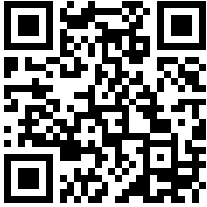


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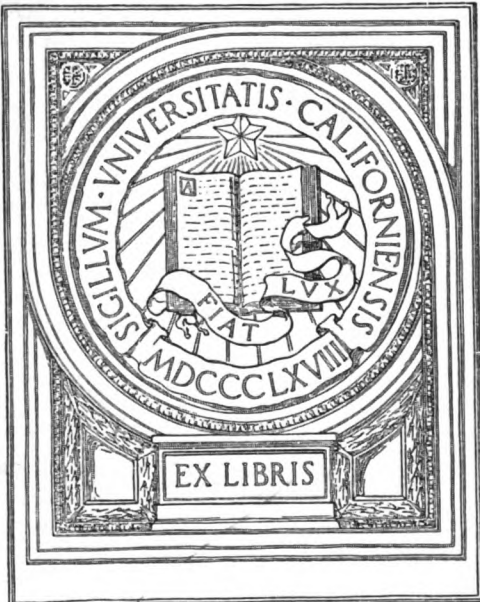
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# MANIPURI (MĪTEI) GRAMMAR

WITH

ILLUSTRATIVE SENTENCES

BY

REV. W. PETTIGREW

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## PREFACE.

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In Volume III, Part III of the Linguistic Survey of India by G. A. Grierson, C.I.E., I.C.S., the editor on page 24 remarks that, " Mr. Primrose's Manual is too short for getting a clear idea of this form of speech (Manipuri), and it is desirable that someone should undertake to give a fuller description of the language."

At the desire of Lieutenant-Colonel J. Shakespear, Political Agent of the State, I have, with much diffidence, accepted the task of giving a fuller description of the language. I gratefully acknowledge the interest taken by Colonel Shakespear in my labours, and also the assistance I have derived from the perusal of the several excellent outline Grammars of the languages of those tribes lying close to the borders of the Manipur frontier, especially those classed under the Kuki, Chin, and Tibetan Burman groups.

After nearly twenty years' acquaintance with the Manipuris and their language, it gives me great pleasure in being able, through the generosity of the Eastern Bengal and Assam Government, to put the knowledge gained into concrete form.

W. PETTIGREW.

UKHRUL, TANGKHUL NAGA HILLS,  
MANIPUR, ASSAM,  
1912.

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## TABLE OF CONTENTS.

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	PAGE
Alphabet	1
Pronunciation	2
Nouns	6
„ Case	10
„ „ peculiarities	14
Adjectives	17
Article	17
Pronouns	21
Verb	26
„ Participles	31
„ Negative forms	34
Verbal modifiers	37
Miscellaneous Affixes	46
Compound Words	48
Verbal Synonyms	50
Adverbe	50
Postpositions	53
Conjunctions	55
Interjections	56
Syntax	57
Tables of Time, Money, etc....	58
Phrases illustrating the different parts of speech	63
Miscellaneous phrasea	93
Familiar phrases	103
Proverbs	107



# MANIPURI (MĪTEI) GRAMMAR

WITH  
ILLUSTRATIVE SENTENCES.

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## ALPHABET.

In preparing the following pages for Government, I have been asked to follow the system of transliteration for the Roman character suggested by Sir Charles Lyall, C.I.E. The Bengali character, which is the character used by the Manipuris, has also been introduced in the illustrative sentences at end of book, and under this chapter, with the hope that it may be of some use to the military, as well as to the civil officials of the State.

### (a) VOWELS.

<i>a</i>	অ	unmarked, short as in "company" like the sound of <i>u</i> in "but."
<i>ā</i>	আ	long as in "father."
<i>ā</i>	আ	sharp as in "pan." Very seldom used in Manipuri, except in borrowed words from other languages.
<i>e</i>	এ	unmarked, as in "then," "met," "bed."
<i>ē</i>	ঐ	for the sound of <i>ey</i> in "they" or <i>ai</i> in "aim."
<i>i</i>	ই	unmarked as in "thin."
<i>ī</i>	ঈ	long, as in "machine," never for <i>i</i> in "shine."
<i>o</i>	ও	unmarked, a medium sound, neither so short as in "not," nor so long as in "nought."
<i>ō</i>	ঔ	long, as in bone.
<i>u</i>	উ	like <i>u</i> in "pull," "bull," never the sound of <i>u</i> in "hull," "skull."
<i>ū</i>	ঊ	as long sound of <i>oo</i> in English.

### (b) DIPHTHONGS.

<i>ai</i>	আই	as <i>ie</i> in "lie."
<i>ao</i>	আও	as <i>ow</i> in "how," "house."
<i>ei</i>	এই	as in "feign" with the <i>i</i> audible.
<i>ui</i>	উই	as <i>ee</i> in "between."
<i>oi</i>	ওই	as <i>oy</i> in "toy."

## (c) CONSONANTS.

<i>b</i>	বি	as in English.	
<i>c</i>		is discarded, except in <i>ch</i> ( চ ) as in "church."	
<i>d</i>	দি	as in English.	
<i>f</i>	এফ	as in English.	
<i>g</i>	জি or বি	as in English.	
<i>j</i>	জৈ	as in English.	
<i>k</i>	কৈ	as in English.	
<i>l</i>	এল	as in English.	
<i>m</i>	এম	as in English.	
<i>n</i>	এন	as in "new."	
<i>y</i> ( <i>ny</i> )	ঙ	like <i>ny</i> in "song" when ending a syllable, and like " <i>nga</i> " when occurring at the beginning. When the <i>ny</i> sounds occur double, the first is replaced by <i>ny</i> , and <i>y</i> is used for the second, i.e., " <i>nyāyba</i> " ঙাবা. The Asiatic Society has adopted <i>y</i> to represent this letter.	
<i>p</i>	পি	as in English.	
<i>q</i>		discarded.	
<i>r</i>	আর	as in English.	
<i>s</i>	এস	as in "this."	
<i>sh</i>	শ	not so forcible as in "shall" but a thinner sound as in "push."	} See further remarks under Pronunciation.
<i>t</i>	তি	as in English.	
* <i>th</i>	থ	as in hot-house, fat-hen.	
<i>r</i>	ডি	discarded.	
<i>w</i>	ব	as in English.	
<i>x</i>	এক্স	discarded.	
<i>z</i>		discarded.	

\* Besides the above aspirated consonant, the following are more or less frequent:—  
*dh*, *kh*, *ph*, and *jh*.  
 ধ খ ফ and ব

## PRONUNCIATION.

A few rules with regard to vowel and consonant modifications are necessary to enable the student to secure an accurate accent. With regard to the vowels:—

1. All uninflected verbs and most of the adjectives, which are in form relative participles, have the particle *bā* or *pā* attached to the root words as—*chat-pā*, to go; *tō-bā*, to do; but it should be remembered that in speaking,

the final vowel of the particle is modified and made short, and *chat-pa*, *tō-ba* is the more correct way of pronouncing such words. In writing, however, the custom has always been to use the long vowel, both in the Roman and Bengali characters.

The nominative case suffix *nā*, and the adverbial particle *nā*, is treated in the same manner. Written as *nā*, but pronounced as *na*.

2. Long vowels are liable to be shortened when a suffix is added to it, as—*mā* = *he*, but *ma-khoi* = *they*; *Ibemā* = *lady*, but *Ibema-gī* = *of a lady*; *amā* = *one*, but *amadajī* = *from one*.
3. (a) In the conjugation of verbs the vowel changes need to be noted. The present and past indefinite form *i* is always used if the final letter of the verb is a vowel also, as—*tō-i*; *phā-i*; *shao-i*; *ko-i*. (See also Consonantal changes.)
- (b) When the final letter of the root verb ends in the long or short *i*, the present and past indefinite tense form is immersed into this final letter, as—*Īi yāmna kī* (from *kī-bā* to fear) = *I am afraid*; *Lupā amā pi* (from *pi-bā*, to give) = *(I) give one rupee*.
- (c) The progressive tense form *ri* is only used when the root syllable ends in a vowel, as—*tō-ri*; *pu-ri*; *shao-ri*; *tei-ri*; *u-ri*. (See also Consonantal changes.)

With regard to the consonants :—

1. *b* follows a vowel or a soft consonant, as—*tor-bān*; *lei-bi-yu*; *shāl-bā*; *tek-li-bā*; *a-wāṅ-hā*.

*p* follows a hard consonant, as—*tak-pā*; *shūt-pā*; *a-rāp-pā*; *tek-pā*; *chat-pā*; *thok-pā*.

*d* and *t*, *g* and *k*, and *ch* and *j* are interchangeable in the same way, as—

<i>yum-dā</i>	...	<i>lō-buk-tā</i> .
<i>ei-gī</i>	...	<i>ok-kī</i> .
<i>khō-rum-ja-ri</i>	...	<i>kat-cha-ri</i> .

*l* and *n* are used in a confusing manner by the Manipuris in words such as *sa-gol* and *sa-gon*; *phāl* and *phān*; *lal* and *lan*; *shal* and *shan*; *pālbā* and *pānbā*; *mapāl* and *mapān*. In conversation, however, I find the final letter in the majority of words where it is



uninflected is *l*, but changes in harmony with the inflexion, as—*sagol*—*sagon nā*; *mapāl*—*mapān-gī*; *pālbā*—*pāl-li*; *lal*—*lan-dā*.

- s* and *sh*. There are few words in Manipuri that can rightly be pronounced with the letter *s* as in “sin,” “this,” etc. The majority of sibilants have a distinct *sh* sound, although not so forcibly pronounced as the English *sh* in “shall,” etc. It is a soft sounding *sh* so to speak, as the final *sh* in *push*, and only practice will enable the student to use this softened form.
2. In the conjugation of verbs the consonantal changes need to be noted also. If the final letter of a verb root in the present and past indefinite tense ends in *k*, *ch*, or *p*, the inflexion is always *i*, as—*tak-i*; *kat-chei* (*cha* and *i*); *tap-i*; but if it ends in *t* or *l* the inflexion is always “*li*” never *i*, as—*chat-li*; *tal-li*. The progressive tense form is also changed, viz., *chat-lī*; *tak-lī*; *tam-lī* or *tammī* (see below).
  3. Consonants are often doubled when the final letter of the verb root is the same as the initial letter of the tense suffix, or when it is easy to assimilate both, as *tam-mī* (*mī* being used here for the progressive tense form *lī*); *niy-nge* (*nge* being used here for the perfect tense form “*le*”); *ngam-moi* (*moi* being used here for the future negative form “*loi*”); *tāy-ngam-bā* (*ngam* being used here for the secondary inflexion form of the verb, “*lam*”).
  4. The word *lāk-pā* = to come, is peculiar in that it is often contracted to *lā-pā*, the root syllable being pronounced in a short abrupt manner, the sound of *k* being hardly perceivable.
  5. The section under Compound words (see page 48) also gives certain rules concerning the assimilation or dropping of otiose particles.

As Dr. Grierson suggests, there are two noticeable changes in intonation in Manipuri—a high and low tone to a number of words which to the ignorant sound the same. I thought of introducing some diacritic mark to distinguish them, but I think it better to refrain from encumbering the Roman character with such, and as they can only be learnt properly by ear, I have made no attempt to mark tones or stresses. I give a list however of

the most common words used. The root syllable only, in the case of adjectives or verbs, is intonated.

*Low tone.*

Lāk-pā	...	to have power over, to attack.
X Tā-bā	...	to hear.
Hāṅ-bā	...	to be empty.
Kao-bā	...	to kick.
Pāṅ-bā	...	to accomplish.
Wai-bā	...	to loan.
Pai-bā	...	to take hold of.
Khaṅ-bā	...	to know (intellectually).
Yon-bā	...	to trespass, guilt.
Thō-bu	...	work ("bu" is the objective case form).
Thin-bā	...	to be late, to delay.
Shiṅ-bā	...	to wait upon (as a prey).
Thi-bā	...	ugly looking.
Shi-bā	...	to send.
A-ri-bā	...	to relate a story.
√Tu-bā	...	to sew.
√A-pum-bā	...	all, everything.
Tum-bā	...	to sleep.
X Shu-bā	...	to work.
Yu-bā	...	to prick, to enter (as a thorn).
√Shiṅ	...	firewood.
√I	...	blood.
√Mī	...	mankind.

*High tone.* (Same words used as above.)

√Lāk-pā	...	to come.
√Tā-bā	...	to fall from above.
Hāṅ-bā	...	to open (as a box).
Kao-bā	...	to forget.
Pāṅ-bā	...	to help.
Wai-bā	...	to gore.
Pai-bā	...	to fly, licentious.
Khaṅ-bā	...	to start up in fear.
√Yon-bā	...	to sell.
Thō-bu	...	overseer, ruler.
Thin-bā	...	to poke into (with a stick).
√Shiṅ-bā	...	to be wise, intelligent.
Thi-bā	...	to search.

✓	<i>Shi-bā</i>	...	to die.
	<i>A-ri-bā</i>	...	old, ancient.
✓	<i>Tu-bā</i>	...	to fall (on the ground).
	<i>A-pum-bā</i>	...	rotten.
	<i>Tum-bā</i>	...	to make a point, to destroy.
	<i>Shu-bā</i>	...	to fulfil, to break up (as earth).
	<i>Yu-bā</i>	...	to leak.
✓	<i>Shig</i>	...	ginger.
✓	<i>I</i>	...	thatch.
	<i>Mi</i>	...	spider web.

There are a number of words sounded alike but whose meanings are different, and only the context can decide what is referred to. I give a few specimens:—

	<i>Lei</i>	...	tongue, flower, and the past tense of the verb to have.
	<i>Shet-pā</i>	...	to put on clothes, and to tear up (as paper).
✗	<i>Thak-pā</i>	...	to drink, and to tremble, or move about. <i>P. U.</i>
	<i>In-bā</i>	...	to put on (as a shawl), and to follow.
✗	<i>Hāt-pā</i>	...	to kill, and to comb the hair.
	<i>Lit-pā</i>	...	to put on (as a coat), and to crawl into (as a hole).

Emphasis or stress on words are not made known so much by intonation as by the addition of emphatic particles to the emphasised word. See under Verbal Modifiers (page 46), and in this connection it would be well to state that much care should be taken, so far as possible, to ascertain the precise meaning in each case of those root words which have ceased to be used as words by themselves, but combine with the roots of other words to modify their meanings and relations.

## PARTS OF SPEECH.

### NOUNS—(1) ATTRIBUTES.

#### 1. GENDER.

In Manipuri the distinctions of gender apply only to animate objects, which are either male or female, and are indicated in two ways:—

- (1) By the use of different sexual names which are confined to words implying human relations.
- (2) By added words and affixes for male and female.

(1) DIFFERENT SEXUAL NAMES.

*Masculine.*

Boy	...	<i>Nipā machā.</i>
Youth	...	<i>Pākhay.</i>
✓ Brother (younger)	...	<i>Inao.</i>
" (elder)	...	<i>Iyāmbā, Tādā.</i>
Brother-in-law (elder)	...	<i>Ibai.</i>
Father	...	<i>Ipā, Pābā, Pāji.</i>
Father-in-law	...	<i>Iku-bok.</i>
✓ Grandfather	...	<i>Ipu.</i>
Great-grandfather	...	<i>Ipu-bok.</i>
Husband	...	<i>Mawā, Mapu-roi-bā.</i>
Uncle (paternal)	...	<i>Ito, Khurā.</i>
" (maternal)	...	<i>Māmā.</i>
Man	...	<i>Nipā, Pibā.</i>
Friend (male)	...	<i>Itao.</i>
Bachelor	...	<i>Pākhṛā.</i>
Widower	...	<i>Matū shirabā, Pākhṛā.</i>
Gentleman	...	<i>Ibujo.</i>
King	...	<i>Niythō, Niy-them, Rājā, Mahā-rājā.</i>

*Feminine.*

Girl	...	<i>Nupī machā.</i>
Maid	...	<i>Lei-shā-bī.</i>
Sister (younger)	...	<i>Ichal.</i>
" (elder)	...	<i>Ichem, Iche.</i>
Sister-in-law (elder)	...	<i>Itei-mā, Inao nupī.</i>
Mother	...	<i>Imā.</i>
Mother-in-law	...	<i>Inem-bok.</i>
Grandmother	...	<i>Ibel.</i>
Great-grandmother	...	<i>Ibel-bok.</i>
Wife	...	<i>Ma-tū.</i>
Aunt (paternal)	...	<i>Ine, Inem.</i>
✓ " (maternal)	...	<i>Indol.</i>
* Woman	...	<i>Nupī, Niy-ol.</i>
- Friend (female)	...	<i>Itā.</i>
Spinster	...	<i>Moithāp nauibī.</i>
Widow	...	<i>Lukhrā-bī, Lukhrā.</i>
Lady	...	<i>Ibemā.</i>
✓ Queen	...	<i>Mahārāni.</i>

\* For a woman of the mofu-sil=Lawai chanu.  
 " " " town (Imphāl)=Imphāl chanu.

## (2) ADDED WORDS FOR MALE AND FEMALE (HUMAN SPECIES).

*Machā* = child.*Nipā machā* ... boy.      *Nupī machā* ... girl.*Ayāy* = infant.*Ayāy nipā* ... male child.      *Ayāy nupī* ... female child.*Manai* = servant.*Manai nipā* ... man servant.      *Manai nupī* ... female servant.

## ADDED AFFIXES FOR MALE AND FEMALE (HUMAN SPECIES AND LOWER ANIMALS).

*Bā* and *Bī*.

Proper names of the masculine gender end in *bā*, and in *bī* for the feminine gender, as :—

*Masculine.*

<i>Chāobā</i>	... name given to a boy.
<i>Oktabā</i>	... " " " a disobedient person.
<i>Khoyshāybā</i>	... " " " a tall man.
<i>Hanubā</i>	... " " " an old man.
<i>Maibā</i>	... native doctor.
<i>Yenbā</i>	... cock.
<i>Mapā</i>	... parent.

*Feminine.*

<i>Chāobī</i>	... name given to a girl.
<i>Oktabī</i>	... " " " a disobedient person.
<i>Khoyshāybī</i>	... " " " a tall woman.
<i>Hanubī</i>	... " " " old women.
<i>Maibī</i>	... native doctor.
<i>Yenbī</i>	... hen.
<i>Mapī</i>	... parent.

## ADDED WORDS FOR MALE AND FEMALE (LOWER ANIMALS).

*Lābā* = male.

<i>Sagol lābā</i>	... stallion.
<i>Shāmu lābā</i>	... elephant.
<i>Hui lābā</i>	... dog.
<i>Kāyā lābā</i>	... gander.
<i>Wāhong lābā</i>	... stork.

*Amom* = female.

<i>Sagol amom</i>	... mare.
<i>Shamu amom</i>	... elephant.

<i>Hui amom</i>	...	bitch.
<i>Kāṅā amom</i>	...	goose.
<i>W āhoṅ lābā</i>	...	stork.

A word in the common gender is used when addressing young men or women of inferior position, *i.e.*, "Ato."

2. NUMBER.

In Manipuri as in other cognate languages, number is indicated by no special sign when the context renders this unnecessary.

(a) Singular. When however the context is considered an insufficient guide as to the number of objects referred to, *amā* = one, is used to denote the singular number, as :—

Yesterday a man came	...	<i>Ngarāṅ mī amā lāk-i.</i>
<i>Lit.</i>	...	Yesterday man one came.
I have one horse	...	<i>Eiṅ saṅol amā lei.</i>
<i>Lit.</i>	...	My horse one is.

(b) Plural. The plural is formed by adding "*shiy*" and "*khoi*" to the primary form of the word in the case of human beings. "*Shiy*" is the simplest form, as—*Mīshiy, Aṅāṅ-shiy*; and "*khoi*" attached to nouns seems to have the idea of inclusion.—as *Gopāl-khoi* would mean *Gopāl* and those with him. There is no plural form for lower animals and inanimate objects.

The more common nouns of multitude are :—

<i>Ma-pei</i> , as <i>Ngānū mapei</i>	...	a flock of ducks. ✓
<i>Shay-gu</i> , as <i>Shal shay-gu</i>	...	a herd of cattle.
<i>Mayām</i> , as <i>Mī mayām, shāmu mayām.</i>		a company of men, a herd of elephants.
<i>Khabik</i> , as <i>Marup khabik</i>	...	all and every friend.
<i>Pum-namak</i> , <i>Ngam-namak</i> , as <i>Pot pum-namak.</i>		all, or the whole of the articles.
<i>Pul-lap</i> , as <i>U pullapna hōba.</i>		a clump of trees.

Numeral adjectives as *Ani ahum* = two or three } signify  
*Mari mayā* = four or five } "several"

(c) The affix "*shā*" is added to nouns to denote plurality (human species) in the Vocative case which see (page 14) as *He itao-shā!* = O my friends!

(d) When numeral adjectives accompany the noun the plural ending of the noun is omitted, as "*mī mari*" = four men.

(e) Whenever there is a wish to express duality the forms *i-bā-ni* or *i-buy-ā-ni*, *na-bā-ni* or *na-buy-ā-ni*, *ma-bā-ni* or *ma-buy-ā-ni* are used, as :—

<i>Ibāni lāk-kani</i>	...	We two will come.
<i>Nabāni chat-lo</i>	...	You two go.
<i>Mabāni kei-then-dā</i>		They two have gone to the bazar.
<i>chat-khi.</i>		
<i>Jamesgā Johngā ma-bāni.</i>		James and John (these two).

### CASE.

Case forms are declined as follows :—

*Mī* = man.

*Singular.*

*Plural.*

1. Nominative	<i>Mī-nā, Mī.</i>	<i>Mī-shiy-nā, Mī-shiy.</i>
2. Genitive	<i>Mī-gī.</i>	<i>Mī-shiy-gī.</i>
3. Accusative	<i>Mī-bu</i>	<i>Mī-shiy-bu</i>
4. { Dative	<i>Mī-ngon-dā, Mī-dā.</i>	<i>Mī-shiy-dā.</i>
{ Locative	<i>Mī-ngon-dā, Mī-dā</i>	<i>Mī-shiy-dā.</i>
5. Instrumental	<i>Mī-nā.</i>	<i>Mī-shiy-nā.</i>
6. Ablative	<i>Mī-dagī, Mī-ngon-dagī.</i>	<i>Mī-shiy-dagī.</i>
7. Vocative	<i>He mī !</i>	<i>He mī-shā !</i>

#### 1. NOMINATIVE CASE.

The suffix "*nā*" is an illustration of the agglutinative class of language we have to deal with. Although manifestly a suffix, it has an independent meaning denoting agency, that is, it points out the agent of the verb, and can therefore be rightly called the Nominative case suffix. It is therefore used with both transitive and intransitive verbs in all tenses. On the other hand, the *nā* is omitted in many cases, and where such is the case the question of agency is not prominent in the speaker's mind, and the context itself does not require such to be expressed. In other words, when *nā* is affixed to the noun or pronoun it refers to the agent of the verb, and when the simple noun or pronoun without the suffix is used, the work which the subject of the sentence does, as expressed by the verb, is brought more prominently before the mind.

(1) The following examples will illustrate the foregoing rule:—

- (a) I have passed the exa- ... *Ei parikhyādā ṅamle.*  
           mination.  
 (b) You will fail ... *Nay ṅam moi.*  
 (c) He is reading a book ... *Mā lāirik pā-ri.*  
 (d) She slept a long while ... *Mā yām-nā kui-nā tām-i.*

The above sentences without the suffix *nā* do not direct the mind to the agent of the verb, but to what the agent has done, will do, is doing, or did.

(2) The same sentences with the suffix *nā*:—

- (a) I have passed the exa- ... *Ei-nā parikhyādā ṅam-le.*  
           mination.  
 (b) You will fail ... *Nay-nā ṅam-moi.*  
 (c) He is reading a book ... *Mā-nā lāirik pā-ri.*  
 (d) She slept a long while ... *Mā-nā yām-nā kui-nā tumi.*

Here the suffix *nā* refers the mind to the agent of the verb, and not to the work of the agent.

NOTE. — The nominative suffix *nā* must not be confused with the *nā* affixed to adverbs (page 50), or with the *nā* used in sentences of comparison (page 14).

## 2. GENITIVE CASE.

The suffix of the Genitive is “*gī*,” and the governed word generally precedes the governing one, as:—

- Nay-gī lāirik asi she-gai-re*  
*Lit.* Your book this is-torn (Your book is torn).  
*Nay-gī pābāgī ma-miy kari-no?*

*Lit.* Your father's his-name what? (What is your father's name).

Often the suffix is omitted, and the relationship of possession indicated by the mere juxtaposition of the two words, and in the formation of compound words, as:—

- Noṅmei-gī hidāk = Noṅmei hidāk* (gun-powder)  
*U-gī mari = u-rī* (creeper).  
*Hei-nō-gī pāmbī = heinō pāmbī* (mango tree).



Nouns of relationship, and of the parts of the body, and the word *yum* (a house) have pronominal affixes attached to them.

	<i>I</i> , for the first person.		
	<i>Na</i> , „ „ second „		
	<i>Ma</i> , „ „ third „	as :—	
<i>Ei-gī ipā</i>	... <i>i-pā</i>	..	my father.
<i>Nay-gī khut</i>	... <i>na-khut</i>	...	your hand.
<i>Mā-gī yum</i>	... <i>ma-yum</i>	...	his house.
<i>Ei-gī leipāk</i>	... <i>i-reipāk</i>	...	my country.
<i>Mā-gī phī</i>	... <i>ma-phī</i>	...	his clothes.
<i>Nay-gī lal</i>	... <i>na-lal</i>	...	your property.

Postpositions have the same pronominal affixed to them, as :—

<i>Nay-gī thakta</i>	... <i>na-thak-ta</i>	...	upon or over you.
<i>Ei-gī hutta</i>	... <i>i-hutta</i>	...	in my stead.

In connection with the nouns denoting parts of the body and relationship Dr. Grierson says (Vol. III, L. S. India, pp. 16-17): “A father in the abstract who is not the father of any individual person is an idea which requires a certain amount of reflection and such words are accordingly never used alone in the *Kuki-Chin* languages, but are always preceded by a possessive pronoun. A father cannot be imagined except as somebody’s father, and a hand cannot be thought of except as belonging to someone..... The possessive is, of course, unnecessary when the noun is defined by means of a genitive, but even in such cases we find that the tendency towards specialisation has caused a possessive pronoun to be added to the governing noun.”

### 3. ACCUSATIVE CASE.

Nouns and Pronouns in the accusative case end in “*bu*” or “*pu*.” This is only used for human species. The affix is omitted when speaking of inanimate things, or of the lower animals, as :—

He loves me	... <i>Mānā ei-bu chāl-li</i> .
<i>Lit.</i>	... He me loves.
The saheb hit his servant,	<i>Shāhebnā manai-bu phu-i</i> .
<i>Lit.</i>	... Saheb his servant hit.
Fire melts lead	... <i>Mei-shā-nā mishi shō-dok-i</i> .
<i>Lit.</i>	... Fire lead melts.
Beat that dog	... <i>Hui adu phu-ro</i> .
<i>Lit.</i>	... Dog that beat.

NOTE.—The accusative affix “*bu*” must not be confused with the particle “*bu*” used under a different meaning (see page 14).

4. DATIVE AND LOCATIVE CASE.

Nouns and pronouns in the dative or locative case end in “*dā*” and “*ngon-dā*.” The latter is only used with personal pronouns, and the noun *mī* = man, in the same case, and never used in case of lower animals.

Give him these clothes ... *Mā-ngon-dā phī adu piyu.*  
 The subjects of the Rājā pay revenue. *Projānā niythō-dā khājanā kat-li.*  
 There is a tiger in the jungle, *Nārak-tā kei lei.*  
 Sit near me ... *Ināk-tā pham-mu.*  
 God has given his commands to men. *Ishwarnā mī-ngondā Ibugo mahākkī yāthay pi-re.*

5. INSTRUMENTAL CASE.

The affix *nā* is used for this case as well as for the nominative, and the remarks in connection with that case should be read to distinguish the difference. However there is little difficulty, as the majority of the words with *nā* attached to them distinctly give the idea of instrumentality, in the sense of being used by the subject of the sentence for the accomplishment of the work mentioned by the verb, as :—

I killed a pig with my spear.  
*Ei-nā tā-nā ok amā hāt-le.*  
 By the moon's light we see at night.  
*Thāgī māngān-nā eikhoi-nā ahingdā ui.*  
 You go by boat, I'll go by foot.  
*Nay-nā hinā chatlu, ei-nā khoynā chat-kani.*

6. ABLATIVE CASE.

The affix “*dagī*” is generally the sign of the ablative case, as :—

Leaves fall from trees.  
*Udagī unā kel-li.*  
 By his help (or help from him) the man is continuing to get a living.  
*Māgī mapān-dagī hiṅ-lak-i.*  
 I came from my house.  
*Einā iyum-dagī lāk-i.*  
 I am taller than John  
*John-dagī eina hennā wāy-i.*

The accusative *bu* and the instrumental *nā* can be used for "than" also. *Johbu einā hennā wāy-i.*  
I killed him with (by means of) a stone.  
*Einā mābu uuyā hūn-hat-le.*

### 7. VOCATIVE CASE.

The case of address takes no affix for the singular, and the plural is formed by adding "*shā*" to the nominative plural. Interjectory particles such as He! Ho! Ha! and Oh! are generally used when calling anyone, but is omitted when simply addressing a person, as:—

O children! listen to me.  
*O ayāyshā! eiḡ wā tao*  
Chaobā! come here.  
*Chaobā! asida lāk-o.*

### PECULIARITIES OF CASE ENDINGS.

The case affixes *nā*, *bu*, *ḡī*, *dayī* of nouns and pronouns are used in sentences of comparison to take the place of words understood. It will be noticed in some of the following sentences that *nā* and *bu* are used twice in one word. The first is evidently the case suffix, and the one following imparts another meaning into the sentence.

It will also be noticed that these affixes are not confined to nouns and pronouns. They are also attached to verbal nouns, verbs, participles, and adjectives.

I give below one example in each case, showing the different affixes attached, and their meanings. A further number of sentences showing these peculiarities will be found at end of book (page 87).

#### 1. Nominative Case—*Ei-na-bu*.

*Mānadi haidanabu einabu* As he has not told me (to go  
*tō-ru-ga-drā?* and do it) how can I (an object  
like me) go and do it?

The "*bu*" after the nominative affix *nā* in *ei-na-bu* gives a reflexive meaning to the pronoun. It throws the thought back to the person as an object, and this naturally is used when the person considers himself either an inferior or a superior.

