



UiT The Arctic University of Norway

Department of Language and Culture

The Development of the Bengali Case System: Influence from English

Asit Kumar Pramanik

Master thesis in English Linguistics, ENG-3991, June 2020

The Development of the Bengali Case System: Influence from English

Thesis Submitted by:

Asit Kumar Pramanik

Master of Philosophy in English Linguistics

Faculty of Humanities, Social Science and Education

The Arctic University of Norway, Tromsø

Supervised By:

Eystein Dahl

Associate Professor

Department of Language and Culture

UiT The Arctic University of Norway

Abstract

This study uses the logistic S-curve model to describe the evolution and development of Bengali language and its' case system. In linguistics, S-curve model describes the change of a language in proportion to time. This model should be able to explain the sociolinguistics change of a language in certain period of its' history. Therefore, this thesis uses this model to show how the old version of Bengali, Standard, lost its' place and a new version, Colloquial, rises by the influence of English language over a hundred years survey. The analysis shows that this change follows the rules of S-curve model and logistic function. It uses the equation of logistic function and graphs of S-curve model to draw the correlation of getting S-curve shape and role of logistic function.

My conclusion will be that the data from different sources shows the evolution of Bengali language and validate the model in this change. My further investigation would be to analyze whether this graph will change its' direction or not if further change occurs in Bengali language.

Acknowledgement

I would like to express my deepest gratitude and thanks to all of my teachers, colleagues, friends and those who have supported me during the completion of my thesis.

I am immensely indebted to my supervisor, Eystein Dahl, for his patience, encouragement, insightful comments and guidance throughout the year. I am blessed to have had you as a supervisor. I am certain that without your regular support and constant motivation, this thesis would not have been completed.

I am also thankful to Professor Antonio Fabregas and Associate Professor Julia Rodina for their guidance to write this master thesis. My thanks and appreciation also go to international students' adviser, Kari Mathisen, for supporting me in different occasions during my study at UiT. Similarly, I am equally thankful to all the staffs of Department of Language and Culture, the Arctic University of Norway, Tromsø.

In addition, my heartfelt thank goes to Rabiul Hasan for helping me to understand the mathematics and statistics related to this thesis. And finally, a special thanks goes to my wife Karabi Roy for her encouragement and moral support during the writing process of this thesis.

Dedication

To my parents: HarendraNath Pramanik & Maya Pramanik

Table of Contents

1. Introduction.....	1
2. Theoretical Background & Literature Review	2
2.1.Sociolinguistics Language Change	2
2.2.Traditional Linguistics & Structural Linguistics.....	2
2.3.Structural Change vs Language Contact	3
2.4.Internal Change & External Change	3
2.5.Logistic S-curve model in Language Change	3
3. Research Question & Methodology.....	7
4. Standard Version & Colloquial Version in Bengali Language..	8
4.1.Sadhu-bhasha & Cholit-bhasha.....	8
4.1.1. Sadhu-Bhasha (Standard Version).....	8
4.1.2. Cholit-Bhasha (Colloquial Version.....	8
4.2.Verbal Inflection in Bengali.....	8
4.3.Case Markers in Bengali	10
4.3.1. Nominative.....	11
4.3.2. Accusative.....	11
4.3.3. Dative.....	11
4.3.4. Genitive.....	11
4.3.5. Instrumental	12
4.3.6. Ablative.....	12
4.3.7. Locative.....	13
5. Declension of Bengali Case.....	14
5.1.Two classes of Bengali Case Markers	14
5.1.1. The first class: ending with consonant and short a	14
5.1.2. The second class: ending with vowel except short a	17
5.2.The 'dig' suffix	19
5.2.1. Other suffixes: gana,sab, sakal, gulo, ra	22
6. Bengali Language Change & S-curve model.....	24
6.1.Old Age	24
6.2.Medieval Age	27
6.3.Modern Age	33
6.3.1. Dark age of Bengali	33
6.3.2. New age, New hope	34
6.3.3. Pre-Renaissance period (1800-1850): Influence of English	35

6.3.4. The Renaissance of Bengali Language: Influence of English & Rise of colloquial (1850-1900)	37
6.3.5. Final acceptance of colloquial: Lost of 'dig' suffix.....	61
6.3.6. Standard vs Colloquial & Logistic S-curve model in Bengali Language Change.....	68
7. Conclusion	73
References.....	74

List of Tables

Table 1: Case declension when noun ends with consonant	15
Table 2: Case declension when noun ends with short a.....	16
Table 3: Case declension with lower-class nouns.....	16
Table 4: Case declension when noun ends with vowel.....	17
Table 5: Case declension when noun ends with vowel u.....	18
Table 6: Case declension with lower-class animate nouns.....	19

List of Figures

Figure 1: The beginning of a change	4
Figure 2: An idealistic graph of change	5
Figure 3: Use of colloquial version in middle age	33
Figure 4: Use of colloquial version in pre-renaissance period	37
Figure 5: Rise of colloquial version after 1858	49
Figure 6: Rise of colloquial after 1873	68
Figure 7: S-curve in Bengali language change (1825-1925).....	69
Figure 8: Different Curves for different k value	71

1.Introduction

The aim of this paper is to examine how well suited the S-curve model to describe the change in Bengali language under the influence of English language. The change happens in between the year 1800-1920 by the replacement of standard version with colloquial version of Bengali. I will try to describe the whole changes on the context of historical language change. I will also discuss how this historical change in Bengali happens by the influence of English through the contact of people in Bengali and British society.

I will try to make a distinction between standard and colloquial version by analyzing the noun cases and verbs by using the data from different literature. The texts from different literatures will be used as my data to show the change of that period.

I will conclude that under the influence of English, Bengali follows the S-curve, goes through a huge change, and follows the rules of logistic S-curve model proposed by Denison (2003).

I will also focus on the declination of case markers, verb inflection and loss of suffixes from nouns to construct the distinction of two versions of Bengali.

This thesis will be organized as follows:

In chapter 2, I will describe about theories and literature that are directly related to this study

In chapter 3, I will introduce my research question and the methodology I have used to figure out my result about my analysis.

In chapter 4, I will discuss about the standard version and colloquial version of Bengali language. The characteristics of standard version and the features of new colloquial version will be described here to show the difference between two versions.

In chapter 5, I will look at the declination of Bengali cases.

In Chapter 6, I will present the changes in Bengali language. The influence of English on it and the S-curve model will be discussed here, which is the main aim of this thesis. Therefore, this chapter is the most important chapter.

In chapter 7, I will conclude my analysis and present my further interest in this field of linguistics.

2. Theoretical Background and Literature Review

This chapter covers a brief description of relevant theories and concepts in Language change and development that directly related to this study and a review of previous studies of language change and its development.

Language change is a field of Linguistics. Therefore, it can be seen nationally, internationally or in a society. The diversion of people from one culture to another culture makes changes in a language. This change in a language is being observed for a long time in the history of language change. Therefore, this area is studied in several fields like; historical linguistics, Sociolinguistics, evolutionary linguistics. In my paper I will focus on historical language change in context of sociolinguistics.

2.1 Sociolinguistics language change

Sociolinguistics language change deals with the relation between the people of a society and their language. This field of linguistics describes how language is used in the society and how it is changed from its' origin in course of time. This historical change of a language is an interesting field. Therefore, it is studied by two types of Linguistic theory; Traditional Linguistics and Structural Linguistics.

2.2 Traditional Linguistics and Structural Linguistics

Traditional Linguistics and Structural Linguistics is two types of theories related to historical language change. The first one is studied by some philosophers like Aristotle, Plato and deals with a vast analyze of language based on philosophy and semantics. Structural Linguistics, on the other hand, is a most recent sociolinguistics theory where language is studied based on human nature and its system or structure.

Ferdinand de Saussure has described three phenomena of structural linguistics in his book *Cours de linguistique générale* (1916). The three characteristics of structural linguistics, according to Saussure, are Diachronic language, Synchronic Language and 'La Langue and La parole' (Harya, 2016: 109). Harya (2016), in a review of this book, says that Diachronic linguistics describes and observes the changes in a language and its pre-history to determine its family and group. It also develops the history of a language change by describing its history of speech communities and words. Diachronic linguistics, in other word, studies long-term history of a language whereas synchronic language studies short-term history of a language. While these two aspects of language deal with the history of language change, Saussure describes the third one, La Langue and La Parole as a distinction between language and speech

(Harya 2016: 108-110). Historical linguistics, thus, studies how language is changed through the contact of people in different societies by maintaining its structure.

2.3 Structural change vs Language contact

Thomason and Kaufman(1988) argues with the idea of structural change of a language and says, ‘it is the sociolinguistic history of the speakers, and not the structure of their language, that is the primary determinant of the linguistic outcome of language contact’ (Thomason and Kaufman 1988: 35). Thomason and Kaufman then describe two main contexts of language change:

- a. language shift (that is, what occurs when a group of people cease to speak one language and speak another instead)
- b. bilingualism, where the speakers’ second language brings about change in their first.

(Thomason and Kaufman 1988: 50)

Thus, Thomason and Kaufman try to emphasize on prehistoric language contact rather than structural change of a language.

2.4 Internal Change and External Change

In sociolinguistics, language can be changed either internally or externally (Harya 2016, 105). Internal change deals with grammatical change of a language like phonology system, phrase sequence, sentences. This type of change in a language happens when it goes through a long-term change. On the other hand, the external change deals with the change of a particular language which is actually an influence of other language. This influence is noticed mostly in the multilingual society. In other word, external change refers to the changes in a language influenced by different socio-cultural factors. This change occurs when people from two or more societies get contact with each other. A society can face this change in their language along with the change in religion, politics, economy and culture. The population and social interaction play an important role in external change of a language. S-curve model is a model that deals with language change associated with population and social interaction of a language.

2.5 Logistic S-curve model in Language change

Logistic S- curve model is named after a model which presents a language change in the context of time and population. In recent years, this model is studied by several linguists to show how a language is spreading and changing in a society in course of time. Though the term S-curve goes back at least to 1839 (Denison 2003, 54), its relationship with the context of linguistic change is observed after 1954 (Altmann et al, 1983: 105). S- curve model has been successfully employed by several linguists like Kroch 1989, Labov 1994, Denison 2003, Blythe & Croft 2012 to expose the history of a language change in historical context. Labov (1994: 65)

describes that the innovative features of a language are spread by the social contact from one age to another age. According to Labov, language is changed gradually by the new speakers and then by the old speakers. The time is crucial in this fact. Labov then mentioned that the rate of change by the new speakers is low and then the rate gradually becomes higher. Since the language contact in final stage is high, the rate of language change reaches high in final stage (Labov 1994: 65-66). Denison (2003) describes this process through his graph and 'slow, slow, quick, quick, slow' rules.

According to Denison (2003: 55), the change is slow at the beginning. Only the conversation take place when speaker from two languages get contact with each other. At the beginning, the rate of changing is zero for some years. After certain period, this percentage raises up to 20 to 25 percent. At that point the curve gets steeper. Denison draws a figure like below:

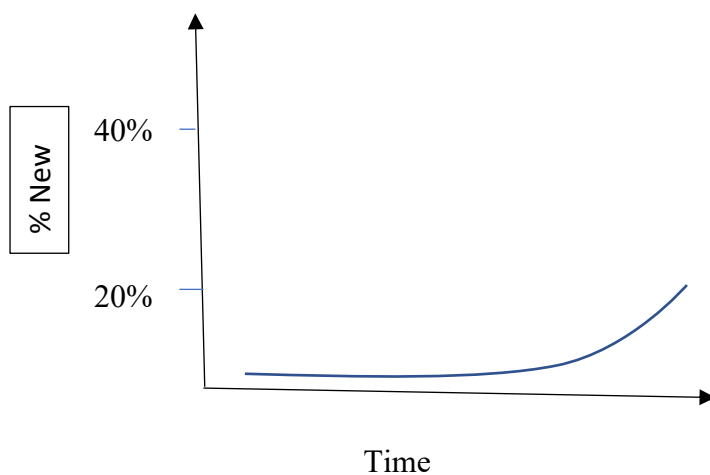


Figure 1: The beginning of a change

In the middle point, Denison describes that the change can be in different ways like sound change, word change until it reaches a 'critical mass'. At one point, the change is rapid and it is unchanged until the curve raises to its top. When the change is 100 percent, the curve starts to go horizontally and makes a S-curve shape. Denison puts his arguments that the history of social linguistics shows 'After the phase when the new form gains ascendancy rather rapidly, the process of change slows down again as the last remnants of the older state linger on' (Denison 2003: 55). Denison describes this whole change as 'slow, slow, quick, quick, slow' by showing the final graph:

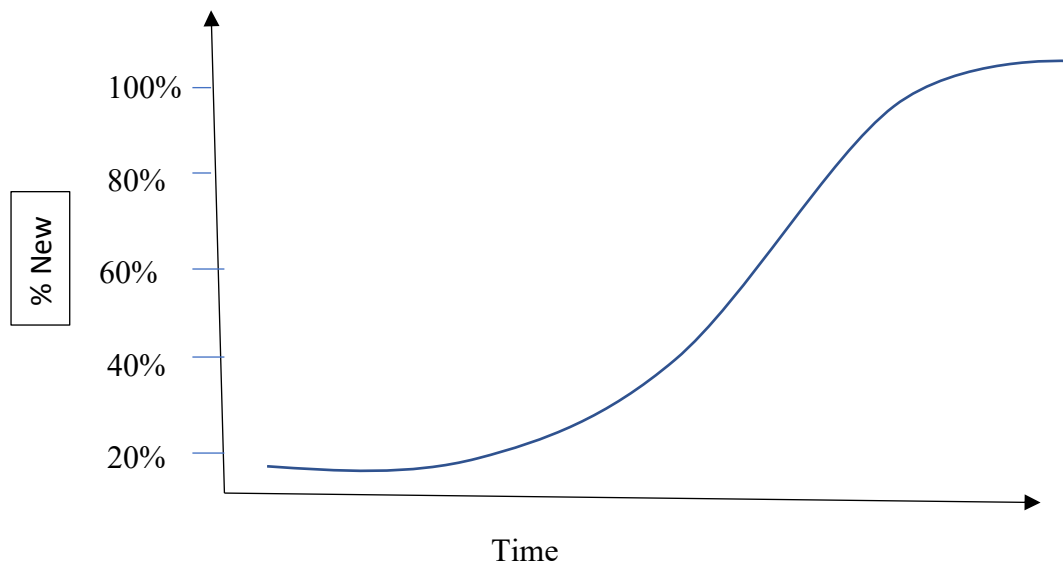


Figure 2: An idealistic graph of change

This whole change of a language requires variation in forms (Labov 1994: 65-66) and, at the end, the new form gains social value by the transition from innovation to propagation (Croft 2000: 185-186). Labov (1994) distinguishes the variations in forms by defining new and old form as two competitors involved in this change. The competition between two competitors, for example old form and new form of a language, starts from the beginning of the change and lasts until the new form takes the place of the old one. In the very early stage of the change, new form is weak, and the change rate is slow. In the middle point of the change, this competition is high and again one of the competitors is the winner. In the final stage of the change, the old form is weak and new form of the language is the winner, and the rate of the change again becomes slow. So, the competition is high in the middle point of the change. Thus, S curve shape is formed in the history of a language change. Since the process is gradual, it takes a decade or sometimes hundred years or even more than hundred years to reach its peak in the graph (Labov 1994: 65-66). According to Labov, this S-curve shape in the graph is produced by following the cumulative distribution function of binomial distribution theory (Labov 1994: 65). He mentioned another mathematical theory, logistic function, that has the similar S-shape curve. Pierre Francois Verhulst, a Belgian mathematician, introduced this logistic function between the year 1838 to 1847 to analyze the population growth in Belgium. Altmann et al. (1983) also suggested that logistic function is more relevant to gain S-curve

model in language change to show the frequency of change rate in proportion to old and new forms (Altmann et al. 1983: 106-9). Denison (2003) also make a reference of Briscoe (2000 a) and agrees that logistic function can be used for distributions of S-shaped appearance (Denison 2003: 59). However, Kroch (1989) makes a clear argument whether logistic function or cumulative distribution of binomial distribution theory is appropriate to show the S-shaped curve in language change. According to Kroch, logistic function is simple and provides a good empirical fit and can be derived theoretically to figure out the mechanism of a change in linguistics (Denison 2003: 58). Thus, in Linguistics area, logistic S- curve model describes how a particular linguistic change spreads in a language in course of time.

3. Research Question & Methodology

This paper deals with Bengali language change; where the main discussion will be, whether this change can be modeled with logistic S-curve model.

In this study, the methodology I have followed for my analysis is collecting data from different English and Bengali Literature from different period and use them as my secondary data of this study while corpus linguistics is my primary source of data. This study is theoretical in nature based on different literature from sociolinguistics field of study. A library work and internet facilities has been used to make a review of relevant research.

4. Standard version & Colloquial version in Bengali Language

Bengali is an Indo-European language. It is also known as Bangla. This language originates from an Indo-European branch named Indo-Aryan. It is spoken in Bangladesh and in some parts of India like: West Bengal, Assam, Tripura and Andaman Island. There are almost Two hundred and five million speakers of Bengali making it the seventh most spoken native language in the world. Nepali, Hindi, Urdu are also originated from Indo Aryan branch.

4.1 Sadhu-bhasa & Cholit-bhasa

Bengali has different dialects in its spoken form used in different parts of Bangladesh and West Bengal. However, two different versions are being used formally in written and spoken Bengali.

4.1.1 Sadhu-bhasa (Standard version)

Sadhu-bhasa, known as Standard version or High Bangla, was used as written version before 20th century. People from upper class in the society used this language in their book. Standard version has longer case markers within Noun, longer verb inflections and more of Sanskrit words in its vocabulary. In modern Bengali, use of standard version is uncommon for its complexity in utterance and in writing.

