GĀRŌ SKELETON GRAMMAR.

I. PRONUNCIATION.—The alphabet is ā, i, ī, u, e, ĕ, o, ō, ai; ng; k, g; ch, j; t, d, n; p, b, m: y, r, l, w; s; h. These are sounded as in Dēvanāgarī, except that o has the sound of o in 'song.' The letter ō, has the sound of the second o in 'promote.' The letter u has the sound of u in 'full.' It is never pronounced long, as in 'rule.' The letter ng is pronounced as in 'song.' An apostrophe in the middle or at the end of a word indicates a jerky, staccato, utterance of the preceding syllable. Regarding aspirated consonants, and the pronunciation of s see p. 69.

II. NOUNS.—There is no grammatical gender. Sex is indicated by special words in the case of human beings, and by adding words for 'male' and 'female' in the case of the lower animals. **Plurality** is indicated by adding a noun of multitude, usually rāng, all. Declension is by suffixes, which are added to the base without causing any euphonic change. When an adjective follows a noun, the suffixes are added to it, and not to the noun. Thus :—

	Sing.	Plur.
Nom.	song, a village.	song-rāng.
Acc.	song-kō.	song-rāng-kō.
Inst.	song-chi.	song-rāng-chi.
Dat.	song-nā.	song-rāng-nā.
Abl.	{ song-ō-ni. { song-ō-ni-kō.	{ song-rāng-ō-ni. { song-rāng-ō-ni-kō.
Gen.	song-ni.	song-rāng-ni.
Loc.	{ song-ō. { song-ō-nā. { song-chi. { song-chi-nā.	{ song-rāng-ō. { song-rāng-ō-nā. { song-rāng-chi. { song-rāng-chi-nā.
Voc.	ō song.	ō song-rāng.

Adjectives usually follow the noun they qualify. They do not change for gender. The suffixes denoting case are placed after the adjective. Thus māndē nāmjā, a bad man; māndē nāmjā-ni, of a bad man, and so on. **Numerals** are always used with generic nouns, thus sāk is used when human beings are counted, gĕ when inanimate things are counted, māng when animals are counted, and bol when trees are counted. These nouns are prefixed to the numerals. Thus māndē sāk gni, two men. The prefix gĕ is also employed in simple counting, thus gĕ-sā, gĕ-gni, gĕ-gitām, one, two, three. This is also used in Ābeng, but in Atong, Kōch and Jalpaiguri it becomes gōe (gōi or gō), and in Rugā gai. After twenty, these particles are added between the tens and the units.

III. PRONOUNS.—The **Personal pronouns** have distinct forms for the singular and for the plural. They are (1) āngā, I; ā'chingā, we (including the person addressed); chingā (excluding him); (2) nā'ā, thou; nā'simāng', you; (3) uā, he; uāmāng', they. Some of these change their forms before the case suffixes. Thus, āngā becomes āng, as in āng-ni, my; ā'chingā and chingā drop the final ā, as in ching-ni, our; nā'ā becomes nāng' as in nāng'-ni, thy. The others do not change. Thus nā'simāng'-ni, your. The **Demonstrative pronouns** are iā, pl. iā-rāng, this, and uā, that. Their oblique forms are i and u. Sā and sāwā are **Interrogative pronouns**, and mean 'who?' mai is 'what?.' There is no **Relative pronoun**, a participle or verbal noun being used instead. The **Reflexive pronoun** is ān'thāng, own.

IV. VERBS.—Verbs Substantive. These are dong and gnāng which mean to 'exist,' and ong', to be (a copula). The letter ā may also be used as a copula. Thus nāmā-ā, it is good: nok, a house; nok-ā, it is a house. The principal word is in fact treated as if it were a verbal root.

Gārō verbs do not change for number or person, both of which are indicated by the subject. There is, hence, only one form for all numbers and persons of each tense. The various ideas connoted by mood and tense are indicated by suffixes as in the following conjugation of the verb dok, beat.

Present. āngā dok-ā, I beat.

Pres. Definite. āngā dok-eng-ā, āngā dok-ĕ dong-ā, I am beating.

Imperfect. āngā dok-eng-ā-hā, āngā dok-eng-ā-chim, āngā dok-eng-ōm (dialectic), I was beating.

Past. āngā dok-ā-hā, āngā dok-jok, āngā dok-ā-chim, āngā dok-ōm (dialectic), I beat. *Dok-ā-hā* is also used as a perfect.

Perfect. āngā dok-ā-hā, I have beaten.

Pluperfect. āngā dok-ā-hā-chim, I beat a long time ago, I had beaten.

Future. āngā dok-gen and (dialectic) āngā dok-nim, I shall beat.

Imperative. nā'ā dokbō, beat thou.