2. Objective Case—*Ei-bu-na-bu*.

*Eibunabu Sheymai chatlu* (He) ordered me (as far as I am  
*hai, mābunabu Phōjiṅ* concerned) to go to *Sheymai*,  
*chatlu hai.* and him (as far as he is  
concerned) to go to *Phōjiṅ*.

The first affix “*bu*” in “*eibunabu*” and in “*mābunabu*” is the objective case affix; the second “*bu*” has the reflexive meaning as above sentence. The affix *nā* in between the two *bu*’s of both pronouns is not, and cannot be the nominative case affix, but is invariably used in sentences where two or more persons or things are compared or spoken about.

3. Instrumental Case—*Phurit-na-bu*.

*Phuritnabu litpā yādabā* Are (such things as) coats not  
*hōnadrā ?* made to wear ? (Of course they  
are).

Here again the *bu* after the instrumental case affix *nā* gives a reflexive meaning to the noun “*phurit*.”

4. Genitive Case—*Ei-gī-dagī-na-bu*.

*Eigīdagīnabu inō nōri, māgī-* (That article) of mine (which was  
*dagīnabu lire.* taken, or which was in my  
possession) from me is quite  
new, (but that article) of his  
(which was taken, or which  
was in his possession) from  
him is old.

Here there are no less than four affixes. The first affix is the genitive affix *gī* ; the second “*dagī*” the ablative, and the *nā* and *bu* affixes are no doubt the nominative with the reflex objective meaning to “*bu*” as given in the sentences above.

*gī* would therefore correspond to “of mine.”

*dagī* „ „ „ „ what was taken or what was  
in possession.

*na-bu* „ „ „ „ the article (name of it not  
mentioned but understood by previous conversation).

To put the sentence in a round about way in Manipuri (*lol khoibā*) it could be written as follows :--

*Eigī inkhondagī pot aduna* The things (understood) which  
*inō nōri, māgī inkhondagī* I got from my garden  
*pot aduna lire.* are quite fresh, but what  
he got from his garden  
are old.

5. Dative case—(a) *Shan-da-na-bu.*

*Shandanabu yāmnā pijakhra-* It looks as if (he) had given  
*mālle, hujikti khajikta* (to) the cows a big feed,  
*ngaire.* as there is little (food) left.

Here there are two affixes. The *da* is the dative case, the *na* emphasises the fact of its being cattle that is spoken of; *bu* has the reflexive meaning.

(b) *Ei-ngonda-bu-na-bu.*

*Eingondabunabu lupā piraki,* Money was sent to me and  
*māngondabunabu phī* clothes to him.  
*pirak-i.*

Here there are four affixes. *Ngondā*, the dative case affix. The first *bu* refers to him personally, the reflexive meaning, and the final affixes *na-bu* are the particles used in sentences of comparison.

6. Locative Case—(a) *Upu-da-bu-na.*

*Upudabuna lupā hāp-u,* (Before he went) he said, put  
*lubākta-buna phī hāp-u* the money in the box, and  
*hairam-i.* the clothes in the basket  
 (covered).

Here the first affix as usual gives the locative case, and “*bu*” refers the thought to the box as a special article, and not in a general sense, and the *nā* is the particle used in dual sentences.

(b) *Upu-da-na-bu.*

*Upudanabu lupā lei-* There was money in that  
*ram-i, shaj-baidā kol* box, and hardware in the  
*lei-ram-i.* basket (uncovered).

The affixes convey the same meaning as above, and it seems as if the latter “*na-bu*” can be either used as *nabu* or “*bunā*” without altering the sense.

7. Ablative Case—*Ei-ngondagī-na-bu.*

*Eingondagīnabu choppa* Is it possible to be ashamed  
*yābrā?* of anything done by (some  
 person or thing) that has  
 proceeded from me (or  
 passed through my hands)?

Here the first “affix” is the ablative, and the “*nabu*” has the same sense as the above. Other persons are in mind when such a sentence is formed, but “*nabu*” confines the thought to “me.”

## ADJECTIVES.

## 1. FORMATION.

- (a) In Manipuri the adjective invariably follows the noun it qualifies. Where it precedes the noun the particle *bā* is attached to simple adjectives, and dropped when the adjective becomes a verbal noun, verb, or adjective.

All adjectives end in *bā*, as :—

*Māsi apha-bā pot-ni* ... This (article) is a good one.  
*Yāmna phajara-bā uehek-ni*, (It) is a very beautiful bird.

- (b) If adjectives precede the noun, they take no case or plural endings. If one or more follow the noun, the case or plural ending is placed on the last adjective and not on the noun, as :—

The fruit of the banana tree, *Laphoi pāmbī aduḡī mahei*.  
 The birds which sing ... *Shaktibā uehek adu-nā*.

- (c) Simple adjectives are made participial or verbal by means of the primary and secondary inflexions used in the verb, with the final addition of *bā*, as :—

The man who was here has ... *Asida lei-ram-i-ba mī adu shi-re*.  
 died.

Those who leave school ... *Yāthay phaydanā school thā-dok*  
 without leave will be *li-ba mī adubu dandi tōgani*.  
 punished.

- (d) The indefinite article is expressed by the numeral adjective *amā*=one, e.g., *Mī amā*=a person.

Strictly speaking there is no definite article, the demonstrative adjectives *asi*=this, and *adu*=that, being used as definitives

## 2. COMPARISON OF ADJECTIVES.

The comparison of adjectives is expressed by the use of the adverb “*henna*” for the comparative, and “*kha-wai-dagī*” *henna* for the superlative.

(1) The comparative degree is expressed by putting the noun or pronoun with which comparison is made with the particle of emphasis *di*, followed by the second noun of comparison in the

nominative case, and the adverb “*henna*”=to go beyond, to exceed as :—

Tigers are stronger than *Shanbudi keina henna kalli*.  
COWS.  
 You eat more than I ... *Eibudi naynā henna chai*.  
 This is better than that ... *Mādubudi asi henna phei*.

When the object of comparison is not mentioned, the noun and pronoun with the nominative affix only is used, as :—

Your handwriting is better ... *Naygī khut-inā henna phei*.

In interrogative sentences comparisons are denoted by repeating the adjective with the interrogative affix “*brā*,” as :—

Which is better, Imphal or *Imphālñā phabrā*, Kohimānā  
 Kohimā ? *phabrā ?*  
 Which is the taller, you or I ? *Nayna wāybrā, einā wāybrā ?*  
 Is this the sweeter, or is that *Asinā thumbrā, mādunā*  
 the sweeter ? *thumbrā ?*

(2) Superlative.—The superlative degree is expressed by using the adverb “*kha-wai*” (indicating the whole number of objects under consideration) with the ablative case affix *dagī* before the comparative degree affix “*hennā*.” These two words are placed before the name of the individual or object supposed to possess the quality *par excellence*; as :—

This is good, and this is good, *Asi phei, asisu phei, adubu*  
 but this is the best of all. *asinā khawai-dagī hennā*  
*phei.*  
 This is the worst boy of the *Nipā machā asinā khawai-*  
 lot. *dagī hennā phat-te.*  
 The elephant is the largest *Shā pumnamakpudi shāmu-*  
 of all animals. *nā khawai-dagī henna*  
*chao-i.*

### 3. DEMONSTRATIVE ADJECTIVES.

The demonstrative adjectives in Manipuri are used to supply the place of the English article “the,” and the adjectives in the singular “this” and “that.” When the noun is plural these adjectives are not altered in form, the noun taking the plural affix.

(a) The Demonstrative Adjectives are :—*Asi, adu*.

This house is very large ... *Yum asi yāmnā chao-re.*

Where are those dogs ? ... *Hui mayām adu kadeida-no ?*

(b) *Asi* and *adu* with the particle *gumba* = to be like, or this kind of, that kind of, may be used, as:—

I like this kind of cloth best... *Asigumba phibu einā henna pāmi.*

Who wants to do that kind... *Adugumba thabak-pu ka-nānā tō-niybage?*  
of work ?

#### 4. NUMERALS.

##### (1) *Cardinals.*

1 = *amā.* | 3 = *ahum.* | ✓ 5 = *mayā.* | 7 = *taret.* | 9 = *māpal.*  
2 = *ani.* | ✓ 4 = *mari.* | ✓ 6 = *taruk.* | 8 = *nipāl.* | 10 = *tarā.*

The simple numbers need no remarks save to agree with the suggestion made elsewhere that the numerals 8 and 9, *nipāl* and *māpal*, may mean the cutting off of “two” from ten to make eight, and one from ten to make nine; the syllable “*pan*” or “*pal*” being the root of *pan-ba*, to restrict, cut off.

11 = *tarā-mā-thoi.* | 12 = *tarā-ni-thoi.* | 13 = *tarā-hum-thoi.*

The numerals 11, 12, 13, and their corresponding numbers after each succeeding ten, have the particle “*thoi*” from *thoibā*, to add, increase, added to the words *a-mā*, *a-ni*, *a-hum*, and in these cases the common prefix *a* is omitted.

14 = <i>tarā-mari.</i>	30 = <i>kun-thrā (kun-tha-rā).</i>
15 = <i>tarā-mayā.</i>	40 = <i>ni-phu.</i>
✓ 16 = <i>tarā-taruk.</i>	50 = <i>yāṅ-khei.</i>
✓ 17 = <i>tarā-taret.</i>	60 = <i>hum-phu.</i>
18 = <i>tarā-nipāl.</i>	70 = <i>hum-phu-tarā.</i>
19 = <i>tarā-māpal.</i>	80 = <i>mari-phu.</i>
✓ 20 = <i>kul.</i>	90 = <i>mari-phu-tarā.</i>
21 = <i>kun-mā-thoi.</i>	100 = <i>chā-mā (chā + amā).</i>
22 = <i>kun-ni-thoi.</i>	200 = <i>ch-āni (chā + ani), &amp;c., &amp;c.</i>
23 = <i>kun-hum-thoi.</i>	1,000 = <i>lishiy amā.</i>
&c., &c.	10,000 = <i>lishiy tarā.</i>

The cardinals 40, 60, 80 and 90 are formed by multiplying in scores, the word *phu* = a score, being attached to the simple numerals. Fifty is a word the meaning of whose first syllable “*yāṅ*” is untraceable, has “*khei*” as a suffix, probably having the same meaning as *ma-khai* or *tay-khai* = one half, that is, one half of one hundred.



The Manipuri has names for numbers including hundreds and ten thousands, but words for hundreds of thousands and above are borrowed from the Bengali, as :—

1,00,000=*lakhā amā*.  
 10,00,000=*nijut amā*.  
 1,00,00,00,000=*brinda amā*.

The particle “*gā*” or *kā* is inserted between the thousands, hundreds, and tens, as :—

946=*chā-māpan-gā niphu-gā taruk*.  
 1910=*lishiy amagā chā-māpan-gā tarā*.  
 660=*chā tarukkā hum-phugā taruk*.

The particles “*khak*” and “*tang* or *dang*,” are used as affixes in cardinal adjectives, and their meanings are the same as that of the particle “*mak*” (see page 47) and the former probably a corruption of it, as :—

*mari-khak purak-u* } Bring four only.  
*mari-dang purak-u* }  
*lishiy ani-khak puraki* Two thousand only are brought.

#### FRACTIONS.

One-half ... *makhai, taykhai, khaibok amā*.  
 One and one-half ... *amagā makhai*.  
 One-fourth ... *Sharuk mariḡi sharuk amā*.  
 Two-fifths ... *Sharuk māḡḡi sharuk ani*.  
 and so on.

#### (2) Ordinals.

First, second, third, etc., are formed by adding *shubā* to the cardinals, except for the first, as :—

First ... *ahānba*.  
 Second ... *ani-shubā*.  
 Third ... *ahum-shubā, etc.*

Ordinal adverbs—  
 Once ... *amarak, amuktan*.  
 Twice ... *anirak*.  
 Thrice ... *ahumlak, etc.*

Multiplicatives—  
 Singly ... *amamam-oina*.  
 By twos ... *ani ani oina*.  
 By threes ... *ahum ahum oina, etc.*

For divisions of time (years, months, days, etc.) and for weights and measures see page 58.

PRONOUNS.

1. PERSONAL PRONOUNS.

	1st Person—I	...	<i>Ei, Eihāk.</i>
	<i>Singular.</i>		<i>Plural.</i>
Nom.	<i>Ei, Eimā</i>	...	<i>Eikhoi, Eikhoinā.</i>
	<i>Eihāk, Eihākna.</i>		
	2nd Person—You		<i>Nay, nahāk.</i>
Nom.	<i>Nay, Naynā</i>	...	<i>Nakhoi, Nakhoinā.</i>
	<i>Nahāk, Nahākna.</i>		
	3rd Person—He	...	<i>Mā, Mahāk.</i>
Nom.	<i>Mā, Mānā</i>	...	<i>Makhoi, Makhoinā.</i>
	<i>Mahāk, Mahākna.</i>		

(a) The personal pronoun in all three persons is declined by the addition of the same affixes as in the case of nouns (see page 10).

(b) The same words are used for both the masculine and feminine genders.

(c) From the above forms of the personal pronouns are derived the pronominal prefixes (*ei, na, mā*) to which reference has already been made under the genitive or possessive case (page 12).

(d) *Ibāni, nabāni, and mabāni* } he and I, you two,  
*Ibuṅāni, nabuṅāni, and mabuṅāni* } and they two  
 are used for the dual expressives.

(e) The addition of the particle "*hāk*" in all three persons in the singular is stated by Dr. Grierson to be used in an honorific sense. I have failed to find such a reason. It is used in the 1st person also and it can be used to a friend or an enemy, by a superior to an inferior and *vice versa*. As far as I can see it is a mere euphemism, a more elegant style of speaking than the plain *ei, nay* or *mā*.

(f) The plural suffix "*khoi*" can receive the words "*mayām*" (a crowd), "*pumnamak*" (all), "*khibik*" (everyone), "*shiy*" (plural suffix of nouns), and "*khawai*" (nearly everyone) after it to give a more definite meaning as to number.

## 2. DEMONSTRATIVE PRONOUNS.

The demonstrative pronouns are the same as the demonstrative adjectives *asi*, *adu* with *māsi*, *mādu*. They are declined by the addition of the same affixes as the personal pronouns. They may be either singular or plural according to the context, but take no plural ending of *khoi* as in the personal pronouns.

The following examples illustrate the use of these pronouns :—

This is good	...	<i>Asi pheī.</i>
I have not seen these before		<i>Māsibu einā khak u-dri.</i>
* I spoke to that one	...	<i>Madubu einā ngāy-i.</i>
I came to this place yesterday.		<i>Einā ngarāy asidā lāki.</i>
Which woman fell? That one.		<i>Kari nupinā tu-bage? Māsina.</i>

\* When speaking of an inferior person, present at the time of speaking, the words *māsi* and *mādu* are generally used, as—

This boy did not attend school yesterday	...	<i>Māsi ngarāy lairik tamba lāk-te.</i>
Beat him	...	<i>Mādu phu.</i>

*Āsi* is sometimes used in the sense of that, as—This or that=*Asirā āsirā?* (pointing or with the inclination of the head towards the latter object).

## 3. POSSESSIVE PRONOUNS.

Possessive pronouns immediately precede the name of the object possessed, and take the same affix *gi* as the genitive case of nouns, as :—

My book	...	<i>Eigi lairik.</i>
Your book	...	<i>Nāygi lairik.</i>
His book	...	<i>Māgi lairik, etc.</i>

## 4. INTERROGATIVE PRONOUNS.

The interrogative pronouns are :—

Who	...	<i>Kanā? kanā kanā, (plural)? kanānāno?</i>
Which	...	<i>Kari kari, kadai kadaibu.</i>
What	...	<i>Kari? karino? karināno? kadaibu? karam-bano?</i>

The case endings are used in the interrogative pronouns all through, as—*Kanānā, kanāgi, kanābu, etc., karinā, karibu, kariḡi, etc.*

In Manipuri there is a grammatical distinction between sentences involving as answer a simple affirmative or a simple negative, and those sentences which involve an extended answer as regards form, where it is necessary to use interrogative words such as who, why, where, when, etc., the form of the verb differs from that used when the simple question is asked. The following examples will illustrate this :—

He has hurt himself. Who ?	<i>Mānā mathantabu shok-le. Kanāno ?</i>
Have you done it? What ?	<i>Mādu tō-ram-brā ? Kari ?</i>
Who came ?	<i>Kanā lākpage ?</i>
Which of you came ? ...	<i>Kanā kanā lākpage ?</i>
Who was the author of this book ?	<i>Lairik shemba mapu kanāno ?</i>
With whom did (he) come ?	<i>Kanāgā loenana lākpage ?</i>
Which boy did you beat ?...	<i>Naynā phuba nipā machābu kanā kanāno ?</i>
Which house do you live in ?	<i>Naynā leiba yum kadai kā-daino ?</i>
Which of the three will you take ?	<i>Ahum asibu naynā lōniyba kari karino ?</i>
What is your name ? ...	<i>Namiy karino ? or Namiy kari kōbage ?</i>
What do you want ? ...	<i>Nay kari pāmbage, or Karino ? (simply).</i>
What is the matter ? ...	<i>Kari wā thok-page ?</i>
What are you talking about ?	<i>Hi ! kari wāno ?</i>
What is this ? ...	<i>Māsi karino ? Asi karino ?</i>
What are you searching for ?	<i>Kari thiribage, or thiribano ?</i>
In whose house did he sleep ?	<i>Māna kanāgi yumda tūmlubage ?</i>
Whose necklace is this ? ...	<i>Lik asi kanāgi-no ?</i>
I don't know which is good or which is bad.	<i>Karinā phaba phattabage (ei) khayde, or kadai, kadai phaba phattabage (ei) khayde.</i>
What is salt ? ...	<i>Thum kadai bu kōbage ?</i>
What books do you read ?	<i>Nay karamba lairik pābage ?</i>
Which do you prefer ? ...	<i>Kadai kadai pāmbage ?</i>
What do you know (in that line) ?	<i>Karam karamba heinabage ?</i>
For what reason (why) did you take this ?	<i>Māsi lōba karinano ?</i>

## 5. INDEFINITE PRONOUNS.

A, certain	...	<i>Kari amā, kariḡumba amā, amanā.</i>
All	...	<i>Khawainā.</i>
Anybody	...	<i>Kanāsu, kanāḡumbasu.</i>
Anything	...	<i>Kariḡumba.</i>
How many	}	...
How much		
No one	...	<i>Kanāsu natte.</i>
Nothing	...	<i>Karisu natte, karisu leite.</i>
Many	}	...
Much		
Of this kind	...	<i>Asiḡumbā.</i>
Of that kind	...	<i>Aduḡumbā.</i>
One	...	<i>Ama, amanā.</i>
Other, another, anybody else	...	<i>Atei, atoppa amā.</i>
Somebody	}	...
Someone		
Something	...	<i>Khara, kariḡumba amā.</i>
So much	}	...
So many		
Such	...	<i>Aduḡumbā.</i>
This much	...	<i>Asup yāmnā.</i>
That much	...	<i>Adup yāmnā.</i>
Everything	...	<i>Pumnamak, ngamnamak.</i>
All sorts of things	...	<i>Mukhal makhā ayāmbā.</i>
Examples of the use of indefinite pronouns :—		
Some one will do this	...	<i>Amanā tō-gani.</i>
There is nothing	...	<i>Karisu leite.</i>
Nobody can do it	...	<i>Kanāsu ngamde.</i>
Has anybody else come?	...	<i>Atei lākprā ?</i>
Do not let another come in	...	<i>Atoppa amā chay-han-ganu.</i>
Is there any ink?	...	<i>Muk kariḡumba lei lākprā ?</i>
There is some	...	<i>Khara lei.</i>
They all said it	...	<i>Khawainā hai.</i>
Some I ate, and others I threw away.	...	<i>Kharadi einā chai, ateidi hunjeki.</i>

## 6. RELATIVE PRONOUNS.

There are no relatives corresponding to English modes of thought. It is expressed by the relative participle ending in *bā* or *pā* (before the noun' if mentioned) with the demonstrative adjectives *asi* or *adu*, thus :—

The man who came yesterday.	<i>Ngarāj lāk-pā mī adu.</i>
<i>Lit:</i> Yesterday came man that (who).	
The child who died ...	<i>Shi-khra-bā aṅāj adu.</i>
This is the horse which I sold.	<i>Einā yon-thok-la-bā sa-gol asi-ni.</i>
This is the cow that I said I would sell.	<i>Einā yon-thok-kani haibā shal adu asi-ni.</i>
Bring the book which is lying on the table.	<i>Mej mathaktā lei-ri-bā lairik adu pu-rak-u.</i>
Take the one which you like.	<i>Naṅ-nā pāmba adu lō-ro.</i>
The one who is coming is my brother, perhaps.	<i>Lāk-li-bā mī adu ei-gī i-nao oi-ri-ni (gani).</i>
This is what I wanted ...	<i>Einā pām-lam-ba adu asi-ni.</i>
Take away the cloth which I bought yesterday from the bazar.	<i>Ei-nā ngarāj kei-then-dagi lei-ru-ba phī adu pu-kho.</i>

Frequently the demonstrative adjectives are omitted, and then the verb becomes a participle or adjective qualifying the noun in the ordinary manner; thus:—

The cloth which they have woven is very pretty.	<i>Makhoi-nā shā-bā phī yāmnā pha-jei.</i>
The house which you have built is too large.	<i>Naṅnā shā-ra-ba yum chao-mal-le.</i>

### 7. REFLEXIVE PRONOUNS.

The reflexive pronoun “self,” “myself,” “himself,” etc., is rendered by the particle *mak* attached to the personal pronouns, and *thannatā*, *tomatā* affixed to the pronominal suffixes *i*, *naṅ* and *mā*; thus:—

I came myself	...	<i>Eimaknā lāk-i.</i>
I came by myself	...	<i>I-thannatā lāk-i.</i>
He did it himself	...	<i>Mā-mak-nā tō-i.</i>
They saw it themselves	...	<i>Makhoi-mak-nā u-i.</i>
You did it yourself	...	<i>Naṅ-mak-nā tō-bani.</i>
I hit myself	...	<i>I-thannatā phu-ja-bani.</i>

### 8. DISTRIBUTIVE OR RECIPROCAL PRONOUNS.

These can be illustrated thus:—

They killed one another ...	<i>Makhoi mashaen hāt-nei (na + i).</i>
-----------------------------	---

We beat one another ...	<i>Eikhoi ishen phu-nei.</i>
Why do you rob each other ?	<i>Nakhoi nashen hu-rān-na-ri- bā ka-ri-gi-no ?</i>
Do not fight one another ...	<i>Nakhoi amagā amagā khat- na-ga-nu.</i>

## VERB.

In Manipuri the verb undergoes no change for the gender, person, and number of its subject.

Moods and tenses are indicated by verbal affixes or by the context. Of primary, or tense inflexions the Manipuri verb is poor, but of secondary inflexions or modifiers it is rich.

### 1. VOICE.

Nearly all Manipuri verbs being without change of form either transitive or intransitive, removes all demand for passive forms. As soon as one realises that the verb may be transitive or intransitive, active or passive, without change of form, then the passive voice is seen to be unnecessary, and the language simpler without it. All verbs therefore may be considered in the active voice, although the subject of the verb with the affix *nā* with its independent meaning denoting agency, as already mentioned on page 10, might suggest a faint idea of the passive voice.

### 2. MOODS AND TENSE.

Mr. Primrose in his Manual mentions that the only difficulty (of the language) is in the conjugating of the verbs, and in defining the exact meaning of the many forms for the present, past, and future tenses. These difficulties I have attempted to overcome, and by noticing that there are really only five tense forms, and that the "many" additional forms are secondary, and have little or no connection with, nor do they modify the tense in any way, will make the apparent confusion of forms a comparatively easy study. These additional forms modify and add to the meaning of the verbal root, apart from the tense or time in which the action took place.

It will be better to trace, as far as possible, the verb "to strike" through the various moods and tenses.

The tense affixes are as follows:—

Present and Past Indefinite:— *i* following vowels, and *li* following consonants of the verbal root.

Present and Past Progressive:—*ri* following vowels, and *li* following consonants of the verbal root.

Present and Past Perfect:—*re* following vowels, and *le* following consonants of the verbal root.

Future :—*gani* following vowels, and *kani* following consonants of the verbal root ; *ge* following vowels, and *ke* following consonants of the verbal root.

*Conjugation of the verb "to strike."*

In the following conjugation of the primary tense forms, the first person singular of each tense only is given, as the verb remains unchanged throughout the gender, number and person.

INDICATIVE MOOD.

*Present Tenses.*

Indef.	{ Momentary ...	<i>Ei-nā phu-i</i>	...	I strike.
	{ Continuous ...	<i>Ei-nā phu-ri</i>	...	I am striking.
Perfect	{ Momentary ...	<i>Ei-nā phu-re</i>	...	I have struck.
	{ Continuous ...	<i>Ei-nā phu-ri</i>	...	I have been striking.

*Past Tenses.*

Indef.	{ Momentary, <i>Ei-nā phu-i</i> , <i>Ei-nā phu-ram-i</i>	...I struck.
	{ Continuous, <i>Ei-nā phu-ri</i> , <i>Ei-nā phu-ram li</i>	...I was striking.
Perfect	{ Momentary, <i>Ei-nā phu-re</i> , <i>Ei-nā phu-ram-le</i>	...I had struck.
	{ Continuous, <i>Ei-nā phu-ri</i> , <i>Ei-nā phu-ram-li</i>	...I had been striking.

*Future Tenses (Simple).*

Indef.	{ Momentary, <i>Ei-nā phu-gani</i>	...I will strike.
	{ Continuous, <i>Ei-nā phu-ram-gani</i>	...I shall be striking.
Perfect	{ Momentary, <i>Ei-nā phu-ram-la-gani</i>	...I shall have struck.
	{ Continuous, <i>Ei-nā phu-ram-la-gani</i>	...I shall have been striking.



*Future Tense (Immediate).*

<i>Ei phu-ge</i>	...	About to strike, or on the point of striking.
<i>Ei phu-ga-dō-ri</i>	...	Just about to strike (to do the striking). This is a combination of the verbal root <i>phu</i> and the affix <i>ge</i> and the inflected verb to do <i>tō-ri</i> = am doing.

## NOTE:—

- (a) It will be noticed that no distinction is made in the formation of the Present and Past Tenses, the context being regarded as sufficient guide as to the time of the action.
- (b) In narrative the Manipuri invariably use the forms *i* and *re* indiscriminately.
- (c) The form *i* is used for the customary present also, as—
- |                   |     |                          |
|-------------------|-----|--------------------------|
| Birds fly         | ... | <i>Uchek pa-i.</i>       |
| He goes to school | ... | <i>Mā lai-rik tam-i.</i> |
- (d) The infix *ram* is the secondary inflexion or verbal modifier, the meaning of which is given in detail on page 42. I shall be striking, I shall have struck, and I shall have been striking, naturally infers some other action taking place, although not expressly stated. When such assertions are made therefore *ram* or *lam* with its secondary meaning naturally falls into its place here.

## SUBJUNCTIVE MOOD.

In Manipuri, condition and concession are expressed by means of the suffix *rabadi* or *labadi*, *rabasu* or *labasu*, after the verbal root and is the same for all tenses.

If I, you, or he strikes.	...	<i>Einā phurabadi, naynā phurabadi, mānā phurabadi.</i>
If you strike me, I shall cry		<i>Naynā ei-bu phu-rabadi ei kap-kani.</i>
Although he struck me I said nothing.		<i>Mānā ei-bu phu-rabasu einā karisu hai-de.</i>
Happen what may, I shall surely beat him.		<i>Karigumbā thokla-basu einā mābu shoi-da-na phu-gani.</i>

The potential subjunctive is formed by adding the secondary inflexion *ram* or *lam* to the verbal root of the *protasis*, followed by the form *rabadi*, *labadi*, and *ram* or *lam* again added to the verbal root of the *apodosis*.

If I had wished I could have struck him.	<i>Einā niy-ngam-la-ba-di, mā-bu phu-ram-gani.</i>
If he had struck me, I should have reported the matter.	<i>Mānā eibu phu-ram-labadi, einā report tō-ram-la-ga-da-bani.</i>

The particle of ambiguity *ri-ni* (*gani*), *māl-le*, and *yai*, signifying perhaps; are used with the different forms of the verb to indicate the uncertainty of an act ; thus :—

I may strike him	...	<i>Einā mābu phuba yai.</i>
He is beating him probably		<i>Māna mābu phu-ri-ni (gani).</i>
It is probable he was struck		<i>Mābu phu-ra-ba mälle.</i>

(See also Participles, page 31).

#### POTENTIAL MOOD.

Potentials are formed by the addition of the words *ngamba*, to be able ; *yāba*, to permit ; *thokpa*, have got to do ; *tāba*, to fall upon, responsibility ; *oi-bā*, moral obligation. These are placed after the uninflected word and take the verbal endings ; thus :—

I can beat him	...	<i>Einā mābu phu-bā ngam-i.</i>
May he strike that dog ?	...	<i>Mānā hui alu phu-bā yā-brā ?</i>

or in other words, Please may I strike that dog ? The answer in the same vein would be—

(a) <i>Phuniy-lagu phu</i>	...	} Strike if you like.
(b) <i>Phuge hai-rabadi phu...</i>		

You have got to strike a ball, and I have to run a race.

*Naynabu kāydrum yeibā thok-i, einabu lumjen nābā thoki.*

You must beat this bad boy	<i>Naynā oktabā nipā machā</i>
(It has fallen upon you to beat this bad boy.)	<i>asibu phu-bā tā-re.</i>

You are under moral obligation to punish him, (or it is proper that you should punish him).

*Naynā mābu dandi tō-gadaba oi.*

## IMPERATIVE MOOD.

*Singular.**Plural.*2nd Pers: *Nan phu-(u), Nan yei-yu.* 1st Pers: *Phu-si.*3rd Pers: *Mā phu-sanu.*2nd Pers: *Phu-(u).*3rd Pers: *Phu-sanu.*

To the simple verbal root is added the particle *u* or *o* for the 2nd person imperative, and the particle *si* for the 1st person plural, and *sanu* for the 3rd person.

The secondary inflexions of the verb mentioned on page 38 are all used in accordance with the context in these imperative forms as:—

1st Pers: *phu-ra-si, phu-ru-si, phu-khi-si, etc.*2nd Pers: *phu-ro, phu-ru, phu-rak-u, phu-kho (khi + o), etc.*3rd Pers: *phu-ra-sanu, phu-ru-sanu, phu-khi-sanu, etc.*

## INFINITIVE MOOD.

The suffix of the infinitive is *bā* or *pā* as:—*phābā* to strike, *phu-da-bā* to abstain from striking; thus:—

To live here is pleasant ... *Asida leibā nuṅ-ṅgai.*He was taught to swim ... *Mābu iroibā tam-bi.*He did nothing but laugh ... *Mānā nokpatā ma-tō-i.*

The gerundial infinitive where purpose is intended is expressed by the use of the participle *haiduna* = saying, with the future affix *ge* before it, and also by participial constructions as *gadabagi*, and *nanaba*; thus:—

*Māna eibu yei-ge haiduna*      He came to beat me.  
*lāki.*

*Māna eigā chatmīna-ga-dagi*      He came to go with me.  
*lāk-i.*

Try and make your ground rich for rice growing.