4.1.2 Cholit-bhasa (Colloquial version)

Cholit-bhasa is known as colloquial version of Bengali language. It is introduced by Parichad Mitra in 1858, but mostly used by some young writers after 1900, and now became the main version both in written and spoken Bengali. The case markers are shorter within Noun and verb inflections in colloquial version. In addition, there is no or rare influence of Sanskrit word in its vocabulary. Therefore, in modern Bengali, it is being used both in written and spoken form in Bangladesh and West Bengal of India.

This linguistic evolution in Bengali, from standard version to colloquial version, occurred when Indian subcontinent was under British rule. Therefore, the influence of English language cannot be ignored for this historical change in Bengali. In this paper, I have tried to make a distinction between standard and colloquial version using texts from different literature. This change, from standard to colloquial version, can be distinguished by the verbal inflections and the case markers of two versions.

4.2 Verbal inflection in Bengali

Bengali language has two major forms of verbs. One of them is High Bangla or Standard form and another one is Colloquial form. From the Old age of Bengali language, Standard version was used by the high-class people in the society. Standard Version of Bengali language has its own verb form. For example:

Khaoa (root verb) Eat

Khai (Present indefinite 1st person form)

Khaitechhi (Present continuous, 1st person form)

Khaiachhi (Present perfect, 1st person form)

Khailam (Past indefinite 1st person form)

Khaitechhilam (Past continuous 1st person form)

Khaiachhilam (Past perfect 1st person form)

Khaibo (Future Indefinite 1st person form)

Khaitethakibo (Future continuous 1st person form)

Khaiathakibo (Future perfect 1st person form)

Likewise, the verbs of Standard version are changed for different person of Bengali noun. For example: in present continuous, for 3rd person singular number, the Standard form is 'khaitechhen'. Thus, Standard Bengali verb has different forms on the basis of persons.

Colloquial version, on the other hand, is simpler than standard form. Colloquial version is the spoken Bengali for mass people. But after hundred years of its evolution, it is now accepted as the written Bengali. Many novelists, poets are writing their literature in Colloquial version. Since Colloquial Bengali is easier both to read and write books, it is now accepted as the common language. Like Standard version, Colloquial version of Bengali has also its own verb form. For example:

Khaoa (root verb)

Khai (Present indefinite 1st person form)

Khachhi (Present continuous, 1st person form)

Kheychhi (Present perfect, 1st person form)

Khelam (Past indefinite 1st person form)

Khachhilam (Past continuous 1st person form)

Kheyhhilam (Past perfect 1st person form)

Khabo (Future Indefinite 1st person form)

Khetethakbo (Future continuous 1st person form)

Kheyethakbo (Future perfect 1st person form)

The verb form of Colloquial version also varies for different persons. For example: in present continuous for 3rd person singular number the colloquial version is ‘khacheche’. So, colloquial version of Bengali verb has also different forms based on persons in the sentence

4.3 Case markers in Bengali

Many languages have rich case systems which tend to change over time. Languages such as Sanskrit, Bengali, Urdu, Ancient Greek, Latin, Hindi, Tibetan, Assamese, Czech, Slovak, Tamil, Romanian, Russian, Polish, Croatian, Serbian, Icelandic, Belarusian, Ukrainian, Lithuanian, Basque and most Caucasian languages have case systems, with nouns, pronouns, adjectives, and determiners all inflecting usually by means of different suffixes to indicate their case. Though most of the languages have three common case categories: Nominative, Accusative, and Genitive, but the number of cases differs between languages: German and Icelandic have four; Sanskrit has eight; and Bengali has seven cases.

Chatterji (1926) claims that Bengali has seven types of cases. They are

- i) Nominative
- ii) Accusative
- iii) Dative
- iv) Genitive
- v) Ablative
- vi) Instrumental
- vii) Locative

Vocative is not counted as case in Bengali. All these seven cases accept inflexions and post position.

4.3.1 Nominative

Bengali has Nominative case that indicates the subject of a sentence.

/এ/, /র/, /ে/, /য়া/ affixes are added to Nominative case. Examples in a sentence are given below:

1. Ram-e Ravan ke marse.

Ram- NOM Ravan- ACC killed

Ram killed Ravan

4.3.2 Accusative

Accusative case indicates the object of a verb in a sentence. Noun or pronoun that is a direct object of the verb in a sentence acts as accusative case in Bengali. The following affixes are added with accusative:

/কে/, /র/, /এর/, /কে/, /রে/, /রে/

Examples in a sentence

2. Ram- e Ravan ke marlo

Ram- NOM Ravan- ACC killed

Ram killed Ravan

4.3.3 Dative

Dative indicates the relation of subject with the indirect object of the sentence. The basic role for dative case is to distinguish the recipient of something given, transferred etc. (Deb, 2012: 105). The following affixes are added to dative case:

/কে/, /র/, /এর/, /কে/, /রে/, /রে/

Examples in sentence

3. Vikhari ke dan koro.

Beggar- DAT offer do.

Offer to the beggar.

4.3.4 Genitive

Genitive case indicates the possession of a thing of noun or pronoun. In other word the relationship of an object with noun or pronoun in a sentence is defined by the genitive case. It takes the case marker /র/, /r/ when the word ends with a vowel and /এর/, /er/ when ends with a consonant. For example:

4. Karim-er iskul

Karim-GEN school

Karim's school

5. Baba-r ghor

Father-GEN room.

Father's room.

4.3.5 Instrumental

In Bengali, sometimes instrument is carried out to define a verb of action or cause. In this term, Instrumental case is used when an object is used by a subject in doing a work. When the object is inanimate, it takes the preposition / দিয়ে /, /diye/ but if the object is animate, it takes the preposition /দ্বারা/, /dara/. Example is given below:

6. Amra kudal diye mati kati.

We spade INST soil plough do

We plough the soil by the spade

7. Ami karim-er dara boi anaichhi.

I karim- ACC INST book brought

I brought the book by Karim

4.3.6 Ablative

Ablative case is used when a verb of action takes part in performing a work to separate from its location. Deb describes that, "The basic role of ablative case is to indicate movement away from some location (Deb, 2012: 108)). In Bengali ablative case, /থেকে/, /hoite/, /cheye/, /হইতে/, /থেকে/, /চেয়ে/ is used. Examples are given below:

8. Dudh theke doi hoi

Milk ABL yogurt made

Yogurt is made from milk

In Bengali, Ablative case acts as postposition in a sentence when Genitive precedes the Ablative suffix.

9. Amra nodi-r theke jol pai

We river GEN ABL water get

We get water from the river

4.3.7 Locative

The locative case indicates the location of a verb. It also shows the location of something. In Bengali, the suffix এ, ঝ, তে, /a/, /o/, /te/ is used to indicate locative case. Examples are given below:

10. Ram gram-a thake.

Ram village LOC lives

Ram lives in a village.

11. Nodi te pani ache

River LOC water be

There is water in the river.

In these seven cases of Bengali, suffix 'dig' is used in standard version. This 'dig' suffix is the main feature to identify the standard version of noun before colloquial version is introduced. After colloquial version used in Bengali language, the noun case markers and suffixes or prefixes is reduced into shorter form. As a result, Bengali noun lost its 'dig' suffix. In the next chapter, use of this 'dig' suffix and case markers in two versions will be discussed.

5. Declension of Bengali Case

From the discussion on chapter 4, we have some suffixes which are subjoined and terminated in different cases. Duncan (1862; pp 21) has listed them both as singular and plural form as below:

	Singular	Plural
NOM	০	রা, এরা, ra era
ACC	কে ke	দিগকে dig-ke
INST	এতে, তে ete, te	দিগেতে dig-ete
DAT	কে, রে, এরে ke, ere	দিগকে, দিগেরে dig-ke, dig-ere
ABL	হইতে haite	দিগহইতে dig-haite
GEN	র, এর r, er	দিগের diger
LOC	এ, তে, এতে e,te, etc	দিগে,দিগেতে,dige, digete

5.1 Two classes of Bengali case markers

Duncan (1862) also describes a declension in Bengali case which he subdivided into two classes.

5.1.1 The first class: ending with consonant and short a

The first class of declension is, when the noun ends with consonant and with the short a; for example: জন /jon/ (man), দূত /doot/ (messenger), কামার /kamar/ (blacksmith), কুকুর /kukur/ (dog). Below is the example how a case declines when noun ending with consonant.

Case	Singular	Plural
Nom	শিক্ষক Shikhhok a teacher	শিক্ষকরা Shikhhok-ra teachers
Acc	শিক্ষককে Shikhhok-ke a teacher	শিক্ষকদিগকে Shikhhok-digke teachers
Inst	শিক্ষকেতে Shikhhok-ete by or with a teacher	শিক্ষকদিগেতে Shikhhok-digete by or with teachers

Dat	শিক্ষকে Shikhhok-ke to a teacher	শিক্ষকদিগকে Shikhhok-digke to teachers
Abl	শিক্ষকহইতে Shikhhok-hoite from a teacher	শিক্ষকদিগহইতে Shikhhok- dighoite from teachers
Gen	শিক্ষকের Shikhhok-er of a teacher	শিক্ষকদিগএর Shikhhok-diger of teachers
Loc	শিক্ষকে Shikhhok-e in a teacher	শিক্ষকদিগে Shikhhok-dige in teachers

Table 1: Case declension when noun ends with consonant

Here we see that the inflection is seen in the nominative plural form by adding a suffix /ra/. Again, Nominative plural is the base of genitive singular form. Beside this, all the other cases take the suffix দিগ /dig/ with the case markers in the plural form. In the first class, Duncan (1862) includes the words which have a short /a/ at the end. Here is the example of a word ছাত্র /chhatra/ (student)

Case	Singular	Plural
Nom	ছাত্র chhatra a student	ছাত্ররা chhatra-ra students
Acc	ছাত্রকে chhatra-ke a student	ছাত্রদিগকে chhatra-digke students
Inst	ছাত্রেরে chhatra-te by or with a student	ছাত্রদিগেরে chhatra-digete by or with students
Dat	ছাত্রকে chhatra-ke to a student	ছাত্রদিগকে chhatra-digke to students

Abl	ছাত্রহইতে chhatra-hoite from a student	ছাত্রদিগহইতে chhatra- dighoite from students
Gen	ছাত্রর chhatra-r of a student	ছাত্রদিগের chhatra-r-diger of students
Loc	ছাত্রেতে chhatra-te in a student	ছাত্রদিগেতে chhatra-digete in students

Table 2: Case declension when noun ends with short a

As stated above, here is also seen that the nominative plural takes the suffix /ra/ which is the singular genitive except the /a/ at the end. The suffix দিগ /dig/ is the suffix with the case markers of all other plural cases.

There is significant difference between the animate of high class and animate of lower-class nouns. Lower-class animate nouns don't take the suffix /ra/ or /dig/, but they take plural suffix /gulo/ instead. Below is the example:

Case	Singular	Plural
Nom	কুকুর kukur a dog	কুকুরগুলো kukur-gulo dogs
Acc	কুকুরকে kukur-ke a dog	কুকুরগুলোকে kukur-guloke dogs
Inst	কুকুরেতে kukur-ete by or with a dog	কুকুরগুলোতেkukur-gulote by or with dogs
Dat	কুকুরকে kukur-ke to a dog	কুকুরগুলোকে kukur-guloke to dogs
Abl	কুকুরহইতে kukur- hoite from a dog	কুকুরগুলোহইতে kukur-gulo-hoite from dogs
Gen	কুকুরের kukur-er of a dog	কুকুরগুলোর kukur-gulo-r of dogs
Loc	কুকুরেতে kukur-ete in a dog	কুকুরগুলোতেkukur-gulote in dogs

Table 3: Case declension with lower-class nouns

Here, the plural suffix in Nominative is /gulo/. The difference between high class and lower class animate noun is, genitive singular is not the same as nominative plural. Here only the plural form /gulo/ is used in addition to the case markers.

5.1.2 The second class: ending with vowel except short a

The second-class Duncan describes is, word ends with vowel except the short /a/. For example, পত্নী /potni/ wife has the vowel I (long /i/) at the end of the word.

Case	Singular	Plural
Nom	পত্নী /potni/ a wife	পত্নীরা/potni-ra/ wives
Acc	পত্নীকে /potni-ke/ a wife	পত্নীদিগকে /potni-dig-ke/ wives
Inst	পত্নীতে /potni-te/ by a wife	পত্নীদিগেতে /potni-dig-ete/ by wives
Dat	পত্নীকে /potni-ke/ to a wife	পত্নীদিগকে /potni-dig-ke/ to wives
Abl	পত্নীহইতে /potni-hoite/ from a wife	পত্নীদিগহইতে /potni-dig-hoite/ from wives
Gen	পত্নীর /potni-r/ of a wife	পত্নীদিগের /potni-dig-er/ of wives
Loc	পত্নীতে /potni-te/ in a wife	পত্নীদিগেতে /potni-dig-ete/ in wives

Table 4: Case declension when noun ends with vowel

Here, the /I/ is a long i. the same suffixes are added with case markers if the word ends with short I; for example: রাত্রি, /ratri /, night.

Another word that has a vowel u, for example প্রভু /provu/ a lord, acts like the same above.

Case	Singular	Plural
Nom	প্রভু /provu/ a lord	প্রভুরা /provu-ra/ lords

Acc	প্রভুকে /provu-ke/ a lord	প্রভুদিগকে /provu-dig-ke/ lords
Inst	প্রভুতে /provu-te/ by a lord	প্রভুদিগেতে /provu-dig-ete/ by lords
Dat	প্রভুকে /provu-ke/to a lord	প্রভুদিগকে /provu-dig-eke/to lords
Abl	প্রভুহইতে /provu-hoite/ from a lord	প্রভুদিগহইতে /provu-dig-hoite/ from lords
Gen	প্রভুর /provu-r/ of a lord	প্রভুদিগের /provu-dig-er/ of lords
Loc	প্রভুতে /provu-te/ in a lord	প্রভুদিগেতে /provu-dig-ete/ in lords

Table 5: Case declension when noun ends with vowel u

In this class we also find a difference between the high class animate and lower-class animate nouns. গরু /goru/ (cow) is a noun ending with a vowel /u/ and takes the suffixes with case markers as below:

Case	Singular	Plural
Nom	গরু goru a cow	গরুগুলো goru-gulo cows
Acc	গরুকে goru-ke a cow	গরুগুলোকে goru-guloke cows
Inst	গরুতে goru-te by or with a cow	গরুগুলোতে goru-gulote by or with cows
Dat	গরুকে goru-ke to a cow	গরুগুলোকে goru-guloke to cows
Ab	গরুহইতে goru- hoite from a cow	গরুগুলোহইতে goru-gulo-hoite from cows
Gen	গরুর goru-r of a cow	গরুগুলোর goru-gulo-r of cows

Loc	গরুতে goru-te in a cow	গরুগুলোতে goru-gulote in cows
-----	------------------------	-------------------------------

Table 6: Case declension with lower-class animate nouns

Like before, here the plural suffix in Nominative is /gulo/ instead of /ra/ or /era/. The difference between the animate and inanimate is, genitive singular is not the same as nominative plural and only the plural form /gulo/ is used in addition to the case markers. In the next section, we will have a look of দিগ /dig/ suffix.

5.2 The দিগ /dig/ suffix:

In colloquial Bengali, the use of /dig/ is not seen. Therefore, some plural forms of noun take this suffix in Sadhu-bhasa (Sanskritised form) or standard version. The use of Standard version is reduced from the 19th century. With the declension of Sadhu-bhasa in Bengali language this suffix /dig/ also lost its place. However, a new form দিগের /digar/ is being used beside /dig/ in some prose from the late middle Bengali and new Bengali (Chatterji, 1926: 728). Now we will see this affix working with different case:

Nominative:

/dig/ is never used for nominative case; both for singular nominative & plural nominative.

Accusative:

পুরুষদিগকে, /purush- dig-ke/ men (Sanskritised form)

গ্রাম হইতে পুরুষদিগকে বিতাড়িত করা হইল

Gram hoite purush-dig-ke bitarito kora hoilo

Village from men- ACC drive away do-perfective

Men are driven away from the village.

The Cholit-bhasa (Colloquial form) of পুরুষদিগকে, /purush- dig-ke/ men is পুরুষদেরকে /purush-der-ke/ men

Instrumental:

পুরুষদিগদ্বারা, পুরুষদিগকর্তৃক /purush-dig-dara/, /purush-dig-kortrik/ by the men

রাহিম পুরুষদিগেরদ্বারা কাজটি করাল।

Rahim Purush-dig-dara kajti koralo.

Rahim-nom purush-INST-with work the did.

Rahim did the work with the help of the men.

The Colloquial version of পুরুষদিগদ্বারা, পুরুষদিগকর্তৃক /purush-dig-dara/, /purush-dig-kortrik/ is পুরুষদেরদিয়ে /purush-der-diye/.

Ablative:

পুরুষদিগহইতে /purush-dig-hoite/ from the men

আমরা পুরুষদিগহইতে বইখানা পাইলাম।

Amra purush-dig-hoite boi-khana pailam.

We NOM men ABL book the got.

We got the book from the men.

The colloquial version of পুরুষদিগহইতে /purush-dig-hoite/ from the men is পুরুষদেরহতে /purush-der-hote/

Genitive:

পুরুষদিগের /purush-dig-er/ men's

পুরুষদিগের ঘোড়াগুলি সুন্দর

Purush-dig-er ghora-guli sundor

Men's horse-plural beautiful

Men's horses are beautiful

The colloquial version of পুরুষদিগের /purush-dig-er/ men's is পুরুষদের /purush-der/

Locative

পুরুষদিগতে /purush-dig-te/ in the men

পুরুষদিগতে শক্তি আছে

Purush-dig-te sokti ache

Men in strength there

There is strength in men.

