

Śm. 105; T.); splendour (ಕಾಸ್ತಿ, Ūt. I, 100; Kk. 25; 15; M. ಕದಿರ; Sk. ಖದಿರ, ಖಿದಿರ, ಚದಿರ, the moon; ಛಿದಿರ, ಛುದ್ರ, a ray of light). ಕದಿರ್ಗರ್ (Śmd. 52). See Rā 54; ಅಮರ್ಧಗದಿರ, ಇಂಗದಿರ, ಕೆಂಗದಿರ, ಚಳಿಗದಿರ, ಬೆಂಗ ತಣ್ಣದಿರ, ನುಣ್ಣದಿರ, ಬಿಸಿಗದಿರ, ಬಿಸುಗದಿರ್, ಬಿಸುಗದಿರ, ಬೆಂಗ ಬೆಂಗದಿರ, ಬೆಳ್ಳದಿರ, ಸೆಗಲಿಗದಿರ, ಹಿಮಗದಿರ, ಹಿವಗದಿರ. —

A Manual of Modern Kannada

ಕನ್ ಕನ. 1. = ಕಣ್ 1, e
eyes (Bp. 48, 30; J. 7,

ಕನ್ ಕನ. 2. = ಕದ್, etc

— ಕನ್ನಡ. The black co

country and its language (C.). The country chiefly consists of the ěrē-bhūmi, black soil, cotton soil. A description of Kannāḍa, called dēśapaddhati, is found in Sp., of which a fragment is given in W. p. 339 seq.— ಕನ್ನಡ is declared to be a Tbh. of Sk. ಕರ್ನಾಟ, ಕರ್ನಾಟಕ (Śmd. 350; Śm. 64; Kk. 67. 100). There arose many Paṇḍitas in Kannāḍa (Nāgavarma, etc.), and it was once considered to be the chief seat of learning in South-India (a remark necessary to explain the meaning of Kannāḍa-vakki). See Śmd. 121; Kāvya. I, 3, 84-88. ಕನ್ನಡದ ನುಡಿ (Ūt. I, 1; J. 1, 10). ನಾಗವರ್ಮನ ಕನ್ನಡಂ (Mr. 4). ಕನ್ನಡದ ಭಾಷೆ (J. 34, 41). 2, Canara (on the western coast), the Carnatic (on the eastern coast), and also Tēlugu (Br. s. ಕನ್ನಡ),

ಭಾಷೆ bhāshē. ಭಾಷಾ. = ಭಾಸೆ 1 q. v., ಭಾಸೆ. Spee a dialect. 2, Sarasvatī, the goddess of sp (Bp. 52). 3, a promise; an oath; a vow (Bp. 49; My.). ಭಾಷೆ ತಿಳಿಯದಿದ್ದರೂ ಹಾಸ್ಯಕ್ಕೆ ಕಡಿಮೆಂ ಕ್ಕೆ ತಕ್ಕ ವೇಷ, ಅಟಕ್ಕೆ ತಕ್ಕ ಭಾಷಾ (Prvs.). See — ಭಾಷೆ ಅಟಿ. To break a promise, etc. (Bp. ಭಾಷೆ ಅಡು. To speak a language (C.). ಅಲ್ಲಿ ಯ ಭಾಷೆಯನ್ನು ಆಡುತ್ತಾರೆ (B. 4, 142). — ಭಾಷೆ ಇಡ. solemnly, to swear (My.). — ಭಾಷೆ ಈ. = ಭಾಷೆ 6). — ಭಾಷೆ ಉಟಿ. To break a promise, etc. — ಭಾಷೆ ಒದಗಿಸು. To accomplish or fulfill a p (Bp. 36, 42). — ಭಾಷೆ ಒದವಿಸು. = ಭಾಷೆ ಒದಗಿ

ROBERT J. ZYDENBOS

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Contents

	<i>page</i>
Preface	ix
<i>What this book is – What this book is not – The Kannada language (The linguistic significance of the Kannada language – The literary significance of the Kannada language – The historical significance of the Kannada language – The contemporary social significance of the Kannada language – The oldest Kannada literature – Dialects of Kannada – Kannada script – The Dravidian languages – Kannada and Sanskrit) – Some concluding remarks</i>	
How to Use This Book	xxiii
Preliminary Overview	xxix
<i>Pronunciation: the phonemic system of Kannada – vocabulary – grammar – the most important rule of all for the learner</i>	
Lesson 1	1
<i>The nominal (copulative or equative) sentence – the main categories of words – nouns and pronoun – grammatical gender of nouns and pronouns – first and second person pronouns – the third person – the honorific plural – ‘trio words’ – grammatical cases – noun classes – writing compound words conjointly or separately</i>	
Lesson 2	23
<i>A note on punctuation marks – sandhi – how to ask questions – ‘yes’ and ‘no’ – the inclusive suffix ū – expressions of comprehensive negation – the verb iru (to be) – social ritual</i>	
Lesson 3	43
<i>Plural suffixes</i>	
Lesson 4	49
<i>Grammatical cases: nominative, genitive</i>	

Lesson 5	61
<i>Verb classes – the three tenses of the finite verb – negation</i>	
Lesson 6	79
<i>Demonstratives – the accusative case – the imperative (hortative) mood</i>	
Lesson 7	87
<i>Grammatical case: dative</i>	
Lesson 8	97
<i>Grammatical cases: ablative / instrumental, locative – the use of postpositions</i>	
Lesson 9	111
<i>Finite and non-finite verb forms – defective verbs</i>	
Lesson 10	119
<i>Other question markers: -ēnu, -ē, -ō – adjectives and adjectival expressions</i>	
Lesson 11	133
<i>Pronominalization – comparatives and superlatives of adjectival expressions; ‘very’ and ‘too’</i>	
Lesson 12	147
<i>The vocative case – gerund – perfect mode – the adverbializing suffix -āgi</i>	
Lesson 13	159
<i>The present participle – continuous mode – the suffix -isu</i>	
Lesson 14	165
<i>The relative participle – interrogatives as relative words</i>	
Lesson 15	179
<i>Verbal nouns – the infinitive – the use of the infinitive with defective verbs – negation – how to express identity in an explicit tense</i>	
Lesson 16	195
<i>The quotative verb ಎನ್ನು ennu – expressions with ಗೊತ್ತು gottu</i>	

Lesson 17	205
<i>How to indicate possession – the negative mood – the potential mood</i>	
Lesson 18	217
<i>Impersonal and ‘passive’ verbal constructions – the conditional – the concessional – verbal expressions of time – verbal expressions of mode – verbal expressions of place</i>	
Lesson 19	233
<i>ella ‘all’ – the ‘aloof’ personal pronouns ātanu / itanu and āke / ike – the reflexive pronoun tānu / tāvu – auxiliary verbs – other defective verbs and idiomatic usages – possibility</i>	
Sandhi	253
Numerals	261
<i>Cardinal numbers – ordinal numbers – numerals and persons – fractions – inclusive expressions – ‘hundreds of’</i>	
Strong or ‘Irregular’ Verbs	271
Colloquialisms	279
The Phonemic System and Script of Kannada	285
Key to the Exercises	301
Bibliography	309
General Vocabulary	313
Technical Note	331
Index	333

Preface



Sign at Bangalore airport. Note that while the official spelling of 'Bengaluru' is used in the lower right-hand corner, the older, better-known spelling is used in the main message

What this book is – What this book is not – The Kannada language (The linguistic significance of the Kannada language – The literary significance of the Kannada language – The historical significance of the Kannada language – The contemporary social significance of the Kannada language – The oldest Kannada literature – Dialects of Kannada – Kannada script – The Dravidian languages – Kannada and Sanskrit) – Some concluding remarks

What this book is

This book is an introductory learner's manual of modern written Kannada: a language of the Dravidian family of languages with a literary history that reaches back at least until the ninth century CE,¹ and the official language of the modern state of Karnataka in southern India.²

The book has developed out of materials which the author wrote for his own use, teaching Kannada in the Ludwig-Maximilians-Universität München (commonly known as the 'LMU', and in the English-speaking world as the University of Munich), Germany. Experience has shown that with four hours of teaching per week, the material in this book can be learnt in three to four months, depending on the aptitude of the students. Although it was designed for classroom use, it can also be used for self-study.

After studying the contents of this book, the learner should be able to read modern non-belletristic texts as well as much modern narrative prose literature with the aid of a dictionary. Some belletristic authors use bits of regional dialect, and poets, especially, like to use linguistic archaisms to achieve special effects; the discussion of such features belongs to an advanced level, and not all of these are mentioned and explained in this book.

What this book is not

As an introductory manual, this book is not an exhaustive study of the whole of Kannada grammar. Although it will occasionally refer to earlier stages in the historical development of the language in order to explain certain peculiarities, it focusses on the **standard modern written** language.³ Therefore, it does not cover all stages of development of the extremely rich Kannada language in detail, nor does it deal with peculiarities of regional or social spoken dialects in detail (although occasionally brief remarks about widespread colloquialisms and widely known features of prominent dialects will be made). Similarly, the reader should not expect this book to explain each and every detail of idiomatic usage in this old and rich language (although some common idiomatic expressions are treated here). Neither is it a phrase book or a manual of conversational Kannada (although a few samples of conversational language are given).

On the other hand, it should be noted that **modern written Kannada is also a spoken language**, and differences between this written, literary norm and most of the spoken dialects are not great.⁴ The written or literary language is spoken in formal situations and also in all such situations where the target audience is supra-regional (for instance, in broadcasting). When one has mastered the written language, one can speak it throughout the entire Kannada-speaking region of India and be understood without making an awkward impression.⁵ Nowadays there is a tendency to produce teaching manuals (not only for Kannada, but also for other Indian languages) that supposedly teach a generally spoken, colloquial language. These 'spoken languages', in my experience, are usually little more than fictions.⁶ The production of such manuals is not only didactically flawed, but in my opinion also shows a strangely limited and also disrespectful view of why one should want to learn an Indian language: as if no serious literature

has been produced in those languages that is worth reading, or as if the only function of those languages can be to prattle a bit with people who are too uneducated to understand simple everyday statements (because that is what such manuals teach) in English, which is *de facto* the one modern language that is spoken throughout the whole of India. If a tourist is interested only in communicating light banalities in India, then some knowledge of broken English is usually enough.⁷ One needs to learn an Indian language in order to understand and to communicate beyond the level of the merely trivial, and the only sensible course of action is to begin with the written standard form of the language.

The present book explains Kannada according to its generally accepted modern written norm, but also includes a chapter on the more widely spread colloquialisms. The only way to learn how to speak any Indian language is to spend much time with speakers of the language, and this means that one will learn the regional and social variety of the language of those speakers. By learning normative written Kannada, one gains a deeper understanding of the grammatical structure, which will enable one, if one so wishes, to later learn any spoken variety of the language which one may need. The material that is discussed in this book will give the learner a firm basis for reading any kind of non-belletristic Kannada prose as well as much belletristic prose and simple poetry. (The author has begun work on a sequel to the present book, containing longer passages from more complex texts and explanations of how to understand and translate them.)

The Kannada language

The linguistic significance of the Kannada language

Kannada belongs to the Dravidian family of languages, almost all of which are spoken in southern India.⁸ Not only is Dravidian one of the largest families of languages in the world as regards its number of speakers, but it is of great interest for the study of general linguistics. Also, the influence of a Dravidian substratum is what has altered the Indo-European languages of northern India (the so-called Indo-Aryan languages) in such a way that they are recognized as a separate sub-family within Indo-European.⁹

There is a persistent belief that among all the Dravidian languages, Tamil is the oldest and most typically Dravidian. This belief is based

on the lexical purism of literary Tamil and the apparent fact that the oldest extant works of literature in Tamil are the oldest in any Dravidian language. However, the oldest fragments of Kannada literature are not very much younger, and there is reason to believe that in certain linguistic respects Kannada is more conservative than Tamil is.

The literary significance of the Kannada language

Because Kannada has been cultivated as a literary language for at least seventeen centuries, it has had the time to reach a very high level of standardization, precision and subtlety. Still today, it is one of the leading literary languages of India. The most prestigious national literary award, the Jnanpith Award, has until recently been won by more Kannada authors than by authors in any other language, and more often than by authors who write in a language with a comparable number of speakers. For its literary and historical richness, Kannada has been recognized as a 'classical language' by the Government of India in 2008.

The historical significance of the Kannada language

Among all the living languages of South Asia, Kannada possesses the second-oldest literature (after Tamil, a neighbouring Dravidian language). The predominant religion of the nobility in the Kannada-speaking part of India was Jainism, and the literature of the first few centuries of Kannada literary history is almost entirely the creation of Jaina authors. Because most medieval literature in other Indian languages is mainly the creation of brahminical Hindus, Kannada literature provides an 'other voice' and gives researchers glimpses of life and thought in other sections of Indian society of the time. From the twelfth century CE onwards, Viraśaiva authors developed an extraordinary literary productivity, and their work is comparably important for a balanced understanding of medieval Indian religious, social and literary history. The value of the huge volume and diversity of all this material in Kannada has to date remained sadly insufficiently recognized by researchers outside Karnataka.

The contemporary social significance of the Kannada language

Kannada is the sole official language of the south Indian state of Karnataka, which is one of the economically most dynamic and leading

regions of India, particularly the area around the capital city of Bengaluru (previously known under the Anglicized name ‘Bangalore’¹⁰), the ‘Silicon Valley of India’. According to official statistics, Kannada ranks as the eighth-largest language in India according to the number of native speakers;¹¹ however, because of historical reasons and because of its official status in Karnataka, it is used also by many millions of non-native speakers with practically native fluency.

The oldest Kannada literature

At present, the Indian republic has recognized two dozen languages¹² for official purposes, such as in public administration and courts of law. Among these languages, Kannada is the living language with the second oldest literature in the Indian subcontinent. Its uninterrupted literary history spans the period from the 10th century to the present; although the literary cultivation of the language evidently began several centuries earlier, only fragments from older works have remained preserved. It is customary among historians of Kannada literature to name the earlier periods in Kannada literary history after the predominant religion to which most authors adhered whose works from those respective periods have remained extant. The whole of Old Kannada literature has been written by Jaina authors, and hence some historians speak of the ‘Jaina period’. This is the period that is commonly considered the ‘golden age’ of Kannada literature, with authors such as Pampa, Ranna and Ponna (the so-called *ratnatraya* or Three Jewels), who were to remain models for many generations to come. The language of this period cannot be read by modern speakers of the language without special training, since significant changes in grammar, particularly morphology, occurred in the course of the 12th century, which marks the beginning of the Vīraśaiva period with the famous *vacana* literature by mystics and religious reformers such as Basava, Allamaprabhu and Akka Mahādēvi (also known as Mahādēviyakka). From this point in the history of the language onwards, grammatical changes have been very few, and much of the *vacana* literature is still read today by native speakers without the need of special aids for comprehension.

Dialects of Kannada

During British colonial rule, the Kannada-speaking region of India was divided over several administrative units: Madras Presidency, Bombay Presidency, and the princely states of Hyderabad and Mysore. In all these units Kannada was a minority language, except in Mysore, and hence Mysore naturally became the geographical stronghold of Kannada-language culture. Kannada literature found patronage at the Mysore court, and not long after the founding of the first three modern Indian universities by the British in Madras, Bombay and Calcutta, the maharaja of Mysore founded the University of Mysore, where Kannada was to receive special attention.¹³ It is probably for this reason that standard literary Kannada is often referred to as ‘Mysore Kannada’, although the spoken language of the city (like spoken varieties of languages practically anywhere in the world) does not correspond entirely to the written norm.

Linguists at the Central Institute of Indian Languages (CIIL)¹⁴ in Mysore have identified nine regional dialects of the language; but besides these regional variations, there also exist a number of social dialects, which again can be subdivided into a still larger number of caste dialects, all of which differ from each other on the basis of differences in lexicon, pronunciation and grammar. The differences between all these dialects are, however, in very many cases so subtle that native speakers of Kannada are hardly aware of them, and thus from a practical point of view these classifications, although they have a real basis, are often of a rather academic nature.

In practice, one can broadly distinguish three regional varieties of Kannada: southern (with the cities of Mysore, Bangalore and Shimoga – officially spelt Mysuru, Bengaluru and Shivamogga since 2014, which more accurately reflects the actual pronunciation of those names – as important centres), northern (with Dharwad as its most prominent cultural centre), and western or coastal (with Mangalore – now officially spelt Mangaluru – as the largest urban concentration and Udupi, Moodbidre and Dharmasthala as smaller but culturally important centres).

The peculiarity of the coastal region is that by far most inhabitants of the area do not speak Kannada as their mother tongue: most of them speak Tulu, Konkani or Malayalam, and all learn Kannada as a second language in school. Many of them are literate only in Kannada, while speaking a different language in the home. Because it is a consciously acquired language, following a formal norm from outside the

region, this coastal Kannada (also commonly referred to as ‘Mangalore Kannada’) is uniform and also in its spoken form is very close to the literary language.¹⁵

The spoken variety of southern Kannada carries with it the prestige of being spoken in the large, wealthy urban centres of Mysore and Bangalore (the ‘Silicon Valley of India’), and is nowadays spread through television: Kannada soap operas tend to be set in the affluent social environment of Bangalore city. On the other hand, the language of these large urban centres has in recent decades undergone a process of very fast corruption through an unhealthy influence of English, which is the ‘master language’ of the urban *nouveaux riches*; especially Bangalore Kannada is polluted with unnecessary English words and a sometimes shocking impoverishment of grammatical usage.¹⁶ The area around the central Karnatak city of Shimoga has a refined and unpolluted form of this southern variety of Kannada.

This southern Kannada (also called ‘Mysore Kannada’, after the city that is still considered the ‘cultural centre of Karnataka’) is sometimes jocularly referred to as *hemgannaḍa* or ‘women’s Kannada’, because of what is considered a generally gentle accent. By contrast, northern Kannada is called *gamgannaḍa* or ‘men’s Kannada’: indeed it sounds rhythmically a bit more gruff, and the short unstressed vowels, especially the short *a* and *u*, tend to be weakened to the kind of neutral vowel which in linguistics is called a ‘shwa’ (similar to the so-called ‘silent e’ in a French word like *le*), or to a blunt vowel like the ‘u’ in an English word like ‘but’, which also gives the northern language a ‘masculine’ kind of snappiness.¹⁷ ‘Dharwad Kannada’, as this language is also known (but which is certainly not limited to the city of Dharwad and its surroundings) differs markedly from Mysore and Mangalore Kannada in its vocabulary, including many more loanwords from Urdu and Marathi as well as words of indigenous origin that are not in use elsewhere in Karnataka.

Differences between social dialects are rather fluid and are not so immediately apparent as, for instance, in neighbouring languages like Tamil and Tulu. And in any case it is historically wrong to call written literary Kannada the ‘language of brahmins’, as certain less educated persons from lower castes do: literary Kannada is largely the creation of Jainas and Viraśaivas, much less of brahmins. In certain areas, there are hardly any differences in speech between the members of different social groups.

In this book, the standard literary language is taught. Several learners' manuals teach 'spoken Kannada' in the mistaken assumption that most learners first of all wish to speak Kannada and not read it, and hence a 'spoken variety' of the language is 'more practical'. What this means in practice is that such manuals teach a regional variety which may or may not be easily understood in other regions of the Kannada-speaking area. Literary Kannada is, however, a true standard that is understood by educated speakers everywhere. It is the language of all non-belletristic writing and of broadcasting. Although there are noticeable differences between the written and spoken varieties of the language (as in every language spoken by a larger number of people), there is no such thing as diglossia in Kannada, such as is the case with Tamil, an immediately neighbouring language.¹⁸ In Kannada, one can speak exactly the way one writes without making oneself sound ridiculous (as indeed the averagely highly educated population of south-western Karnataka does).

Kannada script

Almost every literary language of India has its own script, and Kannada, being the living language of the sub-continent with the second oldest literature, is no exception. Like almost all the Indian scripts, the graceful Kannada script is ultimately derived from the ancient Brāhmī script. This means that the script is not an 'alphabet' but an *abugida*, syllabic in structure: what appears to the reader as a single 'letter' is actually a syllable, either a vowel or a combination of a consonant and a vowel. The basic consonant signs represent the combination consonant + the short vowel 'a'. Combinations of consonants are written by means of subscript secondary consonantal signs. Other secondary signs are used to indicate that the vowel in the syllable is not a short 'a' but one of several others.

This book contains a separate chapter, towards the end, in which the Kannada script is discussed in detail.

The Dravidian languages

The Dravidian languages are usually described as being of the agglutinative type and similar to, e.g., the Uraltaic languages and Japanese. Very briefly, the structure of these languages can be described as follows. Sentences consist of words. Some of these words are simple, i.e.,

they are single units in themselves that cannot be further analysed, but in the case of Kannada such words are relatively very few. Most words are composite: either they are compound words, consisting of more than one word that could be used independently and otherwise, or they consist of basic words of which the meaning is modified by means of suffixes. These suffixes are not words in their own right, and as a rule they can only be used as modifiers. More than one suffix can be appended to the initial root word, that can be considered the main carrier of meaning of the complete word. In agglutinative languages, this modifying of meaning by means of suffixes is the main means of creating syntactic order. There are no prefixes or infixes, nor does, as a rule, the root word change.

A few examples will help to clarify this principle. The verb root *kare* means ‘to call’. This can be used as a non-honorific imperative, i.e., the form that is used as an order in non-formal circumstances towards persons towards whom one need not show any special respect. (Thus the sentence *Avanannu kare!* means “Call him!”) If one wishes to be more polite, a suffix is added to the verb root, namely *iri*. (This is linked to the verb by the semi-vowel *y* to make the resulting word easier to pronounce. The resulting sentence *Avanannu kareyiri!* can be translated: “Please call him.”) But perhaps the speaker does not wish to issue an order, and instead wishes to make a simple statement, e.g., that he called somebody. *Kare* is a regular verb of the so-called second verb class (there are two verb classes in Kannada, easily recognizable by the vowels in which the verb roots end). Such verbs form their past stem by means of the suffix *d*. The speaker in our example is speaking about an action (‘calling’) which he performed himself, therefore another suffix is added to indicate that ‘I’, the grammatical first person singular, is the agent: this suffix is *enu*. The resulting word *kare-d-enu* means “I called”. *Avanannu karedenu* means “I called him”. The suffix *aru* is the suffix for the third person plural (‘they’), and so the sentence *Avanannu karedaru* means “they called him”, and *Avanannu karedanu* means “he called him” (the suffix *anu* indicates the third person singular masculine, ‘he’). Pronouns indicating the agent also exist and can be used in short sentences such as these, although their omission is not considered incorrect or unclear, since the personal suffix of the verb suffices to indicate who the agent is (like in Italian, Portuguese or Spanish); *Nānu avanannu karedenu* does not really mean anything different than the earlier *Avanannu karedenu* (*nānu* means ‘I’). The word *avanannu* is another example of how the agglutinative principle works. *Avanu* means

'he'; the suffix *annu* indicates the grammatical accusative case, which in most cases means the direct object of the sentence; thus *avanannu* (the final *u* of *avanu* is elided when the accusative suffix is added) means 'him'. The word *taṅgi* means 'younger sister'; *Taṅgiyannu karedenu* means "I called [my] younger sister"; *taṅgi karedenu* would make no sense, and also *avanu karedenu* would be grammatically wrong.

Kannada and Sanskrit

There is a persistent belief among many people in India that Kannada has developed out of Sanskrit (as also all the other Dravidian languages, for that matter). This is nothing more than pious superstition.¹⁹ The many words of Sanskritic origin in Kannada are loanwords, and they cannot serve as proof of a genetic relationship between Sanskrit and Kannada, just as Latin and Greek words in German or English do not prove that German and English are offshoots of Latin or Greek.

However, the Sanskrit language, as the predominant language of the Indian intelligentsia over a period spanning many centuries, has strongly influenced the historical development of Kannada (just as, for instance, Latin has influenced German and English). Therefore the reader will find many references to Sanskrit in this book. Every conversation and every piece of written Kannada contains Sanskrit loanwords, and Sanskrit is the main source of material for coining new words. The truly cultured use of Kannada (and almost all other modern Indian languages) involves some basic understanding of Sanskrit, and for this reason the present author hopes to bring out a concise handbook of the use of Sanskrit in modern languages in the near future.

Some concluding remarks

A new learner's manual of Kannada for non-Indian learners is not published often. The reasons which persons may have for learning a language can differ widely, and the present author has tried to satisfy a variety of interests and wishes. The result, obviously, is a book that most probably also contains information that is of little interest for a certain specific individual reader or the other. It contains a bit of information about earlier historical stages of the language, about general Dravidian linguistics, about social customs and how these are reflected in the language, about idioms, about colloquialisms and dialects; but

all these topics cannot be treated in full detail in a single book. The author hopes that the book will serve as a solid and useful basis for the individual studies of each reader, in whatever direction those studies may lead.

The author wishes to thank his first teachers of Kannada: the late Prof. Kamil V. Zvelebil (Rijksuniversiteit Utrecht, i.e., Utrecht University) and the late Dr. K. Parameswara Aithal (Ruprecht-Karls-Universität Heidelberg, i.e., Heidelberg University), who laid the base for his understanding of the language. Later, during the seventeen years which he lived there, numerous people in Karnataka helped him improve his Kannada; the author is particularly grateful for the long and intense discussions which he had with *vidyāvācaspati* Bannanje Govindacharya in Udupi.

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Robert Zydenbos
LMU München
August 2020

Notes

¹ The earliest completely preserved literary work is from the ninth century. However, the earliest rock inscription, dated approximately 400 CE, shows that Kannada was a refined literary language already by that time.

² For a brief outline of the position and significance of the Kannada language in the world, see p. xi, “The Kannada language”.

³ However, because Kannada is a highly conservative language, knowledge of modern written Kannada gives the learner access to roughly 800 years of literature. The written norm has changed only very little since the twelfth century CE.

⁴ One can only broadly generalize about such matters, because very much depends on a number of variables, such as social background of the speakers, their level of education and culturedness, regionality, etc.

⁵ In this respect, Kannada differs strongly from its neighbouring sister-language Tamil, in which the written normative language differs so much from commonly spoken forms that it is a classical example of what in linguistics is termed 'diglossia'.

⁶ For instance, the Central Institute of Indian Languages (CIIL) in Mysore, India's leading institute of linguistic study, has brought out a series of manuals that are titled *An Intensive Course in . . .* (Kannada, Tamil, Bengali, and others). In my opinion, these books are plainly bad. If one has studied the language of *An Intensive Course in Kannada* and then tries to read a Kannada novel, newspaper or any piece of scholarly writing, one is lost, because that book does not teach the grammatical forms of the standard written language. The Kannada of that manual is a language that shows some particular features of colloquial Kannada as spoken in the large cities of southern Karnataka (Mysore and Bangalore) but is not really spoken anywhere in that form, and certainly not written.

⁷ If a person in the Kannada-speaking part of India cannot understand the minimalistic English that is used for bargaining in the marketplace or in a taxi (if at all such manuals reach that level), then that person is likely to be so uneducated that he only speaks a truly backward rural Kannada dialect, and no amount of book-learning will make that kind of Kannada understandable for a foreign learner.

⁸ For an excellent brief introduction to the Dravidian linguistic family, see Zvelebil 1990, which is also suited for the seriously interested general reader. Andronov 2003 and Krishnamurti 2003 go into great comparative linguistic detail.

⁹ The Dravidian influence is what unites Indo-Aryan and Dravidian to the possibly best known example of a *Sprachbund* or linguistic area.

¹⁰ The new spelling 'Bengaluru', which more closely reflects the true pronunciation of the name of the city, was proposed by the late, famous Kannada writer U.R. Ananthamurthy.

¹¹ See the 2011 census report: <http://www.censusindia.gov.in/2011Census/Language-2011/Statement-4.pdf>. Between 1971 and 2011, the number of Kannada mother-tongue speakers reportedly doubled (<http://www.censusindia.gov.in/2011Census/Language-2011/Statement-7.pdf>).

¹² Among these are Sanskrit, the foremost classical language of the Indian subcontinent, and English, the most influential of the erstwhile colonial languages, which Indians think of as their 'window to the world'.

¹³ It should be noted, however, that the oldest department of Kannada studies is in the University of Madras.

¹⁴ The Indian national institute of linguistics.

¹⁵ The truly native Kannada of the coastal region, such as one hears in the area around Kundapura, or the caste dialect of Havyaka brahmins, differs quite strongly from the written norm.

¹⁶ This corrupting influence of English is found in all living Indian languages, especially in the urban concentrations. The case of Bangalore is perhaps more extreme due to the city's international economic significance.

¹⁷ To give one example: the word that is written ಎನಿಸುತ್ತದೆ *enisuttade* according to the written standard, meaning 'it seems', can be pronounced [ˈye-ni-sut-te] in Mysore, with an elision of the fourth short vowel, but [ˈa-nɒs-tə-dɐ] in Dharwad, with an elision of the third short vowel.

¹⁸ In Tamil, the written norm was grammatically fixed in the 13th century and is the basis of the literary language still today, while the spoken language of course continued developing.

¹⁹ This belief also has a political dimension and is held especially by a certain kind of Indian nationalists who think that the unity of India is endangered if one admits that Dravidian as a separate language family exists. Linguistically, however, to claim that Kannada is derived from Sanskrit is as ridiculous as to claim that Hungarian and Finnish belong to the Indo-European family.

How to Use This Book



*The Vidhana Soudha, seat of Karnataka's Legislative Assembly,
Bengaluru: the largest legislative building in India*

(In this book, notes are given at the end of every chapter.)

Learning a new language (any language) is, to some extent, learning a new way of thinking. Each of us experiences a variety of sense impressions, thoughts, feelings, and then we analyse them and code them according to the rules of a language so that they can be communicated through speech or writing. Understanding the speech or writing of another person is a reversal of this process, according to the same rules. Each language has originated and developed within a certain culture, which is a way of experiencing and understanding life. If one wants to be truly successful in learning a new language, one must be curious about alternative ways of experiencing and understanding life and reproducing it in that other language.

Understanding is central to learning any language, and also to this book. There are many tables in the book, and an index, and a glossary, all of which make it easy to quickly look up something. But the bulk of the text is meant to be read through, because it *explains*: it is meant to create understanding in the reader for this other way of experiencing and understanding life that is reflected in the Kannada language.

Cultural differences are reflected in various kinds of differences between languages: differences in pronunciation, differences in script, differences in grammar, differences in idiomatic usage, differences in the social customs in conversational contexts, and others. If you, dear reader, do not respect and are not interested in cultural differences,

then please stop reading this book and go do something else, because without such respect and interest you will never learn any Indian language properly.

First of all, the reader of this book is hereby encouraged to read the chapter 'Preliminary remarks' attentively. Kannada belongs to the Dravidian family of languages: these languages show certain common characteristics that may appear quite surprising to learners who until now have been familiar mainly with languages of the Indo-European family, to which the great majority of Western languages belong (among them English).¹ The preliminary chapter gives an overview of what the learner is to expect in the following lessons, and it also points out what the aspects of Kannada are to which special attention ought to be given while learning.

Kannada script is dealt with in detail in a separate chapter. The learner is advised to learn the script as soon as possible (while realizing that he² cannot learn it in just a day or two; one is advised to keep returning to the chapter on script until it has been mastered). Although the lessons explain the grammar and give sample sentences both in Kannada script and in Latin transliteration, this should not tempt the learner to be lax in learning the script. Kannada is not only a modern, living language spoken by many millions of people, but is also a rich classical literary language with over a thousand years of uninterrupted literary history, and all its literature is written and printed in that script (just as, for instance, Greek, Russian, and Japanese are also written in their own scripts). Exercises will be given in Kannada script only. The script has a beautiful charm of its own and is a joy to write.

Each lesson begins with the explanation of some structural elements of the language, along with examples of what can be expressed by means of those elements. After that, exercises are given, together with glossaries and, in later lessons, short pieces for practising reading comprehension. Notes with additional information are given in the form of endnotes at the end of each chapter, not footnotes, because it was felt that the sometimes lengthy footnotes at the bottom of pages could be visually distracting and disturbing to the learners. The length of the individual chapters is uneven, because it was thought prudent to keep conceptually related material together in single chapters (for instance, all the finite verb forms are discussed in lesson 5. This may appear like very much new material to learn, but this is not really so, because the underlying principles are only few).

Learning a language from a different language family is an intellectual adventure. While learning the language, one learns a new way of analysing one's experiences and coding them into a communicable form. One also learns to re-think many things that until then seemed self-evident, natural and universal, while in fact they are not so at all. As the German poet Goethe said, a person who knows only his mother-tongue cannot know it well: only through the contrasts which one sees between one's own language and other languages, one learns about the particular possibilities (and lack of other possibilities) of one's own language and thereby gets to know it better. The reader is therefore advised not to skip over the cultural notes that are included in some of the lessons, which explain the cultural backgrounds of some of the characteristics of the language.

Most readers of this book will either be English mother-tongue speakers, or they will have another language of the Indo-European family of languages as their maternal language. Kannada, being a member of the Dravidian family, has certain structural features that do not exist in Indo-European, and if the learner wants to fully understand the implications of those structural differences, he will have to think about language at a very basic level. Therefore, some of the explanations in the lessons may appear a bit 'slow', but this is because teaching experience has proven that certain basic aspects of the language must be taught in great detail and must be fully understood if the learner is to be successful. Unfortunately, education (also higher education) today is not what it used to be. In earlier generations, one main goal of education was to turn people into cultured persons, whereas nowadays the aim of education increasingly seems to be to turn people into production modules that can be plugged into the economy, so that their lives can be converted into money (either their own or, perhaps more importantly in the view of educational planners, somebody else's money). This change is seen most clearly in language teaching. The quality of language teaching in schools in the Western world has deteriorated dramatically, and nowadays an author of a language teaching manual cannot expect the same level of understanding about language in general from his readers as was the case a generation ago. Most probably, many readers of this manual will not have had any previous experience of learning another language, or they will have learnt a language that is very comfortably similar to their own. Therefore, this manual explains several theoretical concepts in linguistics, wherever they are

relevant. The learner is urged most strongly not to skip over such passages, because an understanding of the theory that is explained there will speed up his learning of Kannada considerably.

Irrespective of which language one learns, or how much knowledge of theoretical linguistics the learner has, there always are features in a language which defy a quick 'rational' or 'scientific' explanation. This is clearly the case, for instance, with idiomatic expressions. Each language has a character of its own, which has grown in the course of centuries of cultural history; aspects of this character can be learnt with time, by occupying oneself regularly and seriously with the language and absorbing something of its spirit. This may sound a little vague, 'unscientific' and mystifying to some readers; but this is the undeniable experience of the entire population of the world while learning to master any language, including (in particular) the mother tongue. The only way in which the teacher, or the author of a teaching manual, can be of help is by pointing the way. The learner is the one who learns and who must go the way.

A few examples of conversational Kannada have been added in the first lessons, as concrete instances of how the language is put to everyday use. My experience as a teacher is that most of my students are interested in learning Kannada because they have a basic interest in Indian religious studies; therefore short reading pieces of the category 'religions of Karnataka' have been included in a few chapters.



Office of the Kannada Sahitya Parishat, Bangalore

The serious learner should not hesitate to purchase a good dictionary. The glossaries of the lessons give the meanings of words that are used, but the usefulness of reading complete entries for words in a good

dictionary can hardly be underestimated. The most renowned dictionary is the monumental *Kannada-English Dictionary* by the German missionary Ferdinand Kittel, on which many other dictionaries are based, but this may not be well suited for the beginner on account of its enormous detail and its bulkiness; furthermore, it is over a hundred years old and deals primarily with the older stages of the literary language. Very suited is *Bucher's Kannada-English Dictionary* by J. Bucher, which is essentially a strongly condensed version of the Kittel dictionary; but it appeared in 1923, and since then there have been considerable new developments in Kannada vocabulary, many of which are found in the *IBH Kannada-Kannada-English Dictionary* by G. Venkatasubbiah, L.S. Seshagiri Rao and H.K. Ramachandra Murthy, which, strangely enough, does not contain many older words that are part of common, everyday vocabulary. A recent larger and highly recommendable one-volume dictionary is the *Kannada Sahitya Parishat Abridged Kannada-English Dictionary* under the chief editorship of M.K. Sridhar. (The *Kannaḍa Sāhitya Pariṣattu* or Kannada Literary Council, a non-profit organization with headquarters in Bangalore, is the foremost organization for the nurture of the Kannada language and its literature.) Once one has acquired a basic vocabulary of one's own, one can use monolingual Kannada dictionaries, such as the excellent *Kannaḍa ratnakōśa*, brought out under the chief editorship of H.M. Nayak by the Kannada Sahitya Parishat in a very economical, pocket-size popular edition, of which several hundred thousand copies are in circulation.



Notes

¹ Although the languages of northern India, such as Bengali, Gujarati, Hindi, the classical Sanskrit a.o. are considered to be Indo-European (together they

are the 'Indo' of 'Indo-European'), all of them have been very thoroughly influenced by the Dravidian family in their phonemics and grammar, and to some extent also in their vocabulary, in the course of many centuries. This is an ongoing process of mutual influencing of the two great language families of India that still continues today.

² For the sake of convenience and better readability, the present author is not following the fashionable dictates of 'political correctness' and is not writing 'he or she', 's/he', 'his or her', or confusingly alternating 'he' and 'she'. Instead, I am following the time-honoured custom of referring to the generic, unknown, anonymous, de-personalized, faceless reader and learner who has no individual identity as 'he'. If any reader thinks that I am thereby implying that only male readers should learn Kannada, then that reader is an idiot, and idiots should not be learning exotic languages and reading this book in the first place.

Preliminary Overview



*Sign pointing the way to the University of Mysore library,
Manasagangotri campus, Mysore*

Pronunciation: the phonemic system of Kannada – vocabulary – grammar

This section contains some general remarks about Kannada, the Dravidian languages, and language learning in general, to aid the reader in a first orientation before actually learning the language. If the reader already has some basic knowledge about the Dravidian languages and already has had experiences learning Indian languages, this section may be skipped.

Kannada is basically not a very difficult language to learn, but it is useful to point out a few matters to which the average Western learner needs to give special attention. These are summed up below under three headings: **pronunciation**, **vocabulary**, and **grammar**. This summary will help the learner to gain a brief overview of what to expect, so that he will better understand the wider significance of the various elements of the language while learning. The learner is advised to read the following pages attentively and to pay attention to these features of the language (esp. those listed under pronunciation and grammar) throughout the entire learning process.

Pronunciation: the phonemic system of Kannada

The pronunciation of Kannada is simple, but differs from that of most Western languages in a few important respects.

Retroflex versus dental consonants

Most of the languages of India distinguish between **retroflex** and **dental** consonants. The difference lies in the positioning of the tongue while these consonants are pronounced. Kannada has a *t*, *d*, *n* and *l* that sound roughly like in most Western languages: here the tip of the tongue either touches the upper front teeth, or touches the rim immediately behind the upper front teeth (hence *dental*);¹ but Kannada also has consonants that are usually represented in transliteration by means of an underdot: *ṭ*, *ḍ*, *ṇ* and *ḷ*, that are pronounced with the tongue curled backwards (hence *retroflex*) so that the tip touches the roof of the mouth, creating consonants of a different quality.²

It is of the greatest importance for the learner to realize and remember that dentals and retroflexes are not free variations of the same consonants, but are considered **fundamentally different consonants**. If one pronounces a dental instead of a retroflex, or vice versa, there is a likelihood that a Kannada speaker will not understand, or misunderstand, what one is trying to say. Some examples:

ಹುಳಿ	<i>huli</i>	sour	ಹುಲಿ	<i>huli</i>	tiger
ಓಡು	<i>ōdu</i>	to run	ಓದು	<i>ōdu</i>	to read
ಹಳ್ಳಿ	<i>halli</i>	village	ಹಲ್ಲಿ	<i>halli</i>	lizard
ಮಣೆ	<i>maṇe</i>	stool	ಮನೆ	<i>mane</i>	house
ಹೇಳು	<i>hēlu</i>	to say	ಹೇಲು	<i>hēlu</i>	to shit

Prosody: syllabic quantity

The prosodic or syllabic quantity of syllables (whether they are short or long) in Kannada is not only audible, but also **carries meaning**. In other words: if one pronounces a short syllable long, or a long syllable short, there is the possibility that one pronounces a non-word or, which is worse, a different word that one did not intend to pronounce.

A syllable is long if (a) it contains a long vowel, indicated in transliteration by a macron over the vowel, or (b) it contains a short vowel that is followed by more than one consonant before the next vowel. (In modern Kannada, every word ends in a vowel.) In the case of a doubled consonant, the speaker must linger on the pronunciation of that consonant.³ The duration of a long syllable is approximately twice as long as that of a short syllable.

ಬಡಿ	<i>baḍi</i>	to beat	ಬಡ್ಡಿ	<i>baḍḍi</i>	interest (on money)
ಮಡಿ	<i>maḍi</i>	ritually pure	ಮಾಡಿ	<i>māḍi</i>	please do

The two following pairs of words are prosodically similar (a long syllable followed by a short one), but whereas in the first word of both pairs the long syllable is long because the vowel is long, in the second word it is because of the doubled consonant, and this difference is heard in pronunciation:

ಹಾಲು	<i>hālu</i>	milk	ಹಲ್ಲು	<i>hallu</i>	tooth
ದೇವ	<i>dēva</i>	god	ದೆವ್ವ	<i>devva</i>	spirit

Long vowels in Kannada are pure vowels

Native speakers of English must beware that what are commonly called **'long' vowels in English are not pure vowels, but diphthongs:** the Kannada long *ō* is a real and pure long *o* (approximately twice as long as the *o* in the English *pot*) whereas the English so-called 'long *o*' (as in the word *load*) is actually an 'o-u', and the Kannada long *ē* is a pure long *e* (approximately twice as long as the *e* in the English *best*) and not like the so-called 'long *a*' in English (which is actually an 'e-i', as in the word *made*).

Syllabic stress

In some Western languages, such as English, the stress that is laid on a syllable in a multisyllabic word can be of importance. (In English, for instance, the words 'contest' and 'produce' can be pronounced with

a stress on the first syllable, in which case they are nouns, or on the second, in which case they are verbs.)

In Kannada, there is usually hardly any special stress on a syllable within a word. In longer words, one often hears a slight stress on the very first syllable. The learner is advised to practise this slight initial stress with the help of a native speaker, or by listening to recordings of spoken Kannada (nowadays one can also find these on YouTube and elsewhere on the internet), because this slight stress indicates that a new word is being pronounced in the string of sounds that together form a sentence. Syllabic quantity (see above) is far more important than syllabic stress.

Aspirated consonants

Speakers of English, German, and a few other Western languages are usually unaware that, for instance, the two consonants that are written *p* in English *paper* and German *Papier* are, for the Indian linguistic consciousness, two different consonants. The first *p* in the English word, and the second in the German word, are the first consonants of stressed syllables and are pronounced **aspirated**, i.e., with an audible puff of breath. In Sanskrit, the classical language of South Asia from which Kannada has borrowed many words into its vocabulary, the distinction is of crucial importance.

The more highly educated speakers of Kannada distinguish aspirated and non-aspirated consonants in their pronunciation, and the signs for aspirates and non-aspirates in Kannada script are clearly different; however, the distinction is not essential for the Kannada language, and many speakers do not bother to make clear distinctions in their pronunciation. Aspiration is, nevertheless, a feature that adds clarity to one's speech, and the learner is advised to practise it.

Vocabulary

Kannada is officially recognized by the Government of India as a classical language, and in the course of the many centuries of its history it has freely borrowed words from other languages into its vocabulary. The basic vocabulary of Kannada is Dravidian (for instance, the pronouns, numerals, the names of most parts of the body, the words for family relationships, and most words for common, everyday objects and actions), but already the earliest written records in the language show

the influence of northern, Indo-European languages, namely, Prakrit and, especially, Sanskrit. Most new words that are coined today for new concepts and new objects are based on words and grammatical elements that have been borrowed from Sanskrit. This has happened in all the languages of India, and if one has already learnt Sanskrit or another language containing many Sanskrit words, one can often use a Sanskrit word in Kannada and be understood correctly if one does not know for certain what the Dravidian Kannada word is; sometimes, synonymous Dravidian and Sanskrit words exist. However, one must be cautious when using Sanskrit words which one already knows from other languages, because just like Latin words in Europe, words of Sanskrit origin may mean different things in different modern languages. For instance, the word ಉಪನ್ಯಾಸ *upanyāsa* means 'lecture' in Kannada, but 'novel' in Bengali and Hindi; ಬಲಾತ್ಕಾರ *balātkāra* means 'force, coercion' in Kannada, but 'assault, rape' in Bengali and Hindi.

Other languages from which Kannada has borrowed words are Persian, Arabic, Portuguese, Dutch and, especially in most recent times, English. Whereas the reasons for some borrowings from English are quite understandable, there is an unfortunate tendency among young people and would-be fashionable urban folk to pollute their language with totally unnecessary English words. Especially when these words are pronounced inaccurately (as often happens), they do not improve the clarity and quality of communication. Educated Kannada speakers disapprove of this fashion, and the learner is advised to do the same.

Grammar

The most fascinating part of learning Kannada lies in its grammar. Among the major Dravidian languages, the grammar of Kannada is perhaps the most precise, consistent and refined. Each lesson in this book deals with certain aspects of Kannada grammar in detail, but a very brief survey of the main striking differences between Dravidian and Indo-European grammar is given here, as a general help in orientation.

Word order

The basic word order in Kannada is subject-object-verb (SOV). Adverbial expressions of time, place and mode generally do not appear at

the end of a sentence. Translated word by word, Kannada sentences read like ‘you a book borrowed’, ‘yesterday I him saw’, ‘I here am’, ‘you today with him spoke’, etc.

The absence of articles

Like most languages of the world, Kannada has no words corresponding to the English ‘the’ and ‘a’. Definiteness or indefiniteness is usually clear from the context.

The agglutinative nature of the Dravidian languages

The languages of the Dravidian family are of a particular linguistic type, commonly termed **agglutinative**. This means that every word carries a basic meaning, and this meaning is modified by means of suffixes.⁴ Thus the entire verb system is largely a matter of suffixation, with suffixes that are added to verb roots to indicate tense (past, present, future), person, etc. A Kannada speaker will immediately identify a word such as ಕರೆದನು *karedenu* as ಕರೆ *kare* (‘to call’) + *d* (past tense) + *enu* (first person singular), i.e., call-[past tense]-I = ‘I called’; ಹೊಡೆದನು *hodedenu* as strike-[past tense]-I ‘I struck’ (from ಹೊಡೆ *hode* ‘to strike’); ಬರೆದನು *baledenu* as ‘I wrote’ (from ಬರೆ *bare* ‘to write’); ಉಳಿದನು *ulidenu* as ‘I remained’ (from ಉಳಿ *uli* ‘to remain’), etc. By using a different final ending (the personal ending), one indicates that a different person is the agent of the verb: for instance, ಕರೆದರು *karedaru* consists of *kare* (‘to call’) + *d* (past tense) + *aru* (third person plural), i.e., call-[past tense]-they = ‘they called’; ಬರೆದರು *baledaru* ‘they wrote’; ಉಳಿದರು *ulidaru* ‘they remained’, etc.