*Lō pha-nanaba hot-nō.*

Perfect arrangements are made to accomplish the work.

*Thabak shu-gadabagi iloi-loi-re.*

See other participles below.

## PARTICIPLES.

In addition to the participial constructions mentioned under the Subjunctive and Infinitive moods, the Manipuri language has a variety of other participle forms. The following short sentences will illustrate the more general use of these:—

**Present Participle in -nā, du-nā, tu-nā.**

*Mānā thabak adu tō-de hai-na hai.*

He said he did not do that.

*Lit*: He work that did-not-do saying said.

*Mānā chat-tuna lō-ru-i.*

He went and took (it).

*Lit*: He going took.

*Ei-khoi-bu hāt-ke hai-dmā lāk-i.*

(They) have come to kill us.

*Lit*: Us will kill saying came.

**Participle in ram-dai-dā, lam-dai-dā, just at the time of.**

*Einā chāk chā-ram-dai-da nipā machā amā ui.*

I saw a boy as I was about to eat my rice.

*Lit*: I—rice—just at the time of eating—boy one saw.

*Mā chat-lam-dai-da nābā hō-re.*

He fell sick just as he was going away.

*Lit*: He just-at-the-time-of-going sick began-to-be.

**Participle in riṅ-ṅei-dā, liṅ-ṅei-dā, during the time of.**

*Einā pham-li-ṅei-da māna lāki.*

He came while I was resting.

*Lit*: I during-the-time-of-sitting he came.

*Thabak asi tō-riṅ-ṅei-dā mānā shi-re.*

He died while this work was going on.

*Lit*: Work this during-the-time-of-doing he died.

Participle in "ragā," "lagā," = when, after.

*Mānā chat-lu-ragā khay-hal-la-gani.*

*Lit* :—He when-he-goes will-find-out.

He will find out when he goes (there).

*Mānā thabak adu tō-khre hai-ragā lāk-su lāk-te.*

*Lit* :—He work that having-done saying-after has-not come.

After the work was said to have been done, he has not come.

Participle in "ninā" = because of.

*Nōṅ chuba-ninā lākpā ngam-dre.*

*Lit* :—Rain falling because of to-come unable.

(He) cannot come on account of the rain.

*Einā chatpa-nina mānā shao-i.*

*Lit* :—I going because-of he is angry.

He is angry because I went.

Participial expressions are a favourite style of structure. Connectives are little used, and long sentences consist almost wholly of adverbial and post positional phrases, and participial expressions.

The following illustration will give some idea of the style used chiefly in narrative :—

*Mitei leipāk-kī niṅ-thō-nā Mayāy leipāk-taṅi chat-khi-ba-dā.*

*Lit* :—Manipur country-of Rājā Mayāy (Bengal, etc.) country-of going-from.

*Māṅi Bāmon bujāri chāk thoy-na-ba sipai khara-gā loe-na-*

*dunā. Lit* :—his Brahmin cook for-the-purpose-of cooking sipai few taking-with.

*La-khi-purdā chāk thoy-ngam-mu hai-duna hai-thok-pa-dā*

*ei-dī. Lit* :—Lakhipur-at food prepare saying after-saying.

*ayuk ngan-na shāheb pum-nā-mak unare hai-ragā lāk-padā.*  
*Lit:—*morning early sahebs all meeting saying-after coming-at

*Thin-ganu hai-duna niy-thō-gi yūthay matuy-inna nipā tarā.*  
*Lit:—*delay-not saying Rājā-of command according-to men ten

*Loe-na-dunā chat-khi-ba-da Bādri machin-gi khewāni pheidunā.* *Lit:—*With going-at Bādri (river) mouth-of ferryman preventing

*Niy-thō-nā ei-gi hī tān-bagi mamal lahān chat-khi-ba-gi-su.*  
*Lit:—*Rājā-the my ferry fare other-day going-also

*Mi lishiy ahum mari-gi mamal pi-de, lupā pu-rak-u.*  
*Lit:—*men thousand three four-of price did-not-give, rupees bring

*hai-dunā, Bāmon bujāri adubu laobidunā wāy-ma-dā.*  
*Lit:—*saying, Brahmin cook that complaining to cross

*pham-han-dunā tham-le. Adum tō-riy-ngei-lā niy-them-su.*  
*Lit:—*making-to sit left. This whilst-doing Rājā-also

*Māgi angam athō pum-na-mak-kā Zillā-da-gi chat-khre hai-ragā.* *Lit:—*his Darbar people-with Silechar-from leaving-after

*Bāmon bujāribu phay-lu-re, na-khoi-di chāk thoṅ-u.* *Lit:—*  
 Brahmin cook found, you food cook

*haidunā chatkhibadi kari tōri hai-dunā hay-ba-dā.* *Lit:—*  
 saying at-time-of-going what are-(you)-doing saying asking-at

*sipai machā-shiy-nā ei-khoi-bu-di hī lān-bi-de, maman pi-de.*  
*Lit:—*Sipai all us ferry over-would-not, price not given

*hai-dunā lupā pu-rak-u hai-ye. Niy-them-nā, mayāy asidi!*  
*Lit:—*saying rupees bring said. Rājānā, foreigner you!

*Yei-yu hai-dunā li-chei-na tarā-rak phudunā yei-ye.* *Lit:—*  
 beat (him) saying cane-with ten-stripes striking beat.

*Hī lānbā loi-re hai-ragā chat-khi-ba-dā lupā kun pi-ram-i.*

*Lit:—*Ferry crossing-over after, at-time-of-going rupees twenty gave.

It will be seen by the above specimen that the Manipuries very often omit the subject of succeeding clauses after they have once been mentioned, and depend largely upon the context to suggest the time of participial expression.

## NEGATIVE FORMS.

## INDICATIVE MOOD.

Present	... <i>phu-de</i>	... <i>phu dri (phu-da-ri)</i> .
Past	... <i>phu-dre</i>	( <i>phu da-re</i> ).
Future	... <i>phu-roi</i>	

## SUBJUNCTIVE MOOD.

Present	}	<i>Phu dra-ba-di, Phu-dra-ba-su.</i>
Past		
Future	... <i>Phu-roi-dra ba-di, Phu-roi-dra-ba-su</i>	
		<i>Phu-ram-moi-dra-ba-di, Phu-ram-moi-dra ba su</i>

## POTENTIAL MOOD.

Same as the Indicative, the negative infixes *ta (da)*, *roi (loi)* being attached to the infinitive verb, and to the potential forms in the case of "*thokpā*," "*tābā*" and "*oibā*" thus—*phudaba thoki*; *phudaba tāre tō-roi-da-ba oi*; and to the potential forms in *ngambā*; *yābā*. Thus—*phubā yāde, phubā ngam-de*.

*Phu-da-ba yai* is also used, as:—You need not strike him, then—*Mādu oirabadi, nanna mādu phuda-ba yai*.

## IMPERATIVE MOOD.

1st Person	... <i>Phu-ganu-si</i>	... Let us not strike.
2nd ,,	... <i>Phu-ganu</i>	... Do not strike.
3rd ,,	... <i>Phu-da-sanu</i>	... Let him (or them) not strike.

## INFINITIVE MOOD.

<i>Phu-da-ba</i>	... Not to strike, or that which or who was not struck.
<i>Phu-roi haidunā</i>	... Will not strike saying.

*Phu-da-nanabā* ... Not for the purpose of striking.  
*Phu-roi-gadagī* ... With no (desire for) striking.

- Thus:—(1) The man who was not struck, stand up } *Phuda-bā nipā adubu lep-u.*  
 (2) He was released without a beating. } *Phu roi haiduna thā-dok-le.*  
 (3) He manifested a non-striking attitude } *Phu-da-na-na ba matō tōi.*  
*viz. he declined to strike.*  
 (4) He is making objections so that he shall not do (it); (no desire to do). } *Mānā tō-roi-gadagī hot-nei.*

PARTICIPLES (NEGATIVE FORMS).

Nearly all the participle forms mentioned under the chapter on Participles take the particles "*tā (dā)*" "*roi (loi)*" to form the negative, and are placed before the participial suffix. Thus—*phu-da-nā*; *chat-ta-nā*.

Also, *phu-da-riṅ-gei*, (*phu-driṅ-gei*).  
*chat-ta-riṅ-gei*, (*chat-triṅ-gei*).  
*phu-da-ra-gā*, (*phu-dra-gā*).  
*chat-ta-ra-gā*, (*chat-tra-gā*).  
*phu-roi hai-ragā*, *chat-loi hai-ragā*.  
*phu-da-ba-ninā*, *chat-ta-ba-ni-nā*.  
*phu-roi-da-ba-ni-nā*, *chat-loi-da-ba-ni-nā*.

INTERROGATIVE FORMS (POSITIVE AND NEGATIVE).

The affixes *rā*, *lā* for the positive form, present and past tenses.

*gadrā*, *kadrā*, for the positive form, future tense.  
*dagabrā*, *roigadrā* " " negative form, after the verbal root.

*gabrā*, *kabrā*, after the verbal root.

*boi-re*, *poi-re*, after the verbal root.

*dai*, after the augmented verb.

*no*, after the augmented verb.

NOTE.—*Da-nā* and *ta-nā* must not be confused with *du-nā* and *tu-nā* which is the positive participial form.



1. Single Interrogatives that can be answered by "yes" or "no" are indicated by the suffixes *rā* (*lā*) for the positive, and *drā* (*da* + *rā*) and *trā* (*ta* + *rā*) for the negative, thus :—

Do you beat him ?	<i>Naynā mābu phu-brā ?</i>
Do you beat him or not ?	<i>Naynā mābu phubrā phu-drā ?</i>
Did you beat him ?	<i>Naynā mābu phu-ram-brā ?</i>
Did you not beat him ?	<i>Naynā mābu phu-ram-drā ?</i>
Will you beat him ?	<i>Naynā mābu phu-ga-drā ?</i>
Will you beat him or not ?	<i>Naynā mābu phugadrā phu-roi-gadra ?</i>
Are you going to beat him or not ?	<i>Naynā mābu phu-gadrā phu-roi-drā ?</i>
May I beat him ?	<i>Einā mābu phu-bā yā-ga-drā ?</i>

2. With Interrogative words as why, when, where, whence, whither, what, &c., the suffix is "ge" or "ke" and "no"\* to the positive augmental verb, and *da-ba-ge* (*ta-ba-ge*) *da-ba-no* (*ta-ba-no*) for the negative, thus :—

Why are you striking him ?	<i>Naynā mābu karigī phu-ri-bā-ge ?</i>
When will you punish them ?	<i>Nahāk-nā makhoi-bu ka-dōngei phu-ga-da-ge ? (phu-ga-da-ba-ge).</i>
Where shall I beat him ?	<i>Mābu einā ka-dae-de phu-ga-da-ge ?</i>
Whither are you going ?	<i>Nay kadaida chat-li-ba-no ?</i>
Where do you come from ?	<i>Nay kadai-da-gī lāk-pa-ge ?</i>
Where did he come from ?	<i>Mā kadai-da-gī lāk-pa-no ?</i>
Why did you not strike him ?	<i>Mābu karigī marunnā phu-da-ba-ge ?</i>
What will you do tomorrow ?	<i>Nay hā-gey kari tō-ga-da-ge ?</i>

"*Kari tō-gani*" without the suffix is often used, when the adverb "what" is needed.

3. Another form is used when a question is put to oneself, viz :—

*gabrā* (*kabrā*), and simply *gabā* (*kabā*). Thus :—

I wonder if this will be good ? *Māsi phā-ga-brā ?*

Has he gone to Manipur I wonder ? *Mānā Manipurdā chat-khi-gabrā ?*

\*NOTE.—See same particle after Interrogative Pronouns.

Is this rupee good? *Lupā asi chat-ka-brā?*

I wonder if this will not be done? *Māsi to-roi-ga brā?*

I wonder if (he) is not going to give this? *Māsi pi-roi-ga-brā?*

4. The form *gabrā* (*kabrā*) is also used when speaking to a third person of one's personal feelings about a matter. Thus:—

I do not think this will do... *Māsi pha-roi-gabrā hai-nā niṅ-e.*

I think it is likely he will... *Mābu phu-ga-brā hainā niṅ-e.*  
be punished.

5. The form *boi-re* (*poi-re*) is also used in a doubtful sense. Thus:—

You made this box I suppose? *Upu asi naṅnā shā-boi re? (shā-ba oi-re).*

He wrote this letter, did he? *Lairik asi mǎnā i-khi-boi re?*

I did not say that, did I? *Wāram asi einā hai-ram-du-boi*  
(in other words, you knew I said it). *re?*

6. Another form with “*dai*” as a suffix with a doubtful negative meaning is used. Thus:—

You took that letter, didn't you? *Naṅnā lairik adu pu-khi-ba-dai?*

He took that pen, didn't he? *Kolom adu mǎnā lō-ba-dai?*

I went to the garden, didn't I? *Einā inkhondā chat-pa-dai?*

#### VERBAL MODIFIERS.

I have already remarked that the Manipuri verb is rich in modifiers or secondary inflexions. I have been careful to refrain from introducing these, as far as possible, into the illustrative sentences given principally under the simple tense forms, with a view to avoid confusion, and to give a clearer idea as to how these modifiers are used. They are in every case interloped between the verbal root and the tense suffix. They are of two kinds:—

(1) Those which are and may be infixed alone, or in combination with similar infixes, with verbs in any person or tense (with the exception of “*khi*” which see), and

(2) Those which are used with appropriate verbs in any tense.

## FIRST SERIES.

I will give the forms and the meanings of the first series with illustrative sentences to each. They are *ra* (*la*); *ru* (*lu*) or *u* simply; *rak* (*lak*); *hal* (*han*); *khi*; and *ram* (*lam*).

1. *Ra* or *la*—This infix is only used with animate beings, and brings into the verb the extra meaning of “coming to a place.” Thus:—*Mānā tō-rei* (*ra + i*) = He came and did it. *Mānā skooldā kā-rei* (*ka-ra + i*) = He came (up) to school.

(a) Imperative Mood sentences with “*ra*” and the imperative particle “*o*” gives an additional meaning of *hō-ba* = to start, as—*phu-ro* (*ra + o*) = Start beating (him).

(b) There is an additional “*ra*” combined with the above infix to denote certainty of the act, as—*Mānā chāk chā-ra-rei* = He certainly came and ate.

*Mānā gārottā hai-ra-rei* = He certainly came to the court and said it.

(c) It will be readily understood that this infix “*ra*” (coming to a place) can only be used in verbs that will allow of a coming action. For instance, this form cannot be used in a word of opposite meaning such as *chat-pa* = to go.

2 *Ru*, *bu*, or *u*.—This infix is also used with animate objects, and gives the additional meaning of “going to a place” the opposite meaning to “*ra*.” Thus:—

*Mānā ojä-dā chat-lu-i* ... He went to the teacher.

*Einā mābu u-na-ru-re* ... I have been (there) and have met him.

*Ei-khoi-nā thabak adu tō-ru-ga-ni*. We will go and do this work

3. *Rak* or *lak*.—This infix has three meanings attached to it. Can be used for animate or inanimate objects according to context.

1st Meaning:—The subject or object of the verb coming from one place towards another.

Thus:—

*Mānā chithi i-rak-i* ... He despatched a letter (to me)

*Chaobanā mapham adudā tum-lak-i* After sleeping there Chaoba came (this way).

2nd Meaning:—It is used with the past indefinite tense in narrative very frequently. Thus:—

*Rājānā hai-rak-i* ... The Rājā said.

*Jesu-nā shebok-shiṅ-dā hai-rak-i*...Jesus said to the disciples.

3rd Meaning :—When there are two subjects to a sentence, the meaning of *hō-ba* = to begin, is understood. Thus :—

*Einā ngarāṅ lākpadā angāṅ amā kap-lak-i.* At the time of my arrival (or coming) yesterday, a child began to cry.

*Einā asidā yōbadā noṅ chu-rak-i.* It began to rain when I arrived here.

4. *Han* or *hal* —This is the casual infix. Thus :—

*Einā bābudā lairik pi-han-khi* I have had a letter sent to the Babu.

*Mānā eihu chat-hal-li* ... He caused me to go.

*Mābu lāk-hal-lu* ... Cause (tell) him to come

5. *Khi*.—When “*khi*” ends the verb the present and past tense inflexion “*i*” for the sake of euphony is imerged in this secondary inflexion. Otherwise it precedes these tense inflexions as the others. (See under Pronunciation, page 3.)

It has two meanings—(1) Out, or a going away from, and (2) a coming into view, which was before not seen or realised. The first naturally belongs to action of motions and therefore used of animate objects only, and the latter not necessarily of movement, but of a manifestation either animate or inanimate. The following sentences will illustrate this meaning more fully :—

1st meaning.—(a) *Mānā turendā iruja-khi.* = He has gone to bathe.

(b) *Gopālnā lairik lō-khi.* = Gopāl has gone to get a book.

(c) *Naṅ ngarāṅ kō-nuṅ kā-khi.* = You went (up) to the city yesterday.

(d) *Einā wā adu chei-rāp-tā lairik pi-khi.* I have sent (away) a letter about that matter to the court-house.

(e) *Mānā ashai asi-dagī hei pu-khi.* = He took (away) fruit from here just lately.

NOTE (1).—Sentences like (a) and (b) may have two meanings. The second meaning in (a) *Mānā ngarāṅ turenda iruja-khi* = He bathed in the river yesterday (and went away); in (b) *Gopālnā lahān lairik lōkhi* = Gopal took away a book the other day.

NOTE (2).—Notice in the above sentence (d) that the sending of the letter is done by the subject of the verb *pi-bā*, but the secondary inflexion “*khi*” refers to the object (letter) which went, not to the subject.

- 2nd meaning.—(a) *Bārnish tei-raqā thoy pha-ja-khi* =  
The door has become beautiful  
after varnishing.
- (b) *Mahāk-nā hilāk chā-ngei-dagi noi-  
kh* = Since he took medicine he  
has become stout.
- (c) *Eiñā taretni lālūp pukhi* = I have  
become responsible for seven days'  
*lālūp*.
- (d) *Lahān lam-jen thābā panānā wāwā  
lao-nā nok-khi* = The other day the  
*Lamjen thābā* party burst out  
laughing.

5a. The secondary inflexion “*khi*” with the present progressive tense ending *ri* (*li*) is worth noting. This form can only be used for objects of motion, as the progressive tense forbids otherwise. Thus :—

<i>Yā tek-khi-ri</i>	...	Teeth are breaking away. is wrong, but
<i>Upudā lupā hāp-khi-ri</i>	...	(He is on the way) to put money in the box, is correct.
<i>Mānā yum shā-khi-ri</i>	...	He is on the way to build a house.

Also

<i>Ngarāytā nay-nā Kā-roydā chat-khi-ri.</i>	Only yesterday you were on the way to Kārong.
--	---

5b. In combination with the perfect tense “*re*”, *khi* presents no difficulty, the tense form giving the sense of completeness. Thus :—

<i>Eikhoi-nā yām-na kui-nā nok-khre (khi + re).</i>	We have for a long time been laughing (out). (in the sense of having a perfect time at laughing.)
---	---

5c. “*Khi*” with the future tense “*gani*” has the same meaning as that combined with the tense form “*i*.” Thus :—

<i>Thabak asi tō-khi-gani</i>	...	This work will be done (before I go away.)
<i>Shunu tei-raqā phaklāy ngō- khi-gani.</i>		This wall will become white (the white colour will show) after it is white-washed.

*Eikhoinā mābu khay-khi-gani* We shall become acquainted with him (in the sense of knowing by experience what his character and abilities are).

5d. "*Khi*" used with the imperative mood form has the sense of "in addition" or "continuation." Thus :—

*Eikhoi tō-khi-si* ... Let us go on (and do some more).  
*Nay tō-kho (khi + o)* ... You go on with that.  
*Mā tō-khi-sanu* ... Let him go and do it. or let him go on doing it.

5e. In combination with other secondary inflexions as *ru (lu)*, *khi* is only used with the future tense form with the first person as subject. Thus :—

*Ei ngāk-tā chat-lu-khi-ge* I will go away (at some other place) for a short time.

Also with *ra (la)* whose meaning is "a coming to a place," the opposite of the infix "*khi*," it cannot be combined, and when *ra* is used it is the form meaning certainty—(see page 38).

5f. "*Khi*" in combination with *ram (lam)* has the same meaning as with the tense form "*i*." They both naturally form what is called the plu-perfect tense although the argument for calling "*khi*" a secondary inflexion does not fail, as it, like *ram (lam)*, is used in all tenses. But with this combination, and when alone with the tense form *i*, a difficulty presents itself with regard to the first person in the present progressive or past tense of verbs of motion. If an adverb of past time is not used, the meaning with which "*khi*" modifies the verb prevents the use of this infix with the subject or object in the first person. Thus :—

*Einā turendā iru-ja-khi* is wrong, as it implies that you have gone to bathe, at the time of making the remark, which is impossible, but with a past time adverb, however short a time, it can be used. Thus :—

*Einā ashai turendā iru-ja-khi* = I went to the river and bathed a little while back. Therefore all verbs of motion as *lākpā*, to come; *kābā*, to ascend; *pu-bā*, to carry; *chat-pa*, to go; *lō-ba*, to bring; *chōy-bā*, to jump; *chen-bā*, to run; *koi-bā*, to walk, etc.,

with the infix “*khi*” must have a past time adverb, understood or expressed, when the first person is used as an object or a subject of a sentence.

6. *Ram* or *lam*.— Like all the foregoing infixes this infix can be used with all tense forms. It has one invariable meaning of a subsequent action apart from the action of the verb in which it is placed. Such action may be expressed or implied. Thus:—

- (a) *Mābusu nay hākumnā khay-lam-i*. = You knew him also last year (in the sense, the speaker knew him afterwards).
- (b) *Eikhoi yāmnā nok-lam-le*. = We have been laughing a long time (in the sense that the person spoken to was informed after the laughing was over).
- (c) *Lahān angāy amanā pukhridā tāragā angāy makheinā nok-lam-li*. = Sometime ago all the children were laughing at the child who fell in the water. (In the sense that the person speaking arrived after the laughing had commenced.)
- (d) *Shāheb-nā mādu ura-badi eibu phu-ram-gani*. = If the Saheb sees that, he will beat me. (In the sense that he will beat me, after he has seen it.)
- (e) *Ei munshi oi-ram-i*. = I was a Munshi (in the sense that I am not one now.)

6a. In the table of verb conjugation (page 27) I have added this infix under the past and future tenses to the tense forms. One would infer from a casual look at this infix that it was a tense form, but inasmuch as it can be used in combination with all tense forms, past, present or future, it precludes it from being classed as such. I have therefore put it under this chapter on Verbal Modifiers—(see note (d) page 28).

6b. In combination with other verbal modifiers with the same verbal root, the meaning of “*ram*” is not altered, and the modifiers combined with it, add their respective meanings to the verb, and it would be well to notice that in combination with “*ru*” or “*khi*” the first person as subject or object cannot be used without an adverb of past tense. Please refer to the phrases illustrating these combined modifiers (page 65).

SECOND SERIES.

These are *cha* (*ja*), *tha* (*dha*), *gat* (*kat*), *na*, *shin* (*jin*) *shin* + *na* (*jin-na*), *hat*, *bi* (*pi*).

1. *Cha* or *ja*.—There are two meanings attached to these : (1) by oneself, (2) with humility. Thus :—

<i>Einā tō-ja-gani</i> ...	I will do it myself.
<i>Lairik asi Chaobanā pa-ja-gani.</i>	Chaoba will read this himself.
<i>Ibunodā hai-jei (ja + i) ...</i>	Prayer was made to the Lord (or to a superior person).
<i>Ishwardā khō-run-ja-khi ...</i>	He has gone to worship (or make obeisance) to God.
<i>Na-nai-nā hay-gat-chei (cha + i).</i>	Your servant asks this favour.

2. (a) *Tha* or *dha* means direction from a height downwards ; and (b) *gat*, *kat*, or *khat* has the exact opposite meaning, direction upwards from below. Thus :—

(a) <i>Udagī kum-tha-rak-i ...</i>	(He) came down, or descended from a tree.
<i>Isin-dā chonj-thei (tha + i)</i>	(He) jumped into the water (from the bank, etc.)
<i>Nuy thā-tha-rabadi toi-gani.</i>	If a stone is sent rolling down (the mountain side) it will be smashed to pieces.
(b) <i>Mej mathaktā lairik hāp-kat li.</i>	(He) picked the book up (from off the floor, etc.) and put it on the table.
<i>Mareṅ-bān-da u thāṅ-gat-li.</i>	(They) lifted up (a log of) wood on to their shoulders.
<i>Noy-meī pai-duna lep-khat-li.</i>	(They) arose (from the ground, etc.) and stood erect with their guns.

3. *Na*.—Besides the Nominative Case suffix *nā*, and the *nā* of comparison already alluded to on page 14, there is a “*na*” form particle attached to verbs, which has the meaning of custom, habit, and in company, mutually. Thus :—

*Eikhoi chāk chā-nei (na + i) ...* We all eat rice together.



*Einā kolom asi i-nei (na + i).*  
*Wā adu chat-na-khi. ...*

I use this pen.

This word has come into use,  
 or is in usage.

4. (a) *Shin, chin, jin.*—There are two meanings attached to this infix: (1) within, inside, and (2) over and above. Thus:—

*Upudā hāp-chin-khre. ...*

(It) has been put inside the  
 box.

*Thabak asi māmā tō-shin-  
 khre.*

More work has been done  
 than necessary (over and  
 above).

(b) The above with the additional particle *na* attached to *shin*, i.e., *shin-na* gives the meaning of pretence. Thus:—

*Mā tam-shin-na-khre. ...*

He has been pretending to  
 sleep.

and *na* added to *chin* (*chin-na*), *jin* (*jin-na*) the meaning of closeness of one thing to another. Thus:—

*Upāk ani asi phā-jin-na-ro.*

Put these two planks close  
 together (no space be-  
 tween).

5. *Hat* gives the meaning of “forbidding,” and “force,” and is attached to words like, to fell, to beat, to abuse, to reprimand. Thus:—

*Nāpinā leipal nam-hat-khre.*

The weeds have overgrown  
 the wall and beaten it  
 down.

*Māmā eibu yāmā chei-hat-  
 le.*

He reprimanded me and  
 forced me to stop.

*Mārā eibu chei-hat-le. ...*

He was very fierce towards  
 me (ready to kill me).

6. *Bi* or *pi*.—There are three meanings to this infix: (1) compassion, or to please; (2) respect; (3) give, from the verb *pi bā*, either in a bad or good sense. Thus:—

(1) *Ojādā eigī damak khara  
 hai-bi-yu.*

Please speak on my behalf  
 to the teacher.

(2) *Chāknibadā chey yām-  
 nā hāp-pi-re*

The poor man has been given  
 a lot of rice (from the point  
 of view of showing com-  
 passion).

(3) (a) *Thabak adu tō-bi-yu*

Please do that work.

(b) *Nay-nā mābu yām-  
na chei-hat-pi-re.* You gave him a lot of abuse.

In connection with this infix denoting respect, it might be of interest and use to give here a list of words used in court circles, as well as in the Rājā's presence, and also when carrying on a conversation on those occasions. On all such occasions etiquette demands the personal pronoun to be omitted in all three persons, the speaker speaks of himself as *na-nai* (your servant) and addresses the speaker by his title, and the person spoken of, is mentioned in the same way as the 1st person.

I give the common language also to show the difference :—

Court language (*Thō-gal lol*)

Common language (*Khawaigi  
oibā lol.*)

*Chai-tha-bā*, to bathe ...  
 ✓ *Ley-bā*, to go or move ...  
 ✗ *Ley-khat-pā*, to arise ...  
*Thon-bā*, to wear, or adorn  
 (clothes, ornaments, etc.)  
*Hā-bā*, to eat ...  
*Phān-bā*, to drink ...  
*Mit-yeṅ tābā*, to look ...  
*Han-gat-pā*, to pray ...  
*Chin kyp-pā*, to wash the  
 mouth.  
*Khaṅ-jēt*, dhoti ...  
*Kok-thon*, hat, pugri ...  
*Khu-dā*, cushion ...  
*Nam-khāy*, coat or shawl ...  
*Shay-gai*, house, palace ...  
*Khu-dōy*, hookah ...  
*I-bā*, to be sick ...  
*Luk*, rice (cooked) ...  
*Shanā khutsu kolom*, pen ...  
*Chep-pā*, to sleep, to lay  
 down.  
*Yām-buy*, elder brother ...  
*Inao ibuyō*, younger brother  
*Ichem shijā*, elder sister ...  
*Ichal ibemā*, younger sister  
 For the Rājā exclusively :—  
*Sham-yā*, comb ...

*Iru-ja-bā*, to bathe.  
*Chat-pā*, to go or move.  
*Hō-gat-pā*, to arise.  
*Shet-pā* } wear or adorn.  
*Chin-bā* }  
*Chā-bā*, to eat. ✗  
*Thak-pā*, to drink. ✗  
*Yeṅ-bā*, to look.  
*Hai-ja-bā*, to pray.  
*Chin-teṅ-bā* } to wash the  
*Yā-thin-bā* } mouth.  
*Phai-jom*, dhoti.  
*Ko-yet, lu-hup*, hat, pugri.  
*Phi-dā*, cushion.  
*Phu-rit* } coat or shawl.  
*Inna-phī* }  
*Yum*, house.  
*Hidāk-pu*, hookah.  
*Nā-bā*, to be sick. ✗  
*Chāk*, rice (cooked). ✗  
*Kolom*, pen.  
*Hippā* } to sleep, to lay ✗  
 ✓ *Tūmbā* } down.  
*Tādā*, elder brother.  
 ✓ *Inao*, younger brother.  
*Iche*, elder sister.  
*Ichal*, younger sister.  
*Sham-jēt*, comb.

<i>Shak-yey miṅ-shel</i> , mirror, looking glass.	<i>Miṅ-shel</i> , looking glass.
<i>Shanā cho-ron</i> , feet ...	↓ <i>Khoy</i> , feet.
<i>Shanā na-yon</i> , eye ...	↓ <i>Mit</i> , eye.
<i>Shanā khutsu thāy</i> , sword.	<i>Kabāk thāy</i> , sword.
<i>Shanā khu-net-shā</i> , horse, elephant.	↓ <i>Sayol</i> , horse. ↓ <i>Shā-mu</i> , elephant.

