CHAPTER VI
LINGUISTIC CHARACTERISTICS OF THE VERSION OF THE
MAHĀBHĀRATA OF KAVINDRA:

Kavindra has rendered the Mahābhārata in the first decade of the 16th century. The language of the Mahābhārata of Kavindra bears the significance of the language of that time. It is not possible to verify the language available 4/5 centuries back without the help of the copyists who generally indulge in altering some materials here and there in order to suit their mode of thinking. In the absence of the original writing, the researcher has to depend solely on the compiled printed Kavindra's Mahābhārata as well as on the copies of the manuscript written in Assamese character.

The peculiarities of the language of the Mahābhārata of Kavindra are critically examined and verified and have been shown here in details in four heads: (a) Phonology, (b) Morphology, (c) Syntax and (d) Semantics.

(a) PHONOLOGY

Assamese language consists of 8 vowels and 21 consonants phonemes. 8 vowel phonemes are given below in a chart. Assamese uses both short and long vowels in writing only. Actually, there is no such distinction in pronunciation.
### Vowels

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<td>...</td>
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<tr>
<td>Half-close e</td>
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<td>Half-open £</td>
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<tr>
<td>Open</td>
<td>a, a</td>
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'\textit{i}' phones represents ḩ, ᴵ Assamese letters (symbol)

'\textit{u}' phones represents u, ū

'\textit{ai}' is used as dipthong sound

'\textit{au}' is used as dipthong sound

'\textit{~}' is used as nasalization

**Consonants**: Assamese language possesses 21 consonant phonemes

Altogether twelve stops, (6 unaspirated and unvoiced and 6 aspirated and voiced) three nasals (one each of bi-labial, alveolar and velar), one lateral, one trill and four spirants. Instead of 'cerebral and 'dental' sounds Assamese shows 'Alveolar'. All the nasals except velar can occur in three positions i.e, initial, medial and final
Consonants

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<tr>
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<th>Bi-labial</th>
<th>Alveolar</th>
<th>velar</th>
<th>Guttaral</th>
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<td>Stop</td>
<td>Unaspirated</td>
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<td>Aspirated</td>
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<td>Spirant</td>
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The most important and peculiar sound (x) is a unvoiced velar fricative (h) is voiced glottal fricative.

(x) is used to denote all Sibilant sounds s, s, s. The sound of (x) may be compared to German 'ch' sound. (w) and (y) occur as glides. Another peculiar letter is 'v'. There is a long gap between phonemes and Assamese letters.

As Kavindra's Mahābhārata was written in the first quarter of the 16th century and we get the Manuscript copied down the 19th century. We cannot deduce anything about the proper spelling of that time. From the spelling used in the Manuscript by different scribes of different times, we have seen some peculiarities in written form. The scribes did not use 'ch'
‘n’, ‘ḍh’. Some of the scribes used ‘~’ (nasalized symbol) and letter ‘v’. (The poet’s letters are not represented here. We should expect to see of the poets handwriting reflect totally through the copyist of later times. But, the scribes generally follow the mode of spelling of the author as far as practicable).

It is seen that the scribes preferred to use ‘ḍ’ in place ‘r’, ‘ḍh’.

Modern Assamese spelling is seen e.g. – abasya kariba kuru saṁhāra

Niścaya

(ligature)

(-śca).

**Stress Accent**

There are two different systems of pronunciation of Assamese words belonging to the regions of Eastern and dialectical areas of Kāmrūp and Goālpāra including Koch-Kamata. When there is stress of penultimate stage in the word of old Kāmarūpa, upper Assam, initial stress is observed in the western part of old Kāmarūp

1. (a) Final vowel has disappeared

   *bihān*, ‘dawn’ (bibhana)

   *bhel*, ‘raft’ (bhela)
(b) Pre-accentual long vowel is shortened

*KŌwar, 'prince' (Kumara)*

*KĪwar (Kāmrūpi' Goalpārā)*

*Niyar, nihar, 'fog' (nihara)*

2. M.I.A – aa > -a

*Ghāa, ghāo, 'blow' (ghata)*

:\*sito ghāo sahila Kīcaka mahābala*

-Powerful Kīcaka endures that stroke also.