Similarly, other suffixes indicate the function of a noun or pronoun in a sentence: for instance, any word ending with the suffix *-annu* is a grammatical object, etc.

The use of gerunds in longer sentences

Practically always, a longer sentence in which more than one action is expressed will contain only one finite verb form (namely, at the end of the sentence), and all preceding actions will be expressed by means of gerunds and present participles (these are discussed in lessons 12 and 13). Thus an English sentence such as ‘After leaving the building, I crossed the street and boarded the bus’ will be translated into

Kannada as ನಾನು ಕಟ್ಟಡವನ್ನು ಬಿಟ್ಟು ಬೀದಿ ದಾಟಿ ಬಸ್ಸು ಹತ್ತಿದೆನು *nānu kattaḍavannu biṭṭu bīdi dāṭi bassu hattidenu* ‘I building having-left street having-crossed bus boarded.’

Grammatical cases

The functions of nouns and pronouns in a sentence are explicitly clarified by means of case suffixes (endings). In Kannada, these case forms are perfectly unambiguous and clear. There are six different cases;⁵ this may sound daunting, but in comparison to the complicated case systems of Indo-European languages (such as Latin, Greek, Sanskrit and Russian), mastering the Kannada case system is a triviale: for instance, any word ending with the suffix *annu* is an accusative, any word with the suffix *alli* is a locative, etc.

The absence of relative clauses

Although Kannada does have a grammatical device that resembles the Indo-European relative clause, it is comparatively rarely used. Also, relative pronouns do not exist. Instead, a typically Dravidian verb form with an adjectival function, known as the **relative participle** (see lesson 14) is used. A sentence such as the English ‘the teacher who was here yesterday is not here today’ will become *nenne illi idda adhyāpaka ivattu illa* ‘yesterday here having-been [=relative participle] teacher today is-not’.

The absence of simple negative words

Indo-European languages have simple words and particles that negate the significance of the basic word: in English, for instance, ‘nowhere’ means ‘not anywhere’; ‘nobody’ means ‘not any person’; ‘never’ means ‘at no time’, etc. Negation in the modern English verb system is a bit strangely complicated because of the use of the auxiliary verb *to do* (cf. *I come – I do not come*), whereas in other European languages the negation is expressed by means of again another simple word: cf. German *ich komme – ich komme nicht*, Spanish *vengo – no vengo*, Russian *я прихожу – я не прихожу*, etc.

The Dravidian languages have a totally different way of expressing negation, which always involves verb forms. Besides tenses and modes

that have their counterparts in Indo-European, there is also a fully conjugated **negative mood** of the verb; furthermore, there are two defective verbs that always carry a negative meaning. – This method is perfectly clear and logical, but the Western learner needs a bit of time in order to become familiar with it. The use of these verb forms is explained in lessons 2 and 17.

Sandhi, or euphonic combination

All the literary languages of India follow rules of spelling which reflect changes in pronunciation when certain speech sounds follow each other. These phenomena of change are called **sandhi**. This Sanskrit word has become the common term in linguistics for these phenomena of euphonic combination because the rules in Sanskrit are so many and so complex and were codified by Sanskrit grammarians already in pre-Christian times; but actually every language has sandhi. For instance, when in French the words *la* and *école* are together written not *la école* but *l'école*, or when in colloquial English *he is* becomes contracted to *he's*, we have instances of sandhi.⁶

In previous centuries, Kannada authors abided by the rules of sandhi quite strictly; nowadays, the application of the rules in writing has become more relaxed, but they are always, largely subconsciously, applied in speech. In writing one nowadays could read *pustakada aṃgaḍi* for 'bookshop', but in speech it always becomes *pustakadaṃgaḍi*. similarly, *idu pustaka alla* 'this is not a book' will always become *idu pustakavalla*. It is important for the learner to know the rules of Kannada sandhi. They have been brought together in a separate chapter towards the end of this book.

The most important rule of all for the learner

The absolutely golden rule for the learner is the following: **never switch off your mind**. This of course applies to all learning, but in the area of human communication it is all the more important. Again and again the author of this book has experienced that when translating, students diligently look up words in dictionaries, try to apply grammatical rules in what they think are logical ways, and they finally offer translations that are rather senseless. Students should never forget that speakers, in any language, usually are not interested in communicating raving nonsense.

Especially in conversation, many elements of Kannada sentences can be omitted where in a Western language such as English or German this would be considered utterly impossible. Often the grammatical subject of a sentence is not mentioned, if the context makes it sufficiently clear what the subject is.



The Jayalakshmi Vilas building on the Manasagangotri campus, housing the University Folklore Museum and a museum of Kannada literature

Notes

¹ The corresponding English consonants are, strictly speaking, neither dental nor retroflex, but *alveolar*, because the tip of the tongue touches further back in the oral cavity. This is one aspect of the English accent when most speakers of English speak, for instance, French or German.

² In the linguistic consciousness of many Indians, especially when they do not habitually speak English in a Western environment, the English alveolar consonants (which are unknown in almost all Indian languages) sound more like retroflexes than like dentals. For this reason, Indians tend to pronounce English words in a typically ‘heavy’ or ‘thick’ way (namely, with retroflexes instead of alveolars, which also affects the quality of vowels that precede these consonants). English loan words in Indian languages are written as though the English consonants were retroflex.

³ This is clearly heard in some Western languages too, for instance, the doubled consonants in Italian words such as *della*, *sette* and *otte*.

⁴ Also other language families are of the agglutinative type: e.g., Uralic (Finnish, Hungarian a.o.), Altaic (Turkish a.o.). Japanese is another prominent agglutinative language. In the opinion of some scholars of Dravidian, the structural similarities between Uralic, Altaic and Dravidian suggest that these language families ultimately are sub-families within one large super-family; but this theory is controversial.

⁵ Traditional grammars mention seven; see lesson 8.

⁶ A Kannada grammarian would, more specifically, call both of them instances of ಲೋಪಸಂಧಿ *lōpasam̄dhi*, 'sandhi of elision'.

Lesson 1



Chamundi Hill near Mysuru, with the temple of Cāmuṇḍēśvari at its top, has been declared a ಪ್ಲಾಸ್ಟಿಕ್ ರಹಿತ ವಲಯ plāstik rahita valaya or 'plastic-free zone'

The nominal (copulative or equative) sentence – the main categories of words – nouns and pronoun – grammatical gender of nouns and pronouns – first and second person pronouns – the third person – the honorific plural – 'trio words' – grammatical cases – noun classes – writing compound words conjointly or separately

This first lesson is longer than the others, because several fundamental concepts are explained in detail. The learner is advised to go through these explanations carefully, because a clear understanding of them will be enormously helpful in all further lessons. It may be useful for the learner to return to this lesson and read parts of it again from time to time.

Model sentences

The model sentences at the beginning of each lesson are illustrative examples of the grammar and sentence patterns that are explained in that lesson.

ಇದು ಪುಸ್ತಕ.	<i>Idu pustaka.</i>	This is a book.
ಇವು ಪುಸ್ತಕಗಳು.	<i>Ivu pustakagaḷu.</i>	These are books.

ಅದು ಮರ.	<i>Adu mara.</i>	That is a tree.
ಅವು ಮರಗಳು.	<i>Avu maragaḷu.</i>	Those are trees.
ಅದು ಹುಡುಗ.	<i>Adu huḍuga.</i>	That is a boy.
ಅದು ಮನೆ.	<i>Adu mane.</i>	That is a house.
ಅವು ಮನೆಗಳು.	<i>Avu manegaḷu.</i>	Those are houses.
ಅದು ಮಹಿಳೆ.	<i>Adu mahiḷe.</i>	That is a lady.
ನಾನು ವಿದ್ಯಾರ್ಥಿ.	<i>Nānu vidyārthi.</i>	I am a [male] student.
ನಾನು ವಿದ್ಯಾರ್ಥಿನಿ.	<i>Nānu vidyārthini.</i>	I am a [female] student.
ಅವರು ವಿದ್ಯಾರ್ಥಿಗಳು.	<i>Avaru vidyārthigaḷu.</i>	They are students.

The nominal (copulative or equative) sentence

The simplest type of sentence in Kannada is structurally very simple indeed: it is the kind of sentence in which an **identity** is expressed. This kind of sentence can be analysed as follows: in the English sentence

It is a book.

an entity (which here is pointed at by means of the word 'it') is identified as an object of the type which we call 'book'. The English indefinite article 'a' indicates that nothing more particular is known about the book. The verb 'is', apart from indicating that this identification is valid in the present moment, does nothing but bring together the two elements of which we wish to say that they are identical. This 'is' is a so-called *copula* (or *copulative verb*, from Latin *copulare* 'to unite, to couple').

The Kannada language, like most languages in the world, has no articles, and when one speaks in the present tense (or if one speaks about an identity that is permanent and, therefore, is independent of time), there is no need for a copula either: articles and the copula are simply not there.¹ This kind of construction exists in many languages in the world. For instance, in Russian, the sentence 'It is a book' would

be translated as Это книга – literally ‘This, book’. This is exactly what happens in Kannada as well:

ಇದು ಪುಸ್ತಕ. *Idu pustaka.*

The word ಇದು *idu* means ‘this’ (or more precisely: ‘this thing’). As we will see later, there is no neutral word for ‘it’ that does not express proximity or distance: one must choose between ಇದು *idu* ‘this [thing]’ and ಅದು *adu* ‘that [thing]’. In these two words, the initial *i* indicates nearness, whereas the initial *a* indicates distance. Similarly, there is no word for ‘he’: the speaker must choose between expressions for ಇವನು *ivanu* ‘this male person’ and ಅವನು *avanu* ‘that male person’. In all such situations, the pronoun for the distant third person (*adu*, *avanu* etc.) is generally considered the more neutral and therefore the more adequate translation of the English ‘it’ or ‘he’. (A complete overview of the personal pronouns, including all the possibilities for the third person, in all the three (in the singular) or two (in the plural) genders, is found below in this lesson on p. 6ff.)

In the model sentence, ಇದು *idu* ‘this’ is equated or identified with the second element in the sentence, ಪುಸ್ತಕ *pustaka* ‘book’ by simply placing these two elements side by side.² More is not needed: A = B, or: ‘A is a B’, or ‘A is the B’.

ಇದು ಮನೆ	<i>idu mane</i>	this [is a] house [‘this thing – house’]
ಅದು ಕಟ್ಟಡ	<i>adu kaṭṭaḍa</i>	that [is a] building [‘that thing – building’]
ಅದು ಹುಡುಗಿ	<i>adu huḍugi</i>	that [is a] girl
ಅವಳು ಹುಡುಗಿ	<i>avaḷu huḍugi</i>	she [is a] girl

When sentences of the above type are pronounced, there is a slight pause after *idu* / *adu*, to indicate that one segment of the sentence (namely, the subject) is completed; the following word *pustaka* begins on a slightly higher pitch, with a falling intonation. One can also think of the intonation pattern of the English sentence *this is a book* and try to pronounce the same sentence, after removing the two superfluous words ‘is’ and ‘a’ (superfluous from a Kannada point of view), with the

same intonation of the two remaining words. The result will be very close to the correct Kannada intonation.

As in English, there are separate plural pronouns to denote the plural number (cf. ಇದು *idu* 'this [thing]' and ಇವು *ivu* 'these [things]'). The suffix *-gaḷu* is added to neuter nouns, as well as many masculine nouns, to form the plural. The formation of the plural will be discussed in detail in a later lesson.

Word categories

The Kannada language has several grammatical categories of words. Most of the terms that are used for denoting them in the language itself are taken from traditional Sanskrit grammar.³ Some of these terms are similar to those that are familiar from the traditional kind of European grammar that is based on the Latin model: there are nouns (ನಾಮಪದ *nāmapada*, 'name-word'), verbs (ಕ್ರಿಯಾಪದ *kriyāpada*, 'action-word'), adjectives (ವಿಶೇಷಣ *viśeṣaṇa*, 'distinction'), adverbs (ಕ್ರಿಯಾವಿಶೇಷಣ *kriyāviśeṣaṇa*, 'action-distinction'). There are also words that have no counterpart in most European languages, such as postpositions (which are the Dravidian equivalent of European prepositions⁴). The article, as we have already seen, is a category that does not exist in Dravidian languages such as Kannada.

The meanings of the terminology, and the use of the various categories of words, will be explained in the lessons that follow. The traditional Sanskritic terminology is not always really satisfactory, because Sanskrit is an Indo-European language with grammatical categories that do not always apply to a Dravidian language; similarly, the corresponding terms from Latin grammar are not always satisfactory either. The learner is therefore advised to think of these grammatical terms as mere labels and to give proper attention to the explanations that are given in the lessons, because such a label may signify something that is not entirely the same as what the label may signify in the description of an Indo-European language.⁵ We will also see grammatical phenomena that, when they are described in Indo-European terms, appear rather bizarre, such as a compounding of cases in one word (e.g., the ablative of a locative, or the genitive of a dative), or case forms of adverbs (e.g., the genitive of an adverb). Such things may seem impossible in an Indo-European language, but in Dravidian they make perfect sense.

Nouns and pronouns

Grammatical gender of nouns and pronouns

Kannada nouns, and the pronouns for the third person, can have one of three **grammatical genders**: masculine, feminine, and neuter. It is important to know the gender of a noun or pronoun in order to select the correct corresponding verb form, or to select the correct pronoun with which to substitute a noun.⁶

The gender of nouns in Dravidian is **hierarchical**,⁷ in the sense that a distinction is made between conscious living beings on the one hand and everything else on the other. In Kannada, there is furthermore a distinction between adults and children (the word ಮಗು *magu* ‘child’ being neuter⁸). Among adult conscious beings, there is no distinction between masculine and feminine in the plural. This means that the word ಅವು means ‘they’ in the sense of ‘those objects’ or ‘those children’, whereas ಅವರು *avaru* means ‘they’ in the sense of ‘those adult conscious beings’ (people, gods, spirits, etc.). This gender classification is the same in the other languages of the South Dravidian sub-family of languages (such as Tamil and Malayalam): the three genders are distinguished in the singular, but in the plural there is a combined masculine-feminine gender, which is termed the **epicene** or **common gender**.

With only very few notable exceptions, the learner does not need to consciously learn the grammatical gender along with every new noun, because almost always the gender is immediately apparent: words that refer to male beings (such as ಗಂಡಸು *gamdasu* ‘man’, ಹುಡುಗ *huduga* ‘boy’, ಅಜ್ಜ *ajja* ‘grandfather’, ರಾಣಿ *raita* ‘farmer’, ಸೈನಿಕ *sainika* ‘soldier’, etc.) are masculine, words that refer to female beings (such as ಹೆಣ್ಣು *hemngasu* ‘woman’, ಹುಡುಗಿ *hudugi* ‘girl’, ಅಜ್ಜಿ *ajji* ‘grandmother’, ರಾಣಿ *rani* ‘queen’, ವಿದ್ಯಾರ್ಥಿನಿ *vidyarthini* ‘[female] student’, etc.) are feminine. One noticeable exception is *manuṣya* ‘man, human being’: just as the English word ‘man’ can be used as a generic, genderless word for the human species in general (cf. also a word like ‘mankind’), the originally Sanskrit *manuṣya* can be (and in Kannada almost always is) used in the sense of ‘human’; but because humans are not things, it would be considered crude to treat *manuṣya* as a neuter noun, hence the conjugated verb form is always masculine. Rarely in the case of the words for animals that are male or female, the words are sometimes treated as grammatically masculine and feminine, when the speaker feels emotionally attached to the animal (for instance, a pet). But most curiously

for the Western learner, the names of **heavenly bodies** are masculine: ಸೂರ್ಯ *sūrya* Sun, ಚಂದ್ರ *caṃdra* Moon, ಶನಿ *śani* Saturn, ಕುಜ *kuja* Mars, etc. The reason for this is that these heavenly bodies are astrologically identified with masculine deities.

First and second persons

The pronouns for the first and second person in Kannada are rather straightforward and are comparable to those which we find in French and other Romance languages. In the first person, there is one word for the first person singular ('I'), one word for the first person plural ('we'). In the second person, a distinction is made between singular and plural: there is one word for the second person singular (like French *tu*) and one for the second person plural (French *vous*). The plural pronoun is also used as a polite or honorific pronoun when one addresses a single person respectfully in formal speech. (Modern English has lost this distinction, 'you' being used for both the singular and the plural.⁹)

ನಾನು	<i>nānu</i>	I
ನೀನು	<i>nīnu</i>	you (sing. / informal)
ನಾವು	<i>nāvu</i>	we
ನೀವು	<i>nīvu</i>	you (plur. / formal)

As in English, there is no gender distinction in the first and second persons. When speaking to a single person, it is customary to speak to that one person politely in the plural ನೀವು *nīvu*. This can be compared to polite, formal usage in numerous European languages (such as the use of French *vous*, German *Sie*, Dutch *U*, Russian *вы*, Czech *vy*, etc., when addressing a single person). The singular ನೀನು *nīnu* is used when speaking to somebody to whom one need not be polite (i.e., persons who are clearly much younger than oneself, close friends and relatives, servants, and persons to whom one, for whatever reason, does not need or does not want to show respect). The learner is **most strongly advised** to basically address any person in the formal and polite plural whenever there is any doubt whether the singular is acceptable. It is much better to be a bit too polite than not polite enough.

The third person

Every noun that refers to a conscious male person belongs grammatically to the **masculine** gender (ಪುಲ್ಲಿಂಗ *pulliṅga*, with the corresponding pronoun ಅವನು *avanu*, 'he'), and every noun that refers to a conscious female person is of the **feminine** gender (ಸ್ತ್ರೀಲಿಂಗ *strīliṅga*, with the corresponding pronoun ಅವಳು *avaḷu*, 'she'). Every other noun is of the **neuter** gender (ನಪುಂಸಕಲಿಂಗ *napuṃsakaliṅga*, and can be referred to by the pronoun ಅದು *adu*, 'it').¹⁰

We shall see that in Kannada (as in most Indian languages) it is also customary to speak politely about a single person by referring to that person in the plural (this is grammatically termed the **honorific plural**).¹¹ This means that the pronoun ಅವರು *avaru*, 'they', may refer to **one of five things**: (a) more than one male person, (b) more than one female person, (c) a group of male and female persons, (d) one male person to whom one refers respectfully, (e) one female person to whom one refers respectfully. (In practice, the context makes it clear what is meant.) It **cannot** refer to more than one neuter thing: in such a case, 'they' is always translated into Kannada by the pronoun ಅವು *avu*.

ಅವನು	<i>avanu</i>	he
ಅವಳು	<i>avaḷu</i>	she
ಅದು	<i>adu</i>	it / that
ಅವರು	<i>avaru</i>	they, those persons; he / she (honorific)
ಅವು	<i>avu</i>	they / those (neuter)

As we shall see later, these 'pronouns' are not really pronouns like the corresponding English 'he', 'she' etc.: they are demonstrative prefixes to which **pronominalization endings**¹² have been added. *A-vanu* actually means 'distant male person', *a-vu* means 'distant objects', etc.

Just as the first element *a* means 'distant', an initial *i* means 'near'. Therefore, there also exists another set of pronouns:

ಇವನು	<i>ivanu</i>	he
ಇವಳು	<i>ivalu</i>	she
ಇದು	<i>idu</i>	it / this
ಇವರು	<i>ivaru</i>	they, these persons; he / she (honorific)
ಇವು	<i>ivu</i>	they / these (neuter)

The proximate pronouns are used when the objects to which they refer are near to the speaker. (Whenever the distantness or proximity of the object is unclear, irrelevant or unimportant, the distant pronouns are generally used.)

Cultural note on using the honorific plural

The choice of the singular or plural when addressing or referring to a person is a serious matter, and the wrong choice may have unpleasant consequences. It is not rare to hear people who have been on very friendly terms for decades still speak to each other in the formal plural. By using the singular instead of the plural when speaking about a single person, one can easily indicate disrespect or contempt (esp. when the person referred to is elder or is otherwise seen to be in a hierarchically superior position, such as a clergyman). One should **never** forget that Indian social consciousness is highly hierarchical. This may appear odd and ‘unmodern’ or ‘old-fashioned’ to certain contemporary Westerners, especially in the younger generation, but it is a social and cultural fact that the learner must accept. This cultured use of the honorific plural in speech and writing is a social grace which every student must learn.

The honorific plural

In Kannada, as we have seen above, the pronoun ನೀವು *nīvu* ‘you’ for the second person plural can have one of two different functions:

- (1) it can denote a group of persons who are addressed by the speaker,
or

- (2) it can denote one single person, to whom the speaker wishes to express respect.

This second use of the plural is termed the **honorific plural**. A parallel of this is found in most European languages as well, for instance, in the double use of the pronoun *vous* in French or *вы* in Russian: both *vous* and *вы* have exactly these same two functions. As in such other languages, in Kannada too the listener or speaker will have to judge on the basis of the context how to understand and translate *nīvu*.¹³

ನೀನು	<i>nīnu</i>	you (singular and non-honorific)
ನೀವು	<i>nīvu</i>	you (plural and / or honorific)

Kannada speakers, like the speakers of most other Indian languages, are very sensitive to the use of the honorific plural, and it is important that the learner understands it. The singular *nīnu* is used when addressing a single person to whom one need not show any special respect, such as (a) a young child, (b) a close relative, (c) a very old and close friend, (d) a person who is ranked lower than oneself in a social hierarchy (e.g., a servant), and finally (e) when one deliberately wants to express disrespect.¹⁴ In all other situations, one uses *nīvu*. The learner is best advised to use the honorific plural *nīvu* (just as in English one always uses 'you') and only gradually learn in what situations the singular *nīnu* is more appropriate.

What strikes the average modern Westerner is that this use of an honorific plural occurs not only in the second person (as in French, Russian etc.), but **also in the third person**.¹⁵ This means that when speaking about an individual, one can express respect by speaking about that single person as though he or she were more than one person:

ಅವನು ನನ್ನ ಮಗ	<i>avanu nanna maga</i>	he is my son
ಅವಳು ನನ್ನ ಮಗಳು	<i>avalu nanna magalu</i>	she is my daughter
ಅವರು ನನ್ನ ಗುರುಗಳು	<i>avaru nanna gurugalu</i>	he is my teacher

ಅವರು ನಮ್ಮ
ಪುರೋಹಿತರು

avaru namma
purōhitaru

he is our priest

In both of the first two above examples, *avanu* and *avaḷu* are singular ('he' and 'she'), because the speaker is speaking about his or her own son (*maga*) or daughter (*magāḷu*), who are of course clearly junior and toward whom the parent will not be deferential. In the third sentence, the speaker is referring to his or her teacher, and in India teachers, of whatever kind, are always highly respected, therefore the teacher is spoken about as if he or she were 'plural', therefore *avaru*. To speak about a teacher in the singular as *avanu* or *avaḷu* would be an expression of ingratitude and disrespect, if not contempt. The same applies to the fourth sentence, about the priest. Please note that also the nouns are in the plural form (recognizable by the plural endings *-gaḷu* and (for masculine nouns ending in *a*) *-ru*. These endings, together with the rules that determine which of these endings is to be used with which nouns, will be discussed in a later lesson).

In theory, there is a bit of ambiguity here: a sentence like *avaru namma purōhitaru* could mean either 'he is our priest' or 'they are our priests'. In practice, however, the context sufficiently clearly shows how many persons are meant. Rarely, if the speaker or writer wants to make it absolutely clear that more than one person is meant, plural pronouns with an additional *-gaḷu* are used: *avarugaḷu* (and similarly, in the second person, *nivugaḷu*).

In general the choice of the singular or plural, when referring to a single person, is governed by considerations that are similar to those for the choice of *nīnu* or *nīvu* in the second person.

In the case of words of the neuter gender, the plural suffix always is *-gaḷu*, but the use of this suffix is not necessary when the context is sufficiently clear about plurality. For instance, when an attributive word explicitly indicates more than one item (e.g., a numeral, or a word such as *kelavu* 'some' or *halavu* 'many'), one has the choice to use or not to use the plural suffix. Thus ಮೂರು ಪುಸ್ತಕಗಳು *mūru pustakagaḷu* and ಮೂರು ಪುಸ್ತಕ *mūru pustaka* both are correct expressions for 'three books'.

‘Trio words’

In Kannada we regularly find sets of three words of related meaning, which I have termed ‘trio words’. They play an important role in everyday conversation and are easy to memorize:

ಹೀಗೆ	<i>hīge</i>	in this manner	ಇಲ್ಲಿ	<i>illi</i>	here
ಹಾಗೆ	<i>hāge</i>	in that manner	ಅಲ್ಲಿ	<i>alli</i>	there
ಹೇಗೆ	<i>hēge</i>	in which manner?	ಎಲ್ಲಿ	<i>elli</i>	where?
ಈಗ	<i>īga</i>	now	ಇಷ್ಟು	<i>iṣṭu</i>	this much
ಆಗ	<i>āga</i>	then	ಅಷ್ಟು	<i>aṣṭu</i>	that much
ಯಾವಾಗ	<i>yāvāga</i>	when?	ಎಷ್ಟು	<i>eṣṭu</i>	how much?

In all these sets of words, we see the *i* for proximity, the *a* for distance, and the *e* for a question. The initial *yā* in ಯಾವಾಗ *yāvāga* ‘where’ is a historical alternative for an initial long *ē*, as one can also see in the two forms of the word for ‘why’, ಏಕೆ *ēke* and ಯಾಕೆ *yāke* (this second form is more colloquial than the first, and it is found less in writing). Thus ಇಲ್ಲಿ *illi* should be understood as meaning ‘in this place’, ಅಲ್ಲಿ *alli* means ‘in that place’, ಎಲ್ಲಿ *elli* means ‘in which place’, etc.

Grammatical cases

Following the model of Sanskrit grammar, authors of traditional Kannada grammars mention seven **grammatical cases**.¹⁶ Case indicates the grammatical function of a noun or pronoun in a sentence: for instance, whether the word refers to the subject, object, or some other part of the sentence. The various cases and their functions will be discussed in due course in the following lessons. The Kannada case forms are unambiguous and are immediately identifiable (unlike, for

instance, the case forms in classical Indo-European languages such as Sanskrit and Latin, the Slavonic languages, or the forms of the article in a language such as German).

As already mentioned, the **article** as a separate word category does not exist in Kannada (as in most languages of the world). Usually, the context will help the translator decide whether the definite article 'the' or the indefinite article 'a' should be used when translating from Kannada into English or any similar Western language.¹⁷ Therefore the word ಮರ *marā* can be translated as 'tree', 'a tree', or 'the tree', depending on the context.

Noun classes

In Kannada grammar, classes of nouns are distinguished according to (1) **gender** and according to the (2) **ending of the noun stem**.

- Ending *a*: masculine, feminine (rare) or neuter
- Ending *i*: masculine, feminine or neuter
- Ending *u*: masculine, feminine (rare) or neuter
- Ending *e*: feminine or neuter
- Ending *ai* (very few): neuter

In modern Kannada, every native word ends in a vowel (recent loan words, most of them from English, may end in a consonant, but usually not¹⁸). Examples: ಪುರುಷ *puruṣa* 'man' (masculine), ಮರ *marā* 'tree' (neuter), ವಿದ್ಯಾರ್ಥಿ *vidyārthi* '[male] student' (masculine), ವಿದ್ಯಾರ್ಥಿನಿ *vidyārthini* '[female] student' (feminine), ಗುರಿ *guri* 'goal' (neuter), ಗುರು *guru* 'teacher' (masculine or feminine¹⁹), ಕಾಲು *kālu* 'leg' (neuter), ಬಂಡೆ *baṇḍe* 'rock' (neuter), ಕೈ *kai* 'hand' (neuter).²⁰

Only one single common word ends in long *ī*, namely the Sanskrit loan word ಸ್ತ್ರೀ *strī* 'woman'.²¹ It is inflected like the feminine words ending in short *i*. The only common words that end in *ai* are ಕೈ *kai* 'hand', along with its derivatives, and ಮೈ *mai* 'body'.

Rather uncommon are the Sanskrit loan words ending in vocalic *r* (in general, the *r* is a rare sign, that occurs only in Sanskrit loan words), most of which are agentive nouns. They are inflected like the masculine words ending in a short *u* that is not elided (like ಗುರು *guru*). More commonly, however, the final *r* of such Sanskrit words becomes *āra* when borrowed into Kannada: for instance, ವಕ್ತಾರ *vaktāra* 'speaker',

from Sanskrit *vaktr*. (The original Sanskrit root form in *r* returns, however, in derived words, e.g., ವಕ್ತ್ರತ್ವ *vaktrtva* ‘speakerhood’, ‘the quality of being a speaker’.)

As will be shown in the course of these lessons, the declension of Kannada nouns and pronouns is delightfully regular and simple, with nothing at all like the complexities and ambiguities of highly inflected Indo-European languages like Latin, Sanskrit or Russian. The **grammatical cases are indicated by suffixes which are the same for all noun classes**, with only two slightly different, but easily recognizable variant forms for the dative case.

Writing compound words conjointly or separately

Also in the Kannada language one finds many compound words, i.e., words that signify single concepts but that consist of more than one component word. The English language is highly inconsistent concerning the question whether a compound word should be written as one word (one uninterrupted chain of letters) or with spaces that separate the components: for instance, it is customary to write ‘windmill’ or ‘windscreen’, without a space between ‘wind’ and ‘screen’; but one writes ‘wind farm’ and ‘wind energy’ (and not ‘windfarm’ and ‘windenergy’).²² Fortunately the syntactic structure of English is such that misunderstandings rarely arise, unlike in a language such as German, where *Getrennt- und Zusammenschreibung* is rightly considered a matter of serious concern.

It seems that little thought has been given to this issue in contemporary India. Indian languages would be better written in the German manner (along the pattern of ‘windenergy’ instead of ‘wind energy’), but because Indians nowadays tend to blindly follow English patterns there is an unfortunate tendency, especially among young people, to write compound words as though the components are independent words. This means that when reading any modern Indian language, also Kannada, the reader must constantly be aware that what looks like two words may actually together signify one thing. For instance, the word ಶಾಸನ *śāsana* means ‘inscription’ and ಸಾಹಿತ್ಯ *sāhitya* means ‘literature’; ‘inscriptional literature’ or ‘fragments of literature as found in inscriptions’ would best be written ಶಾಸನಸಾಹಿತ್ಯ *śāsanasāhitya* (and some authors do so), but one usually reads ಶಾಸನ ಸಾಹಿತ್ಯ *śāsana sāhitya*.

The phrase ಶಾಸನ ಸಾಹಿತ್ಯದಲ್ಲಿ *śāsana sāhityadalli* could mean 'the inscription in literature', but in practice it usually means 'in inscriptional literature'.

A very different matter is the joining of words in writing in accordance with **sandhi** or the rules of euphonic combination. We will return to this subject in greater detail repeatedly in the following lessons.²³ Sandhi can be compared to writing conventions that are found also in several European languages, such as French (when, for instance, *la* and *école* are written together as *l'école*), Italian (when *da* and *il* together form *dal*, etc.) or English (contractions such as *it* and *is* becoming *it's*, etc.). Such writing conventions do not affect meaning, but merely represent changes in pronunciation.

Exercises

1. Describe what you see around you in the room. E.g.: ಅದು ಮೇಜು. Perhaps these words are useful:

ಕುರ್ಚಿ	ಪೆನ್ನಿಲು
ದೀಪ	ಪೆನ್ನು
ಮೇಜು	ಕಂಪ್ಯೂಟರು
ಟ್ಯೂಬುಲೈಟು	ಗಿಲಾಸು
ಚಾವಿ	ಚಾಪೆ
ಪುಸ್ತಕ	ನೆಲ
ಮೇಣಬತ್ತಿ	ತಟ್ಟೆ
ಚಿತ್ರ	ಇನ್ನೊಂದು
ಕಿಟಕಿ	ಇಲ್ಲಿ
ಬಾಗಿಲು	ಅಲ್ಲಿ
ಅಲ್ಮಾರಿ	

2. What do you see outside? E.g.: ಅದು ಹಸು, ಇದು ಮರ, ಇದು ಇನ್ನೊಂದು ಮರ. Perhaps these words are useful:

ಹೂ	ಬೇಲಿ
ಆಕಾಶ	ಹಕ್ಕಿ
ಹೊಲ	ಸಗಣೆ
ಸೂರ್ಯ	ನೋಣ

ಮನೆ
ಮನುಷ್ಯ

ಕಾರು
ರಸ್ತೆ

Read and translate:

೧. ಅದು ಸೀರೆ. ೨. ಅದು ಲುಂಗಿ. ೩. ಅದು ಪಂಚೆ.೪. ಅದು ಪ್ಯಾಂಟು. ೫. ಅವರು ಭಾರತೀಯರು.²⁴ ೬. ಅವರು ಫೋರೆನರ್. ೭. ಅದು ಹಿಪ್ಪಿ. ೮. ಅದು ತುಂಬ ದೊಡ್ಡ ಊರು. ೯. ಅವಳು ಹುಡುಗಿ. ೧೦. ಅವರು ಹುಡುಗಿಯರು.²⁵ ೧೧. ಅವರು ಹೆಂಗಸು. ೧೨. ಅವಳು ಯುವತಿ. ೧೩. ಅವರು ಮುದುಕಿ. ೧೪. ಅವನು ಟ್ಯಾಕ್ಸಿ ಚಾಲಕ. ೧೫. ಅವನು ರಿಕ್ಷಾ ಚಾಲಕ. ೧೬. ಅವರು ರಿಕ್ಷಾ ಚಾಲಕರು.²⁶ ೧೭. ಅದು ಸೂಟ್ಕೇಸು. ೧೮. ಅವು ಎರಡು ಸೂಟ್ಕೇಸು.²⁷ ೧೯. ಅವು ಮೂರು ಸೂಟ್ಕೇಸು. ೨೦. ಅವು ಹಲವು ಸೂಟ್ಕೇಸು. ೨೧. ಅವು ತುಂಬ ಸಾಮಾನುಗಳು. ೨೨. ಅದು ಪೆನ್ನಿಲು. ೨೩. ಅದು ಕಾಗದ. ೨೪. ಅದು ಮೇಜು. ೨೫. ಅದು ಬೆಟ್ಟ. ೨೬. ಅವು ಹಲವು ಬೆಟ್ಟಗಳು.²⁸ ೨೭. ಅದು ಹಸು. ೨೮. ಅವು ಎರಡು ಹಸು. ೨೯. ಅವು ಮೂರು ಹಸು. ೩೦. ಅವು ನಾಲ್ಕು ಹಸು. ೩೧. ಅವು ಐದು ಹಸು. ೩೨. ಅವು ಹಲವು ಹಸುಗಳು. ೩೩. ಅದು ಮರ. ೩೪. ಅವು ಹಲವು ಮರಗಳು. ೩೫. ಅದು ಕಾಡು. ೩೬. ಅದು ಆಕಾಶ. ೩೭. ಅದು ಮೋಡ. ೩೮. ಅದು ಸೂರ್ಯ. ೩೯. ಅದು ಮಳೆ. ೪೦. ಅದು ಊಟ. ೪೧. ಅದು ಹಾಲು. ೪೨. ಇದು ಗಿಲಾಸು. ೪೩. ಇದು ಮೈದಾನ. ೪೪. ಇದು ಬೆಂಕಿ. ೪೫. ಇದು ದೇವರ ಮನೆ. ೪೬. ಇದು ಚಮಚ. ೪೭. ಇವು ಎರಡು ಚಮಚ. ೪೮. ಇದು ಚಾಕು. ೪೯. ಇವು ಮೂರು ಚಾಕು. ೫೦. ಇದು ಫೋರ್ಕು.²⁹ ೫೧. ಇವು ನಾಲ್ಕು ಫೋರ್ಕು. ೫೨. ಇದು ತಟ್ಟೆ. ೫೩. ಇದು ಮನೆ. ೫೪. ಇವು ಮನೆಗಳು. ೫೫. ಇದು ವಿಮಾನ. ೫೬. ಇದು ವಿಮಾನನಿಲ್ದಾಣ. ೫೭. ಇವತ್ತು ಸೋಮವಾರ. ೫೮. ನಾಳೆ ಮಂಗಳವಾರ. ೫೯. ಇವತ್ತು ಬುಧವಾರ. ೬೦. ಇವತ್ತು ಗುರುವಾರ. ೬೧. ಇವತ್ತು ಶುಕ್ರವಾರ. ೬೨. ಇವತ್ತು ಶನಿವಾರ. ೬೩. ಇವತ್ತು ರವಿವಾರ. ೬೪. ಇದು ಚಾಕು ಮತ್ತು ಚಮಚ. ೬೫. ಇದು ಚಾಕು ಮತ್ತು ಅದು ಚಮಚ. ೬೬. ಅದು ಫೋರ್ಕು. ೬೭. ಅದು ಹಾಡು.

೬೮. ಅವನು ಹಾಡುಗಾರ. ೬೯. ಅವಳು ಹಾಡುಗಾರ್ತಿ. ೭೦. ಅವನು ಶಿವ. ೭೧. ಅವನು ವಿಷ್ಣು. ೭೨. ಅದು ದೇವಾಸ್ಥಾನ. ೭೩. ಅವು ದೇವಾಸ್ಥಾನಗಳು.

Vocabulary

ಅದು	<i>adu</i>	that
ಅಲ್ಮಾರಿ	<i>almāri</i>	closet
ಅಲ್ಲಿ	<i>alli</i>	there
ಅವನು	<i>avanu</i>	he
ಅವರು	<i>avaru</i>	they (persons)
ಅವಳು	<i>avaḷu</i>	she
ಅವು	<i>avu</i>	they (non-persons)
ಆಕಾಶ	<i>ākāśa</i>	sky
ಇದು	<i>idu</i>	this
ಇದೆ	<i>ide</i>	it is, it exists
ಇನ್ನೊಂದು	<i>innomdu</i>	another
ಇಲಿ	<i>ili</i>	mouse, rat
ಇಲ್ಲಿ	<i>illi</i>	here
ಇವತ್ತು	<i>ivattu</i>	today
ಊಟ	<i>ūṭa</i>	meal
ಊರು	<i>ūru</i>	town
ಎರಡು	<i>eraḍu</i>	two
ಐದು	<i>aidu</i>	five
ಒಂದು	<i>omdu</i>	one
ಕಂಪ್ಯೂಟರು	<i>kampyūtaru</i>	computer
ಕಟ್ಟಡ	<i>kattāḍa</i>	building

ಕಾಗದ	<i>kāgada</i>	paper
ಕಾಡು	<i>kāḍu</i>	forest
ಕಾರು	<i>kāru</i>	car
ಕಾಲು	<i>kālu</i>	leg, foot
ಕಿಟಕಿ	<i>kiṭaki</i>	window
ಕುರ್ಚಿ	<i>kurci</i>	chair
ಕೈ	<i>kai</i>	hand, arm
ಗಿಲಾಸು	<i>gilāsu</i>	glass
ಗುರಿ	<i>guri</i>	goal
ಗುರು	<i>guru</i>	teacher
ಗುರುವಾರ	<i>guruvāra</i>	Thursday
ಗ್ರಂಥ	<i>gramtha</i>	book, volume
ಚಮಚ	<i>camaca</i>	spoon
ಚಾಕು	<i>cāku</i>	knife
ಚಾಪೆ	<i>cāpe</i>	mat
ಚಾಕಿ	<i>cāvi</i>	key
ಚಿತ್ರ	<i>citra</i>	picture
ಟ್ಯಾಕ್ಸಿ	<i>tyāksi</i>	taxi
ಟ್ಯೂಬುಲೈಟು	<i>tyūbulaiṭu</i>	tubelight
ತಟ್ಟೆ	<i>taṭṭe</i>	plate
ತುಂಬ	<i>tumba</i>	very
ದೀಪ	<i>dīpa</i>	lamp
ದೇವಸ್ಥಾನ	<i>dēvasthāna</i>	temple
ದೊಡ್ಡ	<i>doḍḍa</i>	big, large
ನಾಲ್ಕು	<i>nālku</i>	four
ನಾಳೆ	<i>nāle</i>	tomorrow
ನೆಲ	<i>nela</i>	floor
ನೊಣ	<i>noṇa</i>	fly

ಪಂಚೆ	<i>pañce</i>	(traditional men's dress: 'dhoti')
ಪುಸ್ತಕ	<i>pustaka</i>	book
ಪೆನ್ನು	<i>pennu</i>	ballpoint pen
ಪೆನ್ಸಿಲು	<i>pensilu</i>	pencil
ಪ್ಯಾಂಟು	<i>pyāṃṭu</i>	pair of trousers
ಫೊರೆನರ್	<i>phorenar</i>	foreigner
ಫೋರ್ಕು	<i>phōrku</i>	fork
ಬಾಗಿಲು	<i>bāgilu</i>	door
ಬುಧವಾರ	<i>budhavāra</i>	Wednesday
ಬೆಂಕಿ	<i>beṃki</i>	fire
ಬೆಟ್ಟ	<i>beṭṭa</i>	hill, mountain
ಬೇಲಿ	<i>bēli</i>	fence
ಭಾರತೀಯ	<i>bhāratīya</i>	Indian
ಮಂಗಳವಾರ	<i>mangalavāra</i>	Tuesday
ಮತ್ತು	<i>mattu</i>	and
ಮನುಷ್ಯ	<i>manuṣya</i>	person
ಮನೆ	<i>mane</i>	house
ಮರ	<i>marā</i>	tree
ಮಹಿಳೆ	<i>mahiḷe</i>	lady
ಮಳೆ	<i>maḷe</i>	rain
ಮಾಲೆ	<i>māle</i>	garland
ಮುದುಕಿ	<i>muduki</i>	old woman
ಮೂರು	<i>mūru</i>	three
ಮೇಜು	<i>mēju</i>	table
ಮೇಣಬತ್ತಿ	<i>mēṇabatti</i>	candle
ಮೈದಾನ	<i>maidāna</i>	lawn, field
ಮೋಡ	<i>mōḍa</i>	cloud

ಯುವತಿ	<i>yuvati</i>	young woman
ರವಿವಾರ	<i>ravivāra</i>	Sunday
ರಸ್ತೆ	<i>raste</i>	road
ರಿಕ್ಷಾ	<i>rikṣā</i>	rikshaw
ಲುಂಗಿ	<i>luṅgi</i>	(traditional men's dress: long loincloth)
ವಿದ್ಯಾರ್ಥಿ	<i>vidyārthi</i>	[male] student
ವಿದ್ಯಾರ್ಥಿನಿ	<i>vidyārthini</i>	[female] student
ವಿಮಾನ	<i>vimāna</i>	airplane
ವಿಮಾನನಿಲ್ದಾಣ	<i>vimānanildāṇa</i>	airport
ವಿಷ್ಣು	<i>Viṣṇu</i>	(name of god)
ಶನಿವಾರ	<i>śanivāra</i>	Saturday
ಶಿವ	<i>Śiva</i>	(name of god)
ಶುಕ್ರವಾರ	<i>śukravāra</i>	Friday
ಸಗಣೆ	<i>sagaṇi</i>	cow dung
ಸಾಮಾನುಗಳು	<i>sāmānugaḷu</i>	things, belongings
ಸೀರೆ	<i>sīre</i>	(traditional ladies' dress: 'sari')
ಸೂಟ್ಕೇಸು	<i>sūtkēsu</i>	suitcase
ಸೂರ್ಯ	<i>sūrya</i>	sun
ಸೋಮವಾರ	<i>sōmavāra</i>	Monday
ಸ್ತ್ರೀ	<i>strī</i>	woman
ಹಕ್ಕಿ	<i>hakki</i>	bird
ಹಲವು	<i>halavu</i>	many
ಹಸು	<i>hasu</i>	cow
ಹಾಡು	<i>hāḍu</i>	song
ಹಾಡುಗಾರ	<i>hāḍugāra</i>	singer (male)
ಹಾಡುಗಾರ್ತಿ	<i>hāḍugārti</i>	singer (female)

ಹಾಲು	<i>hālu</i>	milk
ಹಿಪ್ಪಿ	<i>hippi</i>	hippie
ಹುಡುಗ	<i>huḍuga</i>	boy
ಹುಡುಗಿ	<i>huḍugi</i>	girl
ಹೂ	<i>hū</i>	flower
ಹೆಂಗಸು	<i>heṃgasu</i>	woman
ಹೊಲ	<i>hola</i>	field
ಹೌದು	<i>haudu</i>	yes

Notes

¹ There is an explicit way to indicate the present-tense actuality of a statement, using the verb ಆಗು *āgu*, if this is really required; this will be discussed in lesson 15. This same kind of mechanism is used if one wishes to indicate identity in the past or future.

² The linguistic term for this is **apposition**.

³ The grammatical terminology for all Indian languages is, with rare exceptions, derived from the grammatical terminology for Sanskrit, the classical language, just as such terminology for European languages is, in most cases, derived from that for Latin.

⁴ Postpositions are also found in modern Indian languages that are not part of the Dravidian family of languages but are considered to be Indo-European. But this is merely one example of how Dravidian has profoundly influenced the later development of Indo-European in India.

⁵ The reason for using the traditional terminology in the present book is simply that until now, it has been used in practically all linguistic literature about Kannada. Therefore, if the reader has learnt it, he will be able to easily use other linguistic writings about Kannada as well.

⁶ The gender distinction is *not* important for determining the correct form of adjectives (as it is in most Indo-European languages, such as French, German, Russian, etc.), because Kannada adjectives, like all attributive words and expressions, are not inflected.

⁷ Cf. Bloch 1946: 5-7.

⁸ If one wishes to specifically distinguish between 'boy-child' and 'girl-child', one prefixes *gaṃḍu* and *heṃṇu* respectively: thus a ಹೆಣ್ಣುಮಗು *heṃṇumagu* is a child who is a girl. However, there are also etymologically related words for 'son' and 'daughter': ಮಗ *maga* and ಮಗಳು *magaḷu*.

⁹ In older and archaic English, one finds the pronoun 'thou' for the second person singular, which nowadays has a quaint, rather ceremonial flavour. The modern 'you' is, historically, plural. Nowadays, to explicitly indicate plurality, one uses constructions such as 'all of you', or, in colloquial and informal North American English, expressions such as 'you guys', 'you all', etc.

