ke paTTi nice gire -he 'The leaves of the tree fall down'
Tree+case leaves fall down

peR-Re tenu-ki paTTia: nicce gire he 'The leaves of the trees fall down'
the trees +case leaves fall down

perRki patti nicce gire he 'leaf of the tree falls down'
the tree leave falls down

me-re ghar jaõ 'go to my house'
my house go

tuma:re beTTa : ghar me hein 'your sons are in the house'
your sons house are in the

7. Locative case

The locative case marker is *-me*

me apne ghar-me hu 'I am in my house'
I my house + case am

mero chora ghar-me hui 'My son is in the house'
my son house + cae is

8. Vocative Case

Vocative case marker is used with the third person noun. The vocative marker is */hare/*

hare a:dmi 'O! man'

hare chori 'O! girl'

hare logai 'O! woman'

hare chora 'O! boy'

hare billa 'O! cat'

are admi, ikha a: me-he 'O! man, come here'

4.2.5 NUMERAL

Numeral is a word denoting a number. The number is a grammatical category distinguishing between singular and plural. The numerals are divided into

- 1) Cardinals
- 2) Ordinals
- 3) Fractionals

1. Cardinals

The Cardinals numerals are used for counting. They are basically monomorphemic words.

<i>e:k</i>	‘one’
<i>dui,do</i>	‘two’
<i>tin</i>	‘three’
<i>car</i>	‘four’
<i>panc</i>	‘five’
<i>che</i>	‘six’
<i>satbo/sat</i>	‘seven’
<i>a:TTo</i>	‘eight’
<i>nAo</i>	‘nine’
<i>dAs/dAsbo</i>	‘ten’

The numeral other than the cardinals are compound numerals derived from cardinals ones.

Example

<i>gya:rho</i>	‘eleven’(derived from the allomorph of /e:k/ “one” and /das/ “ten”)
<i>ba:ro</i>	‘twelve’ (derived from the allomorph of /dow/ “two” and /das/ “ten”)
<i>tero</i>	‘thirteen’(derived from the allomorph of /tine/ “three” and /das/ “ten”)
<i>caudah o</i>	‘fourteen’(derived from the allomorph of /ca:re/ “four” and /das/ “ten”)
<i>pandro</i>	‘fifteen’(derived from the allomorph of /paM’c/ “five” and /das/ “ten”)
<i>solo</i>	‘sixteen’(derived from the allomorph of /chai/ “six” and /das/ “ten”)
<i>satraho</i>	‘seventeen’(derived from the allomorph of

	/sa:t/ “seven” and /das/ “ten”)
<i>aTha:raho</i>	‘eighteen’ (derived from the allomorph of /aTh/ “eight” and /das/ “ten”)
<i>unnis</i>	‘nineteen’ (derived from the allomorph of /no/ “nine” and /das/ “ten”)
<i>bi:s</i>	‘twenty’ (derived from the allomorph of /das/ “ten” and /das/ “ten”)
<i>iksis</i>	‘twenty one’ (derived from the allomorph of /e:k/ “two” and /bi:s/ “twenty”)
<i>ti:s</i>	‘thirty’ (derived from the allomorph of /tine/ “three” and /ti:s/ “thirty”)
<i>ca:lis</i>	‘forty’ (derived from the allomorph of /ca:re/ “four” and /ca:lis/ “fourty”)
<i>paca:s</i>	‘fifty’ (derived from the allomorph of /paM’c/ “five” and /paca:s/ “fifty”)
<i>sa:Th</i>	‘sixty’ (derived from the allomorph of /chai/ “six” and /sa:Th/ “sixty”)
<i>sattar</i>	‘seventy’ (derived from the allomorph of /sa:t/ “seven” and /sattar/ “seventy”)
<i>assi</i>	‘eighty’ (derived from the allomorph of /aTh/ “eight” and /assi/ “eighty”)
<i>nobbe</i>	‘ninety’ (derived from the allomorph of /no/ “nine” and /nobbe/ “ninety”)
<i>sau</i>	‘hundred’ (derived from the allomorph of /das/ “ten” and /sau/ “hundred”)

2. Ordinals

The ordinals in Brajbhasha are formed like the followings

<i>pahlo</i>	‘first’
<i>du:sro</i>	‘second’
<i>ti:sro</i>	‘third’ etc.