3. Final – a is retained in pronounciation, considered as exceptional cases in tatsamasas.

*candra, 'moon' (candra)*

*bākya, 'sentence' (vākya).*

4. Two syllabic words with r in first syllable,

the final – a is retained.

*Mṛga 'deer' (mṛga)*

5. In special case – r is dropped due to stress

*binā 'a kind of grass' (Virinā)*

:\*binā patra ciriyā dekhāila Nārāyaṇa.*

-Nārāyaṇa has shown 'birinā patra' by tearing.

6. The Nominative case-ending – i appears also after nouns.

ājī 'today' (adya)
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Drona shall capture Yudhisthira in today's battle.

1. The dropping of initial vowel is observed due to stress.
   bhitar, 'interior' (abhi + antara)

2. Spontaneous nasalisation is noticed in certain words.
   ghlĩra, 'horse' (ghotaka > * ghottaka * ghontaka)
   Sehi ghĩra edĩ diba purna Caitra māse
   -That horse will be released on the month of full Caitra.

Kōwar, 'prince' (kumāra).

Svarabhakti (Anaptyxis)

Insertion of a vowel between conjunct consonant is noticed in certain words.

Examples

1. (a) -a-; daraśana, 'sight' (darśana)
   ācambite Khāṭās dilanta daraśana.
   - unexpectedly Khāṭās makes his appearance.

   marama, 'affection' (marma).
   rathera upare tumi bhumita pačila āmi
   Jānilaho tomāra marama.
   - You are on the chariot, I am thrown to the ground (earth),
I have known your affection.

(b) -i-; hariṣa, ‘delight’, ‘joy’ (harṣa)

: sūniyā āila munigana hariṣa antara..

- With delight hearts, munis have come after listening.

ii. Of the two aspirates in the same word, one is de-aspirated.

bhok ‘hunger’ (bubhuksa)

: bhoke bhāt nāhi khāy pipāseta jala.

- No eating when in hunger, no water is in thirst.

iii. Early Assamese word ‘bibhā’ meaning ‘marriage’

comes from the aspiration through transposition of - h – (cf Art. 456, A.F. D.)

Bibhā, ‘marriage’ (vivāha)

: Viduraka bibhā dīla ati anupama.

- Vidura is given in marriage to a very beautiful girl.

iv. Palatalization: Dental sound comes into contact

With ‘y’ sound becomes two double palatal sounds.

bijuli, ‘lightning’ (vidyuta)

v. The source of D in Assamese is found in Kavindra’s
Mahābhārata (K. MBh.)

Dar, ‘fear’ (dara)

tāra dare palābaya saba birabara

-Out of fear from him, all warriors shall leave.

Kaṇḍa bhanga dīla dekhi pāila sabe dara.

-At the retreat of Kaṇḍa, all becomes afraid of.

vi. -h- represents O.I.A-bh-;

Bihān, ‘day-break’ (vibhāna)

rajan prabhāta haila pratyuṣa bihāna.

-At the end of night, early dawn and early have emerged out.

vii In initial position, bh-comes from O.I.A. –bh-; 

Bhela, ‘a raft’ (bkelaka)

Bhela bandhi jale tāka kaila bisarjana,

-making a raft., he has been abandoned in the water.

(b) Morphology

1. Enclitic definitives : These are post-positional affixes or words

They have the value of definite articles and are added to all except the first
and second persons.

Dhanukhān, ‘bow’ (-kān)

Kanīyākhāni ‘a maiden’ (-kāni)

Hastigoṭa, ‘the elephant’ (goṭa)

cārijana ‘four persons’ (-jana)

sito, ‘he’ (-to).
2. **Plural suffixes**: They are added to denote plural forms

- *rājāgana* 'kings' (-gana)
- *kaibarta sakala* 'fishermen' (-sakala)
- *senabrnda*, 'soldiers' (-brnda)
- *purtasava* 'sons' (-save)

3. **Case-endings**: The case-endings play an important role in the direction of the meaning in the sentences. These characteristics have been used in the Early Assamese language.