The colloquial version of পুরুষদিগতে /purush-dig-te/ in the men is পুরুষদেরতে /purush-der-ete/

In the 18th century, we find a different use of this /dig/. At that time, dig is used as দিগর /digar/ in some prose; for example, /মানুষদের দিগর/ /manush-der-digar/ (men). This /r/ at the end of this /dig/ is not the genitive version. In 1747, Indian subcontinent became a colony of British

East Indian Company. While England ruled this subcontinent, a number of people from different countries come to this subcontinent for trade. As a result, several words from different countries take a place in Bengali language. It is said that at that time several words which are used in courts are borrowed from Persian language. /digar/ is one of them that means more, another. In late 19th century, when the Colloquial form is introduced in Bengali, the use of digar has disappeared. Chatterji (1926) shows a difference between Persian /digar/ and /diger/ in case as below:

“We have তাহাদিগকে, তাহাদিগের /taha-dig-ke/, /taha-dig-er/ to them. Persian expression is তাহার দিগরকে /taha-digar-ke/; to the others of his group”. (Chatterji, 1926: 729).

The clash between dig suffix and adi suffix is seen first. It is found that adi, and its’ extension adik suffix is seen in middle age literature. Chatterji gives us a reference from *Narottama-Vilasa* by Narahari Cakravarti.

ঐছে কত কহি অধ্যাপকে স্থির কৈলা।
 প্রাতঃকালে স্নানাদিক করি সজ্জ হইলা।।
 বিনা যানে রাজা অধ্যাপকাদি সনে।
 গেলেন খেতরি শীঘ্র গৌরঙ্গ প্রাঙ্গণে।।
 মহাবিজ্ঞ রামচন্দ্র গবিন্দাদি তথি।
 কৈল সমাদর সবে হৈলা হৃষ্ট অতি।।

(VSP; 11, pp. 1244-1245)

Aiche kata kahi adhyapake sthira kaila
 Pratah- kale snan-adik kari sajja haila
 Bina yane raja adhyapak-adi sane
 Gelena Khetari sikhra Gauranga prangane
 Maha- bijna Rama-candra Gobindadi tathi
 Kaila samadara, sabe haila hrsta ati.

The meaning is: In this way saying a great deal, he made the scholars quiet;
 In the morning-time, having finished his bath and other duties, he was dressed
 Without a vehicle the king, with the scholars and the rest,
 Went quickly to Khetari, to the courtyard of Gouranga;
 The very wise Rama-candra, and Govinda and the rest there
 Did honor, and all were very glad.

(Chatterji, 1926: 731)

Here we see the writer uses /snanadik/= /snan+/adik/, that means snan (bath) and others, which is plural form of noun /snan/ (bath). The plural suffix /adik/ is the extension of /adi/ suffix. Again, the writer uses /Adhyapakadi/= /Adhyapak+ adi/, that means adhyapak (lecturer) and others. Here the writer uses the plural suffix /adi/.

So, it is visible that in Middle Bengali the plural suffix is used in literature. Later, this /adi/ suffix has lost its initial word and become /di/; for example: মনুষ্যদি /monushyo-di/ (men). /adi/ goes through an assimilation with the vowel of the noun and lost /a/ and become /di/. This /di/ is not seen in colloquial Bengali. On the other hand, /adik/ is seen in standard version. /adik/, thus accept voicing at the end and becomes /adig/. This /adig/ suffix takes /a/ epenthesis in the coda position and becomes / adigara/, where the last /a/ is silent. Therefore, Rai Bahadur Y.C. Vidyaniidhi, describes that /adi+ kara/= /digara/ is the original form of /digar/ (Chatterji, 1926: 732).

5.2.1 Other Suffixes: গণ /gana/, সব /sab/, সকল /sakal/, গুলো /gulo/, রা /ra/ etc

Bengali has some other plural suffixes like গণ /gana/, সব /sab/, সকল /sakal/. These affixes were used in standard Bengali during the end of middle age. In modern age, when colloquial Bengali is introduced, these affixes lost their place from Bengali language.

/Gulo/, /guli/ is also used as Bengali plural suffix during the beginning of modern age. In dative plural form, it is used as /gulake/. /bilake/ is a plural suffix of Assamese language which is same formation of /gulake/. /gula/ is used as Bengali contemptuous case. It is often used with the plural form of animal. On the other hand, /bilake/ is used as honorific (Chatterji, 1926: 738). The colloquial version of গুলো, গুলি /gulo/, /guli/ is গুলা /gula/.

রা /ra/ এরা /era/ are suffixes that are used both in Colloquial Bengali and standard Bengali. In Bengali language, it is used as a plural suffix. This /ra/, /era/ is the extension version of genitive case markers /r/, /er/ with /a/ extension.

This plural suffix /ra/ is used first with 1st and 2nd person pronoun and indicates the honorific pronoun in the middle ages. Chatterji (1926: 735) describes such pronoun in *SriKrishnaKirtan* from the middle age:

পুছিল তোম্বারা কেহে তরাসিল মনে।।

Puchilo tomhara kenhe tarasila mane

Ask you why afraid mind

Why did you ask with a mind afraid?

The writer uses the pronoun তোম্হি+রা=তোম্হারা /tomhi + ra =tomhara/ (you+ plural suffix 'ra'= you pl.) We find two more examples of using this pronoun in *SriKrishnaKirtan*.

আজি হৈতে আম্হারা হৈলাহৌ এক মতী।।

Aji haite amhara hailaho ek moti

Today from we become one accord

From today we have become one accord

আম্হারা মরিব গুনিলে কাঁশে।

Amhara mariba sunile Kase

We die count Kamsa.

If Kamsa were to hear, we shall die.

(Chatterji, 1926: 735)

Here, we see the writer uses the pronoun আম্হি+রা=আম্হারা /amhi+ ra=amhara/ (i+ plural suffix 'ra'= we). In the 15th century /amhi/, /tomhi/ pronoun is used to honorific the specific words with /ra/. Chatterji (1926) has described about the evidence of these pronouns with suffixes. According to him, “তোমরা, তারা, ইহারা, মোরা, আমরা, tomara, tara, ihara, mora, amara etc, are quite frequent in the 1580 and 1602 Of the Uttara and Ayodhya-Kandad of Krttivasa's 'Ramayana'.” (Chaterji 1926, pp 735). The use of plural suffix /ra/ & /era/ is increased in 16th century. In the beginning of modern age, when the Bengali literature turns into a new era of using both colloquial and standard language, these suffixes are used mostly in literature. We find using /ra/, /era/ in standard version of Bengali language.

From the above discussion, we have understood the distinction between standard and colloquial language that can be identified by the case markers and suffixes in Bengali nouns. Thus, 'dig' and other suffixes are lost from Bengali language by the rise of colloquial version. In the next chapter, I will discuss it elaborately in historical context.

6. Bengali Language Change & S-curve Model

In the previous chapter, I have discussed the use of 'dig' suffix in Bengali language with different case marker. The use of this 'dig' suffix is found mostly in modern period in the history of Bengali language. In this chapter, I will discuss how 'dig' suffix was a key feature in Standard Bengali during that time. As my data, I have collected several texts from different literature from three different periods (old, middle and modern) to show the use of 'dig' suffix in Bengali noun as well as standard version of Bengali. However, the main aim of this chapter is to discuss how 'dig' suffix is lost with the declination of 'standard version of Bengali' and rise of a new form 'colloquial version' during this change of Bengali language. British colonialism and English language play an important role in rise of colloquial version in Bengali. The whole process will be discussed in the context of historical linguistics change. In addition, S-curve model and logistic function will be discussed to relate this change of Bengali language.

The origin of Bangla language is studied by many linguists. Among them Dr. Mohammad Sahidullah, Dr. Suniti Kumar Chattyapadhyay has studied and given an opinion about the origin of this language. According to them this language is originated almost thousands of years ago. Historically Bangla has three ages of its evolution. They are;

1. Old Age (900 AD- 1350 AD)
2. Medieval Age (1350- 1800)
3. Modern Age (1800- Present)

6.1 Old Age:

Bengali language is originated from an Indo Aryan branch named Apabhramsa. Therefore, the age of Bangla literature is more than one thousand years. There are not so much evidence from the old age period. *Charjyapad* is the only literary creation in this period. In other word, *Charjyapad* is the first literary work found in Bengali Language. It was written between the year 950 AD to 1200 AD. There were 46 poems written in *Charjyapad*. Most of them are Buddhist religious songs or religious poems. We find evidence of using case markers from these poems. Though this book was written thousand year ago, it was kept hidden in Nepal and unknown until 1907. A scholar named Mohamohopadhyay Horoprashad Sastri discovered this book in the Imperial Court of Nepal. This is the oldest known token of Bengali literature. From the poems in *Charjyapad*, we understand how they used cases in a sentence of Bengali

language from that age. We find the writers are using different cases in different style in most of their songs. One of the poets from *Charjyapad* wrote a poem about his grief to God:

a) টালত মোর ঘর নাহি পড়বেশী।

হাড়ীত ভাত নাহি নিতি আবেশী।।

বেঙ্গ সংসার বডহিল জাঅ।

দুহিল দুধ কি বেণ্টে ষামায়।।

Talot-LOC mor-GEN ghor- nahi porobeshI-NOM

Harit-LOC vat-NOM nahi niti abeshI

Bengo songsar bodhil jA

Duhil dudh-ABL ki bente shamai.

(Azad, 2010:16)

Hill my room, no neighbor

Pan rice no everyday fasting

Like frog family increase going

Milking Milk what goes back hafts

(English translation of Charjyapad)

The present version of this poem in Bengali is as below:

টিলার উপর আমার ঘর , নেই কোনো প্রতিবেশী

হাড়ীতে ভাত নাই , প্রতদিন আমি উপোষ থাকি

ব্যাঙএর মত আমার সংসার নিত্যদিন বাড়ছে

দোহান দুধ আবার গাভীর বাটেই ফিরে যাচ্ছে

Tilar upor amar ghor, nei kono protibeshi

Harite vat nai, protodin ami uposh thaki.

Benger moto amar songsar nittodin barchhe

Dohano dudh abar gavir bate fire jachhe.

The meaning of this poem is: I have my home on the top of the hill, but I have no neighbor. I have no food, so I am devastating every day. Like a frog, my family members are increasing in number day by day. What I have milked is going back to the hafts of cow.

Here we see that they use the case markers of locative case which is ত /t/. In Modern Bengali, we are using the same locative case markers adding এ /e/ at the end. In this poem the writer use টালত /talot/ on the hill and হাড়ীত /harit/ as locative. Genitive is used by the writers at that age like the word মোর /mOr/, that is a version of genitive আমার /amar/ my. Like the previous writers, in modern Bengali we use /mOr/ in poem to make a rhythm. In addition, Nominative case didn't take any markers like modern Bengali.

Another writer named Kombolamborpad writes a poem.

সোণে ভরিণী করুণা নাবী।

রুপা থুই নাহিক ঠাবী।।

Sone-INSTR voriTi koruna-GEN nabi

Rupa-NOM thui nahik thabi

(Azad, 2010:16)

Gold filling Mercy of Boat

Silver keep no space.

(English translation of Charjyapad)

The present version of this poem is

সোনাতে ভরে গেছে করুণার নৌকা

রুপা রাখার নেইকো জাইগা

Sonate vore gechhe korunar nouka

Rupa rakhar nei jaiga

The meaning of this poem is; My boat of mercy is filled by Gold and I don't have any place for any silver.

Here we see that the writer used instrumental case in the writing, that is, সোণে /sone/, by the gold. In modern Bengali we use সোনাতে /sonate/ which is different from the old age period. Besides, we see that the writer didn't use any র /r/ or এর /er/ in genitive which is different from modern Bengali. For example: in modern Bengali we use করুণার নৌকা /korunar nouka/ boat of mercy, not করুণা নাবী /koruna nabi/.

As mentioned before, most of the literature from *Charjyapad* is poem or song. The given example shows that the writers use case markers in their sentence which are quite different from now. It is noticeable that they didn't use any verb to complete the sentence. On the above example there are several nouns like; Talot (hill), Porobeshi(neighbor), harit(pan) sone(gold), nabi(boat). Here is the evolution of these words:

<u>Old age</u>	<u>Presently used</u>
Talot	Tilate
Porobeshi	Protibeshi
Harit	Harite
Sone	Sonate
Nabi	Nouka

The style, the writers used in this age is rhythmic style. Therefore, we can't define this style as colloquial or standard version of Bengali language. In S- shape curve model Labov (1994) describes about competitors, which we don't find any in this age. Therefore, we will skip this age in our graph.

6.2 Medieval Age:

The Middle age started with some literary changes from old age. We find Mukundaram who writes the poetry *Chandimangal*. *Chandimangal* is a collection of religious songs of Hindu goddess Chandi. Here is a stanza from this poem:

যদি গো অভয়া ধন না দিবা অপর

এক ঘড়া ধন মাগো নিজ কাঁখে কর।।

Jodi go ovoiya dhon-nom na diba opor-Dat

Ek ghora dhon-Nom mago nij kankhe- Instr kor

(Azad, 2010:16)

Though without fear(goddess) wealth no donate other

One pitcher wealth mother own shoulder do.

(English translation of Chandimangal)

The present version of this song

যদি অভয়া ধন নাহি দিবা অপরকে

এক ঘড়া ধন মাগো নিজ কাঁধে কর।।

Jodi ovoiya dhon nahi diba opor-ke

Ek ghora dhon mago nij kankhe koro.

The meaning of this poem is; though the person knows that the goddess will not donate the last pitcher of wealth to others, the person is not confident on that and wants her to reach the pitcher to the person's home by her own shoulder.

Here, we see that the writer uses Dative case without using /ke/ case marker at the end.

অপর /opor/ (to others)is now used as /opor-ke/ with the case markers. Another noun

কাঁখে /kankhe/ on the shoulder is used as locative case that is used as কাঁধে /kadhe/ (on the shoulder) in modern Bengali.

Mukundaram was the writer at the beginning of middle age around (1350AD-1400AD). In his writing we don't find any colloquial or standard form of Bengali. They are also in rhythmic style. After Mukundaram, some poets write poem on Lord Krishna and his deeds. These types of songs are called together as *Boishnob Podaboli*. Bidyapati describes the beauty of Lord Krishna's Lover Radha in this stanza:

যব- গোধূলি সময় বেলি

ধনি- মন্দির বাহির ভেলি।।

নব জলধর বিজুরি রেহা

দ্বন্দ্ব পসারি গেলি।।

Jobo- godhuli somnoy- LOC beli

Dhoni- mondir-LOC bahir veli

Nobo joldhor-Abl bijuri reha

Dondbo posari geli.

(Azad, 2010:35)

Rhythm word- Twilight time period

Rhythm word- Temple out come

New cloud current sign

Fight goes away

The present version of this song is:

যখন- গোধুলির সময় হল

ধনি- মন্দির হতে বাহির হল

নতুন মেঘে বিদ্যুৎ রেখা

ঝলমলিয়ে গেলো।।

Rhythm word- godhulir somoi holo

Rhythm word- mondir hote bahir hoilo

Notun meghe bidyut Rekha

Jholmoliye gelo

The meaning of this poem is: At twilight when Radha comes out from temple, it seems that new current is coming out from the cloud.

Here we see the use of locative case without any case markers. For example; /godhuli/ is used as /godhulir/ or /godhuli-te/ (at twilight) and /mondir/ is used as /mondir hote/ or /mondir-ete/

in modern Bengali. Again, Ablative case is used without case markers like /jolodhor/ is used as /megh hote/ in modern Bengali. Actually, /jolodhor/ is derived from Sanskrit word /meghat/ and in early middle period Sanskrit version of many words has been used. Besides, the verb is missing in this poem. Hence, we assume that this language is neither standard nor colloquial version of Bengali.

After Bidyapati, ChandiDas, in around 1520 to 1535, also writes *Boishnob Podabali* where he starts using case markers and verbs.

সই কেবা শুনাইল শ্যাম নাম

কানের ভিতর দিয়া মরমে পশিল গো

আকুল করিল মোর প্রাণ

Soi keba sunailo shyam-GEN nam

Kaner vitor diya-INSTR morome- LOC poshilo go

Akul Koril mor- GEN pran- Acc

(Azad, 2010:36)

Friend, who hear Shyam-GEN name

Ear INSTR mind LOC reach

Anxious do my heart

The meaning of this song is: Radha, lover of Lord Krishna, is expressing her love to her friends that someone has told Krishna name into her ear and her heart is anxious for him.

In this poem we see that the writer uses Instrumental case marker দিয়া /diya/ (by, through). In addition, it is also seen that in Locative case the writer uses the marker এ /e/ (in). So, the case marker is being used in the middle age as well. দিয়া /diya/ is the standard version of দিয়ে /diye/ from colloquial. শুনাইল /shunailo/ verb is also used in standard version and now changed into শুনাল /shunalo/ in colloquial.

So, the evidence of using standard version is noticed from the middle of the middle period. It is said that the most renowned writing in middle age is *Mahabharat* by Kashiramdas which is

written in between 1602-1610. Kashiramdas also uses case markers in his writing. The most renowned sentence from *Mahabharat* is the starting of this epic writing:

মহাভারতের কথা অমৃত সমান

কাশীরামদাস কহে শুনে পুণ্যবান।।

Mahabharat-er GEN kotha omrit- NOM soman

Kashiramdas-NOM kohe shune punyoban-ACC

(Azad, 2010:47)

Mahabhart-GEN tell holy nectar equal

KashiramDas tells hear pious.