3. Fractionals

The following are some of the Brajbhasha fractional

<i>sattayo</i>	‘quarter’
<i>haldo</i>	‘half’
<i>paun</i>	‘three forth’
<i>sava:</i>	‘one and a quarter’
<i>deRh</i>	‘one and a half’ etc.

4.3. VERB MORPHOLOGY

Verb morphology deals with verb and their conjugational patterns. Both finite and Non-finite are realised in Brajghasa.

4.3.1. FINITE VERB.

Finite verbs are realised by the use of verbs with tense – aspect-mood markers.

Tense

Singular

1 st person	<i>mai jha</i>	‘I go’
2 nd person	<i>tu jha</i>	‘you go’
3 rd person	<i>bu jha</i>	‘he goes’

Past tense

1 st person	<i>mai jhara hu</i>	‘I went’
2 nd person	<i>tu jharahu</i>	‘you went’
3 rd person	<i>bu jharahu</i>	‘he went’

Future tense

1 st person	<i>mai jharaho</i>	‘I will go’
2 nd person	<i>tui jharahu</i>	‘you will go’
3 rd person	<i>bu jharahu</i>	‘they will go’

Aspect

Aspects refer to which is not a specific point as the tense but it refers to duration, perfection, recurrence etc. of time. Aspects are durative, perfective and Habitual.

Present durative

Singular

1 st person	<i>me jha-raha-hu</i>	‘I am going’
2 nd person	<i>tu jha-rahoe</i>	‘you are going’
3 rd person	<i>bu jha-rahoe</i>	‘He is going’

Past Durative

<i>mai</i> I	<i>karhyo</i> do	<i>hatto</i> was	'I was doing'
<i>mai</i> I	<i>paRai-rayo</i> teach	<i>hatto</i> was	'I was teaching'
<i>mai</i> I	<i>lay-rayo</i> bring	<i>hatto</i> was	'I was bringing'
<i>mai</i> I	<i>pi-rayo</i> drink	<i>hatto</i> was	'I was drinking'
<i>mai</i> I	<i>dor-rayo</i> run	<i>hatto</i> was	'I was running'

Present Durative

<i>bu</i> he	<i>baito</i> sit	<i>hatte</i> had	'He is sitting'
<i>bu</i> he	<i>kar-ray</i> do	<i>hatte</i> had	'He is doing'
<i>bu</i> he	<i>sunrayo</i> listen	<i>hatte</i> had	'He is listening'
<i>bu</i> he	<i>layrayo</i> bring	<i>hatte</i> had	'He is bringing'
<i>bu</i> he	<i>pirayo</i> drink	<i>hatte</i> had	'He is drinking'
<i>bu</i> he	<i>paRrayo</i> read	<i>hatte</i> had	'He is reading'
<i>bu</i> he	<i>sikyarayo</i> teach	<i>hatte</i> is	'He is teaching'
<i>bu</i> he	<i>dor-rayo</i> run	<i>hatte</i> is	'He is running'

Past Perfective

<i>be</i> they	<i>baite</i> sit	<u><i>hatte</i></u> had	'They had sat'
<i>binne</i> they	<i>keo</i> had	<u><i>hatte</i></u> had	'They had done'
<i>binne</i> they	<i>karido</i> taught	<u><i>hatte</i></u> had	'They had taught'
<i>binne</i> they	<i>suno</i> listen	<u><i>hatte</i></u> had	'They listened to'
<i>be</i> they	<i>laki</i> bring	<u><i>hatte</i></u> had	'They brought'
<i>binne</i> they	<i>peo</i> drink	<u><i>hatte</i></u> had	'They drunk'
<i>bo</i> they	<i>dhoRe-</i> run	<u><i>hatte</i></u>	'They run'

Present Perfective

<i>bo-logai</i> she woman	<i>bait</i> sit	<i>gay</i> has	<u><i>hatte</i></u> is	'She has sat'
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Habitual Aspect