Subjunctive Pres. āngā dok-nā mān-nā, I may beat.
       Past. āngā dok-gen-chim, had I beaten.

Infinitive. dok-nā, to beat.

Participles,
     Conditional, dok-ō-dĕ, if beating.
     Present, dok-ĕ, beating.
     Past, dok-ō-ā, having beaten.

Verbal nouns.
     Active, dok-gipā, he who beats. This suffix is also used with nouns, much like the Hindōstānī wālī.
     Passive, dok-gimin, he who is beaten; so rik-gimin, that which is built.

The **Causal Verb** is formed by adding āt to the root, as āngā dok-āt-ā, I cause to beat.

The **Passive Verb**   ,,   ,   ā-kō mān' to the root, as āngā dok-ā-kō mān'-ā, I am beaten.

The **Intensive Verb**   ,,   ,   bĕ to the root, as āngā dok-bĕ-ā-hā, I have well beaten.

The **Negative Verb**   ,,   ,   jā to the root, as āngā dok-jā-ā, I do not beat. The future is dok-jā-wā. The Imperative is dok-ā-bĕ.

The **Interrogative particle** mā is usually put at the end of the sentence, as nā'ā u-nā khēn-ā mā, do you fear him?

With regard to the preceding skeleton grammar, the following additional remarks, which are mainly based on information kindly supplied by the Reverend M. C. Mason, will be found of use.

The staccato pronunciation of a vowel, which is indicated by an apostrophe, is what in more Eastern Indo-Chinese languages is called a 'tone.' In them it is known as the 'abrupt tone.'

It is to be noted that Gārō words and modifications are freely built up by, or contracted from, other Gārō forms. For example take the case-endings; *ō* is the sign of the Locative, *nī* of the genitive, and *kō* of the accusative; *ō-nī*, of in, becomes 'from'; again, *ō-nī-kō* is 'from,' but always implies separation by some force, so that the action causing the separation terminates, as it were, upon an object which is indicated by *kō*. Similarly, nouns in any case can be treated as verbs, as *ā'bāō*, in a field; *ā'bāō-chim*, (he) was in the field. As an example of contraction we may take *rē'bāengā*, is coming, which is formed from *rē'bāē*, coming, and *ong'ā*, is. This is plainer in Ābeng, where the form is *rē'bāongā*. In the first the initial *o* of *ong'ā* has been elided, and, in the second, the final *ē* of *rē'bāē*.

In regard to pronouns, *ā'chingā*, we (including the person addressed), is contracted from *nā'ā*, thou, and *chingā*, we. A form *nā'chingā* is still in use. In Kamrup we have *ān'chingā*. *Āngā-chim*, means 'it was I.'

The three auxiliary verbs *dong, ong'*, and *gnāng* (or in Kamrup *gnung*) differ slightly in meaning. *Ong'ā* is the copula, 'is.' *Gnāng* means 'there is' or 'is there?' *Dongā* is a stronger form than *gnāng*, and is probably a contraction of *donē ong'ā*, is being placed (see above for the contraction), by dropping the *onē*.

In verbs, the present definite is a contracted form, as explained above. In the past tenses the termination *āhā* is a simple indefinite past, while *chim* is a definite past and is added to other tenses, as in *dokā-chim, dokengā-chim, dokengāhā-chim*. With the future it implies a past condition contrary to reality. In Ābeng *chim* becomes *ming*, and in Rugā *minō*. *Āhā* and *jok* are often used interchangeably, especially by careless speakers, but, properly, *jok* gives more the force of the perfect. Thus, *nikāhā*, (he) saw, but *nikjok*, (he) has seen. There is, really, no form for a pluperfect ('I had beaten'). A past tense must be used, and the meaning judged from the context.

There are several future endings with various shades of meaning. Thus *rē'āng-gen*, (he) will go; *rē'āng-gen-jok* (implying a completed determination), (he) has decided to go; *rē'āng-nākā* (contracted from *rē'āng-nā-skā*), (he) wishes to go; *gnī* (contracted from *gennī*, of the will) implies a certain future, as *ā'chingā sī-gnī māndē*, we are men who are destined to die.

There is a difference in meaning between the verbs *rē'ā* and *rē'āngā*. The first implies merely voluntary motion (Hindī *chal"nā*), and the second that motion is away from (Hindī, *chalā jānā*), or continued (to go along).

An almost limitless number of particles may be used to express manner, degree, or character of the action, actor, or object acted upon, by placing the particle after the verbal root. Thus *ē* (derived from *rē'ā*, go, compare the Kamrup form) in *nik-ē-jok*, for *rē'āngē nikjok*, (he) went and saw; *nik-bē-āhā*, (he) saw intensely; *nik-tok-jok*, (he) saw all, or all saw, according to the context.

Arō, the usual word for 'and,' is of course borrowed from Bengali. The pure

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