At the beginning of this epic the writer first express that the story of Mahabharat is like a holy nectar from heaven and whoever hears it will be pious.

Kashiramdas here uses genitive case markers /er/ with Mahabharat. The subcontinent was conquered by the Muslims in 1276 AD. After that new culture, new religion comes in this subcontinent. This change has a great impact on writings as well. It takes almost more than 300 years when Muslim writer starts writing.

We find a writing of Muslim writer Sayed Sultan in between the year 1500-1600.

কহে ছৈয়দ সুলতানে শুন নবগণ

ঐহি হিন্দি নবীবংশ শুন দিয়া মন

আছিল আরবী ভাষে হিন্দি করিলু

বঙ্গদেশী বুঝে মত প্রচারিয়া দিলু

Kohe Chhayed Sultan-e NOM shuno nobogon

Oihi hindi nobibongsho-GEN suno diya mon

Achhilo Arbi vashe- LOC hindi korilu

BongodeshI bujhe moto procharia dilu.

(Azad, 2010:50)

Tell Sayed Sultan-e listen new people
That hindi prophet's clan listen attentively
Was in Arabic language hindi became
Bengali like spread did.

The writer here, is telling that he is Sayed Sultan and speaking to newly converted people who are Hindi and prophet's clan that they spoke Arabic language but now speaking Hindi. The writer then tells that he thinks them as Bengali and spreading this song.

We find a nominative case using /e/ case marker; /Sultan-e/. Again, in Locative case, he uses /e/ case marker, that is /vash-e/ (in language). /Nobibongsho/ can be used as /Nobi-r bongsho/, that is clan of prophet, but he omits the case marker. We also find another case marker *দিয়া* /diya/ from standard version which is now used as *দিয়ে* /diye/ in colloquial Bengali.

Abdul Hakim was a great poet at that time. It was during late middle age; He writes a great writing named *Nurnama*. By this time, people from different country, such as Britain, France, Portugal started to trade with this subcontinent. At that time, some people of this subcontinent were too obsessed to go abroad. Abdul Hakim criticized them with his writing:

যে সব বঙ্গতে জন্মে হিংসে বঙ্গবাণী
সে সব কাহার জন্ম নির্ণয় ন জানি।।

Je sob bongte-te LOC jonme hingse bongobanI-NOM
Se sob kahar jonmo nirnoy no jani.

(Azad, 2010:51)

Those who Bangla-LOC born envy Bengali
Those who birth identity no know.

The poet here criticizing those who born in this country but doesn't want to stay or talk in Bengali. He is confused with their birth and suggest them to leave this country.

Here we again notice that the use of case marker in Locative case. The poet uses /te/ locative case marker with the noun /Bonge/ and it forms standard version. In colloquial version we use /Banglai/

In middle age, the writers tried to write the story of God in verse, but they followed a particular sentence structure. We find that the whole middle age is full of literary works and notice that from late middle period (after 1500) they use case markers and verbs in standard version into their religious songs or poems. This is continuously followed until the year 1757 before the British came. We will see a lot of changes in case markers in the modern age of Bengali literature. So, with the evidence of using standard version of Bengali, we can draw a graph where there will be no competition between standard version and colloquial version and the winner is standard version. Therefore, the rate of change is zero.

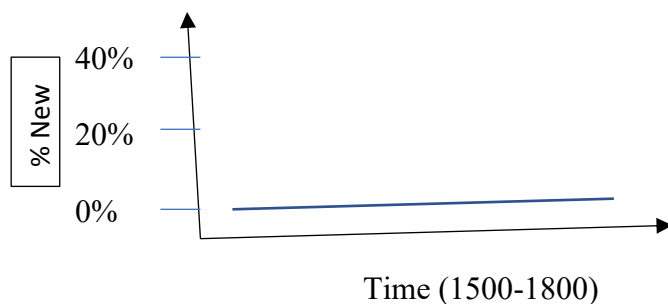


Figure 3: Use of colloquial version in middle age

6.3 Modern age:

Modern age starts from 1800 by the establishment of Fort William College. William Keri established this college to teach Bengali language officially. As a result, the writers start writing Bengali literatures like prose, drama, comedy etc. Before this time, Bengali literature goes through a dark time.

6.3.1 Dark age of Bengali:

In 1757, the subcontinent is invaded by British East India Company. This political impatience plays a negative role on the writing. This age (1760-1830) is called the dark age in the history of Bengali literature (Azad, 59). During these years' literature was influenced by the political change as well as the economic change of the society. Many rich landlords became poor and many poor people became rich during these years. As a result, the taste of literature is changed throughout the society. Some people from middle class became rich and sit on the leading

position in the society. However, the writers didn't write any valuable literature at that time. Most of them were poets who creates poem to please their landlords. These poets are called 'Kabiwala' who participates in a debate with other poets in front of a landlord. These poets had to write poem instantly to defeat opposite poet. That is why they were not interested to make any literary works, rather they were busy with criticizing other poets with their poem. We find a number of 'kabiwala' like Ram Basu, Antony Firingi, Haru Thakur, Nidhubabu, Bhabani. These poets borrowed words from other language like Portuguese, German, Dutch, Danish, English in their poems. This situation lasted until the year of 1800 after the Fort William College is established.

6.3.2 New Age, New Hope:

William Keri, founder of Fort William College, first shows his interest in Bengali language and starts to learn Bengali. Ramram Basu teaches him Bengali privately and the very first book in modern Bengali *Protapaditya* is written by him. William Keri also writes *Kathopokathan*. Keri, in this book, tries to take a picture of regular conversation of Bengali people. He describes a conversation of two women like this:

তোমার কয় যা।

আমি সকলের বড় আমার আর তিন যা আছে।

কেমন যায় ভাব আছে কি কালের মতো।

আহা ঠাকুরানী আমার যে জ্বালা আমি সকলের বড় আমাকে তাহারা অমুক বুধী করে না।

(Azad, 2010: 66)

Tomra koy Za

Ami bokoler boro Amar aar tin Za ache.

Kemon zay vab ache ki kaler moto.

Aha thakuranI amar ze zbala ami sokoler boro amake tahara omuk budhI kore na.

Your how many sister in law

I most senior my three sister in law have

How sister in law's bond have past like

Oh lord, my grief I most senior me they that intelligent do not.

How many sister in law do you have?

I am the most senior and I have three more.

Do you have relation with them like before?

Oh lord, I am the most senior but they don't listen to me.

This is the conversation; Keri describes, the chatting among the women usually had at that time.

6.3.3 Pre-renaissance period (1800-1850): Influence of English

The first fifty years of nineteenth century was the pre-renaissance period to accept English language. During these years (1800-1850) we didn't find too much influence of English language on Bengali language. The Bengal was influenced by poverty and political inconstancy at that time. Therefore, some writers like Iswar Gupta writes few poems following the old fashion. However, the remarkable facilities the writers got at that time was the interest of publishing books from Fort William college after the establishment of a printing press at Srirampur near Calcutta on 1800. This establishment gets much attention of the writers to publish their writing. The most positive side was some writers then started to write beyond religion. These people were mostly from middle class from the society who introduces themselves a member of 'Brahma Samaj'. They were mostly inclined to reform the society through their writing. Raja Rammohun Rai, Debendranath Thakur, Bidyasagar were the most renowned member of this society. However, in fifty years (1800-1850) we find some writings of Rammohun Rai. Raja Rammohun Rai was a social worker who tries to reform Hindu society by dismissing 'sati-daho protha' which was a Hindu custom of burning wife with her dead husband at the same time. Rammohun Rai was the first person who stood for the misinterpretation of Old and medieval version of Hindu religion. He understood that they should break the old Indian rules and follow the European arts and sciences to develop this Indian society. In this purpose, Rammohun Rai translated two religious' books 'Veda' and 'Upanishads' into English. He also published a book against this custom where he expresses his logic to cancel contemporary customs by answering all the questions against him. We will try to find some case markers to identify the use of colloquial language from his book. Here is a quotation from his book.

মহামহোপাধ্যায় ভট্টাচার্য্যের বেদান্তচন্দ্রিকা লিখিবাতে এবং তাহার অনুগতদিগের ঐ গ্রন্থ
বিখ্যাত কবাতে অন্তঃকরণে যথেষ্ট হর্ষ জন্মিয়াছে যে এইরূপ শাস্ত্রাথের অনুশীলনের দ্বারা
সকল শাস্ত্রপ্রসীদধ যে পথ তাহা সর্বসাধারণের প্রকাশ হইতে পারিবেক এবং কোন পক্ষে ভ্রম
আর প্রতবনা ও স্বার্থপর আছে তাহাও বিদিত হইতে পারে এবং ইহাও এক প্রকার নিশ্চয়
হইতেছে যে ভট্টাচার্য্য একবার প্রবর্ত হইয়া পুনরায় নিবর্ত হইবেন না অতএব
দ্বিতীয় বেদান্তচন্দ্রিকার উদজের প্রথিখাতে আমরা বহিলাম।

(Ghosh, 1948: 118)

Mohamahapadhyai Vottacharjya-GEN Bedantchandrika-NOM likhibate ebong
taha onugoto-dig-GEN oi granthaa bikhyat kobate ontokorone jothesta harsha
jonmiachhe je airup sasthrather onusiloner dbara sokol sastropashidh je path taha
sarbosadharoner prokash hoite paribek ebong kon pokhe vrom ar protabona o sarthopor
ache tahao bidito hoite pare ebong ihao ek prokar nischoy hoitechhe je vottacharjya
ekbar proborto hoia pinorai nborto hoiben na otoeb Ditiyo Bedantchandrika-ACC udjer
protikhate amra bohilam.

Mohamohopadhyai Vottacharya's Bedantchandrika Write and his followers that book
famous do inside enough envy grow that this meaning of book exercise by all good way
that common express do and what side fault and selfishness that express may and that
one kind must do that Vottacharya once forward again backward not so Second
Bedantchandrika of publish wait be.

Rammohan Rai here describes about an author named Mohamohopadhyai who writes a book
named *Bedantchandrika*. The book is highly appreciated by the readers and Rammohan has an
envy of that and he is expecting that by reading that book the readers will understand about the
right and wrong. Rammohon then expects that Mohamohopadhyai Vottacharjya will publish
the second part of that book.

In this text we find the following case markers:

মহামহোপাধ্যায় ভট্টাচার্য্যের /Mohamohopadhyai Vottacharya-er//Mohamohopadhyai
Vottacharya-Gen/ (of Mohamohopadhyai Vottacharya)

বেদান্তচন্দ্রিকা /Bedantchandrika/ /Bedantchandrika-NOM/ Bedandchandrika

অনুগতদিগের /onugoto-dig-er/ /Onugoto-dig- Gen/ (of the followers).

দ্বিতীয় বেদান্তচন্দ্রিকার /Dittiy Bedantchandrika-r/ /Second Bedantchandrika-NOM/ Of second Bedandchandrika.

Here, we see the use of Nominative case marker, Accusative case marker 'ér' and the genitive case marker 'ér' is added with the suffix 'dig'.

We noticed that the use of punctuation is not seen at the early stage of middle age. The writers didn't use any punctuation mark between two sentences. However, we find only Rammohon Rai writing some books during this dark age. Actually, Rammohon Rai was a person who fought for the Indian modernism. It is he who tries and succeed to establish a Hindu College in Calcutta under the guidance of professor David Hare. The English department was started there under professor D.L Richardson and English language becomes an interest to the writers. He also works for the liberty of the newspaper. His great achievement came in the year 1835 when English was adopted as the official language for education.

From the above discussion, we have learned that use of 'dig' suffix as well as standard version of language is present from the year 1800 to the year 1850. Therefore, again the standard version is winner during this period and the change rate is still zero. So, the graph will be like this:

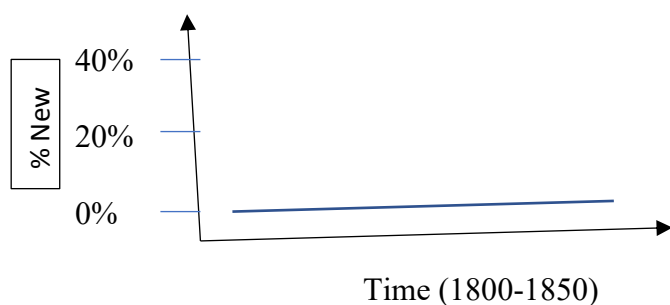


Figure 4: Use of colloquial version in pre-renaissance period

6.3.4 The Renaissance of Bengali language: Influence of English & Rise of Colloquial (1850-1900)

The Bengali literature started to change from the year 1800 but the actual changes in Bengali language come after 1850. The first fifty years of nineteenth century was the preparation of

this renaissance of Indian literature. Therefore, the 1850s are most important years of Bengali language. By this time the writers have already got knowledge about English literature. Debendranath Thakur from 'Brahmasamaj' writes *Attmatottobidya* in 1852 where we find him using 'dig' suffix with the case markers and standard version of verbs. Some text from him is given below:

তোমার ভ্রাতাদিগের কি প্রকার লেখা পড়া হইতেছে? বোধ হয় তোমারই বিদ্যালয়ে
তাহারা ভুক্ত হইয়াছে। যে প্রকার তুমি দেখিয়াছ যে, আমি কতক বালককে ব্রাহ্মধর্ম
অধ্যাপনা করিতেছি, সেই প্রকার তুমি তোমার ভ্রাতাদিগকে পড়াইলে অনেক উপকার হয়।

(Thakur, 1927: 3)

Tomar vratadig- ACC ki prokar lekha pora hoiteche? Bodh hoy tomari bidyaloi-
NOM tahara vukta hoyache. Je prokar tumi dekhiyacho je, ami kotok balok
-DAT brahmdhormo odhyapona koritechhi, sei prokar tumi tomar
vratadig-ACC poraile onek upokar hoi.

Your brothers how study go-pres cont? May be your school they admit-pres
perf.Kind you see- pres perf that, I some boys Brahmin religion practice do-
pres cont, that like you your brothers teach so helpful.

How is your brothers' study? May be they are admitted in your school. How you
have noticed that I am teaching Brahmin religion to some boys, Like that if you
teach your brothers that would be so helpful.

Here ভ্রাতাদিগের /vrata-dig- ACC/ /Brothers/ is an accusative case with 'dig' suffix and er case markers. We also notice use of Dative বালককে /balok-Ke/ /balok-DAT/ /to the boy/. In addition, we find standard version of verb হইয়াছে /hoiyache/, দেখিয়াছ /dekhiyecho/, করিতেছি /koritechhi/ in this text.

In the following year Hara Chandra Ghosh, a social worker and a Bengali free thinker, published a book named *Vanumoti Chittobilash*. He was the first Bengali who serves as a judge

at Calcutta small causes Court. His writing was influenced by English language as he was close contact with Hindu college. We will have a text from his book *Vanumoti Chittobilash*

শ্রীমন্মহারাজের আদেশ হইলে বিদেশীয় রাজপুত্রদিগের ও অনুগামীগণের অবস্থানো
উপযুক্ত স্থানে দেওয়া যায়। এবং পশবাদিও উপযুক্ত স্থানে থাকে এতভিন্ন কাঞ্চি
ও কান্যকুঞ্জ ও মগধ মথুরা ও মিথিলা অঙ্গ বঙ্গাদি হইতে যে রাজপুত্রেরা
আসিয়াছেন, মন্ত্রিবরের নিয়োগ ক্রমে ঐ মহোদয়দিগকে যথোপযুক্ত আবাস প্রদত্ত
ও তাহাদিগের ভক্ষ্য ভোজ্যের নির্দিষ্ট হইয়াছে।

(Ghosh, 1853: 15)

Shreemonmohoraj-NOM adesh hoile bideshioy rajputra-dig-ACC o
onugami-gon-ACC obosthano upozukta sthane deoa zay. Ebong
poshu-adi-NOM upozukta sthane thake etovinno kanchi o konyakunjo
o mogodh mothura o mithila- LOC ongo bongo-adi- LOC hoite ze
rajputrara-NOM asiyachen, Mantriborer-NOM niog krome oi
Mohodoy-dig-ACC jothopjukta abas prodotto o taha-dig-GEN
vokhyo vojyor nirdisto hoiyache.

Shreemonmohoraj's order foreigner princes and followers position suitable place
given. And animals suitable place stay other Kanchi and Konyakunjo and Mgodh
Mathura And Mithila parts Bengal parts from that princes come- pres perf, ministry's
appointment that Mohodoy suitable place given and their eatable meal fixed do- pres
perf

If Sreemonmoharaj gives an order, then the position of the foreigner princes and their followers
can be put into a suitable place. And the animals can be placed in suitable place. Other than
that, the place and meal of the princes who are from Kanchi, Konyakunjo, Mogodh, Mothura,
Mithila and other parts of Bengal have been fixed by The Minister.

Here we see the use of dig suffix with the Accusative and Genitive case markers. Besides,
'gon' and 'adi' suffix are also used which are features of standard version.