¹⁰ This may seem a matter of course for speakers of English, but it does not come naturally for the speakers of some of the world's major languages, e.g., German and French, or most of the Indo-European languages of northern India (Hindi, Gujarati, etc.), where gender in some cases is natural, but more often is not and is determined by entirely different criteria.

¹¹ For the honorific plural, see p. 8ff. It is very important that one understands the correct use of plural forms in polite language.

¹² The very important but basically very simple grammatical mechanism of pronominalization of attributive words will be discussed in detail in lesson 11.

¹³ In contemporary English, this problem does not exist, since the use of the non-honorific *thou* practically never occurs in the modern language.

¹⁴ The learner is strongly advised not to use the singular in this manner. It can be considered humiliating by native speakers.

¹⁵ The use of the honorific third person occurs not only in Kannada, but also in other Indian languages.

¹⁶ Modern Kannada grammarians have been arguing for the need for a new description and classification of Kannada cases, because the functions of the Kannada cases differ to some extent from those of the only roughly corresponding Sanskrit cases: see, for instance, Bhat 2001.

¹⁷ There are devices in Kannada that may have similar functions as the definite and indefinite articles, should a speaker or writer feel the need for them. For instance, indefiniteness can be expressed by means of *om̐du* (non-human) or *obba* (human) 'one', and definiteness by means of *ā* 'that / those' or *ī* 'this / these'.

¹⁸ Most of these words refer to objects or ideas that have been imported to India in relatively recent times, such as ಟೆಲಿವಿಜನ್ *telivijhan* and ಕಂಪ್ಯೂಟರ್ *kampyūtar*. Usually, one hears a trailing *u* in pronunciation: *telivijhanu*, *kampyūtaru*, which is considered easier to pronounce. This *u* also commonly appears in writing. Such loan words are more in use in colloquial speech than in formal writing, where one finds neologisms such as ದೂರದರ್ಶನ *dūradarśana* ('far-seeing', like German *Fernsehen*) for 'television' and ಗಣಕ *ganaka* ('counter', like German *Rechner*) for 'computer'.

¹⁹ There is also the explicitly feminine ಗುರ್ವಿ *gurvi* for a female teacher, but this is rarely used. And in any case, one usually speaks about one's teacher in the honorific epicene plural.

²⁰ Those learners who know Sanskrit or a modern Indo-Aryan language should note that (a) a final long vowel in Sanskrit is always shortened: for instance, Sanskrit *nadī* 'river', becomes Kannada ನದಿ *nadi*, (b) the grammatical gender

may change, because almost any word that refers to a non-human object is neuter: thus *nadi* is feminine in Sanskrit, but Kannada *nadi* is neuter.

²¹ *strī* occurs usually in compound words and in contexts where the more common Dravidian words ಹೆಣ್ಣು *heṇṇu* and ಹೆಂಗಸು *heṅgasu* would be considered not elegant enough.

²² Examples taken from *The Canadian Oxford Dictionary*, 2001 edition.

²³ This book also has a separate appendix about sandhi.

²⁴ Plural of ಭಾರತೀಯ *bhāratīya* 'Indian'. The formation of plurals will be discussed in lesson 3.

²⁵ Plural of ಹುಡುಗಿ *huḍugi* 'girl'.

²⁶ Plural of ಚಾಲಕ *cālaka* 'driver'.

²⁷ When a number is explicitly mentioned, a neuter noun to which it refers need not assume a plural form.

²⁸ The suffix *-gaḷu* is used to form the plural of neuter nouns: ಬೆಟ್ಟ *beṭṭa* 'hill', ಬೆಟ್ಟಗಳು *beṭṭagaḷu* 'hills'.

²⁹ A linguistic purist will say ಮುಳ್ಳುಚಮಚ *mullucamaca* 'thorn-spoon', but the English word is much more commonly used.

Lesson 2



The sign says that the bus plies between Uttarahalli and the Kempēgaḍa Bus Stand

A note on punctuation marks – sandhi – how to ask questions – ‘yes’ and ‘no’ – the inclusive suffix ū – expressions of comprehensive negation – the verb iru (to be) – social ritual

Model sentences

ನೀವು
ವಿದ್ಯಾರ್ಥಿಯಾ ?

Nīvu vidyārthiyā?

Are you a [male]
student?

ನೀವು
ವಿದ್ಯಾರ್ಥಿನಿಯಾ ?

Nīvu vidyārthinīyā?

Are you a [female]
student?

ಹೌದು, ನಾನು
ವಿದ್ಯಾರ್ಥಿನಿ.

*Haudu, nānu
vidyārthini.*

Yes, I am a
[female] student.

ಇದು ಮರವಾ ?

Idu maravā?

Is this a tree?

ಹೌದು, ಇದು ಮರ.

Haudu, idu mara.

Yes, this is a tree.

ಅದು ಪುಸ್ತಕವಾ ?

Adu pustakavā?

Is that a book?

ಹೌದು, ಪುಸ್ತಕ.

Haudu, pustaka.

Yes, a book.

ಅದೂ ಪುಸ್ತಕವಾ ?

Adū pustakavā?

Is that a book too?

ಅಲ್ಲ, ಅದು
ಪುಸ್ತಕವಲ್ಲ.

*Alla, adu
pustakavalla.*

No, that is not a
book.

A note on punctuation marks

Punctuation marks in Indian writing are a relatively recent import from Europe. Before the colonial period, the only such mark that was in regular use in Kannada was the ಧ೦ಢೆ *daṃḍa* or ‘stick’, a vertical line: | This mark indicated a pause and could be used either as a European comma, colon, semi-colon, full stop, question mark, or exclamation mark. For a longer pause, it could be doubled: ||, at the end of a longer section in a text.¹

Nowadays all the punctuation marks that are used in modern European languages are also used in modern Kannada. However, because there is no old tradition of using these marks, and because no one has ever considered formulating rules for their use, Kannada writers and printers (just as writers and printers in other Indian languages) tend to use them in rather haphazard ways. This randomness is seen especially in the use of the comma and, still more so, of the hyphen. Only rarely do printers use a hyphen to indicate that a word at the end of a printed line continues on the next line. The learner is therefore advised *not* to assume that the end of a line also indicates the end of a word, but to immediately continue reading the next line: if that next line begins with a non-word, it will be clear that that should be added to the last word of the preceding line and both should be read together as one word.

Sandhi

The word ‘sandhi’ is taken from Sanskrit,² and its primary meaning is ‘conjoining’. In linguistics, sandhi signifies certain changes that occur in pronunciation as well as in writing in the case of (a) certain combinations of words in a sentence or (b) certain combinations of word-building elements within a word.

Many Western languages have sandhi as well, albeit in clearly lesser degrees. We see sandhi in French when the words *la* and *école* occur after each other in a sentence and together are written *l'école* (instead of **la école*³). A Kannada grammarian would call this regular elision of the final *a* of *la* before a following vowel *lōpasam̐dhi* (‘sandhi of loss’). Whereas French orthography uses an apostrophe to graphically indicate *lōpasam̐dhi* in writing,⁴ other languages, such as Portuguese, do not: for instance, *de* and *o* (‘of the [masculine]’) in

Portuguese together become *do*. There is no graphic indication of *lō-pasam̐dhi* in Kannada either.

The rules of sandhi can be described as rules of euphonic combination: rules that govern changes that take place in order to make pronunciation easier. Because of the importance of sandhi in Kannada (just as in numerous other Indian languages), a separate appendix is devoted to it at the end of this book. It is advisable for the reader to go through this appendix at his earliest convenience, because sandhi occurs often, and the earlier one knows how to recognize it, the better. At the same time it is important to know that although sandhi is governed by rules, not every speaker or writer of modern Kannada feels rigidly bound by those rules. Often these rules are not applied, especially in writing. It is also evident that individual authors are not always consistent in the application of the rules of sandhi, sometimes even within one single sentence. In other words: the rules of sandhi in Kannada writing, which in earlier centuries were quite strictly applied, today have a rather optional character. Some occurrences of sandhi are very common, and these will be mentioned in the following lessons.

A few of the rules of Sanskrit sandhi apply within loan words that have been taken from Sanskrit; otherwise, Kannada knows only three types of sandhi: *lōpasam̐dhi* ('sandhi of loss': see the French example of *l'école*, given above), *āgamasam̐dhi* ('sandhi by coming': this occurs in French when the combination *a + il* becomes *a-t-il*, with a *t* coming in between the two vowels to facilitate pronunciation⁵), and *ādēśasam̐dhi* ('sandhi by substitution', which is less common in European languages; it occurs in Dutch when *pot + lepel* become *pollepel*, 'pot spoon', the type of wooden spoon that is used in cooking).

We will see some examples of Kannada sandhi in the course of this lesson.

How to ask questions

Questions in Kannada are almost always asked in one of two ways:⁶

- one uses an interrogative word (such as 'who', 'where', 'which', etc. in English), or
- one adds an **interrogative suffix** (also called a **question marker**) to a plain sentence.

Possibility 1.

ಅವರು ಯಾರು ?	<i>avaru yāru?</i>	who is he / she / are they?
ಅವರು ಎಲ್ಲಿ ?	<i>avaru elli?</i>	where is he / she / are they?
ಅದು ಯಾವ ಮನೆ ?	<i>adu yāva mane?</i>	which house is that?
ಎಲ್ಲಿಂದ ? ಅಲ್ಲಿಂದ !	<i>elliṁda? allimda!</i>	from where? from there!
ಅದು ಏಕೆ ಇಲ್ಲಿದೆ ?	<i>adu ēke illide [illi ide]?</i>	why is that here?

Possibility 2. In the fourth model sentence at the beginning of this lesson, the word *marā* means ‘tree’. The English sentence ‘This is a tree’, in Kannada, would be *Idu marā*. To change this statement into a question, one simply adds the suffix *ā* to the final word. This creates a **neutral** question: the person who asks the question truly does not know what the answer will be, and he simply wants to know what the answer is, without any preference for an answer.⁷

The learner will notice that in Kannada, nearly all the interrogative words begin either with *yā*, *e* or *ē*, (the one notable exception is ಹೇಗೆ *hēge* ‘how’). The word ಯಾರು *yāru* ‘who’ is grammatically plural (i.e., the polite epicene (see below) plural. This means that a Kannadiga will never ask ‘who is there?’ but always ‘who are there?’).⁸

Because the word *marā* ends in a short *a*, and because Kannada does not tolerate gaps in pronunciation between vowels (hiatus), the semi-vowel *v* (a so-called **hiatus filler**) is inserted to connect the final *a* of *marā* and the following question suffix *ā*, for ease of pronunciation. (This is an example of *āgamaṣaṁdhi*, which was explained above.) Thus the sentence *idu maravā?* meaning ‘is this a tree?’ is created. Such a question is pronounced with a **rising intonation on the interrogative suffix** (similar to the rising intonation of the Canadian English ‘eh?’, or the standard English ‘isn’t it?’).

<i>idu pustaka</i>	this is a book	<i>idu pustaka-v-ā?</i>	is this a book?
<i>adu kaṣṭa</i>	that is difficult	<i>adu kaṣṭa-v-ā?</i>	is that difficult?
<i>adu kaṭṭaḍa</i>	that is a building	<i>adu kaṭṭaḍa-v-ā?</i>	is that a building?
<i>idu patra</i>	this is a letter	<i>idu patra-v-ā?</i>	is this a letter?

If, however, the noun denotes a male person (i.e., if the gender of the noun is masculine), the connecting consonant after a final short *a* is not *v*, but *n*.⁹ The same applies for two nouns for family relationships that denote female persons, namely, ಅಮ್ಮ *amma* ‘mother’ and ಅಕ್ಕ *akka* ‘elder sister’.

ivanu huḍuga he is a boy *ivanu huḍuga-n-ā?* is he a boy?

If the final vowel of the preceding word is a so-called front vowel (*i*, *ī*, *e*, or *ai*), the connecting semi-vowel, which acts as the hiatus filler, is not *v*, but *y*:

<i>idu mane</i>	this is a house	<i>idu mane-y-ā?</i>	is this a house?
<i>idu bīli</i>	this is white	<i>idu bīli-y-ā?</i>	is this white?
<i>adu huḍugi</i>	that is a girl	<i>adu huḍugi-y-ā?</i>	is that a girl?
<i>adu kai</i>	that is a hand	<i>adu kai-y-ā?</i>	is that a hand?

If the final vowel of the preceding word is a short *u*, that *u* is replaced (elided: *lōpasam̐dhi*) by the question suffix:¹⁰

<i>idu kappu</i>	this is black	<i>idu kapp-ā?</i>	is this black?
<i>adu toḍaku</i>	that is a problem	<i>adu toḍak-ā?</i>	is that a problem?

It may help the beginning learner to re-think these questions in a form such as “this is black, eh?”, or “that is a problem, isn’t it?”¹¹

The suffix *ā* is added to the very last word of a sentence in order to turn the sentence into a question.

‘Yes’ and ‘no’

In the model sentences, we find two words that have been translated in English as ‘yes’ and ‘no’:

- ಹೌದು *haudu* is the common word expressing agreement, affirmation, or approval (‘yes’),
- ಅಲ್ಲ *alla* is the word that denies identity (‘no, *x* is not *y*, but something else’).¹² This word is actually a form of a verb, of which only very few forms are still in use (a so-called *defective verb*, as is seen in the last model sentence at the beginning of this lesson).

The word *alla* for ‘no’ must be distinguished from another, very similar word, namely,

- ಇಲ್ಲ *illa*. This too means ‘no’, but it is a fundamentally different kind of negation: whereas *alla* negates identity, *illa* negates presence or existence (‘no, it is not here’, or ‘no, such a thing does not exist’).

The learner must understand that there is a basic difference between these **two kinds of negation**. The simple sentence ನಾನು ಅಲ್ಲ *nānu alla* (usually contracted, through regular sandhi, to ನಾನಲ್ಲ *nānalla*¹³) means ‘it is not me’ (but somebody else); ನಾನು ಇಲ್ಲ *nānu illa* (ನಾನಿಲ್ಲ *nānilla*) means ‘I am not there’ or ‘I do not exist’.

In writing and in print, the words *alla* and *illa*, when used as a verb at the end of a sentence, are usually combined with a preceding word according to the same rules of sandhi that have been given above for the interrogative suffix. This spelling convention reflects the actual pronunciation. (We will see that the same applies to other suffixes as well.)

ಇದು ಮರವಲ್ಲ	<i>idu mara-v-alla</i>	this is not a tree
ಅದು ತೊಡಕಲ್ಲ	<i>adu toḍak-alla</i>	that is not a problem
ಅದು ಹುಡುಗಿಯಲ್ಲ	<i>adu huḍugi-y-alla</i>	that is not a girl

ಅಲ್ಲ ಮರವಿಲ್ಲ	<i>alli mara-v-illa</i>	there is no tree there
ಅಲ್ಲ ತೊಡಕಿಲ್ಲ	<i>alli toḍak-illa</i>	there is no problem there
ಅಲ್ಲ ಹುಡುಗಿಯಿಲ್ಲ	<i>alli huḍugi-y-illa</i>	there is no girl there

Another possible word for expressing a different meaning of the English ‘no’ is the ‘no’ that expresses the denial of being wanted or being necessary: ಬೇಡ *bēḍa*. The corresponding positive expression (‘is wanted or needed’) is ಬೇಕು *bēku*. These two words, *bēku* and *bēḍa*, are extremely commonly used, occurring in practically each and every conversation or piece of writing, and therefore the learner must master their usage well. Both of these words are used as predicates of any kind of subject, irrespective of gender or number. Their use will be discussed in a later lesson.¹⁴

Apart from simple negations of existence and identity through the use of *illa* and *alla*, negation in Dravidian languages looks a bit odd for most learners who are not already familiar with a language from this family, even if native speakers feel that it comes quite naturally (simply because they have grown up with it). Instead of saying, for instance, ‘I will not go to class’, a Kannadiga will actually say something like ‘my going to class does not exist’. This construction, which may appear difficult to understand for the average speaker of an Indo-European language, will be introduced in lesson 5. In order to fully understand this grammatical construction, the learner must first have learnt a few other aspects of Kannada grammar, therefore the detailed and full discussion of negation will be postponed till lesson 15.

The inclusive suffix *ū*

In the eighth of the model sentences at the beginning of this lesson, the reader will have noticed that the vowel of the word *adu* seems to have been lengthened to *adū*: actually, the final short *u* of *adu* is replaced in *lōpasam̐dhi* when *ū* is added.¹⁵ Like the interrogative marker *ā*, the long *ū* can also be attached to a variety of words. The basic meaning of this suffix is **inclusion** or **addition**. In English it is usually translated by ‘and’, ‘also’, or ‘too’:

ಅದೂ ಪುಸ್ತಕವಾ ?	<i>adū pustakavā?</i>	is that also a book?
ಹೌದು, ಅದೂ ಪುಸ್ತಕ	<i>haudu, adū pustaka</i>	yes, that too is a book
ಪುಸ್ತಕವೂ ಇದೆಯಾ ?	<i>pustakavū ideyā?</i> ¹⁶	is there also a book?
ಹೌದು, ಅದೂ ಇದೆ	<i>haudu, adū ide</i>	yes, that too is there
ಇಲ್ಲ, ಅದು ಇಲ್ಲ	<i>illa, adu illa</i>	no, that is not there

Enumerations: 'and'

There is a Kannada word that corresponds to the English 'and': ಮತ್ತು *mattu*. It can be used more or less anywhere where in English one would use 'and'.

ಆಕಾಶ ಮತ್ತು ಬೆಕ್ಕು	<i>ākāśa mattu bekku</i>	The Sky and the Cat ¹⁷
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The frequent use of *mattu* seems to be on the increase in the modern language, perhaps under the influence of English. The same meaning could be conveyed by ಆಕಾಶವೂ ಬೆಕ್ಕೂ *ākāśavū bekkū*.

Often an enumeration is expressed by listing the members of the enumeration one after the other and ending the list with a comprehensive personal pronoun:

ಮೈಸೂರು	<i>maisūru</i>	Mysore,
ಮಂಗಳೂರು	<i>maṅgalūru</i>	Mangalore,
ಬೆಂಗಳೂರು	<i>beṅgalūru</i>	Bangalore,
ಶಿವಮೊಗ್ಗ	<i>śivamogga</i>	Shimoga, and
ಧಾರವಾಡ	<i>dhāravāḍa</i>	Dharwad are cities
ಇವು ಕರ್ನಾಟಕದ	<i>kaṛṇāṭakada</i>	in ('of') Karnataka
ನಗರಗಳು	<i>nagaragaḷu</i>	

Expressions of comprehensive negation

English and other Western languages have words of **comprehensive negation**, such as 'never', 'nothing', 'nobody', 'nowhere', etc. Kannada has no such simple expressions of comprehensive, total negation; instead, the speaker uses an interrogative word ('when', 'what', 'who' etc.), adds the inclusive suffix *ū*, and negates the combination ('also when', 'also what', 'also who', etc.) by means of *illa* 'is not'.

ಯಾವಾಗಲೂ ಇಲ್ಲ	<i>yāvāgalū illa</i>	never
ಏನೂ ಇಲ್ಲ	<i>ēnū illa</i>	nothing
ಯಾರೂ ಇಲ್ಲ	<i>yārū illa</i>	nobody
ಎಲ್ಲಿಯೂ ಇಲ್ಲ	<i>elliyū illa</i> ¹⁸	nowhere

Literally, these expressions mean ‘also when is not there’, ‘also what is not there’, etc.

The verb *iru* (to be)

Probably every living, natural language has exceptions to the rules of its grammar, such as irregular verbs. Fortunately for the foreign learner, there are hardly any very serious irregularities in the Kannada verb system. We will see that the verbs which most older grammar books call ‘irregular’ rather resemble the so-called ‘strong’ verbs of the Germanic languages.¹⁹ (A list of Kannada strong verbs is included as an appendix in this book.)

Kannada verbs have three tenses (past, present, future: just as most Western languages) and are conjugated according to person (first, second, third), number (singular and plural), and, in the third person, according to gender, as we have already seen in our discussion of the pronouns in lesson 1: masculine, feminine and neuter (as in English) in the third person singular, but a combined masculine-feminine (**epicene** or **common**) gender and neuter in the third person plural.

Conjugation implies that the various persons are distinguished by personal endings. **It is extremely important for the learner to memorize these endings perfectly. If one cannot recognize these endings, then the meaning of many sentences cannot be understood.**

Personal suffixes for the present tense

<i>person</i>	<i>(gender)</i>	<i>singular</i>	<i>(gender)</i>	<i>plural</i>
1		<i>ēne</i>		<i>ēve</i>
2		<i>īye / ī²⁰</i>		<i>īri</i>
3	masc.	<i>āne</i>	epicene	<i>āre</i>
	fem.	<i>āle</i>		
	neuter	<i>ade</i>	neuter	<i>ave</i>

There is only one single verb in Kannada that is used very often and is irregular in the present tense (just as the corresponding verbs in many other languages throughout the world), namely ಇರು *iru* 'to be'. The root of the verb is *iru*, and the irregularly formed present stem is *idd*, after which the personal suffixes given in the table above (**except** for the third person neuter, both singular and plural) for the present tense are added:

Present tense of iru

1 ps. sg.	ಇದ್ದೇನೆ	<i>iddēne</i>	I am
2 ps. sg.	ಇದ್ದೀಯೆ	<i>iddiye</i>	you are
3 ps. sg. masc.	ಇದ್ದಾನೆ	<i>iddāne</i>	he is
3 ps. sg. fem.	ಇದ್ದಾಳೆ	<i>iddāle</i>	she is
3 ps. sg. nt.	ಇದೆ	<i>ide</i>	it is
1 ps. pl.	ಇದ್ದೇವೆ	<i>iddēve</i>	we are
2 ps. pl.	ಇದ್ದೀರಿ	<i>iddīri</i>	you are
3 ps. pl. epi.	ಇದ್ದಾರೆ	<i>iddāre</i>	they are (epicene)
3 ps. pl. nt.	ಇವೆ	<i>ive</i>	they are (neuter)

The learner must be aware that the past stem of *iru* is also *idd* – this is an odd irregularity of this **one particular verb *iru***, and not of any other. Whether a finite form of *iru* is present or past cannot be seen by the stem, but **only** by the endings: present tense suffixes for the present, past tense suffixes for the past.

Personal suffixes for the past tense

<i>person</i>	<i>(gender)</i>	<i>singular</i>	<i>(gender)</i>	<i>plural</i>
1		<i>enu / e</i>		<i>evu</i>
2		<i>i</i>		<i>iri</i>
3	masc.	<i>anu / a</i>	epicene	<i>aru</i>
	fem.	<i>aḷu</i>		
	neuter	<i>itu</i>	neuter	<i>uvu / avu</i> ²¹

Past tense of iru

1 ps. sg.	ಇದ್ದೆನು / ಇದ್ದೆ	<i>iddenu / idde</i> ²²	I was
2 ps. sg.	ಇದ್ದಿ	<i>iddi</i>	you were
3 ps. sg. masc.	ಇದ್ದನು / ಇದ್ದ	<i>iddanu / idda</i> ²³	he was
3 ps. sg. fem.	ಇದ್ದಳು	<i>iddaḷu</i>	she was
3 ps. sg. nt.	ಇತ್ತು / ಇದ್ದಿತು	<i>ittu / idditu</i> ²⁴	it was
1 ps. pl.	ಇದ್ದೆವು	<i>iddevu</i>	we were
2 ps. pl.	ಇದ್ದಿರಿ	<i>iddiri</i>	you were
3 ps. pl. epi.	ಇದ್ದರು	<i>iddaru</i>	they were
3 ps. pl. nt.	ಇದ್ದುವು / ಇದ್ದವು	<i>idduvu / iddavu</i>	they were

The forms of the future tense of *iru* are perfectly regular and will be discussed in a later lesson, along with other regular verb forms.

Exercise

Take the following nouns, ask whether ‘that’ is an *x*, and then affirm and deny it.

Example:

ಅದು ಪುಸ್ತಕವಾ ? Is that a book?

ಹೌದು, ಅದು ಪುಸ್ತಕ. Yes, that is a book.

ಅಲ್ಲ, ಅದು ಪುಸ್ತಕವಲ್ಲ. No, that is not a book.

Use the following words:

ಮರ
ಕುರ್ಚಿ
ಮೇಜು
ಹಡುಗಿ
ಪುರೋಹಿತ
ವಿದ್ಯಾರ್ಥಿನಿ
ಹಕ್ಕಿ
ಹಸು
ಮಹಿಳೆ

ಚಾವಿ
ಮನುಷ್ಯ
ರಸ್ತೆ
ಅಕ್ಕ
ಇಲಿ
ನೋಣ
ವಿದ್ಯಾರ್ಥಿ
ಹೆಂಗಸು



This newer bus goes to the part of southern Bangalore called ಬನಶಂಕರಿ Banaśamkari

Social ritual

(The idiomatic expressions are explained below.)

ನಮಸ್ಕಾರ.	<i>Namaskāra.</i> ^a	(formula for greeting)
ನಮಸ್ಕಾರ.	<i>Namaskāra.</i>	(standard answer)
ಹೇಗಿದ್ದೀರಿ ?	<i>Hēgiddīri?</i> ^b	How are you?
ಚೆನ್ನಾಗಿದ್ದೇನೆ.	<i>Cennāgiddēne.</i> ^c	I am fine.
ಏನು ಸಮಾಚಾರ ?	<i>Ēnu samācāra?</i>	What is the news?
ವಿಶೇಷವಿಲ್ಲ .	<i>Viśēṣavilla.</i> ^d	Nothing special (‘there is no special thing’).
ಏನೂ ಇಲ್ಲ.	<i>Ēnū illa.</i>	Nothing (‘what-also is not’).
ಊಟವಾಯಿತಾ ?	<i>Ūṭavāyitā?</i> ^e	How are you? [Did you have your meal?]

ಆಯಿತು.	Āyitu. ^f	I am fine. [(The meal) took place.]
ನೀವೂ ಚೆನ್ನಾಗಿದ್ದೀರಾ ?	Nivū cennāgiddīrā?	Are you fine too?
ಪರವಾ ಇಲ್ಲ.	Paravā illa.	All right ('there is no worry').
(ನಾನು) ಬರಲಾ ?	(Nānu) baralā?	May I leave? ('Shall I come?')
ಬನ್ನಿ.	Banni.	Yes, you may go ('Please come').
ನಮಸ್ಕಾರ.	Namaskāra.	(the same is said when parting)

Notes on idiomatic expressions found in social ritual

^a The pan-Indian word ನಮಸ್ಕಾರ *namaskāra* literally means 'act of bowing'. It can always be used, when greeting someone or when taking leave.

^b ಹೇಗಿದ್ದೀರಿ *hēgiddīri?* = *hēge* + *iddīri*, 'how are you'. In the speech of less educated city dwellers, the expression *hēgiddīrā?* can be heard. This is plainly a grammatical error, because *hēge* in itself already indicates that a question is being asked, hence the question suffix *-ā* is superfluous.

^c ಚೆನ್ನಾಗಿದ್ದೇನೆ *cennāgiddēne*: *cennāgi* 'fine' / 'nicely' / 'beautifully' + *iddēne* are contracted to *cennāgiddēne*. Similarly *cennāgi* + *iddīri* + *ā* become *cennāgiddīrā?* 'how are you?', 'are you fine?'

^d ವಿಶೇಷವಿಲ್ಲ *viśeṣavilla* = *viśeṣa* + *v* + *illa* 'a special thing is not'.

^e ಊಟವಾಯಿತಾ ? *ūṭa* + *v* + *āyitā*: ಊಟ *ūṭa* means 'meal', ಆಯಿತಾ *āyitā* means 'did it happen?', in other words: 'did the meal take place?', 'have you had your meal?' This is an alternative, traditional way of inquiring after a person's well-being.

^f ಆಯಿತು *āyitu* 'it happened', 'it took place'. This is the totally automatic response that is given in such exchanges (exactly as when, in English, one unthinkingly answers 'I'm fine' in response to the question 'how are you?', irrespective of how one's condition really is). One should not expect that if one says 'no, I did not have my meal', the interlocutor will offer a meal.

Cultural note on taking leave

When one is already present and wishes to leave, it is considered wrong to ask 'may I go?'. Similarly, it is considered highly impolite to tell somebody to 'go': the use of the simple verb *hōgu* is

felt to imply a definite, irreversible going, as if one is saying 'go away and never come back'. Expressions such as *Nānu baralā?* 'Shall I come?' and *Banni* 'Please come' are elliptic expressions for *Nānu hōgi baralā?* 'Shall I go and then come again?' and *Hōgi banni* 'Please go and come back' (more literally: 'After having gone, please come back'). The special verb forms *barali* (a first person singular hortative) and *hōgi* (a gerund) will be discussed in later lessons. The person who leaves will conclude the exchange of words with the expression *baruttēne* 'I come' (i.e., 'I will be coming', 'I will return', 'Till next time').

Conversation

Rāmappa

ನಮಸ್ಕಾರ,
ಗುರುರಾಜರೇ.

Namaskāra,
Gururājarē.

Greetings, Mr
Gururaja.

Gururāja

ನಮಸ್ಕಾರ,
ರಾಮಪ್ಪನವರೇ.

Namaskāra,
Rāmappanavarē.

Greetings, Mr
Rāmappa.

Rāmappa

ಹೇಗಿದ್ದೀರಿ ?

Hēgiddīri?

How are you?

Gururāja

ನಾನು ಚೆನ್ನಾಗಿದ್ದೇನೆ.
ನೀವು ?

Nānu cennāgiddēne.
Nīvu?

I'm fine. And you?

Rāmappa

ನಾನೂ ಚೆನ್ನಾಗಿದ್ದೇನೆ.
ಇವರು ನಿಮ್ಮ
ಮನೆಯವರಾ ?

Nānū cennāgiddēne.
Ivaru nimma
maneyavarā?

I'm fine too. Is this
your wife?

Gururāja

ಹೌದು, ಇವರ
ಹೆಸರು ಸೀತಮ್ಮ.

Haudu, ivara hesaru Yes, her name is
Sitamma. Sitamma.

Rāmappa

ನಮಸ್ಕಾರ,
ಸೀತಮ್ಮನವರೇ.

Namaskāra, Greetings, Mrs
Sitammanavarē. Sitamma.

ನಾನು ಬರಲಾ?

Nānu baralā? May I take leave?

Gururāja

ಸರಿ, ಬನ್ನಿ.

Sari, banni. All right, good bye.

Rāmappa

ಬರುತ್ತೇನೆ,
ಸೀತಮ್ಮನವರೇ.
ನಮಸ್ಕಾರ.

Baruttēne, Till next time, Mrs
Sitammanavarē. Sitamma. Good
Namaskāra. bye.

Cultural note on names

Many Kannada names end in *appa*, *ayya* and *amma*. These three words literally mean 'father', 'lord' and 'mother'. The first two are used in male names, the third in female names. When calling persons of such names, it is customary to add the polite pronoun *avaru*, linked to the name by means of an *n*, and adding the vocative suffix *ē* (vocatives will be discussed in a later lesson). Thus *Sitammanavarē* means 'oh, Mrs Sitamma!'

Exercise

Read and translate the following dialogue:

ಕೃಷ್ಣಪ್ಪ: ನಮಸ್ಕಾರ.

ರಾಮಯ್ಯ: ನಮಸ್ಕಾರ, ಸ್ವಾಮಿ.

ಕೃಷ್ಣಪ್ಪ: ನೀವು ರಾಮಯ್ಯನವರಾ ?

ರಾಮಯ್ಯ: ಹೌದು, ನಾನು ರಾಮಯ್ಯ. ಹೇಗಿದ್ದೀರಿ ?

ಕೃಷ್ಣಪ್ಪ: ಚೆನ್ನಾಗಿದ್ದೇನೆ. ನೀವು ?

ರಾಮಯ್ಯ: ನಾನೂ ಚೆನ್ನಾಗಿದ್ದೇನೆ.

ಕೃಷ್ಣಪ್ಪ: ಇವರು ನಿಮ್ಮ ಮನೆಯವರಾ ?

ರಾಮಯ್ಯ: ಹೌದು, ಇವರು ನನ್ನ ಮನೆಯವರು. ಇವರ ಹೆಸರು ಲಕ್ಷ್ಮಮ್ಮ.

ಕೃಷ್ಣಪ್ಪ: ನಮಸ್ಕಾರ, ನಿಮ್ಮ ಹೆಸರು ಲಕ್ಷ್ಮಿಯಾ ?

ಲಕ್ಷ್ಮಮ್ಮ: ಅಲ್ಲ, ನನ್ನ ಹೆಸರು ಲಕ್ಷ್ಮಮ್ಮ.

ಕೃಷ್ಣಪ್ಪ: ಓ, ಕ್ಷಮಿಸಿ, ಲಕ್ಷ್ಮಮ್ಮನವರೇ. ಹೇಗಿದ್ದೀರಿ ?

ಲಕ್ಷ್ಮಮ್ಮ: ತುಂಬ ಚೆನ್ನಾಗಿದ್ದೇನೆ. ನೀವು ಹೇಗಿದ್ದೀರಿ ?

ಕೃಷ್ಣಪ್ಪ: ಚೆನ್ನಾಗಿದ್ದೇನೆ. ಇದು ನಿಮ್ಮ ಮನೆಯಾ ?

ರಾಮಯ್ಯ: ಹೌದು, ಇದು ನಮ್ಮ ಮನೆ.

ಕೃಷ್ಣಪ್ಪ: ತುಂಬ ಚೆನ್ನಾಗಿದೆ. ಕ್ಷಮಿಸಿ, ಅಲ್ಲಿ ನನ್ನ ಬಸ್ಸು ಇದೆ. ನಾನು ಬರಲಾ ?

ರಾಮಯ್ಯ: ಬನ್ನಿ. ನಮಸ್ಕಾರ.

ಕೃಷ್ಣಪ್ಪ: ನಮಸ್ಕಾರ. ಬರುತ್ತೇನೆ.

Vocabulary

ಇದೆ	<i>ide</i>	is
ಇವರ	<i>ivara</i>	his / her (honorific)
ಇವರು	<i>ivaru</i>	he / she (honorific)
ಎಲ್ಲಿ	<i>elli</i>	where?
ಎಲ್ಲಿಂದ	<i>ellimda</i>	from where?

ಏಕೆ	<i>ēke</i>	why?
ಏನು	<i>ēnu</i>	what?
ಕಪ್ಪು	<i>kappu</i>	black
ಕಷ್ಟ	<i>kaṣṭa</i>	difficult
ಕ್ಷಮಿಸಿ / ಕ್ಷಮಿಸಿರಿ	<i>kṣamisi / kṣamisiri</i>	excuse me, sorry (honorific)
ಚೆನ್ನಾಗಿ	<i>cennāgi</i>	nicely, finely
ತೊಡಕು	<i>toḍaku</i>	problem
ನನ್ನ	<i>nanna</i>	my
ನಮ್ಮ	<i>namma</i>	our
ನಿಮ್ಮ	<i>nimma</i>	your (honorific)
ಪತ್ರ	<i>patra</i>	letter
ಪರವಾ	<i>paravā</i>	worry ²⁵
ಪುರೋಹಿತ	<i>purōhita</i>	priest
ಬನ್ನಿ	<i>banni</i>	please come
ಬರಲಿ	<i>barali</i>	I should come
ಬರು	<i>baru</i>	to come
ಬಸ್ಸು	<i>bassu</i>	bus (vehicle)
ಬಿಳಿ	<i>bīli</i>	white
ಬೇಕು	<i>bēku</i>	is wanted / required / needed
ಬೇಡ	<i>bēḍa</i>	is not wanted / not required
ಮನೆಯವರು	<i>maneyavaru</i>	spouse
ಯಾರು	<i>yāru</i>	who?
ಯಾವ	<i>yāva</i>	which?
ಯಾವಾಗ	<i>yāvāga</i>	when?
ರಸ್ತೆ	<i>raste</i>	road
ವಿಶೇಷ	<i>viśēṣa</i>	something special
ಸಮಾಚಾರ	<i>samācāra</i>	news

ಸರಿ	<i>sari</i>	okay, all right, correct
ಹೆಸರು	<i>hesaru</i>	name
ಹೇಗೆ	<i>hēge</i>	how?
ಹೌದು	<i>haudu</i>	yes

Notes

¹ The double *damḍa* is still used in Kannada writing and printing where in Europe it is customary to place a period after a title: ಪ್ರೊ|| 'Prof.', ಡಾ|| 'Dr.', etc.

² In the classical Sanskrit language, the rules of sandhi are many and complex. Because they are so striking in Sanskrit, this Sanskrit term has been adopted by linguists to describe the phenomenon in general, irrespective of the language which the linguists describe.

³ It is customary in linguistic writings to use an asterisk (*) to indicate what would be considered a language error according to the grammatical rules of that language.

⁴ In English, *lōpasam̄dhi* is not nearly so frequent as in French, but is also indicated by means of apostrophes: cf. *he's* for 'he is', *I'm* for 'I am', etc.

⁵ This *t* is, strictly speaking, not an addition, but the return of a historical *t* that was lost when French developed out of its ancestral Latin; however, this *t* remained in the collective memory of the speakers of French and returns under certain circumstances: compare French *a-t-il* and Latin *habet ille*. An example in English is the return of the historically original *n* at the end of the indefinite article *a* before a word beginning with a vocalic sound: therefore we say and write *an example* and not **a example*.

⁶ A third way is to pronounce an 'ordinary' sentence with a particular rising intonation: a device that is probably found in each and every language. In practice, this occurs rarely in colloquial Kannada, is extremely difficult for a beginning learner, and cannot be learnt from a book. A fourth way is to simply tag on the expression *allavā?* ('is it not so?') to a statement.

⁷ There are three more such question suffixes, with slightly different meanings, that will be discussed in a later lesson. The *ā* suffix is by far the most commonly used and indicates a neutral question, i.e., the questioner does not expect any particular answer.

⁸ In older literature one finds the singular ಯಾವನು *yāvanu* (masculine) and ಯಾವಳು *yāvaḷu* (feminine), but these forms have practically gone out of use in the modern language. This is understandable: if one does not know the

identity of a person, one will not know whether that person is male or female, nor whether the informal (and potentially rude) singular is appropriate or not.

⁹ The reason for this is that in Old Kannada (i.e., the stage of development of the language before the twelfth century CE) such words did not end in *a* but in *an*. This historical *an* returns when a suffix that begins with a vowel is added to such words.

¹⁰ In only very few and specific cases, a final *u* is not elided. This will be explained later.

¹¹ Once the learner has become accustomed to this construction, he will realize that this is much simpler than the European constructions with auxiliary verbs (such as the English 'to do': *you have time > do you have time?*) or inverted word order (such as German *du hast Zeit > hast du Zeit?* etc.).

¹² In the colloquial speech of less educated speakers, one can also sometimes hear *illa* (a tendency that appears to be much stronger in contemporary Tamil, a neighbouring Dravidian language, and the distinction also seems to be a bit blurred in northern Karnataka due to the influence of neighbouring Marathi, an Indo-European language). However, this is actually a different word (negating existence rather than identity: see below), and this usage is uneducated and confusing. The learner is advised to carefully distinguish *alla* and *illa*, also because of the meanings of other words that are derived from both of them.

¹³ ನಾನಲ್ಲ *Nānalla* (1970) is also the title of a collection of short stories by the well-known author P. Lankesh (1935-2000).

¹⁴ Historically, *bēku* and *bēda* are defective verb forms.

¹⁵ For an explanation and details, see the appendix in this book on sandhi, the rules of euphonic combination.

¹⁶ *ide* 'it is (present), it exists' (see below).

¹⁷ ಆಕಾಶ ಮತ್ತು ಬೆಕ್ಕು *Ākāśa mattu bekku* is the title of a collection of short stories (2001), as well as of a short story contained in that collection, by the famous Kannada author U.R. Ananthamurthy (1932-2014).

¹⁸ *ellū illa* is also possible.

¹⁹ Such verbs are 'irregular' only in the formation of their past stem; in the present and future tense, they are perfectly regular.

²⁰ These two suffixes are freely exchangeable. It is a matter of personal style and preference whether one uses one or the other, although the longer one is more common.

²¹ The suffix *avu* is found esp. in the northern part of the Kannada speech area (northern Karnataka and southern Maharashtra).

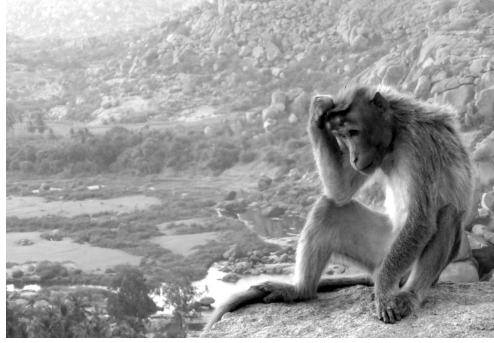
²² The shorter form *idde* occurs esp. in colloquial speech.

²³ The shorter form *idda* occurs esp. in colloquial speech.

²⁴ The shorter form is by far more common than the longer one, which has a slightly 'literary' quality about it.

²⁵ Used only in the fixed idiomatic expression ಪರವಾ ಇಲ್ಲ *paravā illa* 'all right', 'there is no reason to worry'.

Lesson 3



Pensive monkey near the ruins of Hampi

Plural suffixes

Plural suffixes for nouns

The noun classes (see lesson 1, p. 12) differ from each other with regard to the **suffixes for the plural**, which is the first suffix that may be added to a noun stem, before case suffixes (if any are needed).

Almost always, the plural suffix is either *-(a)ru* or *-gaḷu*. A very small and special third category consists of a few nouns for family relationships which have their plural formed with the suffix (c) *-ṁdiru*.

(a) The plural suffix -(a)ru

The plural suffix *-(a)ru* is used with masculine nouns ending in *-a*. Classical grammars in Kannada say that the final *a* of the noun is elided before the ending is added;¹ but it may be easier for the learner of the modern language to think of the suffix as *-ru*.

huḍuga – huḍugaru

boy – boys

cālaka – cālakaru

driver – drivers

<i>raita – raitaru</i>	farmer – farmers
<i>rāja – rājaru</i>	king – kings
<i>purōhita – purōhitaru</i>	priest – priests

The *-(a)ru* suffix is also used to form the plural of very rare feminine nouns ending in *aḷu*, such as *sēvakaḷu* ('[female] servant'), that are found in traditional school grammars. Such words are very rare in actual modern practice, and for creating feminine counterparts to such masculine Sanskrit nouns, the tendency is rather to use Sanskrit loanwords with a feminine ending *i*, e.g., *sēvaki* instead of *sēvakaḷu*. But here too, when one sees or hears the plural *sēvakaru*, the context must tell whether male or female persons, or both, are meant.

(b) *The plural suffix -aru*

The *-aru* suffix is never used with neuter nouns, but **only with masculine and feminine nouns** (to form an **epicene** plural, in which a distinction between masculine and feminine is not expressed – see lesson 1).

The *-aru* suffix is always found with feminine nouns ending in *-i* and *-e*, as well as with two words ending in *-u*, namely the very frequently used words *heṃgasu* 'woman' and *gaṃḍasu* 'man':

<i>heṃgasu – heṃgasaru</i>	woman – women
<i>gaṃḍasu – gaṃḍasaru</i>	man – men
<i>huḍugi – huḍugiyaru</i>	girl(s)
<i>snēhite – snēhiteyaru</i>	(female) friend(s)

(c) *The plural suffix -gaḷu*

Almost all other nouns form the plural by means of the suffix *-gaḷu*:

<i>mara – maragaḷu</i>	tree(s)
<i>kuri – kurigaḷu</i>	sheep (sing. and plur.)

<i>ūru – ūruḡaḷu</i>	town(s)
<i>vidyārthi – vidyārthiḡaḷu</i>	(male) student(s) ²

(d) *The plural suffix -ṃdiru*

A special, but small class of nouns are those ending in *a* that denote family relationships and form their plurals by means of the curious suffix *-ṃdiru*:

<i>aṇṇa – aṇṇaṃdiru</i>	elder brother(s)
<i>tamma – tammaṃdiru</i>	younger brother(s)
<i>akka – akkaṃdiru</i>	elder sister(s)
<i>amma – ammaṃdiru</i>	mother(s)
<i>appa – appaṃdiru</i>	father(s)
<i>ajja – ajjaṃdiru</i>	grandfather(s)
<i>gaṃḍa – gaṃḍaṃdiru</i>	husband(s)
<i>māva – māvaṃdiru</i>	uncle(s)

One interesting exception is the plural of the common word for ‘child’:

<i>magu – makkaḷu</i>	child – children
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This also applies to the compound *heṇṇumagu – heṇṇumakkaḷu* ‘women-folk’.

To summarize (gender – suffix – example):
nouns in *a*:

masculine	(a)ru	<i>huḍuga – huḍugaru</i>
neuter	ḡaḷu	<i>mara – maraḡaḷu</i>

nouns in *i*:

masculine	gaḷu	<i>vidyārthi – vidyārthigaḷu</i>
feminine	aru	<i>huḍugi – huḍugiyaru</i>
neuter	gaḷu	<i>butti – buttigaḷu</i>

nouns in *u*:

all genders	gaḷu	<i>hasu – hasugaḷu</i>
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nouns in *e*:

feminine	aru	<i>vidhave – vidhaveyaru</i>
neuter	gaḷu	<i>kere – keregaḷu</i>

Exceptions: *gaṃḍasu – gaṃḍasaru, heṃgasu – heṃgasaru, magu – makkaḷu*, and the terms for relatives that end in *a*.

Still more succinctly, if we look at this matter from the point of view not of noun classes, but of endings, we can summarize:

Plural suffixes

- plural in *-(a)ru*: masculine and feminine nouns ending in *-a*, feminine nouns ending in *-i* or *-e*
- plural in *-aṃdiru*: the very small class of nouns for family relationships ending in *-a*
- plural in *-gaḷu*: everything else, except for *gaṃḍasaru, heṃgasaru, makkaḷu*

As already mentioned in lesson 1, **the use of the plural suffix *-gaḷu* with neuter nouns is not always required** when the context is sufficiently clear about plurality.

Exercise

Take the following nouns, use them to construct sentences of the type ‘that is an *x*’, and then turn them into the plural (‘those are *x*’s’).

Example: ಅದು ಕಟ್ಟಡ ‘that is a building’ – ಅವು ಕಟ್ಟಡಗಳು ‘those are buildings’.