**Nominative (突如):**

- *Vāsudeva* badhila nɪpati Sisupāla
  - Vāsudeva kills king Sisupala

If the subject is connected to an intransitive verb, the case-ending -e in the Nominative is dropped.

**Nominative (-e):**

- *Droṇa* dhanurveda paḍaila krame krame.
  - Droṇa teaches the art of shooting bow step by step.

**Accusative (-ka):**

- *Bhimaka* dekhiyā Śalya uthi dila lara.
  - Seeing Bhima Salya runs away.

**Instrumental (-e):**

- *āji jāna* yudhiṣṭhira diba rājyabhāra.
  - Today I shall bestow the kingdom on Yudhiṣṭhira.
- The head of Bhagadatta is severed by that weapon.

Dative (ka + lagi): moka lagi dukha yena nabhabe upati.
- The king should not lament for me.

Ablative (-hante): cāri disā hante ālla yata upabara.
- All kings come from four directions.

Pāṇḍu putra hante prāna rākha āpanāra.
- Save your souls from the sons of Pāṇḍu.

(-haite): āji haite mitra buli tomāka dharilo.
- I take you as my friend from to-day.

Genitive (-ra): Yudhiṣṭhira yajña kare pīrā kārane
- Yudhiṣṭhira performs Yajna for his father

(-era): kahilo tomāte ehi baṁsēra carita.
- I have told you the character of this family.

(-sahita): āmāra sahite rājya kariyo niścaya.
- Surely rule this kingdom with us.

Locative (-ta): baḍa baḍa upatita karilo gocara.
I have brought this notice to the knowledge of powerful kings.

(-e): kona sukhē tomāra sayāte nidrā āise.
- How can you sleep happily in the bed.
Svarga thāki devagaṇa hariṣa antara.

- The devatas (gods) become joyous at heart by remaining in the heaven.

4. Pronoun: Pronoun plays an important part in the sentence. It occurs in place of noun. The oblique form takes affixes and post-positions. It is seen that the genitive case-form acts as an oblique form for all cases except the nominative.

Pronouns used in Kavindra’s Mahābhārata are given herewith according to the First Person, The Second Person and the Third Person along with the oblique and the honorific forms.

First Person

Singular :  māṇi, muni,

Plural :  āmi, āmāra, āmrā (honorific)

Oblique :  moka (oblique form mo-)

Second Person

Singular :  tumī (superior), tai (inferior), tāṇi.

Plural :  tomrā (honorific)

Oblique :  tomāka, tomāra, toho, teho,

Dialectical :  tava (oblique-ta)

Third Person

Singular :  si, kon, āpon, ei, tāṇa, ehi, sehi.

Plural :  tāsambāra.
Oblique : tāra, lāhāra, (E.As), toka.

Kāke, kañe (dialectical)

Yāhāka (E.As), kāhāka (E.As).

5. Roots repeated: The same root echoing similar sounds are completely repeated in the following. e.g.:

Khand khandā ‘piece by piece’, Part by part.

Khalkhali ‘an imitative word used to express the sound made by loud laughter’.

Khān Khān, ‘Scattered about’ (said of flat things).

cokhā Cokhā, ‘with sharpened end’.

thāk thāk, ‘stay there’.

bhāre bhāre, ‘carrying of load repeatedly’.

mukhā Mukhi, ‘front to front, face to face, hand to hand.

rāsi rāsi, ‘large quantity.

hāsi hāsi, ‘with laughing.

6. Negative particles ‘na’ and nā : Negative conjugation for all verbs are available in Assamese by prefixing ‘na’ which is assimilated to the first syllable of the conjugated root.