## MISCELLANEOUS AFFIXES.

There are several particles used as suffixes or prefixes to the different parts of speech which demand attention, as they with the others already mentioned, give additional meanings or emphasis to the words they are attached to.

1. *Tā* which must not be confounded with the dative case *tā* (*dā*), is affixed to nouns, pronouns, and verbal participles, to give the meaning of "that only" and nothing in excess or above.

Thus :—

<i>Rāmtā lairik tam-bā lāk-i</i>	Ram was the only one who came to school.
<i>Māsitā pu kho</i> ...	Take only this away (nothing else).
<i>Nom-ba-ta hakchāy pheī</i> ...	Labour (hard work) is the only thing to keep the body in health.
<i>Tūm-duna-tā lei</i> ...	He only sleeps (does nothing else).

2. *Ti* or *di*—This suffix is added to the same parts of speech as above to denote emphasis, to particularise, to give an intensive force. Thus :—

<i>Mī ahum asigī marak-tagī mā-dī pukchel phajaba a-ngāy-nī.</i>	Of these three children he is the best mannered.
<i>Einā chat-kani, mā-dī yā-roi. Ei-khoiñā chat-pa-dī chmu-i</i>	He will not go (so) I will go. It will be right for us to go (not the others).
<i>Nay-nā hai-duna-dī yā-ga-drā.</i>	Will what you say be accepted? (and not what the others say).
<i>Niṅ-thi-ri-dī hai-ba-bu kayā yām-dre.</i>	(This) is particularly good, but there is not much of it.

3. *Mak* is attached to nearly all parts of speech, and gives its meaning to each. Thus :—

(a) *to a noun*.—The same meaning as *tā*, by itself, himself etc., as—*Rām-mak-na lāk-i* = Ram only came (no one else).

(b) *to a verb*.—*Hei adu einā chāba-mak-ni*, = I myself certainly ate that fruit.

(c) *to an adjective*.—*Phī phajabamak phayle, aduda amuk shao-ri-brā?* = When you have got a really good cloth, why are you so angry?

(d) *to an adverb*.—*Phajanamak shābiragā lō-su lō-de* = After making it perfect (or altogether beautiful) he did not take it.

4. *Ma* is the only particle used as a prefix and is attached to positive and negative verbs. The former gives the additional meaning of, a little, some, almost all, or something lacking. Thus :—

(a) Positive verb.—

*Cheydi ma-lei-re, ishiy-di lei-te* ... There is some rice, but no water.

*Ei-gī ikok-su ma-chik-i* ... I also have a little headache.  
*Ma-khoi-nā ikhay makhay-i* ... Their knowledge is almost perfect (or, there is not much they don't know).

*Eigi-tā ma-rei, māgi-tā lei-te* ... There is only mine left, he has none.

*I-lai-tā ma-rai* ... Almost all is easy.

(b) Negative verb.—The meaning of “altogether” or “nothing lacking.” Thus :—

*Phu-rit-na ma-phat-tra-badi* ... If the coat is altogether bad,  
*karisu kām-na-de* ... it is not good for anything.

5. *Rap* or *lap*.—This is added to adverbs only to give the additional meaning of (1) density, closely packed, compact; (2) in the direction of, towards. Thus :—

*Angāy aduna mamā ubada* ... The child on seeing its  
*hai-rap hai-rap nok-le* ... mother, smiled all over its face.

*Tel-lap-na pu-rak-u* ... Bring a fairly short one.  
*U adu pul-lap-na lei* ... The trees are dense in growth.

6. *Nā* and *bu* particles which are liable to be confused with the case endings have already been commented on and their meanings given on page 14, which see.

VERB "TO BE" *oi-bā*.

This is conjugated regularly as other verbs, but it has another form in the suffix "*ni*" which has the force of the present tense when attached to nouns and pronouns, and it takes the tense of the verbal nouns and participles to which it is affixed. Thus:—

<i>Ei-ni</i>	...	It is I.
<i>Makhoi-ni</i>	...	It is they.
<i>Shā-heb-ni</i>	...	It is the sahib.
<i>Ei-nā lō-ba adu asi-ni</i>	...	What I took is this, or this is what I took.
<i>Mānā thabak asi tō-ba-ni</i> ...		He it is who did the work.
<i>Babunā wāram asi hai-ri-ba-ni.</i>		It is the babu who is speaking about this.
<i>Yum asi eikhoinā lei-ram-ba-ni.</i>		It is we who were in the house.
<i>Mānā shao-ri-bā asi mānā hai-ru-duna-ni.</i>		It was because of what he went and said, that he is angry.
<i>Mānā tok-tri-gei-da lupā tarā lō-khi-ram-ba-ni.</i>		He had had ten rupees before he left.
<i>Mānā hay-la-ba-di wāhei asi hay-gadaba-ni.</i>		If he asks, this is what he will say, (or will have to say).

COMPOUND WORDS.

Are made of (1) a combination of two verbs, the first either dropping the case *bā*, and the latter taking on the usual verbal inflexions, or (2) when both verbs are inflected, the first one drops the particle. Thus:—

*Hai-bā* + *thokpā* = *hai-dok-pā*, to speak out; *chat-pā* + *niybā* = *chat-niybā*, to wish to go.

*Chatpā*, to go + *kanbā* = to be strong = *chat-kal-bā*, a great goer, "globe-trotter."

*Pābā*, to be thin + *manbā*, overdone = *pā-man-ba*, too thin.

*Lei-bā*, to be, have + *hōbā*, to be behind = *lei-hō-bā*, to leave behind.

*Pā-bā*, to read + *tin-na-bā*, to be together = *pā-min-nabā*, to read together.

*Nambā*, to force + *tu-ba*, to fall down = *nam-thu-bā*, to force down.

↳ *Chā-ge*, will eat + *tō-bā*, to do = *chā-ga-dō-ba*, will do eating.

*Chāre*, have eaten + *thak-le*, have drunk = *chā-thak-le*, have eaten and drunk.

(2) Noun and verb combined :—

↳ *Shiy-dā*, in wood + *chay-ba*, to enter = *shiy-jay*, an axe.

*Noy-nā*, rain + *may-ba*, to be foggy = *noymaybā*, heavy clouds.

(3) Noun and adjective combined :—

*Chiṽ*, hill + *chao-bā*, large = *chiṽjao*, mountain.

↳ *Manā*, leaf + *anōbā*, fresh, new = *nānō*, new leaves.

*Lambi*, road + *aroybā*, straight = *lamlong*, straight road.

(4) Noun and noun combined :—

*Mamā amasuy machā* = *Mamā-machā*, mother and child.

*Turen-gī*, of river + *mapāl*, bank = *tor-bān*, river bank.

*Yen-gī*, of hen + *ma-rum*, egg = *ye-rum*, egg.

*U-gī*, of tree + *ma-rī*, creeper = *u-rī*, creeper.

(5) Adjective and verb combined :—

*Tarā-dagī amā thoibā* = From ten one increased; *tarā māthoi* = eleven.

The Manipuris are fond of doubling a word, adding an ornamentation to it, which goes by the name of "*wāhei leiteṽ*." The added word has no meaning, save to give it a plural sense. I append a number of such, the ornamental appendage follows the first word or syllable. Thus :—

*Yum-kei*, premises.

*Shay-bai tuklāṽ*, baskets of sorts.

*Thum-muk tairuk*, baskets of sorts.

*Wāri wātai*, stories.

*Marei marā*, cunning.

*Shumāṽ theloy*, compounds.

*Yen-na-khā lukhā*, sides of houses.

*Ishiy maishiy*, water.

*Kol-lik*, hardware.

↳ *Phī-ron*, clothes.

*Chiṽ-mān*, hills (uninhabited).

*Pukchel-khoichel*, dispositions.

*Nuyshā chiṽshā*, sun rays.

*Uphul waiphul*, dust.

*Charu wairu*, straw.

*Phamuy phānuy*, bedding.

*Nārak shiṽlak*, jungles.

*Tākpi tikpibā*, instructions.

*Phatta lāktabā*, bad.

*Thabak thanā*, works of sorts.

*Ashay amāl*, unripe (fruit).

*Ishei noymai*, songs.

*Chiṽnuy mānuy*, among the hills.

## VERBAL SYNONYMS.

Manipuri is rich in verbs which denote variations of the same act. Thus:—

(a) <i>Irujabā</i>	...	to bathe, to wash or cleanse in general.
<i>Shubā</i>	...	to wash clothes.
<i>Chāmbā</i>	...	to wash dishes.
<i>Tābā</i>	...	to wash the face.
<i>Hāmbā</i>	...	to wash the feet, hands.
<i>Lubā</i>	...	to wash the head.
<i>Teybā</i>	...	to wash inside dishes — make bright or shining.
(b) <i>Litpā</i> , as <i>Phurit litpā</i> ,		to put on a coat (over the trunk of body).
<i>Shetpā</i> as <i>Pheijom shetpā</i> .		to put on a dhoti or petticoat (around the waist).
<i>Inbā</i> , as <i>In n a p h ī</i> , <i>Ngōboṅ</i> or <i>Kombol</i> .		to cover the whole person with a shawl or blanket.
<i>Uppā</i> , as <i>Khoṅṅup</i> , <i>Khoṅ-grao</i> or <i>Mojā</i> .		to put on the head, or the feet, or lower part of person.
<i>Shibā</i> , as <i>Khudop</i> } <i>Khubā</i> , as <i>Khu-ren</i> }		to put on fingers, as rings.

## ADVERBS.

## 1. Adverbs of time :—

<i>Hujik</i> , <i>hōjik</i> , now.	<i>Kadō-ngei</i> , when ?
<i>Hujikmak</i> , <i>hōjikmak</i> , just now.	<i>Thainadi</i> , formerly.
<i>Adugi matuṅdā</i> , after, afterwards.	<i>Marak maraktā</i> , occasionally.
<i>Matam adudā</i> , at that time.	<i>Khak</i> , never.
<i>Mamāy-ngeidā</i> , before, beforehand.	<i>Tuk</i> , presently, for a little while.
<i>Ngarāy</i> , yesterday.	<i>Horen</i> , presently, after a while.
<i>Lahān</i> , day before yesterday, and some time before.	<i>Ngantā</i> , early morning.
<i>Ashai ayuk</i> , this morning.	<i>Ngamā</i> , early.
<i>Ayuk khudiy</i> , every morning.	<i>Iat tattanā</i> , always, incessantly.
<i>Numit khudiy</i> , daily.	<i>Matam leibā khībikta</i> , always, at all times.
<i>Chahi khudiy</i> , yearly.	<i>Amuk</i> , again.
<i>Nōnmei</i> , next year.	<i>Theṅnā</i> , late.
<i>Kumsi</i> , this year.	<i>Ngasi ahij</i> , to-night.
<i>Hākum</i> , last year.	
<i>Khudaktā</i> , immediately.	

2. Adverbs of place :—

*Kalai-wai*, where?  
*Mapāl oinā*, outside.  
*Manuy oinā*, inside.  
*Mathak oinā*, topside.  
*Makhā oinā*, underneath.  
*Matol oinā*, at the point.  
*Mamei oinā*, at the end.

*Makhoy oinā*, at the foot.  
*Lāpnā*, far.  
*Naknā*, near.  
*Mathagnā*, before, in front.  
*Maniy oinā*, behind.  
*Ikoī koina*, round about.  
*Wāymā*, on other side.

3. Adverbs of manner :—

*Niythinā*, goodly.  
*Phattanā*, badly.  
*Wānā*, with labour.  
*Nānā*, with pain.  
*Shiynā*, with wisdom.  
*Matō karanna*, how?  
*Asi-gunnā*, } thus.  
*Adu-gunnā*, }  
*Paynā*, foolishly.  
*Tin-nanā*, together.  
*Thunā*, quickly.  
*Tapnā*, slowly.  
*Shoidanā*, } certainly.  
*Lepnamak oinā*, }  
*Oiba-mak yāna*, agreeably.  
*Ahoi-na-dum*, truly.  
*Thoidokna, thoidoknadum*,  
 excessively.  
*Chay-khonna*, fully.

*Hoi*, yes,  
*Mai*, } no.  
*Natte*, }  
*Ichum chumna*, all right.  
*Hennā*, more.  
*Khawai-dagi hennā*, most.  
*Yāmnā*, very.  
*Kannā*, with force.  
*Shupnā*, so much, so many.  
*Kayāno?* how much, how  
 many?  
*Khahōdanā*, accidentally.  
*Tay-ngai phattanā*, surely,  
 with certainty.  
*Khit, Khittay*, } in a small  
 way, little  
*Khajikta*. } (quantity)

(a) To give intensity and completeness to the verb there is the double use of the verbal root with an adverbial participle before it. Thus :—

<i>Mānā pay hai hai</i>	...	He speaks absolute nonsense.
<i>Eikhoinā itō tōi</i>	..	We did it all (nothing was left undone).
<i>Nay ikhay makhayi</i>	...	You certainly know most of it.
<i>Mapham adudā shup leibu leite.</i>		(At) that place (it) is absolutely devoid of anything (or any-body).



<i>Phī adu ingō ngōi</i>	...	That cloth is quite white.
<i>Phī adu ingō ingō ngōi</i>	...	In some parts of that cloth it is all white ( <i>viz.</i> , it is not completely white all over).

(b) There are a great number of adverbial forms preceding the verb and used in pointing out the sounds produced by, or the shape or form of, the subject of the verb. I give a few for example:—

<i>Oro oro chenbā</i>	...	roaring sound (of running water).
<i>Thāk thāk naibā</i>	...	in shape or form of steps (as a ladder).
<i>Lumbu lumbu shābā</i>	...	with the chill off (luke-warm).
<i>Phoṅ phoṅ shānā</i>	...	getting hot (steam appearing).
<i>Ngaranṅ ngaranṅ chākpa</i>	...	sound of burning (at fire).
<i>Ngaranṅ ngaranṅ nganṅba</i>	...	roaring or rumbling sound (of a tiger, or thunder).
<i>Khaṅpekṅ khaṅba</i>	...	sudden knowledge.
<i>Hek ubā</i>	...	sudden or immediate sight (of a thing).
<i>Mapei mapei phaybā</i>	...	“mapei” by itself means a heap, the double use of it renders it “a number of heaps” found.
<i>Hairap hairap nokpā</i>	...	smile come over the face.
<i>Krakṅ krakṅ chūkpa</i>	...	gnashing sound of teeth.
<i>Sritṅ sritṅ nānbā</i>	...	very smooth, slippery.
<i>Krikṅ krikṅ takpā</i>	...	sound of rubbing (as on a grinding stone).
<i>Jariṅ jariṅ chatpā</i>	...	gliding sound (of clothes).
<i>Briṅ briṅ pumbā</i>	...	fermenting sound (of things rotting).
<i>Jōṅ jōṅ ngō-bā</i>	...	frying sound (of fish).
<i>Hōṅ hōṅ choṅ-bā</i>	...	jumping about through excitement (of joy or anger).
<i>Shōṅ shōṅ ngāṅ-bā</i>	...	cross patch (flaring up in a temper).
<i>Kōṅ kōṅ khoṅ-bā</i>	...	barking sound.
<i>Kharaṅ kharaṅ kaṅ-shil-lak-pā</i>	...	gradually becoming dried up.
<i>Piṅṅ piṅṅ choṅ-bā</i>	...	beating sound (as of the pulse).
<i>Kuṅṅnāṅ kuṅṅnāṅ hō-bā</i>	...	growing close together.

<i>Phuṅ phuṅ kābā</i>	...	to puff up (as steam).
<i>Kuphet kuphet tōbā</i>	...	twinkling (as stars or fire-flies).
<i>Kuphet kuphet yeṅbā</i>	...	to glance at (not a straight look at one).
<i>Hambe hambe khoṅbā</i>	...	lowing of cattle.
<i>Pum tāṅ tāṅ-nei</i>	...	pum = all, viz., (the head) all bald.
<i>Pātrit pābā un-shā</i>	...	very very fine skin (membrane).
<i>Chap leppu</i>	...	to stand still.
<i>Kākna mun-mallubā</i>	...	very much over-ripe.
<i>Koi chat chatpā</i>	...	to wander around a place.
<i>Ngāy-shay ngāy-bū</i>	...	bright red.
<i>Chaora chaorabā</i>	...	chaoba = large, doubling it gives a plural sense (more than one spoken about).

The particle "ta" before the adverb and verb gives the meaning of many, all, not confined to one thing, and above the ordinary.

<i>Ta-kup ta-kup-pā</i>	...	things very closely made, very finely made (not coarse).
<i>Ta-ru ta-ru-bā</i>	...	" very clean.
<i>Ta-shāṅ ta-shāṅ-bā</i>	...	" very long.
<i>Ta-thot ta-thotpā</i>	...	" very fresh, new.

The comparison of adverbs resembles that of adjectives, the particle *bā* or *pā* of the adjective being replaced by the particle *nā*. Thus:—

Positive.	Comparative.	Superlative.
<i>Lāpnā</i> = far.	<i>hennā lāpnā</i> = farther.	<i>khwaīdagī hennā lāpnā</i> , = farthest.

Sentences illustrating the different forms of adverbs will be found at end of book (page 82).

### POST-POSITIONS.

Words identical in power with the English prepositions follow the words which they govern, and hence are called post-positions. The following are some of these words with their ordinary significations. See also case terminations under nouns, whence it will be noticed that the majority of post-positions are put in the Locative case.

Above, on, upon	...	<i>Mathaktā, mathak lōmdā.</i>
Below	...	<i>Makhā, makhā rōmdā.</i>
Among	...	<i>Maraktā.</i>
As far as	...	<i>Mādu phaobā, adu phaobā.</i>
At, in	...	Locative case affix.
Before	...	<i>Mamāy-ngei-dā</i> (in or to the presence of) <i>mamāydā.</i>
Beside, against	...	<i>Manāktā.</i>
Between	...	<i>Maraktā, mabāniḡi maraktā,</i>
Beyond	...	<i>Wāymadā.</i>
By	...	<i>Mapāna</i> , also instrumental case affix.
For	...	<i>Damak</i> , with <i>ḡi</i> fixed to the word governed.
From	...	Ablative case affix.
In, into, unto	...	<i>Manuydā</i> , and Locative case affix.
In place of, instead of	...	<i>Mahuttā.</i>
In the direction of, towards,	...	<i>Lōmdā.</i>
To	...	<i>Dā</i> (Dative affix.)
With	...	<i>Loi-na-nā</i> with <i>ḡā</i> affixed to the governed word, or sometimes <i>ḡā</i> is used alone.
In middle of	...	<i>Mayaidā.</i>
Outside of	...	<i>Mapāndā, mapān lōmdā.</i>
Behind	...	<i>Maniydā.</i>
<b>Examples :—</b>		
Come after me	...	<i>Eiḡi ituy il-lu.</i>
Come along with me	...	<i>Eiḡā loi-nā-nā lāk-o.</i>
He lives among us	...	<i>Mānā eikhoiḡi irakta lei-min-nei.</i>
Go between the houses	...	<i>Yum maraktā chat-lu.</i>
I bought this of your brother	...	<i>Māsi nanao-dagī lei-ru-i.</i>
Go as far as Thobal	...	<i>Thobāl phaobā chat-lu.</i>
He went through the village	...	<i>Mānā khun-ḡi mayailom-dā chat-lam-i.</i>
I am angry with you	...	<i>Einā naḡ-bu shao-i.</i>
You are liable to a heavy fine.	...	<i>Naḡ-bu dan-dī kan-na tō-gadabā oi.</i>
The thief robbed me of all my money.	...	<i>Hurānbā aduna eiḡi lupā ngam-namak hu-bi-re.</i>
Do it for me	...	<i>Eiḡi damak tō-bi-yu.</i>
It was so in ancient times...	...	<i>Thainā mamāy-ngeidā adum tō-i</i> (or <i>tō-nei</i> ).

CONJUNCTIONS.

The connective particles for nouns and pronouns are as follows :—

(a) *Su*, and *Māsu eisu*=He and I came.  
*lāk-i*.

*gā* both, and, *Einasu mānasu hai*=I and he said it.  
*Shāhebkā sipaigā lāk-i*=Both the Saheb and the sepoy came.

*ne*, ,, ,, *Willie-ne Douglas-ne mabāni shāna-min-na-ram-i*=Willie and Douglas played together.

*gasu* ,, ,, *Eigā māgasu chatlui*,=I went, and he also.

*amasuṅ* } and,  
*adugā* } *Eikhoi ahum-ne amasuṅ māne shāna-min-na-ram-i* = We three and he played together.

*Adugasu*=and in addition to that.

*Ama-hik-suṅ*=also, moreover. *Yejbadasu yāmma phajabā, amahiksun minā hek ubā pāmgaḍaba*=To look at (it) is very pretty, also people at first sight of (it) covet (it).

*Adubu* } but,  
*Tōigumbasuṅ* } *Mā mashak matādiyāmnāpha-jei, tōigumbasuṅ (adubu) maram chatti phat-te*. =His appearance is very good, but his manners are bad.

*Asi-makpu,*  
*Adu-makpu,*  
*Asidā, adudā, adumaktadā,*  
*Asi-drak-tā (asi-da-rak-tā),* } Yet, still, nevertheless, notwithstanding.

CONJUNCTIVE PARTICIPLES.

*Maram asina, maram aduna* Therefore, for this reason.  
*Karinuno hai-ba-bu* ... Because.  
*Maram-di* ... For this cause.  
*Adu natrabadi* ... } If that is not so, otherwise.  
*Adu natragā* ... }  
*Adu natrabasu* ... If that is not so, also.

<i>Asum oi-na-mak</i>	}	Still, however, that may be, notwithstanding, nevertheless.
<i>Adum oi-na-mak</i>		
<i>Asum oi-na-mak-pu</i>		
<i>Adum oi-na-mak-pu</i>		
<i>Adumnadi oiragā</i>		
„ „ <i>oirabadā</i>	}	Yet, but, although that is so.
<i>Asumnadi</i>		
„ „		
(b) <i>Su</i> , with verb, as—		<i>Naynā chatlabasu, eidi chatloi.</i> Even if you go, I shall not.
<i>Gā</i> , with verb, as—		<i>Mānā hek tābagā lāki</i> = His hearing (of the news) and his coming were simultaneous, or, He came as soon as he heard.

## INTERJECTIONS.

Annoyance or anger	...	<i>He! Herā! Shē! Sherā!</i>
Assent	...	<i>Hōi, ā</i> , (nasal sound), <i>ay</i> .
Sorrow, pain	...	<i>Hai hai! Ayā! Ayo!</i>
Mourning	...	<i>A! ā! Hai hai!</i> also <i>dā</i> suffix, after verb as <i>Nuyshi-dā!</i>
Calling	...	<i>Ho! O! He! Hā!</i>
Wonderment	...	<i>I! E! O! Ish! Hi! Haimā Herā!</i>
Tempting, beseeching	...	<i>Ko!-donā and-ne!</i> after the verb.
Disgust, disapproval	...	<i>Achā! Achā chā!</i>
Admiration	...	<i>dā</i> after the verb (see mourning).
At giving, and at pointing out an object, to attract attention.	}	<i>Se! do! to!</i>
Reproval		

## IN CALLING ANIMALS.

Cows, <i>shal</i>	...	to come or to stop them	...	<i>Ro ro!</i>
Buffaloes, <i>iroi</i>	...	do.	do.	...
				<i>Chi chi! shao shao!</i>
Pigeons, <i>khunu</i>	...	do.	do.	...
Cats, <i>Hōdoy</i>	...	do.	do.	...
Dogs, <i>Hui</i>	...	do.	do.	...
				<i>Hoi hoi! hok hok.</i>
To go right side	...	(to a cow or buffalo)	...	<i>Titi titi!</i>
To go left side	...	( do. do. )	...	<i>Ar ar!</i>
To urge on	...	( do. do. )	...	<i>Hei hei!</i>

SYNTAX.

Owing to the frequent omission of subject nominatives, and the preponderance of participial expressions, syntax plays an important part in the construction of the Manipuri language.

(1) The usual order of the words in a simple sentence is—

1st the subject with its adjuncts.

2nd the predicate, the verb standing last.

Considerable freedom however is allowed as regards the position of the former, (1). It is frequently omitted and any nouns or pronouns standing in a possessive relation to it always precede it. Thus—

I struck him ... *Einā mābu phu-i.*

*Lit.* I him struck.

My father struck him ... *Eigi ipānā (or Ipānā) mābu phu-i.*

*Lit.* My father him struck.

Adjectives generally follow the nouns they qualify (see page 17). When both an article and an adjective qualify a noun, the article follows the adjective. Thus :—

A (one) dirty book ... *Lairik amotpā amā.*

That beautiful rose ... *Golāp phajaba adu.*

Possessive nouns and pronouns precede the name of the object possessed.

My horse ... *Eigi sagol.*

Chaoba's father ... *Chaobagi mapā.*

See also pronominal affixes under Genitive Case (page 11).

Adverbs always precede verbs, but follow the adjective when used as a verb, but precede when otherwise. Thus :—

He will come quickly ... *Mānā thunā lāk-kani.*

This is a very pretty petti-coat. ... *Phanek asi yāmnā pha-jei.*

A very hungry man came to me. ... *Yāmnā lāmta-bā mi amanā ei-ngondā lāk-i.*

(2) In complex sentences the principle clause usually stands last, and relative clauses first. Thus :—

Come and tell me what you saw at the market.

*Keithendā nahākñā u-rambā adu ei-bu tāklak-u.*

*Lit.* Market-at you saw what me tell-come.

I know that a thief has been here.

*Hurānbā nī amā asidā lāk-le eina khay-i.*

*Lit.* Thief man one here has-come I know.

Verbal adjectives also precede the nouns they qualify.  
Thus:—

He killed all the hens which were in the hen's house.

*Yen-gonda lei-ram-ba yen pum-na-mak adu mānā hāt-thok-i.*

*Lit.* Hens-house-in which-were hens all the he killed.

For the construction of participial clauses see explanations and examples under Participles (page 31). See also Interrogative and Negative constructions under Verbs (page 34).

(3) Direct quotations are immediately followed by the verb *hai-ba* = to say, in the Present Tense—the quotation, minus the subject, being placed between the subject and predicate of the principal clause. Thus:—

He says I will go ... *Mānā chatkani hai.*

*Lit.* He will-go say.

He told me that three men died yesterday.

*Mānā ei-ngondā ngarāy mi ahum shire hai.*

*Lit.* He to-me yesterday people three died said.

If the speaker says "I don't know," any one standing by and wishing to inform a third party of the fact, will simply say "*Khayde hai*" = He says he does not know.

*Lit.* Don't know says.

## TABLES.

### MONEY TABLE.

<i>Shel makhai ani</i>	...	1 shell.
" "	<i>mari</i> ...	50 "
" "	<i>nipāl</i> ...	100 "
" "	<i>mariphu</i> ...	1,000 "
" "	<i>chā nipāl</i> ...	100,000 "
" "	<i>lishiy nipāl</i> ...	1,000,000 "
" "	<i>chāmari</i> ...	5,000 " = <i>lupā amā</i> (one rupec.)

One *shel* is called half a *shel* (*shel makhai*) and two *shels* are called *shel amā* (1 *shel*) and so on. The *shel* is a small round coin, about the diameter of a pea, made of bell-metal. When bronze coins in the shape of pice, and small silver coins were not current in the bazars, this *shel* was the only coin used, with the exception of the national coin, the rupee. The use of these *shels* is gradually dying out, the large Manipuri bazars in Imphal using the coins current in India.

<i>Paisā amā</i> ... ..	... one pice.
<i>Shiki amā</i> ... ..	... four anna bit.
<i>Ānā amā ānā</i> ... ..	... two " "
<i>Lupā ani ānā tāba</i> =	One rupee fourteen annas.
	<i>Lit.</i> Two rupees less two annas.

*Lupā anigā ānā ahum* = Two rupees six annas.

The pie coin is not recognized in the Manipuri bazars.

SPACE MEASUREMENT.

(1) Linear Measure :—

<i>Hui amā</i> ... ..	.. distance between thumb and fore-finger.
<i>Kāp amā</i> ... ..	... a span.
<i>Lam amā</i> or <i>phut</i> (foot) <i>taruk</i>	1 fathom.
<i>Lamjei amā</i> ... ..	... 2 fathoms.

Distances are estimated by the time it takes to accomplish them.

<i>Noyma lambi</i> ...	1 day's journey (about 20 miles).
<i>Nini lambi</i> ...	2 " "
<i>Chak-cha-māy lambi</i>	a morning's journey before breakfast.

Mile stones are now more prominent in Manipur, and the more intelligent state the number of miles.

(2) Land Measure :—

<i>Lō-shel ani</i> =	1 <i>Lōkhai</i> , about 1 rood.
<i>Lō-khai ani</i> =	1 <i>Shay-ngam</i> , about 2 roods.
<i>Shay-ngam ani</i> =	1 <i>Lō-rāk</i> " 4 "
<i>Lō-rāk ani</i> =	1 <i>Pari</i> , about 2 acres.

CAPACITY.

(1) Of Liquids, such as *ghī*, various oils :—

<i>Kāy-gal amā</i> =	about half a chatak.
<i>Khum-jet amā</i> =	" 2 chataks.
<i>Khum-khai amā</i> =	" 4 "
<i>Khum amā</i> =	" 8 "
<i>Chāy amā</i> =	" 1 seer.



## (2) Of Salt :—

<i>Khan-thum</i>	3	= 1 small salt cake.
„	100	= 1 largest size salt cake.
„	200	= 1 cooly's load of salt.

## (3) Of Rice :—

<i>Khu-lāk</i> (1 handful)	12	= 1 <i>Utoṅ</i> (a little over 1 seer).
<i>Utoṅ</i>	30	= 1 <i>Chenkok</i> or about 1 maund.

## (4) Of Paddy :—

<i>Khulāk</i>	12	= as above.
<i>Utoṅ</i>	16	= 1 <i>Laitaṅ</i> .
<i>Laitaṅ</i>	2	= 1 <i>Likhai</i> .
<i>Utoṅ</i> 64 or 2 <i>Likhai</i>	2	= 1 <i>Shaybai</i> or about 1 maund 8 seers.
<i>Shaybai</i>	2	= 1 Pot.

Thatch is counted by the *namput* (a small bundle) of which 10 makes half a load, *pot nāmā*, and 20 makes a full load, *pot amā*.