Use the following words: ಮರ, ಕುರ್ಚಿ, ಮೇಜು, ಹುಡುಗಿ, ಪುರೋಹಿತ, ವಿದ್ಯಾರ್ಥಿನಿ, ಹಕ್ಕಿ, ಹಸು, ಮಹಿಳೆ, ಚಾವಿ, ಮನುಷ್ಯ, ಕಣ್ಣು, ಕಿವಿ, ಕೈ, ರಸ್ತೆ, ಅಕ್ಕ, ಇಲಿ, ನೋಣ, ವಿದ್ಯಾರ್ಥಿ, ಹೆಂಗಸು, ನಿಘಂಟು, ಪುಟ, ಬಟ್ಟೆ, ಚೀಲ, ದೇಶ, ಸ್ನೇಹಿತ, ಸ್ನೇಹಿತೆ.

Vocabulary

ಅಕ್ಕ	<i>akka</i>	elder sister
ಅಣ್ಣ	<i>aṇṇa</i>	elder brother
ಅಪ್ಪ	<i>appa</i>	father
ಅಮ್ಮ	<i>amma</i>	mother
ಇಲಿ	<i>ili</i>	mouse, rat
ಊರು	<i>ūru</i>	town
ಕಣ್ಣು	<i>kaṇṇu</i>	eye
ಕಿವಿ	<i>kivi</i>	ear
ಕುರಿ	<i>kuri</i>	sheep
ಕೂಸು	<i>kūsu</i>	baby
ಕೆರೆ	<i>kere</i>	tank, water reservoir
ಗಂಡ	<i>gaṇḍa</i>	husband
ಗಂಡಸು	<i>gaṇḍasu</i>	man
ಚೀಲ	<i>cila</i>	bag, purse
ದೇಶ	<i>dēśa</i>	country, land
ನಿಘಂಟು	<i>nighaṃṭu</i>	dictionary
ನೀರು	<i>nīru</i>	water
ಪುಟ	<i>puṭa</i>	page (of book etc.)
ಬುಟ್ಟಿ	<i>buṭṭi</i>	basket
ಮಗ	<i>maga</i>	son
ಮಗಳು	<i>magalu</i>	daughter
ಮಗು	<i>magu</i>	child

ಮಾವ	<i>māva</i>	uncle
ರಾಜ	<i>rāja</i>	king
ರೈತ	<i>raita</i>	farmer
ವಿಧವೆ	<i>vidhave</i>	widow
ಸ್ನೇಹಿತ	<i>snēhita</i>	(male) friend
ಸ್ನೇಹಿತೆ	<i>snēhite</i>	(female) friend

Notes

¹ Cf. Kittel 1903: 52 (§119 c) 1).

² But: *vidyārthini* – *vidyārthiniyaru* ‘female students’ (*vidyārthini* is feminine!).

Lesson 4



Palmleaf manuscripts in the library of the National Institute of Prakrit Studies and Research, Śravaṇabelāgola (Shravanabelagola)

Grammatical cases: nominative, genitive

Model sentences

ಇದು ಹಸು	<i>idu hasu</i>	this is a cow
ಇವು ಹಸುವಿನ ಕೊಂಬುಗಳು	<i>ivu hasuvina koṃbugaḷu</i>	these are a cow's horns
ಇದು ಬಣ್ಣ	<i>idu baṇṇa</i>	this is a colour
ಇದು ಪುಸ್ತಕದ ಬಣ್ಣ	<i>idu pustakada baṇṇa</i>	this is the colour of the book
ಇದು ಹೆಸರು	<i>idu hesaru</i>	this is a name
ಇದು ಅವರ ಹೆಸರು	<i>idu avara hesaru</i>	this is their name

Grammatical cases: nominative, genitive

Introductory: the rationale behind grammatical cases

Like many other languages of the world, Kannada has a system of so-called **grammatical cases** (from Latin *casus*), which indicate the function of nouns and pronouns in a sentence. It is imperative that the

learner understands what grammatical cases are and how important they are for a proper understanding of Kannada syntax, hence it is necessary to first go through a little bit of theory before the concrete case forms are discussed.

The function which a noun or pronoun has in a sentence can be expressed in different ways. A rather simple method is the placement of a word in a sentence (the **word order**), which is found in a language such as English: a speaker of English will immediately be able to tell from the sentence *The soldier kills the civilian* who kills and who is killed. A language such as German, however, allows greater freedom in its word order: in *Der Soldat tötet den Bürger* it is the soldier who kills the civilian, but in *Den Soldaten tötet der Bürger* it is the civilian who kills the soldier: for a speaker of German this is immediately clear because of the different forms of the definite article (*der* and *den*) and (in the case of a noun belonging to this particular type) because of the **case ending -en** after *Soldat*, which marks this word as the grammatical object. This type of grammatical mechanism is found in classical Indo-European languages such as Latin (compare the sentences *miles civem interficit* and *militem civis interficit*, corresponding to the sample sentences in English and German above) and Sanskrit.

Dravidian languages use special markers to indicate the functions of nouns and pronouns in a sentence. The Dravidian system is relatively very simple (in comparison with, for instance, that of many of the Indo-European languages) because of the very consistent implementation of the principle of **suffixation**, where the meaning of each case suffix is unambiguous (for instance, the suffix *-annu* **always** indicates the accusative case, irrespective of a noun's or pronoun's gender or number¹). Every Dravidian word consists of a semantic core, which is used either independently or in combination with suffixes that modify the basic meaning of this core. The phonetic form of the core remains unchanged.² The suffixes have functional meanings and are not used as independent words. In agreement with this general principle, also the grammatical cases of nouns and pronouns in Dravidian languages are indicated by means of specific suffixes.

In these lessons, a grammatical terminology for the various cases in Kannada will be used that has become customary in descriptions of the Dravidian languages, although in recent times serious objections to it have been put forward by leading researchers. Nevertheless, this old terminology is used here simply because the majority of grammars of the Dravidian languages written in Western languages (also written by

Indian authors for Indian readers) have used this terminology; hence it is good for the learner to be familiar with it, so that he can effectively use such older materials as well.³

In the following lessons, the actual functions and usage of the various cases will be described in detail, so that the learner will understand what the traditional terms mean when they are used in the Kannada context.

Case terminology in Kannada

Traditional Kannada grammarians speak of seven grammatical cases, which are simply called 'first case', 'second case' (*prathamā vibhakti*, *dvitīyā vibhakti*) etc., following the Sanskritic model. Because Sanskrit, the Indian 'language of the gods', has seven cases, it was assumed that this must also be so in Kannada. In reality this is not true. Two of these 'cases' are actually derived from what is commonly called the 'sixth' or genitive case, as we shall see.

The nominative case

In modern grammars written in European languages, the ಪ್ರಥಮಾ ವಿಭಕ್ತಿ *prathamā vibhakti* or 'first case' is commonly called the **nominative**, because to a large extent it functions like an Indo-European nominative.⁴ It is the case of the **subject** or **agent** of a sentence or phrase.

In modern Kannada, this case has **no distinctive suffix or marker**. Especially in the spoken language, the nominative is exactly the same as the dictionary form of the word. This is the basic form of a noun, from which the plural forms and all other grammatical cases are derived by means of suffixes.

However, in formal, written language, there are alternative forms for the nominative that can be used by a writer in order to very explicitly indicate that a noun is the subject / agent of a sentence (and not, for instance, an attribute or part of a compound word⁵). Basically these alternative forms (which one finds in practically all grammars that are used in schools in Karnataka as the paradigmatically supposedly correct forms) are historically incorrect (more precisely: hypercorrect⁶). The learner is advised not to use them, because they make an unnecessarily heavy, pedantic impression; but he should be aware that they may be used in writing. These bookish alternative forms are created by adding a short *u* to the basic form of the noun, following the usual rules of sandhi.

ಪುಸ್ತಕ ಚೆನ್ನಾಗಿದೆ	<i>pustaka cennāgide</i>	the book is nice
ಪುಸ್ತಕವು ಚೆನ್ನಾಗಿದೆ	<i>pustakavu cennāgide</i>	(idem)
ಹುಡುಗಿ ಬಂದಳು	<i>huḍugi baṁḍaḷu</i>	the girl came
ಹುಡುಗಿಯು ಬಂದಳು	<i>huḍugiyu baṁḍaḷu</i>	(idem)

Masculine nouns ending in short *a* are a special matter:

ಹುಡುಗ ಬಂದ	<i>huḍuga baṁḍa</i>	the boy came
ಹುಡುಗನು ಬಂದನು	<i>huḍuganu baṁḍanu</i>	(idem)

The reason for this peculiar *n* is that in Old Kannada, such masculine nouns (and the corresponding verb endings) ended in a consonant (*n*), but since the twelfth century, Kannada speakers consistently let each word end in a vowel. This means, in the case of consonantly ending words, that either (a) a vowel is added (the linguistic term for this is **epenthesis**), or (b) the final consonant is elided (the linguistic term for this is **apocope**).⁷ A traditional Kannada school grammar will give the nominative of a word such as *huḍuga* as *huḍuganu*, with the original *n* and an additional *u*. However, the shorter form *huḍuga* is by far more common nowadays, both in written and spoken language. The same also applies (as shown in the table above) for the conjugated verb form *baṁḍa* / *baṁḍanu* etc.⁸

Very few feminine words end in *a* and have *ḷu* in the nominative: *sēvakaḷu* ‘female servant’ and *paṁḍitaḷu* ‘lady scholar’ are words that are mentioned in grammars, as feminine counterparts of *sēvaka(nu)* and *paṁḍita(nu)*. More such words can be found in dictionaries, but in modern spoken and written practice these words hardly ever occur. (Nowadays the common feminine words are *sēvaki* and *paṁḍite*, which are declined like other feminine nouns ending in *i* and *e*.)

In the plural, the nominative of a noun is indicated by the simple ending *-ru* or *-gaḷu* (see lesson 3) without any further suffixes.

The genitive case

The case that is usually called ‘genitive’ (the ಷಷ್ಠೀ ವಿಭಕ್ತಿ *ṣaṣṭhī vibhakti* or ‘sixth case’) can best be considered a general case of **relationship**. It can indicate possession or appurtenance; but the scope of relationships

that can be expressed by means of the Kannada genitive is greater than that of the genitive which is found in most Indo-European languages.

The rules by which the genitive is formed are a little more complex than those for the other grammatical cases, but it is of the greatest importance that the learner masters them well. (A summarizing table is given below: see p. 56.)

The suffix for the genitive is *-a*, which can be joined to a noun or pronoun in different ways, depending on gender and noun class. The simplest are the nouns ending in *e / i / ai*:

ಹುಡುಗಿಯ ಚೀಲ	<i>huḍugiya cīla</i>	a girl's bag
ಕೆರೆಯ ನೀರು	<i>kereya nīru</i>	water of (from) the tank ⁹

A word in the genitive case is a word that reveals a certain detail about what is denoted by a following word, in other words: it is an **attribute**. In the example *huḍugiya cīla* above, the first word, in the genitive case (*huḍugi-ya*) indicates that what is expressed by the second word (*cīla*, 'bag') is the possession of the first: 'of-girl bag'. This word in the genitive (*huḍugiya*) is an **attribute** or attributive word. In the phrase *huḍugiya cīla* the main focus is on the *cīla* 'bag'; secondarily, it is mentioned that this bag belongs to a *huḍugi* 'girl', which is a description of that particular bag. Such attributes or descriptions **always precede** what is described.

This is an illustration of a very important grammatical principle in the language: in Kannada any attributive word or phrase (i.e., any one which gives additional information about another) always precedes the word about which it gives information.¹⁰ (Other examples of such attributive words are adjectives, numerals, and the relative participle, which will be discussed in a later lesson.) This is similar to the genitive case in English, e.g., *my father's house*, where *father's* says something about the house (is an attribute, namely: whose house it is).¹¹ What is not possible in Kannada is to have a word order that resembles *the house of my father*, because the phrase 'of my father' is an attribute to 'house' and therefore **must precede it**.

With such nouns such as the above (*huḍugi*, *kere*), which end in a so-called palatal or front vowel (*e*, *i* or *ai*), the suffix is added to the word by means of the usual sandhi consonant *y*.

With nouns ending in *a*, the situation is slightly more complex. The suffix is linked to masculine nouns by means of the historical *n*¹²:

ಮರದ ಕೊಂಬೆಗಳು	<i>marada kombegaḷu</i>	the branches of a tree
ಪುಸ್ತಕದ ಪುಟಗಳು	<i>pustakada puṭagaḷu</i>	pages of a book

With nouns ending in *u*, the genitive suffix *a* is not added directly to the noun, but by means of an intermediary suffix *in*:

ಕಾಡಿನ ಮರಗಳು	<i>kāḍina maragaḷu</i>	trees of the forest (from <i>kāḍu</i> 'forest')
ಕೂಸಿನ ಬಟ್ಟೆಗಳು	<i>kūsina baṭṭegaḷu</i>	a baby's clothes (from <i>kūsu</i> 'baby')

However, the learner must note that there are a few instances where the final *u* is **not** elided, namely, when

- the noun is a Sanskrit loanword ending in *u* (e.g., ಗುರು *guru* 'teacher', ನಿಘಂಟು *nighaṃṭu* 'dictionary', ಜಿಜ್ಞಾಸು *jijñāsu* 'one who is eager to learn', etc.),¹⁴
- the word consists of two short syllables (e.g., ಹಸು *hasu* 'cow').

This second rule does **not** apply, however, to the pronouns ending in *du* and *vu* (such as *adu* and *avu*) as well as to pronominalizations that use those endings (to be discussed in a later lesson).

The number of such words where the final *u* is not elided is quite small. In such cases, the *in-a* for the genitive is joined to the noun by means of the sandhi consonant *v*:

ಹಸುವಿನ ಕೊಂಬುಗಳು	<i>hasu-v-in-a kombugaḷu</i>	a cow's horns
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To put everything together:

Singular:

a-nouns:

neuter: d-a	<i>marada</i>
masculine: n-a	<i>huḍugana</i>
feminine: ḷ-a	<i>paṁḍitaḷa</i>

e-/i-/ai/nouns:

(always **y-a**)

neuter: y-a	<i>kereya</i>
	<i>butṭiya</i>
	<i>kaiya</i>
feminine: y-a	<i>huḍugiya</i>
	<i>vidhaveya</i>
masculine: y-a	<i>vidyārthiya</i>

u-nouns:

in-a	<i>kāḍina</i>
(or vin-a)	<i>hasuvina</i>
Sanskrit loan words	<i>nighaṁṭuvina</i>

Plural:

always a	<i>maragaḷa</i>
	<i>manuṣyara</i>
	<i>huḍugiyara</i>

Genitives of pronouns

The declension of the pronouns does not entirely follow the pattern of the nouns, though there are clear similarities in the third person singular (masculine and feminine) and plural. The learner should note the special intermediary suffix *-ar* in the third person singular neuter:

<i>Person</i>	<i>Nominative</i>		<i>Genitive</i>	
1 sg.	ನಾನು	nānu	ನನ್ನ	nanna
2 sg.	ನೀನು	nīnu	ನಿನ್ನ	ninna
3 sg. masc.	ಅವನು	avanu	ಅವನ	avana
3 sg. fem.	ಅವಳು	avaḷu	ಅವಳ	avaḷa
3 sg. neu.	ಅದು	adu	ಅದರ	adara
1 pl.	ನಾವು	nāvu	ನಮ್ಮ	namma
2 pl.	ನೀವು	nīvu	ನಿಮ್ಮ	nimma
3 pl. epic.	ಅವರು	avaru	ಅವರ	avara
3 pl. neu.	ಅವು(ಗಳು)	avu(gaḷu)	ಅವುಗಳ	avugaḷa

Exercise

Read and translate:

೧. ಇದು ನನ್ನ ಮನೆಯ ಬಾಗಿಲು.

೨. ಅದು ಹಸುವಿನ ಕೊಂಬು.

೩. ಕೊಂಬಿನ ತುದಿ ಚೂಪಲ್ಲ.

೪. ನನ್ನ ಪುಸ್ತಕ ಅಲ್ಲಿ ಇದೆ.

೫. ಪುಸ್ತಕದ ಬಣ್ಣ ಕೆಂಪು.

೬. ನಿಮ್ಮ ಪುಸ್ತಕಗಳ ಬಣ್ಣ ಹಳದಿ.

೭. ಅವುಗಳ ಬಣ್ಣ ಕೆಂಪಲ್ಲ.

೮. ಕೆಂಪು ಬೇರೆ, ಹಳದಿ ಬೇರೆ.

೯. ಅವರ ಪುಸ್ತಕ ಕಪ್ಪು.

೧೦. ಹಸಿರು ಬಣ್ಣದ ಪುಸ್ತಕಗಳು ಇವೆಯಾ ?

೧೧. ನಿಮ್ಮ ಬುಟ್ಟಿಯ ಬಣ್ಣ ಚೆನ್ನಾಗಿಲ್ಲ.

೧೨. ನನ್ನ ಹೆಂಡತಿಯ ಸೀರೆಯ ಬಣ್ಣ ಕೆಂಪು.

೧೩. ನನ್ನ ಸ್ನೇಹಿತನ ಅಂಗಡಿ ಬಟ್ಟೆಯ ಅಂಗಡಿ.

Vocabulary

ಅಂಗಡಿ	<i>amgaḍi</i>	store, shop
ಅನುಭವ	<i>anubhava</i>	experience
ಆಟಕೆ	<i>āṭike</i>	toy
ಆಯ್ಕೆ	<i>āyke</i>	choice
ಕೆಂಪು	<i>kempu</i>	red
ಕೊಂಬು	<i>koṃbu</i>	horn
ಕೊಂಬೆ	<i>koṃbe</i>	branch
ಚೂಪು	<i>cūpu</i>	sharp
ಜನ	<i>jana</i>	person, people
ಜನಸಂಖ್ಯೆ	<i>janasaṃkhye</i>	population
ಜಿಜ್ಞಾಸು	<i>jijñāsu</i>	eager to learn
ತುದಿ	<i>tudi</i>	tip
ಪಂಡಿತೆ	<i>paṇḍite</i>	learned woman
ಪರಿಮಾಣ	<i>parimāṇa</i>	size
ಬಟ್ಟೆ	<i>baṭṭe</i>	cloth
ಬಣ್ಣ	<i>baṇṇa</i>	colour
ಬೇರೆ	<i>bēre</i>	different
ಸಂಖ್ಯೆ	<i>saṃkhye</i>	number

ಹಸಿರು	<i>hasiru</i>	green
ಹಳದಿ	<i>haḷadi</i>	yellow
ಹೆಂಡತಿ	<i>heṁḍati</i>	wife

Notes

¹ Compare this to the potentially confusing state of affairs in a language such as Latin, where, for instance, the word *mensae* means nothing outside a given context: it could be a nominative plural, ‘tables’, a genitive singular, ‘of the table’, or a dative singular, ‘to the table’. Only the context (a sentence, or at least a phrase) tells us what is meant by the word *mensae*.

² Only in a few extremely rare cases does one find such a modification, such as a lengthening of the vowel in *kēḍu* ‘loss, ruin’, derived from the verb root *keḍu* ‘to be spoilt’.

³ The basic problem with this older terminology is that it was used by Christian missionaries from the West who assumed that the classical European, Latin-based terminology could be used for an accurate description of Dravidian grammar. In India, indigenous Kannada grammarians in earlier centuries made a similar mistake by assuming that the traditional grammar of Sanskrit (which, like Latin, is also an Indo-European language), could serve as a model for describing the grammar of any language.

⁴ Some researchers have argued that this case could better be called an ‘ergative’; but this Dravidian case does not in all respects seem to behave like ergatives in other language families. A term such as ‘agentive’ would be more fitting.

⁵ Unfortunately, there are no fixed rules in the modern language for determining whether compound words should be written as continuous wholes or as separate elements. Although in earlier times words were written without separating spaces between them (as seems to have been the practice in all classical literary languages of the world), the modern tendency is to follow the example of English, where groups of separately written words actually function as compound words. See lesson 1, ‘Writing compound words conjointly or separately’, p 13.

⁶ “In Middle Kannada, the euphonic addition of /u/ to words ending in consonants seems to have confirmed the notion that /u/ must be a nominative case suffix. This erroneous notion is still persisting (in literary language, of course) to such an extent that the ungrammatical monstrosity of affixing /u/ as a nominative case ending to roots ending in /i/, /u/ and /e/ [...] would be shocking to the grammatical sense of a linguist.” Seetharamaiah 1966: 10.

⁷ This is what happened in English when the original indefinite article *an* (which is still used under certain circumstances, e.g., when the following word begins with a vowel, as in *an apple*) became shortened to *a*.

⁸ The short forms also occur, but much less frequently, in the case of the pronoun *avanu* / *ivanu* and the derived pronominalized adjectives and verb forms, which will be discussed later in lesson 11.

⁹ A *kere* or 'tank' is an artificial pond or water reservoir, as is found in or just outside any village. In larger towns, there will be several tanks.

¹⁰ This is just one illustration of how the Dravidian languages are examples of what in linguistics are termed extremely 'left-branching' languages.

¹¹ This may seem normal to speakers of English, in which no other word order is possible (**house my father's* is ungrammatical), but other languages have other possible word orders: cf. expressions such as *horror vacui* and *gloria mundi* in Latin, where the attribute in the genitive case follows the word to which it is an attribute.

¹² The historical reason for this is that such nouns (as has been mentioned above) originally ended not in *a*, but in *n* in Old Kannada.

¹³ Seetharamaiah 1966: 8.

¹⁴ Many, esp. less educated, speakers do not know this grammatical rule.

Lesson 5



Camdragiri (Chandragiri), the smaller of the two hills of Śravaṇabelagola (Shravanabelagola), with numerous thousand-year-old Jaina temples

Verb classes – the three tenses of the finite verb – negation

Verb classes

Each verb in Kannada belongs to one of two verb classes, which are easily distinguished by the final vowel of the verb root (each verb root ends in a vowel¹). This final vowel is either *u* (first class) or *i* or *e* (second class). One single verb root that is rarely used, *ī* ('to give, grant'), consists of one syllable and belongs to neither category, but behaves like the roots in *i* / *e*.² In this book, we will follow the established custom of taking the verb ಮೂಡು *māḍu* 'to make, do' as the paradigmatic verb of the first class, and ಕರೆ *kare* 'to call' as illustrative of the second.

Exactly the same personal suffixes are used with both classes of verbs, and also the markers of tense are the same. The two classes differ in only two respects: (a) how the tense markers are joined to the root, and (b) how the gerund (sometimes called 'verbal participle')³ is formed.

Finite verb forms

The structure of finite verb forms

A finite verb form is one that is fully conjugated (a ಪೂರ್ಣಕ್ರಿಯಾಪದ *pūrṇakriyāpada*, 'full verb'), i.e., it generally consists of three components: root, tense marker, and personal suffix.⁴

Kannada has **three tenses** in the indicative mood (ಸಾಮಾನ್ಯವಿಧಿ *sāmānyavidhi* or 'ordinary mood'): past, present, and future (ವರ್ತಮಾನಕಾಲ, ಭೂತಕಾಲ, ಭವಿಷ್ಯತ್ಕಾಲ *vartamānakāla*, *bhūtakāla*, *bhaviṣyatkāla*). Besides these three tenses, there are also two types of conjugation that are not called 'tenses' because they do not involve a clear indication of time, and they are usually termed 'modes' or 'moods': the **potential** and the **negative**. These will be discussed in later lessons.

In comparison with many other languages (esp. of the Indo-European family), the Kannada verb system shows relatively few irregularities. Four common verbs (ಆಗು *āgu* 'to become' and ಹೋಗು *hōgu* 'to go' are similar in their few irregularities, just as ಬರು *baru* 'to come' and ತರು *taru* 'to bring' show similarities) show only a few irregularities. There is only one Kannada verb that can rightly be called irregular, viz., the verb *iru* 'to be', which has already been discussed: it is irregular only in the present tense.⁵ Other verbs that are usually termed 'irregular' can better be compared with the so-called 'strong verbs' in the Germanic languages (and therefore they will be called 'strong' throughout this book): the only 'irregularity' is the formation of the past stem. But just as in the case of the Germanic languages,⁶ certain patterns in the 'irregularness' can be discerned. None of these strong verbs belongs to the first verb class.

A list of these strong verbs is given separately in this book, as an appendix. The strong past stems are memorized most easily by memorizing the so-called gerund, a non-finite verb form that will be discussed in a later lesson.

The present tense (vartamānakāla)

The marker of the present tense is *utt*, a suffix which is added to the root of the verb that is conjugated.⁷ When the present tense marker is added to a verb root of the first verb class (i.e., a root ending in *u*), the final *u* of the root is elided (e.g., *māḍu* + *utt* > *māḍutt*); when added

to a verb root of the second verb class (i.e., a root ending in *i* or *e*), the root and the tense marker are joined by means of a connecting *y* (e.g., *kare* + *y* + *utt* > *kareyutt*). Finally, a **personal suffix** is added:⁸

Personal suffixes for the present tense

<i>person</i>	<i>(gender)</i>	<i>singular</i>	<i>(gender)</i>	<i>plural</i>
1		<i>ēne</i>		<i>ēve</i>
2		<i>īye</i> / <i>ī</i> ⁹		<i>īri</i>
3	masculine	<i>āne</i>	epicene	<i>āre</i>
	feminine	<i>āḷe</i>		
	neuter	<i>ade</i>	neuter	<i>ave</i>

Therefore, the word *māḍuttēne* (*māḍu* [root ‘to do’] + *utt* [present tense] + *ēne* [1st pers. sg.]) means ‘I do’, *māḍuttīri* means ‘you (plural) do’, etc.

In the spoken language of some areas, notably the large cities of southern Karnataka, one often hears other, alternative personal suffixes: *īni* and *īvi* in the first person singular and plural respectively, and *īya* for the second person singular. These are seen in writing only when a creative writer wishes to reproduce colloquial language in dialogues etc. Similarly, in northern Karnataka one may hear *āve* for the third person neuter plural.

Thanks to the personal suffixes, these finite verb forms in themselves unambiguously convey who or what is the subject or agent of the action or process that is expressed by the verb: in *māḍuttēne* the person who ‘does’ is always ‘I’, and cannot be anybody or anything else. Nevertheless, especially in longer sentences, it is customary to use the corresponding pronoun (e.g., *nānu māḍuttēne*, *nīvu māḍuttīri*), although in colloquial speech and in poetry the pronoun is often omitted. Therefore it is **extremely important** that the learner memorizes these suffixes perfectly.

The paradigm for a verb of the **first class**, *māḍu*:

1 ps. sg.	ಮಾಡುತ್ತೇನೆ	<i>māḍuttēne</i>	I do
2 ps. sg.	ಮಾಡುತ್ತೀಯೆ	<i>māḍuttīye</i>	you do
3 ps. sg. masc.	ಮಾಡುತ್ತಾನೆ	<i>māḍuttāne</i>	he does

3 ps. sg. fem.	ಮಾಡುತ್ತಾಳೆ	<i>māḍuttāḷe</i>	she does
3 ps. sg. nt.	ಮಾಡುತ್ತದೆ	<i>māḍuttade</i>	it does
1 ps. pl.	ಮಾಡುತ್ತೇವೆ	<i>māḍuttēve</i>	we do
2 ps. pl.	ಮಾಡುತ್ತೀರಿ	<i>māḍuttīri</i>	you do
3 ps. pl. epi.	ಮಾಡುತ್ತಾರೆ	<i>māḍuttāre</i>	they do
3 ps. pl. nt.	ಮಾಡುತ್ತವೆ	<i>māḍuttave</i>	they do

The paradigm for a verb of the **second class, kare**:

1 ps. sg.	ಕರೆಯುತ್ತೇನೆ	<i>kareyuttēne</i>	I call
2 ps. sg.	ಕರೆಯುತ್ತೀಯೆ	<i>kareyuttiye</i>	you call
3 ps. sg. masc.	ಕರೆಯುತ್ತಾನೆ	<i>kareyuttāne</i>	he calls
3 ps. sg. fem.	ಕರೆಯುತ್ತಾಳೆ	<i>kareyuttāḷe</i>	she calls
3 ps. sg. nt.	ಕರೆಯುತ್ತದೆ	<i>kareyuttade</i>	it calls
1 ps. pl.	ಕರೆಯುತ್ತೇವೆ	<i>kareyuttēve</i>	we call
2 ps. pl.	ಕರೆಯುತ್ತೀರಿ	<i>kareyuttīri</i>	you call
3 ps. pl. epi.	ಕರೆಯುತ್ತಾರೆ	<i>kareyuttāre</i>	they call
3 ps. pl. nt.	ಕರೆಯುತ್ತವೆ	<i>kareyuttave</i>	they call

Analogous to these two paradigmatic verbs, forms such as the following are created: ಓದುತ್ತೇನೆ *ōduttēne* 'I read' (from *ōdu* 'to read'), ಹೋಗುತ್ತಾರೆ *hōguttāre* 'they go' (from *hōgu* 'to go'), ಜಿಗಿಯುತ್ತದೆ *jigiyuttade* 'it jumps' (from *jigi* 'to jump'), ಹೊಡೆಯುತ್ತಾಳೆ *hoḍeyuttāḷe* 'she hits' (from *hoḍe* 'to hit'), etc. etc.

In certain forms of spoken Kannada, one should not be surprised to hear contracted verb forms such as *karētini* or *tīṭitivi* for *kareyuttēne* and *tīṭiyuttēve*.

The present tense is used when (a) there is mention of actions or processes that are currently taking place, or (b) will take place in the immediate future:

ಅವನು ಯಾವಾಗಲೂ ಓದುತ್ತಾನೆ	<i>avanu yāvāgalū ōduttāne</i>	he always reads
ಅವನು ನಾಳೆ ಬರುತ್ತಾನೆ	<i>avanu nāḷe baruttāne</i>	he will come tomorrow ¹⁰

The future tense (*bhaviṣyatkāla*)

The marker of the future tense is *uv*, which is added to the end of the verb root of the verb that is conjugated.¹¹ This future tense marker is added directly to a verb root of the first verb class (i.e., a root ending in *u*, e.g., *māḍu* + *v* > *māḍuv*, with elision of the final *u* of the root, just as in the present tense); when added to a verb root of the second verb class (i.e., a root ending in *i* or *e*¹²), the root and the tense marker are regularly joined by means of a connecting *y* (e.g., *kare* + *y* + *uv* > *kareyuv*).¹³ Finally, just as has already been seen with the present tense, a **personal suffix** is added. It is important to note that the suffixes for the future and past tenses resemble those of the present, but are not the same:

Personal suffixes for the future tense

<i>person</i>	<i>(gender)</i>	<i>singular</i>	<i>(gender)</i>	<i>plural</i>
1		<i>enu / e</i>		<i>evu</i>
2		<i>e / i</i> ¹⁴		<i>iri</i>
3	masculine	<i>anu / a</i>	epicene	<i>aru</i>
	feminine	<i>aḷu</i>		
	neuter	<i>udu / adu</i> ¹⁵	neuter	<i>uvu / avu</i> ¹⁶

In colloquial speech, the ending of the 1st person singular usually is *-e*, and that of the 3rd person singular masculine is *-a*. These forms, which are generally considered ಅಡುಮಾತಿನ ರೂಪಗಳು *āḍumātina rūpaḡaḷu* or ‘colloquial forms’ are increasingly used also in written Kannada. In more formal speech and writing the longer forms (ಗ್ರಾಂಥಿಕ ರೂಪಗಳು *grāṁthika rūpaḡaḷu* ‘literary forms’) are still preferred.¹⁷ However, this has not always been the case. The short forms frequently occur in poetry, and one finds them already in the twelfth century CE.¹⁸ – **The learner is advised to be familiar with both these short and long**

forms, because in practice both are used comparably frequently, just as a reader or speaker of modern English must know that *we'll, isn't, won't, he's, I'm, wouldn't, aren't* etc. mean the same as *we will, is not, will not, he is, I am, would not, are not* etc.

When combined with the future stems, the following fully conjugated forms are made:

First class:

Singular

1 ps.	ಮಾಡುವೆನು / ಮಾಡುವೆ	<i>māḍuvenu / māḍuve</i>	I will do
2 ps.	ಮಾಡುವೆ / ಮಾಡುವಿ	<i>māḍuve / māḍuvi</i>	you will do
3 ps. mas.	ಮಾಡುವನು / ಮಾಡುವ	<i>māḍuvanu / māḍuva</i>	he will do
3 ps. fem.	ಮಾಡುವಳು	<i>māḍuvaḷu</i>	she will do
3 ps. nt.	ಮಾಡುವುದು / ಮಾಡುವದು	<i>māḍuvudu / māḍuvad</i>	it will do

Plural

1 ps.	ಮಾಡುವೆವು	<i>māḍuvevu</i>	we will do
2 ps.	ಮಾಡುವಿರಿ	<i>māḍuviri</i>	you will do
3 ps. epi.	ಮಾಡುವರು	<i>māḍuvaru</i>	they will do
3 ps. nt.	ಮಾಡುವುವು / ಮಾಡುವವು	<i>māḍuvuvu / māḍuvavu</i>	they will do

Second class:

Singular

1 ps.	ಕರೆಯುವೆನು / ಕರೆಯುವೆ	<i>kareyuvenu / kareyuve</i>	I will call
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2 ps.	ಕರೆಯುವೆ / ಕರೆಯುವಿ	<i>kareyuve / kareyuvi</i>	you will call
3 ps. mas.	ಕರೆಯುವನು / ಕರೆಯುವ	<i>kareyuvanu / kareyuva</i>	he will call
3 ps. fem.	ಕರೆಯುವಳು	<i>kareyuvaḷu</i>	she will call
3 ps. nt.	ಕರೆಯುವುದು	<i>kareyuvudu / kareyuvadu</i>	it will call

Plural

1 ps.	ಕರೆಯುವೆವು	<i>kareyuvevu</i>	we will call
2 ps.	ಕರೆಯುವಿರಿ	<i>kareyuviri</i>	you will call
3 ps. epi.	ಕರೆಯುವರು	<i>kareyuvuru</i>	they will call
3 ps. nt.	ಕರೆಯುವುವು / ಕರೆಯುವವು	<i>kareyuvuvu / kareyuvavu</i>	they will call

Analogous to these two paradigmatic verbs, forms such as the following are created: ಓದುವೆನು *ōduvenu* I will read (from *ōdu* to read), ಹೋಗುವರು *hōguvuru* they will go (from *hōgu* to go), ಜಿಗಿಯುವುದು *jigiyuvudu* it will jump (from *jigi* to jump), ಹೊಡೆಯುವಳು *hoḍeyuvaḷu* she will hit (from *hoḍe* to hit), etc. etc.

The future tense is generally used when there is mention of actions or processes that (a) regularly or habitually take place, or (b) will take place in the future.

It should be noted here that there is no strictly standardized rule that determines whether a present or a future tense ought to be used; rather, there are regional tendencies toward the use of the present tense (in southern Karnataka) or the future tense (in northern Karnataka) as a kind of generic non-past tense, especially in literary usage.¹⁹ Therefore, the two sentences

ಅವನು ಯಾವಾಗಲೂ	<i>avanu yāvāgalū</i>	he always reads
ಓದುತ್ತಾನೆ	<i>ōduttāne</i>	

ಅವನು ಯಾವಾಗಲೂ	<i>avanu yāvāgalū</i>	he will always read
ಓದುವನು	<i>ōduvanu</i>	

mean practically the same, and it is largely a matter of stylistic preference whether one uses the one or the other. In coastal Karnataka there is a stronger tendency to differentiate between the use of the present and future tenses.²⁰

The past tense (bhūtakāla)

The past tense of most verbs is formed regularly, by means of a simple tense marker (as in the future tense). However, there are also verbs that usually are termed 'irregular', but it would be more appropriate to term them 'strong' (see below). First, the past tense of regular verbs will be discussed here.

The distinctive suffix for the past tense is *d*. This is added directly to a root of the second class to form the past stem (*kare + d > kared*).²¹ With roots of the first class, the final *u* of the root is first changed to *i* (*māḍu > māḍi; māḍi + d > māḍid*). The personal suffixes are the same as for the future tense (see p. 65), with only **one notable difference**: the suffix for the 3rd person singular is not *udu*, but *itu*, and this suffix is added directly to the root (the final vowel of a root of the second class is not elided, but a euphonic *y* is inserted), and not to the past stem, in the following manner: *māḍu + itu > māḍitu* 'it did'; *kare + y + itu > kareyitu* 'it called'.

First class:

Singular

1 ps.	ಮಾಡಿದೆನು / ಮಾಡಿದೆ	<i>māḍidenu / māḍide</i>	I did
2 ps.	ಮಾಡಿದೆ / ಮಾಡಿದಿ	<i>māḍide / māḍidi</i>	you did
3 ps. mas.	ಮಾಡಿದ / ಮಾಡಿದನು	<i>māḍida / māḍidanu</i>	he did
3 ps. fem.	ಮಾಡಿದಳು	<i>māḍidaḷu</i>	she did

3 ps. nt.	ಮಾಡಿತು	<i>māḍitu (!)</i>	it did
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Plural

1 ps.	ಮಾಡಿದೆವು	<i>māḍidevu</i>	we did
2 ps.	ಮಾಡಿದಿರಿ	<i>māḍidiri</i>	you did
3 ps. epi.	ಮಾಡಿದರು	<i>māḍidaru</i>	they did
3 ps. nt.	ಮಾಡಿದುವು / ಮಾಡಿದವು	<i>māḍiduvu / māḍidavu</i>	they did

Second class:*Singular*

1 ps.	ಕರೆದೆನು / ಕರೆದೆ	<i>karedenu / karede</i>	I called
2 ps.	ಕರೆದೆ / ಕರೆದಿ	<i>karede / karedi</i>	you called
3 ps. mas.	ಕರೆದನು / ಕರೆದ	<i>karedanu / kareda</i>	he called
3 ps. fem.	ಕರೆದಳು	<i>karedaḷu</i>	she called
3 ps. nt.	ಕರೆಯಿತು	<i>kareyitu (!)</i>	it called

Plural

1 ps.	ಕರೆದೆವು	<i>karedevu</i>	we called
2 ps.	ಕರೆದಿರಿ	<i>karediri</i>	you called
3 ps. epi.	ಕರೆದರು	<i>karedaru</i>	they called
3 ps. nt.	ಕರೆದುವು / ಕರೆದವು	<i>kareduvu / karedavu</i>	they called

The past tense simply indicates an action or process that took place at some time in the past. As we shall see later, there are also compound forms that express a past continuous mood and a perfect mood; but many speakers do not strictly distinguish between significances of these forms.²²

In various regional spoken varieties of Kannada, one can come across a multitude of contractions in rapid speech, e.g., *nōḍḍlu* (for *nōḍḍaḷu*), *nōḍḍru* (*nōḍḍaru*), *nōḍḍvi* (*nōḍḍidevu*), etc. etc.²³ However, the learner is advised to learn the standard, literary forms, which are

understood by every educated speaker and are the norm of the written language.

Strong or 'irregular' verbs

With the so-called 'irregular' or 'strong' verbs, one should learn the past stem of the verb in addition to the verb root. The present and future tenses of all these other verbs are formed regularly. The verb *baru* 'to come' is an example of a strong verb, because it forms its past tense stem not as **barid* (which one might expect, in analogy to *māḍu*), but as *baṁd*. Another instance of a much-used strong verb is *koḍu* 'to give', which has as its past stem not **koḍid*, but *kott*.

With this information, the learner can create all the finite conjugated forms, according to the rules that have already been explained.

Examples of verb forms of *baru* 'to come' and *koḍu* 'to give' in the present and future tenses:

<i>baru + utt + ēne</i>	<i>baruttēne</i>	I come
<i>baru + utt + īri</i>	<i>baruttīri</i>	you come
<i>baru + v + enu</i>	<i>baruvenu</i>	I will come
<i>baru + v + iri</i>	<i>baruviri</i>	you will come
<i>koḍu + utt + ēne</i>	<i>koḍuttēne</i>	I give
<i>koḍu + utt + īri</i>	<i>koḍuttīri</i>	you give
<i>koḍu + v + enu</i>	<i>koḍuvenu</i>	I will give
<i>koḍu + v + iri</i>	<i>koḍuviri</i>	you will give

but in the past tense:

<i>baṁd + enu</i>	<i>baṁdenu</i>	I came
<i>baṁd + iri</i>	<i>baṁdiri</i>	you came
<i>kott + enu</i>	<i>kottenu</i>	I gave
<i>kott + iri</i>	<i>kottiri</i>	you gave

The term 'irregular', which is normally used in older Kannada grammars, suggests a complexity that is not really there. It would be better to refer to these verbs rather as 'strong', as is traditionally done in

Germanic grammar, because the ‘irregularness’ of the so-called irregular verbs shows clearly regular patterns, just as is the case with the so-called strong verbs in Germanic languages. Take, for instance, the English word pairs *to write – wrote*, *to strive – strove*, *to ride – rode*, *to drive – drove*, or *to find – found*, *to bind – bound*; or, in German, *scheinen – schien*, *bleiben – blieb*, *schreiben – schrieb*, or *schmeißen – schmiss*, *beißen – biss*, *gleiten – glitt*; or Dutch *krijgen – kreeg*, *blijven – bleef*. In all these pairs of infinitives and past tense forms, we see clearly distinguishable, regular patterns. Similarly, in Kannada such regular correspondences can be recognized as well, such as in these pairs of present-tense and past-tense forms for the first person singular: *koḍuttēne – koṭṭenu* ‘I give / gave’, *iḍuttēne – iṭṭenu* ‘I put / put’, *biḍuttēne – biṭṭenu* ‘I leave / left’, *kaliyuttēne – kalitenu* ‘I learn / learnt’, *ariyuttēne – aritenu* ‘I know / knew’, *bayyuttēne – baydenu* ‘I schold / scolded’, *koyyuttēne – koydenu* ‘I pluck / plucked’.

Just as in the case of the Germanic ‘strong’ verbs, the irregularities follow certain patterns, and **the irregularities concern only the past tense and such forms that are derived from the past stem** (the past relative participle, gerund, conditional and concessive. These will be discussed in later lessons).

Therefore, if one knows the past stems of the ‘strong / irregular’ verbs, one can correctly build all the possible derived forms of those verbs, with only five common exceptions: *baru* ‘to come’ and *taru* ‘to bring’ (mentioned earlier), *iru* ‘to be’ (already mentioned in an earlier lesson), *hōgu* ‘to go’ and *āgu* ‘to become / happen’. Here *hōgu* and *āgu* together form one mini-category and show exactly the same irregularities. Please note, in particular, the very frequently used third person singular neuter:

ಹೋದೆನು	<i>hōdenu</i>	I went	ಆದೆನು	<i>ādenu</i>	I became
ಹೋದಿ	<i>hōdi</i>	you went	ಆದಿ	<i>ādi</i>	you became
ಹೋದನು	<i>hōdanu</i>	he went	ಆದನು	<i>ādanu</i>	he became
ಹೋದಳು	<i>hōdaḷu</i>	she went	ಆದಳು	<i>ādaḷu</i>	she became
ಹೋಯಿತು	<i>hōyitu</i>	it went	ಆಯಿತು	<i>āyitu</i>	it became
ಹೋದೆವು	<i>hōdevu</i>	we went	ಆದೆವು	<i>ādevu</i>	we became

ಹೋದಿರಿ	<i>hōdiri</i>	you went	ಆದಿರಿ	<i>ādiri</i>	you became
ಹೋದರು	<i>hōdaru</i>	they went	ಆದರು	<i>ādaru</i>	they became
ಹೋದುವು	<i>hōduvu</i> /	they went	ಆದುವು	<i>āduvu</i> /	they became
/ ಹೋದವು	<i>hōdavu</i>	(neuter)	/ ಆದವು	<i>ādavu</i>	(neuter)

Baru and *taru* are irregular in that they have special forms in the past tense for the third person singular neuter: ಬಂತು *baṃtu* ‘it came’ and ತಂತು *taṃtu* ‘it brought’. However, the original, longer forms ಬಂದಿತು *baṃditu* and ತಂದಿತು *taṃditu* are also used.²⁴

The past stems of strong verbs will be indicated in these lessons as they occur.

Negation

Like other Dravidian languages, Kannada does not have simple negative words (like English *never*, *nowhere*, *nobody*, *nothing*, *not*), just as there is no simple word for ‘no’. We have already seen words that are the Kannada equivalents of ‘no’, namely, ಇಲ್ಲ *illa*, ಅಲ್ಲ *alla* and ಬೇಡ *bēḍa*: the defective verbs that negate existence (or presence), identity, and desirability or necessity. When someone asks ಗಣೇಶ ಇದ್ದಾನಾ ? *Gaṇēśa iddānā?* ‘is Gaṇēśa [here]?’ and we answer ಇಲ್ಲ *illa*, we are actually saying ‘[he] is not [here]’, using a verb form. Instead of using adverbs, pronouns etc. that contain a negative meaning, **negation in Kannada is always expressed through the verb system.**

In a language such as English, verbal negation is simply expressed through the word ‘not’: *he is here – he is not here; I am reading – I am not reading*. ‘Not’ is an adverb that signifies that what is expressed by the verb form (in this case ‘is’) is precisely not so. Because such negation words do not exist in Kannada, a different device is used to express negation, by means of the verbal noun: instead of saying ‘I do not go’, one in effect says something that means ‘my going is not’ or ‘my going does not exist’. This mechanism may seem awkward to speakers of Indo-European languages, but it has its own logic, and Kannada speakers find it perfectly natural.

Verbal nouns in English resemble the present participle, such as ‘reading’ in the sentence ‘reading is good for you’. In practice it is immediately clear whether an English ‘ing’ word is a present participle or a verbal noun, because of its position in the sentence. Something similar is the case in Kannada. Kannada has more than one verbal noun

for each verb: a verbal noun for the non-past ('reading now' or 'reading in the future'), a verbal noun for the past ('reading in the past'), and a negative verbal noun ('not-reading'), and these verbal nouns resemble the conjugated forms of the third person singular neuter.²⁵ Thus the word ಮಾಡುವುದು *māḍuvudu* could mean 'it will do' or '[the act of] doing' or 'that which does' or 'that which is being done'; but just as in the case of the 'ing' words in English, the function of the 'udu' words in Kannada is quickly seen by the position in the sentence. When the action or process that is expressed in the verbal noun is negated by means of *illa*, the final *u* of the verbal noun is elided and the two words are written together. The logical subject (the agent) is always in the nominative case.²⁶

ಅವರು ಬೀಳುವುದಿಲ್ಲ	<i>avaru biḷuvudilla</i>	they will not fall
ಅದು ಬರುವುದಿಲ್ಲ	<i>adu baruvudilla</i>	it will not come
ನಾನು ನಿದ್ರೆ ಮಾಡುವುದಿಲ್ಲ	<i>nānu nidde māḍuvudilla</i>	I will not sleep
ಅವನು ನಿದ್ರೆ ಮಾಡುವುದಿಲ್ಲ	<i>avanu nidde māḍuvudilla</i>	he will not sleep
ನೀವು ನಿದ್ರೆ ಮಾಡುವುದಿಲ್ಲ	<i>nīvu nidde māḍuvudilla</i>	you will not sleep

It is important to note that there is no distinction in the written language between negation in the present and negation in the future,²⁷ Therefore, out of context, the above examples could also mean 'they do not fall', 'it does not come', etc. (There is, however, a present negative in the modern colloquial language, which seems not yet generally acceptable as part of standard written Kannada. Also there is a negative of the present continuous mood. These will be discussed in lesson 15, p. 186.)