Kavindra’s Mahābhārata although agrees generally with Assamese by prefixing ‘na’ to the vowel of the first syllable of the conjugated root in certain cases yet in contrast in case the ‘nā’ is not assimilated but
remains intact even in joined position. So to say, this is one of the dominant and peculiar characters of Kavindra’s Mahābhārata. Examples:

1. : nāhaya manuṣya cāri bujhilo lakṣaṇa.
   –From their symptoms I come to understand that they are not four men.

2. : nāśunila Duryodhana Kāhāra bacana
   -Duryodhana does not listen to anybody.

3. : bipakše buliyā tāka nākariba chale.
   -Donot mislead him by inviting to go against.

4. : kāra bola nāśune duramati Duryodhana.
   -The Wicket Duryodhana does not listen to anyone.

5. : Duryodhana sange yuddhe, nāre bhimasena.
   -Bhimsena does not cope up with Duryodhana in battle.

The verbs nare is a new form, na+pārayati’ is contracted so much that it produces a new form

Na + pārayati ‘nowāre’ (As), ‘nāre’ (Kāmrūpi)

nāre (Dialectical – Kavindra’s Mahābhārata)

7. Old Inflected Passive: “There are relics of the old inflected passive in – īya”. In E. Assamese also. They occur as-ī, -īya,-iyā”. (Art. 752, A.F.D., 1941). 96

    1941, P. 326.
(-i): dine dasā sahasra nāmāri yoddhāgaṇa.
- Not killing ten thousand soldiers in a day.

(-iyā): Vāsudeva dekhiyā uthila Duryodhana.
- Seeing Vāsudeva Duryodhana get up.

8. The Personal Affixes of Verbs:

The Radical Tenses

Present Indicative

1st Person –

(Suffixes) – ṭ-, -ahō, -ohō)

-ṭ: Jarāsandha Kathā Kaho śuna dehamana.
-Listen the story of Jarāsandha.

(-ahō): buddhi deha Vāsudeva parahō carane.
- I salute you, O Vāsudeva! Give me suggestion.

(-ahō): Pranāmhō Vāsudeva puruṣa Pradhāna.
- Salute to Vāsudeva, the main architect of men.

(-ahō): ito sukumāri nāri dekhoḥō sayane.
- I see this beautiful lady in sleeping position.

2nd Person

(Suffixes -a)

: mora apamāna kara rājā Duryodhana.
- O' King Duryodhana, you dare to insult me.
2nd Person

(Imperative)

(Suffix -a) : Muni bole Kanyā tumī kaha konajana

- Muni inquires O' Kanya Tell me 'who you are ?'

3rd Person

(Honorific suffixes-anta, -anti)

(-anta): Draupadī bolanta tumī dharma avatāra

- Draupadī tells, you are 'Dharma avatāra'.

(-anti) : ripura kārane guṇa sadāye kahanti.

- for the enemy the virtue is always spoken.

3rd Person

(Suffix -oka): āchuka yujhiba ami dekhi lāge bhaya.

- not to speak of fighting, we are even afraid looking at.

Past Tense

1st person (Singular)

(-ila) : tapasvira beśe dhari karīla gamana.

- In the guise of a mendicant, he has gone.

(-ilo) : baḍa baḍa nṛpatīta karīl goçara.

- I have petitioned to many powerful kings.

(-ilō) : Karna bole āji mūnī pratijñā karīlo.

- Karna declares, 'I have promised today.'

(-ilohō) : hena pilāmaha mūnī karīlōhō anta.

- I have killed such paternal grandfather.
Plural

(-ilanta) : sehi dhanu kātilanta Pārtha mahāsāya.

- Pārtha, the great has dissected that bow.

2nd Person

(-ila) : dhanuka dhariyā bīra karīla prahāra.

- Taking bow and arrow the warrior shoots arrows.

(-ile) : Arjuna nāthākile dharība nṛpabara.

- I shall capture the king if Arjuna remains absent.

(honorefic –ila)

: kintu tumī samabeśā karīla āpane.