1. *je* *billi* *sada-kaT* *hatte* 'The cat always bites'
the cat always is
2. *je* *billi* *sada-kaTe* *kaTe* *hatte* 'The cat often bites'
the cat often bite is
3. *bu* *kabi nai* *ka:be* *hatte* 'She never eats'
she never bite tense
4. *banne* *motte* *nirantar* *bigu-mage* *hatti* 'He continually begged me'
he me +case continually beg tense

MOOD

Optative mood

tum ja: sakko 'you may go'
you go may

tum yae karsakko 'You may do it'
you it do may

Obligative Mood

The obligative expressive obligation (must or should) is formed by combining the infinitive form of verb with the auxiliary *e-* 'to become'

tumne jarur ra:no chaye 'you must remain here'
you must remain

choRiku haram jarur karochariye 'The girl must take rest'
girl rest must take

bu miTTai jarur kani-chaye 'She must eat sweet'
she sweet must eat

Prohibitive Mood

The prohibitive denoting */nai/* 'must not' or 'should not' is opposed in meaning to the obligative described.

ba- dumrupa:n nai karno-chaye 'He must not smoke'
he smoke not

tumne ja:da mirchi nai deni chaye 'You must not take much more chilly'
you more chilly no take

Horative Mood

Adding the suffix *-e* that occurs only in the first person exclusive plural after the non-past stem of a verb, forms this.

ya deno chaye 'let us give' (it)
let give us

ya karno chaye 'let us do' (it)
let do us

ya pino chaye 'let us drunk' (it)
let drink us

ya *la:no chaye* 'let us bring' (it)
 let bring us

4.3.2 NON-FINITE VERB

The following non-finite verbal forms are realised in Brajbhasha.

Infinitive

One of the functions of infinitive is to refer to purposive meaning.

mai ja:no chawu 'I like to go'
 I to go like

mai a:no cha:wu 'I like to come'
 I come like to

bu phal khano pasant kaRe -khe 'He liked to eat fruit'
 he fruit eat liked

Verbal noun

Noun derived from verb by using following *-a*, *-na* and *-no* suffixes.

Verb base + *-a*

phalenne-ku dakkai rakkho 'keep the fruit covered'
 fruit covered keep

Verb base + *-na*

marna 'to die'

jana 'to form'

Verb base + *-no*

mad - t-no madno 'stir'

su:g-t-no su:gno 'smelling'

Participles

Formed derived from verb by using suffixes.

Verb base + *-bo*

<i>upja-</i> + <i>-bo</i>	=	<i>upjabo</i>	‘yielding’
<i>samaj-</i> + <i>-bo</i>	=	<i>samajbo</i>	‘understand’
<i>dor-</i> + <i>-bo</i>	=	<i>dorbo</i>	‘running’

4.3.3 CAUSATIVE VERB

When the agent performs an action through another agent the verb is in causative. The second agent is realized an object. The causative verb is formed by adding – *kaTTo* ‘to the transitive or transitive or transitive verbs.

<i>kar-wo kaTTo</i>	‘he makes them do’ (something)
do makes	
<i>tu: rwokaTTo</i>	‘he makes them break’
break makes	
<i>me bakku kam karo kaTTo hu</i>	‘I make him to do’
I make to do	

4.3.3 AUXILIARY VERB

The auxiliary verb / - *ke* / is used to indicate continuous aspect. This verbal base, added to the main verb is conjugated in all tenses for showing continuous aspect.

<i>bu a:y sake ho</i>	‘He could have come’
he come could have	
<i>tum ke dowo a:mru kanechaye</i>	‘You should eat two guavas’
you should two guava eat	
Negative verb	
<i>nay</i>	‘not’
<i>bu nay baitto hatto</i>	‘He is not sitting’
he not sit	
<i>bu tumurupa:n nai karno chaye</i>	‘He must not smoke’
he smoke not do	
<i>kese mat khakho</i>	‘do not say thus’
thus not say	

jhu:T mat bolo 'do not tell lie'
 lie not tell

jay mat karo 'don't do it'
 it do not do

4.3.4 PASSIVE FORMATION

'duara' 'by'

bred khai jairakhi he 'The bread is being eaten '
 the bread eaten being-me

bake duara kitab pare jaige 'The is being read by him'
 the being by book read him