Negation in the past tense is slightly more complicated and is better explained in detail in a lesson 15, after other verb forms have been discussed.²⁸



The Cāmuṇḍarāya Basadi, one of the temples atop Caṇdragiri in Śravaṇabelāgoḷa

Exercise

Read and translate the following short sentences:

೧. ನಾನು ಹೋಗುತ್ತೇನೆ.

೨. ನಾನು ಹೋಗುವುದಿಲ್ಲ.

೩. ಅವರು ಕರೆಯುತ್ತಾರೆ.

೪. ನಾವು ಓದುತ್ತೇವೆ.

೫. ನೀವು ನಗುತ್ತೀರಿ.

೬. ನಾವು ನಗುವುದಿಲ್ಲ.

೭. ಅವನು ಕರೆದನು.

೮. ಅವರು ಕರೆಯುವರು.

೯. ನೀವು ಕರೆಯುತ್ತೀರಿ.
 ೧೦. ನೀವು ಬೀಳುತ್ತೀರಿ.
 ೧೧. ನೀವು ಕರೆದಿರಿ.
 ೧೨. ನಾವು ಜಿಗಿದೆವು.
 ೧೩. ನೀವು ಜಿಗಿಯುವುದಿಲ್ಲ.
 ೧೪. ಅದು ಜಿಗಿಯುತ್ತದೆ.
 ೧೫. ಅವಳು ಜಿಗಿಯುವಳು.
 ೧೬. ನಾನು ಜಿಗಿಯುತ್ತೇನೆ.
 ೧೭. ಅವನು ಹೊಡೆದನು.
 ೧೮. ಅವಳು ಹೊಡೆಯುವಳು.
 ೧೯. ನಾವು ಹೊಡೆಯುವುದಿಲ್ಲ.

Vocabulary

ಆಗು	<i>āgu</i>	to become, occur
ಓದು	<i>ōdu</i>	to read
ಜಿಗಿ	<i>jigi</i>	to jump
ಕರೆ	<i>kare</i>	to call
ತರು	<i>taru</i>	to bring
ತಿಳಿ	<i>tīli</i>	to understand

ನಗು	<i>nagu</i>	to laugh
ನಾಳೆ	<i>nāle</i>	tomorrow
ನಿದ್ದೆ	<i>nidde</i>	sleep
ನಿದ್ದೆ ಮಾಡು	<i>nidde māḍu</i>	to sleep
ಬೀಳು	<i>bīlu</i>	to fall
ಮಾಡು	<i>māḍu</i>	to do, make
ಯಾವಾಗಲೂ	<i>yāvāgalū</i>	always
ಹೊಡೆ	<i>hoḍe</i>	to hit, strike
ಹೋಗು	<i>hōgu</i>	to go

Notes

¹ This is the case in modern Kannada (cf. Kittel 1903: 23 (§48)). In Old Kannada, verb roots could also end in a consonant, and this historical fact explains the so-called ‘irregular’ or ‘strong’ verbs (see the special appendix on irregular verbs). Roughly from the twelfth century CE onwards, Kannada words had to end in a vowel; this is a development that is similar to what happened when modern Italian developed out of Latin.

² Historically speaking, there were other monosyllabic verb roots (also such that ended in a consonant) in the classical language (*kā, sā, kān, jōl* etc.), but in the modern language these roots have been extended by another syllable (*kāyu, sāyu, kānu, jōlu* etc.), Venkatachalastry 2007: 116, 118-9.

³ The formation and use of the gerund will be discussed in a later lesson.

⁴ ಒಂದು ಪೂರ್ಣಕ್ರಿಯಾಪದ ಧಾತು (ಮೂಲ / ಸಾಧಿತ) + ಕಾಲವಾಚಕ ಪ್ರತ್ಯಯ (ವರ್ತಮಾನ / ಭೂತ / ಭವಿಷ್ಯತ್) + ಆಖ್ಯಾತ ಪ್ರತ್ಯಯ (ಲಿಂಗ ವಚನ ನಿರ್ದೇಶಕವಾದ ಪುರುಷ ಅಥವಾ ಸರ್ವನಾಮಪ್ರತ್ಯಯ) ಎಂಬ ರಚನೆಯಿಂದ ಸಿದ್ಧವಾಗುತ್ತದೆ (“a full verb is completed by the composition of a root (original or composite), + a tense marker (present / past / future) + a personal suffix (a personal or pronominal suffix that indicates gender and number)”, Venkatachalastry 2007: 124. The exception to this rule is the negative mood (discussed in a later lesson), which instead of a tense marker has no marker at all.

⁵ The formation of the stem of the past stem is often called ‘irregular’, but it would be better to call it ‘strong’.

⁶ This similarity is of course not based on linguistic relationship, since Kannada is a Dravidian language, and this makes the phenomenon all the more interesting from the point of view of general linguistics.

⁷ Traditional grammars in Kannada (e.g., Venkatachalastry 2007: 124) say that the present tense marker is *utta*, and that the final *a* is elided before the following personal suffix. Although this view has its own logic, it is more convenient for the foreign learner to think that the tense marker is *utt*. In the spoken language in some regions, this *utt* may be shortened to *ut*. Cf. also Venkatachalastry 2007: 124.

⁸ These are, of course, exactly the same as those already mentioned in lesson 2, but the table is repeated here for the readers' convenience.

⁹ These two suffixes are freely exchangeable. It is a matter of personal style and preference whether one uses one or the other, although the longer one appears more common.

¹⁰ Compare this with German *er kommt morgen* / Dutch *hij komt morgen*, or the English *he's coming tomorrow* (note the continuous mode in English, however).

¹¹ Traditional grammars say that the suffix is *va*, and that the final *a* is elided before the personal ending. Cf. what has been said earlier concerning the suffix for the present tense.

¹² And also the very rarely used verb *ī* 'to give, grant, bestow'.

¹³ Alternatively, the *v* can be added directly to the root: *kare + v > karev*, but this is considered a bit old-fashioned and is used mainly for literary purposes.

¹⁴ Because there is an increasing tendency to use the shorter endings *-e* (1 ps. sg.) and *-a* (3 ps. sg. masc.) also in writing, there is also an increasing tendency to use *-i* for the 2 ps. sg., in order to maintain a contrast between the first and second person singular.

¹⁵ The suffix *-adu* is found esp. in the northern part of the Kannada speech area. It is a regional stylistic preference and is just as correct as *-udu*, which is the more commonly found suffix, esp. in southern Karnataka. It is a widespread belief that the suffix *-udu* is, historically, a now obsolete pronoun, 'it', which deictically occupied an intermediate position between *idu* and *adu*. Historically interested readers should, however, see the remarks in the footnote about pronominalization with the *-du* suffix in lesson 11.

¹⁶ Analogous to the suffix for the third person singular neuter, speakers and authors in northern Karnataka prefer to use the suffix *avu*.

¹⁷ The historical reason for these two forms is that in classical Kannada these suffixes were *-en* and *-an*, respectively. From the 12th century onwards, these suffixes were either lengthened to *-enu* and *-anu* to avoid the consonantal endings (a phenomenon known in linguistics as *epenthesis*), or shortened to *-e* and *-a* (which is known as *apocope*). This can be compared to the English indefinite article *a*, which is the shortened form of the original *an* (which is nowadays only used before a word that begins with a vocalic sound).

¹⁸ When the famous religious personality and author Basava (12th century) in one of his best known short compositions writes ನಾನೇನ ಮಾಡುವೆ ಬಡವನಯ್ಯಾ *nānēna māḍuve baḍavanayyā* 'what shall I do, a poor man, oh lord', he is using such shorter, 'colloquial' forms for the accusative case (*ēna* for *ēnannu*) and for the 1st person singular future.

¹⁹ Therefore, if one reads a piece in Kannada in which the 3rd ps. sg. suffix *adu* instead of *udu*, the question marker *ēnu* instead of *ā*, and the future instead of the present tense is used, with or without certain regional lexical peculiarities, the reader can be quite sure that the text is from northern Karnataka or southern Maharashtra.

²⁰ The linguistic situation in coastal Karnataka is a complex and highly interesting one. Many, if not most people in that region are not Kannada mother-tongue speakers but have a different home language (Tulu, Malayalam, Konkani); furthermore, the dialects of spoken Kannada in that region (Havyaka, Kundapura Kannada, etc.) deviate considerably from the modern literary norm. In this complex linguistic environment, Kannada is the language in common (esp. written) use. Tulu is used colloquially in southwestern Karnataka, but is not standardized and is hardly used for written purposes. To some extent, Kannada in coastal Karnataka can be compared to standard German in Switzerland. Kannada is consciously learnt in school rather than at home, and this explains why the written Kannada from that region is very precise and cultivated; for that same reason, it is sometimes unfairly considered 'stiff' and 'lifeless' by Kannada speakers from other parts of the speech area.

²¹ Traditional grammars say that the suffix is *da*, and that the final *a* is elided before the personal ending. Cf. what has been said earlier concerning the suffix for the present and future tenses.

²² In the case of the perfect mode too, speakers in coastal Karnataka tend to be more particular and precise. Probably this partly has to do with the existence of a perfect mode in another Dravidian language, Tulu, which is widely spoken in that area.

²³ Venkatachalaśāstry 2007: 131 lists such possibilities as arising from ಅಡುಮಾತಿನ ಶೀಘ್ರೋಚ್ಚಾರಣೆ *āḍumātina śīghrōcchāraṇe* 'the fast pronunciation in colloquial speech'.

²⁴ Compare these with the two forms *ittu* and *idditu* for 'it was', mentioned in lesson 2.

²⁵ In a later lesson it will be shown that these 'verbal nouns' are actually pronominalized relative participles. For the moment, the learner need not know the details of the formation and use of relative participles, or of pronominalization: these will be explained in due course.

²⁶ The reason for this will become clear in the lesson where the relative participles are discussed. Speakers of Indo-European languages must not make the mistake of literally saying 'my going is not': one says 'I-going is not', 'he-going is not', etc.

²⁷ Again, the reason lies in that the verbal noun is a pronominalized relative participle: a present relative participle does not exist, and there is only a distinction between past and non-past (i.e., past on the one hand, and present and future combined on the other).

²⁸ See p. 188ff.

Lesson 6

Demonstratives – the accusative case – the imperative (hortative) mood

Demonstratives

In Kannada, the demonstrative words (which are pure attributes and cannot be used as independent nouns or pronouns)¹ are extremely simple to use. The word for proximity ('this', 'these') is ಈ *ī*, and the word for distance ('that', 'those') is ಆ *ā*. The corresponding interrogative ('which?') is ಯಾವ *yāva*. All three of these words are **indeclinable**: none of them ever changes, irrespective of the gender, number or grammatical case of the following word to which it refers:

ಆ ಮರ	<i>ā mara</i>	that tree
ಆ ಮರಗಳು	<i>ā maragaḷu</i>	those trees
ಆ ಹುಡುಗಿ	<i>ā huḍugi</i>	that girl
ಆ ಹುಡುಗಿಯರು	<i>ā huḍugiyaru</i>	those girls
ಈ ಹುಡುಗಿ	<i>ī huḍugi</i>	this girl
ಈ ಹುಡುಗಿಯರು	<i>ī huḍugiyaru</i>	these girls
ಯಾವ ಹುಡುಗಿಯರು?	<i>yāva huḍugiyaru?</i>	which girls?

The accusative case

The accusative is the case of the **direct object** of a sentence. In a sentence with a transitive verb (i.e., a verb that can have a direct object), the object can be explicitly and unambiguously indicated by means of a suffix: *-annu*. This suffix (commonly called the suffix for the accusative case, or in Kannada, with a term borrowed from Sanskrit grammar, द्वितीयಾ विभक्ति *dvitīyā vibhakti*, 'second case') is used to indicate any grammatical direct object, irrespective of gender, number, or noun class. This same suffix is also used with pronouns.

The usual rules of sandhi are observed when the accusative case suffix is added to nouns and pronouns. When used with a noun or pronoun in the plural, it is added (this applies to all case suffixes) after the plural suffix.

ಅವನು ಆ ಹುಡುಗನನ್ನು	<i>avanu ā</i>	he hits that boy
ಹೊಡೆಯುತ್ತಾನೆ	<i>huḍuganannu</i>	
	<i>hoḍeyuttāne</i>	

The learner should note here the order of the parts of a transitive sentence in Kannada (as in other Dravidian languages): **subject-object-verb**.² The learner must grow accustomed to this type of sentence structure when actively using the language, and must expect this structure when reading or hearing it. Thus a Kannada speaker does not say 'I saw the trees' but 'I the trees saw'; not 'he read that book' but 'he that book read', etc. etc.

With words that indicate **persons**, the accusative case suffix is **always** required to show that this word indicates the object of the sentence. With an object that is **neuter**, there are **two** possibilities: either (1) the *-annu* suffix is added, or (2) nothing is added at all. The difference in usage is rather subtle and not always clear. There is a tendency to use the *-annu* suffix when the neuter object is a *specific* object (for instance, one which has been spoken about earlier). This specificness and definiteness can be expressed in English by means of the definite article 'the'; Kannada has no such article, but the English article may be used effectively when translating this explicit accusative into English:

ನಾನು ಮರವನ್ನು	<i>nānu maravannu</i>	I saw the tree (a
ನೋಡಿದೆನು	<i>nōḍidenu</i>	particular tree)

It must be stressed, however, that this difference is a tendency in the speech and writing of most persons and cannot be called a hard and fast rule.³ Note that this omission of the accusative suffix can occur **only if the object is neuter**, not with grammatically masculine or feminine objects: in these latter cases, the use of the suffix is compulsory. If one wishes to explicit say 'I saw a boy' (an unspecified boy), one must use a different grammatical device. The most common such device is the use of the numeral *obba* 'one (person)': *nānu obba huḍuganannu nōḍidenu*.

Accusatives of pronouns

As with the genitive, the accusative shows a few peculiarities.

Person	Nominative	Accusative
1 sg.	ನಾನು <i>nānu</i>	ನನ್ನನ್ನು <i>nannannu</i>
2 sg.	ನೀನು <i>nīnu</i>	ನಿನ್ನನ್ನು <i>ninnannu</i>
3 sg. masc.	ಅವನು <i>avanu</i>	ಅವನನ್ನು <i>avanannu</i>
3 sg. fem.	ಅವಳು <i>avaḷu</i>	ಅವಳನ್ನು <i>avaḷannu</i>
3 sg. neu.	ಅದು <i>adu</i>	ಅದನ್ನು <i>adannu</i>
1 pl.	ನಾವು <i>nāvu</i>	ನಮ್ಮನ್ನು <i>nammannu</i>
2 pl.	ನೀವು <i>nīvu</i>	ನಿಮ್ಮನ್ನು <i>nimmannu</i>
3 pl. epic.	ಅವರು <i>avaru</i>	ಅವರನ್ನು <i>avarannu</i>
3 pl. neu.	ಅವು(ಗಳು) <i>avu(gaḷu)</i>	ಅವನ್ನು / ಅವುಗಳನ್ನು <i>avannu / avugaḷannu</i>

The imperative (hortative) mood

The imperative is the verb form that is used to give orders. There are two forms in Kannada: singular and plural. The plural is also often used honorifically.

The form of the **imperative singular** is simply identical with the verb root: ಮಾಡು! *māḍu!* ‘do!’, ಓದು! *ōdu!* ‘read!’, ಕರೆ! *kare!* ‘call!’, ಹೋಗು! *hōgu!* ‘go!’

The **plural** is formed by adding the suffix *-iri* to the root. With verbs of the first class, the final *u* is elided: ಮಾಡಿರಿ! *māḍiri!* ‘[please] do!’, ಓದಿರಿ! *ōdiri!* ‘read!’, ಹೋಗಿರಿ! *hōgiri!* ‘go!’ However, this form is less common in colloquial usage in central and southern Karnataka, where the suffix is shortened to *-i*. The forms ಮಾಡಿ! *māḍi!* ‘do!’, ಓದಿ! *ōdi!* ‘read!’, ಹೋಗಿ! *hōgi!* ‘go!’ are perfectly equivalent to the longer forms. It is a matter of personal stylistic preference whether one uses the long or the short form.

With verbs of the second class, of which the roots end in *i* or *e*, the suffix *-iri* is joined to the root by means of a connecting *y*: ಕರೆಯಿರಿ! *kareyiri!* ‘call!’, ಬಡಿಯಿರಿ! *baḍiyiri!* ‘strike!’, ಕಲಿಯಿರಿ! *kaliyiri!* ‘learn!’, ನಡೆಯಿರಿ! *naḍeyiri!* ‘walk!’ (There is no colloquial short form, unlike with the verbs of the first class.)

There are only two verbs in frequent use that have irregularly formed imperatives: ಬರು *baru* ‘to come’ and ತರು *taru* ‘to bring’,⁴ which are irregular in exactly the same way. In the second person singular,

the imperatives are ಬಾ *bā* 'come!' and ತಾ *tā* 'bring!', and in the plural they are ಬನ್ನಿ *banni*⁵ and ತನ್ನಿ *tanni*.

Besides these forms for the second person singular and plural, there are other forms for the other persons (see the table below) which by some authors are also termed 'imperative', but which could perhaps better be called **hortative**, since they are not used as direct orders, but rather to urge someone to do something (this 'someone' can also be the first person, 'I' or 'we', or the third person, a 'he', 'she' or 'they').⁶ For the sake of unambiguity and clarity, a pronoun can be used to indicate the subject. Thus the form ಮಾಡೋಣ *māḍōṇa* is best translated as 'let us do' or 'we ought to do', and [ಅವನು] ಮಾಡಲಿ [*avanu*] *māḍali* as 'let him do' or 'he should do'. One often hears that the first person singular is used, together with the question suffix *ā*, in suggestions: [ನಾನು] ಬರಲಾ? [*nānu*] *baralā*? 'shall / should I come?', ಮಾಡಲಾ? *māḍalā*? 'shall I do it?'

Traditional grammars list these hortative forms in paradigms together with the imperatives for the second person:

First class:

1 ps. sg.	<i>māḍali</i>	let me do
2 ps. sg.	<i>māḍu</i>	do
3 ps. sg.	<i>māḍali</i>	let him / her / it do
1 ps. pl.	<i>māḍōṇa</i> / <i>māḍuva</i>	let us do
2 ps. pl.	<i>māḍiri</i> / <i>māḍi</i>	do
3 ps. pl.	<i>māḍali</i>	let them do

Note that in the third person, genders are not distinguished; and also, that the first person singular and the third persons singular and plural are identical in form. Therefore, the context must reveal which person is meant, unless a subject is explicitly indicated by a noun or pronoun.

Of the two possible forms for the 1st person plural, the first one (with the typical ending *-ōṇa*) is the more commonly used; the second form, in *-uva*, is typical of coastal Karnataka.⁷

Second class:

1 ps. sg.	<i>kareyali</i>	let me call
2 ps. sg.	<i>kare</i>	call
3 ps. sg.	<i>kareyali</i>	let him / her / it call
1 ps. pl.	<i>kareyōṇa / kareyuva</i>	let us call
2 ps. pl.	<i>kareyiri</i>	call
3 ps. pl.	<i>kareyali</i>	let them call

One of the most commonly used hortative forms is ಅಗಲಿ *āgali*, from the verb ಆಗು *āgu* ‘to become / happen / occur’. It is used very frequently in conversation and means ‘[so] be it’, ‘let it be [so]’, ‘all right’.



‘Please be quiet’ – *niśabdavāgiri*, in the polite plural imperative

Exercise

Read and translate the following sentences:

೧. ಆ ಪುಸ್ತಕವನ್ನು ಓದಿರಿ!
೨. ನನ್ನನ್ನು ನೋಡಿ!
೩. ಓಡಿರಿ!
೪. ನಾಯಿಯನ್ನು ಹೊಡೆಯಿರಿ!
೫. ಅದನ್ನು ತನ್ನಿ!
೬. ಅವನನ್ನು ಕರೆಯಿರಿ!
೭. ನಾನು ಕರೆಯಲಾ?

೮. ಪತ್ರವನ್ನು ಬರೆಯೋಣ.

೯. ಅವರು ಪತ್ರವನ್ನು ಬರೆಯಲಿ.

೧೦. ಹೋಗೋಣ.

೧೧. ಅವನು ಹೋಗಲಿ.

೧೨. ಇದನ್ನು ಓದಿ!

೧೩. ನಿಮ್ಮ ಹೆಸರನ್ನು ಬರೆಯಿರಿ!

Vocabulary

ಓಡು	<i>ōḍu</i>	to run
ತರು	<i>taru</i>	to bring
ನಾಯಿ	<i>nāyi</i>	dog
ನೋಡು	<i>nōḍu</i>	to watch, look at
ಪತ್ರ	<i>patra</i>	letter
ಬರು	<i>baru</i>	to come
ಬರೆ	<i>bare</i>	to write

Notes

¹ Some authors refer to these words as 'deictics'. This is not done in this book, because the term 'deictic' usually includes other categories of words as well besides the purely demonstrative.

² In linguistics such languages are often referred to as 'SOV languages' ('subject-object-verb languages').

³ Also Venkatachalastry 2007: 122 states ನಾಮಪದಗಳು ನಪುಂಸಕಲಿಂಗದವಾ-ಗಿದ್ದರೆ, ದ್ವಿ.ವಿ.ಪ್ರತ್ಯಯ ಐಚ್ಛಿಕ ("when nouns are neuter, the accusative suffix is optional"), without any further indications of when or why the suffix is used with neuter nouns.

⁴ *taru* for ‘to bring’ is slightly old-fashioned and literary: in the modern language, the compound verb *tegedukoṃḍu baru* (colloquially further shortened to *tagoṃḍu baru*) is far more common. (Compound verbs are discussed in lesson 19.)

⁵ In northern Karnataka, one can also hear and read *barri*.

⁶ The indigenous term for this mood is ವಿಧ್ಯರ್ಥವಿಧಿ *vidhyarthavidhi*, ಅಜ್ಜಿ, ಪ್ರಾರ್ಥನೆ, ಇಚ್ಛೆ, ಹಾರೈಕೆ ಮೊದಲಾದುವನ್ನು ಸೂಚಿಸುವ ಅರ್ಥ (“[the mood that has] the meaning of indicating an order, request, desire, wish, etc.”), Venkatachalastry 2007: 123.

⁷ Historically these two forms have the same origin: the Old Kannada form for ‘let us go’ was ಪೋಗುವಂ *pōguvam*, which later became both ಹೋಗುವಣ *hōguvāṇa* > ಹೋಗೋಣ *hōgōṇa* as well as ಹೋಗುವ *hōguva*. Cf. Venkatachalastry 2007: 147.

Lesson 7



The Oriental Research Institute (ORI) of the University of Mysore, home of the second largest collection of Sanskrit manuscripts in India

Grammatical case: dative

The dative case

Functions of the dative case

The ಚತುರ್ಥೀ ವಿಭಕ್ತಿ *caturthi vibhakti* or ‘fourth case’ (commonly called the **dative** in modern grammars) is a case with more than one function.

(1) It is useful to think of the dative, first of all, as the case that indicates the **destination** or the **end of a movement**, in a very broad sense. The characteristic ending is *-(i)ge* with most nouns and pronouns, with an alloform (alternative form) *-kke* for neuter nouns ending in *a* as well as for the neuter pronouns *adu / idu* and *avu / ivu*. (See the table of pronominal forms on p. 90.)

The dative can often be translated by the English ‘to’ (unless the English word order suffices, as in the second example below):

ಅವನು ಹುಡುಗನಿಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟನು	<i>avanu huḍuganige pustaka koṭṭanu</i>	he gave a book to the boy
ಅವನು ಹುಡುಗಿಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟನು	<i>avanu huḍugige pustaka koṭṭanu</i>	he gave the girl a book

In these sentences, the act of giving means that an object (here: a book) moves from the giver to the receiver. The receiver is in the dative.

Similarly, the dative is the case of **destinations**:

ನೆನ್ನೆ ಅವನು ಮೈಸೂರಿಗೆ ಹೋದನು	<i>nenne avanu Maisūrige hōdanu</i>	yesterday he went to Mysore
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Here the city Maisūru ('Mysore' in Anglified spelling; nowadays officially spelt 'Mysuru') is the destination of the subject's travel, therefore it is in the dative.¹

This 'end of a movement' or 'destination' should be taken in a **very** broad sense. When one person speaks to another, the speaker's words are intended to reach the listener, i.e., again there is a movement (of words) that have the listener as their destination:

ಅವನು ಆ ಹುಡುಗನಿಗೆ ಈ ವಿಷಯವನ್ನು ಹೇಳಿದನು	<i>avanu ā huḍuganige ī viṣayavannu hēḷidanu</i>	he told this matter to that boy
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Usually, the indirect object (in the dative) is placed before the direct object (in the accusative) in the sentence; but because these parts of the sentence are clearly indicated by the case endings, there is some degree of freedom in the order of these parts, if the speaker / writer wishes to emphasize a part of the sentence by a less usual word order. Therefore a Kannada speaker will not say 'he told this matter to that boy' but 'he to that boy this matter told', etc. One could also say 'to that boy he this matter told' to emphasize the receiver of the message; or 'he this matter to that boy told' to emphasize the object, or 'this matter he to that boy told' to emphasize the object still more. But the standard order of the parts of the sentence is **subject – indirect object – direct object – verb**.

(2) Also, the dative may indicate a **purpose** or **reason**:

ಅವನು ಊಟಕ್ಕೆ ಮನೆಗೆ ಹೋದನು	<i>avanu ūṭakke manege hōdanu</i>	he went home for lunch / dinner
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Here we have a sentence with two datives: *manege* ‘to [his] house’ tells us the destination of his going, and *ūṭakke* tells us for what purpose he went, namely, his *ūṭa* ‘meal’.²

Formation of the dative

The dative is formed by adding the suffix *-ge* to: (a) masculine and feminine nouns and pronouns, (b) to neuter nouns ending in *i* or *e*, (c) to plurals.

Please note that the dative of masculine nouns in *-a* is always formed on the basis of the historically original ‘long’ nominative in *-nu*, never the short one.

If the nominative ends in *u* (e.g., at the end of every plural ending), a short *i* is substituted for that *u* (see the last four examples in the following table):

<i>huḍugi</i>	<i>huḍugige</i>	(girl)
<i>butṭi</i>	<i>butṭige</i>	(basket)
<i>kere</i>	<i>kerege</i>	(tank)
<i>huḍuga(nu)</i>	<i>huḍuganige</i>	(boy)
<i>huḍugaru</i>	<i>huḍugarige</i>	(boys)
<i>huḍugiyaru</i>	<i>huḍugiyarige</i>	(girls)
<i>maragaḷu</i>	<i>maragaḷige</i>	(trees)

However, the final *u* is not elided if the word consists of two short syllables (as we have already seen with the genitive, e.g., ಹಸು *hasu* ‘cow’ or ಕರು *karu* ‘calf’: here the datives become ಹಸುವಿಗೆ *hasuvige* and ಕರುವಿಗೆ *karuvige*).

With neuter nouns ending in *a* and with the pronouns for the third person neuter (both singular and plural), the suffix is not *-ge*, but *-kke*:

<i>mara</i>	<i>marakke</i>	(tree)
<i>pustaka</i>	<i>pustakakke</i>	(book)

This same suffix *-kke* is used with the pronouns for the third person neuter, of the type *adu* and *avu* (note that in these pronouns, the *u* is changed to *a*):

<i>adu</i>	<i>adakke</i>	it (remote)
<i>avu</i>	<i>avakke</i>	they (remote)

The alternative long form for the plural, *avugaḷu*, of course forms the dative in the regular manner of all plurals in *gaḷu*:

<i>avugaḷu</i>	<i>avugaḷige</i>
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Datives of pronouns

Please note that in a few forms, the typical doubling of the nasal consonant (as in the genitive and accusative) does **not** take place in the dative:

Person	Nomina- tive		Dative	
1 sg.	ನಾನು	<i>nānu</i>	ನನಗೆ	<i>nanage</i>
2 sg.	ನೀನು	<i>nīnu</i>	ನಿನಗೆ	<i>ninage</i>
3 sg. masc.	ಅವನು	<i>avanu</i>	ಅವನಿಗೆ	<i>avanige</i>
3 sg. fem.	ಅವಳು	<i>avaḷu</i>	ಅವಳಿಗೆ	<i>avaḷige</i>
3 sg. neu.	ಅದು	<i>adu</i>	ಅದಕ್ಕೆ	<i>adakke</i>
1 pl.	ನಾವು	<i>nāvu</i>	ನಮಗೆ	<i>namage</i>
2 pl.	ನೀವು	<i>nīvu</i>	ನಿಮಗೆ	<i>nimage</i>
3 pl. epic.	ಅವರು	<i>avaru</i>	ಅವರಿಗೆ	<i>avarige</i>
3 pl. neu.	ಅವುಗಳು	<i>avu(gaḷu)</i>	ಅವಕ್ಕೆ	<i>avakke / avugaḷige</i>

Following the pattern of ಅವರು *avaru*, the dative of ಯಾರು *yāru* 'who' is ಯಾರಿಗೆ *yārige* '[to] whom'.

Examples:³

ಅವನು ನನಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟನು	<i>avanu nanage pustaka koṭṭanu</i>	he gave me a book
ನಾನು ನಿಮಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟೆನು	<i>nānu nimage pustaka koṭṭenu</i>	I gave you a book
ನಾನು ಅವರಿಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟೆನು	<i>nānu avarige pustaka koṭṭenu</i>	I gave them a book



*Picture of Sarasvati, the
goddess of learning, in the
reading room of the ORI,
Mysore*

The dative with *bēku*, *bēḍa*, *sāku*, *sāladu*

An extremely frequent use of the dative is found in constructions where something is **required** or **desired**. The desired thing becomes the grammatical subject of the sentence, and the predicate is ಬೇಕು *bēku* 'is required / needed / wished / desired'; the person who requires or desires (sometimes referred to in linguistic literature as the **logical subject**) is put in the dative:

ನನಗೆ ಆ ಪುಸ್ತಕ ಬೇಕು	<i>nanage ā pustaka bēku</i>	I want / need that book
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ನಿಮಗೆ ಆ ಪುಸ್ತಕಗಳು ಬೇಕು	<i>nimage ā pustakagaḷu bēku</i>	you want / need those books
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The above sentences mean, more literally translated: 'to me that book is a desired thing', and 'to you those books are a desired thing'. The grammatical subject can be anything (singular, plural, neuter, feminine, masculine): the predicate is **always** ಬೇಕು *bēku*:

ನೀವು ನಮಗೆ ಬೇಕು	<i>nīvu namage bēku</i>	we want / need you
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The negative form of ಬೇಕು *bēku* is ಬೇಡ *bēḍa*:

ನನಗೆ ಆ ಪುಸ್ತಕ ಬೇಡ	<i>nanage ā pustaka bēḍa</i>	I do not want / need that book
ನಿಮಗೆ ಆ ಪುಸ್ತಕಗಳು ಬೇಡ	<i>nimage ā pustakagaḷu bēḍa</i>	you do not want / need those books

Bēku can mean 'is wanted', 'is required', 'is needed', 'is desired' (and *bēḍa* can mean all those things negatively). In other words, *bēku* and *bēḍa* do not indicate whether the requirement is prompted by an external necessity or by an inner wish. ನನಗೆ ನೀರು ಬೇಕು *nanage nīru bēku* can have any meaning ranging from 'I need water' (because otherwise my health will fail me due to dehydration) to 'I would like some water' (because my mouth is dry and I will be able to speak more easily if I have had a sip of water, or because I wish to wash away a bad taste from my mouth). Usually the context will make it clear to the listener or reader what is meant. Kannada has words that are more precise (such as ಬಯಸು *bayasu* 'to desire', ಇಚ್ಛಿಸು *icchisu* 'to wish', ಅವಶ್ಯ *avaśya* 'necessary', etc.), but usually *bēku* / *bēḍa* is sufficiently clear.

Two other defective verbs with which sentences of a similar syntactic structure are created are ಸಾಕು *sāku* 'is / are enough / sufficient' and its negative form ಸಾಲದು *sāladu* 'is / are not enough / sufficient':

ನನಗೆ ಇಷ್ಟು ಅನ್ನ ಸಾಕು	<i>nanage iṣṭu anna sāku</i>	this much rice is enough for me
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ಅಷ್ಟು ಹಣ ನಿಮಗೆ
ಸಾಲದಾ?

aṣṭu haṇa nimage
sāladā?

is that much money
not enough for
you?

Exercise

Read and translate the following sentences:

೧. ಅವರು ನನಗೆ ಹಣ ಕೊಟ್ಟರು.
೨. ಇವರು ನಮಗೆ ಊಟ ಕೊಟ್ಟರು.
೩. ನೀವು ಅವರಿಗೆ ಪತ್ರ ಕೊಟ್ಟಿರಿ.
೪. ನನಗೆ ಹಣ ಕೊಡಿ!
೫. ಅವರು ನಮಗೆ ಕಥೆ ಹೇಳಿದರು.
೬. ನಾವು ನಿಮಗೆ ಕಥೆ ಹೇಳುವೆವು.
೭. ನೀವು ನಮಗೆ ಕಥೆ ಹೇಳುತ್ತೀರಾ?
೮. ನಾನು ನಿಮಗೆ ಅದನ್ನು ಹೇಳುತ್ತೇನೆ.
೯. ನನಗೆ ಮನೆ ಕೊಟ್ಟರು.
೧೦. ಯಾರಿಗೆ ಕಥೆ ಹೇಳಿದರು?
೧೧. ಯಾರು ನಿಮಗೆ ಹಣ್ಣು ಕೊಟ್ಟರು?
೧೨. ಅವರು ನನಗೆ ತುಂಬ ತೊಂದರೆ ಮಾಡಿದರು.
೧೩. ನೀವು ಈ ಕೆಲಸ ಎಲ್ಲಿ ಮಾಡಿದಿರಿ?
೧೪. ಆ ಪುಸ್ತಕ ಎಲ್ಲಿದೆ?⁴

೧೫. ಅದನ್ನು ನನಗೆ ಕೊಡುತ್ತೀರಾ ?

೧೬. ನನಗೆ ಸತ್ಯ ಹೇಳುತ್ತೀರಾ ?

Vocabulary

ಅನ್ನ	<i>anna</i>	rice (cooked)
ಊಟ	<i>ūṭa</i>	(cooked) meal
ಕಥೆ	<i>kathe</i>	story
ಕೆಲಸ	<i>kelasa</i>	work
ಕೊಡು	<i>koḍu</i>	to give
ತೊಂದರೆ	<i>tomdare</i>	trouble
ನೆನ್ನೆ	<i>nenne</i>	yesterday
ವಿಷಯ	<i>viṣaya</i>	matter, thing, topic
ಸತ್ಯ	<i>satya</i>	truth
ಸಾಕು	<i>sāku</i>	it is enough
ಸಾಲದು	<i>sāladu</i>	it is not enough
ಹಣ	<i>haṇa</i>	money
ಹಣ್ಣು	<i>haṇṇu</i>	fruit
ಹೇಳು	<i>hēlu</i>	to say
ಹೋಗು	<i>hōgu</i>	to go

Notes

¹ Colloquially one may hear a geographic destination spoken about in the root form, without the ending for the dative, such as '*avanu Maisūru hōdanu*'.

² In a later chapter we will also see the important function of the dative of verbal nouns for indicating purpose or reason: 'for doing x'.

³ In the following examples, *kott-* is the verb stem for the past tense of the strong verb *koḍu* 'to give' (not **koḍid-*, as one would ordinarily expect). The

formation of the past tense stems of strong verbs is discussed in lesson 5, p. 70, and in the separate appendix.

⁴ The commonly contracted form of ಎಲ್ಲಿ ಇದೆ, with elision of the final *i* of ಎಲ್ಲಿ *elli*.

Lesson 8

Grammatical cases: ablative / instrumental, locative – the use of postpositions

The ablative / instrumental case

The so-called ತೃತೀಯಾ ವಿಭಕ್ತಿ *ṭṛtīyā vibhakti* or ‘third case’ has been described by Western grammarians as an ablative, an instrumental, or both.¹ Just like the locative (which will be discussed further below in this lesson), it obviously is a ‘case’ that is built on top of the genitive. The characteristic suffix is *in̄da*, which is added to the genitive with elision of the final *a* of the genitive.

It has been customary in Kannada grammars written by most Western authors to call this case the ‘instrumental’, following the indigenous model of grammar,² which again follows the Sanskritic model.³ It would be best to use an entirely new word to denote this case, such as ‘originative’, but for the sake of greater compatibility with the terminology of earlier writings about Kannada grammar, I will refer to it as the ‘ablative’.

The ablative has a number of functions: one can best summarize these by thinking of the ablative as the case that indicates the **origin or starting point of something**, for instance, the **beginning of a movement**. Therefore it can often be translated by the English preposition ‘from’:

ಅವನು ಮೈಸೂರಿನಿಂದ ಬಂದನು	<i>avanu Maisūri^{n̄}in̄da baṃdanu</i>	he came from Mysore
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The beginning can also be one of a process or a condition **in time**, and can be translated as ‘from’ or ‘since’:

ಅವನು ಇವತ್ತಿನಿಂದ ಇಲ್ಲಿ ಇರುವನು	<i>avanu ivattin̄da illi iruvanu</i>	he will be here from today ⁴ onwards
ಅವನು ಆ ಕಾಲದಿಂದ ಅಲ್ಲಿ ಇದ್ದನು	<i>avanu ā kāladin̄da alli iddanu</i>	he was there since that time

The ablative can also indicate the beginning of a process, that is to say: **a cause**. This can be translated by ‘on account of’, ‘due to’, ‘because

of', etc. Causes and reasons are very commonly expressed by means of verbal nouns in the ablative (it will be discussed in a later lesson how verbal nouns are formed and used⁵). One such ablative of a verbal noun that is used so often that many speakers do not think of it as such, is the word ಆದ್ದರಿಂದ *āddarimda* (which is a slightly contracted form of ಆದುದರಿಂದ *ādudarimda* 'because of having become'), which is the common expression in modern Kannada for 'therefore'.

Finally, this case can also indicate the material starting point of something, namely, the **instrument** or the **material** that is used for creating something.

ಅವರು ಇದನ್ನು ಕೈಯಿಂದ ಬರೆದರು	<i>avaru idannu kaiyimda baredaru</i>	they wrote this by hand
ಅವರು ಕಿವಿಯಿಂದ ಕೇಳುವರು	<i>avaru kiviymda kēḷuvuru</i>	they will listen with their ear[s]
ಅವರು ಇದನ್ನು ಕಲ್ಲಿನಿಂದ ಕಟ್ಟಿಸಿದರು	<i>avaru idannu kallinimda kaṭṭidaruru</i>	they built this from stone

Sometimes one has the option of using the **locative** (see the next section) for indicating an instrument: the sentence

ಅವರು ಇದನ್ನು ಕೈಯಲ್ಲಿ ಬರೆದರು	<i>avaru idannu kaiyalli baredaru</i>	they wrote this by hand
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means exactly the same as the sentence with the ablative *kaiyimda*.⁶

It should be noted that when the inclusive suffix *ū* is added to the ablative suffix (meaning 'also from' etc.), the suffix is connected to the case ending by means of the consonant *l*: ಮೈಸೂರಿನಿಂದಲೂ *Maisūrinimdalū* 'also from Mysore'.⁷

The locative case

Traditional Kannada grammars mention a locative case (ಸಪ್ತಮೀ ವಿಭಕ್ತಿ *saptamī vibhakti*), following the Sanskrit model of grammar. In reality, however, this so-called locative (which would better be called an adessive, as in Finnish grammar) is the combination of the genitive and the word *alli* 'there'.⁸ Therefore, the locative of *x* could, very literally, be thought of as meaning 'there of the *x*'.

Before *alli*, the final *-a* of the genitive is elided. A few examples of locatives:

<i>mara</i> (tree)	<i>mara + da</i> [genitive] + <i>alli</i>	<i>maradalli</i>
<i>manuṣya</i> (man)	<i>manuṣya + na + alli</i>	<i>manuṣyanalli</i>
<i>avaru</i> (they)	<i>avara</i> [genitive] + <i>alli</i>	<i>avaralli</i>

This combination of genitive and *alli* has a quite general meaning of location, and it can be translated by a variety of English prepositions: 'in', 'on', 'beside', 'near', 'among', etc., according to context:

ಮರದಲ್ಲಿ ಹಕ್ಕಿ ಇದೆ	<i>maradalli hakki ide</i>	a bird is in the tree
ಅವನು ಮನೆಯಲ್ಲಿ ಇದ್ದಾನೆ	<i>avanu maneyalli iddāne</i>	he is at home
ಅದು ಆ ಪುಸ್ತಕಗಳಲ್ಲಿ ಇದೆ	<i>adu ā pustakagaḷalli ide</i>	it is among those books
ಒಬ್ಬ ವೀರ ಆ ಮನುಷ್ಯರಲ್ಲಿ ಇಲ್ಲ	<i>obba vīra ā manuṣyaralli illa</i>	there is no hero among those people
ಅದರಲ್ಲಿ ನೀರು ಇದೆ	<i>adaralli nīru ide</i>	there is water in it

If one wishes to express a more precise spatial relationship, one must use the genitive together with a **postposition** (see the following section) such as *mēle* 'on top of', *keḷage* 'under, below', *horage* 'outside', or *oḷage* 'within, inside':

ಮರದ ಮೇಲೆ ಹಕ್ಕಿ ಇದೆ	<i>marada mēle hakki ide</i>	a bird is on top of the tree
ಮರದ ಕೆಳಗೆ ಹಕ್ಕಿ ಇದೆ	<i>marada keḷage hakki ide</i>	a bird is under the tree
ಅವನು ಮನೆಯೊಳಗೆ ಇದ್ದಾನೆ	<i>avanu maneyoḷage^o iddāne</i>	he is inside the house
ಅವನು ಮನೆಯ ಹೊರಗೆ ಇದ್ದಾನೆ	<i>avanu maneya horage iddāne</i>	he is outside the house

ಅದರೊಳಗೆ ನೀರು ಇದೆ	<i>adarolage niru ide</i>	there is water inside it
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The use of postpositions

One peculiarity that is found in most of the modern languages of India are **postpositions**. In nearly all the modern languages of Europe, prepositions are used as a means of indicating the function of a noun or pronoun in a sentence; but because the corresponding Indian words do not precede the words to which they refer but follow them, they are not called *prepositions*, but *postpositions*.¹⁰

ಅವನು ಮರದ ಕೆಳಗೆ ಇದ್ದಾನೆ	<i>avanu marada kelage</i>	he is under the tree <i>iddāne</i>
ಪುಸ್ತಕ ಮೇಜಿನ ಮೇಲೆ ಇದೆ	<i>pustaka mējina mēle</i>	the book is on the <i>ide</i> table

In these model sentences, the English 'under' and 'on' state something about a spatial relationship to the objects denoted by the words that follow. The corresponding Kannada words, ಕೆಳಗೆ *kelage* and ಮೇಲೆ *mēle*, refer to the words that precede them. Almost always, the words to which the postpositions refer are in the genitive case: this is easily understandable as soon as one realizes that postpositions are usually derived from nouns (in the above examples from 'lower side' and 'upper side'). *Mējina mēle* literally means 'at the upper side of the table'.

postposition			original basic noun ¹¹		
ಮೇಲೆ	<i>mēle</i>	on	ಮೇಲು	<i>mēlu</i>	top side
ಕೆಳಗೆ	<i>kelage</i>	under	ಕೆಳಗು	<i>kelagu</i>	lower side
ಒಳಗೆ	<i>olage</i>	within	ಒಳಗು	<i>olagu</i>	inside
ಪಕ್ಕ	<i>pakka</i> ¹²	beside	ಪಕ್ಕ	<i>pakka</i>	side
ಹತ್ತಿರ	<i>hattira</i> ¹⁴	near, close to	ಹತ್ತಿರ	<i>hattira</i>	proximity

ಬಗ್ಗೆ	<i>bagge</i> ¹⁵	about	ಬಗೆ	<i>bage</i>	thought
ಮಧ್ಯೆ	<i>madhye</i> ¹⁶	between	ಮಧ್ಯ	<i>madhya</i>	middle
ಮುಂದೆ	<i>muṁde</i>	before	ಮುಂದು	<i>muṁdu</i>	front side
ಹಿಂದೆ	<i>hiṁde</i>	behind, ago	ಹಿಂದು	<i>hiṁdu</i>	rear side
ಹೊರಗೆ	<i>horage</i>	outside	ಹೊರಗು	<i>horagu</i>	outer side

Most grammarians explain the short *e* at the end of most of these postpositions as a locative marker. Thus the phrase ಮೆಜಿನ ಮೇಲೆ *mējina mēle* can be thought of as meaning ‘at the top side of the table’, ಮರದ ಕೆಳಗೆ *marada keḷage* is ‘at the lower end of the tree’, etc.

What may surprise the learner is that these postpositions, unlike European prepositions, can be inflected by having case endings added to them. This is, again, because most postpositions are basically nouns:

ಅವನು	<i>avanu</i>	he comes from
ಮನೆಯೊಳಗಿನಿಂದ	<i>maneyolaḡiniṁda</i>	within the house
ಬರುತ್ತಾನೆ	<i>baruttāne</i>	

literally means ‘he house-[of]-inside-[from] comes’. Also the dative and especially genitive forms of postpositions are used often:

ಅವನು ಮನೆಯೊಳಕ್ಕೆ	<i>avanu maneyolaḡakke</i>	he enters the house
ಹೋಗುತ್ತಾನೆ	<i>hōguttāne</i>	
ಮರದ ಮೇಲಿನ ಹಕ್ಕಿ	<i>marada mēlina</i> <i>hakki</i>	the bird on top of the tree
ಮನೆಯ ಪಕ್ಕದ ಮರ	<i>maneya pakkada</i> <i>mara</i>	the tree next to the house
ನನ್ನ ಬಗೆಗಿನ ಕಥೆ	<i>nanna bagegina</i> ¹⁷ <i>kathe</i>	a story about me

Oḷakke is the dative of *oḷa* ‘inside’, an older synonym of *oḷagu* that nowadays is no longer used. (Similarly *horakke* is the dative of the older word *hora* ‘outside’.) However, nowadays one will often hear and read *oḷage* and *horage* in such sentences with exactly the same meaning.