- But, you, yourself assemble.

(ilaha): paḍilānā mora hāte śuna pāpācāri.

-Listen to me, you wicked-minded, you have walked into my grip.

3rd Person (singular)

(-ila, transitive)

: nṛpatika śānta kari kāhīla bistare.

- Consoling the king, tell in details.

: Karṇaka mārīla hena pratyēke jānīla.

- Everybody comes to know about such killing of Karna.
(honorific – ileka, intransitive) :

:  nānāmate bharcchileka āra narapatī
- The King reproaches in various ways.

Plural (ilanta):

: Yajña kārye ānilanta sava rājāgaṇa.
- Kings are brought to the performance of Yajña.

**Future Tense**

1st Person

(-ibo) : kāhāke baribo āge bulīla bacana.
- Tell me, whom shall I bestow the worthy of respect.

: kibā dānā dibo rājā bulīla bacana.
- What shall I present, raja enquires.

(-aho): guṇabanta putra diboho tomāre.
- I shall present you well-versed son.

Modern Assamese Future Tense Verb ‘-m’ is also found in Asvamedha and Āsramvāsika parvas. It may occur due to Assamese scribes of the 19th Century.

**Future Tense**

1st Person

(-m) : āji kāli marim nāhi graha prayojana.
- No need of house, I shall die today or tomorrow.

: nayane dekhim Dharmapurta Gadādhara.
- I shall see Darmaputra and Gadādhara with my own eyes.
2nd Person

(-iba) : daśāgota hasti dibā parma sundara.

- I shall present ten beautiful elephants.

(-ibaha) : sulunge pravesā karī āibāha bana.

- Entering into the tunnel, go to the forest.

3rd Person

(-iba) : avaśya karība āji Karanaka Sainhara

- Of course, I shall kill Karna today.

(-ibā) : Pāṇdu putra Arjuna jānība dhanurdhara.

- Ajruna, the son of Pāṇdu, is known as the archer.

(-ibeka) : sehimate kahibeka ēna sāvadhiēne.

- Listen carefully, I shall tell like that

The Infinitive⁹⁷ : Early Assamese carely used –ite,

(-ite) : Gāndhārika pranāmite jānta punarbhāra.

- (They) have gone to salute Gāndhāri again.

In addition to the phonological, Morphological forms of Early Assamese reflecting the tradition of old Kāmarūpa style, certain traces of the peculiarities of Deśi language (Desā bhāṣā) in the area of koch-kamatāpu in the 16th century are also noticed. The following examples will show th-

nature of Desā bhāṣā i.e. present day Goālpāriyā, Desi, Rājbanśi etc. This remarkable Quotation of Dr. Bānikānta Kākati in respect of Rājbanśi will clear the misunderstanding: “The spoken dialects of the Goālpāriā district seem to have been greatly contaminated with admixtures of the Rājbanśi dialect the dialect that was evolved under the domination of the Koch kings of Koch-Bihar, whose descendants ruled over Goālpāriā and contiguous portion of Kāmrūp” (Art 34, A.F.D., 1941). Dr. Kākāṭi's observation is based on in the context of present day district of unived goālpāriā.

Desī dialect follows 'aŋ' (ang) and 'aŋ (ang) in the Present Tense

Only 20 lines have so far been noticed in Kavindra's Mahābhārata.

1. **suta putra 'aŋy' (haṅg) muni samasāre bidita.**
   - Everybody knows in this world that I am belonged to the son of 'suta' caste.

2. **Arjunaka māri kibā muni rājya 'pāŋ' (pāṅg).**
   - Either I kill Arjuna or I acquire the kingdom.

3. **hena jana āmi ye Indraka 'nādarāŋj' (nādarāṅg).**
   - Such as I am never afraid of Indra.

Unmistakable nature of Assamese forms are also available here

Some of them are cited here

1. **more badha lāge ebe śūna paṁcabira.**
- To be saddled with my death O' five warriors, listen now.