The writers between 1800-1850 was mostly either British missionaries or educated social workers who are influenced by English language. But after 1850 we have some writers who are directly influenced by English language. As a result, play is first introduced in the history of Bengali literature by Ram Narayan Tarkaratna in 1854. Here is a text from the play *Kulin Kulsarbasya* by Ram Narayan Tarkaratna:

Text 1:

এ সভার শোভা ক্ষণকাল নিরীক্ষণ করিলে কাহার না অন্তরাত্মা সন্তোষ সাগরে সন্তরণ করে। এই সভা নানাগুণরত্নমণ্ডিত পণ্ডিত জনে আকীর্ণ, দাক্ষিণ্য প্রভৃতি সদগুণসম্পন্ন ধনিগণে পরিপূর্ণ, এমন স্থানে আমার বহু পরিশ্রম শিক্ষিত সঙ্গীত বিদ্যার পরীক্ষা প্রদান একান্ত সমুচিত হইয়াছে, যেহেতু সজ্জন সমাজে অপরীক্ষিত বিদ্যা, অনগ্নি-পরিশোধিত সুবর্ণের ন্যায়, বিশ্বাসনীয় হয় না।

(Tarkaratna, 1927: 8)

E sova-NOM shova-ACC khonkal nirikhon korile kahar na ontohratma-ACC sontosh sagor-LOC sontron kore. Ei sova nanagunratnamondit-INSTR pandit jone akirno, dakhinya provriti sodgunsomponno dhonigone poripurna, emon sthan-LOC amar bohu porisrom-INTR sikhit sangeet bidya-ACC porikha prodan ekanto somuchit hoiyeache, jehetu sojjon somaje oporikhit bidya, onogni-porisodhito sunorner-ABL, bishasnyo hoy na.

This meeting beauty short term examine do- whom not soul satisfy sea flow.

This meeting with several virtue and jewelry scholar attached, donation etc

good virtue rich filled, such place my many labors taught song knowledge

examination teach only must do-present perfect, Since relatives society

unexamined knowledge, not fired refined gold like, trustable be not.

The beauty of this meeting can be examined shortly and by this whose soul is not flown in the sea. This meeting is filled with several virtues and jewelries' like scholar, filled with rich

people who donates to the poor, this place is perfect for taking this competition of singing knowledge what I gained by hard work because this kind of competition can't be fare like gold without burned in the society where everyone is relatives.

In this text Tarkaratna uses a number of case markers. Though he didn't use 'dig' suffix in this text, we find verb of standard version like: করিলে /korile/ do, হইয়াছে /hoiyache/ become.

Text 2:

সাধু, সাধু উত্তম সঙ্গীত করিয়াছ, তোমার কণ্ঠনির্গলিত, রাগরাগিণী সংকলিত,
রসভাবপূর্ণ, মধুর সঙ্গীতশ্রবণে সমস্ত সামাজিক লোক একতানান্তকরণে চিত্রপুতলিকার
ন্যায় হইয়া রহিয়াছেন; ইহারা প্রথমত তোমার লোকাভীত রূপলাবণ্য নিরীক্ষণেই মুগ্ধপ্রায়
ছিলেন, এক্ষণে তোমার অসামান্য সঙ্গীতনৈপুণ্যে যে কি পরযান্ত আত্মাদিত হইয়াছেন
তাহা বাকপথাভীত।

Sadhu sadhu, uttam sangeet koriyeacho, tomar konthanirgalit, ragragini
songkolit, rosvabpurna, modhur sangeet srobone somogra samajik lok
ekotanantkorone citraputtolika nyai hoiya rohiachhen, ihara prothomot
tomar lokatit ruplabonya nirikhonei mugdhaprai chilen, ekhane tomar
osamannyo sangeetnoypunnye je ki porjontyo ahaladit hoiyeachen taha
bakpothatit.

Pleased pleased best song do-present perfect, your from thought, tune with,
esmerize-perfect, swewet song hear whole social people unity bring, picture
like be- present perfect; they firstly your people beauty examine bewitched
be- past indefinite, Now your outstanding singing skill that what until joyous
be-present perfect that beyond speech.

Bah bah, you have sung the best, the whole society is united like a picture with one frame by hearing the mesmerized, sweet song from your voice. They were at first impressed with your beauty but now how they are impressed with your outstanding song can't be expressed.

Tarkaratna was a social activist who tries to show the negative effects of Polygamy in Hindu society through this play. After Tarkaratna's new addition in Bengali literature, it takes a new turn in its history. Actually, this 1850s are the golden time for Bengali language as a new form is introduced. This new form is introduced by Parichand Mitra. He learned French and English. He understood that Bengali literature needs a reformation in its language. He tries to write a novel named *Alaler Gharer Dulal* for mass people with their language. We now call this language as 'colloquial' version of Bengali language.

Text 1:

সত্যি বলচি এমন ভাই আছে যে ভাইকেও যেমন দেখে বোনকেও তেমন দেখে।

(Mitra, 1857: 34)

Sotti-NOM bolchi-Present cont. emon vai-NOM ache ze vai-ACC

zemon dekhe bon-NOM temon dekhe.

Truly speaking such brother are that brother like see sister such see.

Truly speaking, there is such brother who compares his brother and sister in the same way.

Text 2:

সন্ধ্যা হইল- শৃগালদিগের ডাক ও ঝি পোকার ঝি ঝি শব্দে গ্রাম শব্দায়মান হইতে লাগিল।

(Mitra, 1857: 12)

Sondhya-LOC hoilo- srigal-dig-NOM dak o Jhi Poka-NOM jhi jhi sobde

gram-LOC sobdayoman hoite lagilo.

Evening becomes- foxes bark, insects noise village buzzing do- past continuous

At evening, with the sound of vixen and insects the whole village is ringing.

Text 3:

পরদিন প্রভাতে বেণীবাবু মতিলালকে লইয়া বৌবাজারের বেছারাম বন্দ্যোপাধ্যায়ের

বাঁটীতে উপস্থিত হইলেন।

(Mitra, 1857: 13)

Pordin provat-LOC Benibabu-NOM Motilal-ACC loia Boubazar-LOC

Becharam Bondyopadhyai-GEN Bati-LOC uposthit hoilen.

Following morning Benibabu Motilal take Boubazar Becharam Bondopadhyai

House present do-past indefinite

The following morning Benibabu along with Motilal went to the house of Becharambabu of Boubazar

Above I tried to show three different texts from same book where we notice the use of case markers in standard version and verbs like; বলচি /bolchi/ (speaking) in colloquial version. In addition, we also see Parichand Mitra using 'dig' suffix though he first tries to write it in 'colloquial' language. Later, it is found that the language Mitra used in this book is not completely 'colloquial'. However, Mitra takes Bengali literature into a different position through this book. He couldn't leave the influence of standard language but he proves that both literature and language is no longer a wealth of upper-class people. What Mitra did was daring and for the first time in Bengali language a new form is introduced. At the same time, Bengali language started to change. However, at the same year, a new literary work is added in Bengali literature by Rangalal Vandyopadhyay. Rangalal Vandyopadhyay writes four narrative poems named *Padmini Upakhyan*, *Karma-devi*, *Sura-Sundari* and *Kanchi-Kaveri*. The first one *Padmini Upakhyan* is written in the year 1858. Rangalal Vandyopadhyay had studied in English at Hindu college. His poem *Padmini Upakhyan* is called as first modern poem in Bengali literature. J.C. Ghosh describes that "Rangalal Vandyopadhyay was influenced by Byron, Scott, and Tom Moore" (Ghosh, 1948: 135). Here is some text from *Padmini Upakhyan*:

পুত্রাদিগের সহিত পরামর্শ।

আমতগনের এই বাক্য পরিশেষে।

দৈববানী অমনি হইল শুকদেশে ?

(Vandyopadhyay, 1905: 68)

Putra-dig-NOM sohit poramorsho

Amotyogon-NOM ei bakyo- ACC porisheshe

Doibyobani-NOM omoni hoilo Sukdeshe-LOC

Sons with discuss

Rich people this sentence at last.

Prophecy then be SukDesh.

After having discussion with the sons and when the rich people finished their speech, the prophecy happened in Sukdesh (a place).

In this poem Rangalal Uses 'dig' suffix with Nominative case 'ér'. We also have Accusative and Locative case in this text. The verb হইল /hoilo/ be is a standard version of হল /holo/.

This poem is a milestone in Bengali language. In the same year Madhusudan Datta wrote a drama named *Sharmistha* which is a great creation in the history of Bengali literature. Madhusudan is attracted by western writers and wanted to be an English writer. He wrote *The Captive Lady* in 1849 in English. He was disheartened when he finds his writing is not accepted in western. However, he also translated a Bengali play into English named *Ratnavali* which is written by Tarkaratna. But he realized that this play is not a good work of him and from this realization he gets inspiration to write a standard play. Madhusudan Datta writes *Sharmistha* in 1858 and also translated it in English. In its preface he claims that *Sharmistha* is the first attempt to produce a classical and regular drama in the history of Bengali language. (Das, 2005: 184)

Here is some text from *Sharmistha*

Text 1:

ঐ দূরস্থিত নগর হতে পারিজাত পুষ্পের সুগন্ধ সহকারে মৃদু মন্দ পবন সঞ্চার হচে;

আর কখন কখন মধুরকণ্ঠ অঙ্গুরীগণ তানলয়বিশুদ্ধ সঙ্গীতও কর্ণকুহর শীতল করে;

কোথাও কোথাও ভীষণ সিংহের নাদ, কোথাও ব্যাঘ্র মহিষাদির ভয়ংকর শব্দ, আবার

কোথাও বা পর্বতনিঃসৃত বেগবতী নদীর কুলকুল ধ্বনি হচে।

(Datta, 1863: 3)

Oi durosthit nagar-LOC parijat pusp-GEN sugondha sohokare mridu monad
pobon soncar hocye; ar kokhon kokhon modhurkontha opsorigon
tanloybisudha songeet-INSTR o kornokuhor-ACC shitol kore, kothao
kothao vishon singh-NOM nad, kothao baghryo mohish-adi-GEN
voingkor shobdo, abar kothao ba porbot-ABL begboti nodir kulkul
dhboni hocye.

That far city from beautiful flower smell with slight breeze air blow
do- present continuous; and sometimes sweet voice angels guitar with
song ear breeze do- present indefinite; somewhere extreme lion sound,
somewhere tiger buffaloes fearful sound, again somewhere from mountain
flow river sound do-present continuous.

Sweet smell of beautiful flowers and sweet breeze air is coming from that city. And sometimes
sweet songs of angel are making my ear cool, in some place the sound of lion, somewhere the
fearful sound of tiger and buffaloes, again somewhere the sound of river coming from the
mountain is heard.

Text 2:

দৈত্যরাজকন্যা শর্মিষ্ঠা, গুরুকন্যা দেবযানীর সহিত কলহ করে, তাকে এক
অন্ধকারময় কুপে নিক্ষেপ করেন, পরে দেবযানী এই কথা আপন পিতা
তপোধনকে অবগত করালে, তিনি ক্রোধে প্রজ্বলিত হুতাশনের ন্যায় একেবারে
জ্বলে উঠলেন। আঃ সে ব্রহ্মাগ্নিতে যে আমরা সনগর দগ্ধ হই নাই, সে কেবল
দেবদেব মহাদেবের কৃপা, আর আমাদের সৌভাগ্য।

(Datta, 1863: 6)

Doityorajkonya sharmistha-NOM, gurukonya debzanI-ACC sohit koloh

kore, take ek ondhokarmoi kup-LOC nikhhep koren, pore debzanI ei kotha
apon pita-NOM topobon-ACC obogoto korale, tini krodhe projjolit hutasoner
nyay ekebare jbole uthlen. Ah: se ki brahmagni-ABL ze amra songor dogdha
hoi nai, se kebol debdeb mohadeb-GEN kripa, ar amader souvagyoy.

Giant princess Sharmistha, teacher's daughter Debzani with quarrel
do-present indefinite, her one deep dark well throw do-present indefinite, later
Debzani this matter her father Topodhon inform do- present indefinite. He
anger like fire fired. Ah: that fire we all burnt not, that only great lord Mahadeb
blessing, and our good luck.

Sharmistha, daughter of giant, quarrels with Debzani, daughter of the senior teacher and throw her into a deep dark well. Later Debzani informs this matter to her father and her father becomes angry like a flame of fire. Ah: it is blessing of Great Lord Mahadev that we are not burnt with that fire, and also our good luck.

Madhusudan also writes *Padmabati* (1860) which is a sequel of *Sharmistha* and influenced by the story of great legend Paris offering the Golden Apple to Venus. Most of the time in his life Madhusudan was in need of money. He was sent to Hindu College at the age of thirteen. He learned about the English writer from there. He got inspiration to become a writer from the European writers like, Byron, Homer, Ovid, Dante. Though he was influenced by the writing of Byron in his early life of writing, but in later period influence of other writers like Homer, Ovid, Dante is seen. He was so desperate to be a successful English writer that he converted himself from Hinduism to Christianity and married to an English woman. However, he understood that he would be a good writer if he tries to write in his mother tongue. Therefore, he returned back home and got a job as a clerk. The very next two years, 1861 and 1862, were significant in Datta's life. He introduced Blank Verse in poetry and created *Tillotamasamvab* which is the first poem in blank verse in Bengali. This poem is also influenced by western mythology. In this poem he creates a character Tillotoma in figure of Eve. Besides *Tillotama*, he writes the first epic *Meghnad Badh* where he was influenced by Milton's *Paradise Lost*. *Meghnad Badh* was written in blank verse where he describes the death of Hindu mythological character Meghnad with mock. Here is some text from *Meghnad Badh*:

কে কবে শুনেছে পুত্র, ভাসে শিলা জলে,

কে কবে শুনেছে, লোক মোরই পুনঃ বাঁচে?

(Datta, 1861: 59)

Ke kobe shuneche putra, vase shila-NOM jole-ACC,

Ke kobe shuneche, lok-NOM mori punoh bache?

Who when hear son, float ice water,

Who when hear, people died again alive?

Son, who have heard that ice floats on the water and who have heard that people die and again become alive.

Here we see the use of verb শুনেছে /shuneche/ listen-pres perf which is colloquial. The standard version is শুনিয়েছে /shuniyache/. Though Datta uses standard form mostly in this book, we find a mixture of standard and colloquial version.

Kali Prasanna Singha is the first person used colloquial language without any influence of standard version. *Hutum Pechar Naksha* is the novel where he completely used colloquial language. Here is some texts from *Hutum Pechar Naksha*.

Text 1:

এদিকে আমাদের বাবুদের গাজনতলা লোকারণ্য হয়ে উঠলো, ঢাক বাজতে লাগল, শিবের

কাছে মাথা চালা আরম্ভ হলো, সন্ন্যাসীরা উবু হয়ে বসে মাথা ঘোরাচ্ছে, কেহ ভক্তিয়োগ

হাঁটু গেড়ে উপুড় হয়ে পড়েছে- শিবের বামুন কেবল গঙ্গাজল চিটাচ্ছে।

(Singha, 1862: 12)

Edike amader babu-GEN Gajontola-LOC lokaronyo hoye uthlo, dhak-INSTR

bajte laglo, Shib-NOM kache matha cala aromvo holo, sonnyasir-ACC ubu

hoye bose matha ghoracce, keho vaktijoge hatu gere upur hoye poreche-

Shib-GEN bamun-NOM kebol gongajol-ACC chitachche.

This side our masters countryyard crowd do- present perfect, drum play start-
past ind, Lord Shiva head bow down start-, Priests squat do- present perfect
head spin- present continuous, someone yoga opposite do- present continuous.
Shiva priest only holywater spray- present continuous.

The countryside of our master's house is crowded with people, drum is played, it is started to
bow down heads towards Lord Shiva, Priests are sitting like squat and spinning their head,
some people are doing yoga- only the priest of Shiva is spraying the holy water.

Text 2:

চড়কগাছ পুকুর থেকে তুলে, মোচ বন্ধে মাথায় ঘি- কলা দিয়ে খাঁড়া করা হয়েছে। ক্রমে
রোদ্দুরের তেজ পড়ে এলে চড়কতলা লোকারণ্য হয়ে উঠলো।

(Singha, 1862: 19)

Charak gachh-NOM pukur-ABL tule, moch bendhe matha-LOC ghi-kola-INSTR
diye khara kora hoyeche. Krome roddur-ACC tej pore ele charaktola-LOC
lokaronnyp hoye uthlo.

Charak tree river from pick, branch tie top butter- banana with stand do-present
perfect. Gradually sunshine heat decrease Charak down crowded do- past indefinite.

Charak tree has been lifted from the river and its branches are tied and kept straight with butter
and banana on the top. Gradually the heat of sunshine has been decreased and the down of
Charaktola is crowded with people.