## TIME.

## DIVISION OF DAY AND NIGHT

A day	...	<i>Noṅmā</i> = 24 hours.
A day	...	<i>Numit amadā</i> = one sun.
Daytime	...	<i>Nuṅ-thil</i> .
Before sunrise	...	<i>Noṅ ngāndri</i> .
At sunrise	...	<i>Noṅ ngānbadā</i> .
Early morning	...	<i>Ayuk ngantā</i> .
Morning	...	<i>Ayuk</i> .
Forenoon	...	<i>Numit yuṅdrin-gei, yumāṅ</i> .
Midday	...	<i>Numit yuṅba matam</i> .
Afternoon	...	<i>Nuṅ-thil</i> .
Late afternoon	...	<i>Numit tā-ram-dai</i> .
Dusk	...	<i>Yāchanbā</i> .
Sunset	...	<i>Numit tābā matam</i> .
Evening	...	<i>Numidāṅ</i> .
Night	...	<i>Ahiṅ</i> .
Midnight	...	<i>Noṅ-yai</i> .
To-day	...	<i>Nga-si</i> .
To-morrow	...	<i>Hayeṅ</i> .
Day after to-morrow	...	<i>Hay-jit</i> .

Two days hence	...	<i>Ma-shem.</i>
Three days hence	...	<i>Ma-rō.</i>
A week	...	<i>Chayol amā.</i>
A fortnight	...	<i>Chayol ani.</i>
The moon	...	} <i>Thā.</i>
A month	...	
New moon	...	Half-moon = <i>Thā-nil.</i>
Full moon	...	<i>Purnimā.</i>
Time between moons	...	<i>Thā shibā matam.</i>
The moon is waxing	...	<i>Lin-may.</i>
The moon is waning	...	<i>Lin-duy.</i>

## DAYS OF THE WEEK.

<i>Noṅ-mai-jiṅ</i>	...	Sunday.
<i>Niṅ-thō-kābā</i>	...	Monday.
<i>Leipāk-pokpā</i>	...	Tuesday.
<i>Yumshā-keishā</i>	...	Wednesday..
<i>Sagol-shel</i>	...	Thursday.
<i>Irai</i>	...	Friday.
<i>Thāṅ-jā</i>	...	Saturday.

## NAMES OF THE MONTHS.

<i>Wākchīṅ</i>	...	January.
<i>Lāṅ-gai-pei-rel</i>	...	February.
<i>Lam-dā</i>	...	March.
<i>Sa-ji-bu</i>	...	April.
<i>Kā-len</i>	...	May.
<i>I-ṅā</i>	...	June.
<i>I-ṅel</i>	...	July.
<i>Tha-wān</i>	...	August.
<i>Lāṅ-bal</i>	...	September.
<i>Merā</i>	...	October.
<i>Hi-yāṅ-gei</i>	...	November.
<i>Poi-nu</i>	...	December.

The New Year of the Manipuri commences at the new moon of the month of *Sa-ji-bu* (April).

## SEASONS.

Spring	...	<i>Kālen thā. O-lāṅ thā.</i>
Summer	...	<i>Nonju thā.</i>
Autumn	...	<i>Sho-rot thā.</i>
Winter	...	<i>Niṅ-tham thā.</i>
Sowing time	...	<i>Lō uba matam.</i>
Harvest time	...	<i>Lō khaoba matam.</i>
Rains	...	<i>Nonju thā.</i>

## POINTS OF THE COMPASS.

North	...	<i>Avāṅ-lom.</i>
South	...	<i>Makhā-rom.</i>
East	...	<i>Nonpok-lom.</i>
West	...	<i>Nonjup-lom.</i>
North-east	...	<i>Chiy kei.</i>
North-west	...	<i>Kōbru laiṅ.</i>
South-east	...	<i>Mei-ram.</i>
South-west	...	<i>Moirāṅ laiṅ.</i>

PHRASES ILLUSTRATING USE OF PARTS OF SPEECH.

<p><i>English.</i></p> <p>A bad egg ...          For carrying loads from Imphal to Ukhrul a cooly gets eight annas a day.</p> <p>Yesterday a man came here ...          I will remain here about a year ...</p>	<p><i>Manipuri in Roman character.</i></p> <p>(1) OF THE ARTICLE.</p> <p><i>Ye-rum phat-ta-bā amā ...</i>  <i>Imphāl-dagi Ukhrul phao-bā pot pu-bā mibu noymā-dā mā-khai pī-nei.</i></p> <p><i>Nyāntāy asi-dā ni amā lāk-i ...</i>  <i>Ēs-hāk-nā napham asi-dā cha-hi amā mārum lei-khī-ganō.</i></p>	<p><i>Manipuri in Bengali character.</i></p> <p>২৪২২ কুড়বা অমা।          ইফাললী উখুল ফাওবা পোৎপুবা মৌব্ নোংমলা মখাই পিনে।</p> <p>২৪২৩ অসিলা মৌ অমা লাকই।          ঐহাক্না মরুম অসিলা চহি অমা মরুম লৈখিগনি।</p>
<p>That flower is very pretty ...          The Boro Saheb is probably away on tour.</p> <p>These Kukis are very dirty, and smell badly of strong drink.</p>	<p>(2) OF THE ADJECTIVE.</p> <p><i>Lei adu yāmnā pha-jei ...</i>  <i>Boro Shāheb-nā lay-phei chat-la-ni-nā.</i></p> <p><i>Khoy-jai jāt asi yāmnāsu mot-li, yu thakpa-gi mānamsu loi-khōe.</i></p>	<p>লৈ অহু মাম্মা ফজ্জৈ।          বড় মাহ্বেবনা লাইক ৫২-ক-৩২-নি।</p> <p>খোংজাই জাৎ অসি মাম্মসু মোত-লি, য়ু থকপগী মনমসু লোইখৌ।</p>
<p>This book has evidently been torn up by some mischievous boy.</p> <p>The Kukis are short, the Tangkhuls are tall, and the Kabui Nagas are of medium height</p>	<p><i>Lairik asi oktabū nīpā machā amānā she-gai-ra-bū mā-le.</i>  <i>Khoy-jai-di mārep nem-i, Tāy-khul-di mārep wāy-i, Kabui Hāo-di māyaa oi-na lei.</i></p>	<p>লাইরিক অসি ওক্‌তা বুনিপা মচা অম্না শেগাইরাবা মাল্লে।          খোংজাইনেমসি মরেপ ই, তাংখুলসি মরেপ বাই, কবুই বাওদি ময়াই ওইনা লৈ ওখাক্কা বাই।</p>

Phrases illustrating use of Parts of Speech — (continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
Go to the spring, and bring up that earthen pot I left there.	<i>Lok-tā ei-ue thām-hō-ba cha-pha adu lō-m-jō.</i>	লোক ইনা ধন্থোবা চহু অহু লোকজো। BOH
The boys and girls are playing together.	(3) OF NOUNS AND PRONOUNS. <i>Njā-machā-shiy-gā wpi-machā-shiy-ga shā-ue-nū-ue-ri.</i>	নিপাচাশিংগা হুপীমচাশিংগা শাননিম্মরি।
Manipuris and Bengalis are Hindus in religion.	<i>Māi amasuy Bengālī kōbā jā-tā Hindu dharmāna chāt-tā.</i>	নীতে অমসুং বাঙ্গালি কোঁবা জাত্তা হিন্দু ধর্মনা চ্চাতি।
The marriage ceremony is about to be performed.	<i>Lai-hoy-ba-gi hō-ue-bā tō-ga-dō-ri.</i>	লুহোয়বী হৌনবা তোগদৌরি।
Elephants, tigers, and leopards abound in India.	<i>Shānu, kei, amasuy kei-shāl haiba shā asidi Bhārat-borsba leipāk-tā pray lei lei.</i>	শামু, কৈ, অমসুং টেকশাল হাইবা শ। জনিদি, ভারতবর্ষ লৈপাক্তা প্ৰ ঠৈ ঠৈ।
We all jumped up and ran ...	<i>Eikhoi pum-ue-nak-ue cho-y-khut-tu-ue chel-hu-i.</i>	ইকোই পুম্ননা কোংখুনা চেহুই।
The herd of cattle are coming towards the village.	<i>Shal shay-gu adunā khul-lom-da chag-lak-ti.</i>	শম শহু অহুনা খুল লোমনা চলক্কাই।
Flocks of geese were seen flying overhead.	<i>Ngāni mapri mayām a-ti-yū-dā pā-khri-ba adu u-ran-i.</i>	ঙাশু শহু ময়াম অতিয়াম পাইখুবা অহু উন্নই।
A brace of snipe was my share ...	<i>Chek-lao-bi pumā e-gi sha-ruk o-ye.</i>	চেলাওবী পুমা ইগী শরুক ওয়ে।
He shot four barking deer, two wild pigs, and wounded a man.	<i>Mānū sha-ji mā-ri, lam-ok ani kāp-i, amasuy mānā mī amaba shok-i.</i>	মানা শাজি মরি, লমওক অনি কাপই, অমসুং মানা মী অমবু লোকই।

Where are they all ? ...

Every one of them have passed the examination.

They will all have to go. ...

Chaoba goes to school, and his sister stays at home.

He abuses his child. ...  
Those men are abusing each other

Her head aches because she has brought a heavy load.

He says his head aches, his back aches, his tooth aches, he asks for medicine.

Blow the fire until it blazes ...  
The wind blows so hard, he is afraid the tree branches will fall.

When the water boils, boil an egg.

*Ma-khoi pum-na-mak kadai-dā lei-ba-ge ?*

*Ma-khoi khobik-nā pa-ri-khyā-dā pās oi-re.*

*Ma-khoi pum-na-mak-na chat-pā tā-re.*

*Chao-ba-nā skool-dā chat-li, ma-nao nu-pī-nā ma-gum-dā lei.*

(4) OF VERBS, VERBAL PARTICIPLES, &C.

*Mānā machā-bu chei-hat-li ...*

*Mī mayām asinā amagā amagā chei-hat-na-ri.*

*Pot lum-nā purak-pa-ni-na ma-kok chik-lak-i.*

*Mānā makoksu chik-i, ma-nam-gan-su nai, mayāsu chiti hai-dunā hidāk p̄ngu hai-ri.*

*Mei-ri thok-na-na-bā mei kām-u. Nuy-shat kan-nā shūt-ti-bā asi-nā u-shā tek-tha-rak-kani hai-du-nā mānā ki-ri.*

*Ishiq het lum-ba-da ye-rum amā phut-lu.*

মৰোই প্ৰথমক কঢ়াইনা লৈবগে ?

মৰোই বিবিধা পৰিক্ৰমা, পাস ওইরে।

মৰোই প্ৰথমক চংগা ভা-রে।

চাওবনা স্কুল চালা, মনাও নুপীনা মনুমা লৈ।

মানা মচাৰু চৈহতলি।

মী ময়াম অসিনা অমাগা অমাগা চৈহতলি।

পোত লুম্‌না পুৰাকপানিনা মকোক চিকলকি।

মানা মকোকসু চিকই, মনামগনসু নাই, মনাসু চিকই  
হাইদুনা হিচক পিগু হাইরি।

মৈৰী থোকনা বা মৈ কামউ।

নুয়শাট কানা শিউতিবা অসিনা উশা তেৰুৰকনি হাইদুনা  
মানা কীৰি।

ইশিক হেত লুম্‌বা-দা য়ে-ৰুম অমা ফুতলু।

## Phrases illustrating use of Parts of Speech — (continued).

English.	Manipuri in Roman character.	Manipuri in Bengali character.
A large boil has appeared on his back.	<i>Mayeidā yāroy āchaobā amā thuy-le.</i>	মইঙন য়ারো অচোবা অমা থুংলে ।
He has borrowed two rupees, and will pay in rice.	<i>Mānā lupā anī puchona chey oinā shin-gani.</i>	মানা লুপা অনি পুছনা চেং ওইনা শিনগনি ।
He breaks a great many dishes ...	<i>Mānā kol-lik pray-thu thugai ...</i>	মানা কোল-লিক গং থু থুগাই ।
The cooking-pot fell, and broke in pieces.	<i>Thomaba chu-phau tā-ra-dana itoi toi-nā kui-khre.</i>	থোমাবা চহু তারহনা ইতোই তোইনা কাইখ্রে ।
Break the cocoanut and eat the fruit, do not break the eggs.	<i>Yubi thu-gai-du-nā-mahei chā-ro, yerum-di thugai-ganu.</i>	যুবি অহু থুগাইহুনা মৰে চাৰো, য়েরুমদি থুগাইগহু ।
Owing to the bridge breaking the cow fell through, and broke her leg.	<i>Thoy adu tek-tha-khi-dunā shal amā adunā on-tha-du-nā nā-khoy tek-le.</i>	থোঃ অহু তেৰুখথিহুনা শাল অনা অহুনা ওহুহুনা মখোঃ তেৰুে ।
The women are bringing water, the boys have gone to bring wood.	<i>Nupi-shuy-nā ishiy shok-lak-lī, nipā-machā-shiynā shuy lō-khā.</i>	শংনা ইশিংশোরকী, নিপা মচাশিনা শয়ী লৌখি ।
Moses brought the Israelites out of Egypt.	<i>Mō-shi-nā Mis-hor leipāk-tagī Is-re-i-el kōbā mayām aduhū chiy-dunā lāk-i.</i>	মৌশিনা নিসোর লৈপাক্তী ইসরায়েল কোবা ময়াম অহুহু চিংহুনা লাকই ।
When will you tear down your house and rebuild?	<i>Nahākñā na-gnem adu shi-danā ka-dō-ngei amak shā-ga-da-ge?</i>	নাহাক্ নহু ম অহু শিহুনা কামেইঙে অমুক শাপৰনে?
Can you make benches for the school house?	<i>Skool-shay-gi dumak phāl chanbā hei-gadrā?</i>	স্কুল-শংগী দমক ফাল চনবা কৈমজা?
I burnt my hand in the embers ...	<i>Mei-tān-na ikhut pok-le ...</i>	মৈতানা ইখুঙে পোকে ।

Yesterday I saw Thobal village burnt down.	<i>Ngarāy einā Thō-bal kōbā khul adu meinā tum-khō-ba u-i.</i>	গুৱাং এনা থোবাল কোঁবা খুল অহু মৈনা তুমখিবা উই।
Strong chillies burn the mouth ...	<i>Ayākepa mo-rok-nā i-chil shā-re.</i>	অয়াকপা মোরোকা ইচিন শারে।
The Naga custom is to burn off the bristles of dead pigs.	<i>Hao-gi hō-na-bi-di a-hāt-pā ok-kī ma-tu mei-nā lō-i.</i>	হাওগী হোঁনাবীদি অহাৎপা ওক-কী মতু মৈনা লৌই।
The hawk caught a hen ...	<i>Hu-mai-bi adunā yel amā lāk-khi.</i>	হুমাইবি অদুনা য়েল অমা লাকখি।
Nagas do not carry children in their arms, but carry them on their backs.	<i>Hao-nā machā-bu pām-bom-nā kon-de, ma-nam-gan-dā pu-i.</i>	হাওনা মচা বু পামবোমনা কন-দে, মনামগনা পুই।
The boy ran and caught up with us.	<i>Nipā machā adunā chel-lak-tunā eikhoi-bu tāl-lak-i.</i>	নিপা মচা অদুনা চেহতুনা ঐখৌইবু তামকট।
He caught the orange ...	<i>Mānā komolā adu ma-khut-na ok-le.</i>	মানা কোমলা অহু মগুৎনা ওক্লে।
Give me change for this rupee ...	<i>Lupā asi kai-bi-gu ...</i>	লুপা অসি কাইবিগু।
He changed daos, and has carried off mine.	<i>Mānā thāy mayām adu shil-la-duma ei-gi-di pu-khre.</i>	মানা থাং ময়াম অহু শিম্ধুনা ঐগীদি পুগু।
Don't change your statement ...	<i>Nay-nā hai-khi-bā wā adu hoy-ganu.</i>	নানা হাইখিবা বা অহু হোংগনু।
The village officers have been changed.	<i>Khulgi ahad luman-bu shil-le.</i>	খুলগী অহল লমনবু শিলে।
Climb the tree and pick me some fruit.	<i>U adu kā-khat-tunā eigi damak hei amā hek-pi-gyu.</i>	উ অহু কাগতুনা ঐগী দমক হৈ অমা হেকপিগু।



## Phrases illustrating use of Parts of Speech—(continued).

English.	Manipuri in Roman character.	Manipuri in Bengali character.
In climbing a tree one boy cuts notches and climbs, another climbs like a cat, and another climbs by clinging and walking up.	<i>U kābuda nējā machā amanā shiy-jaynā hak-tunā hak-tunā kai, amanā hōdongi matō-gum-nā kai, amanā u kondhuna kondhuna kai.</i>	উ কাবুদা নিগা মচা অমনা হাঙ্কনা কাই, অমনা হোঁদাংগী মচৌঙুমা কাই, অমনা উ কোঁন্দুনা কোঁন্দুনা কাই।
Close the door. ...	<i>Thoy thiy-jil-bu. ...</i>	থো: থি: জিৰু।
Close your books and put them away.	<i>Nakhoigi lairik khum-jin-dinā tham-kho. ...</i>	নখোইগী লাইরিক খুমজিন্দিনা থামখো।
He closes his eyes as if he were sleep, or he pretends to sleep.	<i>Mānā tūm-shin-na-khre. ...</i>	মানা তুমশিনখ্ৰে।
He closes his mouth ...	<i>Mānū machil khum-jil-li. ...</i>	মানা মচিল খুমজিলি।
Come here. ...	<i>Asidā lāk-o. ...</i>	অসিদা লাকও।
He came yesterday. ...	<i>Mānā ngarāy lāk-i. ...</i>	মানা ওয়াং লাকই।
He came after I arrived. ...	<i>Einā yō-bagi matygdā mānā lāk-lam-i. ...</i>	ইনা যৌবগী মতুগা মানা লাক্‌লামই।
Come down from there. ...	<i>Māchudagi kum-tha-ro. ...</i>	মাক্‌চুদাগী কুমথারো।
Come out of the house immediately.	<i>Yum-dagi hu-jik-mak tho-rak-u.</i>	য়ুমদাগী হুজিকমক থোরাকউ।
The Assamese came up to the village, and came into our house.	<i>Te-khao-gi mī mayām adunā khundā lāk-tunā i-gum-dā kā-rei.</i>	তেখাওগী মী ময়াম অদুনা খুন্দা লাক্‌তুনা ইগুমা কাইরি।
He made complaint to the court.	<i>Mānā chei-rāptā wā kat-le. ...</i>	মানা চেইরাপ্তা বা কাতলে।
He confuses his statements. ...	<i>Mānā hai-ri-bā wā onnā teina-danā hai-ri.</i>	মানা হাইরিবা বা ওনা তেইয়নন হাইরি।

There is great confusion in the village.  
 Whoever shall confess me before men.  
 He confesses that he is guilty. ...  
 Cook the rice, and fry the fish. ...  
 Bring the cover to the tin and put it on.  
 Cover the rice pot ...  
 Cover the sick man with his cloth.  
 The tiger is hid under a cover of weeds.  
 The load is well covered. ...  
 The boy has cut his toe with a dāo, and this man has cut his hand with a knife.  
 Cut down the dry tree, and cut it up for firewood.  
 Cut the wood short and fine for the stove.  
 How many heads were cut off in that affray?  
 Cut the grass in front of the house.

*Khūl asidā yāmnā nin-na-ri. ...*  
*Migi mamāyāndā eibākpu yōjorabā mi adu.*  
*Mānā lāl-le bai-dunā yā-re ...*  
*Cheng-bu-di thoy-u, ngā-bu-di ngoro.*  
*Makbum adu purak-tunā kon-ō-gō upudā khum-jit-lu. ...*  
*Cha-phu khum-mu. ...?*  
*Anāba mī adubu maphi maronnā kup-u.*  
*Kei adunā nāpi shiy-pi-gi marakta lot-tunā lei-ri.*  
*Pu-na-ba pot adu nyithinā kup-shil-le.*  
*Nipā machā adunā ma-khong-bi thāng-jō-nā yāl-le, adugā mī asinā sho-ri machā-nā makbit lel-le.*  
*A-kang-ba u adu yān-thek-tunā shiy oinabā chal-bu.*  
*Phuy-gā adugi damak shiy adu ten-nā ten-nā kuk-thatlu.*  
*Wā-thokpā adudā mīgi makok kayā kak-that-la-bage?*  
*Yum-gi mamāy-dā (shu-māy-dā) leibā shajik adu phāl-lu.*

খুল অসিদা য়াম্না নিন-না-রি ।

মীগী মমামা একাকপু য়োজরবামি অদু ।

মানা লাল-লে বাই-দুন্যা য়া-রে ।

চং-বু-দি থোয়-উ, ঙ্গা-বু-দি ঙ্গোৰো ।

মক্‌বুম অদু পুরক্ত-না কোন-ও-গো উপুদা কুম-জিত-লু ।

চা-ফু-লু ।

অনাবা মী অদুবু মফি মারোন্না কুপ-উ ।

কেই অদুনা নাপী শিংগী মরক্তা লোত-না লেই-রি ।

পু-না-বা পোৎ অদু নিথিনা কুপ-নিমে ।

নিপা মচা অদুনা মখাংবী মাং জোনা য়ামে অদুগা মী

অসিনা পোফি মচানা মখুৎ লোমে ।

অকং-বা উ অদু মাদুত-না শিং-ওইনবা চম্ ।

ফুলা অদুগী দমক শিং অদু তেমা কক-থলু ।

বা-থোকপা অদুদা মীগী মকোক কয়া কক-থলবগে ?

য়ুম-গী মমামা (শু-মামা) লেইবা শজিক অদু ফাল-লু ।

## Phrases illustrating use of Parts of Speech—(continued).

English.	Manipuri in Roman character.	Manipuri in Bengali character.
The child disobeys his parents. ...	<i>Ajāy aduna mamā māpā-bu thō-oi-de.</i>	অজাঃ অদুনা মমা মপাবু গো-ওইদে।
Don't disobey Government orders.	<i>Shorkār-gi yāthay hik-thok-kā-nā.</i>	সরকারীয়াথঃ হিকথোককম্ব।
I have discharged the man. ...	<i>Einā mī adubu tok-hal-le ...</i>	ইনা মী অদুবু তোকহালে।
Among the children, one has an amiable disposition, another has a bad temper, another is quick-tempered, and their mother is irritable.	<i>Ajāy machāshiy-gi maraktā amanā chikna pheī, amanā nuyel phat-te, amanā pay shao shao-i, amasuy manūnā shao-gal-li.</i>	অজাঃ মচাশিয়াগী মরাক্তা ঠিকনা ফেই, অমনা নুইলে ফাত-তে, অমনা পায় শাও শাও-ই, অমসুঃ মনানা শাওগলি।
Don't. ...	<i>Tō-ganu ...</i>	তোগম্ব।
Don't bother me. ...	<i>Ei-bu ot-kanu-ne ...</i>	ইবু ওৎকাননে।
The man is drunk. ...	<i>Mī adu yu thak-tunā ngao-ne ...</i>	মী অদু যু থাকতুনা ঙাওনে।
He would not go alone in the jungle for fear of tigers.	<i>Kei-bu ki-dunā mānā nārchita chatpā yā-de.</i>	কেবু কীহুনা মানা নারচিটা চাপপা য়া-দে।
Men should fear the Lord. ...	<i>Mī-oibanā Ishwar-bu lunā tō-gy-da-ba oi.</i>	মী-ওইবনা ইশ্বরবু লুনা তোগদবা ওই।
The women going for wood were thoroughly frightened and fled.	<i>Nupishiyā shiy chan-bā chatpadā kī-man-khā-du-nā chen-khā.</i>	নুপীশিয়ানা শিঃ চেনবা চাপপা কীমন খুহুনা চেনখি।
When the mother goes to the cultivation, the little sister stays at home, and feeds the child.	<i>Māmānā lō uba chatpadā manao nupī machā adu-nā yundā ayāy-bu chāk il-hō-i.</i>	মামানা লৌ উবা চাপপা মনাও নুপী মচা অদুনা যুমা অজাঃবু চাক ইলহৌই।
You forgot to ask him yesterday, do not forget it to-day.	<i>Ngarāy nayna mahākpu hay-bā kao-khī, ngasi-ta-dī kao-khī-ganu.</i>	ঙরাঃ নানা মচাকপু হানা কাওখি, ডসিতখি কাওখিম্ব।

I shall not forget you when I am away.	<i>Einā chat-khi-ba-da nahākpu kao-ram-moi.</i>	এনা চাখিবদা নহাক্পু কাওরামমোই।
Parents should govern their children.	<i>Mamā mapānā machā-bu wāyen-bā hō-nev.</i>	মমা মপানা মচাং বায়েনবা হোইনে।
The village officers govern the village.	<i>Khul-gī ahal-laman-nā khul-gī mi-bu wā-yel-li.</i>	খুলগী অহলে লমনা খুলগী মীযু বায়েলি।
You must help him bring the thatch.	<i>I pu-bā matamdā nahākna mā-bu pāy-bi-ba tā-re.</i>	ই পুবা মতমদা নহামা মায়ু পাংবিবা তায়ে।
Help the poor and sick. ...	<i>Lai-ra-bā amasuy anābā-bu pāy-bi-yu.</i>	লাইরাবা অমসুয় অনাবযু পাংবিযু।
I think there is no help (cure) for this sick man.	<i>Anābā mi asibu pha-gani hai-nā niy-de.</i>	অনাবা মী অসিযু ফগনি হাইনা নিংদে।
Your servant is very ill. ...	<i>Nānci asina yāmnā nā-re ...</i>	নানই অসিনা সান্না নায়ে।
I think his help will be much appreciated by them.	<i>Mahākna matey pāy-bibu-dī mahkoi-na pukniy yāmnā pengā hainc ei-nā niy-le.</i>	মহাকু মতেং পাংবিযু মখোইনা পুমিঃ সান্না পেনগনি হাইনা এনা নিংলে।
If that is the case, he cannot go.	<i>Mādu oi-khi-ra-ba-di mānā chat-pā yāde.</i>	মাধু ওইখিযবদি মানা চংপা যাদে।
If he had understood, he would not have come.	<i>Mānā wā adu khay-lam-ba oirā-badi, khak lāk-lam-moi-da-ba-ni.</i>	মানা ত্রা অধু খলখা ওইরবদি থক লাক্লামমোইদবনি।
If our boxes are at Dimapur, send them up by bullock cart.	<i>Ei-khoi-gi upu mayām Dimāpuri-dā lei haibā oirābadi, shan-gāri-nā pu-hal-lak-u (ching-hal-lak-u.)</i>	এইখোইগী উপু ময়াম ডিমাপুরদা লৈ হাইবা ওইরবদি, শনগাডিনা পুহলকউ (চিংহলকউ)।
If you are going to Terāpokpi today, start early.	<i>Nahākna ngasi Terā-pokpi phao-ba chat-ke hai-rabadi, ngannā chatpanā phei (chat-kho).</i>	নহাকু গসি তেরাপোকপী কাওবা চংক হাইরবদি, গননা চংপনা পৈ (চিংখো)।

Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
If he thinks he is able to go, let him go.	<i>Mānā chatpā ngam-gani haina niyba oira-ba-di chat-khi-sanu.</i>	মানা চপা উগনি হাইনা নিৰা ওইৰবাদি চখিনাম্ ।
If the weather is bad, we will not winnow the grain.	<i>Noy-tai haibā oira-badi phō phō-ganu-si.</i>	লোতাই হাইবা ওইৰবাদি কো কোগনুসি ।
Even if the weather is bad, the grain must be winnowed.	<i>Noy tādrabasu phō phōdaba yāde.</i>	লোং তাদ্ৰবাসু কো কোদবা যাদে ।
If it is your wish, I'll send word...	<i>Nahāknā nig-labadi einā pao thā-bi-gani.</i>	নহাকু নিলেবাদি এনা পাও বাসিগনি ।
It had been good for that man, if he had not been born.	<i>Mi adunā pok-tra-ba-di pha-ram-ga-da-ba-ni.</i>	মী অদুনা পোতু-বুদি কয়মগবনি ।
Is he in the house or not?	<i>Mānā yumdā leibrā lei-ta-brā? ...</i>	মানা মু-দা লৈতা লৈতভা? ...
He is mistaken. ...	<i>Mahāk lāl-le ...</i>	মহাক লালৈ ।
It is my will. ...	<i>Einā nijba-ni (or) Eiji yāthayni.</i>	এনা নিৰবনি (০২) এজী য়াথনি ।
Is there water in the spring?	<i>Iphut-tā ishiy lei-brā? ...</i>	ইফুতা ইশিঃ লৈভা? ...
The girl keeps her books clean. ...	<i>Nupi machā adunā māgi lairik sheyna tham-i.</i>	বুদী মা অদুনা মাগী লাইৰিক লোনা থাই ।
Keep secret what I have told you.	<i>Einā nayondā haikhibā wā adu lattuna tham-u.</i>	এনা নওলা হাইখিবা বা অদু লোতুনা খাট ।
I don't know. ...	<i>Ei khay-de ...</i>	ই খলে ।
He knows what you say. ...	<i>Naynā haiba adu mānā khay-i ...</i>	ননা হাইবা অদু মানা থাই ।
Light the lamp first, then light the fire.	<i>Thaomei hānnā thāl-lu, māduā meī hō-ro.</i>	থামেই হান্না থালু, মাছুা মেই হোৰো ।