2. *bhēla bāndhi jale tāka kaila bisarjana.*
   - Making a raft he has been abandoned in water.

3. *mārilo anyāya kari yata pītrioka.*
   - I have killed fatherly persons by doing wrong.

4. *yena mate kāba pāro bahula prakāra.*
   - Likewise I can tell in many ways.

**Purely Assamese Words:**

āi (mother), ākowāli (embraing), kathamapi (with difficulty), Kākuti (entreaty), Kunara (Prince), tathāpito (inspite of the), dāṅgara, (big) (*dāṅgara*), dharmaka hena dekhiyā sabhāte' meaning 'Seeing the superior virtue in the assembly) pītā (father), beli (sun), bhēla (raft), śćiyā (a loop or string bag made of rope for carrying loads).

**Some Desi Words:**

*Athit* (quest), *ukāś* (breathing), *kuhā* (fog), *pāke* (side), *sulunge* (*the tunnel*) etc.

Kavindra utilizes *pada* chanda mostly. Apart from *Pada* chanda, there are only 232 couplets of *chabi* chanda throughout the *Mahābhārata*.

Kavindra.

The scribes (lipikāras, copists) use the 'ḍ' frequently. Even the 'ḍ' (ढ) is substituted by the letter 'ḍ'. Some of the copyist are fond of using
letter 'V' (唂) in certain folios. Inclusion of one important use of the ligature 'sva' (سمع) is noticed for both 's-va' and 'śva' forms. It is worth mentioning to add here a quotation from the Aspects of Early Assamese literature, "Assamese devised from earliest times a symbol V(唂) for w-gl ide. Bengali has none to denote the glide."

All the three copies of the manuscript bearing Assamese letters of Kavindra’s Mahābhārata were assembled, compiled and edited by Gaurināth Sāstrī. Sāstrī preferred to transliterate this complied Assamese manuscript to Bengali script by passing the usual procedure of editing, and Kavindra’s Mahābhārata was printed with Bengali letters in 1931 with the financial assistance of Rājā Prabhāt Chandra Baruā of Gauripur Rāj family.

In the process of the printing of Kavindra’s Mahābhārata Sāstrī had done injustice particular to Assamese literature deliberately in four aspects:

(i) The compiled and edited Assamese manuscript (out of three Assamese copies) is transliterated to Bengali script.

(ii) The verb ‘bola’ is shown in the printed Mahābhārata as ‘bala’ through out as there is no verb ‘bola’ available in Bengali language.

(iii) The Assamese affixes -ilo, ilō are changed to ‘-ilu’, ‘-ilū’, so as to...

shown their affinity to present day Desī Rajbansi affixes distorting the genuine character of the letters in the original manuscript. These -u, -u affixes are used in Early Assamese (Dialectical) forms.

(iv) The editor totally abolished the perculiar Assamese letter 'v' ( غ ) from Kavindra's Mahābhārata. The copyists belonging to the area of Bilāsipāra, khutāghāt Paraganā, Materjhār of the western part of undevided Goālpāra used the symbol 'v' in some Tulāpāt folios of the manuscript copies. The folios of the copies are attached in chapter VII (D).

Even two folios gathered from The Asiatic Society, Calcutta through its courtesy bear clear Assamese Alphabets and show ample proof of the Assamese characters (one folio) is attached in chapter vii (d).

Lastly, there is no denying the fact that some of the spelling especially the genitive (-era) is frequently used in the Mahābhārata. This has occurred due to the influence over the scribes to Bengali language from 1793 A.D. when Goālpāra came under the permanent-settled areas Act (i.e. under Zamindāri system).

The first line just at the beginning of Kavindra's Mahābhārata shows true character of Assamese language:

pranāmaho Vyāsa muni gunera sāgara.

The above line is distinctly and predominantly of Assamese origin.
except the genitive affix -era in 'gunera' which indicated an influence of Bengali grammar.