4.3.5 TRANSITIVITY

Verbs are intransitive and Transitive. But the intransitive verbs can be changed to Transitives. Below discussed the two-types of verbs

Intransitive

This verb does not take any object.

mai ba:rakayo hu 'I am running'
 I read am

Transitive verb

The transitive verb takes an object. Subject of the transitive is declined for the nominative case.

mai marna 'I die'
 I die

mai marwo 'I kill'
 I kill

bune kaiciRia jante marde ' He killed the bird yesterday'
 he the bird know killed

4.4 ADVERB

The adverb modifies a verb or an adjective or another adverb. The Brajbhasha adverbs are realised as

1. Adverbs of Place

2. Adverbs of Time

3. Adverbs of Manner

1. Adverbs of Place

mai yaka hu 'I am here'
I here am

bacha waha khaRo hatte 'The child stands there'
child there stand

pustak mej nice he 'the book is below the table'
book table below

2. Adverbs of Time

mai ba samey soyo rahyo ho 'I was sleeping that time'
I that time sleeping was

bu pahele ki karchu ko- hatto 'He had done this before'
he before done

3. Adverbs of Manner

jorte mat bolo 'do not speak loudly'
loud no speak

tum dhire bolo 'you speak slowly'
you slowly speak

4.5 CLITICS

i: /ji 'this' (porox)
bu 'that' (distant)

4.6. ECHO WORD/ REDUPLICATION

Brajbhasha is having the Reduplication / Echo word which are realised in the following ways.

Nominals

<i>baT bhaTo</i>	‘share’ etc
<i>nasta phasta</i>	‘break fast’
<i>roTi phoTi</i>	‘bread’

Reduplication

Adjective

<i>baraber</i>	‘equal’
<i>jalti olayti</i>	‘suddenly’
<i>ro:j ro:j</i>	‘daily’

Reduplication

Words formed by Reduplication.

In reduplication the second element is complete or partial repetition of the first element.

Noun

<i>bulbula</i>	‘as a fluid’ (bubble)
<i>billebilli</i>	‘cats’ (Pl)
<i>daldal</i>	‘swamp’

Verb

<i>bunbunai - o</i>	‘hum’ (with mouth low voice)
<i>barbarai - o</i>	‘tell’
<i>chuchai - o</i>	‘let go’
<i>tappak - o</i>	

Adverbs

<i>hole hole</i>	‘slowly’
<i>kup - kuppi</i>	‘shiver’
<i>dhu: r dhu: r dhu: rdhur</i>	‘for away’
<i>ro: j ro:j</i>	‘daily’

Partial re-duplication is a construction in which the second element is an echo of the first element, and has no independent meaning of its own.

<i>mara - mat</i>	<i>maramat</i>	‘repair’
<i>asthn- kash</i>	<i>asth kash</i>	‘put out of order’
<i>jalti - olayti</i>	<i>jaltiolayti</i>	‘suddenly’

5. SYNTAX

5.1. ORDER OF WORDS IN SENTENCES

Brajbhasa is a language of Subject + Object + Verb pattern.

mai am khawu
I mango eat 'I eat mango'

5.2. DESCRIPTION OF PATTERNS OF SENTENCES

5.2.1. Interrogative Sentences

Interrogative words essentially in the middle position of the sentence and rarely in the initial or in the final position forms the questions. Also, interrogative remains understood.

bu ka -kha-ye go? What do you eat?
What eat do you

mai ka kha – rungo? What shall I eat?
I what eat shall

tuma: re na:m ka-kaboi? What are your names?
your (pl) names what

tu kabuTTe uTTe he? When do you get up?
you when do get

tu kakhape rey? Where do you live?
you where live

mere sang ko:n a:ygo Who will come with me?
me with who come

mokku-keu janne chaye? Why should I go?
I why go should

kiya tumari began hēn? Is she your sister?
Is your sister

Thilo nam kakey? What is your name?
Your name what is

5.2.2. Imperative Sentences

The infinitive is correctly used for the imperative, when it does not intend to insist on the immediate fulfillment of order, but merely to indicate that certain thing is to be done.