The lamp is dim, turn it up. ...	<i>Thaomei mam-le, phitā lei-khat-lu</i>	থাওমে মল্ল, কিভা লৈখৎলু ।
Feathers are light. ...	<i>L'chek-kī matuna yāy-i</i>	উচকী মতুনা য়াই ।
Get out of the light ...	<i>Mayāldā pham-ganu, thei-dok-u</i> <i>or, lum-shin-ganu.</i>	ময়ালদা ফামগনু, থৈদোকও (লুমশিনগনু) ।
Your cloth is a light colour. ...	<i>Nahākkī phī-dī ngōrak ngō-i</i>	নহাকী ফীদি ডোরক ডোই :
He has gone to look for his cow.	<i>Māyī shanbu thī-ge hamā chat-khri.</i>	মায়ী শনবু থীগে হাইনা চখ্ৰি ।
She could not come to school, because there was no one to look after the child.	<i>Ayāy machābu lōnaba mī lei-ta-banina, mānā skooldā kārak-pa ngam-dre.</i>	অডাঃ মচাবু লোনাবা মী লৈতবনিনা মানা স্কুলদা কাৰকপা ঙ্গামদ্রে ।
He has lost a goat. ...	<i>Māyī hamey amā māy-le</i>	মায়ী হমেয় অমা ময়েলে ।
He has lost three rupees. ...	<i>Māyī lupā ahum māy-le</i>	মায়ী লুপা অহুম ময়েলে ।
Women have gone to meet the men bringing in loads.	<i>Nupī-shiy-nā pot pubā nipā-shiy-bu ok-na-ge hai-du-nā chat-khi (ok-na-khi).</i>	নুপীশিনা পোৎ পুবা নিপাশিবু ওয়গ হাইডুনা চখ্ৰি (ওফখি) ।
I met him yesterday. ....	<i>Einā ngarāy mābu u-nei (ok-nei)...</i>	ঐনা ঙ্গরাঃ মাবু উনে (ওকনে) ।
They are in the boat mending their fishing nets.	<i>Ma-khoi-nā hi-dā pham-dunā ma-khoi-gī il tu-ri.</i>	মখোইনা হোনা ফামদুনা মখোইগী ইল তুরি ।
Sugar is mixed with medicine to make it palatable.	<i>Hāw-nanaba-gī damak hidāk-kā chini-gā tot-nei.</i>	হাওনবকী দমক হিদাককা চিনিগা তোৎনে ।
The cook is in the cook-house mixing curry stuff.	<i>Bujārinā chāk-shagdā yenshāy-gā kari-gā tōttunā lei.</i>	বুজারিনা চাকশাদা যেনশাগা কৰিগা তোতুনা লৈ ।
How old are you? ...	<i>Nahākkī chahi kayā shu-re?</i>	নহাকী চাই কয়া শুরে ?
He stood with mouth pen in astonishment.	<i>Mānā ngak-la-duna mayā kā-re...</i>	মানা ঙ্গনুনা ময়া কায়ে ।
Open the box and take out the things.	<i>Upu hāydok-tunā pot mayām lō-thok-u.</i>	উপু হাংদোকুনা পোৎ ময়াম লোথোকউ ।

## Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
Strangers sometimes pick our flowers without asking.	<i>Ei-khoi-na khay-na-da-ba mi kari-gumba-nā ei-khoi-gi lei hay-dunā pay hek-mahē-i.</i>	ব্রহ্মাইনা খনমবা নী করিগবনা ব্রহ্মাইগী লৈ হংদনা গং ব়েক মহ়েকই।
In pouring grain out of the basket some fell on the ground.	<i>Shay-bai-da-gi phō hei-dok-pa-dā kharava lei-pāktā tā-re.</i>	শংখাইদনী কো হ়েদোকপদা খরবা লৈপাক্তা তাৰে।
Pour out bad water from this cup, and pour in clean water.	<i>Tey-got-taji phattaba ishūy adu hei-dok-lajā ishūy aphabā hei-jil-bu.</i>	তেংগোত্ৰী সত্ৰবা ইনিং অদু হ়েদোকগা ইশিং অকবা হ়েজিৰু।
These give proof against you; show your proof.	<i>Makhoi as-nā najbu shākhi pai-re; nay-nā shākhi pai-gu.</i>	মংখাই অসিনা নংবু সাখি পাইৰে; নংনা সাখি পাইগু।
We will rest for a while on the bank of the river.	<i>Ei-khoi-nā torbān asida khara pot-thā-si.</i>	ব্রহ্মাইনা তোৰ্ণন অসিদা খর পোং থাশি।
In weighing the load, don't let it rest on the ground.	<i>Punaba pot adu khanna tambalā lei-pāk-tā shok-han-ganu.</i>	পুনবা পোং অদু থনা তৰ্ণনা লৈপাক্তা শোকহনগনু।
The wall rests on that timber ... They are going to Khängjup Khul and return to-morrow.	<i>Phaklāy adu u adunā ugāk-i ... Makhoinä Käyjupekul-dā chatlī, hayey hallak-kani.</i>	ফক্ৰাং অদু উ অদুনা ডাকই। মংখাইনা কাংজুপকুলদা চত্ৰলী, হ়য়েং হ়লকনি।
We are going to travel from village to village, and will return after 10 days.	<i>Eikhoi-nā khun khun khudiy-da chat-kani, amesny numit tarāni leiragā hallak-kani.</i>	ব্রহ্মাইনা গুন গুন পুদিংদা চত্কনি, অমসুং; হ়মিং ত্ৰয়নি লৈগগা হ়লকনি।
He asks if the mem-sahab is satisfied with the things he bought. I wish to send this letter to the Vice-President of the Darbar.	<i>Mānā lei-rak-pa pot adu mem-shā-hebnā yāra-brā hai-dunā hapi. Darbār-gi Vice-President shā-hebtā lairik asi pi-ki-ge hai-na niy-i.</i>	মানা লৈরকপা পোং অদু, মেমসাবেনা মারত্ৰা হ়াইছন। হ়ই। মরবার্গী তাইস মেসিমেট্টে সাৰেতা লাইরিক অসি পিখিগে হ়াইনা নিই।





Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
He threw a spear at the deer, but did not hit it.	<i>Mānā shajī-dā tā hul-la-ba-su pān-de.</i>	মানা শজিলা তা হুলবসু পানে।
The boys threw stones at the monkeys.	<i>Nipā machāshiy-nā yoy-bu nuy thā-i.</i>	নিপা মচাশিনা য়োবু হুং থাই।
It is time to go ...	<i>Chat-pā matam (kān) oi-re ...</i>	চৎপা মতম (কান) ওইরে।
Is it time to reap? Not quite yet.	<i>Lō khāobā matam oi-brā? Kayā oi-dri.</i>	লৌ খাওবা মতম ওইত্রা? কয়া ওইত্রি।
Last cold season I went to Imphal, at that time I met the Boro Saheb.	<i>Hākum niytham thā-dā einā Imphāl-dā chat-bu-ba-dā Boro shāheb-pu una-ram-i.</i>	হাকুম নিংথম থালা এনা ইফালদা চৎলুবদা বড় সাহেবপু উনরমই।
There is no time for the work now, I'll do it to-morrow.	<i>Hu-jik thabak tō-pham lei-te (tō-ba nay-ngoi), emā hayey tō-gani.</i>	হজিক থবক তৌকম লৈতে তৌবা নংঙাই, এনা হয়েং তৌগনি।
There is time to do the work now, do it.	<i>Hu-jik thabak tōbā nay-gani, tō-kho.</i>	হজিক থবক তৌবা নংগনি, তৌখো।
The women take turns in dancing, whose turn is it now?	<i>Nepi-shiy-nā jayoi shābā shinnū shinnu-nā sha-i, hajik kanā kanā shā-ga-da-ge?</i>	নুপীশিনা জগেই শাবা শিন্না শিন্না শাই হজিক কনা কনানা শাপসগে?
Use this hose to work in the garden, don't use that one.	<i>In-khon-dā ishiy chai-na-ba kol asinā tō-na-ro, amā adudi tō-na-ganu.</i>	ইনখোলা ইশি চাইনবা কোল অসিনা তৌনরো, অমা অকুদি তৌনরু।
There is no rice in the basket, it is all used up.	<i>Shaybai-dā chey lei-tre, ngam-nā chō-thok-khre.</i>	শংবাইনা চং লৈত্রে, ওমা চাংথোকখু।
Don't talk nonsense. ...	<i>Pay ngāy ngāy-ganu-dā!</i>	পং ডাং ডাংগনুনা!

He is better of his illness, and walks about the village. Last night she was walking back and forth in front of the bungalow.

The children are all coming to school. When I came here the men were cultivating their fields. He will sell all his goats and cows

By the time you arrive he also will arrive.

If you wish to go, you may go ...

If a man crossing deep water cannot swim he will sink (go under).

If you had not helped me, I could not have built the house.

Go on, go on, the sun is about to set.

There are elephants near the road, what if you meet them?

Will you please go and row that boat here?

*Mānā mā-gī a-nā-bā khara-phara-du-nā, khundā koi-nā chat-li. Ngarāy nemidāycai mānā bāy-gā-lā-gī ma-māy-da hay-gat handā chattunā lei-ram-i.*

(2)

*Anḡāy machā-shiy pumnamak-na skool-dā kārak-lī.*

*Einā asidā lāk-padā mī mayām adina lō shu-ram-lī.*

*Mānā māyī hameyḡā shayḡā ngamnamak yon-thok-kani.*

*Nay-nā thuy-baqā mānu-su thuy-gani.*

*Nāpnā chat-niy-labadi (chat-ke hairabadi) chat-pā yai.*

*Mī amanā ishiy arūbā lāndunā i-rvi-bā hei-tra-ba-di mānā tuiy-tha-khi-gani (irāk-na-ga-ni).*

*Nahāk-nā ei-bu pāybi-ram-dra-badi eiñā yum adu shābā ngam-*

*lam-mot-dā-ba-ni.*

*Chat-khro-ne numit tāḡadōre ...*

*Lamjaḡy manāktū shāmu lei, ok-na-ra-ba-di ka-ram tō-gani?*

*Nahāk-nā chattunā hī adu asomdā hon-bi-rak-u.*

মানা মগী অনাৰা বহা স্বপ্ননা বুলি কোইনো চখলি।

ভয়াং দুমিনাঃইই মানা বাজলাগী মনামা হকৎ হল।  
চতুন লৈরমই।

অঙাং মচাশিঃ পুমনক্কা পুল্লা কাঃরক্কা।

ইনা অসিদা লাকপাদা মী মায়াম অদুনা লৌ গুঃরক্কা।

মানা মগী হমেয়া মনমা গুঃমক্কা মোনমোক্কা।

ননা থুংকা মানমু থুংগনি।

ননা চখনিঃলাবিদি (চখক হাইঃরবিদি) চখগা মাই।

মী অমনা ইশিঃ অক্কা বাবুনা ইকোইবা হৈঃরবিদি মানা  
মুঃপখিগনি ইয়াঃক্কাগনি।

নহাক্কা ইবু পাঃবিঃরমঃবিদি ইনা যুম অদু শাবা  
গুঃমক্কাইঃরনি।

চখঃখ্ৰোনে, মুসিৎ তাঃগদৌঃর।

লামজাঃগী মনাক্কা শামু লৈ, ওঃক্কাঃরবিদি ক্কাঃম তৌঃগনি?

নহাক্কা চতুন হৌ অদু অসোমদা হৌনবিঃরক্কাউ।

Phrases illustrating use of Parts of Speech—(continued).		
<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
He will have had knowledge of this.	<i>Mānā pao asi khay-khi-ram-la-gani.</i>	মানা পাও অসি খাইখরঙ্গনি।
We shall know him (after something else happens).	<i>Eikhoi-nā mābu khay-lam-gani ...</i>	ইকোইনা মাবু খলমগনি।
The sahib has beaten his syce ...	<i>Shā-heb-nā māgī sajol-sheba-bu (saisbu) phure.</i>	শাহেবনা মাগী শাগোল সেনববু (সাইসবু) ফুরে।
I had beaten him ...	<i>Einā mābu phu-ram-le ...</i>	ইনা মাবু ফুরলে।
I am beating him ...	<i>Mābu einā phu-ri ...</i>	মাবু ইনা ফুরি।
I have just at this moment beaten him.	<i>Mābu einā hujiktā phu-khi-ri ...</i>	মাবু ইনা হাজিক্তা ফুপিরি।
When we arrive there, the Manipuris will have been beaten.	<i>Ei-khoi-na māladā yō-re-ba-da Mūei-mayām adubu phu-ram-la-gani.</i>	ইকোইনা মাদুদা যৌরবদা মৌতি ময়াম অদুবু ফুরঙ্গনি।
On seeing his servant disobeying his orders, the King beat him (and let him go).	<i>Rājāna ushit-ta-bā uraduna manai-bu phu-khi.</i>	রাজানা উশিতভবা উরাদুনা মনাইবু ফুখি।
If the teacher sees that, he will beat me.	<i>(J)ānā mādu urabadi, ei-bu phu-khi-gani.</i>	ওহানা মাদু উরবদি, ইবু ফুখগনি।
Ram went away laughing ...	<i>Ramnā nok-khri (khi-ri) ...</i>	রাম্মা নোকখি।
I have bought a pair of doves ...	<i>Lam-khuru pu amaday einā lei-ru-re.</i>	লমখুরু পু অমদা ইনা লৈরুরে।
Have you been to the village?	<i>Nay khun-dā chat-lu-brō? ...</i>	নং খুনা চখ্ৰুতা?
Did you go? I did not go ...	<i>Nay chat-lu-brā? Chat-lu-de ...</i>	নং চখ্ৰুতা? চখ্ৰুদে।

He came to our house, and did some carpentry work. ...  
 Run as fast as you are able ...  
 He was accused of theft ...  
 The prisoner has absconded ...  
 Three Kukis were arrested ...  
 They hid their clothes and instruments on the top of the Kyam-lei tree.  
 At earthquakes brick houses fall to pieces.  
 That which has been given (as a gift) should never be taken back again.  
 After eating citrons water is sweet to the taste.  
 Do not use words to pain anyone.  
 The eyes are never satisfied at looking at beautiful flowers, and water falling from the hill top.  
 Sleep and death are alike ...  
 Too much eating of betel-nut spoils the teeth and tongue.  
 From the feathers of the stork pens (quills) are made.

*Mānā eikhoigi yumdā mistri-gi thabak tō-réi.*  
*Nagnā nqamba makhei chel-lu ...*  
*Mābu hurāl-li haidunā thei-jil-li*  
*Bon-di tōbā mi adunā chen-khre...*  
*Khong-jai āhum phā-ram-i ...*  
 (3)  
*Kyām-lei matondā khutlai phē-jet lot-khi.*  
*Yuhārābadā chekki yon niy-khai-gal-li.*  
*Pi-thok-khra-ba pot amuk tōshin-ba hō-ua-dé.*  
*Hei-gru chārāgā ishij thakpā thum-i.*  
*Mē-bu khak chotrā thoknā haiyanu.*  
*Phajabā lei, amasuy chigdondayi chāi-thā-rak-pā ishij yey-bāyī penbā nai-dé.*  
*Tūm-la-ba-di ashiba-gā pāy-khak-ni.*  
*Gwā chā-mal-la-ba-su lei-gā shok-i.*  
*Uphoy-gi matu-nā kolom shā-nei...*

মানা ইংখাইগী য়ুমদা মিস্ত্রীগী থবক তৌয়ে ।  
 নগ্না ওখা মত্বে চেপু ।  
 মাবু হুরালি হাইদুনু থৈজিলি ।  
 বোলি তৌবা মী অদুনু চেনক্রে ।  
 খোংজাই অহম অয়মই ।  
 ক্যাম্লে মাতোন্দা খুতলাই ফ্লেজেং লৌথেবি ।  
 য়ুহারাবাদা চেক্কি য়োন নিংখাইগলি ।  
 পিথোকখ্রাবা পোৎ অমুক লৌশিনবা হৌনচে ।  
 হৈগ্র চারণা ইশিং থকপা থুমই ।  
 মৌবু থক চোত্রা থোক্না হাইয়ানু ।  
 ফজবা লৈ অমসুং চিংসোনদগী চাইথুকপা ইশিং খোংখী পেনবা নাইদে ।  
 তুমলাদি অশিবগা পাংথকনি ।  
 গ্বা চামলমবসু লৈলা শোকই ।  
 উফোংগী মতুনু কলম শাটন ।

## Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
There is nothing bad in that which is holy.	<i>Lā-bā haiba asinā phattaba lei-te.</i>	লু বা হাইবা অসিনা কত্তবা লেতে ।
There is entrance everywhere to the industrious.	<i>Maram ok-la-ba-dā chan-na-da-ba lei-te.</i>	মরম ওক্ৰবদা চান্দবা লৈতে ।
Although work done slowly is not considered to accomplish much, yet the work is fully accomplished.	<i>Tapnā tappā tōbā thabak-ti shin-di pāy-de haibabu thabak-ti chay khol-li.</i>	তপা তপা তৌবা থবাক্তি শিন্দি পাংদে হাইববু থবাক্তি চংখোমি ।
The remains of a debt, or of disease, or of a fire will in the end mean destruction.	<i>Lam-man makhāk, laithuy makhāk, meigi makhāk lei-hō-ra-ba-di mamei-dā tumnā māyi.</i>	লমন মখাক, লাইথুং মখাক্ত, লৈগী মখাক লৈমৌমখাক্ত মইমো তুমা মাই ।
Work should be done in an expectitious manner.	<i>Kar-kak in-shin-na thabak tō-gani</i>	কৰ্কক ইনিশনা থবক তোগনি ।
A person, by the way he holds the reins, is known whether he can ride a horse or not.	<i>Khur-jū pai-ba-dā sa-gol toybā hei heite hek ma-khay-i.</i>	খুৰ্জী পাইবা মগোল তোংবা হৈ হৈতে হেক মখাই ।
The earthen pot is the poor man's pot.	<i>Kor-phāl lai-ra-kol-ni ...</i>	কোৰ্ফাল লাইয়কোলনি ।
Whose heart is joyful after a funeral (or after leaving the grave) ?	<i>May-kū-rak-pa-dā kanāgi puk-niy ha-rao-i ?</i>	ময়াকপা কনাপী পুকুং হরাওই ?
When water forces itself through a wall there is a falling away.	<i>Pan-chi-ram-dai-du nij-khai-gal-li.</i>	পান্চিৰামাইদা নিংখাইগালি ।
There is nothing worse than being in debt (or borrowing).	<i>Lan-shot-pa-bu hennā nu-ngai-ta-bā lei-te.</i>	লনশোৎপবু হেন্না নুঙাইতা লৈতে ।

Telling stories as one travels makes the road shorter.  
 If I have enough after giving gifts away there is contentment.  
 Work should be done slow and sure (like the ridge of earth left after each round of the plough).  
 Do not speak without being certain of what you are speaking about.  
 Pearls are found in oysters ...  
 If one does not reason slowly and carefully, the result will be shame for him.  
 Ants also can carry large worms.  
 Although the appearance of lemons is not good looking, still it is worthy of being called a useful fruit.  
 His hair and ears are beautifully clean, his mouth and teeth they shine (are polished).  
 When gold is melted its quality is known.  
 Mutual arrangements, appointments, contracts and promises should never be broken or altered.

*Wā-ri shā-dunā chat-laga lam-bel tel-lī.*  
*Kat-thok-pa-dā ma-yey tādabadi mahei-ta-nī.*  
*Kak-sā-bi man-đu-nā niy-thi-nā thabak tō-gani.*  
*Taptāba khaydana ka-dōṅ-nyeida-su hai-ganu.*  
*Koṅ-grei-dayī muk-tā thok-i ...*  
*Cha-niṅ-na tap-tra-ba-su ikaiba naṅ-i.*  
*Kak-cheṅ-na-su achōbā tin-throk pudunā chat-lī.*  
*Cham-prū mashak thī-rābasu magun leibā heini.*  
*Masham manā tarui tarui, machin mayā taray taray.*  
*Shanā-bu phu-dōṅ-lagā pheī phutte khayba ngam-i.*  
*Hai-na-khrabā wā, thāna-khi-ba numit, lepnakhraba thabak, piye aikhraba pot, ka-dōṅ-nyeī-dusu oṅ-na-phade.*

ৱাৰি শাদুনা চাটলাগা লামবেল তেলি।

কাতথোকপাদা মায়ে তাদবদি মাহেইতানি।

কক্সাবি মনুনা নিংথিনা ধবক ভোগনি।

তপ্তাবা খয়দনা কাদোংনেয়ু হাইগানু।

কোংগ্ৰেই মুক্তা থোকই।

চিনংনা তপ্তুবু ইকাইবা নাই।

ককচংনলু অচৌবা তিছুকি পুদুনা চংনি।

চমপ্ৰা মশক খোয়বসু মঙন লৈবা হৈনি।

মশম মনা তৰু তৰুই, মচিন মমা তৰং তৰুই।

শানা বুফোংনগা টেক কতে খংবা ওমই।

হাইনখুবা ঙা, থানখিবা মুমি, লেপখুবা ধবক  
 হাইখুবা পোং কদোংনেয়ু হোইনকুদে।

পিনে

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
There is no living with him, or speaking with him.	<i>Mājī mashādā leinapham leite, hainapham khayde.</i>	মাজী মশাদা লৈনফম লৈতে, হাইনফম খংদে ।
Having lost all wisdom, he became last of all.	<i>Mājī lōshiy pumnamak māykhiduna khawagī matuy thay-lei.</i>	মাজী লৌশিং পুমমক মাত্‌খিদুনা খুইখী মতুং থংলৈ ।
After a fire only ashes remain ...	<i>Mei chākpa loi-khragā matuydā ut ngāk lei-hō-i.</i>	মৈ চাকপা লৌইখুগা মতুংদা উংগাক লৌহৌই ।
What I have to do myself, I will do myself.	<i>Itom-matā tō-gadaba thabak itōm-matā tō-gani.</i>	ইতোমতাত্তোঁগদবা থবক ইতোমতাত্তোঁগনি ।
The Manipuris stood about the saheb.	(5) ADVERBS AND ADVERBIAL PARTICIPLES, ETC. <i>Mitei mayām adunā shā-heb-pu ikoi koi.</i>	মৌতৈ ময়াম আদুনা শাহেবপু ইকৌই কৌই ।
I went all about your village ...	<i>Eihāk-nā nahāk-kī khun-dā pay koi koi.</i>	ঐহাফা নহাকী কুনা পং কৌই কৌই
I'll go after a while	<i>Einā khu-rā lai-ra-yā chat-kani...</i>	ঐনা খর লৈরগা চৎকনি ।
Rub this all over ...	<i>Māsi pum tei teikho ...</i>	মাসি পুম তৈ তৈখো ।
He is almost dead ...	<i>Mānā shi-ga-da-ba khik-tay ngai-re.</i>	মানা শিগদবা খিক্তং ডাইরে ।
He is altogether bad	<i>Mānā iphat phat-ta-bā mīni ...</i>	মানা ইফৎ ফত্‌বা মীনি ।
I will always stay here	<i>Einā mapham asidā chā-na-nā lei-ga-ni.</i>	ঐনা মকম আসিদা চাননা লৈগনি ।
Our spirits live always (for ever).	<i>Eikhoi-yē thawai asi-bu aroomba naiduna hig-i (or, a-mor oi-nā-pāl-lī).</i>	ঐখৌই য়েই অসিবু অরোম্বা নাইদুনা হিংই । or অমর ওইনা পালি ।
We live apart ...	<i>Eikhoinā toy-ngān-nā le-i. ...</i>	ঐখৌইনা তোংগান্না লৈ ।

I will do as much as I can, and do it well.	<i>Eina tō-bā ngambā makhei tō-gani, niy-thi-na-su tō-gani.</i>	এনা তোঁবা ওখা মখে তোঁগনি, নিংথিনসু তোঁগনি।
I cannot do this work at all	<i>Eina tha-bak asi kari amatasu tō-ba ngam-de.</i>	এনা থবক আসি কবি অমতসু তোঁবা ওমদে।
You have come at last	<i>They-i-dā ! nay lu-jik lāk-la-boi-re.</i>	থেইসা ! নং বৌজিক লাক্‌লোবোইরে।
They rose at once	<i>Makhoi-nā chap lep-i</i>	মখোইনা চপ লেপই।
He is walking backwards	<i>Mānā tuy oimanā chat-hi</i>	মানা তুং ওইমনা চত্‌হী।
I don't care	<i>Dai lei-te</i>	দাই লৈতে।
Go carefully	<i>Chek-shin-na chat-lu</i>	চেকশিন্‌না চত্‌লু।
Don't do your work carelessly	<i>Lai-rek-nā tō-ganu, or, lai-rek-kamu.</i>	লাইরেক্‌না তোঁগনু। or নাইরেক্‌কমু।
I can't catch up with him	<i>Ei-nā mā-bu tām-ba ngam-de</i>	এনা মা'বু তাম'বা ওমদে।
It has been thoroughly done	<i>Thubak adu ishū shumā tō-khre or, mā-du chay-khonnā tō-khre.</i>	থবক অদু ইশু শুনা তোঁখ্রে। or মা'দু চেংখোনা তোঁখ্রে।
The census has caused feelings of great uneasiness in the minds of the elders of the villages.	<i>Mikok thī-baqi maramnā khun-gi ahal laman-na nuyshā yāmñā thi-na-ri.</i>	মিকোক থীবগী মরমা খুনগী অ'হল লমমা খুংশা যাম্মা থিনরি।
There is a rumbling sound of thunder.	<i>Ga-ruy ga-ruy lao-nā noy-nā khoy-gat-lak-le.</i>	গুরং গুরং লাওনা নোনা খোয়গত্‌লকে।
Flashes of lightning are appearing.	<i>Noy-thāy-gi mā-ngān-nā kuphet kuphet tō-rak-le.</i>	নোখাগী মডান্না মুকেং মুকেং তোঁরকে।
The thunderbolts with cracking sounds are falling.	<i>Khrek khrek laona noy-mei shi-yjay tā-tha-rak-le.</i>	খ্ৰেক খ্ৰেক লাওনা নোইমে শিংজং তাথরকে।
(My) heart is going pit-a-pat	<i>Niy-dol piy-piy choy-le</i>	নিংদোল পিৎ শিংচোংলে।
The wind is howling loud and strong.	<i>Wā-wā laonā nuy-shit kamā shit-shit-lak-le.</i>	ব'ব' লাওনা নুংশিং কমা শিংশিংলকে।
Spots of rain are coming down	<i>Tap-tap laonā noy-gi marik tā-tha-rak-le.</i>	তপ তপ লাওনা নোংগী মরিক তাথরকে।



## Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
Hailstones are rattling on the ground.	<i>Tap tap laonā lenmā kabok pok-khat-lak-le.</i>	তুপ তুপ লাওনা লেন্না কবোক পোকখৎলক্কে।
The rain is falling with a splashing sound.	<i>Jham jham laonā noy-nā marik kay-shil-lak-le.</i>	কম কম লাওনা নোনা মরিক কমশিলক্কে।
(The young calf) does bellow repeatedly.	<i>Hon-be ham-be hai-diwā kayā-muk khoy-lak-le.</i>	হনবে হামবে হাইদুনা কয়ামুক খোয়লক্কে।
It is drinking its mother's milk very nicely.	<i>Majī-gī makhom asi yāmuā niy-thi-nā thak-le.</i>	মজী মখোম অসি য়াম্মা নিথিনা থক্কে।
Her child with a mirthful laugh goes near, and saying mamma, entwines its mother's knees.	<i>Machāna nok-mi nokmi tō-duna chay-lak-tuwā. Imā hainā mā-mājī tam-pāktā kol-lak-i.</i>	মচানা নোকমি নোকমি তোদুনা চয়লতুনা ইমা হাইনা মমজী তমপাত্তা কোলক্কেই।
(6) OF POSTPOSITIONS.		
Two men went with me to the rice fields.	<i>Eihākkā loi-nana mī ani lō-buk-tū chat-min-na-ru-i.</i>	ঐহাক্কা লোইনানা মী অনি লৌবুতা চংমিলক্কেই।
Don't sit on the side of the path, stand in the middle of it.	<i>Lambijī mayāda pham-u-ganu, mayaimaktā lepu.</i>	লম্বিজী ময়াদা ফামউগনু ময়ইমক্তা লেপউ।
The hen is not below my house, it is on top of it (above).	<i>Yel adu ipum-gī makhādā leibā natte, yum-thaktā lei.</i>	য়েল অদু ইয়ুমগী মখাদা লেবা নত্তে, যুমথক্তা লৈ।
Put the fowl in that basket on top of the box.	<i>Yel adu ypu-gī mathaktā leibā thum-muk adudā hāp-u.</i>	য়েল অদু উপুগী মথক্তা লেবা থুমুক অদুদা হাপউ।
I cannot see your village from here.	<i>Asi-dajī nakhoi-gī khun u-bā ngam-de.</i>	অসিদজী নখোইগী খুন উবা ওমদে।

Open the door for me, please ...  
He sits between us at school ...

Before his arrival, I had got as far  
as the Post Office.

Pay what you owe, otherwise you  
will be ashamed of yourself.  
If Gopal wants to come let him  
come, otherwise let Ram come.

Bring something else, if what I  
said is not to be had.

Although he is very rich, still  
owing to his miserly ways, no-  
body attempts to ask a loan of  
him.

After I have forbidden it to be  
done, if in spite of that he does  
it, he is not worthy to be called  
a man.

Although it is said these two arti-  
cles are the same size, yet the  
one on the right side is I think  
a little larger.

*Eiyi demak thoy hāy-dok-pi-yu-bā.*  
*Skool-dā mahāk-nā ibāni-gī ma-*  
*raktā pham-i.*

*Mānā thuy-dri-nyei-da eihāk-nā*  
*dāk-ghar phāo-bā yō-khi-ram-i*  
*(phao-khi-ram-i).*

(7) OF CONJUNCTIONS AND CONJUNC-  
TIVE PARTICLES.