We see the use of বাবুদের /babu-der-gen instead of বাবুদিগের /babu-dig-gen and verb পড়েছে
/poreche/ instead of পড়িয়াছে /poriache/. So, for the first-time colloquial version is used
completely without any influence of standard version. Thus, Bengali language first notice a
rise of new form. According to Denison (2003), this change can be defined as 'slow, slow'
and now the graph will be as below:

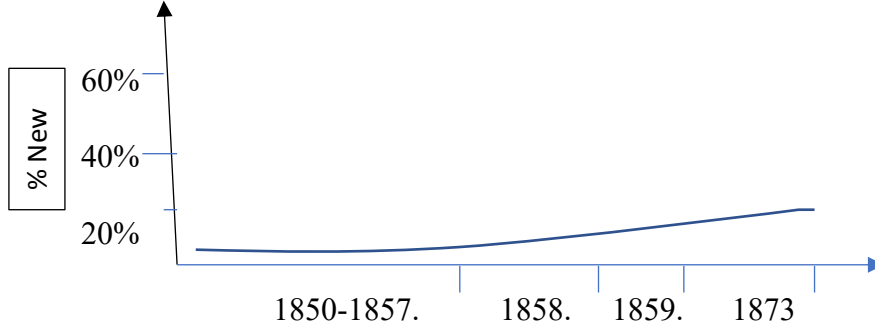


Figure5: Rise of colloquial version after 1858

In this decades another masterpiece is added in the history of Bengali literature by Bankim Chandra Chattopadhyay in 1865. He wrote *Durgeshnandini* which was the first historical romantic novel in Bengali language. The version Bankim used is completely standard. It is told that Bankim Chandra modelled this novel from Sir Walter Scott's *Ivanhoe*. Bankim Chandra Chattopadhyay himself denied this, though we find a love triangle among Jagat Singh, Tilottama and Ayesha which is quite similar like *Ivanhoe*, Rebecca and Rowena. However, apart from this conflict whether it is influenced by Scott's *Ivanhoe* or not, we will have a look of some text from this novel:

Text 1:

যুবক এই কথানুসারে মন্দিরের বাহিরে আসিয়া জ্যোৎস্নার আলোকে দেবালয়রক্ষকের
 গৃহ দেখিতে পাইলেন। গৃহদ্বারে গমন করিয়া তাহার নিদ্রা ভঙ্গ করিলেন। মন্দিররক্ষক
 ভয়প্রযুক্ত দ্বারোদঘাটন না করিয়া, প্রথমে অন্তরাল হইতে কে আসিয়াছে দেখিতে লাগিল।
 বিশেষ পর্যবেক্ষণে পথিকের কোন দস্যুলক্ষণ দৃষ্ট হইল না; বিশেষতঃ তৎসীক্রীত অর্থে
 লোভ সম্বরণ করা তাহার পক্ষে কষ্টসাধ্য হইয়া উঠিল। সাত প্যাচ ভাবিয়া মন্দিররক্ষক দ্বার
 খুলিয়া প্রদীপ জ্বালিয়া দিল।

(Chattopadhyay,1925: 6)

Zubok-NOM ei kothanisare mondir-LOC bahire asiya jotsnar aloke
 debaloyrokhkhok-GEN griho-LOC dekhite pailen. Grihodbar-INSTR gomom
 koriya tahar nidra-ACC vongo korilen. Mondirrokhkhok-ACC

voyprozukto dbarodghaton na koriya, prothome ontoral hoyte ke asiyache
dekhite lagilo. Bishes porzobekhane pothik-NOM kon dosyulokkhon dristo
hoilo na; bishesot: totsikrito ortho-ACC lov somboron kora tahar pokhhe
kostosadhya hoiya uthil. Sat pyach vabiya mondirrokhok-NOM dbar khuliya
prodeep-ACC jbaliya dilo.

Young this speech temple outside come moonlight temple guard house
see- past indefinite. Door to go- his sleep disturb-past indefinite. Temple
guard in fear open door not, first inside from who come- present perfect
look- past indefinite. Special examine streetwalker dangerous see not; specially
money greed control him to difficult- past indefinite. Nothing think guard of
temple door open lamp light up- past indefinite.

The young man, according to this speech, came outside the temple and saw the temple's guard house in the moonlight. He disturbed the sleeping guard by knocking onto the house. The guard in fear didn't open the door and tried to observe who is on the gate. After observation he didn't find the young man harmful and so it became difficult to control his greed for money and as a result he open the door and light up a lamp.

Text 2:

যুবক মন্দিরাভ্যন্তরে উপযুক্ত স্থানে প্রদীপ স্থাপন করিয়া রমণীদিগের সম্মুখে দাঁড়াইলেন।
তখন তাহার শরীরোপরি দীপরশ্মি-সমূহ প্রপতিত হইলে, রমণীরা দেখিলেন যে, পথিকের
বয়ঃক্রম পঞ্চবিংশতি বৎসরের কিঞ্চিন্মাত্র অধিক হইবে; শরীর এতাদৃশ দীর্ঘ যে অন্যের
তাদৃশ দৈর্ঘ্য অসৌষ্ঠবের কারণ হইত।

(Chattopadhyay, 1925: 6)

Zubok-NOM mondiravontyore-GEN upozukto sthane prodeep-ACC sthapon
koria romoni-dig-LOC sommukhe darailen. Tokhon tahar shorir-LOC-
oopori dIproshmi-somuhon-NOM propotit hoile, romonir-NOM dekhilen ze,

pothik-NOM boikrom ponchobingsoti botsorer kincinmatro odhik hoibe;
shorIr etadrish dlrgho ze onyer tadrish doirgho osousthober karon hoito.
Young inside temple proper place lamp keep-participle women in front of
stand- past indefinite. Then his on body lights of lamp fall, women saw that,
stranger age 25 years little more be- future indefinite, body like long that
his length misfortune reason may.

The young man stood in front of the women after keeping the lamp on the perfect place of the temple. Then the light of the lamp fall onto his body and the women noticed that the age of the stranger will be a bit more than 25; but his body is too long that it could be the reason of his misfortune.

We see that in this novel Bankim Chandra uses standard language. Thus, we find using 'dig' suffix with Locative case markers. We also notice of using 'somuho' suffix with Nominative case markers in the word দীপরশ্মি-সমূহ /Diproshi-somuho/ /Diproshi-suffix- NOM/ lights of lamp. However, we have another masterpiece in this decades which is written by Dinabandhu Mitra. *Nil Darpan* was a play written by Mitra in 1860 which was staged in Dhaka. This work plays an important role to develop a theatre in Bengal. Here is a text from *Nil Darpan* play:

ধর্মান্তর, সাক্ষীগণ চাষ উপজীবী দীন প্রজা, তাহারা স্বহস্তে লাঙ্গল ধরিয়া স্ত্রী পুত্রের
প্রতিপালন করে; তাহাদিগের সমস্ত দিবস ক্ষেত্রে না থাকিলে তাহাদিগের আবাদ ধ্বংস
হইয়া যায়; বাড়িতে ভাত খাইতে আইলে চাষের হানি হয় বলিয়া তাহদের মেয়েরা গামছা
বান্ধিয়া অন্ন ব্যাঞ্জন ক্ষেত্রে লইয়া গিয়া তাহাদের খাওয়াইয়া আসে, চাষাদিগের এক
দিন ক্ষেত্র ছাড়িয়া আইলে সর্বনাশ উপস্থিত হয়; এ সময়ে এত দূরস্থ জেলায় রাইয়তদিগের
তলব দিয়া আনিলে তাহাদিগের বৎসরের পরিশ্রম বিফল হয়ঃ ধর্মান্তর ! যেমত বিচার
করেন।

(Mitra, 1929: 46)

Dhormabotar, sakhigon-NOM chash upojibyoo din proja-ACC, tahara sohoste

langol-INSTR dhoriya stri puta-ACC protipalon kore; taha-dig-GENr somosto
 dibos-LOC khetre na thakile taha-dig-GEN abad dhongso hoiya zai; bari-LOC
 vat-NOM khaite aile chas-GEN hani hoi bolia tahader meye-NOM gamchha
 bandhiya onno banjyon-ACC khetra-LOC loia gia tahader khaoaia ase,
 chasha-dig-NOM ek din khetro-NOM chariya aile sorbonash uposthit hoi; e
 somoie eto durostho jelai raiot-dig-NOM tolob diya anile taha-dig-GEN
 botsorer porisrom bifol hoi: dhormabota-NOM zemet bichar koren.

My lord, witness cultivation do poor fellow, they own hand Agricola hold
 wife son maintain do; their whole day land no stay their cultivation waste
 be- present perfect; at home rice eat come cultivation disturbed so their
 daughters towel inside rice vegetables land bring go-present indefinite them
 feed come, farmers one day land leave come dangerous become- present indefinite;
 this time such far district witness call for their yearly labor fail do- present
 indefinite: my lord your prosecution.

My lord, the witness are poor fellow who cultivates their farms, they themselves hold the
 Agricola to maintain their family; if they don't spend their whole day on cultivation their farm
 will be destroyed, their daughters come to farm with food so that they don't waste their time
 by going home to eat, it becomes dangerous for them If the farmers leave their farm for a day;
 In this condition if they would have to come in this far district, their labor for this year will be
 ruined. My lord now your prosecution.

Here we find that Mitra uses 'dig' suffix with Genitive and Nominative case markers. Mitra
 uses standard language in this play. This play from Mitra has a great influence on Bengali
 literature. Mitra successfully shows how Bengali people was absorbed by British emperor.

The next decade 1870-1880 gets a lot of writings influenced by English literature and its
 language. Bengali literature has already seen the success of several new additions by this time
 and in language a new form has risen already. The writers understood that the writing is not
 only for the educated person but also for the common people. This change in Bengali society

as well as Bengali language is shown by Rajnarayan Basu in his *Sekal Aar Ekal* in 1873. Here is some text from this work:

Text 1:

সেকালের সাহেবেরা আমলাদের উপর এমন সদয় ছিলেন যে, শুনা গিয়াছে, তাহারা তাঁহাদের দেওয়ানদের বাটিতে গিয়া তাঁহাদের ছেলেদিগকে হাঁটুর উপর বসাইয়া আদর করিতেন ও চন্দ্রপুলি খাইতেন। তাহার অন্যান্য আমলাদের বাসায়ও যাইয়া কে কেমন আছে জিজ্ঞাসা করিতেন।

(Basu, 1874: 4)

Sekaler sahebra-NOM amlader-ACC upor amon sodoy chilen ze, shuna giyache, tahar tahader deyand-GEN bati-LOC giya tahader chele-dig-ACC hatur upor bosaiya ador koriten o chandrapuli khaiten. Tahar onnayanyo amlader-ACC basa-LOC o zaiya ke Kemon ache jigessa koriten.

That age gentlemen clerk such pleased that, hear- passive, they their Dewans home go their sons lap on sit cuddle do-past indefinite and sweets feed. Their others clerks home go who how are ask do- past indefinite

In that age the gentlemen were so pleased to their clerks that, it was heard, they went to their clerk's house to cuddle their (clerks) children by taking them on their lap and feeding them sweets. They also went to another clerk's house and asked them how they are.

Text 2:

এখনকার সাহেবদিগকে দেখিলে, তাঁহাদিগকে সেই সকল সাহেবদের হইতে এক স্বতন্ত্র জাঁতি বলিয়া বোধ হয়।

(Basu, 1874: 10)

Ekonkar saheb-dig-ACCke dekhile, taha-dig-ACC sei sokol saheb-NOM hoite bek sbotontro jati-NOM bolia bodh hoi.

Now gentlemen see-past ind, them those gentlemen from a individual nation
like feel- present ind.

Now the gentlemen of this age act like an individual nation from the gentlemen of that age
Rajnarayan Basu uses standard language in this book. Therefore, we find 'dig' suffix with
Accusative case markers above the texts. However, Bankim Chandra also published a novel in
the same year named *Bishbriksha* showing the surviving of a widow in India. Here is a text
from that novel:

Text 1:

কৃষকে লাঙ্গল চষিতেছে, গরু ঠেঙ্গাইতেছে, গরুকে মানুষের অধিক করিয়া গালি দিতেছে,
কৃষণকেও কিছু কিছু ভাগ দিতেছে। ঘাটে ঘাটে কৃষকের মহিষীরাও কলসি, ছঁড়া কাঁথা,
পচা মাদুর, রুপার তাবিজ, নাকছবি, পিতলের পৈচে, দুই মাসের ময়লা পরিধেয় বস্ত্র,
মসিনিন্দিত গায়ের বর্ণ, রুম্ম কেশ লইয়া বিরাজ করিতেছেন।

(Chattopadhyay, 1960: 1)

Krishok-NOM langol-INSTR chositeche, goru-ACC thengaiteche, goru-ACC
manush-GEN odhik koriya gali diteche, krishan-ACC kichu kichu vag diteche.
Ghate ghat-LOC krishok-GEN mohishirao kolsi, chera katha, pocha madur,
rupar tabij, nakchobi, pitoler poiche-INSTR, dui maser moyla poridheyo
bostro-INSTR, mosinondit gayer borno, rukho kesh loiya biraj koritechen.
Farmer plough do-present cont, cattle drive-pres cont, cow man more call name-
present cont, farmer some share do- pres cont. banks of river farmer wives
pitcher, torn blanket, rotten mat, silver amulets, nose pin, brass utensils, two
months used cloth, blackish body color, dry hair with stay- present cont.

The farmers are ploughing, driving cattle, call names the cow more than human, also sharing
with other farmers. On the bank of the river, the wives of those farmers are staying with pitcher,

torn blanket, rotten mat, silver amulets, nose pin, utensils made of brasses, 2 months used dirty clothes, blackish body color, and dry hair.

In this novel Bankim uses standard language. We have not seen him using 'dig' suffix in this text. But using Instrumental case markers is seen a lot. However, another writer Mir Mosarraf Hossain published a drama named *Jamidar Darpan* in the year 1872. Mir Mosarraf Hossain writes this drama about the absorption of landlords in Indian subcontinent at that time. Here is some text from that drama:

এঁরাই আবার বড় লোক! সাএবদের কাছে ব'সতে পান, কত খাতির হয়, তাতেই আরও ন্যাজ
ফুলে ফুলে ওঠে! সৎকাজের বেলা এক পয়সা মা বাপ! কিন্তু ওদিকে কল্পতরু! চুল পেকেছে,
দাঁত পড়েছে, মুখের চামড়া ঢিল হয়েছে, কিন্তু সক এমনি দাঁত পড়া বাঘের মতন এখনও জিব
লক লক করে।

(Hossain, 1872: 3)

Erai abar boro lok! Saebder-NOM kache boste pan, koto khatir hoy, tatei aro nyaj
fule fule othe! Sotkajer bela ek poysa ma bap! Kintu odike kolpotoru!

Chul-NOM pekechhe, dat-NOM poreche, much-LOC chamra dhil hoyeche, kintu
sok emoni dat pora bagh-ABL moton ekhono jib-ACC loklok kore.

These. Again rich! Masters to sit- can., how honor get, that more tail dropsy
dropsy become! Honest work a coin not! But otherside skilled! Hair white, mouth
skin loosen, but hobby like without teeth tiger like tongue greedy.

These people are rich! They can sit beside the master, how they are honored, For that their tail becomes long! In honest work they even don't spend a coin! But for flattering they are so skilled! Their hair is getting white, teeth are fallen, the skin of mouth is getting loosen but their hobby is full of greed like a tiger without any teeth.

This drama is written in colloquial language. Mir Mosarraf Hossain wanted to make a drama for common people of Bengal. Thus, he dares to use colloquial language in this drama.

The last two decades of accepting colloquial language in Bengali literature was from 1880-1900. These 20 years, a number of writers have used both standard and colloquial version in writing. As a result, mixture of two versions is noticed. Thus, the competition between Standard and colloquial has already started in Bengali language. By this time Rabindra Nath Tagore has already put his footstep in Bengali literature. At the beginning of his writer life, Rabindranath Tagore first choose to use standard language in his writing. *Bou Thakuranir Hat* is his one of the novels published in 1883. Here are some texts from this novel:

Text 1:

যশহরের যুবরাজ, প্রতাপাদিত্যের জ্যেষ্ঠ পুত্র, উদয়াদিত্য তাহার শয়নগৃহের বাতায়নে
বসিয়া আছেন। আর তাহার পার্শ্বে তাহার স্ত্রী সুরমা।

(Tagore, 1883: 1)

Zoshor-LOC zubaraj-NOM, Protapadityor jyestho putro, Udayaditya tahar shoyongrih-LOC
batayone bosiya achen. Ar tahar parse tahar strI Surom-ACC.

Zoshore Prince, Protapadityo elder son, Udayaditya his bedroom window sit- present
indefinite. And him beside his wife Surma.

The prince of Zoshore, elder son of Pratapadityo, Udayaditya sits in front of his window in his
bedroom. And his wife is beside him.

Text 2:

প্রতাপাদিত্য প্রহরীদিগকে ডাকাইয়া পাঠাইলেন, কিয়তখন গম্ভীরভাবে থাকিয়া জিজ্ঞাসা
করিলেন 'হা দিল্লীশরের কথা কী বলিতেছিলে?'

(Tagore, 1883: 15)

Protapadityo-NOM prohorI-dig-ACC dakaiya pathaiylen, kiotkhon
gomvirvabe thakiya jigassa korilen `ha, dillIsor-GEN kotha kI
bolitechile?'

Protapadityo gaurds call do-past ind, sometimes seriously stay ask
do-past ind `Oh King of Dilhi speech what tell do-past cont?'

Protapadityo called the gaurds and after sometimes he asked seriously 'Yes, What are you talking about the king of Dilhi ?'

Rabindranath and his Tagore family plays an important role in Bengali literature. He has taken Bengali language to an international recognition. He born in an educated family. Most of his brothers and sisters were interested in writing, His sister Swarnakumari Devi was one of them. In this decade Swarnakumari Devi was the first women writer, although women were not interested in writing at that time. Swarnakumari Devi Writes *Malati* in 1881. Here is a text from her writing:

Text 1:

দিগন্ত প্রসারিত প্রান্তরমধ্যে দিয়া বালুকাময় বেলাভূমি চুষন করিয়া সুখময়ী নদী বক্র ভাবে
বহিয়া যাইতেছে। তীরে লতাচ্ছাদিত একখানি কুটীর, কুটীরের দুই পার্শ্বে মালতী- লতাবেষ্টিত
দুইটা ঝাউ গাছ, তাহার তলায় দুইজনে বসিয়া গল্প করিতেছিলেন।

(Devi, 1881: 1)

Digonto prosarito prantormodhye diya-LOC balukamoy belavumi-LOC
chumbon koriya sukhmoyI nodI-NOM bokro vabe bohiya zaitechhe. tIre
lotachhadito-ABL ekkhani kutIr-NOM, KutIr-LOC dui parsbe malati-
lotabestit-ABL duita jhau gach, tahar tolay-LOC duijone bosiya golpo
koritechhilen.

Horizon wide inside sandy beach kiss do- present perfect happily river
curvely flow- present continuous. Bank of river with plants a hut, hut two
sides Malati- with plants two Tamarisks, that beneath two persons gossip.

The happy river is flowing curvedly through the sandy beach by kissing it. There is a hut which is surrounded with plants on the bank of the river, besides the two sides of hut there are two Tamarisks surrounded with Malati plant, where two people were gossiping.