dire bolo 'speak slowly'
slowly speak

jhurte bolo 'speak loudly'
loudly speak

5.2.3. Negative Sentences

The negatives particles occur medially in a sentence

bu tumru nai pa:n karno chaye 'He must not smoke'
he smoke not must

tumme je-kam nai karno chaye 'you must do not this work'
you this work not do

yadi be nai chakiye to yaku mokky deo 'If they do not want to give it to me'
if not want me give

5.2.4. Causative Sentences

When the agent performs an action through another agent the verb is in causative. The second agent is realised as an object. Adding '*kaTTo*' forms the causative verb

kar-o kaTTO 'He makes them do'
do he makes

tu:ro kaTTo 'He makes them break'
break he makes

5.2.5. Co-ordination

Two or more sentences can be co-ordinated into a single sentence. Co-ordination's are *aur* 'and' *pir* but, *aur* 'again', *ke* 'or', *te* 'with', *duwara* 'by' etc.

aur 'and'

iya e:k billi aur e:k kutta he
here a cat and a dog is
'Here is a cat and a dog'

barat aur pakistan maddio e:k laRai hoi attir
India and pakistan between a war was there

'There was a war between India and Pakistan'.

pir 'but'

me ja:no hatto pir me ja:no nai gay
you go to but did not had
'you had to go but they did not go'

bin aurtanku ja:no hatto pir we nai gai
those ladies go had but they not go
'Those ladies had to go but they did not go'

5.3. DESCRIPTION OF PATTERNS OF SENTENCES

The sentences are classified into

1. Simple sentences
2. Complex Sentences
3. Compound sentences.

5.3.1. Simple sentence

A simple sentence consists of only one clause. A clause may consist of subject and a predicate. The subject may be a noun or noun phrase, a pronoun, or an infinitive or an infinitive phrase.

bu chalo gayo 'He went away'
He went away

mai ka:vu 'I eat'
I eat

dalia baRi-he 'The basket is big'
basket big is

me ga:mme raku 'I live in the village'
I village live

In the last two sentences the predicate is formed with two words, a verb and a word which completes the predicative function of the verb which otherwise does not convey the full semantic sense. *baRi / ga:m* are the objects. In the first two sentences the verbs do not take objects. They are transitive verbs.

me tuma:r sanMte ka:m-pe jarur dalunko
 I you with work must go+will
 'I will go with you to work'

bu mere ghaR-ke pa:s tere-he
 he my house near stays
 'He stays near my house'

mene apni gharwari ku naye je-bor kharidde he
 I my wife new ornaments brought
 'I have brought new ornaments for my wife'

Some verbs are incomplete prediction. They take a word, which is a noun or an adjective to complete the predicate functions.

o! ghoRe hatte he 'That is a horse'

bo! chorra bekhar-o he 'The body is deaf'

In these *ghoRe* and *Bekhar-o* are the compliments.

Concordance

The relation between the subject and the predicate is indicated by concordance of number, person and gender between the subject and the predicate.

The verb in the predicate agrees with the subject in number and person.

<i>me</i>	<i>ja:no</i>	'I go'	
<i>tu</i>	<i>ja:he</i>	'you go'	(Sg.)
<i>tum</i>	<i>ja:o</i>	'you go'	(Pl.)
<i>hum</i>	<i>ja:no</i>	'I go'	

If the verb in the predicate is in indicative third person singular it not only agrees with the subject in number and person but also in gender.

<i>hare e:k wakha ja:yo</i>	‘Every one went there’
<i>je o chokko he</i>	‘It has happened’

Simple sentences are combination of Noun Phrase, Adjective phrase, Infinitive phrase, Verb phrase and Adverb phrase.

Noun Phrase

The subjects and objects are Noun phrases (NP). The NP may consist of an article, adjective, noun, number and case in this order. The noun phrase has the following constituent structure. (Article) + (Number) + (Possessive) + (Descriptive) + Noun. The article may be a definite or indefinite and the number may be singular or plural.