The genitives of the postpositions in the last three examples in the last table may seem difficult to understand for the average speaker

of most European languages, since ಮನೆಯ ಪಕ್ಕ ಮರ *maneya pakka mara* could also be literally translated as ‘the tree next to the house’. However, for a Kannada speaker the genitive in ಮನೆಯ ಪಕ್ಕದ ಮರ *maneya pakkada mara* explicitly binds *marā* with the preceding *maneya pakka* as ‘the [particular] tree [that is situated] next to the house’.

More literally, these examples can be thought to mean ‘he goes to the inside of the house’, ‘the bird of the topside of the tree’, ‘the tree of [i.e., that is standing at] the side of the house’, and (hardly literally translatable into English) ‘a story of that which concerns me’ (i.e., ‘a story about me’).

The one common postposition that governs not the genitive, but the dative, is ಓಸ್ಕರ *-ōskara* (and its variant ಓಸುಗೆ *-ōsuga*), ‘for [the sake of]’,¹⁸ before which the *e* of the dative is elided:

ಅವನು ಊಟಕ್ಕೋಸ್ಕರ ಬರುತ್ತಾನೆ	<i>avanu ūṭakkōskara</i> <i>baruttāne</i>	he comes for the meal
ಪುಸ್ತಕ ನನಗೋಸ್ಕರ ಇದೆ	<i>pustaka nanagōskara</i> <i>ide</i>	the book is for me
ಅವನು ನಿಮಗೋಸ್ಕರ ಬಂದ	<i>avanu nimagōskara</i> <i>baṇḍa</i>	he came for you

ūṭa + *kke* [dative ending] + *-ōskara* > *ūṭakkōskara* ‘for the meal’; *nanage* [dative of *nānu*] + *-ōskara* > *nanagōskara* ‘for me’; *nimage* [dative of *nīvu*] + *-ōskara* > *nimagōskara* ‘for you’. Whenever something in print looks like one long word that ends in *-ōskara*, one can be sure that this *-ōskara* is preceded by a word in the dative case.

Alternatively, one also finds the very common combination dative + *-āgi* with the same meaning (*ūṭakkāgi*, *nimagāgi*, etc.).¹⁹

Conversation

(Notes immediately follow the text.)

Rāmayya

ಓ ಬನ್ನಿ, ಒಳಗೆ ಬನ್ನಿ,
ಗಣೇಶರೇ.

*Ō banni, oḷage banni,
Gaṇēśarē.*

Oh, come in, com in,
Mr Ganesha.

ಹೇಗಿದ್ದೀರಿ? ಏನು
ಸಮಾಚಾರ?

*Hēgiddīri? Ēnu
samācāra?*

How are you? What
is new?

Gaṇēśa

ನಮಸ್ಕಾರ,
ರಾಮಯ್ಯನವರೇ.
ನಾನು ಚೆನ್ನಾಗಿದ್ದೇನೆ.
ತೊಂದರೆ ಇಲ್ಲ.
ವಿಶೇಷವಾದ
ಸಮಾಚಾರವಿಲ್ಲ.

*Namaskāra,
Rāmayyanavarē.
Nānu cennāgiddēne.
Tomdare illa.
Viśēṣavāda
samācāravilla.*

Greetings, Mr
Rāmayya. I'm fine.
No problems. There's
no special news.

ಸುಮ್ಮನೆ ಬಂದೆ.
ನೀವುಗಳು ಹೇಗಿದ್ದೀರಿ?

*Summane baṇḍe.
Nīvugaḷu^a hēgiddīri?*

I came just like this.
How are all of you?

Rāmayya

ನಾವೂ ಚೆನ್ನಾಗಿದ್ದೇವೆ.
ಓ ಇವಳೇ, ಸ್ವಲ್ಪ ಬಾ
ಇಲ್ಲಿ.

*Nāvū cennāgiddēve. Ō
ivaḷē,^b svalpa bā illi.*

We're fine. Oh, wife,
come over here for a
second.

Sitamma

ಒಹೋ, ನಮಸ್ಕಾರ,
ಗಣೇಶರೇ. ತುಂಬ
ದಿವಸವಾಯಿತು.
ಹೇಗಿದ್ದೀರಿ?

*Ohō, namaskāra
Gaṇēśarē. Tuṃba
divasavāyitu.^c
Hēgiddīri?*

Oho, greetings, Mr
Gaṇēśa. Many days
have passed. How
are you?

Gaṇēśa

ಚೆನ್ನಾಗಿದ್ದೇನೆ, ಅಮ್ಮ.

Cennāgiddēne, amma.

I'm fine, madam.

Sitamma

ನೀವು ಏನು
ತಗೊಳ್ಳುತ್ತೀರಿ? ನಾನು
ಚಹಾ ಮಾಡುತ್ತೇನೆ.

*Nīvu ēnu tagoḷuttīri?
Nānu cahā māḍuttēne.*

What will you have?
I'll make some tea.

Gaṇēśa

ಚಹಾ ಬೇಡ, ಅಮ್ಮ. *Cahā bēḍa, amma.* No tea, madam. Just
ಈಗಲೇ ನಾನು *Īgalē^d nānu kuḍidenu.* now I drank some.
ಕುಡಿದೆನು.

Sitamma

ಅಲ್ಲ, ಸ್ವಲ್ಪ ತಗೊಳ್ಳಿ. *Alla, svalpa tagoḷli.* No, have a little bit.

Gaṇēśa

ನಿಜವಾಗಿ ಬೇಡಮ್ಮ. *Nijavāgi bēḍamma.* Really, no, madam.

Sitamma

ನಮ್ಮ ಮನೆಯಲ್ಲಿ ನಾವು *Namma maneyalli* We give tea (and /
ಎಲ್ಲರಿಗೂ ಚಹಾ, ಕಾಪಿ *nāvu ellarigū^e cahā,* or) coffee to everyone
ಕೊಡುತ್ತೇವೆ. ನಿಮಗೂ *kāpi koḍuttēve.* in our house. I am
ಕೊಡುತ್ತೇನೆ. *Nimagū koḍuttēne.* giving it to you also.

Gaṇēśa

ಆಯಿತು ಅಮ್ಮ, *Āyitu^f amma,* All right, madam, I
ತಗೊಳ್ಳುತ್ತೇನೆ. *tagoḷluttēne.* will have some.

Grammatical and idiomatic notes to the conversation

^a Because *nīvu* can be either plural or honorific, one can use the pleonastic 'double plural' *nīvugaḷu* to make it very clear that more than one person is meant. Compare the expression *āp log* in Urdu / Hindi, or colloquial North American English 'you all', 'you guys', 'you folks'.

^b *Ivalē* is the vocative of ಇವಳು *ivaḷu* 'she', 3rd person singular feminine, indicating closeness and intimacy.

^c *Tumba divasavāyitu*, literally 'many day happened'. This is the standard idiom for 'a long time has passed'.

^d This is how *īga* 'now' is emphasized by means of the emphatic marker *-ē*. The original form of this word, in medieval times, was *īgaḍu* / *īgaḷu*. Obviously the collective memory of the speech community remembers that the word originally was different, but not exactly how.

^e Although *ellarige* already means 'to everyone', one usually hears and reads *ellarigū* with the inclusive suffix *ū*, as if to emphasize the all-inclusiveness.

^f *Āyitu* can have this idiomatic meaning 'okay', 'all right', 'agreed'. Please note that the primary meaning of *āyitu* is 'it became / happened'; secondarily it can mean 'it is completed / it is done'.

Exercises

Exercise 1

Read and translate the following sentences:

೧. ಮನೆಯಿಂದ ನಾನು ಹಣ್ಣು ತರುತ್ತೇನೆ.
೨. ಈಗ ಇವರು ಊರಿನಿಂದ ಬಂದರು.
೩. ಇದನ್ನು ನಾನು ನಗರದಿಂದ ತಂದೆನು.
೪. ಅಂಗಡಿಯಿಂದ ತುಂಬ ಒಳ್ಳೆಯ ಪದಾರ್ಥಗಳನ್ನು ತಂದರು.
೫. ಬೇರೆ ದೇಶದಿಂದ ನಮ್ಮ ನಗರಕ್ಕೆ ಬಂದರು.
೬. ಆ ಕಡೆಯಿಂದ ತುಂಬ ಜನ ಬರುತ್ತಾರೆ.
೭. ಅವರು ಇದನ್ನು ಪೆನ್ನಿನಿಂದ ಬರೆದರು.
೮. ಅವರು ಈ ಕೆಲಸವನ್ನು ಕಷ್ಟದಿಂದ ಮಾಡಿದರು.
೯. ಇವರು ನಮಗೋಸ್ಕರ ಅಡಿಗೆ ಮಾಡಿದರು.
೧೦. ಬಾಗಿಲಿನ ಹಿಂದೆ ಕೋಣೆ ಇದೆ.
೧೧. ಬುಟ್ಟಿಯೊಳಗೆ ಹಣ್ಣು ಇದೆ.
೧೨. ಮನೆಯೊಳಗೆ ಅವರು ಇದ್ದಾರೆ.
೧೩. ಮೇಜಿನ ಮೇಲೆ ಹಣ್ಣಿದೆ (ಹಣ್ಣು ಇದೆ).
೧೪. ಮೇಜಿನ ಕೆಳಗೆ ನಾಯಿ ಇದೆ.
೧೫. ಮನೆಯ ಹಿಂದೆ ಮರವಿದೆ (ಮರ ಇದೆ).
೧೬. ಮನೆಯ ಮುಂದೆ ಮರವಿಲ್ಲ.
೧೭. ಮರಗಳಲ್ಲಿ ಹಕ್ಕಿಗಳು ಇವೆ.

೧೮. ಮನೆಯ ಮೇಲೂ ಹಕ್ಕಿಗಳಿವೆ.

೧೯. ಮನೆಯ ಹಿಂದೆ ಹಕ್ಕಿಗಳಿಲ್ಲ.

೨೦. ಕೋಣೆಯಲ್ಲಿ ಹಕ್ಕಿಗಳನ್ನು ನೋಡುತ್ತೇನೆ.

೨೧. ಮೇಜಿನ ಮೇಲೆ ನೀರು ಇಡುತ್ತಾರೆ.

೨೨. ಗಣೇಶ ಎಲ್ಲಿದ್ದಾನೆ?

೨೩. ಅವನು ಮನೆಯೊಳಗೆ ಇದ್ದಾನೆ.

Exercise 2

Ask a fellow learner about the location of various objects and persons in the room, and let him answer.

Religions of Karnataka

ರಾಘವೇಂದ್ರಸ್ವಾಮಿ



Rāghavēndrasvāmi of Mantrālaya (left) and his samādhi (right)

ಚಿತ್ರದಲ್ಲಿ ರಾಘವೇಂದ್ರಸ್ವಾಮಿ^೧ ಇದ್ದಾರೆ. ಉತ್ತರ ಕರ್ನಾಟಕ ಮತ್ತು ಉತ್ತರ ಆಂಧ್ರಪ್ರದೇಶಗಳ^೨ ಗಡಿಪ್ರದೇಶದಲ್ಲಿ ಒಂದು ಊರು ಇದೆ,

ಅದರ ಹೆಸರು ಮಂತ್ರಾಲಯ. ಅಲ್ಲಿ ದೊಡ್ಡ ದೇವಸ್ಥಾನ ಇದೆ. ಅದು ವೈಷ್ಣವ ದೇವಸ್ಥಾನ. ಕೆಲವು ಶತಮಾನಗಳ ಹಿಂದೆ ಅಲ್ಲಿ ರಾಘವೇಂದ್ರಸ್ವಾಮಿ ಬಾಳಿದರು. ಈಗ ಅವರ ಸಮಾಧಿ ಅಲ್ಲಿದೆ. ತುಂಬ ಜನ ದರ್ಶನಕ್ಕೋಸ್ಕರ ಮಂತ್ರಾಲಯಕ್ಕೆ ಬರುತ್ತಾರೆ. ಈಗಲೂ ರಾಘವೇಂದ್ರಸ್ವಾಮಿ ಭಕ್ತರಿಗೋಸ್ಕರ ಪವಾಡಗಳನ್ನು ಮಾಡುತ್ತಾರೆ.

Notes to the article

^a Pious people will put the names of such holy persons in the plural: *Rāghavēṃdrasvāmigaḷu*, although the word *svāmi* 'lord', that is added to the actual name when speaking about certain religious leaders, already is respectful.

^b The one genitive ending refers to both preceding areas: Uttara Karnāṭaka and Uttara Āṃdhrapradēśa.

Vocabulary

ಅಂಗಡಿ	<i>aṅgaḍi</i>	store, shop
ಅಡಿಗೆ	<i>aḍige</i>	cooking
ಆಯಿತು	<i>āyitu</i>	all right, okay
ಇಡು	<i>iḍu</i>	to place, put
ಈಗ	<i>īga</i>	now
ಈಗಲೂ	<i>īgaḷū</i>	also now
ಉತ್ತರ	<i>uttara</i>	north
ಕಡೆ	<i>kaḍe</i>	side, direction
ಕಾಫಿ	<i>kāpi</i>	coffee
ಕೋಣೆ	<i>kōṇe</i>	room, chamber
ಗಡಿ	<i>gaḍi</i>	border
ಗಡಿಪ್ರದೇಶ	<i>gaḍipradēśa</i>	border area

ಚಹಾ	<i>cahā</i>	tea
ತಗೊಳ್ಳು	<i>tagollu</i>	to take
ತುಂಬ	<i>tumba</i>	very, much, many
ದರ್ಶನ	<i>darśana</i>	seeing, sight
ದೇವಸ್ಥಾನ	<i>dēvasthāna</i>	temple
ನಾಯಿ	<i>nāyi</i>	dog
ನಿಜ	<i>nija</i>	real, true
ನಿಜವಾಗಿ	<i>nijavāgi</i>	really, truly
ನೀರು	<i>nīru</i>	water
ಪದಾರ್ಥ	<i>padārtha</i>	thing
ಪವಾಡ	<i>pavāda</i>	miracle
ಪ್ರದೇಶ	<i>pradēśa</i>	region, area
ಬಾಗಿಲು	<i>bāgilu</i>	door
ಬಾಳು	<i>bālu</i>	to live
ಭಕ್ತ	<i>bhakta</i>	devotee, follower
ಮೇಜು	<i>mēju</i>	table
ವಿಶೇಷವಾದ	<i>viśēṣavāda</i>	special
ವೈಷ್ಣವ	<i>vaiṣṇava</i>	Vaiṣṇava
ಶತಮಾನ	<i>śatamāna</i>	century (100 years)
ಸಮಾಧಿ	<i>samādhi</i>	tomb
ಸುಮ್ಮನೆ	<i>summane</i>	just like that; quietly
ಸ್ವಲ್ಪ	<i>svalpa</i>	a bit, a little
ಹಕ್ಕಿ	<i>hakki</i>	bird
ಹಣ್ಣು	<i>haṇṇu</i>	fruit

Notes

¹ Here too, it is clear that the Sanskritic model of grammar has led older grammarians to believe that also in Kannada, there should be an instrumental and

an ablative, though I know of no examples of different case markers. Cf. Kittel 1903: 41-42 (§109, 5). Kushalappa Gowda 1991: 34 considers the two cases, instrumental and ablative, to be different, but with a ‘homophonous’ case marker.

² The *ṭṛīyā* is seen as the case in Kannada that supposedly corresponds to the *ṭṛīyā* case in Sanskrit, which is an instrumental. Sanskrit has are separate instrumental and ablative cases.

³ Generations of Kannada grammarians have blindly followed the grammatical model of Sanskrit, ignoring the realities of the Kannada language which they were describing. The so-called ‘fifth case’ (*pañcamī vibhakti*) is nothing but a grammatical fiction, as I have discussed in presentations for the Zentrum historische Sprachwissenschaften at the University of Munich, Nov. 24, 2017, and the 17th World Sanskrit Conference, Vancouver, July 12th, 2018. In fact, however, there are no such separate cases in Kannada, but only one, which assumes the functions of what in Sanskrit are the instrumental and the ablative.

⁴ *ivattu* ‘today’. Etymologically this interesting word is derived from the Old Kannada *ī poḷtu* ‘this sun’ (= ‘this day’).

⁵ See lesson 15, p. 179.

⁶ In fact, this use of the locative ಕೈಯಲ್ಲಿ *kaiyalli* for ‘by the hand [of]’ seems idiomatically preferred to the ablative.

⁷ See the appendix on sandhi for further details.

⁸ Although this is the historical origin of the case, there is some justification in calling it an independent case today. In several spoken dialects, the combination of genitive and *alli* has become unrecognizable, and speakers are not consciously aware of the origin of these forms: thus *maneyalli* ‘in the house’ can become spoken *manēli*; *kārinalli* ‘in the car’ *kārli*, etc. In Old Kannada, the ‘suffix’ for the ‘locative’ was actually a postposition *o!* (*marado!* ‘in the tree’, etc.), which is the source of the modern postposition *oḷage* ‘within’.

⁹ The final *a* of the genitive is elided before the initial *o* of *oḷage* ‘inside’.

¹⁰ This characteristic of the Dravidian languages has spread throughout India, also to those languages that are nominally Indo-European. It is worth noting that the phenomenon of postpositions is not entirely unknown in European languages: cf. German *zufolge* and *zuwider* in *ihm zufolge ist es gut* or *es ist ihm zuwider*, which are structurally very similar to Kannada postpositions. Postpositions in Dutch, however, show a functional differentiation in comparison with their corresponding prepositions, cf. *ik ben in de stad* (‘I am in the city’, location) vs. *ik ga de stad in* (‘I go into the city’, movement).

¹¹ These nouns are mentioned here as a historical explanation. Most of them are no longer in active use as independent nouns.

¹² The locative form *pakkadalli* also occurs.

¹³ Occasionally one also finds ಹತ್ತರ *hattara*.

¹⁴ The locative form *hattiradalli* also occurs.

¹⁵ This is the nowadays usual contracted form of *bagege*, which one also finds in literature. The alternative, older form *bagye* (from *bageye*) is less common nowadays.

¹⁶ Here too, the locative *madhyadalli* is also found.

¹⁷ Here one would have expected a word like *bageya*, as the genitive of *bage*. What obviously has happened is that the word *bage* no longer was thought of as a dative of *bage* but as a noun in its own right, after which the genitive suffix *-ina* was added.

¹⁸ In Old Kannada, there was a noun *ōsuga* / *ōsugara* / *ōskara* which meant 'cause, reason, sake'. In the modern language its only use is as a postposition.

¹⁹ As shall be explained in a later lesson, *-āgi* is a verb form (more precisely: a gerund) that functions as an adverbializing suffix. See lesson 12, p. 152.

Lesson 9



*A broad pēpar dōse ('paper dōse') on a plate
with four cups of sauces: a popular kind of fast food*

Finite and non-finite verb forms – defective verbs

Finite and non-finite verb forms

Verbs can assume two different categories of forms: **finite** and **non-finite**.

(1) In many, if not most languages, every complete sentence requires at least one **finite** verb form.¹ For instance, in the sentence *I see the tree* the word 'see' is a finite verb form:² it expresses the action that is reported in the sentence, and no other verbal expression is required: this sentence is complete in itself. In many languages, finite verb forms are conjugated and include information about, for instance, the tense of the verb and the person. The finite verb form can also, however, be defective (see below), meaning that not all theoretically possible conjugated forms exist.

(2) **Non-finite** verb forms³ are such forms that express actions or processes but in themselves are not sufficient for creating a complete sentence. Participles are perhaps the best known example: these are verb forms that function as adjectives. For instance, in *that sleeping girl* the word *sleeping* is a verb form, used attributively, which expresses that the girl is asleep; but it is not a finished sentence. It could become a complete sentence if more information is added, e.g., *that sleeping girl is my daughter*. Here *is* is a finite verb form, and the sentence is, so to say, 'finished'.

Examples of non-finite verb forms in Kannada are the gerund, the present participle, the relative participle, the conditional, and the concessional, all of which will be discussed in later lessons.

Defective verbs

In many languages, finite verb forms are conjugated, i.e., they are inflected by means of suffixes, or prefixes, or other means (or combinations of these) that convey additional information (such as tense and person). As we have seen, Kannada has two classes of verbs, that differ slightly from each other by the way in which they are conjugated. But besides these two classes of verbs that are fully conjugated, there are also the so-called **defective verbs**. These are very simple in their use and are among the verbs that are used most in the language. Defective verbs are such verbs of which not all the theoretically possible conjugated forms are in actual use. In several cases it is not immediately apparent what the exact etymology of a defective verb form is.

Like in other Dravidian languages, the number of so-called defective verbs in Kannada is rather large in comparison to modern European languages.⁴ It is very important to know them, because most of them are in highly frequent everyday use. Some of the most frequent verbal expressions in Kannada use defective verbs. What is characteristic about these verbs is that (a) there is only one single form that is used for all persons, and (b) this form does not unambiguously indicate grammatical tense.⁵

Two of the most common defective verb forms have already been shown in lesson 1: *illa* and *alla*, by means of which, respectively, (a) the existence or presence, or (b) the identity of something is negated. Compare the following five sentences:

ಅದು ಮರ	<i>adu mara</i>	that is a tree
ಅವು ಮರಗಳು	<i>avu maragaḷu</i>	those are trees
ನಾನು ರೈತ (ರೈತನು)	<i>nānu raita (raitanu)</i>	I am a farmer
ನಾವು ರೈತರು	<i>nāvu raitaru</i>	we are farmers
ನೀವು ರೈತರು	<i>nīvu raitaru</i>	you are farmers

and the following, in which *alla* is used irrespective of what the subject is:

ಅದು ಮರವಲ್ಲ	<i>adu maravalla</i>	that is not a tree
ಅವು ಮರಗಳಲ್ಲ	<i>avu maragaḷalla</i>	those are not trees
ನಾನು ರೈತನಲ್ಲ	<i>nānu raitanalla</i>	I am not a farmer
ನಾವು ರೈತರಲ್ಲ	<i>nāvu raitaralla</i>	we are not farmers
ನೀವು ರೈತರಲ್ಲ	<i>nīvu raitaralla</i>	you are not farmers

In the first sentence, two expressions are juxtaposed (*adu* ‘that’ and *mara* ‘tree’) and the word *alla* ‘is not’ is added to indicate non-identity (*mara + v + alla > maravalla*). Almost always, the final *alla* or *illa* of a sentence is written together with the preceding word, following the principles of sandhi that have been introduced in lesson 2 and discussed in the separate appendix to this book.

The unchangeability of defective verbs

We see this same unchangeability in the case of the word *illa* ‘is not’, when the **existence** or the **presence** of something or someone is negated. See the following sentences, that contain a finite verb form at the end:

ಮರ ಅಲ್ಲಿ ಇದೆ	<i>mara alli ide</i> ⁶	a tree is there
ಮರಗಳು ಅಲ್ಲಿ ಇವೆ	<i>maragaḷu alli ive</i> ⁷	trees are there
ನಾನು ಅಲ್ಲಿ ಇದ್ದೇನೆ	<i>nānu alli iddēne</i> ⁸	I am there

(Note the typically Dravidian word order: literally, ‘tree there is’, ‘trees there are’, ‘I there am’. In any normal sentence, the verb in its finite form is at the end of the sentence.) Compare them with the following:

ಮರ ಅಲ್ಲಿ ಇಲ್ಲ	<i>mara alli illa</i> ⁹	a tree is not there
ಮರಗಳು ಅಲ್ಲಿ ಇಲ್ಲ	<i>maragaḷu alli illa</i>	trees are not there
ನಾನು ಅಲ್ಲಿ ಇಲ್ಲ	<i>nānu alli illa</i>	I am not there

The word *alli* means ‘there’. In the first set of three sentences, we see fully conjugated finite verb forms: *ide* ‘it is’, *ive* ‘they (n.) are’, *iddēne* ‘I am’. In the second set of sentences we see that irrespective of number or person, the form that negates existence (or in this case: presence – which means existence in a particular place) is the unchangeable *illa*.

Two other extremely useful words that actually are defective verb forms have already briefly been discussed in lesson 7: ಬೇಕು *bēku* ‘is wanted / needed’ and its negative, ಬೇಡ *bēḍa* ‘is not wanted / not needed’.¹⁰ In sentences that express the necessity or desirability of a thing or of a person, a Western learner must re-think the syntax. Because such sentences occur extremely often (in practically every single conversation and every piece of writing), it is crucial that the learner familiarizes himself with this syntax. The person who wants or needs the thing in question is put in the **dative** case, and whatever is wanted or needed is the grammatical subject of the sentence and therefore appears in the **nominative** case.¹¹ Thus a sentence such as ‘we need a book’ becomes a sentence which reads like ‘to us a book is needed’:

ನಮಗೆ ಪುಸ್ತಕ ಬೇಕು	<i>namage pustaka</i>	we need a book
	<i>bēku</i>	
ನಮಗೆ ಪುಸ್ತಕಗಳು	<i>namage pustakagaḷu</i>	we need books
ಬೇಕು	<i>bēku</i>	
ನಮಗೆ ರೈತರು ಬೇಕು	<i>namage raitaru bēku</i>	we need farmers
ನಮಗೆ ಪುಸ್ತಕ ಬೇಡ	<i>namage pustaka</i>	we do not need a
	<i>bēḍa</i>	book
ನಮಗೆ ಪುಸ್ತಕಗಳು	<i>namage pustakagaḷu</i>	we do not need
ಬೇಡ	<i>bēḍa</i>	books
ನಮಗೆ ರೈತರು ಬೇಡ	<i>namage raitaru bēḍa</i>	we do not need
		farmers

Namage means ‘to us’; the words *pustaka* and *raitaru* are already known, and *bēku* means ‘is / are / am needed / wanted’. Here too, the words *bēku* and *bēḍa* are used irrespective of the number and the grammatical gender of the word to which they refer.

A few other defective verbs are used only as auxiliary verbs together with infinitives of other verbs. This will be discussed in a later lesson.

Cultural / semantic note about *bēku* and *bēḍa*

It is interesting to note that semantically, the word *bēku* (like the negative *bēḍa*) expresses a need, but it does not indicate

what kind of need it is. The need may be forced by outer circumstances ('is required', 'is necessary') or be prompted by a personal wish ('is wished', 'is desired'). In other words: the question whether the need is an inner or an outer need is not considered of such great importance that different words or expressions are used to indicate the distinction. Usually, the context in which these words are used will suffice to make clear the kind of requirement. There are also ways to make it more explicit whether the need is an inner or outer one, if one feels that this is necessary (which will be discussed later); but in everyday use, these two words *bēku* and *bēḍa* are extremely common and are considered sufficiently unambiguous.

Indirect constructions of the type *namage pustaka bēku* are found in many languages of South Asia. (In Urdu / Hindi, this sentence would be translated as *hamem kitāb cāhiye*, which is a perfect parallel: *hamem* 'to us', *kitāb* 'book', *cāhiye* 'is wanted'. This seems to be an obvious example of Dravidian influence on the Indo-European languages of northern India.)

In a later lesson we will see a number of other expressions in Kannada in which the grammatical subject of a sentence would be translated in English as the object, and the Kannada indirect object as the English grammatical subject. This is commonly found in expressions for inner, mental processes: for thinking, feeling, assuming, hoping, etc.

Exercise

Read and translate the following sentences:

೧. ನಿಮಗೆ ಚಹಾ ಬೇಕಾ ?

೨. ನನಗೆ ಬೇಡ.

೩. ಅವರಿಗೆ ಏನು ಬೇಕು ?

೪. ಅವರಿಗೆ ಕಾಪಿ ಬೇಕು.

೫. ಕಾಪಿ ಇಲ್ಲ.

೬. ಬೇರೆ ಏನಿದೆ? (ಬೇರೆ ಏನು ಇದೆ?)
೭. ಹಾಲೂ ಮಜ್ಜಿಗೆಯೂ ಇವೆ.
೮. ಊಟ ಬೇಡವಾ?
೯. ನನಗೆ ಊಟವೂ ಬೇಕು.
೧೦. ಮೇಜಿನ ಮೇಲೆ ತಟ್ಟೆ ಇದೆ.
೧೧. ಅದು ತಟ್ಟೆಯಲ್ಲ, ಬಾಳೆಯ ಎಲೆ.
೧೨. ಅದು ಬೇರೆ ರೀತಿಯ ತಟ್ಟೆ.
೧೩. ನನಗೆ ಎಲೆ ಬೇಡ, ತಟ್ಟೆ ಕೊಡಿ.

Vocabulary

ಎಲೆ	<i>ele</i>	leaf
ಕಾಫಿ	<i>kāpi</i>	coffee
ಕೊಡು	<i>koḍu</i>	to give
ಚಹಾ	<i>cahā</i>	tea
ತಟ್ಟೆ	<i>taṭṭe</i>	plate
ಬಾಳೆ	<i>bāle</i>	banana tree
ಬೇರೆ	<i>bēre</i>	other, something else
ಮಜ್ಜಿಗೆ	<i>majjige</i>	buttermilk ¹²
ರೀತಿ	<i>rīti</i>	style, kind
ಹಾಲು	<i>hālu</i>	milk

Notes

¹ An exception are those languages which (like Kannada) have nominal sentences that are based on purely appositional constructions (see lesson 1).

² A ಪೂರ್ಣಕ್ರಿಯಾಪದ *pūrṇakriyāpada*, Venkatachalaśāstry 2007: 124.

³ ಸಾಪೇಕ್ಷಕ್ರಿಯಾರೂಪಗಳು *sāpēkṣakriyārūpaḡalu* or 'dependent verb forms', Venkatachalaśāstry 2007: 157ff.

⁴ Although not many defective verbs are known in modern European languages, some do exist. Cf. e.g. the use of the verb *falloir* (*il faut*) in French, or *можно* in Russian.

⁵ If the speaker wishes to explicitly and clearly indicate the time in which a reported action takes / took place, he will use other devices, as will be explained in a later lesson.

⁶ Or, more commonly, *alli + ide > allide: lōpasam̐dhi* with elision of the final short *i*.

⁷ Or *alli + ive > allive: lōpasam̐dhi* with elision of the final short *i*.

⁸ Or *alli + iddēne > alliddēne: lōpasam̐dhi*.

⁹ Or *mara allilla*, etc.

¹⁰ These forms are derived from the verb *bēḍu* 'to request, to require', which is still used as a normal, fully conjugated verb as well: e.g., *nānu sahāya bēḍuttēne* 'I request help'.

¹¹ In other words: what for the average Western learner is the 'logical object' becomes the grammatical subject.

¹² This drink is actually made in a different manner, compared to Western buttermilk, but because of its similar taste and consistency it is usually called thus in India.

Lesson 10

Other question markers: *-ēnu*, *-ē*, *-ō* – adjectives and adjectival expressions

Other question markers

In an earlier lesson it was explained how a statement can be turned into a question simply by adding the question marker *-ā* to the end of the sentence (*idu mara* ‘this is a tree’; *idu maravā?* ‘is this a tree?’). This type of question is a purely neutral question, i.e., the person who asks the question simply wants to know what the answer is, and he has no preconceived notion of what the answer probably will be.

There are, however, also other such markers for creating questions. Especially in northern Karnataka, one often hears the marker *-ēnu*, which is used just like *-ā*. *Ēnu*, as we have seen, is actually an independent word, meaning ‘what’ (*ēnadu / ēnu adu?* ‘what is that?’). As such it is a perfectly common Kannada word, used by all Kannada speakers every day; but as a question marker, *-ēnu* has a distinctly regional, northern flavour. (The learner should know that it exists; but if one is not from northern Karnataka oneself, it may sound a bit affected if one uses it, and therefore one is advised to use the standard *-ā*. Another such marker with a regional central Karnatakan dialectal flavour is the short *-e*, which is less common.)

Two other question markers are in common use throughout the entire speech area (*-ē* and *-ō*). What distinguishes them from *-ā* and *-ēnu* is that they do **not** produce neutral questions. The marker *-ē* usually¹ expresses the assumption on the part of the questioner that the answer will be affirmative; and *-ō* indicates doubt and the expectation that the answer will be negative:

ಅದು ಮರವಾ ?	<i>adu maravā?</i>	Is that a tree?
ಅದು ಮರವೇ ?	<i>adu maravē?</i>	That surely is a tree, isn't it?
ಅದು ಮರವೋ ?	<i>adu maravō?</i>	That is not a tree, is it?

The suffix *-ō*, as a suffix of doubt, is also used to express alternative possibilities. The marker is added to each of the options:

ಇವತ್ತೋ ನಾಳೆಯೋ ಬರುತ್ತಾರೆ	<i>ivattō nāleyō</i> <i>baruttāre</i> ²	he will come today or tomorrow
ನಿಮಗೆ ಏನು ಬೇಕು, ಟೀಯೋ ಕಾಪಿಯೋ ?	<i>nimage ēnu bēku,</i> <i>tīyō kāpiyō?</i> ³	what would you like: tea or coffee?

This usage, too, is based on the function of the *-ō* marker as a marker of uncertainty, just as the English 'or' expresses uncertainty or indeterminacy. In the first of these examples, a doubt is expressed about when 'he' will come: it may be today, but maybe not: it is also possible that 'he' will come tomorrow. In the second example, there is a doubt about what 'you' wishes to have: whether it is tea or coffee, and here again, the doubt is expressed by the *-ō* marker.

What has been said about the use of the suffixes *-ā*, *-ē*, *-ō* is according to the classical rules, so to say. **However**, one should beware that there are certain regional varieties of Kannada where *-ē* and *-ō* do not always agree with the above-mentioned rules concerning the implied attitude of the questioner. Particularly in spoken varieties of the language in central Karnataka, the suffix *-ē* (and also the shortened version *-e*) may simply have the same neutral meaning as the regular question suffix *-ā*.

Adjectives and adjectival constructions

The following section is a bit problematic, because among all the various classes of words in Kannada, the use of adjectives and other words and constructions that have adjectival functions is perhaps the most curious for the average Western learner. It may also appear odd that the entire question of the existence of adjectives, or of how many adjectives there are, is not exactly a simple one. Among linguists of Dravidian, there have been some who doubted whether adjectives in Dravidian exist at all.⁴ Kittel mentions the traditional category of *guṇavācaka-s* as 'thirty-three so-called adjectives' or 'thirty-three attributive nouns',⁵ and this terminology already indicates that adjectives in Kannada are a linguistically problematic matter. But even if one accepts the existence of adjectives as a separate class of words, one must accept that the number of simple, underived Dravidian adjectives, also in Kannada, is remarkably small, and that nearly all of them refer to colour, age, and size.⁶

Apart from this very limited number of adjectives that nowadays are in frequent use (this small number, depending on the Dravidian language in question, is roughly half a dozen), there is a very large number of other words that have, so to say, an adjectival or attributive function. Grammatically, all these attributive words behave in an identical way: they never change their form, irrespective of the gender, number or grammatical case of the noun to which they refer.⁷

To efficiently explain the peculiarities of adjectives in Kannada, it is necessary to introduce a bit of linguistic theory. An adjective is a word that 'is to be added' (the term 'adjective' is derived from the Latin verb *adicere*, 'to add'): it expresses a quality of something else that is indicated by means of a noun, as *lucky* in *a lucky man* (or, more rarely, a pronoun, as in *lucky you*). In Indo-European languages, adjectives can also be used independently (or **substantively**), that is to say: that which is qualified by them remains implicit and the adjective stands by itself, as in the sentence *The fortunate will come again* (where the expression *the fortunate*, more completely and explicitly, means 'those persons who are fortunate').

Furthermore, an Indo-European adjective can either be used **attributively**, i.e., it can be added to a substantive (i.e., to a noun or a pronoun) as an additional attribute that is not of essential importance for the sentence, or it can be used **predicatively**, i.e., the main purpose of the sentence is to communicate that a certain object is characterized by the quality that is expressed by the adjective. An instance of attributive use of an adjective is found in the sentence *The red pencil is lying on the table*, where we could easily leave out the adjective 'red' and still have a meaningful and grammatically correct sentence (*The pencil is lying on the table*), or we could substitute the adjective 'red' by one of many other adjectives ('green', 'old', etc.). Redness is mentioned here, more or less in passing, as an attribute of the pencil. An instance of predicative use is found in *The pencil is red*, where the only purpose of the sentence is to state the redness of the pencil: if we were to leave out the adjective, we would have *The pencil is*, which communicates a totally different message.

It is important for the learner to know that, except for a small number of exceptions, **Kannada adjectives can only be used attributively. For predicative or substantive use, they must be pronominalized:** this is a simple adding of suffixes, which will be discussed in lesson 11, p. 133.

Among the exceptions that in the modern language can commonly be used attributively or substantively or predicatively are the colours *kempu* 'red', *kappu* 'black', *bīli* 'white', *nīli* 'blue', *hasīru* 'green', *haḷadi* 'yellow'.

ಅದು ಕೆಂಪು ಬಸ್ಸು	<i>adu kempu bassu</i> ⁸	that is a red bus
ಆ ಬಸ್ಸು ಕೆಂಪು	<i>ā bassu kempu</i>	that bus is red

However, one can also hear and read ಅದು ಕಂಪುಬಣ್ಣದ ಬಸ್ಸು *adu kempu-baṇṇada bassu* ('that is a bus of red colour') and ಅದು ಕೆಂಪಾದ ಬಸ್ಸು *adu kempāda bassu*.

With nearly all other adjectives (for instance, those which indicate size), **the predicative use is not allowed:**

ಅವನು ಚಿಕ್ಕ ಹುಡುಗ	<i>avanu cikka huḍuga</i>	he is a small boy
*ಆ ಹುಡುಗ ಚಿಕ್ಕ	* <i>ā huḍuga cikka</i>	(for 'that boy is small' is wrong : predicative use is not allowed) ⁹

Notice that in the following examples, the word *cikka* 'small' never changes its form. Attributively used adjectives are unchangeable: there is only one form, irrespective of gender, number, or grammatical case of the noun to which it refers.

ಅವಳು ಚಿಕ್ಕ ಹುಡುಗಿ	<i>avaḷu cikka huḍugi</i>	she is a small girl
ಅದು ಚಿಕ್ಕ ಮನೆ	<i>adu cikka mane</i>	that is a small house
ಅವರು ಚಿಕ್ಕ ಹುಡುಗರು	<i>avaru cikka huḍugaru</i>	they are small boys
ಅವಳು ಆ ಚಿಕ್ಕ ಹುಡುಗರನ್ನು ನೋಡಿದಳು	<i>avaḷu ā cikka huḍugarannu nōḍidaḷu</i>	she looked at those small boys

Most 'adjectives' are actually verb forms or inflected forms of nouns that are used where most Indo-European languages have real adjectives. For instance, the common Kannada word for 'bad', *keṭṭa*, is actually a particular type of participle,¹⁰ derived from the verb *keḍu* 'to be spoilt, ruined; to rot'. If one says

ಅದು ಕೆಟ್ಟ ಪುಸ್ತಕ *adu keṭṭa pustaka* that is a bad book

then one is actually saying (from an etymological and grammatical point of view) 'that is a book that has been ruined'.¹¹

Many English adjectives have no simple corresponding adjectives in Kannada, but can be reproduced by what actually are adjectival constructions consisting of a noun and the participle *āda*, which approximately means 'which / who has become'. Here one sees, once again, how Indo-European grammatical categories are not always fit Dravidian grammar. For instance, in the sentence

ಅದು ಸುಂದರವಾದ *adu suṃdaravāda* that is beautiful
ಸಂಗೀತ *saṃgīta* music

the English adjective 'beautiful' is translated as *suṃdaravāda*, which is actually the Sanskrit loan word *suṃdara* (which in Sanskrit is a 'real' Indo-European adjective, but is not thus used in Kannada) plus the adjectivizing relative participle *āda* 'which has become'; thus the sentence *adu suṃdaravāda saṃgīta*, when one tries to translate it extremely literally, means 'that is music that has become something beautiful'. This happens with most of the Sanskrit adjectives that have been borrowed into Kannada.

ಅದು ಕ್ಲಿಷ್ಟವಾದ *adu kliṣṭa-v-āda* that is a
ವಿಷಯ *viṣaya* complicated matter

ಅದು ಕಷ್ಟವಾದ ಪ್ರಶ್ನೆ *adu kaṣṭa-v-āda* that is a difficult
praśne question

ಆ ಪ್ರಶ್ನೆ ಕಷ್ಟ *ā praśne kaṣṭa* that question is
 difficult

Now the reader will have understood better why adjectives are a problem for Dravidian linguistics, and why the monolingual Kannada-Kannada dictionary *Kannaḍa ratnakōśa* lists the word *kaṣṭa* as a noun, while the Kannada-English *IBH Kannada-Kannada-English Dictionary* says that it can be a noun ('difficulty') or an adjective ('difficult'). If one thinks of the loan word *kaṣṭa* as a noun ('a difficult thing, something difficult'), as the *Ratnakōśa* does, then *ā praśne kaṣṭa* is a simple nominal sentence, of the type that has been discussed in lesson 1, and *adu kaṣṭavāda praśne* means 'that is a question that has become something difficult'. But if one considers it an adjective, as the *IBH Dictionary* does, then why must *-āda* be added? The compilers of the dictionary have obviously tried to indicate that the word *kaṣṭa* appears in Kannada where in English we naturally find the adjective 'difficult'.¹²

Similarly, there is, strictly speaking, no Kannada word for 'heavy'. There are words for 'weight' (the Dravidian ತೂಕ *tūka* and the Sanskrit *ಭಾರ bhāra*). When one says ಆ ಕುರ್ಚಿ ಭಾರ *ā kurci bhāra* for 'that chair is heavy', one is actually saying 'that chair is weight'. For 'a heavy chair' one says ಭಾರವಾದ ಕುರ್ಚಿ *bhāravāda kurci*, literally 'a chair that has become weight'. The Western learner can best think of *-āda* as a kind of adjective-building suffix that is added to nouns.

Furthermore, the question of whether an adjective can be used predicatively or not, or whether a word, in order to be used attributively, needs to be adjectivized by means of *-āda* or not, is often an idiomatic matter, based on custom within the speech community. In some rare cases, a word can be used attributively, or predicatively, or need a suffix to make it attributive. The best example is the old Kannada word ಬೇರೆ *bēre*, which can mean 'other, different', or 'something else':

ಅದು ಬೇರೆ ಪುಸ್ತಕ	<i>adu bēre pustaka</i>	that is a different book
ಆ ಪುಸ್ತಕ ಬೇರೆ	<i>ā pustaka bēre</i>	that book is a different one

However, especially in older texts, one also finds ಅದು ಬೇರೆಯ ಪುಸ್ತಕ *adu bēreya pustaka*, which very literally would mean 'that is a book of something different', with *bēre* in the genitive in order to turn it into an attributive word.

The learner should basically assume that except for numerals, basic colours, and a very small number of words like *cikka* 'small' and *doḍḍa* 'big', whatever is an adjective in English becomes an adjectival construction in Kannada: a verb form, the genitive of a noun, or a noun that is adjectivized by means of *-āda*. At the same time, the learner should learn from actual practice where idiomatic usage offers exceptions to this rule. There also seems to be some tolerance for purely personal preferences. Sometimes adjectives that have been borrowed from Sanskrit are used like real attributive adjectives; and sometimes exactly those same words are adjectivized by means of *-āda*.

Often a noun in the genitive case fulfils the function of an attributive word, more or less as in English: instead of 'rural people' one can speak of 'people of a village', ಹಳ್ಳಿಯ ಜನ *halliya jana*. Colloquially, two nouns can also be juxtaposed to form a kind of quasi-compound, and thus one may also hear ಹಳ್ಳಿ ಜನ *halli jana*.

The interesting question of the Dravidian equivalents of comparatives and superlatives will be discussed in lesson 11.

Reduplications of adjectives

When an adjective is doubled, it can mean one of two things, depending on the context: (a) an intensifying of the meaning that is contained in the adjective, (b) distributive or referring to several things (of course only possible if the noun to which the adjective refers is a plural).

ಅಲ್ಲಿ ಬೇರೆ ಬೇರೆ ಜನ ಬರುತ್ತಾರೆ	<i>alli bēre bēre jana baruttāre</i>	different kinds of people come there
ಮನೆಯ ಮುಂದೆ ದೊಡ್ಡ ದೊಡ್ಡ ಕಾರು ಇದೆ	<i>maneya muṇde doḍḍa doḍḍa kāru ide</i>	in front of the house there is a very big car

Exercises

Exercise 1

Read and translate the following sentences:

೧. ಅದು ಸುಂದರವಾದ ಬಣ್ಣ.

೧. ಅದು ನನಗೆ ಇಷ್ಟ.
೨. ನಿಮಗೆ ಇಷ್ಟವಾದ ಹಣ್ಣುಗಳು ಇವೆಯಾ ?
೩. ಆ ಕೆಟ್ಟ ಪುಸ್ತಕ ನನಗೆ ಇಷ್ಟವಲ್ಲ.
೪. ಇವರು ಕಷ್ಟವಾದ ಪ್ರಶ್ನೆಗಳನ್ನು ಕೇಳುತ್ತಾರೆ.
೫. ಕೆಟ್ಟ ಪುಸ್ತಕಗಳು ನಿಮಗೆ ಇಷ್ಟವಾ ?
೬. ನನಗೆ ಉಪಯುಕ್ತವಾದ ಪದಾರ್ಥಗಳು ಇಷ್ಟ.
೭. ನಿಮ್ಮ ಚೀಲ ಕಪ್ಪೋ ಕೆಂಪೋ ?
೮. ನಿಮ್ಮ ಚೀಲ ನೀಲಿಯೇ ?
೯. ಆ ಕೋಣೆಯಲ್ಲಿ ಭಾರವಾದ ಕುರ್ಚಿಗಳಿವೆ.
೧೦. ಈ ಮನುಷ್ಯ ಮುಖ್ಯವಾದ ಕೆಲಸ ಮಾಡುತ್ತಾನೆ.
೧೧. ಬೀದಿಯಲ್ಲಿ ಚಿಕ್ಕ ಹಕ್ಕಿಗಳು ಆಡುತ್ತವೆ.
೧೨. ಈ ಕುರ್ಚಿ ಭಾರವೋ ?
೧೩. ಕೆಂಪು ಹೂಗಳು ಅವಳಿಗೆ ಇಷ್ಟ.
೧೪. ನನ್ನ ಮೇಜಿನ ಮೇಲೆ ತುಂಬ ಭಾರವಾದ ಪುಸ್ತಕ ಇದೆ.
೧೫. ಅವರು ಸುಂದರವಾದ ಕಾರಿನಲ್ಲಿ ಬರುವರು.
೧೬. ಆ ದೊಡ್ಡ ಮನೆಯಲ್ಲಿ ಕ್ಲಿಷ್ಟವಾದ ಕೆಲಸಗಳನ್ನು ಮಾಡುತ್ತಾರೆ.
೧೭. ನನ್ನ ತಂಗಿಯ ಮನೆ ದೂರವಾದ ಊರಿನಲ್ಲಿದೆ.
೧೮. ಏಕೆ ಅಷ್ಟು ಅಸಹ್ಯವಾದ ಗದ್ದಲ ಮಾಡುತ್ತೀರಿ ?