*Shel shiy-ye hai-raqā shiy-lo, adu*  
*nat-tra-ba-di chop-cha-gani.*

*Gopal lāk-ke hai-raqā lāk-hal-lu,*  
*adu nat-tra-gā Ram-bu lāk-*  
*hal-lu.*

*Eimā hai-ba adu nat-tra-ba-su*  
*thokpā amā purak-u.*

*Mānā ināk-khul-lī-di hai-ba-bu,*  
*adum oi-na-mak māyī marik*  
*asi-na kanā-su mā-ngou-dajī*  
*shel pu-na-bā hō-na-de.*

*Eimā tō-ru-ganu haiduna hai-khre,*  
*adum oi-na-mak-pu mānā mā-*  
*tō-ram-la-ba-di mā-di mī nat-te-*  
*do-nā.*

*Pot ani-mak asi chao-bā chapmān-*  
*nei-di hai-ba-bu, asum oi-na-*  
*mak yet-thay-ba asi chao-bā*  
*kha-jik-tay hen-ga-brā hai-na*  
*niy-i.*

ইয়ী দমক থোং হাংলোকপিয়ু বা ।  
স্কুল দা মহাক্কা ইবানীগী মরক্তা ফামই ।

মানা থুংদ্রিওমা ঐহাক্কা শিয়লো  
(ফাওখিরমই)।

শেল শিয়ংগে হাইরগা শিংলো অদু নত্রবাদি চোপচগনি ।

গোপাল লাকে হাইরগা লাকহল, অদু  
নত্রগা রামবু  
লাকহল ।

ইমা হাইবা অদু নত্রবসু থোকপা অমা পুরকউ ।

মানা ইনাক্খুল্লিদি হাইবু, অদুম ওইনমক মাগী মরিক  
অসিনা কনাসু মাঙোলগী শেল পুনবা হোনদে ।

ইমা তৌরগহু হাইদুনা হাইথ্রে, অদুম ওইনমকপু মানা  
বতৌররবাদি মাদি মী নত্বেদোনা ।

পোৎ অনিমক আসি চাওবা চপমান্নৈদি হাইবু, অদুম  
ওইনমক য়েথংবা অসিনা চাওবা খিজ্তং : হেনগত্রা হাইনা  
নিংই ।

## Phrases illustrating use of Parts of Speech—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
What you say may possibly be correct, still I doubt if every one will believe it.	<i>Naynā hai-ri-ba rā asi chumdi chum-tē-gani, asum oi-na-mak-pu kharai-nā yā-gani hai-ba-di niy-de.</i>	নানা হাইরিবা বা অসি চুমদি চুম্দিগনি, অসুম ওইনমকপু খাইনা মাগনি হাইবিদি নিয়দে ।
I hear Chaoba that your teacher is a very intelligent man, but at the same time it is said he is very hot-tempered.	<i>(Chaoba ! naybu tambi-ri-bā oīā adu yām-na hei hanā tai, adumnadi oi-ragā yāmnā shaw-gal-li hanā hai.</i>	চাওবা ! নবু তম্বিৰিবা ওয়া অদু মায়া টে হাইনা তাই, অদুমদি ওইরগা মায়া শাওগলি হাইনা হাই ।
His garden is a very nice one, still the soil is not quite of the best.	<i>Mā-jī lei-kol asi yām-nā pha-jure, adumna-di oi-ra-ba-dā lam-khajik-tay-di chē-phāt-te.</i>	মাগী লৈকোল অসি মায়া ফজরে, অদুমদি ওইরবলা লম খজিক্তয়দি চাক্তে ।
What you are doing is very good, but it being so very far away, it is wearisome work for every one.	<i>Nay-na tō-ri-bā thabak asi yāmnā pheī, asumnadi oi-ra-ba-dā lam thāppā asi-nā khrai pum-na-mak wā-nei.</i>	ননা তৌরিবা থবক অসি মায়া টেক, অসুমদি ওইরবলা লম থাপপা অসিনা খাই পুমক বানে ।
I told him not to take that medicine, still if he persists in doing so, he must take the consequences.	<i>Hidāk adu chā-ru-ganu hai-khre, adu-mak-ta-dā mānā ma-chā-ra-ba-di nay-jaba hai-ba adu may-ngai.</i>	হিদাক অদু চাৰুগনু হাইখ্রে, অদুমকপা মানা মচাৰবদি নজবা হাইবা অদু মঙাই ।
Repairs to the road, cutting down jungle, and building huts are all quite finished.	<i>Lambū shem-bā, nāpī hai-bā, amasay shay shā-ba iloi loi-re.</i>	লম্বি শেমবা, নাপি হাইবা, অমসুং শং শাবা ইলোই লোইরে ।

OF INTERJECTIONS.

Ho ! come here ...  
 I say ! do you want to buy wood ? ...  
 Now then ! come and look here ...  
 Pooh ! I don't believe it ...  
 Fie ! how very shameful ...  
 Oh ! how wonderful ...  
 Oh ! how nice ...  
 O ! how sad. What a pity ! ...

*Se ! asidā lāk-o.*  
*Yeñu-hei ! nang-nā shiy lei-niy-brā ?*  
*Herā ! asidā yeñlak-u-ne* ...  
*Kadai-dajī ! Mādu thājade* ...  
*Achāchā ! Ikai-re-dā* ...  
*I ! ngak-le-dā* ...  
*Nuyngai-re-dā.* ...  
*Nuy-shi-re-da ! nuy-shi-ri-ye* ...

সে ! আসিদা লাকও ।  
 যেংউই ! নংনা শীং ইনিব্রা ?  
 হেরা ! আসিদা য়েংলকউ নে ।  
 কদাইদজী ! মাদু থাজাদে ।  
 অচাচা ! ইকাইরেদা ।  
 ইং ! উক্কাই ।  
 যুঙাইয়েনা !  
 যুং শিরেদা ! যুশিরিয়ে ।

*With the Nominative Case.*

I will go ...  
 I will go on this occasion ...  
 I am eating (1st person emphasised).  
 Why should I do it if he does not.

*Ei-chatkani* (without any suffix).  
*Iian-dak-kī asi ei-nā chat-kani* ...  
*Ei-di chāk chā-ri* ...

ই চৎকনি ।  
 ইয়াকী অসি এনা চৎকনি ।  
 এদি চাক চারি ।

*Mā-na-di tō-da-nā eina-di tō-gadrā ?*

মানদি তোদনা ইনাদি তোগড্রা ?

*Gopāl-na-bu ei-bu phu-i.*

গোপালনবু এব্ ফুই ।

*Māna-di hai-dana-bu eina-bu tō-ru-ga-drā ?*

মানদি হাইদানবু ইনবু তোয়গড্রা ?

*Ei-na-bu chat-li* ...

এনবু চংলি ।

*Ei-na-bu-di mā-gī manai oibā hō-na-brā ?*

ইনবুদি মাগী মানাই ওইবা হৌনাতা ?

An object like Gopal has beaten me (used in term of reproach).  
 As he has not told me to go and do it, how can I go (and do it).  
 I (your superior) had to go myself.  
 Why should I be his slave ? (consider myself superior).

## Phrases illustrating use of Parts of Speech—(continued).

English.	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
I am not a person who would do such a thing.	<i>Ei-na-bu-di mā-du-gum-bā tō-roi.</i>	ঐনবুদি মাদুগুম্বা তৌরৌই।
If you two did only that much, how much do you expect me to do?	<i>Nakhoi ani-nā asi-tā tō-ra-ba-di ei-na-di-nā kuyā tō-bā hō-na-ba-ge?</i>	নখোই অনিনা আসিতা তৌরবদি ঐনদিনা কয়্য তৌবা হৌনবাগে?
Personally I think I can do this ...	<i>Ei-na-di-nā tō-ja-ge niy-i ...</i>	ঐনদিনা তৌজগে নিই।
If you beat him, don't forget I am here (a warning to desist).	<i>Nakhoi-nā mā-bu phu-bi-ra-ba-di ei-di-nā?</i>	নখোইনা মাভু ফুবিরবদি, ঐদিনা?
I am willing to do it, but if he objects, what is the use?	<i>Ei-na-di-nā tō-ja-ge-ni, mā-na-di yā-bi-dra-ba-di kari kün-na-ba-ge?</i>	ঐনদিনা তৌজগনি, মানদি যাবিতবদি করি কান্নবাগে?
<i>With the Objective Case.</i>		
He ordered me to go to Shengmai, and him to Phōjing.	<i>Ei-bu-na-bu Shey-mai chat-lu hai, mā-bu-na-bu Phō-jing chat lu hai.</i>	ঐবুদু শেনমাই চংমু হাই, মাবুদু ফৌজিং চংমু হাই।
Don't you ever forget me ...	<i>Nay ei-bu khak kao-ga-nu ...</i>	নং ঐবু খক কাওগানু।
(He) loves me much, and not him at all.	<i>Ei-bu-nā yāmnā chāl-li, mābuna karisu chān-de.</i>	ঐবুনা যান্না চাঙ্গি, মাবুনা করিমু চাঙ্গে।
Why should he beat me, and not him?	<i>Ei-bu-di phu-ra-jā mābudi karūji phu-roi-da-ge?</i>	ঐবুদি ফুরগা মাবুদি কারুগী ফুরৌইদগে?
He will beat him, and not me ...	<i>Mā-bu-di phu-gani, ei-bu-di phu-roi.</i>	মাবুদি ফুগনি, ঐবুদি ফুরৌই।

If he does not love me, how can you expect him to love you more? You have given Madhob work to do, what about me? Of the two of us, the teacher loves me much, and hates him more. I at least like him (if others don't).

*With the Instrumental Case.*

Men protect their bodies with coats. If the body is not covered with (such a thing as) coats, by what means (or, with what) will it be covered!

*With the Possessive Case.*

My brother has gone to Calcutta. Mine is large, yours is small ... There is nothing of mine, is there anything of yours? I thought that what he had taken belonged to me (but I was mistaken — understood). What right has he to take mine away? He may take yours (if he likes). He has none, there is only mine left.

*Ei-bu-na-di chān-dra-gā nay-bu-na-di thoi-nā chān-gudrā ?*  
*Mādhob-pu thabak asi tō-hallu hai-khre, ei-bu-di-nā ?*  
*Ojā-na-di eina-bu-nā yām-nā chāt-li, māna-bu-na yām-nā yey-thi.*  
*Eina-bu-na mā-bu yām-nā chāl-li.*

*Minā phurit-nā hakchāy kan-nei.*  
*Phurit-nā-bu-di lit-na-da-bat-di kari-nā lit-na-ga-da-ge ?*

*Ei-gī inaodi Kalikātā-dā chat-khi*  
*Ei-gī-nā chao-i nay-gī-nā pik-i ...*  
*Ei-gī-di lei-te, nay-gī-di lei-ri-ga-drā ?*  
*Mānā pu-khi-ba adu eiḡbu-pu-khri-brā niy-are.*

*Nay-gī-di lō-khi-bā yai, ei-gī-bu lō-bā matik leibrā ?*

*Eiḡ-tā ma-rei, mā-gī-di leite. ...*

ইবুদি চান্দ্ৰা গা ন্যবুদি থোইনা চান্দ্ৰা ?

মাধবু পুথক অসি তোইহমু হাইপ্ৰে, ইবুদিনা ?

ওজান্দি ইনবুনা য়ামা চান্দি মনবুনা য়ামা য়েথি ।

ইনবুনা মাবু য়ামা চান্দি ।

মীনা ফুরিৎনা হকচাং কনৈ ।  
 ফুরিৎনবুদি লিৎনদবদি কৰিনা লিৎনদগে ?

ইগী ইনাওদি কলিকাতা চাখি ।  
 ইগীনা চাপুই নংগীনা পীকই ।  
 ইগীদি লৈতে, নংগীদি লৈরিগা-  
 দ্ৰা ?

মানা পুখিবা অদু ইগীবু পুখিব্ৰা নিউরে ।

নংগীদি লোখিবা য়াই, ইগীবু লোবা মতিক লৈব্ৰা ?

ইগীতা মৰৈ, মগীদি লৈতে ।

Phrases illustrating use of Parts of Speech--(continued).	English.	Manipuri in Roman character.	Manipuri in Bengali character.
It is in my (house) not yours ... He has taken the things that were with me.	It is in my (house) not yours ... He has taken the things that were with me.	<i>Ei-gī-dā lei, nay-gī-dā nat-te</i> ... <i>Ei-gī-dagī pot adu lō-khre</i> ...	ইগীনা তৈ, নংগীনা নত্বে । ইগীন্দগী পোৎ অদু কোপ্তে ।
Because mine are no good, he is in-different (thinks it of no account). (Before he went) he said that mine were too black, and his were too red.	Because mine are no good, he is in-different (thinks it of no account). (Before he went) he said that mine were too black, and his were too red.	<i>Ei-gī-na-di phatta-baninā mānā thō-shā-bi-da-ba-ni.</i> <i>Ei-gī-bu-nā nu-mal-li, mā-gī-bu-na ngāy-mal-li hai-ram-i.</i>	ইগীনাদি ফত্বেবিনা মানা পোনাবিদবনি । ইগীবুনা নুফলি, মাগীবুনা ঠাংমলি হাইরমই ।
As far as mine is concerned it has become very bad, as to yours, I don't know.	As far as mine is concerned it has become very bad, as to yours, I don't know.	<i>Ei-gī-na-bu yām-nā phat-khi-dre, nay-gī-di khay-de.</i>	ইগীনবু যাম্মা ফত্বেইত্রে নংগীদি খদে ।
I wonder if it is with me or with you? I wonder if he has taken it from me or from you? His is better than mine ...	I wonder if it is with me or with you? I wonder if he has taken it from me or from you? His is better than mine ...	<i>Ei-gī-da-bu lei-rī-ga-drā, nay-ngon-da-bu lei-rī-gadrā?</i> <i>Ei-gī-dagī-bu lō-khi-ri-ga-drā, nay-gī-dagī-bu lō-khi-ri-drā?</i> <i>Ei-gī-bu-di mā-gī-na phei.</i> ...	ইগীনবু লৈরুগদ্রা, নঙোলাবু লৈরিগদ্রা ? ইগীন্দগীবু কোখিরিগদ্রা, নংগীন্দগীবু কোখিরিগদ্রা ? ইগীবুদি মাগীনা প্ৰেই ।
<i>With the Dative Case.</i> (I) fed the cow ... The cows had a good feed, but the buffaloes were not fed. He did not go and feed the cows, but threw (their food) away.	<i>With the Dative Case.</i> (I) fed the cow ... The cows had a good feed, but the buffaloes were not fed. He did not go and feed the cows, but threw (their food) away.	<i>Shan-dā pi-jei</i> ... <i>Shandā-nā yām-nā pi-jei, irōi-da-di pi-ja-de.</i> <i>Shanda-bu pi-ja-khi-de, hun-jek-khi.</i>	শক্মা পিজেই । শক্মনা যাম্মা পিজেই, ইরোইনদি পিজদে । শক্মবু পিজখিদে, হনজেইকখি ।

If cows are not fed well, then what animal should be well fed?

Give the cows a little (small quantity) feed, why should we give them more?

Give the cows dhan, and the buffaloes grass.

I feel certain (it) will be given to me, (but I have my doubts as to whether it will be given to you—understood).

He told me to give it to (you or him), what did he tell you?

He did not give me anything, and he was angry with him.

He ordered me to feed them, not you.

He sent me money, and him clothes.

*With the Locative Case.*

There is nothing in the box (or boxes).

If you don't put it in the box, where will you put it?

*Shan-da-na-bu-di yām-nā pi-ja-da-bā-di ka-nā-dā yām-nā pi-ja-gada-ge?*

*Shan-da-bu-di khara-tū ma-pō-jō, kayā-bu yām-nā pi-ja-ga-da-ge?*

*Shan-da-bu-na-bu phō pi-jō, iroi-da-bu-na-bu shajik pi-jō.*

*Eingon-da-bu-di shoi-da-na pi-ram-guni.*

*Eingonda-bu-na-di pi-ru hai-rami, na-ngon-dā kari hai-ram-baye?*

*Ei-ngon-da-na-bu pi-bi-ram-de, mā-ngon-da-na-bu shaw-ram-i.*

*Ei-ngon-da-bu-nā pi-jō hai, nay-ngon-da-bu-na pi-ja-gam hai.*

*Ei-ngon-da-bu-na-bu lupā-pi-rak-i, mā-ngon-da-bu-na-bu phū pi-rak-i.*

*U-pu-da-di karisu lei-te* ...

*U-pu-da-bu hāp-tra-ba-di, kudai-da hāp-ka-ge?*

শলবুদি যাম্মা পিকমবদি কনাদা যাম্মা পিকমবনে ?

শলবুদি বগতা মপজো, কযাব্, যাম্মা পিকমবনে ?

শলবুবু কো পিজা, ইয়াইয়বুবু শজিক পিজো ।

ইংগোলবুদি শোইদনা পিরমগনি ।

ইংগোলবুদি পিকু হাইরমই, নাংগোলা কবি হাইরবনে ?

ইংগোলবুদি পিবিরমদে, মাংগোলবু শাওরমই ।

ইংগোলবুনা পিজো হাই, নাংগোলবুনা পিজগু হাই ।

ইংগোলবুবু লু পা পিককই, মাংগোলবুবু কী পিরকই ।

উপুদি ক'রিসু লৈতে ।

উপুদি হাপ্-বদি, কনাইনা বাগকগে ?





MISCELLANEOUS PHRASES.

<p><i>English.</i>                  1. <i>At rising.</i>                  Is any one here ?                  What o'clock is it ?                  Three has struck, Sir                  Well, I shall rise                  Bring my clothes                  Where are my shirt, stockings,                  shoes, coat, waistcoat, trousers ?                  Bring water to wash my hands and                  face.                  Give me the tooth-brush and tooth                  powder.                  Bring soap and a towel                  Pour water over my whole body...                  This razor is very blunt                  Bring the strop                  Hand me my slippers                  Tie this                  Loosen that                  They are too heavy                  Brush my hat                  Where is the comb ?                  Give these clothes to the dhobi</p>	<p><i>Manipuri in Roman character.</i>                  Asi-dā mī lei-lākprā ?                  Puṅ kayā tā-baḡe ?                  Puṅ ahum tā-re, Ajur                  Phare, ei hōḡat-chā-ḡe                  Ei-hāk-kī phī-ron pu-rak-u.                  Ei-hāk-kī kamej, wejā, khoy-up                  machā, phu-rit, wās-kot, khoy-                  grao kadaidu lei ?                  I-mai khut hām-na-na-bā ishij                  pu-rak-u.                  Yā-thin-sha-tu amasuj yā-hidāk                  pi-rak-u.                  Sāpon-gā khu-tei-gā pu-rak-u ...                  Ishā pum-na-mak-tā ishij hei-tha-                  ro.                  Sham-kok-thāḡ asi kari-su thō-de.                  Phey-na-ba sha-ul adu pi-rak-u...                  Ei-gī khu-don khoy-up pi-yu ...                  Mā-si kī-yu ...                  Mādu thok-hal-lu (thok-u).                  Ma-khoi lum-mal-le...                  Ei-gī lū-hūp tei-thok-o                  Sham-jet kadai ? ...                  Phī asi phī-shu-ba-dā (dhobi-dā)                  pi-kho.</p>	<p><i>Manipuri in Bengali character.</i>                  অসিলা মী লৈ লাকপ্রা ?                  পুং করা তাবগে ?                  পুং আহম তারে, অজুর                  ফরে, এই হোণ্ডগে ?                  এইহাকী কীরোন পুরকউ                  এইহাকী কমেজ, মোজা, খোউপ মচা,                  খোংগাও কদাইলা লৈ ?                  ইমাই ইখং হামনবা ইশিং পুরকউ                  য়াখিনতু অমসুং য়াখিদাক পিয়কউ                  সাপোনকা খুদৈগা পুরকউ                  ইশা পুমমতা ইশিং কৈখায়ে।                  শমকোকখাং অসি করিসু খোদে।                  ফেনবা শউল অদু পুরকউ                  এইগী খুদোন খোংউপ পিয়                  মাসি কিয়ু।                  মাদু থোকহলু (থোকউ)।                  মখোই লু মলে।                  এইগী লু হুপ তৈথোকস                  শমজেৎ কদাই ?                  কী অসি কী শুবা (খোখিন) পিখে।</p>
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## Miscellaneous Phrases—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
Has the tailor brought my new clothes?	<i>Phi tubanā ei-hāk-kī phī-ron anō-bā adu pu-rak-prā?</i>	কী তুবনা এইহাকী কীরোন অনোবা অদু পুরকপা?
Clean these boots ...	<i>Khoy-up asi shey-dok-u.</i>	খোউপ অসি শেয়োকউ।
See that there is no reptile in them?	<i>Mā-du-jē manuy-dā lil kari-gumbā lei-lāk-prā yey-u.</i>	মাঙ্গী মনুংদা লিল করিগুমা লৈলাকপা য়েউ।
Give me my boots ...	<i>Ei-gī khoy-up pi-yu.</i>	এগী খোউপ পিয়ু।
2. <i>Riding out, &amp;c.</i>		
Is the horse ready?	<i>Sa-ḡol thō-rāy tō-ra-brā?</i>	সগোল থোরায় তোরব্রা।
Yes, Sir	<i>Hot, Ajur</i>	হোই, অজুর।
Put the saddle on well	<i>Shā-bal niy-thi-nā pun-dunā tham-mut.</i>	শাৰল নিংথিনা পুনুনা থমু।
Pull up the stirrup one hole ...	<i>Khu-net-ti makhlul amadā chiy-khat-lu.</i>	খুনতি মখল অমদা চিংখলু।
Let the stirrup down two holes ...	<i>Khu-net ti ma-khlul ani chiy-thō ...</i>	খুনতি মখল অনি চিংখো।
Tighten the girth	<i>Puk-li lāk-shil-lu ...</i>	পুকী লাকশিলু।
Give me the whip	<i>Shā-jei pi-yu ...</i>	শাজি পিয়ু।
Get out of the way, perhaps he may kick.	<i>Lam-bi thei-dok-o, mā-nā kao-rak-pā yai.</i>	লমি থৈদোকও, মানা কাওরকপা যাই।
Hold the bridle tight till I be mounted.	<i>Emā toy-dri phao-ba yā-chal kan-nā pai-yu.</i>	এমা তোয়ি ষাওবা য়াচল কনা পাইয়ু।
Groom! come here ...	<i>Sais! asi-dā lāk-o ...</i>	সাইস! অসিলা লাকও।

Hold the horse ...	<i>Sa-gol pai-yu</i> ...	সগোল পাইয়ু ।
He does not go easy ...	<i>Mā-si chat-pā nu-y-ngai-te</i> ...	মাসি চংগা মঙাইতে ।
Why does the horse stumble so ?	<i>Sa-gol-di kari maram-na asup khu-di thi-ri-bā !</i>	সগোলদি কৰি মরাম অসুপ খুদি থিৰিবা ?
Examine his hoofs ...	<i>Mā-gī khu-jil yey-u</i> ...	মাগী খুলিল কেউ ।
Perhaps there may be a stone in them.	<i>Mādu-gī marakta nu-y lei-bā yay.</i>	মাধুগী মরক্তা মং লৈবা য়াই ।
Walk him about ...	<i>Mābu khara koi-thok-hal-lu.</i>	মাৰু খৰা কোইথোকহলু ।
You are not to give the horse water while he is so warm.	<i>Sa-gol-gī mashā shā-ri-ngei-da ishiy pi-thak-kanu.</i>	সাগোলগী মশা শারিঙেসা ইশিয় পিথককু ।
Take the horse into the stable ...	<i>Sa-gol-dī sa-gol-shay-dā pu-kho</i>	সাগোলদি সগোল শংগা পুখো ।
Get the carriage ready ...	<i>Gāri thō-rāy tō</i> ...	গাড়ি থোয়াং তো ।
Drive quickly ...	<i>Kannā thō-jil-lu</i> ...	কন্বা থৌজিলু ।
Go straight forward ...	<i>Chum-na chat-kho</i> ...	চুম না চং খো ।
Turn to the right ...	<i>Yet-lomdā lei-yu</i> ...	য়েৎ-লোমদা লৈয়ু ।
Turn to the left ...	<i>Oi-romdā lei-yu</i> ...	ওই-রোমদা লৈয়ু ।
Go a little slower ...	<i>Khara tap-nā chat-lu</i> ...	খৰা তপা চংলু ।
Stop, stop ! ...	<i>Tok-o, tok-o</i> ...	তোকও, তোকও ।
Whose house is that ?	<i>Yum adu kanā-gī-no ?</i>	য়ুম অদু কন্বাগীনো ?
Speak loud ...	<i>Kanna hai-yu</i> ...	কন্বা হাইয়ু ।
I shall call at this gentleman's house.	<i>Einā shāheb asigi yum-dā chay- khi-ge (kō-ge).</i>	এনা সাহেব অসিগী য়ুমদা চংখিগে (কৌজে) ।
Ask if the gentleman or lady is at home or not.	<i>Shāheb oirabasu mem shāheb oirabasu inungdā lei-brā leita- brā hay-u.</i>	সাহেব ওইয়কু মেম সাহেব ওইয়কু ইয়ুলা লৈতা লৈতা হুউ ।
Give my compliments to your master.	<i>Shā-heb-tā sālām hai-yu</i> ...	সাহেবতা সালাম হাইয়ু ।

Miscellaneous Phrases—(continued).

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
I shall now go home ...	<i>Hu-jik ym-dā chat-la-ge</i> ...	হাজিক লু মদা চালাগে ।
We are hungry and thirsty ...	<i>Eikhoivā lām-su lām-i, khō-rāy-su khō-rāy-i.</i>	ঐখোইনা লামসু লামই, খোঁরাইসু খোঁরাই ।
Has the Captain saheb returned from parade? No, Sir.	<i>Kāp-tan shā-heb prep tō-ba-dagi hal-lak-prā? Hal-lak-te, Ajur.</i>	কাপ্তান সাহেব প্রেপ তোবাদাগী হলকথা? হলকতে, অজুর ।
When he comes, bring breakfast	<i>Mahāk-na lak-pa-ga hāya-ri pu-rak-u.</i>	মহাকা লাকপগা হাজরি পুরকউ ।
3. <i>Breakfast (Apyuktā chāk chābā).</i>		
Bring breakfast ...	<i>Hāyari pu-rak-u</i> ...	হাজরি পুরকউ ।
Bring luke-warm water ...	<i>Lumbu lumbu shā-bā ishuy pu-rak-u.</i>	লু লু শা বা ইশি: পুরকউ ।
Is the water boiling? ...	<i>Ishuy lum-la-brā?</i> ...	ইশি: লু লভা?
Make tea ...	<i>Chā thō-rāy tō</i> ...	চা খোয়া: তো ।
Where is the tea, sugar? ...	<i>Chā, chini kalaida lei?</i> ...	চা চিনি কলাইদা লৈ ?
Give me a cup of coffee ...	<i>Kāfi teykot amaday pi-yu</i> ...	কাফি তেংকোৎ অমদা: পিযু ।
Give me a clean cup and saucer ...	<i>Tej-kotkā pukham machāga amam pi-rak-u.</i>	তেংকোৎকা, পুখম মচাগা, অমমন পিরকউ ।
Boil some eggs ...	<i>Ye-rum khara phut-lu</i> ...	য়েরম ধর ফুৎলু ।
Don't let them become hard ...	<i>Mul-man-ganu</i> ...	মুল-মন-গনু ।
Place the tea-pot on that side ...	<i>Chā-gi cha-phu amaromda tham-u.</i>	চাপী চফু অমরোমদা থমউ ।
Place the rice here ...	<i>Chāk-ti asidā tham-u</i> ...	চাক্তি অসিদা থমউ ।
Bring the cold meat at once ...	<i>Shā a-iy-ba huyiknak pu-rak-u.</i>	শা আইং বা হজিকনাক পুরকউ ।

arabit

Bring me a knife, fork and spoon. ...  
 This butter is very bad ...  
 Continue pulling the punkah ...  
 These eggs are not fresh ...  
 Bring the newspapers ...  
 Tell your master that breakfast is ready. ...  
 Give that gentleman a chair ...  
 Has the Moonshee come? ...  
 Very well, take away all the things.

4. Studying with a Moonshee.

Mr. Moonshee, how are you to-day?  
 Is there any news to-day? ...  
 Do not use such hard words ...  
 What is the meaning of this word?  
 Put in a common sentence or two, then I shall discover the meaning by the context.

Explain by signs, if you cannot by words.

How do you pronounce this word?

Is this right? ...

*Ei-ngondā shori, kātā, khābei amamam pu-rak-u.*

*Mā-khal asi yāmnā phat-khi-dre*

*Pay-kā chuy-kho ...*

*Yerum asi ariban ...*

*Kabar kāgaj pu-rak-u ...*

*Ilāj-ri thorāy tō-re haidama na-buy-o-bu haiyu.*

*Shā-heb adubu chō-ki amā pi-yu.*

*Ojā lāprā? ...*

*Phare, pot pum-na-mak pu-kho.*

(*Panditkā loi-na-na lairik tam-bā.*)

*Ojā! nga-si karam pāl-li-bage?*

*Ngasi karigumbā pao lei-lākprā?*

*Asup lubā wā-her hai-bi-ganu ...*

*Wāhei asigī arthā kari-no? ...*

*Achambā wāhei parey-dā hāp-shñ-bi-yu, adunā ei-hāk-nā*

*wā-vei wā-tā-qi matuy imā*

*mādugi arthā khay-ja-gani.*

*Wā nyan-bada arthā pu-thok-pā*

*ngam-da-ba oira-badi, iy-git tō-*

*dunā tāk-pi-yu.*

*Wāhei asigī u-chā-ran karam*

*tō-i?*

*Māsi chum-brā? ...*

এডোলা শোরি কাটা খাৰৈ অমম পুৱকউ।

মাখল অসি যান্না ফাট-খি-দ্রে।

পাকা চিংখো।

য়েৰুম অসি অৱিবনি।

কৰৰ কাগজ পুৱকউ।

হাজুৱি খোৱাং তোৱে ৰাইচুনা নবুঙাবু ৰাইচু।

মাৰ্বেৰ অদুবু কোকি অমা পিয়ু।

ওজা নাৰুআ?

ফাৰে, পোং পুম-না-মাক পুংখো।

ওজা! উসি কৰম পাৰিবগে?

উসি কৰিগুৰা পাও লৈ নাৰুআ?

অসুপ নুবু ৰাইচু ৰাইবিগন্তু।

ৰাইচু অসিগী অৰ্থা কৰিনো?

অচৰা ৰাইচু পৰেদো ৰাপানিবিয়ু, অদুনা ইৰাকু ৰাইচু

ৰাতাগী মতুং ইন্নো মাদুগী অৰ্থা পাংগনি।

ৰা ডাংবনা অৰ্থা পুংখোকপা ডমদৰা ওইয়বদি ইলিৎ তোম্না

ভাৰুপিয়ু।

ৰাইচু অসিগী উচ্চাৱণ কৰম তোই?

মাসি চুম্।?

Miscellaneous Phrases—(continued).

English.

Manipuri in Roman character.

Manipuri in Bengali character.

That is wrong—Say that again ...

*Mādu chum-de.—Mādu amuk hai-bi-gu.*

মাদু চুমদে।—মাদু অমুক হাইবিগু।

I understand your meaning from the context.

*Wāci wātā-gi matuy innā nahānā hai-bā khay-lak-le.*

বাইচি বাতাইগী মতুঃ ইন্না নহাকু হাইবা খলক্লে।

But the phraseology is not correct, you should say thus.

*Adu-bu wā-tā chum-de, asun tō-nā haiga-da-bani.*

অদু বুতা হুমদে, অসু ম তোনা হাইগদবনি।

If you will speak slow then I will understand you.

*Nahāk-nā tap-nā tap-nā hai-bi-ra-bā-dā'ēnā khay-ba ngam-gani.*

নহাকু তপ্পা তপ্পা হাইবিববদি, ইনা খংবা ঙ্গগনি।

If you speak so fast, then I cannot understand you.

*Nahāk-nā asup thunā ngūy-la-ba-di ēnā khay-ba ngam-moi.*

নহাকু অসু প থুনা ঙ্গলবদি ইনা খংবা ঙ্গগাই।

Do I read well now ? ...

*Einā hajik nāy-thi-nā pē-bā hai-ra-brā?*

ইনা হাজিক নিংথিনা পাবা হৈরভা?

You read this sentence then I shall hear.

*Nahāk-nā wā-hei parey asi pē-bi-gu ei-nā tā-khī-ge.*

নহাকু বাইহে পরেঃ অসি পাবিগু ইনা তাখিলে।

Which is the best time for study.

*O-rai-na-na-bā keram-bā matam pha-ga-da-ge?*

ওরাইননা করমা মতম ঙ্গদগে?

What are the best books ? ...