Attributive

Article + Noun

<i>bo potti</i>	‘that book’
<i>je ghar</i>	‘this house’
<i>ji chora</i>	‘this boy’
<i>be choRi</i>	‘that girl’
<i>ba kote chore</i>	‘many boys’
<i>je choRe</i>	‘these boys’
<i>jo chore</i>	‘those boys’

Additive

Number + Noun

<i>e:k chora</i>	‘one boy’
<i>do chori</i>	‘two boys’
<i>tin ghare</i>	‘three men’
<i>panc kawa</i>	‘five crows’

Possessive

Possessive + Noun

<i>ciraya</i>	'bird's nest'
<i>kawi-ne anDa</i>	'crow's egg'
<i>bhako kutta</i>	'his dog'
<i>banko ke:t</i>	'his field'

Adjective Phrase

Descriptive + Noun

<i>sunder chori</i>	'beautiful girl'
<i>buRo dokra</i>	'old man'
<i>baRi gaRi</i>	'big cart'

Adverb phrase

<i>daya me</i>	'kindly'
<i>ju: r -te</i>	'loudly'

Verb phrase

<i>wakha jaye</i>	'goes there'
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Infinitive Phrase

<i>chai piluk</i>	'to drink tea'
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5.3.2. Complex Sentences

A complex sentence consists of more than one clause, one of which functions independently and is called here the main or the principal clause. It's like simple sentence in construction. The subordinate clause can be

- i) a noun clause or
- ii) an adjective clause or
- iii) an adverb clause.

yaddi-me: upper baiTTo ho:ttu to: jada ka: m ukhã ho: tta
if i upon sit would have more work done

'If I had sat upon more work could have been done'

yadi-me upper naki baito ho:ttu to: jãda-kam nakhi keo jai sakko: ho:tto
if i upon not sit would have more work no could done

'If I had not sat upon more work could not have been done'

i) Noun Clause

A clause substitutable for a noun is a noun phrase / clause. It functions as an object or a complement to the verb in the main clause.

me a:dmi upper baiTu-to ka:m keo ja:yo
I man upon sit work done (will be)

‘If I sit upon, the work will be done’

ii) Adjective clause

A clause that can be substituted for an adjective is an adjective clause.

bakku ciRia-he ja: nte ma:ru chaye
he bird know kill should

‘He should kill the bird’

iii) Adverbial clause

A clause, which can be substituted for an adverb, is an adverb clause.

kab ‘when’ connected by *tho/ta:picce* ‘then’

kakha ‘where’ *maka* ‘there’

jo ‘if’ *bajai* ‘than’

bu kab a:yo ‘when did he come’

he when come

yaddi tum samy te a:ye jo hum vyaki ‘If you come in time we will examine this’

if you in time come this we examine

Purposive clause

kyoti ‘because’

Model clause

Model clauses are connected by

jesho ‘as’

ja: ta / bakot ‘as much’

jitlek ja:ta tum deo ge bitte: k me: le le:ngo ‘I shall take as much you give’
as much you give I shall take

5.3.3. Compound sentence

A compound sentence consists of more than one clause, one of which is main clause and of the other clauses at least one is independent clause and functions is connected by a connector. The connective generally used by a *aur* ‘and’.

bhokuppo a:t-page bajo aur logen -ne
kam karno su: ro kardio
‘I caught the train at 10.30 a.m. and come to the office at 11.30 a.m.’

CONCLUSION

Based on the forgone discussion Brajbhasha is justly classified as one of the mother tongues of Hindi. This language is having a rich literary heritage being influenced by Sanskrit. The speakers of Brajbhasha are maintaining the attitude of promoting this language towards its use in all domains.

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**BRAJBHASA
TEXT**

kawwi-ne kalo sapho-ko kese mardiyō
crow hen black snake how killed

e: k kawwa aur kawwi e: k baRoso baR-ke baR-ke peRki teniya rehe he.
A crow and crow-hen one tree branch in lived

binne pa-peR-pe ek goslo banyo. ba gosle-me car aNda te/e.
they tree a nest there in the nest four eggs were there.