Exercise 2

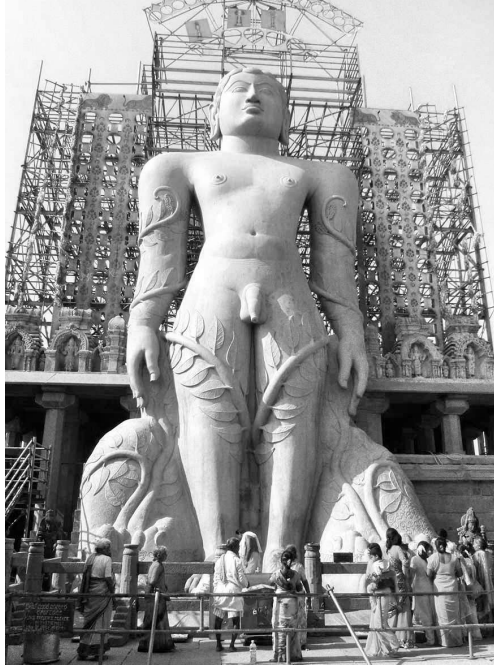
Translate into Kannada:

1. That person is disgusting.
2. His beautiful house is over there.
3. There are no yellow flowers here.
4. He brought heavy tables.

5. That chair is not heavy.
6. This is a good book.
7. That isn't your book, is it?
8. Why is the green chair standing¹³ there?
9. My bag is lying on his chair.
10. His home town is far away.
11. There are good books in the store.

Religions of Karnataka

ಬಾಹುಬಲಿ



The Bāhubali statue at Śravaṇabelāgoḷa

ಶ್ರವಣಬೆಳಗೊಳ ಜೈನಧರ್ಮದ ಒಂದು ಕ್ಷೇತ್ರ. ಅಲ್ಲಿ ಎರಡು ಬೆಟ್ಟಗಳು ಇವೆ, ಅವುಗಳಲ್ಲಿ ಒಂದು 'ವಿಂಧ್ಯಗಿರಿ' ಅಥವಾ 'ದೊಡ್ಡ ಬೆಟ್ಟ'. ಆ ದೊಡ್ಡ ಬೆಟ್ಟದ ಮೇಲೆ ಬಾಹುಬಲಿಸ್ವಾಮಿಯ ದೊಡ್ಡ

ಮೂರ್ತಿ ಇದೆ. ಇಡೀ ಜಗತ್ತಿನಲ್ಲಿ ಬೇರೆ ಯಾವ ಜಾಗದಲ್ಲೂ ಅಂಥ ದೊಡ್ಡ ಮೂರ್ತಿ ಇಲ್ಲ. ಜೈನರ ಅಭಿಪ್ರಾಯದಲ್ಲಿ ನಮ್ಮ ಯುಗದಲ್ಲಿ ಮೊದಲು ಬಾಹುಬಲಿ ಸಂಸಾರದಿಂದ ಮೋಕ್ಷ ಹೊಂದಿದನು. ಆದ್ದರಿಂದ ಇವನು ತುಂಬ ಪೂಜಾರ್ಹ. ಇವನು ಮೊದಲನೆಯ ತೀರ್ಥಂಕರರ ಮಗ. ಭರತ ಇವನ ಅಣ್ಣ. ಭರತ ಚಕ್ರವರ್ತಿ ಆಗಿದ್ದನು, ಆದ್ದರಿಂದ ಜೈನರ ಪ್ರಕಾರ ಈ ದೇಶದ ಹೆಸರು 'ಭಾರತ'.

Vocabulary

ಅಥವಾ	<i>athavā</i>	or
ಅಭಿಪ್ರಾಯ	<i>abhiprāya</i>	opinion
ಅಷ್ಟು	<i>aṣṭu</i>	that much
ಅಸಹ್ಯ	<i>asahya</i>	intolerable, disgusting
ಅಗಿದ್ದನು	<i>āgiddanu</i>	he was (copula) ¹⁴
ಆಡು	<i>āḍu</i>	to play
ಇಡೀ	<i>iḍiya</i>	entire
ಇಷ್ಟ	<i>iṣṭa</i>	liked, appreciated
ಉಪಯುಕ್ತ	<i>upayukta</i>	useful
ಊರು	<i>ūru</i>	place, town, 'native place'
ಎರಡು	<i>eraḍu</i>	two
ಏಕೆ	<i>ēke</i>	why?
ಕಾರು	<i>kāru</i>	car
ಕೆಟ್ಟ	<i>keṭṭa</i>	bad
ಕೇಳು	<i>keḷu</i>	to ask, to hear
ಕ್ಲಿಷ್ಟ	<i>kliṣṭa</i>	complicated

ಕ್ಷೇತ್ರ	<i>kṣētra</i>	place of pilgrimage
ಗದ್ದಲ	<i>gaddala</i>	noise
ಚಕ್ರವರ್ತಿ	<i>cakravarti</i>	emperor
ಚಿಕ್ಕ	<i>cikka</i>	small
ಜಗತ್ತು	<i>jagattu</i>	world
ಜಾಗ	<i>jāga</i>	place, space
ತಂಗಿ	<i>taṅgi</i>	younger sister
ತೀರ್ಥಂಕರ	<i>tīrthaṅkara</i>	(holiest person in Jainism)
ದೂರ	<i>dūra</i>	distance
ದೇಶ	<i>dēśa</i>	country, land
ನೀಲಿ	<i>nili</i>	blue
ಪೂಜಾರ್ಹ	<i>pūjārha</i>	worthy of worship
ಪ್ರಕಾರ	<i>prakāra</i>	according to
ಪ್ರಶ್ನೆ	<i>praśne</i>	question
ಬೀದಿ	<i>bīdi</i>	street
ಬೆಟ್ಟ	<i>beṭṭa</i>	hill, mountain
ಭಾರ	<i>bhāra</i>	weight
ಭಾರತ	<i>bhārata</i>	India
ಮಗ	<i>maga</i>	son
ಮನುಷ್ಯ	<i>manuṣya</i>	human, person
ಮುಖ್ಯ	<i>mukhya</i>	important
ಮೂರ್ತಿ	<i>mūrti</i>	icon, statue
ಮೊದಲನೆಯ	<i>modalaneya</i>	first
ಮೊದಲು	<i>modalu</i>	(adverb) first, in the beginning
ಮೋಕ್ಷ	<i>mōkṣa</i>	(religious) liberation
ಯುಗ	<i>yuga</i>	era

ಸಂಗೀತ	<i>saṅgīta</i>	music
ಸಂಸಾರ	<i>saṃsāra</i>	'the worldly system of things' ¹⁵
ಸಿದ್ಧಪುರುಷ	<i>siddhapuruṣa</i>	(in Jainism) religiously liberated person
ಸುಂದರ	<i>suṃdara</i>	beautiful
ಹೂ	<i>hū</i>	flower
ಹೊಂದು	<i>hoṃdu</i>	to acquire, achieve

Notes

¹ See the remark at the end of this section.

² *ivattu* today, *nāle* tomorrow, *baruttāre* he / she (honorific) comes / they come. The present tense is often used to indicate the near future, like in a German sentence such as *er kommt morgen* / Dutch *hij komt morgen*.

³ There is also an older word for tea, *cahā*, but the English *ti* is gradually supplanting it, especially in southern Karnataka. The word *kāpi* is a good illustration of what can happen when a foreign loan word contains an 'f', which is not part of the native Kannada phonemic system. Note that the loan words 'coffee' and 'copy' become homonyms in Kannada.

⁴ "The question of whether adjectives are to be recognized as a separate class of words in Kannada (and Dravidian in general) is a controversial one. Some scholars treat adjectives as a subclass of nouns, while others posit a separate category", Sridhar 1990: 248 (§2.1.4). Among the most prominent linguists who tended to deny or denied the existence of Dravidian adjectives are Jules Bloch and M.S. Andronov. See Zvelebil 1990: 27.

⁵ Kittel 1903: 242, 244 (§273).

⁶ It would exceed the limitations of an introductory manual of Kannada to deal with the complex question of Dravidian adjectives in detail. Interested readers are advised to read chapter XIV, 'On adjectives', in Kittel 1903: 242-251 (§273-277).

⁷ For speakers of English, this may seem a natural matter that needs no further explanation or attention; however, this is nothing more than a happy coincidence. In the overwhelming majority of the languages of the Indo-European family of languages, to which English belongs, adjectives are declined, i.e., assume different forms according to the case, gender and number of the nouns to which they refer. See the French word *rouge* 'red' in *un livre rouge* but *des*

livres rouges, or the corresponding German *rot* in *rotes Buch* but *rote Bücher* ‘red book / red books’, etc. etc.

⁸ ‘Bus’: another example of how an English word is borrowed and ‘Kannadized’ by adding a short *u* at the end.

⁹ In linguistic writings, an asterisk (*) means that a certain construction is not allowed by the rules of the language.

¹⁰ This type of participle, which will be explained in a later lesson, is commonly called a ‘relative participle’, because it is used in syntactic constructions that are the equivalent of relative clauses in Indo-European languages such as English.

¹¹ It should be stressed here that this explanation of a grammatical construction should **not** be seen as a description of what occurs in the consciousness of a Kannada speaker, for whom *keṭṭa* simply means just the same as the word ‘bad’ for an English speaker, and grammatically it behaves exactly like an adjective such as *cikka*.

¹² T.V. Venkatachalastry suggested (in a private conversation, Mysore, February 2005) that when such Sanskrit adjectives are borrowed into Kannada, they are treated as nouns, and when used attributively, they form a quasi-compound with the following noun to which they refer.

¹³ Simply say ‘is’ for ‘is standing’.

¹⁴ This form *āgiddanu* (*āgi* + *iddanu*), literally meaning ‘he had become’, can be used as a copula ‘he was’, indicating identity in the past. See lesson 15.

¹⁵ *Samṣāra* in Indian thought can best be understood as ‘the worldly system of things in general’, including, characteristically, the rebirth of living beings after each death until one achieves liberation. In some languages, including Kannada, the word is also used in the meaning of ‘family’ or ‘household’.

Lesson 11

Pronominalization – comparatives and superlatives of adjectival expressions; ‘very’ and ‘too’

Pronominalization

In lesson 1, when the pronouns of Kannada were discussed, it was said that the pronouns of the third person (he, she, it, they) are not simple, primitive pronouns but actually combinations of demonstrative prefixes (for either distance or proximity: *a* or *i*)¹ and **pronominalization suffixes**: suffixes which, when added to an attributive word, form a substantive expression.²

The term **attributive word** here stands for any word or word form that can be used attributively, such as an adjective, a participle, the genitive of a noun or of a pronoun, or (very importantly: to be explained in lesson 14) the so-called relative participles or verbal adjectives. As explained in lesson 1, the *adu* ‘it’ consists of *a* [distant] + *du* [thing], in other words: *adu* means ‘distant thing’ (‘that’). Similarly, *idu* means ‘proximate thing’ (‘this’). In order to understand the principle of pronominalization, it is helpful to think of the other third-person pronouns in a similar way: that *avanu* means ‘distant male person’ (‘he’), *ivaḷu* means ‘proximate female person’ (‘she’), etc.

The full set of pronominalization suffixes in modern Kannada is:

vanu *male person*

varu *more than one
person*

vaḷu *female
person*

du *thing*

vu *more than one thing*

These suffixes can be used with other attributive words, exactly as with *a* and *i*, with the same effect:

doḍḍa + vanu	ದೊಡ್ಡವನು	doḍḍavanu	(a big male person)
cikka + varu	ಚಿಕ್ಕವರು	cikkavaru	(small persons)
keṭṭa + du	ಕೆಟ್ಟದು	keṭṭadu	(a bad thing)

Pronominalization is the device that is used for translating Indo-European sentences in which an adjective is used predicatively. To translate the sentences such as *Those boys are small* or *That girl is big*, one must re-think them as ‘Those boys are small persons’ and ‘That girl is a big female person’:

ಆ ಹುಡುಗರು ಚಿಕ್ಕವರು	<i>ā huḍugaru cikkavaru</i>	Those boys are small
ಆ ಹುಡುಗಿ ದೊಡ್ಡವಳು	<i>ā huḍugi doḍḍavaḷu</i>	That girl is big

Pronominalization is a very productive grammatical device: it is used by every Kannada speaker and writer very many times every day. Therefore the learner must learn to recognize and understand it well.

Once the powerful mechanism of pronominalization is understood, the learner will also be able to appreciate other, more complex applications of the mechanism. It is possible (although in practice this does not occur often) to stack pronominalization suffixes to build longer words. For instance, the common expression ನಮ್ಮವರು *nammavaru* consists of *namma* ‘our’ and the pronominalization suffix for the third person plural: it means ‘the people who are ours’ (i.e., our friends, our relatives, our compatriots, our coreligionists, members of the same caste, our sympathizers, etc. etc.). This pronominalized genitive of *nāvu* ‘we’ can again be inflected, for instance, in the genitive: ನಮ್ಮವರ *nammavara* means ‘of the people who are ours’.

ನಮ್ಮವರ ಮನೆ	<i>nammavara mane</i>	our friends’ (relatives’, etc.) house
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A user of the language can even go a step further, if he wants to: a house is, of course, a thing, which can be referred to as an *adu* ‘it’. Taking *nammavara*, which is an attributive word (as we have discussed above), we can create, by means of pronominalization, the word ನಮ್ಮವರದು *nammavaradu* (*namma* [genitive of *nāvu*] + *vara* [genitive of the 3rd person pl.] + *du* [3rd person sg. neuter]), ‘that which belongs to the

persons who are ours'. And of course, such words can again be declined:

ನಮ್ಮವರದನ್ನು	<i>nammavaradannu</i>	we saw the thing that belongs
ನೋಡಿದೆವು	<i>nōḍidevu</i>	to our friends
ಅವರದಕ್ಕೆ	<i>avaradakke</i>	we went to his (his thing, his
ಹೋದೆವು	<i>hōdevu</i>	house, etc.)

In the following sentence, we see two pronominalized words:

ನನ್ನದು	<i>nannadu olleyadu</i>	mine is good (= 'my
ಒಳ್ಳೆಯದು		thing is a good thing')

In this last sentence, *nannadu* is *nanna* 'my' (genitive of *nānu*) + *du*, or 'my thing'. This *nannadu* is the subject of this nominal sentence, and this 'thing that is mine' is identified as *olleyadu*, which is the adjective *olleya* 'good' + *du*. The adjective *olleya* must be pronominalized here, because it is used predicatively (because we must say 'the thing that is mine is a good thing').

In the preceding example, *olleya* is, of course, an adjective. Pronominalization can also be done with complex adjectives ending in *-āda*:

ಅದು ಭಾರವಾದುದು	<i>adu bhāravādudu</i>	that one is heavy
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The one thing to notice here is that when such an adjective is pronominalized, the final *-a* (here: of *bhāravāda*) is usually turned into an *-u*. But this is not necessarily so: the form *bhāravādudu* is equally correct, but is considered to have something of a regional flavour to it (northern Karnataka).³

Reduction of *dudu* to *ddu*. Also quite commonly, especially in the spoken language and in the kind of writing that tries to represent colloquial usage, the penultimate short vowel is elided: hence one can also find words such as ಭಾರವಾದ್ದು *bhāravāddu*, 'a heavy one', ಸುಂದರವಾದ್ದು *sumḍaravāddu* 'a beautiful one' instead of *bhāravādudu*, *sumḍaravādudu*, etc.

One word that is used extremely often in everyday conversation, ಆದ್ದರಿಂದ *āddarimḍa*, is the ablative case of the third personal singular neuter pronominalization of the past relative participle (relative participles or 'verbal adjectives' are to be discussed in detail in lesson 14)

of the verb ಆಗು *āgu* ‘to become / happen / occur’. Literally, this word means ‘because of what has happened’ (*ādu-darimda*, from *ādudu* ‘what has happened’: *āda* + *du*). At the beginning of a sentence or clause this word is almost always more idiomatically, and better, translated as ‘therefore’.

Incorrect doubling. In the speech (and writing) of some Kannadigas one can also hear and read the doubled *ddu* where there is no etymological or grammatical reason for doing so: for instance, ಚಿಕ್ಕದ್ದು *cikkaddu* where one would expect ಚಿಕ್ಕದು *cikkadu*. Strictly speaking, this is grammatically incorrect; but in some regions this doubling has become so common that it is no longer considered an error.⁴

Idiomatic pronominalizations. Some words that have simple or completely differently derived equivalents in English are pronominalized genitives of nouns:

ಕೆಲಸದವಳು	<i>kelasadavaḷu</i>	housemaid (‘of-the-work she’)
ಮನೆಯವರು	<i>maneyavaruru</i>	spouse (‘of-the-house person’)
ಪಕ್ಕದ ಮನೆಯವರು	<i>pakkada maneyavaruru</i>	neighbour (‘person of the house of the side’)

In these examples, we see attributive words, namely, the genitives of *kelasa* ‘work’ and *mane* ‘house’ (*kelasada* and *maneya*, respectively) with pronominalization suffixes added to them. Grammatically, the resulting new words are used just like pronouns.

Cultural note about expressions for ‘spouse’

In a traditional society like India’s, as in most parts of the world, marriage and family life play an extremely important role. Weddings are seen as crucial turning points in the lives of the persons who are involved, and they are ceremonies of intense societal importance, often lasting for days, bringing together hundreds of relatives and friends over large distances. Perhaps more than anywhere else in the world, in India the family is the cornerstone of society: a source of stability, identity, and support, of

which many people in the modern Western world could be jealous. Lovers of Indian movies will be familiar with weddings as focal points in screenplays.

Given this central position of the family and of wedlock in social life, it is not surprising that Kannada has a differentiated vocabulary for the terms 'husband' and 'wife'. The original Dravidian words are *gaṃḍa* for 'husband' and *heṃḍati* for 'wife'. But since most of Indian (and Karnatakan) society is quite patriarchal, the word *gaṃḍa* is considered by many to be insufficiently respectful. When a woman speaks about *avaru*, 'he' in the respectful honorific plural, the context may indicate that she is speaking about her husband. For being more explicit, Sanskrit loan words are used, such as *pati* 'lord' and (in very traditional settings) *yajamāna* 'master' (of course always in the honorific plural: *yajamānaru*). When there is mention of another woman's husband, one may hear the highly respectful expression *patidēvaru* 'god who is the lord'; nowadays, especially in urban settings, this expression may be thought to have a somewhat ironical ring to it. Although *heṃḍati* is certainly not considered a disrespectful word, some Kannada speakers prefer to speak of their wives using the more ceremonious Sanskrit loan word *patni* 'mistress'⁵ or, more emphatically, *dharmapatni* 'mistress in the cosmic order'. A more neutral, and very common expression is *maneyavaru* 'person of the house' (again: always in the respectful plural), which can be used either for 'husband' or 'wife': husband and wife together form the basis of the *mane*, which is not merely 'house' but also the social unit that is intimately related to the house.⁶

In the big cities of southern Karnataka, feminism, like many things Western, has made inroads in recent decades, and many younger women want to avoid all the traditional expressions for 'husband' altogether. Along with 'Western' ideas comes the 'Western' (i.e., English, because the entire Western world is popularly thought to be English-speaking) word ಹೆಸ್ಟಂಜೆ *hasbaṃḍu*. Similarly, there are men who have a *waiḥu* / *waiphu*.

Comparatives and superlatives of adjectival expressions; 'very' and 'too'

The modern languages of India lack forms of the adjective which most Western learners of these languages expect to find: comparatives and superlatives. The classical Indo-European languages of India (Sanskrit and the Middle Indic languages: the various kinds of Prakrit) have comparatives and superlatives, and a few such words have been borrowed into modern Indian languages (e.g., the Sanskrit *śrēṣṭha* 'best'), but these are only very few. Dravidian seems never to have had comparatives and superlatives, and it appears certain that the loss of these in the later stages of development of the Indo-European languages of northern India is due to influence of the Dravidian substratum.

Comparison of qualities between two objects is achieved in a different way in Kannada (and in Dravidian in general). Comparison means that one quality that is common to two objects is singled out and is found to a greater extent in one of the objects that are being compared. When in English we say 'John is taller than Paul', what we are communicating is the same as 'in comparison with Paul, John is tall'. This is exactly what is said in Kannada. For 'in comparison with' or 'compared to', the language uses a special postposition, *-imta*, which unlike the great majority of postpositions is added not to the genitive but to the dative case (like *ōskara / ōsuga*), with elision of the final *e* of the dative. Thus this compound suffix of comparison becomes *-(i)gimta* or *-kkimta*, and we get sentences like:

ರಾಮನಿಗಿಂತ ಗಣೇಶ ದೊಡ್ಡವನು	<i>Rāmanigimta</i> <i>Gaṇēśa</i> <i>doḍḍavanu</i>	Gaṇēśa is taller than Rāma ('compared to Rāma, Gaṇēśa is a big male person')
ಈ ಕುರ್ಚಿಗಿಂತ ಅದು ಭಾರ	<i>i kurcigimta adu</i> <i>bhāra</i>	that chair is heavier than this one ('in comparison with this chair, that [one] is weight')

ಧಾರವಾಡ ಎಲ್ಲಿದೆ ?	<i>Dhāravāḍa ellide?</i>	Where is Dharwad?
ಅದಕ್ಕಿಂತ	<i>Adakkimta</i>	Bangalore is closer
ಬೆಂಗಳೂರು ಹತ್ತಿರ	<i>Beṅgaḷūru hattira</i>	than that ('in comparison with that, Bangalore is nearness')

There is a bit of flexibility in the word order here: one can also say ಗಣೇಶ ರಾಮನಿಗಿಂತ ದೊಡ್ಡವನು *Gaṇēśa Rāmanigimta doḍḍavanu*.

Very few adjectives are semantically comparative, i.e., by their meaning they imply that two or more things are compared. Examples are ವಾಸಿ *vāsi* and ಲೇಸು *lēsu*, both of which mean 'better'.

A similar device is used for expressing the superlative. When we say, for instance, 'Russia is the largest country', we mean 'in comparison with all [other] countries, Russia is big'. The Kannada word for 'all' is *ella*. The use of this word has a few peculiarities, which are discussed in a later lesson. For the moment, the learner should know that there is a form of *ella* for persons (ಎಲ್ಲರು *ellaru*, which is declined regularly, just like any human-denoting noun in *a*, such as *manuṣyaru*, *hudugaru*, etc.) and another form for things (ಎಲ್ಲ *ella*) which is slightly irregular in its declination (see lesson 19) but largely is like *adu*, and its comparative form is ಎಲ್ಲದಕ್ಕಿಂತ *elladakkimta* ('in comparison to all / everything'). With these words we can create sentences such as the following:

ಈ ಕುರ್ಚಿ	<i>i kurci</i>	this chair is the
ಎಲ್ಲದಕ್ಕಿಂತ	<i>elladakkimta</i>	biggest
ದೊಡ್ಡದು	<i>doḍḍadu</i>	
ರಾಮ ಎಲ್ಲರಿಗಿಂತ	<i>Rāma ellarigimta</i>	Rāma is the biggest /
ದೊಡ್ಡವನು	<i>doḍḍavanu</i>	tallest

Literally, these sentences mean 'this chair, in comparison with all [other chairs], is a big one', and 'Rāma, compared to all, is a big fellow'.

To express that a certain quality is present to a high degree ('very'), modern Kannada uses mainly two words: ತುಂಬ *tumba* and ಬಹಳ *ba-haḷa*:

ಇದು ತುಂಬ ಕಷ್ಟ	<i>idu tumba kaṣṭa</i>	this is very difficult
ಇದು ಬಹಳ ಕಷ್ಟ	<i>idu bahala kaṣṭa</i>	(the same)

Two other words, ಹೆಚ್ಚು *heccu* and ಜಾಸ್ತಿ *jāsti* (both of which literally mean ‘excess’) are used as similar qualifiers before an adjectival expression, in two different meanings: (a) ‘extremely, exceptionally’, (b) ‘too’. When in English we say that something is ‘too big’ (as in German *zu groß*, Dutch *te groot*, French *trop grand*, etc.), what we are actually saying is that we have a notion of a maximum size for the thing under discussion, and that the size of that thing exceeds that maximum in a way that is inappropriate or undesirable. For instance, if I wish to buy a shirt, and I try on a shirt in a garment store and find that it is so big that I cannot wear it without feeling uncomfortable or looking ridiculous (in other words: the shirt is unsuitable), then I will say ‘the shirt is too big’. In Kannada, I can say ಆ ಅಂಗಿ ಜಾಸ್ತಿ ದೊಡ್ಡದು *ā aṅgi jāsti doḍḍadu*. However, if somebody speaks about a new movie and says ಅಲ್ಲಿ ಜಾಸ್ತಿ ಜನ ಬರುತ್ತಾರೆ *alli jāsti jana baruttāre*, this does not necessarily mean that ‘too many people’ come to see it, but probably ‘a huge number of people’. In other words, the use of *jāsti* (or *heccu*) may or may not mean that a certain tolerable measure is exceeded.

Occasionally one comes across the use of the Sanskrit verbal prefix ಅತಿ *ati* (also adverbialized to ಅತಿಯಾಗಿ *atiyāgi*) to express the aforementioned notion of excessiveness. For instance, if it is said ಅವನು ತನ್ನ ಮಕ್ಕಳನ್ನು ಅತಿಯಾಗಿ ಬಯ್ಯು *avanu tanna makkaḷannu atiyāgi bayda*, this could be translated as ‘he scolded his children excessively’ or ‘he scolded his children too much’.⁷ But also, a bookstore in Bengaluru prides itself on being ಭಾರತದ ಅತಿದೊಡ್ಡ ಪುಸ್ತಕದಂಗಡಿ *Bhāratada atidoḍḍa pustakadaṅgadi*, as it prints on its shopping bags, which obviously should mean ‘India’s largest bookstore’ (and not ‘India’s excessively large bookstore’ or ‘India’s bookstore that is too large’).⁸

ಕನ್ನಡ ಮತ್ತು ಇಂಗ್ಲಿಷ್ ಪುಸ್ತಕಗಳ ಭಾರತದ ಅತಿದೊಡ್ಡ ಭಂಡಾರ

*From the sign on the front of the largest bookstore in Bangalore:
‘India’s biggest store for Kannada and English books’*

Equatives: ‘as much as’

As for comparisons in which two things are said to be comparable or equal, the word ಅಷ್ಟು *aṣṭu* ‘that much’ is used. Thus, if we wish to say ‘Rāma is as tall (= big) as Surēśa’, we must reformulate the sentence to something like ‘Surēśa is that much tall as Rāma’, or ‘as big as Rāma is, Surēśa is that much big’:

ಸುರೇಶ ರಾಮನಷ್ಟು ದೊಡ್ಡವನು	<i>Surēśa Rāmanaṣṭu</i> (= <i>Rāmana-aṣṭu</i>) <i>doḍḍavanu</i>
ರಾಮ ಎಷ್ಟು ದೊಡ್ಡವನೋ ಸುರೇಶ ಅಷ್ಟು ದೊಡ್ಡವನು	<i>Rāma eṣṭu doḍḍavanō Surēśa</i> <i>aṣṭu doḍḍavanu</i> (how big is Rāma? Surēśa is so big)

The second possibility in the above table illustrates one way in which Indo-European relative clauses can be imitated in Dravidian, namely, by using a question word (here: *eṣṭu* ‘how much’) together with the suffix for doubtful questions *-ō*, and the correlative (here: *aṣṭu* ‘that much’) in the main sentence. In effect, what one does is to ask a rhetorical question and then immediately answer it oneself. Far more common, however, is the use of relative participles (the ‘verbal adjectives’ that are discussed in lesson 14).

In practice one often reads and hears the *aṣṭu* combined with the emphatic particle *ē*: *Surēśa Rāmanaṣṭē doḍḍavanu* ‘Surēśa is just as tall as Rāma’, *Rāma eṣṭu doḍḍavanō Surēśa aṣṭē doḍḍavanu*, etc.

This *aṣṭu* often is also combined with relative participles and relative syntactic constructions:

ಅವಳು ಎಷ್ಟು ಕೆಲಸ ಮಾಡಿದ್ದಾಳೋ ನಾನು (ಅಷ್ಟು) ಮಾಡುವುದಿಲ್ಲ	<i>avaḷu eṣṭu kelasa</i> <i>māḍiddālō nānu</i> (<i>aṣṭu</i>) <i>māḍuvudilla</i>	I will not do as much work as she has done
--	---	--

i.e., ‘how much work did she do? I will not do (so much)’.⁹

Religions of Karnataka

ಉಡುಪಿ ಕೃಷ್ಣ



Temple car in front of the Sri Krishna Matha, Car Street, Udupi

ಕೃಷ್ಣ ವಿಷ್ಣುವಿನ ಅವತಾರ. ಇಡೀ ಕರ್ನಾಟಕದಲ್ಲಿ ಇವನ ಭಕ್ತರು ಇದ್ದಾರೆ. ಉಡುಪಿಯಲ್ಲಿ ಇವನ ಕ್ಷೇತ್ರ ಇದೆ. ಉಡುಪಿ ನಗರದ ಮಧ್ಯದಲ್ಲಿ^a ರಥಬೀದಿ ಇದೆ, ಅಲ್ಲಿ ಕೆಲವು ಮಠಗಳು^b ಇವೆ. ಕೃಷ್ಣಮಠದಲ್ಲಿ ಇವನ ಮೂರ್ತಿ ಇದೆ, ಅಲ್ಲಿ ದಿವಸಾ ಕೃಷ್ಣನಿಗೆ ಪೂಜೆ ಮಾಡುತ್ತಾರೆ. ಮೂರ್ತಿಯ ಕೈಯಲ್ಲಿ ಕೋಲು ಇದೆ, ಅದು ಉಡುಪಿ ಕೃಷ್ಣನ ವಿಶೇಷವಾದ ಗುರುತು.

ಮಹತ್ವದ ಚಿಂತಕರಾದ ಮಧ್ವಾಚಾರ್ಯರು ಹದಿಮೂರನೆಯ ಶತಮಾನದಲ್ಲಿ ಕೃಷ್ಣನ ಈ ಮೂರ್ತಿಯನ್ನು ಸಮುದ್ರತೀರದಿಂದ ಉಡುಪಿಗೆ ತಂದರು. ಆ ಕಾಲದಿಂದಲೇ ವೈಷ್ಣವಧರ್ಮದ ಮಧ್ವಾಚಾರ್ಯರ ಸಂಪ್ರದಾಯಕ್ಕೆ ಉಡುಪಿ ತುಂಬ ಮುಖ್ಯವಾದ ಊರು. ದಿವಸಾ ದೇಶ-ವಿದೇಶಗಳಿಂದ^c ಭಕ್ತರು ದರ್ಶನ-ಕೋಸ್ಕರ ಬರುತ್ತಾರೆ.

Notes to the text:

^a ಉಡುಪಿ ನಗರದ ಮಧ್ಯದಲ್ಲಿ 'In the middle of Uḍupi town' = in the middle of the city of Uḍupi.

^b ಮಠಗಳು. A *maṭha* is a monastery-like institution, always including at least one temple and often a library, a school, and a guest house for pilgrims. The head of such an institution, the *maṭhādhīpati* (who is usually referred to as the *svāmi*, 'lord'), is comparable not only to an abbot in Western Christian monasteries but also to a bishop, and access to a *maṭha* is open to all followers (also lay followers) of the religious community to which it belongs.

^c ದೇಶ-ವಿದೇಶಗಳಿಂದ 'From the country and the foreign countries': from India and abroad.

Cultural note about *darśana*

The Sanskrit word *darśana* (derived from the verb root *drś* 'to see') literally means 'seeing', but in the course of time acquired more than one secondary meaning. Nowadays the most common meaning of the word is an act of seeing an object or person that is thought to be imbued with some kind of special power or charisma that has a blessing effect upon the person who sees. – In fact, this is not basically different from the experiential intensity that is also felt by Westerners when they see a famous person or an object of great historical or religious significance; but already many centuries ago, India, with its traditionally great interest in psychology, conceptualized the phenomenon and has a word for it.

Vocabulary

ಅವತಾರ	<i>avatāra</i>	incarnation of a god
ಇಡಿಯ	<i>iḍiya</i>	entire
ಊರು	<i>ūru</i>	town, village, city
ಕೆಲವು	<i>kelavu</i>	some
ಕೋಲು	<i>kōlu</i>	stick

ಕ್ಷೇತ್ರ	<i>kṣētra</i>	holy place of pilgrimage
ಗುರುತು	<i>gurutu</i>	mark, characteristic
ಚಿಂತಕ	<i>ciṃtaka</i>	thinker
ಜಾಸ್ತಿ	<i>jāsti</i>	excess; excessively
ತಂದರು	<i>taṃdaru</i>	he (hon.) brought
ತನ್ನ	<i>tanna</i>	his / her / its own
ತೀರ	<i>tīra</i>	coast
ದರ್ಶನ	<i>darśana</i>	ritual viewing of an object of reverence
ದೇಶ	<i>dēśa</i>	land, country
ದಿವಸಾ	<i>divasā</i>	every day
ಪೂಜೆ	<i>pūje</i>	ritual of worship
ಭಕ್ತ	<i>bhakta</i>	devotee
ಮಠ	<i>maṭha</i>	monastery
ಮಧ್ಯ	<i>madhya</i>	middle
ಮಧ್ವಾಚಾರ್ಯ	<i>Madhvācārya</i>	(name)
ಮುಖ್ಯ	<i>mukhya</i>	something important
ರಥಬೀದಿ	<i>rathabīdi</i>	Temple Street
ವಿದೇಶ	<i>vidēśa</i>	foreign country
ವೈಷ್ಣವ	<i>vaiṣṇava</i>	devotee of Viṣṇu
ವಿಶೇಷ	<i>viśēṣa</i>	something special
ಶತಮಾನ	<i>śatamāna</i>	century
ಸಂಪ್ರದಾಯ	<i>saṃpradāya</i>	tradition
ಸಮುದ್ರ	<i>samudra</i>	sea, ocean
ಹತ್ತಿರ	<i>hattira</i>	near; nearness
ಹದಿಮೂರನೆಯ	<i>hadimūraneya</i>	thirteenth
ಹೆಚ್ಚು	<i>heccu</i>	excess; excessively

Notes

¹ This *a* and *i* should be thought of as shortened forms of the demonstrative adjectives *ā* ‘that, those’ and *ī* ‘this, these’.

² In some modern writings on Dravidian linguistics, one finds the term **substantivization** for the same phenomenon. I prefer the term ‘pronominalization’, because grammatically these new, derived words behave like pronouns rather than nouns (cf. the 3rd ps. neuter singular genitive in *dara*, the 3rd person neuter plural nominative in *vu*, etc.).

³ The common explanation which one finds among Kannada grammarians for the short *u* before the suffix *du* is that in Old Kannada there was a pronoun *udu*, expressing an intermediate distance of the thing in question to the speaker (besides the proximate *idu* and the distant *adu*; these intermediate Dravidian pronouns are discussed in Krishnamurti 2003: 256, §6.4.2.2). Here the question could be asked why the corresponding intermediate Old Kannada pronouns *uvanu*, *uvaḷu*, *uvaru* are not the basis for pronominalized relative participles (which would produce, for instance, **māḍuvuvanu* for ‘he who makes’, etc.). The present author rather believes that the preference for *-udu* rather than *-adu* among the majority of Kannada speakers today is rather a matter of vowel harmony, where the short *a* between two syllables containing a *u* (which occurs in the vast majority of cases) also becomes a *u*.

⁴ The reason for this doubling is probably a suprasegmental matter, namely, sentence rhythm.

⁵ Of course ‘mistress’ here should be understood in the original sense (the feminine counterpart of ‘master’), and not in the nowadays usual, ironical one. For ‘mistress’ in the ironical sense, Kannada uses the Sanskrit loan word ಪ್ರೇಯಸಿ *prēyasi* ‘more beloved woman’.

⁶ Cf. European usages such as the English ‘the house of Windsor’ or the German ‚das Haus Wittelsbach‘. The word *mane* can also be used elliptically in reference to persons or objects that are related to the family. For instance, one could speak about a boy named Kṛṣṇa who is a member of the family (e.g., a brother or cousin), saying *namma maneya Kṛṣṇa* ‘the Kṛṣṇa of our house’.

⁷ This use of ಅತಿ *ati* seems to be a rather modern innovation that serves to remedy what is felt to be a lack in the traditional language. It is true that in Sanskrit this prefix carries a meaning of undesirable or intolerable excessiveness, as is found in words such as ಅತಿಕ್ರಮಣ *atikramaṇa* ‘attack’ (‘excessive stride’) or ಅತ್ಯಾಚಾರ *atyācāra* ‘rape’ (‘undesirable and excessive conduct’), but I have not come across this separate adverbial use in older literature.

⁸ The distinctions between ‘too’, ‘very’ and ‘most’ are European ones, which Indians generally find difficult to make, as one also frequently hears in ‘Indian English’ sentences like ‘there were too many people there’, when the speaker actually wants to communicate ‘there were very many people there’.

⁹ Far more common is the use of a relative participle: this verb form is discussed in lesson 14. Sentences of this type are like ಅವನು ಹಾಡಿದಷ್ಟು ನಾನು

ಹಾಡುವೆನು *avanu hāḍidaṣṭu nānu hāḍuvenu* 'I will sing as much as he sang ('he sang-that-much I will sing').

Lesson 12

The vocative case – gerund – perfect mode – the adverbializing suffix -āgi

The vocative case

Sanskrit has a vocative case (*sambōdhanā vibhakti*), therefore many Kannada grammarians wish to see one in Kannada too. The function of this case is generally fulfilled in Kannada by the suffix *ē*, which is added to a noun or pronoun in agreement with the usual rules of sandhi.

The vocative is the case of **addressing** or **calling**. If at all one wishes to explicitly translate this into English, a particle such as *oh!* or less politely *hey!* can be used. In the case of nouns ending in *a* (as a rule referring to male persons), an alternative (and quite common) vocative is made by lengthening the final vowel.

ಸುರೇಶರೇ! ಎಲ್ಲಿ ಹೋಗುತ್ತೀರಿ ?	<i>Surēśarē! Elli hōguttīri?</i>	Surēśa! Where are you going?
ದೇವರೇ ಕಾಪಾಡು!	<i>Dēvarē kāpāḍu!</i> ¹	God, protect (us)!
ಗಣೇಶಾ! ಏನು ಮಾಡುತ್ತೀ ?	<i>Gaṇēśā! Ēnu māḍuttī?</i>	Gaṇēśa! What are you doing?

The gerund

Kannada possesses, like other Dravidian languages, a special nonfinite verb form that in some respects resembles the English gerund and in certain other respects (which will be discussed later) a past participle. This form (which for the sake of convenience we will call ‘gerund’; other modern grammarians call it ‘verbal participle’, ‘past verbal participle’² or ‘absolutive’)³ is used very frequently, and the learner must learn to recognize it and become familiar with its use. Its function is to report **one of several actions or processes in a lengthy sentence that reports a sequence of actions or processes**. The use of the gerund in Kannada, as an indicator of sequentiality, is similar to that of the perfect adverbial participle (совершенное деепричастие) in Russian. Only the final verb is fully inflected; all the preceding are indicated by means of gerunds.⁴

In a modern European language like English, one can construct complex sentences such as “I left the house, walked to the bus, got on the bus, went downtown, got off, and walked to the office”, using a number of fully conjugated, finite verb forms (left, walked, got, went, got, walked) for creating a composite message in one long sentence. In a Dravidian language like Kannada, such a sentence is not possible; instead of linking many messages by means of comma’s and ‘and’, one uses gerunds.

The Kannada gerund does not indicate any particulars about the subject, i.e., it says nothing about the gender, number, or person of the subject. It only indicates that a certain action or process took place and was followed by another.

ನಾನು ಮನೆಗೆ ಹೋಗಿ ಮಲಗಿದೆನು	<i>nānu manege hōgi malagidenū</i>	I went home and went to sleep (or: after going home, I went to sleep) (literally: I house-to having-gone lay down)
ಅವರು ಆ ಸಂಗೀತವನ್ನು ಕೇಳಿ ಸಂತೋಷ ಪಟ್ಟರು	<i>avaru ā saṅgītavannu kēḷi saṁtōṣa paṭṭaru</i>	they heard the music and were happy (or: after hearing that music, they were happy) (literally: they that music having-heard joy underwent)

It is important that the learner understands the use of the gerund. Not a single bit of adult conversation is spoken, nor is a single column of newspaper text printed, without the use of gerunds.

The learner may now understand what the ordinary Kannada sentence structure would be if one wishes to translate a complex English sentence like the one given above. “I left the house, walked to the bus, got on the bus, went downtown, got off, and walked to the office” becomes ನಾನು ಮನೆಯನ್ನು ಬಿಟ್ಟು ಬಸ್ಸಿಗೆ ನಡೆದು ಬಸ್ಸಿನಲ್ಲಿ ಹತ್ತಿ ನಗರಕ್ಕೆ ಹೋಗಿ ಬಸ್ಸಿನಿಂದ ಇಳಿದು ಕಚ್ಚೇರಿಗೆ ನಡೆದೆನು *nānu maneyannu biṭṭu bassige naḍedenu*

bassinalli hatti nagarakke hōgi bassinimda ilidu kaccērige naḍedenu. By curious coincidence, English is perhaps the only Western language in which this kind of construction can be imitated rather well without sounding completely idiotic, even if it sounds rather artificial: “I, having left the house, having walked to the bus, having got on the bus, having gone to the city, having got off the bus, walked to the office.” In Kannada, this is the ordinary way of constructing such a message.

Usually, the grammatical subject of the gerunds is the same as the grammatical subject of the finite verb that ends the sentence; in other words, all the actions are performed by the same agent. However, this need not always be the case. In two situations, the subject of the gerund and of the finite verb may be different:

(a) when there is a causal relationship, as in ಹಣ ಹೋಗಿ ಬಡವನಾದನು *haṇa hōgi baḍavanādanu* ‘after his money was gone (lit.: ‘his money having gone’), he became poor’,⁵ or ಮಳೆ ಬಂದು ಹೊಳೆ ಹೆಚ್ಚಿತು *maḷe baṇḍu hoḷe heccitu* ‘after the rain came (i.e., because of the rain), the (level of the) river rose’.⁶

(b) when a period of time has passed, as in ಅವನು ಹೋಗಿ ಐದು ದಿವಸ ಆಯಿತು *avanu hōgi aīdu divasa āyitu* ‘after he went (lit. ‘he having gone’) five days passed’⁷ (i.e., it has been five days since he went).

Regular formation of the gerund

To form or recognize the gerund correctly, one must know the past stem of the verb.⁸ Verbs of the first class lose the final *d* of the past stem (or, alternatively, one can say that the final *u* of the root is replaced by a short *i*), whereas verbs of the second class add a short *u* (i.e., a *du* is added to the root).

1st verb class

<i>root</i>	<i>past stem</i>	<i>gerund</i>	
<i>māḍu</i>	<i>māḍid-</i>	<i>māḍi</i>	to do, to make
<i>kēlu</i>	<i>kēḷid-</i>	<i>kēḷi</i>	to hear, ask
<i>hāru</i>	<i>hārid-</i>	<i>hāri</i>	to jump, fly
<i>hattu</i>	<i>hattid-</i>	<i>hatti</i>	to ascend, climb

Note that the gerund of the first class looks exactly like the shorter form of the imperative plural. In practice, confusion never arises: an

imperative is the last word of a sentence, whereas a gerund never is (except in rare cases in poetry or highly emotional speech).

2nd verb class

root	past stem	gerund	
<i>kare</i>	<i>kared-</i>	<i>karedu</i>	to call
<i>īli</i>	<i>īlid-</i>	<i>īlidu</i>	to descend
<i>hoḍe</i>	<i>hoḍed-</i>	<i>hoḍedu</i>	to strike, hit
<i>naḍe</i>	<i>naḍed-</i>	<i>naḍedu</i>	to walk

Formation of the gerund of strong verbs

Also in the case of the strong verbs,⁹ the gerund is (almost always, with only two exceptions) based on the past stem of the verb, after which a short *u* is added:

root	past stem	gerund	
<i>koḍu</i>	<i>kott-</i>	<i>kottu</i>	to give
<i>ari</i>	<i>arit-</i>	<i>aritu</i>	to know
<i>koḷḷu</i>	<i>koṃḍ-</i>	<i>koṃḍu</i>	to take, buy
<i>baru</i>	<i>baṃḍ-</i>	<i>baṃḍu</i>	to come
<i>bīlu</i>	<i>bidd-</i>	<i>biddu</i>	to fall
<i>kadi</i>	<i>kadd-</i>	<i>kaddu</i>	to steal
<i>horaḍu</i>	<i>horaṭ-</i>	<i>horaṭu</i>	to set out, start

Two verbs are somewhat irregular in that their gerund is not derived from their strong past stems, but from their roots:

root	past stem	gerund	
<i>hōgu</i>	<i>hōd-</i>	<i>hōgi</i>	to go
<i>āgu</i>	<i>ād-</i>	<i>āgi</i>	to become

The formation of the gerund on the basis of the past stem reveals its basic meaning: an action took place in the past, but the message that is expressed by means of the sentence is not yet completely finished.