*Khawai-dagi hen-nā phabā lairik adu kari-no ?*

খাইদাগী হেন্না খবা বাইরিক অদু করিলে?

Have you any ink, paper, or pens ?

*Nangondā muk, che, kolom lei-brā?*

নাঙোনা মুক, চে, কোলোম লৈভা?

This ink is too thick.

*Muk asi kay-shil-le (or, nay-shil-le)*

মুক অসি কংশিলে or, নাংশিলে।

Now it is too thin ...

*Hajik pā-mal-le (or, lāy-mal-le).*

হাজিক পামলে or লায়লে।

Put some more in the inkwell ...

*Mukphu-dā muk amuk kharā hap-pi-gu.*

মুকখুধা মুক অমুক খরা হাপপিগু।

How do you form this letter? ...  
How do you join these two letters?

Is this good writing? ...  
Where are the ruler and penknife?

This paper is very rough ...  
He writes very badly ...  
Nobody can read his hand ...

I have heard you are well skilled  
in the Manipuri language.

Do you not think it is a difficult  
language?

Be it difficult or not, by constant  
use of it, you will succeed.

Yesterday I was very idle, and I  
have not learnt the lesson.

Do not speak English to me, until  
I tell you that I cannot under-  
stand what you say in Manipuri.

If I had all along spoken the lan-  
guage of this country, since I  
came, I should have been able  
to speak it now with great ease.

*Mayek asi karam-na i-ba-ge?* ...  
*Mayek ani asi karamna tin-na-*  
*bage?*

*Khuti asi pha-brü?* ...  
*Pathäp-kä shori machüqä kadai-*  
*da lei-bage?*

*Che asi yännä pō-i* ...  
*Mānā khutibā asi iphat phat-tre.* ...  
*Mānā khut-ibā asi kanā-na-su*  
*pābā ngam-de.*

*Nahākñā Mitei lol yännā lei*  
*haina tai.*

*Lol asi yännā lu-i hainā niy-*  
*drā?*

*Lu-ra-ba-su lu-dra-ba-su itat-tat-*  
*ta-nā tō-na-ra-ba-di hei-rak-*  
*kani.*

*Nga-rāj ei-lāk-nā yännā tal-la-*  
*dwarā pā-rā pibā ngam-de.*

*Nahākñā Mī-tei lol-nā ngāybā asi*  
*khay-de einā mādu hai-dri*  
*phao-bā shāheb-kū lol (lu-gre-*  
*si lol) khak ngāy-ganu.*

*Ei-lol mapham asida lāk-pa-dugi*  
*honā nunit khudiy lei-pak asiqi*  
*lol lolam-la-ba-di, einā hujik kan*  
*mādu lonnaba ilai lainā hev-ram-*  
*gani.*

যকে অসি কৰা ইবগে?  
যকে অনি অসি কৰা তিবগে?

খুই অসি কৰা?  
পথাপকা শোরি মচাগা কাইমা তিবগে?

চে অসি যান্না পৌই।  
মানা খুং ইবা অসি ইফত ফত-ত্রে।  
মানা খুং ইবা অসি কাননা-সু  
পাৰা ওমদে।

নহাৰা মীতে লোল যান্না লেই হাইনা তাই।  
লোল অসি যান্না লু-ই হাইনা নিয়া?

লু-ৰক-নু, লু-দ্রা-বাসু ইতাত-তাত-  
তানা তো-না-রা-বা-দি হেই-রাক-  
কানি।

ঙৰাঃ ইহাৰা যান্না তমহনা পাৰা পিবা ওমদে।

নহাৰা মীতে লোলনা ডাৰা অসি খুং ইবা মাদু হাইদি  
ফাগুৰা নাহেবকী লোল (লু-গ্ৰে-সি লোল) খাক  
নগায়-গানু।

ইনা মফম অসিলা মাকপদনী হোনা মনিং  
খুনিঃ লৈপাৰা অসিনী  
লোল মোহনৰবদি, ইনা হাজিক কান  
মাদু লোলনা ইনাই  
নাইনা হেইমগনি।



Miscellaneous Phrases — (continued).

<p><i>English.</i></p> <p>Without practice you will not be able to speak fluently.</p> <p>5. Taking accounts, buying, etc.</p> <p>Tell the steward to prepare the account for last month.</p> <p>How much do you pay the servants monthly?</p> <p>Let not their pay ever remain in arrears more than one month.</p> <p>How much is the monthly pay of the servants?</p> <p>Tell me the sum total. ...</p> <p>What is the reason for this? ...</p> <p>Mention each item separately ...</p> <p>Well, you may now go. ...</p> <p>How much is this cloth per yard...?</p> <p>Send for a rupee's worth of fruit.</p> <p>How many mangoes for a rupee...</p>	<p><i>Manipuri in Roman character.</i></p> <p><i>Hannā hannā tō-dra-ba-di nahāk-nā tāy that naidana ngāy-bā ngam-la-roi.</i> (<i>Chāyā chādīy ibā, leibā, etc.</i>).</p> <p><i>Khan-sa-mān-bu lahānjē thūgī chūgā chū-dīy lairik shemu hai-dinā hai-ru-jō.</i></p> <p><i>Inai-shūy-gī thā thūgī toloy kayā pi-ba-ge?</i></p> <p><i>Makhoi-gī thā amā phaoba-gī toloytā thanam-mu.</i></p> <p><i>Imuy-gī karchā lupā kayā thok-pa-ge?</i></p> <p><i>Lupā adu tin-naragū panna thok-pā adu hai-yu.</i></p> <p><i>Māsi kari maram-na-no?</i> ...</p> <p><i>Mādūgī wā amamam oina hai-yu.</i> ...</p> <p><i>Phare, hujik chat-pā yai</i> ...</p> <p><i>Phī asi gay-tā kayā lō-ba-ge?</i></p> <p><i>Lupā ama-gī hei pu-rāk-na-bā mī thō-ro.</i></p> <p><i>Lupā ama-gī damak hei-nō kayā phay-ba-ge?</i></p>	<p><i>Manipuri in Bengali character.</i></p> <p>হান্না হান্না তোদ্রাবদি মহাকু হাংখ নাইকনা গার্বা ডরবাই।</p> <p>খনমানবু লহানসী থাথী চাগা চাচিং লাইরিক শেমউ বাউমুন হাইরুজো।</p> <p>ইনাইশিয়গী থা থাগী তলপ কয়া পিবলে?</p> <p>মাপোইগী থা অমা কাওবগী তলপা থলমু।</p> <p>ইমুগী কচা লুপা কয়া থোকপগে?</p> <p>লুপা অমু তিন্নরগা পুমা থোকপা অমু হাইমু।</p> <p>মাসি করি মরামনা?</p> <p>মাদুগী বা অমম ওইনা হাইমু।</p> <p>ফারে, হুজিক চাপা যাই।</p> <p>ফী অসি গজতা কয়া লোবলে?</p> <p>লুপা অমগী হে পুরুবা না থানে।</p> <p>লুপা অমগী ময়ক হেলো কয়া মবলে?</p>
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What is the price of that horse ...  
 That is more than he is worth ...  
 What is the lowest price ...  
 This is a great deal too much ...  
 I will give you just half that ...  
 I want half a seer of sugar, and  
 one seer of ghee.

6. Going to bed.

Is my bed ready ...  
 See to the mosquito curtain well,  
 that no mosquitoes get inside.  
 I am unwell, do not wake me early.  
 Wake me very early in the morn-  
 ing.  
 Send the chaprassi to me at day-  
 break.  
 I intend to go out shooting to-mor-  
 row.

7. Public Works Department.

Take care, I am going to blow up  
 the rock with gunpowder.  
 Repair the bridge ...

*Sa-gol adu-gī ma-mal kayā-no ? ...*  
*Mamal adu-gī matik nat-te ...*  
*Khacais-dagi hen-nā arai-bā ma-  
 mul hai-yu.*  
*Mādu yām-man-khre ...*  
*Mādu-gī tay-khai-tā ma-pi-ga-ni.*  
*Einā chini-gī sher ma-khai adugā  
 ghee-gī sher amā lō-ge.*

*Pham-muy shem-la-brā ? ...*  
*Kāy chay-dā-na-na-bā kāy-khal  
 nyi-thinā yey-u.*  
*Einā-re, ei-bu nyan-nā hō-dok-pi-  
 ganu.*  
*Ei-bu nyan-tā hō-dok-o ...*  
*Noy-ngāl-la-gā cha-prāsi-bu ei-  
 ngon-dā lāk-o hai-yu.*  
*Einā ha-yey shā kāppā chat-ku-ni.*

*Chek-shil-bu, nuy-jao asi eima noy-  
 mei hi-dāk-nā kāp-thok-ka-lō-  
 ri.*  
*Thoy shem-u. ...*

সাগল অদুগী মামল কয়্য নো ?  
 মামল অদুগী মতিক নাত্তে ।  
 খাইসদাগী হেন্না অরাইবা মমল হাইয়ু ।  
 মা ৷ মামলশ্বে ।  
 মাদুগী তায়খাইতা মপিগনি ।  
 ইনা চিনিগী শের মখাই অদুগা মীগী শের অমা লৌল ।

ফাম্মু শেমলা ?  
 কাং চায়দদা না না বা কাং খাল  
 নিখিনা কেউ ।  
 ইনা রে, এই বু ন্যাননা হোদোকপিগনু ।  
 এই বু ন্যানতা হোদোকো ।  
 নোংগালা লাগা চাপ্ৰাসিবু হাইয়ু ।  
 ইনা হায়ে শা কাপপা চাকনি ।

চেকশিলবু, নুয়জাও অসি ইমা নোয়ে  
 হিহালা কাপথোক-  
 লৌরি ।  
 থো শেমউ ।

Miscellaneous Phrases—(continued).

English.	Manipuri in Roman character.	Manipuri in Bengali character.
I only want men, not children ...	<i>Einā nipātā ma-pāmi, ayāy-shiy-di yā-roi.</i>	এনা নিপাতা মপামই, অয়ায়শিদি য়ারাই ।
Build a small hut twelve feet by nine.	<i>Mayuy phut tarā-nithoi aduyā marāk phut mopal adu-gum-bā shay machā amā shuo.</i>	ময়ুং ফুট তরানিথোই অদুগা মপাক ফুট মপল আ শুবা শং য়া অমা শাও ।
Is there any cane about here ? ...	<i>Lā kari-gumbā lei-lākrā, asidā ...</i>	লা কারিগুমা লৈ লাক্রা, অসিদা ?
Go on with your work ...	<i>Nakhoi-gī thabak tō-kho ...</i>	নখোইগী থবক তোখো ।
I am tired, I can't work ...	<i>Ei wāre-ne, ngam-dre ...</i>	ঐ বারেনে, ডমদ্রে ।
Women will be paid at half rates.	<i>Nupī-shiy-bu haibā mamal aduyī tay-khai phay-gani.</i>	নুপিশিবু হাইবা মমল অদুগী তংখাই ঙগনি ।
See that the road is kept clean ...	<i>Lam-jao sheynā tham-na-bā yey-u.</i>	লমজাও শেংনা থমনবা য়েউ ।
Three carpenters are required ...	<i>U-shubā (mis-tri) alum chay-gani.</i>	উশুবা (মিস্ত্রি) অহম চংগনি ।
Can you do masonry work ? ...	<i>Rāj mis-tri-gī (chok-shābc-gī) thabak hei-brū ?</i>	রাজমিস্ত্রীগী (চোক শাবগী) থবক হেইব্রু ?
How many coolies are required to dig this well ?	<i>Gu-hā asi tōnc-ba kn-li kayā chay-ga-da-ge ?</i>	গুহা অসি তোঁনবা কুলি ক্বা চংগদে ?
Bring the plan of that house to me.	<i>Yum-gī nokshā adu purak-u. ...</i>	য়ুমগী নোখা অদু পুরকউ ।
What is the scale of it ? It is 1 in 8.	<i>Māduyī tam-pham kayā-no ? phut nipān-bu inshi amanā tam-i.</i>	মাদুগী তামফাম কয়ানো ? ফুট নিপানবু ইনশি অমনা তমই ।
How many doors and windows are there ?	<i>Thongyā mihut-thoy-gyā kayāno ? ...</i>	থোংগা মিহুতথোংগা কয়ানো ?

What kind of wood is this? ...  
 It is teakwood ...  
 Prepare 300 pine planks for the ceiling of Chota Saheb's house.  
 I will give nine annas a day for this work.  
 Lime, sand and broken brick is needed.  
 Go and purchase five seers of 2 inch nails, and 1. gross 1½ inch screws.  
 Bring the hoes and pickaxes ...  
 Clear away the landslips ...  
 Tell the coolies to fetch stones ...  
 Collect them in a heap ...  
 I will give eight annas a hundred for bamboos.  
 Will you take a contract for cutting jungle.  
 My coolies will only work for daily wages.

*Māsi karamba (kari jāt) u-no ? ...*  
*Mādu chiy-sha-gu-ni ...*  
*Chota shāhebbi dolāngi si-liy-jī damak u-chān-gī upāk cha-hum shem-u.*  
*Thabak asi-gī damak ei-nā noy-ma-dā makhai pai-shā mari pi-gani.*  
*Shunu-gā, lei-nyoi-gā, che-kup-pagā māsi chay-ga-da-ba-ni.*  
*Inshi ani-gī yotpi sher may-ā, adugā inshi amā makhai-gī ma-rei gros amā lei-ru-jō.*  
*Yot-kā kār-chi-gā pu-rak-u. ...*  
*Lei-pāk kin-tha-ba adu hunjek-khro.*  
*Kulī-bu nuy pu-rak-u hai-yu ...*  
*Mapei oi-na tham-mu ...*  
*Wā chā-ma-da makhai pi-gani ...*  
*Pām hai-na-ba-gī tikā lō-ga-drā ?*  
*Ei-hāk-kī kulī-shiy-na noy-mā noy-ma-gī to-lop lō-ge hai.*

মাসি কৰম্বা (কৰি জাত) উনো ?  
 মাদু চিয়শাগুনি ।  
 ছোটা শাহেবকী দোলান্গী সিলিয়জী দমক উচান্গী উপাক চাহম শেমউ ।  
 থবক আসিগী দমক ইনা নোমদা মখাই পৈশা মরি পিগনি ।  
 শুহুগা, লৈন্যইগা, চেৰুপগা মাসি চংগদবনি ।  
 ইনশি অনিগী য়োত্পী শের মতা, অৰুগা ইনশি অমা মখাইগী ময়ে য়োস অমা লৈরুজৌ ।  
 য়োতকা কানচিগা পুরকউ ।  
 লৈপাক কিনথা বা অদু হনজেক গো ।  
 কুলিবু মং পুরকউ হাইয় ।  
 মাপে ওইনা থমু ।  
 বা চামদা মখাই পিগনি ।  
 পাম হাইনবাগী তিকা লৌগদা ?  
 ইহাকী কুলিশিয়না নোমা নোমগী তলপ লৌগে হাই ।

**FAMILIAR PHRASES.**

<i>English.</i>	<i>Manipuri in Roman character.</i>	<i>Manipuri in Bengali character.</i>
I present my respects	... <i>Na-nai-nā shā-lām tō-bā lāk-pani</i> ( <i>lāk-cha-ba-ni</i> ).	ননাইনা সালাম তোঁবা লাকপনি (লাকচবনি) ।
What is your command ?	... <i>Nahāk-kī yāthay karino hai-bi-yu.</i>	নহাকী য়াথঃ কৰিনো হাইবিয়ু ।
Bring water for drinking	... <i>Thak-na-bā i-shiy pu-rak-u.</i> ...	থকুবা ইনিঃ পুরকউ ।
Be careful	... <i>Chek-shin-nā tō</i> ...	চেকশিন্না তো ।
Shut the door	... <i>Thoy thiy-jil-lu</i> ...	থোঃ থিয়জিল্লু ।
Open the door	... <i>Thoy hāy-dok-o</i> ...	থোঃ হাঃদোকও ।
Light the lamp	... <i>Ihao-mei thāl-lu</i> ...	থাওমৈ থাম্লু ।
Extinguish the candle	... <i>Khoi-ru thaomei mut-thok-o.</i>	খোইরু থাওমৈ মুৎথোকও ।
Don't forget	... <i>Kao-ganu-ko</i> ...	কাওগনু-কো ।
Remain silent	... <i>Tu-min-nā lei-yu</i> ...	তুমিন্না লৈয়ু ।
There is no end of your chattering.	... <i>Nay-nā pet pet nyāy-bā loi-bā</i> <i>nai-dre.</i>	ননা পেৎ পেৎ ডাংবা লোইবা নাইদ্রে ।
Don't make a noise	... <i>Nin-khoy-ganu</i> ...	নিনখোলায়ু ।
Come near	... <i>Ināktā chay-shil-lu...</i>	ইনাক্তা চঃ শিল্লু ।
Go quickly	... <i>Thu-nā chat-lu</i> ...	থুনা চাচ্চু ।
No matter	... <i>Tok-o, wā lei-te</i> ...	তোকও, বা লৈতে ।
Who is that ?	... <i>Mādu kanāno ?</i>	মাঢ়ু কনানো ?
What is this ?	... <i>Māsi kari-no ?</i>	মাসি কৰিনো ?
Call for the orderly	... <i>Ar-dār-li kō</i> ...	আৰ্দাৰিলি কো ।
Has your master risen ?	... <i>Na-buy-o-nā hō-gat-la-brā ?</i>	নবুঙোনা হোংগতলাব্ৰা ?
Go out of the house	... <i>Yum-dāgi chat-thok-o</i>	য়ুমদাগী চাৎথোকও ।
Wash your hands	... <i>Na-khut chām-thok-o</i>	নখুৎ চাম থোকও ।
What use is there in that ?	... <i>Mā-du-dā kari kām-na-bage ?</i>	মাঢ়ুদা কৰি কাৰ্যবলে

Bring a little cold water	...	<i>Ishiy a-iybā khara purak-nu</i>	ইশিয় আইবা খরা পুরকউ।
There is no oil in the lamp	...	<i>Thao-mei-dā thao yao-de</i>	থাওমেদা থাও য়াওদে।
Where is his shop?	...	<i>Mā-gī du-kān kadaī-dā lei-ha-ye?</i>	মাপী দুকান কদাইদা লেইহায়ে?
What sort of animal is this?	...	<i>Mā-si karambā shā-no?</i>	মাসি করম্বা শানা?
This is wonderful news	...	<i>Mā-si nyak-khra-bā wā-ni-ko</i>	মাসি উকখুবা বাণিকো।
They are great liars	...	<i>Makhoi-nā yāmnā chin-thi-bā mī-ni.</i>	মখোইনা য়ান্না চিনথিবা মীনি।
She is very impudent	...	<i>Māsi yām-nā mai-thā-bī nupī-ni.</i>	মাসি য়ান্না মাইথাবী নুপীনি।
The sky is very clear	...	<i>Niy-thō lei-pāk lom-dā ishay-shay-le.</i>	নিং থো লৈপাক লোমদা ইশং শয়ে।
He is a blockhead	...	<i>Mānā apay-bā mī-ni</i>	মানা অপংবা মীনি।
Don't go there again	...	<i>Mādu-dā amuk chat-kann</i>	মাদুদা অমুক চংকন।
Make a sign for him to come hither.	...	<i>Mābu asidā lāku hai-duna klut yep-o.</i>	মাবু অসিদা লাকউ হাইদুনা খুং য়েপও।
Have a little patience	...	<i>Khara khāy-bi-yu-ko</i>	খরা খাংবিয়ুকো।
I am not at leisure	...	<i>Ei shay-de</i>	ই শংদে।
Listen!	...	<i>Tā-bi-yu!</i>	তাবিয়ু!
Can you speak English?	...	<i>Nahākñā Iy-re-si rā nqāy-bā hei-brā.</i>	নহাকা ইংরেজি বা ডাংব রেবা?
Take away this bundle	...	<i>Ma-yom asi pu-kho?</i>	ময়োম অসি পুখো।
Let it alone	...	<i>Tham-sa-nit, (or) Shok-ka-nu</i>	থমসু (or) শোকনু।
Why are you laughing without reason?	...	<i>Maramsu lei-ta-nā nay-nā nok-pa asi kari-na-no?</i>	মরমসু লেতনা ননা নোকপা অসি করিননো?
She is deaf and dumb	...	<i>Mānā manāsu pay-i, lon-su thok-te.</i>	মান মানাসু, পাই, লোনসু থোকটে।
It will be necessary for you to go along with me.	...	<i>Nahāk-nā ei-gā loi-na-na chat-min-na-bā thok-te</i>	নহাকা ইগা লোইনা নাচেমিননা বা থোকটে।
Open the lock of that door	...	<i>Thoy adugi sho lei-thok-o</i>	থোং অঙ্গুগী শো লৈথোকও।

Familiar Phrases—(concluded)

English.	Manipuri in Roman character.	Manipuri in Bengali character.
What need of so much care? ...	<i>Asup chek-shinnā tōbā kari kān-na-bā-no?</i>	অসুখ ঢেকশিন্না তৌবা করি কারনো?
What is the difference between these two?	<i>Ani asi-gī maraktā kari klier-na-ba-ge?</i>	অনি অসিগী মরক্তা করি খেল্লবগে?
What dispute is there between you two?	<i>Nabāni kari niy-ugai (khatnabā wā) tō-nā-ba lei-ba-ge?</i>	নবানি কার নিংগাই (খত্নবা বা) তৌনবা লৈবগে?
Where shall we stop to-night? ...	<i>Ngasi ahuy kadai-dā lep-si (lek-si) hai-ba-ge?</i>	ঙসি অহি: কদাইসা লেপাসি (লেকসি) হাইবগে?
Seek for it ...	<i>Mādu thī-yu ...</i>	মাদু থীয়ু।
How many days since you received this intelligence?	<i>Pao asi tā-na-bā numit kayā oi-ba-ge?</i>	পাও অসি তারবা নুমিত কয়া ওইবগে?
Is anything for eating and drinking to be got there?	<i>Mapham adudā chānā thaknaba lei-tākprā?</i>	মকম অদুদা চানা থকুবা (চামথকু বা) লৈ-তাকপ্রা?
Who are you? ...	<i>Nay kānā-no? Nabāk ka-nā-no?</i>	নং কনানো? নবাক কনানো?
What do you want? ...	<i>Kari wā-no? kari pām-ba-ge?</i>	করি বানো? করি পামগে? করি হাইনিংবগে?
This is a holiday, sir.	<i>Ngasi shu-ti pibā numit-ni, ajur.</i>	ঙসি শুতি পিবা নুমিতনি, অজুর।
There are many flies here.	<i>Mapham asidā hayiy-khoi yāmnā lei.</i>	মকম অসিদা হায়িখোই মন্বা লৈ।
Drive away the flies.	<i>Hayiy-khoi asi tūn-thok-o ...</i>	হায়ি: খোই অসি তান্থোকও।
He tells me one story, and you another. Who am I to believe?	<i>Mānā eibu wā amā hai, wāy nā atop-pā amā hai. Kanāqī wā thāyābā ngam-ba-ge?</i>	মানা এঁবু বা অমা হাই, ননো অতোপপা অমা হাই, কনাকী বা থায়াবা উৎবগে?

**MANIPURI PROVERBS**—(from Mr. Primrose's Manual.)

<p>1. A man who wants to wash, gains his end when the bridge breaks. (Application—A man may sometimes get what he wants by an accident.)</p>	<p><i>Iru-niy-bagā thoy-tek-pa-gā mǎn-na-ba-gum.</i></p>	<p>ইকনিংগা গোং তেংগবগা মাস্তরঙম।</p>
<p>2. Wear the ring which suits your business. (Our proverb—"Cut your coat according to your cloth.")</p>	<p><i>Thō mapā yey-nā khu-dop shiba-gum.</i></p>	<p>গৌ মপা জেনা খুংগপ শিবঙম।</p>
<p>3. A short man tries to reach the moon. (Applies to an over-ambitious man.)</p>	<p><i>Lep-nemba-nā thā lām-ba-gum ...</i></p>	<p>লেপনেমনা থা লামঙম।</p>
<p>4. It is like putting a handle to a light measure. (Applies to any one doing a useless action.)</p>	<p><i>Me-ruk-tā ma-nā pān-ba-gum ...</i></p>	<p>মেকতা মনা পানবাঙম।</p>
<p>5. It is like showing your fist in the dark. (Applies to a coward.)</p>	<p><i>Amambadā khudum ut-pa-gum ...</i></p>	<p>অমমদা খুংম উৎগঙম।</p>
<p>6. You might as well put a small oilseed on the horns of a buffalo. (Applies to any impossible action.)</p>	<p><i>Iroi machi-dā thoi-diy tham-ba-gum.</i></p>	<p>ইরোই মচিগা থোইদিং থমঙম।</p>



Manipuri Proverbs--(continued).	<i>Manipuri in Bengali character.</i>
<i>Amambadā pot mābaqum ...</i>	অম্বদা পোৎ মাৰঙম ।
7. You are like the man who gropes for a thing in the dark. (Applies to any one undertaking what he cannot perform.)	
8. You act like children playing with dolls. (Applies to persons who trifle with important business.)	অঙাঃ মচান্না লাই শারবঙম ।
9. Show a looking-glass to a blind man. (Applies to a person who pretends to understand something which he is ignorant of.)	মিৎ তাবনা মিতেন মেংঙম ।
10. Give a comb to a San-nya-si (who wears no hair.) (Applies to a person giving an inappropriate present.)	লাখাইবনা শমজেৎ শিবঙম ।
11. You light the lamps when the meeting is over. (Applies to any one who does not act in time, like our proverb—"Lock the stable door when the horse is out.")	কুসে কোইবনা ধাওসে ধানগৎশঙম ।

<p>12. You keep watch after the thief has carried off your property. (Same in meaning as the previous proverb.)</p>	<p><i>Hu-rām-ba matuy-dā mei-riy-ba-gum.</i></p>	<p>হুয়ানবা মতুংদা মৈরিবতম।</p>
<p>13. You show fight after receiving a caning. (Same as above in meaning.)</p>	<p><i>Yei-na-ba matuy-dā pām-bom tiy-ba-gum.</i></p>	<p>ইয়েনবা মতুংদা পাম্বোম ভিবতম।</p>
<p>14. A young elephant does not understand the rope. (Applies to giving any one a task which he cannot perform.)</p>	<p><i>Shā-mu machā-nā thō-ri khay-dā-bu-gum.</i></p>	<p>শাম্ ফানা মৌরি খম্বতম।</p>
<p>15. Like the poor man's last fowl which has taken to the jungles. (Applies to the loss of anything greatly valued by owner.)</p>	<p><i>Lai-ra-ba-nā yel loi-bā wābā onba-gum.</i></p>	<p>লাইরানা য়েল লৌইবা ব্রা ওনবতম।</p>
<p>16. Does a prater merely by talking create wisdom? (Meaning, talking does not make a wise man.)</p>	<p><i>Chin-thi-ba-nā lō-shiy shāba-gum.</i></p>	<p>চিথিবনা লৌশিং শাবতম।</p>
<p>17. A snake goes straight into its hole. (Our proverb—"Don't beat about the bush.")</p>	<p><i>Lin-nā makhul chaylamdaidā chumba-gum.</i></p>	<p>লিন্না মখুল চয়লমদাইদা চুম্বতম।</p>
<p>18. Send an eel into another eel's hole. (Our proverb—"Set a thief to catch a thief.")</p>	<p><i>Ngā-prum makhun-dā ngāprum thā-jin-ba-gum.</i></p>	<p>ঙাপ্রম মখুলা ডাপ্রম থাজিবতম।</p>

Manipuri Proverbs—(continued).	Manipuri in Roman character.	Manipuri in Bengali character.
19. You might as well put a ring on a cat's tail. (Applies to a person who attempts an impossible action.)	<i>Hō-doy ma-mei-dā khu-ren khu-ba-gum.</i>	হৌদোং মইদা খুৱেন খুবঙম ।
20. You are throwing flesh into the tiger's mouth. (Applies to a person who trusts a dishonest person with his property.)	<i>Kei mayādā sha-dum hun-jin-ba-gum.</i>	কৈ ময়াদা শাহুম হুনজিনবঙম ।
21. The lotus flowers in the middle of the mud. (Applies to any one who from a low origin rises to eminence.)	<i>Lei-khom maraktā tham-bāl shāt-pa-gum.</i>	লৈখোম মরক্তা থাম্বাল শাংপঙম ।
22. You are like the man who loses his way in an open place. (Applies to a person who throws away a good chance.)	<i>Akōpādā lam māgnaba-gum ...</i>	অকোপাদা লাম মাংনবঙম ।
23. You try to build a wall with soft mud. (Applies to any useless undertaking)	<i>Lei-nāy-nā pal thim-ba-gum ...</i>	লৈনায়া পল থিমবঙম ।
24. You are like the man who breaks into an ant-hole. (Applies to any one who acts in-cautiously.)	<i>Kak-chery mahum thu-gai-ba-gum</i>	ককচেং মহুম থুগাইবঙম ।

<p>25. You are like a man who attacks a bee-hive. (Same as previous proverb.)</p> <p>26. You see the dirt in another man's eye, but do not see the dirt in your own eye. (Like the Bible parable of the man who sees the mote in his brother's eye, but fails to see the beam in his own eye.)</p> <p>27. You cannot deprive a tiger of its spots. (Our saying—"Can a leopard change its spots?")</p> <p>28. A cat cannot keep quiet while the cooking-pot is near. (Application—"Never trust a doubtful character.")</p> <p>29. You cannot hide gold in a rag. (Application—"An able man is sure of promotion.")</p> <p>30. He is like the dog which bites without barking. (Applies to a man who speaks ill of you behind your back.)</p>	<p><i>Khoi mahum-dā chei-nā thūn-ba-gum.</i></p> <p><i>Mamit-tā pak-pā mīt-shāy-dī u-dra-chunā mīgī ma-mīt-tā pak-pā mīt-shāy uba-gum.</i></p> <p><i>Kēi-nā ma-yek māy-brū ?</i> ...</p> <p><i>Hō-doy tumil leibanā chapheu ba-gum.</i></p> <p><i>Sha-nā-bu pha-dī-nā yom-ba-gum</i></p> <p><i>Khoi-dā-nā chik-pā hu-gum</i> ...</p>	<p>খোই মহুমা চেনা শিবঙম।</p> <p>মমিত্তা পকপা মিত্শায়ি উত্ৰহ্না মগী মমিত্তা পকপা মিত্শাং উবঙম।</p> <p>কৈনা ময়েক মাত্ৰা ?</p> <p>হোদোয় তুমিল লৈবনা চক্ষু ওষঙম।</p> <p>শনাব্, ষনিনা মোষঙম।</p> <p>খোদনা চিকপা হইঙম।</p>
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