Another historical novel named *Khatrio-RomonI* is a masterpiece where she used 'dig' suffix.

Text 2:

রাজপুত্রদিগের ক্রোধের ভাব প্রশংসার ভাবে পূর্ণ হইল। রমণী অশ্বকে আহত করিয়া
অশ্বপ্রভুদের ধন্যবাদ লইয়া চলিয়া গেল। যুবতী চলিয়া গেলে- কুমারদিগের যেন
মুগ্ধভাব দূর হইল।

(Devi, 1881: 3)

Rajputra-dig-GEN krodher vab proshongsar vabe purno hoilo.

RomonI-NOM osso-ACC ahoto koriya ossoprovuder-GEN

dhonyobad loiya choliya gelo. ZubotI- NOM choliya gele-

Kumar-dig- NOM zeno mugdhovab dur hoilo.

Princes anger mood smile mood fill do-past ind. Woman horse

Injure do owner of the horses thanks take go-past ind away. Woman

go-past ind away- Virgins that impressed mood go away.

The anger mood of the princes is turned into smiles. The woman makes the horse injured and went away with thank from the owner of the horse. When the woman is gone, the virgins became free of spell mood and came into sense.

Here, we see the use of genitive case markers with 'dig' suffix. In addition, 'dig' suffix is also used with nominative case markers. Swarnakumari devi was a social activist who fought for women rights. She was also a poet, novelist and a musician. Her father Debendranath Thakur was also a man of word and published a lot of books. He published his autobiography in the year 1894.

Text 1:

১৭৬৭ শকের বৈশাখ মাসের এক দিন প্রাতঃকালে সংবাদপত্র দেখিতেছি, এমন সময়

আমাদের হাউসের সরকার রাজেন্দ্রনাথ সরকার আমার নিকট কাঁদিয়া আসিয়া উপস্থিত

হইল।

(Thakur, 1927: 103)

1767 soker boishakh mas-LOC ek din pratohkal-LOC songbadpotra-NOM

dekhitechhi, emon somoy amader haus-GEN sarkar Rajendranath Sarkar-NOM
amar nikot kadiya asiya uposthit hoilo.

1767 year Boishakh month one day morning newspaper see- present continuous,
such time our house master Rajendranath Sarkar me to crying come present-
past indefinite

One morning in the year 1767, Baishakh, I am reading the newspaper, at that time the master of our house, Rajendra Sarkar came to me crying.

Text 2:

তিনি প্রথমে ঋষিদিগের মুখে হরিগুনানুবাদ শ্রবণ করিয়া হৃদয়ে শ্রদ্ধা ভক্তি লাভ
করিয়াছিলেন; পরে তাঁহাদের নিকটে ব্রহ্মজ্ঞানের অনেক উপদেশ পাইয়াছিলেন।

(Thakur, 1927: 44)

Tini prothome Rishi-dig-NOM mukhe-NOM horigunanubad-ACC
Shrobon koriya hridoye-GEN shrodha vokti lav koriyachilen; pore
tahader nikote brohmogyan-NOM onek upodesh-NOM paiyachilen.
He first Saints mouth pray hear do heart respect devotion receive
do- past ind; later their near spiritual knowledge many advices
receive-past ind.

At first, he heard the prayer and received respect and devotion into his heart; after that he has received many advices about spiritual knowledge from them.

In this decades, we have another writer named Bankim Chandra besides Thakur family. We are introduced with Bankim Chandra before. His *Devi Chaudhurani* is a masterpiece as this novel plays a vital role for Indian independency from British. This novel is published in 1884 and British govt. banned this novel. Here is some text from the novel:

বরযাত্রীদিগের লুছি-মন্ডায়, দেশ-কাল-পাত্র বিবেচনায়, উত্তম ফলাহার করাইল।

কিন্তু কন্যাযাত্রীগণের কেবল চিঁড়া দই; ইহাতে প্রতিবাসী কন্যাযাত্রেরা অপমান

বোধ করিলেন। তাহারা খাইলেন না- উঠিয়া গেলেন। ইহাতে প্রফুল্লের মার সঙ্গে
তঁাহাদের কন্দল বাধিল; প্রফুল্লের মা বড় গালি দিল। প্রতিবাসীরা একটা বড় রকম
শোধ হইল।

(Chattopadhyay, 1945: 11)

Borjatri-dig-NOM luchi-Monday-INSTR, desh- kal-patro bibechnay,
uttam folahar korailo. Kintu konyazatri-dig-NOM kebol chira
doi-INSTR; ihate Protibasi Konyazatrera-ACC opoman bodh korilen.
Tahara khailen na- uthiya gelen. Ihate Profuller ma-GEN songe tahader
kondol badhil; profuller ma-GEN boro gali dilo. Protibasira ekta boro
rokom shodh hoilo.

People from Groom side Luchi-sweets, country- time, place consideration,
best breakfast do- past indefinite. But people from bride side only Chira-
yogurt; for this people from groom side insult feel- past indefinite.
They eat-past indefinite not – leave- past indefinite. For this Profulla mother
with their quarrel ; Profulla mother big call names. Pratibasi one big kind
revenge do- past indefinite.

The people from groom side were entertained and given best foods because of their priority.
But the people from bride side were only given Chira and yogurt; for this they were felt insulted.
They didn't eat anything and left the place. For this reason, Profulla's mother quarreled with
them; and Profulla's mother vilified them. The neighbor had a great revenge.

From the above discussion, we have noticed that 'dig' suffix is still present in Bengali language
though 'colloquial' version is introduced. Therefore, most of the books are in standard
language in these years and a strong competition is noticed. Several new literary genres like
novel, drama is introduced in Bengali literature as an influence of English language. The great
achievement in these fifty years is: Bengali Writers started to follow the western literature and their
style in language into their books. However, the result of this change comes right after the

year 1900. A new era comes in the history of Bengali language with the new form of writing where the common people are considered as the main readers.

6.3.5 Final Acceptance of Colloquial: Lost of 'dig' suffix

Pramatha Chaudhuri is one of the renowned and influential writers in Bengali history. He is the first person who shows his faith on native language. He tries to keep himself free from the influence of Sanskrit language and tries to write in pure colloquial language. This pioneer of Bengali modern literature went to pursue his barrister at law degree from England in 1893. His influence in Bengali literature starts after 1902 when Rabindranath Tagore was the leading writer at that time. Pramatha Choudhury at first started his career as a writer by writing in a journal named 'Bharati' using his name as 'Birbol' on 1902. In 1912 his two articles are published in 'Bharati' journal titled as 'Banga Bhasa banam Babu Bangla orfe Sadhu Bhasa' (Bengali Language versus Traditional Bengali) and 'Sadhu Bhasa banam Chalit Bhasa (Book Language versus Colloquial Language). However, his first attempt to make colloquial language as a book language is his journal named 'Sabuj Patra' which is published in 1914. He wrote a great manifesto in this journal:

'Literature shakes man out of his slumber in relation to the world of reality.

If our forerunners can appreciate the spirit of Sabuj Patra and join hands with us they will be able to see the mental and moral void in Bengali character and thus render a great service to the nation...There is no denying fact that our contact with Europe has given us ability to shake off our inertia both objective and subjective. The great joy that emanates from this emancipation is the soul force of any creative literature. It does not matter where one picks up the seed of a new idea; what does matter, however, is his ability to cultivate it in his own environment. This is a great lesson Europe has to offer...That we have today turned towards India's hoary past and have set our selves to glean rich resources from it is unquestionably the outcome of the new educative influence of Europe...The modern European literature may not be akin to the ancient Indian in character but there is, I feel, an affinity of spirit. The new generation

is fortunate that it can gather fruits from both indigenous and foreign sources. To me, the literature that reflects this new age is worth its name, the rest can be rejected as junk. Novelty is not our aim at all. Ours is a mission to mirror meticulously a momentous moment in modern Bengal. Within its limited space and power, Sabuj Patra will help writers to express their thoughts concisely but cogently because we believe that literature is not the product of forced regulations but of self-restraint. And the more one is aware of his area, the more disciplined is his writing. Sabuj Patra will attempt to earmark that area` .

(Sabuj Patrer Istahar, Manifesto of Sabuj Patra, 1914)

Through this writing he has acknowledged the European influence upon Bengali language. In the journal 'Sabuj Patra' he has published his argument against standard version. One of them, Char -Yari Katha with its four episodes, was a masterpiece at that time. Here is a text from Char – Yari Katha :

আমার পরিচিত যত গুরু পুরোহিত, দৈবজ্ঞ কুলজন্তু আচার্য অগ্রদানী এমন কি রাঁধুনি
বামুন পর্যন্ত আমার প্রসাদে সব মহামহোপাধ্যায় হয়ে উঠেছিলেন।

(Choudhury, 1918: 40)

Amar porichito zoto guru purohit-NOM, doibogyo kuljontu acharzo emon ki
radhuni bamun porzonto amar prosade-ACC sob Mohamohopadhyay-NOM
hoye uthechilen.

My known teacher heavenly teacher even chef mine prasad all

Mohamohopadhyay become- past ind

All of my known teacher who has a devine knowledge, even my chef also became Mohamohipadhay by my Prasad.

In the journal 'Sabuj Patra' Pramatha Choudhury fought for Bengali language. At that time Bengali literature has got several types of writings like poems, short stories, novel, fiction, prose, essays, autobiography etc. Most of them are the result of following western literature by Bengali writers. However, the style of writing was not Bengali itself until the influence of Sanskrit has not been removed. Pramatha Choudhury raises his voice to establish the colloquial language through this journal. The result comes so early in fifth edition of his journal. Some writers like ObonindraNath, KiranSankar Roy, Kalidas Roy started to follow him and accepted colloquial version as the language of their writing. Their writing was published in this journal. Some texts from them are as below:

আমাদের সাহিত্যে ইংরাজী সাহিত্যের ছায়া যদি পড়ে, তবে তাকে অনুকরণ বলা যায় না;

কারণ ইংরাজী সাহিত্য সত্যই আমাদের মনকে জাগিয়ে তুলেছে।

(Sabuj Patra 1919: 595)

Amader sahitye-LOC ingrajI sahityer-GEN Chaya zodi pore, tobe take onukoron bola
zay na; karon ingrajI sahityo-NOM sotyoi amader
monke-ACC jagiye tuleche.

Our literature English literature shadow if fall, then that follow tell

not; because English literature truly our mind wake make-pres per

If the shadow of English literature has fallen upon our literature, then it can not be
defined as follow; because English literature has truly made our mind awaken.

একদিকে পাহারা দিচ্ছে টোলের সশিষ্য পণ্ডিত, আর একদিকে ততোধিক পণ্ডিত

মোড়ল- মহাশয়েরা, মধ্যে রয়েছে হিন্দুমাত্রই।

(Sabuj Patra, 1919: 606)

Ekdike pahara dichhe toler-GEN soshisyo pondit-NOM, ar ekdike
totodhik pondit morol- mohashoyera-NOM, modhye royeche
hindumatrei-ACC.

One side guard do-pres cont school Student teacher, and otherside

more than three teacher mayor Mohasoy, middle stay Hindus.

In one side the teacher with his student is guarding, and on the other side more than three teachers, Mayor and Mohasoy, in the. Idle there are Hindus.

These two texts are taken from the fifth edition of the journal Sabuj Patra. The writer of the first text is KiranSankar Roy who clearly explaining how Bengali literature is influenced by English literature and how it is changed. The writer of the second text is ObonindraNath. At that time (1912-1919) Rabindranath Tagore was the regular writer in 'Sabuj Patra' journal. Rabindranath Tagore is the most important person in the history of Bengali literature who has taken Bengali language into its highest dignity. Rabindranath Tagore had a great relation with the western writers at that time. Many of his writings was influenced by English. His poem 'Tirthajatra' is influenced by W.B Yeats' 'The journey of the Magi'. Actually, Rabindranath had a great relation with W.B. Yeats. Yeats wrote the introduction of the masterpiece *Gitanjali: Songs Offerings* by Rabindranath Tagore for which he has got the noble prize in literature in the year 1913. We find Rabindranath writing 'দুজন মানুষ খোলা দরোজার কাছে পাশা খেলছে টাকার লোভে' / dujon manush khola dorojar kache pasha khelche takar love/ (two person is playing card beside the open door) in his poem 'Tirthajatra'. This line is a borrowed idea of Rabindranath from Yeats. We find a line 'Six hands at an open door dicing for pieces of silver' in the poem 'The journey of the Magi'.

However, his interest in English language is seen in the year 1890 when he is inspired by Browning and writes a dramatic monologue named *Manashi*. Besides, Rabindranath Tagore writes his poem 'Sondhyasangeet' inspired by Baudelaire's 'Evening Twilights'. Since Rabindranath Tagore got his education from London, he understood the western society. He also understands the cry of innocent kids of Bengal and wrote the poem 'Shishu' following William Blake's 'Songs of Innocence'

Thus, throughout his early age Rabindranath Tagore wrote in Standard Bengali. He puts variation in his writing when he understood the life of western society and literature. He also agreed with Pramatha Choudhury and started to write in 'colloquial language. After 1920 he uses colloquial language in his books. For example, in 1926 he writes a drama *Rakto Korobi* in 1929 a novel *Yogayog*, and in 1940 he writes his memories of his childhood in a book named *Chelebela* Some texts are taken from these writings:

Text 1:

Rakto Korobi

এই নাটকটি সত্যমূলক। এই ঘটনাটি কোথাও ঘটেছে কিনা ঐতিহাসিকের 'পরে তার
প্রমাণসংগ্রহের ভার দিলে পাঠকদের বঞ্চিত হতে হবে। (Tagore, 1926: 1)

Ei natokti-NOM sotyomulok. Ei ghotonati-NOM kothao ghoteche kina
oitihasiker pore tar promansongoher var dile pathokder-ACC bonchit hote hobe.

This drama real. This incident where happen historical later that proof collect
responsibility reader deprive be

This drama is real. Whether this incident is happened already or not identifying is the
responsibility of the reader.

Text 2:

Yogayog

বিশেষ ক্রিয়াকর্মে জিলার সাহেবসুবাদের নিমন্ত্রণোপলক্ষে এই ঘরের অবগুণ্ঠন
মোচন হয়। বাড়িতে এই একটা মাত্র আধুনিক ঘর, কিন্তু মনে হয় এইটেই সব চেয়ে
প্রাচীন ভূতে-পাওয়া কামরা, অব্যবহারের রুদ্ধ ঘনগন্ধে দম-আটকানো দৈনিক
জীবনযাত্রার সম্পর্কবঞ্চিত বোবা। (Tagore, 1929: 6)

Bishes kriakorme-ACC jilar-LOC sahebsubader-NOM nimontronoplokhe ei ghorer-
LOC obogunthon mochon hoy. Barite-LOC ei ekta matro adhunik ghor-LOC, kintu
mone hoy eitei sob cheye prachin vute-paoa-ABL kamra, obyaboharer rudho
ghonogondhe dom atkano. Doinik jibonzatrar somporko bonchito boba.

Special works district Saheb invitation this room dignity keep. Home this only modern
room, but seems this oldest ghostly room, unused blocked smell breath
hold daily lifestyle relation dumb

This room gets it beauty with the invitation of district Sahebs for special works.

this is the only modern room in the house, but it seems that this is the oldest

ghostly room, the smell of unused room tells the story of daily lifestyle.

Text:3

মধুসূদনের বাপ আনন্দ ঘোষাল রজবপুরের আড়তদারদের মুহুরি। মোটা ভাত মোটা কাপড়ে
সংসার চলে (Tagore, 1929: 2)

Modhusudaner bap-GEN ananda ghoshal-NOM rojobpur-LOC arottdarder-GEN
muhuri-ACC. Mota vat mota kapor-DAT songsar chole.

Madhusudan's Father Ananda Ghoshal Rajabpur Storehouse clerk. Poor dress poor rice
family runs.

Madhusudan's father Ananda Ghoshal is the clerk of Rajabpur's Storehouse. They live by Poor
dress and poor food.

Text 4:

Chelebela

বসন্তকালের সেই মালীদের ফুলের ঝুড়ির খবর আজ নেই, কেন জানি নে। তখন বাড়িতে

মেয়েদের খোঁপা থেকে বেলফুলের গোড়ে মালার গন্ধ ছড়িয়ে যেত বাতাসে। (Tagore, 1940: 8)

Basanta kaler-LOC sei malider-NOM fuler jhurir-ACC khobor aj nei, keno
jani ne. Tokhon barite-LOC meyeder-GEN khopa theke belfuler gore malar
gondho chhoriye zeto batase

Spring that gardener flower basket news today no. why know not. Then home
girls hairband from Bel flower garlands smell spread air.

I have no news of those flower basket of those gardeners, don't know why. At that time when
the girls are at home, they put hair band and the smell of Bel flower spread into the air.

From the above texts we find some case, for example: Pathokder in text1, Sahebsubader in text
2, Arottdarder in text 3 and Malider in text 4.

In text 1, we have Accusative case /Pathok+der-ACC/. We have noticed this case being used
as /Pathak-dig-ACC/ in standard language. In addition, we have /Sahebsuba-der-NOM/ case in
text 2 which was /Sahebsuba-dig-NOM/ in standard language. In text 3, we have genitive case

/Arotdarder-GEN/ which was /Arotdar-dig-Gen/ in standard language. Furthermore, in text 4 we have found another Nominative case /Malider-NOM/ which was /Mali-dig-NOM/ in standard language. Thus, we noticed that 'dig' suffix is losing its place because of using colloquial language. We will now look at another famous writer's writing who is the national poet of Bangladesh. Kazi Nazrul Islam is most recent writer who used colloquial language in his writing. Here is a text from his novel *Mrittukhuda*

Text:

এই শিশুদের এবং তার বিধবা ভ্রাতৃজায়াদের বোঝা বইবার দায়িত্ব একা তারই। কিন্তু বোঝা
তাকে একা বইতে হয় না। তার মা এবং ভ্রাতৃজায়ারা মিলে ও-বোঝা হালকা করবার
জন্য দিবারাত্রি খেটে মরে।

(Islam, 2004: 40)

Ei shishuder-GEN ebong tar bidhoba vatrijayader-GEN bojha boibar daiyitto
eka tari. Kintu bojha take eka boite hoi na. Tar ma-NOM ebong vatrijayara-
NOM mile o bojha-ACC halka korbar jonyo dibaratri khete more.