kawa -kawine pa-pane binne andānki kuwai. waki: perpe e:k
parents guarded with eggs in the same tree a

kaRo saph rehēyo. Saphere pakci-ba kaRe saph-te gub dar pe he. wakaRe
black snake lived early birds black snake scared of it there w ere

saphe jaku/o mokko mileyo wā gosle-pe pas a:tto aur bin anDanne kāke calo
the snake everytime nest-crawled and eggs ate to-go

kawine apne a:dmite kayi yai kaRo saph pehele jese hamaRe
the female crow husband if comes black snake earlier like my

andanne kajaygo tohumya peRpe abe jata naki rukkunge.
eggs this also I do not tree any more do not live

hamme kahu aur ToRR apno goslo bana-leno chakiye.
we somewhere and our nest build should

kawa bolo humto raha-pe ganhu denante rohoRe he. Meya toRRhe choRko
Crow said, we have long time lived here I cannot leave

kawu aur naja sakku.jabbe logo apas-me badare baiwaktba kare saphoki
and go anywhere still talking they black snake

awaz suunulay. Binna jani hare ito-bu kāRe saph-ki balhoRo he.
sound heard they knew it was black snake of

be to darge. Be kacu-ki na soch payeki ka-kaRe. Bu kaRe
they were afraid. They did not know do what do

saphba gosla pās āyo aur binne pakci-ke picce bāgyo. kaRo sāph
snake nest came to and birds chased blacksnake

binne aNdan-ne gin-ginu-ke gāgayo. Kawa-kawi baguthi jāta dukki hoge.
eggs one by one ate the parents very sad become
kawa bolo hammaneya kāRe saphe kadam karuwe bokaccu taRiikko
crow said I should find black snake poisonous any way destroy

nikklo chakie. Tu-kayki babRa Rahi-hi meRo e:k bahilo maRbeki kub taRki jane do.
His asked, kill me one destroy a plan

kawine kawa kakhi beli tumya kaRe saphe kese -na Renge, ka tum bake
mother bird crow-hen anything I will do snake how they live

laRenge. it yaka-ko bu kawa dusro peRpe chale-gayo. waki-peR-ke nice
fight Here to crow another tree flew under that tree a

ek lombuRi rahe-hi. Jab-a lombRi-ne - biNki suNNLay to: bu: lombri-ne
a Jackal was living when jackal heard that friend

kahi hetu ciNTa matkare mere-e dosu joniRday hobe bakko antbi boRo Anyhow
don't worry my friend those end bad have

hogay mere kannu bakko marbeko tarikko he. Bake baduha kawa-te
I have kill plan then crow told

kahi dhiRepe kaccu kahi. Kawa-uRke bapas kawi-ke pās gayo aur waha
slow voice something told the crow flew back to his wife and told

bupse-ke areme batayo. Kawine kako momere andan-ne-ku bacca -ke ku: cha ye kaccu-wi
about plan told. Crow said anything egg to do save my do somehow

karno pare boho karuNgi. bakke badme be-mahelki maunRge. ba-peRte
something will do heard do as after that palace kill that tree

mehel koyi jata du:r nah
from the tree palace much far not

be dono e: k bare-se talab pās sayr pakune biNNe-wa-ka-pe deko-ki ba
saw one big pond near the palce saw the

talabme e:k rani naherehe. rani -ne apno soneke- har janjeer auro
in ponds royal ladies taking bath jewels necklace goldenchain and

ciswastu sab uttaRke -ba katab ke kinnar pe dhar dahi.
goldchains, pear, necklace laid their gold chains

beja pe: Rpe Rahebe tu dhire-dhire bai-peRki mauN uRgay.
which tree she lived slowly towards in her beak

mehel-ke cippayi-ne dekko do bin sabenne apne hatteme lekke-ba pakci-I
palace guards saw this their clubs the bird

aur bahuwe lagewe.
and chased

binne dekko-ki bo pakina bu sonneki jangiR pe: rke kokle-me Dhar-daye.
they saw bird chain dropping tree hollow

binnu cipahin-me e: k jano-ba pe: Rke uppar chaRgo.
guards one tree up climbed

ba cipahi-ne jab soNeki janjilko peRke biterme e: k kaRO saph.
that guard when chain inside the tree hole one black snake

ba cipayne DanTate bukaRo saph mardiyu. Aur ase-ya ese-te bu saph margo.
that guard stick snake killed and end of the black snake

Aur bakke batme kawa aur kawi ku kusi rube lege bakke batme unki
and after that crow and his wife happily lived after that had

choTTe choTTe-se bacce -bi ogay.
small small baby crows

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