The language and literature available during the Vaiśṇava period show appreciable change in the case-endings with respect to Assamese language belonging to the western side of old Kāmrūp specially beyond the political boundary of the river Mānas. However, other characteristics remain intact and Kavindra's Mahābhārata has undoubtedly reflected the literature of Assamese language. We can safely surmise that the poet Kavindra is one of the Assamese Mahābhārata poets in the 16th century.

**Syntax**

Syntax is to give an idea to show relationship between different parts of speech in a sentence.

**Sentences**

1. *Vaivasata āchila Sūryera nandana.*

   - 'Vaivasvata was the son of Sūrya'.

   Here noun precedes verb, possessive noun precedes noun. This is a simple sentence.
2. \textit{Yudhisthira rajara achila sabhajana}.

- The person was the courtier of the king Yudhisthira.

In this simple sentence, proper noun is followed by noun, is followed by the past tense verb, followed by noun.

3. \textit{Vasudeva badhila nrpati Sisupala}.

- Vasudeva has killed the king Sisupala.

Noun preceded verb, verb precedes noun and then proper noun.

4. \textit{nayane dekhim Dharmaputra Godadhara}.

- I shall see Dharmaputra and Godadhara.

Noun preceded verb (a verb of modern Assamese future Tense) then verb preceded Noun and Proper Noun. Here the subject is understood which is apparent from the verb 'dekh' verbal from 'dekhim' (i.e. First Person singular in Future tense).

5. \textit{tathapito prthibita haiba mahasati}.

- Inspite of that you will be a superior woman on earth.

Here adjective precedes noun, verb precedes adjective. The subject 'you' (tumi) is understood. The word 'tathapito' has produced emphasis in the sentence.
Following are the examples of compound complex sentence.

1. **Bhimaka dekhiyā Salya uthi dila lara.**

   -Seeing Bhīma, Salya jumps up and runs away.

   Noun (object) precedes infinitive, proper noun precedes Intransitive, preceded verb.

2. **Yenamate kaba pāro bahuta prakāra.**

   -Likewise I can say in many ways.

   Adjective precedes verb, (transitive, intransive verb combined).

   verb precedes adjective followed by noun.

   The procedure followed in case of prose order of the sentence cannot be implemented in the verse composed by a poet. The poet uses ‘archaic’ forms. We cannot expect prose order sentence in poem.

   The sentences given above are only fragmentary examples Poets order of placing parts of speech are varying from line to line. Therefore, no clear cut stereo-type sentences are expected throughout the whole poem.
SEMANTICS

The semantics is the science of meaning. It involves directly to the principal factor. The principal factor is the human mind and the change of meaning varies directly to the principal factor. Semantics is also involved under three conditions:

a) Expansion of meaning  b) Contraction of meaning and
c) Transferences of meaning.

In Sanskrit, 'cap' means a 'bow', but in Kavindra's Mahabharata (K.Mbh.) has indicated that 'cap' means the pressure Kavindra uses both forms (Bow): 

\[ Krodha haila Susamma hate laila capa. \]

- Being enraged Susamma takes up the bow in his hand.

(Pressure). 

\[ Tara pache capi dhare Nakula je bire. \]

- After that the warrior Nakula takes hold of by pressing.

Due to contraction of meaning in the different environment the word 'sandesa' carries two meanings in two separate environments (Sweet-meat): 

\[ Paramartha ghrta laru sandesara cale. \]

100. Ibid. Vana parva. MS. p. 94
101. Ibid. Ādi parva. Tulāpāṭ MS. p. 10
- Deceitfully with 'parama' ghṛta, round type sweet-meat.

(Presentation) : यात्रा क्ले उत्तरा मागिला संदेशा.102

- At the time of starting, uttarā asks for presentation.

The word 'gongāra' (gongāra. Hindi, 'gamāra') has shown different meaning 'self-willed'.

duṣṭamati Duryodhana kapata goṇār. 103

- The wicked Duryodhana is an artificially obsinate person

102. Ibid Virata parva. v.1961. p.75
103. Ibid Udyoga parva. v. 2290. p. 88