These kids and their widow sisters weight carry responsibility alone his. But
weight him alone carry not. His mother and sisters together and weight light
do for day night work die.

The responsibility to maintain these kids and their sisters is upon him only. But he alone didn't take the responsibility. His mother and sisters altogether work hard day and night to make this weight light.

In this text we have genitive case /Shishuder-GEN/ which was /Shishu-dig-GEN/ in standard language. Besides, another case /Vatrijayader-GEN/ is also used instead of /Vatrijaya-dig-GEN/ in standard version.

From the above texts we have seen that There is a strong competition between standard and colloquial version in Bengali language after the year 1880. In around 1900, the winning probability for colloquial version becomes more than standard version. We can define this stage as 'quick, quick' from Denison (2003). After 1920, when the colloquial version successfully

replaced standard version, the rate again becomes slow as the Bengali language has now its new form. So, the graph in this period is as below

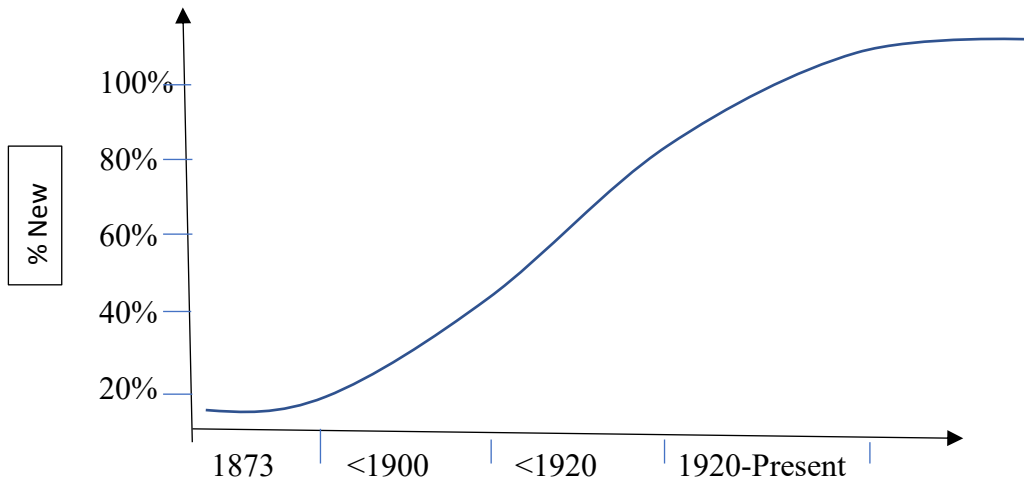


Figure 6: Rise of colloquial after 1873

6.3.6 Standard vs Colloquial & Logistic S-curve model in Bengali Language Change:

From the above discussion, we have now data and 3 graphs from 3 different periods. We have noticed that Bengali language also goes through a long-term change in its history. Since the change rate is zero before 1800, we will skip these years in our graph. If we skip the early ages and have a look of hundred years (from 1825- 1925), we will have a S-curve into the graph. This historical change is following Denison's rule (2003) 'slow, slow, quick, quick' in its evolution. So, the final graph of hundred years evolution in Bengali change will be like this

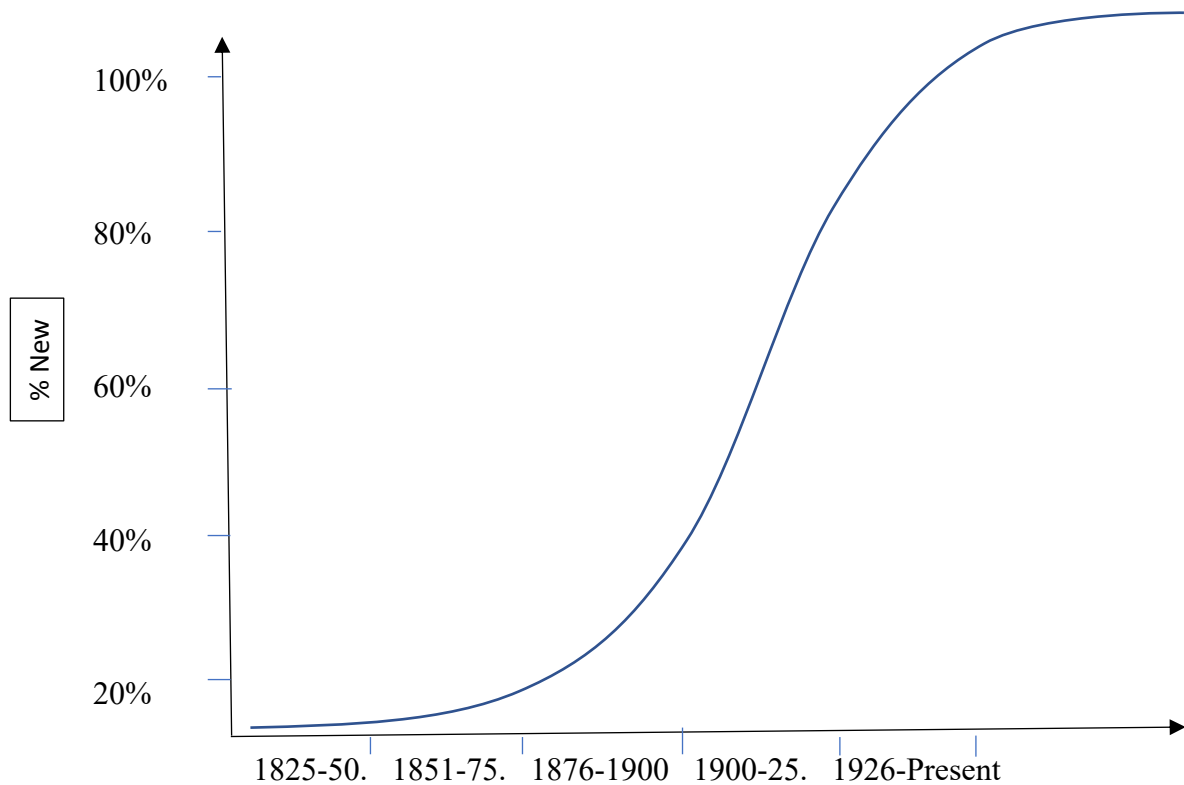


Figure 7: S-curve in Bengali language change (1825-1925)

In this graph, we notice the rise of colloquial language gradually after 1850. At the end of the graph a new form 'colloquial version' has gained the social value by this transition. Croft describes this type of transition in historical language change as 'transition from innovation to propagation' (Croft, 2000: 185-186). During this period of transition, 1875-1900 in this graph, a strong competition is noticed that results the transformation of the shape into S-curve. This transformation follows the mathematic theory of logistic function. In logistic function, the variation of the steepness makes the curve S-shaped. Now, I will try to have a look of figure7 in the context of logistic function.

In logistic function we have this equation:

$$f(x) = \frac{L}{1 + e^{-k(x-x_0)}}$$

Where,

L = the maximum value of the curve

e = the natural logarithm base

x_0 = the x-value of the sigmoid's midpoint

k = steepness of the curve or the logistic growth rate

In figure 7, the maximum value is 100 years. Suppose L , 100 years = 1 is the maximum value of the curve.

x_0 = the x-value of the sigmoid midpoint. In figure 5, there are 5 values in X axis as we have counted 25 years as 1 unit and so, $X=0, 1, 2, 3, 4, 5$. In figure, $X=0$ is the Y axis and so the midpoint, $x_0=2.5$

k = steepness of the curve or the logistic growth rate. In figure 7, we have variations in logistic growth as the change rate is varied from the midpoint of the growth. Now I will put the growth rate $k=1$ first and then gradually $k=1.5, k=2, k=2.5$ for four different curves.

To solve this equation, I have used the logistic function equation application named 'Matlab' where I have inserted the values into the equation for figure 7. Here is the description of my input and output:

Input:

FYI

```
clc
clear all
L= 1;
k=1;
x0=2.5;
x=0:1:5;
f=L./(1+exp((-k)*(x-x0)));
plot(x,f)
hold on
k=1.5;
f=L./(1+exp((-k)*(x-x0)));
plot(x,f)
hold on
```

```

k=2;
f=L./(1+exp((-k)*(x-x0)));
plot(x,f)
hold on
k=2.5;
f=L./(1+exp((-k)*(x-x0)));
plot(x,f)
hold on
xticks([0 1 2 3 4 5])
xlabel('Time')
ylabel('Probability')
ylim([0 1])
legend('k=1', 'k=1.5', 'k=2', 'k=2.5');

```

Output:

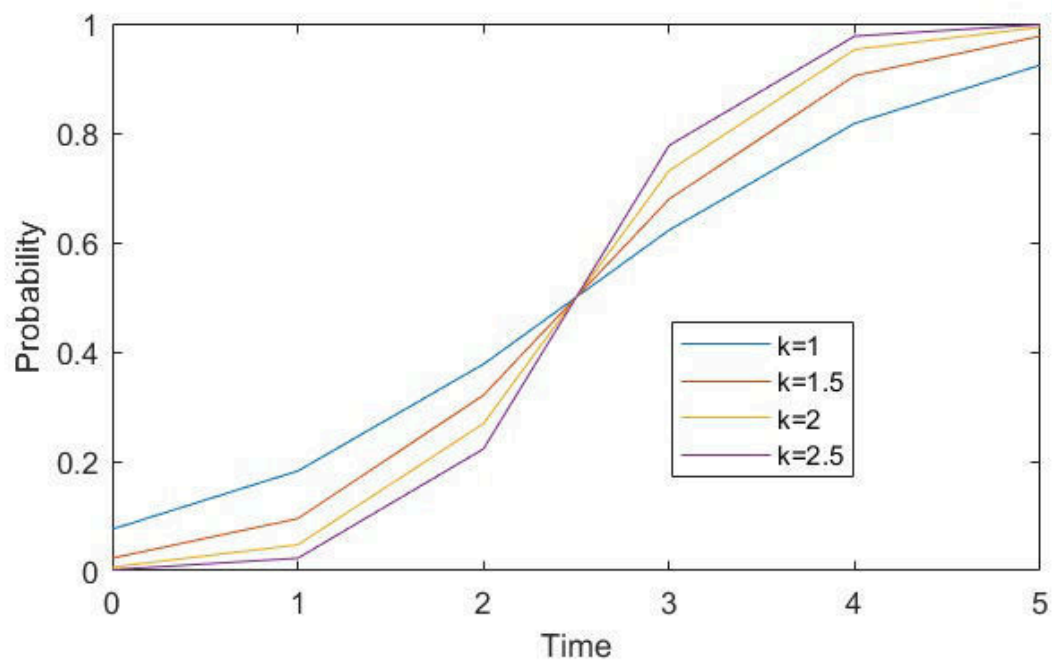


Figure 8: Different Curves for different k value

In this equation, we have four different graphs for four different values of k . When $k = 1$, the curve is much straight and when the value of k is increasing the curve is getting more S-shape. As a result, the fourth curve is much S-shaped, where $k = 2.5$. Here, the k indicates the steepness of the curve. Therefore, in figure 7, the steepness means the change rate of the language. So, the S-shaped of the curve depends on the change rate of Bengali language from standard to colloquial version which we find increasing after 1875.

7. Conclusion

During the first fifty years (1800-1850), the writers used standard language in their writings. We have found some poems, but prose was the main subject of interest of the writers. Britain made a historical change in subcontinent education system by the establishment of several colleges in India. As a result, many writers started to learn English language and became familiar with Western literature. After 1850, varieties in writing is noticed in Bengali literature and changes in language occurs. Novel, blank verse, drama, fiction, epic is created by many renowned writers in this subcontinent. Bengali literature and language, by this time, is changing in its style by the influence of English language. The old version of Bengali language was the language of Pandit society. Reading and writing was limited to the people from upper class. This trend was broken by the young writers after 1850. Colloquial version of Bengali language is introduced by Tek Chand which was carried out by Kali Prasanna, Pramatha Choudhury and finally Rabindranath Tagore. The writers understood that the modernity, transparency, variety, freshness is the main aspects of a language. Therefore, they understood that literature should not be limited to some specific people. As a result, colloquial version took place of standard version in Bengali language. After 1925 Colloquial version of Bengali language became the main language for writing. This historical change of Bengali language also makes some change in its' style. We have completely lost 'dig' suffix in case markers in Bengali nouns. In addition, the verbs are changed into a new form. This historical change of Bengali language can be modelled with Logistic S-curve model by analyzing the change rate over the years. Therefore, this hundred-year evolution of Bengali language gets S-shape and well suited with Logistic S-curve model.

References

1. Altmann, Gabriel, H. von Buttlar, W. Rott and U. Strauss. (1983). A law of change in language (B. Brainerd ed.), *Historical linguistics*. Quantitative Linguistics 18. Bochum: Brockmeyer, 104–15.
2. Azad, H. (2010). *Lal Nil Dipabali ba Bangla Sahityer JibonI*. Dhaka: Agami Publication.
3. Basu, R. (1874) *Sekal Aar Ekal*, Calcutta: Balmiki Jantra.
4. Chatterji, S. K. (1926). *The Origin and Development of the Bengali Language*. Calcutta: University Press.
5. Chattopadhyay, B. C. (1925). *Durgeshnandini* (21st ed.). Calcutta: Indian Printing Workshop.
6. Chattopadhyay, B. C. (1945). *Devi Chaudhurani*. Calcutta: Bongio Sahitya Porishad.
7. Chattopadhyay, B. (1960). *Suryamukhi: Bishbriksha* (4th ed.). Calcutta: Aditya Publication.
8. Choudhury, P. (1918). *Pramatha Gronthaboli*, Calcutta: (n.p.).
9. Choudhury, P. (1919). *Sabuj Patra*, 5 (2-3) pp 590-610.
10. Croft, W. (2000). *Explaining language change: an evolutionary approach*. Longman Linguistics Library. London and New York: Longman.
11. Das, S. K. (2005). *A History of Indian Literature* (3rd Ed.). New Delhi: Sahitya Akademi.
12. Datta M. M. (1861). *Meghnad Badh Kavya* (1st ed.). (n.p.).
13. Datta, M. M. (1863). *Sharmistha* (2nd ed.). Calcutta: Ishwarchandra Basu Co.
14. Deb, D. (2012). *International Journal of Applied Linguistics & English Literature: On Case Marking in Assamese Bengali and Oriya*, 1(2) pp 102-111, <https://doi:10.7575/ijalel.v.1n.2p.102>
15. Denison, D. (2003). Log(ist)ic and simplistic S-curves. pp 54-70 <https://doi.org/10.1017/CBO9780511486937.005>
16. Devi, S. (1881). *Malati*, Calcutta: (n.p.).
17. Forbes, D. (1862). *A Grammar of the Bengali Language*. London: Wm. H. ALLEN & CO.
18. Ghosh, H. C. (1853). *Vanumoti Chittobilash*.(n.p.).
19. Ghosh, J. C. (1948). *Bengali Literature*. London: Oxford University Press.

20. Harya, T. D. (2016). *Language Change and Development: Historical Linguistics*. 5(1), pp 105-109, ISSN: 2442-48x (cetak)ISSN: 977244248003(electronic).
21. Hossain, M. M. (1872). *Jamidar Darpan*. Calcutta: (n.p.).
22. Islam, K. N. (2004). *Mritykshudha*. Dhaka: Meghdut Prokashoni.
23. Labov, W. (1994). *Principles of linguistic change*, vol. 1: *Internal factors*. Oxford: Basil Blackwell.
24. Mitra, D. (1929). *Nil Darpan*. Calcutta: The Book Emporium Ltd.
25. Mitra, P. C. (1857). *Alaler Gharer Dulal* (1st ed.). (n.p.).
26. Saussure, Ferdinand de. (1983) [1916]. *Course in general linguistics*, trans. R. Harris. London: Duckworth.
27. Sen, A. et all (1960). *Swarnakumari Devir Rachana-Sonkolon*. Calcutta: Deep Publication.
28. Singha, K. (1862). *Hutum Pechar Naksha*. Calcutta: Shreetala Hul Black Year Year Publication
29. Tagore, R. (1883). *Bou-Thakuranir Hat* (1st ed.). Calcutta: Biswabharati-Ganthalay
30. Tagore, R. (1926). *Rakto Korobi*. Calcutta: Visva-Bharati Publication.
31. Tagore, R. (1929). *Yogayog*. Calcutta: Visva-Bharati Publication.
32. Tagore, R. (1940). *Chelebela*. Calcutta: Visva-Bharati Publication.
33. Tarkaratna, R. (1927). *Kulin Kulsarbasya* (4th ed.). Calcutta: Sanskrit Press and Depository.
34. Thakur, D. (1927). *Atmajiboni* (3rd ed.). Calcutta: Visva-Bharati Library.
35. Thomason, Sarah Grey and Terrence S. Kaufman. (1988). *Language contact, creolization and genetic linguistics*. Berkeley: University of California Press.
36. Vandyopadhyay, R. (1905). *Padmini Upakhyan* (3rd ed.). Calcutta: Baptist Mission Press.