The perfect mode

The use of the various grammatical devices for indicating actions and processes in the past is not quite as exactly stipulated as in most of the modern European languages. The simple past tense (also called 'imperfect' or 'preterite' by some grammarians) in Kannada can, according to the context, be translated by an English imperfect, perfect, past perfect, or any of these in the continuous mode. Nowadays the majority of native speakers, esp. the less educated, do not distinguish conceptually between all these forms and treat them simply as different ways to express the past; if at all distinctions are made, a 'perfect' is used to indicate a past that is more remote than an 'imperfect', and a 'past perfect' represents a still more remote past. However, there are situations in which the Kannada speaker / writer wishes to be more precise about the time or mode of a past action or process.¹⁰

One construction is often used with a meaning that approximates that of the English perfect: one takes the gerund of a verb and adds the present tense of *iru*, which here functions as an auxiliary verb. The final vowel of the gerund, whether *u* or *i*, is elided, and the gerund and the form of *iru* are written together. Thus, e.g., *māḍi* (having made / done) and *iddēne* (I am) together become *māḍiddēne* 'I have done', *hōgi* (having gone) and *iddēne* together form *hōgiddēne* 'I have gone', *karedu* 'having called' and *iddēne* together become *karediddēne*. Note that the auxiliary verb for this 'perfect' is always *iru* 'to be', never 'to have'.¹¹

ನಾನು ಅದನ್ನು ಮಾಡಿದೆನು	<i>nānu adannu māḍidenu</i>	I did that
ನಾನು ಅದನ್ನು ಮಾಡಿದ್ದೇನೆ	<i>nānu adannu māḍiddēne</i>	I have done that (lit.: I that having-done am)
ನಾನು ಹೋದೆನು	<i>nānu hōdenu</i>	I went
ನಾನು ಹೋಗಿದ್ದೇನೆ	<i>nānu hōgiddēne</i>	I have gone (lit.: I having-gone am)

Like the English perfect, this construction signifies that an action or process took place in the past and was completed.¹²

It is similarly possible to combine a gerund with a different conjugated form of *iru*: a past or future tense, with corresponding meanings: that at a certain point in the past, the action or process had already

taken place, or that there will be a time in the future when the action or process will have taken place.

ನಾನು ಪುಸ್ತಕವನ್ನು ಓದಿದ್ದೇನೆ	<i>nānu pustakavannu ōdiddēne</i>	I have read the book
ನಾನು ಪುಸ್ತಕವನ್ನು ಓದಿದ್ದೆನು	<i>nānu pustakavannu ōdiddenu</i>	I had read the book
ನಾನು ಪುಸ್ತಕವನ್ನು ಓದಿರುವೆನು	<i>nānu pustakavannu ōdiruvenu</i>	I will have read the book

Note that the audible and visual difference between *ōdidenu* 'I read' (simple past tense) and *ōdiddenu* 'I had read' is merely the doubling of the second *d*, which means that the preceding syllable is prosodically long. The past perfect does not occur often, but it is important to distinguish it from the simple past.

The adverbializing suffix -*āgi*

In earlier lessons we have already noticed the suffix -*āgi*, that can be added quite freely to nouns and pronominalized adjectives and other attributive words to create words that behave functionally as European adverbs, according to the usual rules of sandhi:

ಆ ಮರ ದೊಡ್ಡದಾಗಿ ಬೆಳೆದಿದೆ	<i>ā mara doḍḍadāgi beḷedide</i>	that tree has grown tall
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After what has been said about gerunds in this lesson, one can now recognize -*āgi* as the gerund of the verb *āgu* 'to become'. Literally, this sentence means: "that tree, a large thing having become, has grown".

Although -*āgi* actually is a gerund, one peculiar aspect of its use must be noted. Ordinarily, the gerund has the same subject as the sentence as a whole. With -*āgi* in this particular function as adverbializing suffix, this need not be so. For instance:

ಅವನು ಈ	<i>avanu ī kelasavannu</i>	he has done this
ಕೆಲಸವನ್ನು ಕೆಟ್ಟದಾಗಿ	<i>keṭṭadāgi māḍiddāne</i>	work badly
ಮಾಡಿದ್ದಾನೆ		

Literally: “he this work, a bad thing having become, has made.” Obviously, the ‘he’ has not become a bad thing; it is the work that he was doing, that has become bad; in other words, he did the work badly.

This use of *-āgi* is **extremely** frequent – so much so that the grammatical origin of *-āgi* as the gerund of *āgu* is consciously hardly realized by Kannada speakers. In practice, there is no single way in which an adverbial construction with *-āgi* can best be translated. Any translator must keep in mind that practically everything in a Kannada sentence that is marked by *-āgi* has an adverbial function.

When *-āgi* is added to any of the many loanwords from Sanskrit which, in the original language, are adjectives, these words become adverbs in Kannada. There is no need for first pronominalizing them:

ಅವನು ತುಂಬ	<i>avanu tuṃba</i>	he spoke very
ಕ್ರೂರವಾಗಿ	<i>krūravāgi</i>	cruelly
ಮಾತನಾಡಿದನು	<i>mātanāḍidanu</i>	
ಅವಳು ಅದನ್ನು	<i>avaḷu adannu tuṃba</i>	she has done that
ತುಂಬ ಸುಂದರವಾಗಿ	<i>suṃdaravāgi</i>	very beautifully
ಮಾಡಿದ್ದಾಳೆ	<i>māḍiddāle</i>	

In the above examples, *krūra* ‘cruel’, *suṃdara* ‘beautiful’ are Sanskrit adjectives.

When used with nouns that denote persons, it is often appropriate to translate *-āgi* with ‘as’:

ಅವಳು	<i>avaḷu lēkhakiyāgi ā</i>	she participated in
ಲೇಖಕಿಯಾಗಿ ಆ	<i>sammēḷanadalli</i>	that conference as
ಸಮ್ಮೇಳನದಲ್ಲಿ	<i>bhāgavahisidaḷu</i>	a writer
ಭಾಗವಹಿಸಿದಳು		

ಅವನು	<i>avanu purōhitanāgi</i>	he worked in a
ಪುರೋಹಿತನಾಗಿ	<i>dēvasthānadalli</i>	temple as a priest
ದೇವಸ್ಥಾನದಲ್ಲಿ ಕೆಲಸ	<i>kelasa māḍidanu</i>	
ಮಾಡಿದನು		

Literally, the two above sentences mean “she, writer having become, in that conference participated” and “he, priest having become, in temple work did”.

When used with nouns that denote conditions, the meaning is that that condition has come about:

ಅವರು ಸುಸ್ತಾಗಿ	<i>avaru sustāgi</i>	they came tired
ಬಂದರು	<i>baṁḍaru</i>	

The word *sustu* means ‘fatigue, tiredness’. Here the ‘they’ (*avaru*) came (*baṁḍaru*) after tiredness (*sustu*) had arisen (*āgi*), in other words: they were tired when they came.

Often *-āgi* is added to a dative with the meaning ‘for [the sake of]’, ‘for the benefit of’. This combination has the same meaning as dative + *ōskara*.



ನಿಮ್ಮ ಸರದಿಗಾಗಿ ಕಾಯಿರಿ – ‘Please wait here for your turn’ (*saradi-ge-āgi*).
On a floor in Bangalore Airport

Exercise

Read and translate the following sentences:

೧. ಗಣೇಶರೇ! ಮನೆಗೆ ಹೋಗಿದ್ದೀರಾ?
೨. ಅವರು ಸುಸ್ತಾಗಿ ಮಲಗಿದರು.
೩. ಆ ಹುಡುಗಿ ಸೊಗಸಾಗಿ ಹಾಡಿದಳು.
೪. ಆ ಹುಡುಗ ಒರಟಾಗಿ ಮಾತನಾಡಿದ.
೫. ಅವನು ನನ್ನನ್ನು ಕೆಟ್ಟದಾಗಿ ಬಯ್ಯು ಹೊರಟು ಹೋದ.¹³
೬. ಅದನ್ನು ನೋಡಿ ಖುಶಿಯಾಗಿ ನಕ್ಕಳು.

೭. ಈ ಪಾಠವನ್ನು ಓದಿ ಪ್ರಶ್ನೆಗಳನ್ನು ಕೇಳಿ.
 ೮. ಪಕ್ಕದ ಮನೆಯವರು¹⁴ ನೆನ್ನೆ ಊರಿಗೆ ಹೋಗಿ ಮುಂದಿನ ತಿಂಗಳು ವಾಪಸು ಬರುವರು.
 ೯. ಅವರು ನಿಜವಾಗಿ ಹಾಗೆ ಹೇಳಿದರಾ?¹⁵
 ೧೦. ತೀವ್ರವಾಗಿ ಪ್ರಯತ್ನ ಮಾಡಿ ಈ ವಾಕ್ಯಗಳನ್ನು ಓದಿ.
 ೧೧. ದಯವಿಟ್ಟು ಸ್ವಲ್ಪ ಬೇಗ ಹೇಳಿ.
 ೧೨. ಜೋರಾಗಿ ಮಾತನಾಡುತ್ತಾನೆ.
 ೧೩. ಇಲ್ಲಿ ಇಲಿ ಇಳಿಯುತ್ತದೆ.

Vocabulary

ಆಫಿಸು	<i>āphisu</i>	office
ಇಳಿ	<i>īli</i>	to descend, go down
ಒರಟು	<i>oraṭu</i>	coarseness
ಕದಿ	<i>kadi</i>	to steal
ಕಾಪಾಡು	<i>kāpāḍu</i>	to protect, guard
ಕೊಳ್ಳು	<i>koḷḷu</i>	to buy
ಕ್ರೂರ	<i>krūra</i>	cruel
ಖುಶಿ	<i>khuśi</i>	joy
ಚೆನ್ನಾಗಿ	<i>cennāgi</i>	nicely, finely
ಜೋರು	<i>jōru</i>	force, forcefulness
ತಿಂಗಳು	<i>tiṃgaḷu</i>	month
ತೀವ್ರ	<i>tīvra</i>	severe, intense
ದಯವಿಟ್ಟು	<i>dayaviṭṭu</i>	please
ನಕ್ಕು	<i>nakk-</i>	(past stem of <i>nagu</i>)
ನಗು	<i>nagu</i>	to laugh
ನಡೆ	<i>naḍe</i>	to walk; to happen

ಪಟ್ಟ	<i>patt-</i>	(past stem of <i>paḍu</i>)
ಪಡು	<i>paḍu</i>	to suffer, experience, undergo
ಪಾಠ	<i>pāṭha</i>	lesson
ಪ್ರಯತ್ನ	<i>prayatna</i>	attempt
ಬಯ್ಯ	<i>bayd-</i>	(past stem of <i>bayyu</i>)
ಬಯ್ಯು	<i>bayyu</i>	to abuse, scold
ಬೆಳೆ	<i>beḷe</i>	to grow
ಬೇಗ / ಬೇಗನೆ	<i>bēga / bēgane</i>	soon, fast, quickly
ಭಾಗವಹಿಸು	<i>bhāgavahisu</i>	to participate
ಮಲಗು	<i>malagu</i>	to lie down, sleep
ಮಾತನಾಡು	<i>mātanāḍu</i>	to speak
ಮುಂದಿನ	<i>muṁdina</i>	next
ಯೋಚನೆ	<i>yōcane</i>	thought
ಲೇಖಕಿ	<i>lēkhaki</i>	writer (f.)
ವಾಕ್ಯ	<i>vākya</i>	sentence
ವಾಪಸು	<i>vāpasu</i>	back, returned
ಶಬ್ದ	<i>śabda</i>	word
ಸಂತೋಷ	<i>saṁtōṣa</i>	joy
ಸಮ್ಮೇಳನ	<i>sammēḷana</i>	conference
ಸುಸ್ತು	<i>sustu</i>	tiredness, fatigue
ಸೊಗಸು	<i>sogasu</i>	grace, elegance, beauty
ಸ್ಪಷ್ಟ	<i>spaṣṭa</i>	clear
ಹತ್ತು	<i>hattu</i>	to climb; to begin
ಹಾಡು	<i>hāḍu</i>	to sing
ಹಾರು	<i>hāru</i>	to fly, jump

ಹೊರಟೆ	horat-	(past stem of horaḍu)
ಹೊರಡು	horaḍu	to set out, leave for

Notes

¹ One curious feature of Kannada is that the word for ‘god’, *dēva*, is always used in the plural (*dēvaru*), also when referring to a single god, which is what one would expect out of respect towards the god; but in the case of a single god, although the noun is plural, the verb is in the singular. Hence it is possible, and correct, to say ದೇವರು ಇದ್ದಾನೆ *dēvaru iddāne* ‘God exists’.

² Cf. Kittel 1903: 93 (§154).

³ In Kannada ಭೂತನ್ಯೂನ *bhūtanūna*, ‘past deficient’, Venkatachalastry 2007: 158.

⁴ This type of construction is another example of Dravidian influence on the Indo-European languages of South Asia. It is found already in Sanskrit, and the various modern Indo-European languages of northern India have similar verb forms.

⁵ Cf. Kittel 1903: 419 (§361, 1).

⁶ Cf. Spencer 1950: 112.

⁷ Cf. Kittel 1903: 420 (§361, 2).

⁸ Also other verb forms are derived from the past stem, such as the conditional and the concessive, which will be discussed in a later lesson. Whenever a verb is strong (or what earlier grammarians called ‘irregular’), this means that the **past stem** is formed in a manner that one would not likely suspect, and **therefore also** the gerund, conditional and concessive are formed differently.

⁹ See lesson 5 and the appendix at the end of the book.

¹⁰ It is matter of debate whether this grammatical form, which here has been called ‘perfect’, should be considered a tense or a mode. What follows in the rest of this section is a description of the usage as one commonly finds in coastal Karnataka, where the ‘perfect’ has the modal implication of completion. Further east, the perfect is used less frequently, and where it is used, the completive significance is often missing, and it is simply used as a kind of alternative past tense.

¹¹ Speakers of German, Dutch, French and similar languages must note that there is only **one** auxiliary verb, and not one for transitive and another for intransitive verbs, as in *ich bin gegangen* / *ik ben gegaan* / *je suis allé* versus *ich habe gelesen* / *ik heb gelezen* / *j’ai lu*. **In Kannada, transitivity lies not in the auxiliary, but in the main verb.**

¹² I.e., this is *usually* the case. Although the perfect mode can already be found in Old Kannada texts, many authors and speakers today are not so precise in

distinguishing between the simple past and the perfect as modes, or feel that the perfect signifies a more distant past than what is expressed by the simple past.

¹³ Lit. 'having set out, he went' is the common idiomatic expression for 'he went away'.

¹⁴ *Pakkada maneyavaru* 'the person of the house of the side (*pakka*)' means 'neighbour'.

¹⁵ Idiomatically, ಹಾಗೆ ಹೇಳು *hāge hēḷu* and ಹಾಗೆ ಮಾಡು *hāge māḍu*, besides literally meaning 'to say in that manner' and 'to do in that manner', can also (and usually do) mean 'to say that' and 'to do that'.

Lesson 13



*Typical Hoysala-style
sculpture of a girl
braiding her hair,
Haḷēbiḍu*

The present participle – continuous mode – the suffix -isu

The present participle

The gerund, as has been explained above, indicates an action or process that has preceded other actions and processes, in other words: **succession**. Another participle indicates **simultaneity**, and it is formed in a manner similar to what we have seen in the case of the gerund. The use of the present participle in Kannada, as an indicator of simultaneity, is similar to that of the imperfect adverbial participle (несовершенное деепричастие) in Russian. While the gerund can be thought of as a verb form of the past tense without a personal suffix, this other participle, which is usually called the present participle,¹ resembles a present tense with a short *a* instead of the personal suffix:²

first class

māḍu to make, do *māḍutta* making, doing

second class

kare to call *kareyutta* calling

ಅವನು ಯೋಚನೆ *avanu yōcane māḍutta* he went home
ಮಾಡುತ್ತ ಮನೆಗೆ *manege hōdanu* immersed in thought
ಹೋದನು (lit.: he thought
making home-to went)

This participial use of the present participle does not occur as often as its use together with a form of *iru*, namely –

The continuous mood

The combination of the present participle and a form of the verb *iru* produces a mood that is strikingly similar to the English continuous mood or progressive aspect. It indicates the ongoing actuality of an action or process.

A conjugated form of *iru* is added to a present participle, and in the process usually the final *a* of the participle is elided.

ನಾನು ಪುಸ್ತಕವನ್ನು ಓದುತ್ತಿದ್ದೇನೆ	<i>nānu pustakavannu ōduttiddēne</i>	I am reading the book
ನಾನು ಪುಸ್ತಕವನ್ನು ಓದುತ್ತಿದ್ದೆನು	<i>nānu pustakavannu ōduttiddenu</i>	I was reading the book
ನಾನು ಪುಸ್ತಕವನ್ನು ಓದುತ್ತಿರುವೆನು	<i>nānu pustakavannu ōduttiruvenu</i>	I will be reading the book

However, there are a few alternatives: for 'I am reading' one can find *ōduttiddēne*, *ōdutta iddēne*, or *ōduttā iddēne*, or, particularly in northern Karnataka, *ōduttaliddēne*, with a euphonic *l* inserted. The first form (with the elided final *a* of the participle) is the one most commonly found.³

The suffix *-isu*

The suffix *-isu* is a highly productive verb-building suffix with two main functions: **causative** and **denominative**.

A **causative** verb form signifies that the subject of the verb does not perform the action but **causes** another agent to act. In English, causativeness is usually indicated by means of an additional verb, such as ‘to make’ or ‘to let’: compare the sentences *I do this* and *I let him do this*, or *I wrote a letter* and *I made him write a letter*.

Denominative verbs are verbs that are derived from nouns.

Causatives

When the suffix *isu* added to a simple Kannada verb (usually eliding the final vowel), a new verb is created that carries a meaning that is transitive (if the simple verb is intransitive) or causative (if the simple verb is transitive).⁴ The new, derived verb, ending in *u*, is conjugated just like other regular verbs of the first verb class:

ನಾನು ಆ ಕೆಲಸ ಮಾಡಿದೆನು	<i>nānu ā kelasa māḍidenu</i>	I did the work
ನಾನು ಆ ಕೆಲಸ ಮಾಡಿಸಿದೆನು	<i>nānu ā kelasa māḍisidenu</i>	I had the work done (by someone else)
ಅದು ಮುಗಿಯುತ್ತದೆ	<i>adu mugiyuttade</i>	that is coming to an end, is being finished
ನಾನು ಅದನ್ನು ಮುಗಿಸುತ್ತೇನೆ	<i>nānu adannu mugisuttēne</i>	I’ll finish that

Mugi means ‘to come to an end, be finished’ (intransitive); *mugi + isu* > *mugisu* ‘to cause to come to an end, to cause to be finished’ = ‘to end, to finish’ (transitive).

Sometimes Kannada words in *isu* require entirely different English translations than their literal translation would suggest:

ಇಲ್ಲಿ ಒಂದು ತಪ್ಪು ತೋರುತ್ತದೆ	<i>illi omdu tappu tōrutade</i>	a mistake is visible here
ನಾನು ನಿಮ್ಮ ತಪ್ಪನ್ನು ತೋರಿಸುತ್ತೇನೆ	<i>nānu nimma tappannu tōrisuttēne</i>	I'll show your mistake

Tōrisu 'to cause to be visible' means 'to show'.

Denominatives

The other function of *isu* is to derive verbs from nouns (usually Sanskrit loanwords, but also words that have been borrowed from other languages, such as Persian and English, in highly colloquial style). If the original Sanskrit noun ends in *a*, *ā*, *ana* or *anā* (this *ā* or *anā* having become *e* or *ane* in Kannada) this entire Sanskrit noun-building suffix is elided.

<i>bhāva</i>	feeling	<i>bhāvisu</i>	to feel
<i>kṣame</i>	forgiveness	<i>kṣamisu</i>	to forgive
<i>gamana</i>	attention	<i>gamisu</i>	to notice
<i>yōcane</i>	thought	<i>yōcisu</i>	to think

Exercise

Read and translate the following sentences:

೧. ಅವರು ವಿಚಿತ್ರವಾದ ಕಥೆಗಳನ್ನು ಬರೆದು ಪ್ರಕಟ ಮಾಡಿಸಿದರು.
೨. ನಾನು ಹೀಗೆ ಮಾಡುವುದಿಲ್ಲ, ಅದು ತುಂಬ ಕೆಟ್ಟದು; ನಾನು ಹೀಗೆ ಮಾಡಿಸುವುದೂ ಇಲ್ಲ.
೩. ಮೇಷ್ಟರು ಆ ಬೇರೆ ಹುಡುಗರನ್ನು ಕರೆಯಿಸಿದರು.
೪. ಈ ಕಥೆಯನ್ನು ಹೇಗೆ ಅರ್ಥೈಸುತ್ತೀರಿ?
೫. ದಯವಿಟ್ಟು ಕ್ಷಮಿಸಿರಿ.
೬. ಅದನ್ನು ಪ್ರಯತ್ನಿಸುತ್ತೇನೆ.

Vocabulary

ಅರ್ಥ	<i>artha</i>	meaning
ಅರ್ಥೈಸು / ಅರ್ಥವಿಸು	<i>arthaisu / arthavisu</i>	to explain
ಅಷ್ಟು	<i>aṣṭu</i>	that much
ಆದರೆ	<i>ādare</i>	but
ಕಥೆ	<i>kathe</i>	story
ಕರೆಯಿಸು	<i>kareyisu</i>	to cause to call
ಕ್ಷಮೆ	<i>kṣame</i>	forgiveness
ದಯೆ	<i>daya</i>	mercy
ದಯವಿಟ್ಟು	<i>dayavittu</i>	please
ಪ್ರಕಟ	<i>prakaṭa</i>	published, public
ಪ್ರಯತ್ನ	<i>prayatna</i>	attempt, try, effort
ಬೇಗ	<i>bēga</i>	fast, soon
ಮೇಷ್ಟರು	<i>mēṣṭaru</i>	(school) teacher ('master')
ವಿಚಿತ್ರ	<i>vicitra</i>	strange, odd
ಹೋಟಲು	<i>hōṭalu</i>	restaurant

Notes

¹ In Kannada ವರ್ತಮಾನನ್ಯೂನ *vartamānanyūna* or 'present deficient', Venkatachalaśastry 2007: 158.

² Alternatively, one also often hears and reads a long *ā*: *māḍuttā*, *kareyuttā* etc.

³ This continuous mode is not found often, and rarely in older literature. Perhaps it is also due to this rareness that these four different forms exist side by side.

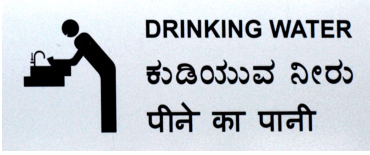
⁴ In both these cases we see a shift in the focus of the verb. An intransitive verb usually indicates a process that takes place in the subject (as in 'I walk', or 'I sleep'); a transitive verb indicates that through the agency of the subject a process takes place elsewhere (in the grammatical object), such as transformation, creation or destruction (as in 'I slice the bread', 'I write a letter', 'I read

a book' – where the unknown book becomes a known book). In the case of causative verbs, agency itself is transferred from the grammatical subject to an object.



*Hoysala-style reliefs on the outside
of a temple at Halebidu*

Lesson 14



Sign at Bangalore airport in English, Kannada and Hindi: the Kannada text communicates 'to-drink-non-past water'

The relative participle – interrogatives as relative words

The relative participle

The following section is rather lengthy, because it deals with a grammatical mechanism in the Dravidian languages that is unknown in Indo-European and therefore is less easy for most Western learners of Kannada to understand at first sight. It is, however, a very important mechanism, both because of its frequent use and because it demonstrates an important inner structure of the languages of this family.

One category of words that is used in everyday speech in the Indo-European languages is the relative pronoun, like the word 'whom' in a sentence such as "there goes the man whom I saw". Similarly, relative adverbs (such as 'where' in "he found the book where he had left it", or 'when' in "I saw him when he entered the room") also exist. Such words are used for expressing further specifications about that which is denoted by a noun or pronoun, or about the time, place or modality of a situation or action that is expressed in a sentence. The part of a sentence that contains such a relative word is called the relative clause of the sentence.

In Dravidian, such **relative words do not exist**, and therefore relative clauses and sentences that contain relative clauses, which are perfectly ordinary in everyday use in English and other Indo-European languages, cannot exist either.¹ Dravidian uses an entirely different mechanism, one that is highly efficient and very logical, but which can cause the learner some difficulties in the beginning because of its unfamiliarity. Because every statement implies a verb,² it is theoretically possible to express all such further specifications by means of verb forms; and this is exactly what happens in Dravidian.

To understand the use of these verb forms (which are commonly called **relative participles**; occasionally linguists also speak of **verbal adjectives**), it is useful to first consider a somewhat similar verbal construction in English. The sentence

There goes the man whom I saw.

could be rephrased as

The man seen by me goes there.

Although this second sentence sounds rather artificial in modern English, it is understandable.³ In Kannada, the corresponding sentence would be

ನಾನು ನೋಡಿದ ಮನುಷ್ಯ ಅಲ್ಲಿ ಹೋಗುತ್ತಾನೆ.
Nānu nōḍida manuṣya alli hōguttāne.

Word by word, the Kannada sentence runs “I seen man there goes”.

What has happened here? The most remarkable part of this sentence is the third word, *nōḍida*. The past stem of the verb *nōḍu* ‘to see’ is *nōḍid*, after which, as we have seen in lesson 3, personal endings are added to create finite forms: *nōḍid* + *enu* gives *nōḍidenu* ‘I saw’, etc. If, instead of a personal suffix, one adds a short *a*, a **relative participle** is created. This participle can be considered a type of attributive word, like an adjective.⁴ It carries the meaning that is expressed by the verb root from which it is derived, and it also carries an indication of time. (There is also a relative participle for the non-past, i.e., present or future, to be discussed later in this lesson, as well as a negative relative participle, to be discussed in a later lesson.) Thus the word *nōḍida* indicates that what is expressed by the word that follows it is in some way specified by the act of seeing, and that this seeing took place in the past.

Secondly, the word *nānu* in the model sentence deserves attention. This is of course ‘I’, in the nominative case. In the parallel sentence in an Indo-European language, the agent of the action (seeing) is not expressed by the nominative, but by means of a preposition (‘seen by me’, ‘von mir gesehen’, etc.), because the past participle that is used in these Indo-European languages is a past passive participle. Although the Dravidian languages have grammatical devices by which the Indo-European passive mood can to some extent be imitated, the passive

participle does not exist. The verb form *nōḍida* is active, and therefore the agent of the verb is put in the case that is customary for indicating the agent in any sentence, namely, the nominative.

The surprising result of the application of these syntactic rules is that the sentence *Nānu nenne nōḍida manuṣya alli hōguttāne* contains two nominatives: one expressing the agent of the verb *nōḍu* and another one expressing the agent of the verb *hōgu*.

The feature of the Dravidian relative participle that is initially confusing to the learner is that the phrase *nōḍida manuṣya* by itself does not indicate whether the ‘man’ is the subject, object, or anything else of the ‘seeing’. This is illustrated by the model sentence in a slightly, but importantly, modified form:

ನನ್ನನ್ನು ನೋಡಿದ ಮನುಷ್ಯ ಅಲ್ಲಿ ಹೋಗುತ್ತಾನೆ.
Nannannu nōḍida manuṣya alli hōguttāne.

Here the original *nānu* ‘I’ (nominative), has been replaced by *nannannu* ‘me’ (accusative). This sentence too is grammatically perfectly acceptable, but it means something different. The ‘me’ is obviously the object of an action, and this action must be the ‘seeing’. Since *nannannu* cannot be the agent, it is understood that the next noun or pronoun following the participle must be the agent; hence this modified sentence means: “The man who saw me goes there.”

However, we can make the sentence still more complicated:

ನನ್ನನ್ನು ನೋಡಿದ ಮನುಷ್ಯನನ್ನು ಅಲ್ಲಿ ನೋಡಿದರು.
Nannannu nōḍida manuṣyanannu alli nōḍidaru.

Here again, the ‘me’ must be the object of the ‘seeing’, therefore the ‘man’ must be the agent; but ‘man’ here is also in the accusative case. This means that *manuṣyanannu* too must be the object of a verb, and this second verb appears at the end of the sentence: *nōḍidaru* ‘they saw’. (Here the subject is indicated by the personal ending.) This sentence means: “There they saw the man who saw me.” (literally: ‘me seen man there saw-they’).⁵

Other case forms are also possible:

ನನ್ನನ್ನು ನೋಡಿದ ಮನುಷ್ಯನಿಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟೆನು.
nannannu nōḍida manuṣyanige pustaka koṭṭenu.
 (Me seen man-to book gave-I.)

This means: “I gave a book to the man who saw me.”

From the above examples it should be clear that a relative participle such as *nōḍida* expresses nothing more than ‘seeing’ (*nōḍu*) + ‘past’ (*nōḍid*) + ‘related to’ (*nōḍida*). It is helpful for the beginning learner to think of the final *a* as a connecting suffix, similar to the marker of the genitive case.⁶

Sometimes, when translating into a Western language, one must actively and imaginatively think along with the Kannada speaker / writer to create appropriate translations of Kannada sentences.⁷ One ‘problem’ for students who come from an Indo-European language is that the Dravidian relative participle is neither active nor passive, nor does it contain any information about person, gender, number or case of the words to which it relates in the sentence: it only communicates that some action or process took or takes place with regard to something or someone else at a certain time. Any further information is contained in the word order and in the grammatical case endings of other words: not in the relative participle. The sentence

ನನಗೆ ತೋರಿಸಿದ ಹಣ್ಣು ಚೆನ್ನಾಗಿದೆ.
Nanage tōrisida haṇṇu cennāgide.

means: “The fruit that was shown to me is tasty (good).” Here it is obvious that *nanage* ‘to me’, being a dative, cannot be the agent of the act of *tōrisu* ‘to show’, which is a transitive verb, and the *haṇṇu* ‘fruit’ surely did not show itself; *tōrisida* means that the following *haṇṇu* is somehow specified by the act of showing in the past. The broader context in which the sentence was used would communicate who or what had shown the fruit. Here the subject is not explicitly stated, and the relative participle is most easily translated as a phrase in the passive mood.

Examples with past relative participles derived from other verbs:

ನಾನು ಮಾಡಿದ ಕೆಲಸ	<i>nānu māḍida kelasa</i>	the work which I did (‘I-done work’)
ಅಲ್ಲಿ ಮಾಡಿದ ಕೆಲಸ	<i>alli māḍida kelasa</i>	the work that was done there (‘there done work’)

ಅವನು ಹೇಳಿದ ಜಾಗ	<i>avanu hēḷida jāga</i>	the place about which he spoke ('he-said place')
ನನಗೆ ಹೇಳಿದ ಜಾಗ	<i>nanage hēḷida jāga</i>	the place about which I was told ('me-to said place')
ಅವನು ಬಂದ ನಗರ	<i>avanu baṁda nagara</i>	the city to which he came
ಅವನು ವಾಸ ಮಾಡಿದ ನಗರ	<i>avanu vāsa māḍida nagara</i>	the city where he lived
ಅವಳು ಬರೆದ ಪತ್ರ	<i>avaḷu bareda patra</i>	the letter which she wrote
ಅವಳಿಗೆ ಬರೆದ ಪತ್ರ	<i>avaḷige bareda patra</i>	the letter that was written to her
ನಾನು ಅವಳಿಗೆ ಬರೆದ ಪತ್ರ	<i>nānu avaḷige bareda patra</i>	the letter that I had written to her



English 'translations' can reveal problems in linguistic comprehension: ಈಡು-ಗಾಯಿ ಒಡೆಯುವ ಸ್ಥಳ means 'sacrificial-coconut to-break-non-past place'. At the Chamundi Temple, atop Chamundi Hill, Mysore⁸

Curiously, there are **no separate relative participles for the two other tenses, but only combined 'non-past' participles** that refer either to the present or to the future.⁹ These participles are formed from the future stem, again with an *a* instead of a personal ending.

ನಾನು ಮಾಡುವ ಕೆಲಸ	<i>nānu māḍuva kelasa</i>	the work which I (will) do
ಅಲ್ಲಿ ಮಾಡುವ ಕೆಲಸ	<i>alli māḍuva kelasa</i>	the work that is being / will be done there
ಅವನು ಹೇಳುವ ಜಾಗ	<i>avanu hēluva jāga</i>	the place about which he speaks
ನನಗೆ ಹೇಳುವ ಜಾಗ	<i>nanage hēluva jāga</i>	the place about which I am being told
ಅವನು ಬರುವ ನಗರ	<i>avanu baruva nagara</i>	the city to which he comes
ಅವನು ವಾಸ ಮಾಡುವ ನಗರ	<i>avanu vāsa māḍuva nagara</i>	the city where he lives
ಅವಳು ಬರೆಯುವ ಪತ್ರ	<i>avaḷu bareyuva patra</i>	the letter which she writes
ಅವಳಿಗೆ ಬರೆಯುವ ಪತ್ರ	<i>avaḷige bareyuva patra</i>	the letter that is being written to her

The adjectivizing suffix *-āda*, which we learnt about in an earlier chapter, is actually the relative participle (past tense) of the verb *āgu* 'to become'. Therefore, an expression such as *oraṭāda mātu* 'a coarse word' literally means 'a word that became a coarse thing'; *nijavāda kathe* 'a true story' is literally 'a story that became a true thing'.

Relative participles can also be pronominalized:

ನಾನು ಓದಿದ ಪತ್ರ	<i>nānu ōdida patra</i>	the letter which I read
ನಾನು ಓದಿದುದು	<i>nānu ōdidudu¹⁰</i>	the thing which I read
ಈ ಕೆಲಸ ಮಾಡಿದವನು	<i>ī kelasa māḍidavanu</i>	he who did this work

Such pronominalizations of relative participles are very common, and it is important that the learner understands the mechanism behind them.

ನಡೆಯುವ ಹುಡುಗ	<i>naḍeyuva huḍuga</i>	a boy who is walking / a walking boy
ಅರಳಿದ ಹೂ	<i>araḷida hū</i>	a blossomed flower / a flower that has bloomed

When in lesson 1 the pronouns were discussed, it was shown that the pronouns for the third person are actually pronominalization endings that are preceded by demonstrative prefixes for ‘distance’ or ‘proximity’ as possible attributes of the person that are expressed in the ending (a male *-vanu*, a female *-vaḷu*, etc.). But all kinds of attributes are imaginable. We have already come across pronominalized genitives of nouns and adjectival expressions (such as *kelasada-vaḷu* and *cikka-vanu*). Relative participles, too, are attributes, and they can be pronominalized. Just as it is possible to speak of ‘he’ (‘that male person’) as ಅವನು *a-vanu* ‘distant-male-person’, it is possible to, for instance, speak of ‘he who wrote’ as ಬರೆದವನು *bare-d-a-vanu* (‘writing-[past tense]-male-person’), or ‘she who walked’ as ನಡೆದವಳು *naḍe-d-a-vaḷu* (‘walking-[past tense]-female-person’). In this example, instead of the simple prefixed *a* ‘distant’, we have something more complex, namely, a relative participle based on the verb root ಬರೆ *bare* ‘to write’, plus the marker *-d-* for the past tense (which creates a stem for the past tense) and the suffix *-a-* which indicates a connection between this past stem and that which follows (in these examples the masculine suffix *-vanu* or the feminine suffix *-vaḷu*). This type of word is a **pronominalized relative participle**, because the resulting word behaves grammatically like a pronoun.

In the above two phrases, the two relative participles *naḍeyuva* and *araḷida* are attributive words: they provide additional information about the nouns that follow (‘boy’, ‘flower’). Pronominalization suffixes can be added to them:

<i>naḍeyuva</i>	<i>-vanu</i>	<i>naḍeyuvavanu</i>
(walking)	(male person)	he who walks
<i>araḷida</i>	<i>-du</i>	<i>araḷidudu</i> ¹¹
(blossomed)	(thing)	the one that blossomed

A word such as *naḍeyuvavanu* can be inflected, exactly like the corresponding pronouns (*avanu* etc.). In the following table we see examples

of two such pronominalized relative participles in the accusative case, recognizable by the distinctive case suffix *-annu*:

ನಡೆಯುವ ಹುಡುಗನನ್ನು ಕರೆಯುತ್ತೇನೆ	<i>naḍeyuva huḍuganannu kareyuttēne</i>	I call the boy who is walking
ನಡೆಯುವವನನ್ನು ಕರೆಯುತ್ತೇನೆ	<i>naḍeyuvavanannu kareyuttēne</i>	I call the one who is walking (walking-[male]-person I call)
ಅರಳಿದ ಹೂವನ್ನು ನೋಡಿದೆನು	<i>araḷida hūvanu nōḍidenu</i>	I saw the flower that blossomed
ಅರಳಿದುದನ್ನು ನೋಡಿದೆನು	<i>araḷidudannu nōḍidenu</i>	I saw the one that blossomed (blossomed-thing I saw)

We can also use these pronominalized relative participles to say something about (for instance) a boy who came home and saw the flower that blossomed ('the one who came home saw the one that had blossomed' becomes 'home-to come-male-person [nominative] blossomed-thing [accusative] saw [3rd person singular masculine]'):

ಮನೆಗೆ ಬಂದವನು ಅರಳಿದುದನ್ನು ನೋಡಿದನು	<i>manege baṁdavanu araḷidudannu nōḍidanu</i>
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A sentence such as this last one could be literally translated as 'the man who came home saw the thing that had blossomed', or, depending on the context of the sentence, 'when he came home he saw what had blossomed'. (We will see a more usual method of indicating time in lesson 18.) This same second sense could also be communicated by ಮನೆಗೆ ಬಂದು ಅರಳಿದುದನ್ನು ನೋಡಿದನು *manege baṁdu araḷidudannu nōḍidanu*, simply using a gerund.

A relative participle can also be combined with *aṣṭu* to create an expression that means 'as much as' or 'to the limit that the action X is done':

ಅವನು ಹಾಡಿದಷ್ಟು ನಾನು ಹಾಡುವೆನು	<i>avanu hāḍidaṣṭu nānu hāḍuvenu</i>	I will sing as much as he sang ('he sang-that- much I will sing')
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Similarly, a relative participle can be combined with *āga* 'then' to create expressions of time (ಹಾಡಿದಾಗ *hāḍidāga* 'when [someone] had sung', ಹೋಗುವಾಗ *hōguvāga* 'when [someone / something] goes', etc.) or with *hāge* or *aṃte* to create expressions of manner (ಹಾಡಿದಹಾಗೆ *hāḍidahāge* 'as [someone] had sung', ಹೋಗುವಂತೆ *hōguvanṭe* 'as [someone / something] goes', etc.). See also below, lesson 18.

Interrogatives as relative words

What was described above (attributive constructions with the so-called relative participle) is the typically Dravidian equivalent of Indo-European relative clauses. There is, however, another method in which one can express similar attributes without using a relative participle. This second method is generally considered a bit unnatural and clumsy, and its use is limited mainly to formal written language and literary usage.¹²

What in effect happens in such sentences is that the speaker asks a rhetorical question using an interrogative (a question word), ends the question with the suffix *-ō*, and then immediately answers the question himself:

ನಾನು ನೆನ್ನೆ ಯಾವ ಮನುಷ್ಯನನ್ನು ನೋಡಿದೆನೋ ಅವನು ಅಲ್ಲಿ ಹೋಗುತ್ತಾನೆ	<i>nānu nenne yāva manuṣyanannu nōḍidenō avanu alli hōguttāne</i>	the man whom I saw yesterday goes there
ಯಾವ ಮನುಷ್ಯ ನೆನ್ನೆ ನನ್ನನ್ನು ನೋಡಿದನೋ ನಾನು ಅವನಿಗೆ ಪುಸ್ತಕ ಕೊಟ್ಟೆನು	<i>yāva manuṣya nenne nannannu nōḍidanō nānu avanige pustaka koṭṭenu</i>	I gave a book to the man who saw me yesterday

Literally, what is said in these two sentences is "which man did I see yesterday? He goes there", and "which man saw me yesterday? I gave him a book".

The one advantage of this somewhat stilted construction is that anything in the composite message can be precisely relativized by pointing to it by means of a question word:

ನಾವು ಹಿಂದೆ ಎಲ್ಲಿ	<i>nāvu hiṁde elli bhēṭi</i>	I will see her where
ಭೇಟಿ ಆದವೋ	<i>ādevō nānu alli</i>	we met before
ನಾನು ಅಲ್ಲಿ ಅವಳನ್ನು	<i>avaḷannu nōḍuvenu</i>	
ನೋಡುವೆನು		

Or more literally: “where did we meet before? I will see her there”.
Such quasi-questions can also be used in equative sentences:

ಅವಳು ಎಷ್ಟು ಕೆಲಸ	<i>avaḷu eṣṭu kelasa</i>	I will not do so
ಮಾಡಿದ್ದಾಳೋ ನಾನು	<i>māḍiddāḷō nānu</i>	much work as she
(ಅಷ್ಟು)	<i>(aṣṭu) māḍuvudilla</i>	has done (‘how
ಮಾಡುವುದಿಲ್ಲ		much work has she
		done? I will not do
		so much’)

Curiously enough, although this construction is considered clumsy and artificial and is rarely used, whether in conversation or in writing, a shortened form is often used colloquially to express doubt about something:

ಅವನು ಯಾವಾಗ	<i>avanu yāvāga</i>	[I] don’t know
ಬರುತ್ತಾನೋ	<i>baruttānō gottilla</i>	when he’ll come ¹³
ಗೊತ್ತಿಲ್ಲ		
ನಗಬೇಕೋ	<i>nagabēkō aḷabēkō</i>	I don’t know
ಅಳಬೇಕೋ ಗೊತ್ತಿಲ್ಲ	<i>gottilla</i>	whether I should
		laugh or cry

More literally: “When will he come? It is not known”, and “Should one laugh? Should one cry? It is not known”.

Cultural note

When less sophisticated speakers of Kannada, typically in rural areas, tell stories, they will often interrupt the flow of their story

to ask questions that help to clarify details of the story. The storyteller may say something like ಆ ಮೇಲೆ ನಾನು ಬಾವಿಗೆ ಹೋದೆ. ಎಲ್ಲಿ? ಆ ಬಾವಿಯ ಪಕ್ಕದಲ್ಲಿ ಸುಬ್ಬಣ್ಣನ ಮನೆ ಇದೆ, ಅಲ್ಲವಾ? ಅಲ್ಲಿ ಹೋದೆ. ಅಲ್ಲಿ ಚಂದ್ರು ಸಿಕ್ಕ. ಯಾರು ಚಂದ್ರು? ಅಂಗಡಿಯವನು. ಅವನು ಸಿಕ್ಕ *Ā mēle nānu bāvige hōde. Elli? Ā bāvīya pakkadalli Subbaṅṅana mane ide, allavā? Alli hōde. Alli Caṁdru sikka. Yāru Caṁdru? Aṁgaḍiyavanu. Avanu sikka* (“Then I went to the well. Where? Next to that well is Subbaṅṅa’s house, isn’t it? I went there. There I met Caṁdru. Who is Caṁdru? The shopkeeper. I met him”). This is much more long-winded than ಆ ಮೇಲೆ ನಾನು ಸುಬ್ಬಣ್ಣನ ಮನೆಯ ಪಕ್ಕದಲ್ಲಿರುವ ಬಾವಿಗೆ ಹೋದಾಗ ಅಲ್ಲಿ ಅಂಗಡಿಯವನಾದ ಚಂದ್ರು ಸಿಕ್ಕ *Ā mēle nānu Subbaṅṅana maneya pakkadalliruva bāvige hōdāga alli Caṁdru sikka* “Then, after I had gone to the well next to Subbaṅṅa’s house, I met Caṁdru there”. But simple people tend to tell their stories in the aforementioned halting manner, avoiding the usage of more than one relative participle in more complex sentences (here *iruva and hōda*). Often writers will imitate this style in their novels and stories to evoke a rural setting.

Exercise

Read and translate the following sentences:

೧. ನಾವು ಮಾತನಾಡಿದ ವಿಷಯ ಮುಖ್ಯವಾಗಿದೆ.
೨. ನೀವು ಭಾಗವಹಿಸಿದ ಸಮ್ಮೇಳನಕ್ಕೆ ತುಂಬ ಜನ ಬಂದರು.
೩. ನಾವು ಕೇಳುವ ಸಂಗೀತ ಚೆನ್ನಾಗಿದೆ.
೪. ನೀವು ಬರೆಯುವ ಪತ್ರ ಯಾರಿಗೋಸ್ಕರ ಇದೆ?
೫. ಅಧ್ಯಾಪಕರು ಹೇಳಿದ ಪಾಠ ತುಂಬ ಕ್ಲಿಷ್ಟ.
೬. ನನ್ನ ಮಗು ಬೆಳೆದ ಊರು ಸುಂದರವಾಗಿದೆ.
೭. ಪುರೋಹಿತರು ಮಲಗಿದ ಜಾಗದಲ್ಲಿ ತುಂಬ ನೆರಳು ಇದೆ.
೮. ನಾಳೆ ನೀವು ಸುದ್ದಿ ಓದುವ ಪತ್ರಿಕೆಯಲ್ಲಿ ನಾನು ನಿಜವಾಗಿ ಹೇಳಿದ ಮಾತುಗಳು ಇರುವುದಿಲ್ಲ.
೯. ಅವರು ಹೇಳಿದ ಹಾಗೆ ಇಲ್ಲಿ ಒಳ್ಳೆಯ ಹಣ್ಣುಗಳು ಸಿಗುತ್ತವೆ.
೧೦. ನಾನು ಕೇಳಿದ ಪ್ರಶ್ನೆಗೆ ಉತ್ತರ ಬಂದಿದೆ.
೧೧. ತುಂಬ ಹೆಮ್ಮೆಯಿಂದ ಮಾಡಿದ ಕೆಲಸದ ಬಗ್ಗೆ ಹೇಳಿದ.

೧೨. ನೀವು ಹೇಳಿದ್ದು ಚೆನ್ನಾಗಿದೆ.

೧೩. ನಮ್ಮ ತಮ್ಮ ಹೇಳಿದ್ದರಿಂದ ನನಗೆ ಕೋಪ ಬಂತು.¹⁴

೧೪. ಗ್ರಂಥಾಲಯಕ್ಕೆ ಹೋದವನು ನನ್ನ ತಮ್ಮ.

೧೫. ನಾನು ಗ್ರಂಥಪಾಲಕ, ಗ್ರಂಥಾಲಯಕ್ಕೆ ಬರುವವರಿಗೆ ನಾನು ಸಹಾಯ ಮಾಡುತ್ತೇನೆ.

Vocabulary

ಅಧ್ಯಾಪಕ	<i>adhyāpaka</i>	teacher
ಅರಳು	<i>araḷu</i>	to bloom, blossom
ಕೋಪ	<i>kōpa</i>	anger
ಗ್ರಂಥಪಾಲಕ	<i>gram̐thapālaka</i>	librarian
ಗ್ರಂಥಾಲಯ	<i>gram̐thālaya</i>	library
ಜಾಗ	<i>jāga</i>	spot, place
ತಮ್ಮ	<i>tamma</i>	younger brother
ನೆರಳು	<i>neraḷu</i>	shade, shadow
ಪತ್ರಿಕೆ	<i>patrike</i>	magazine
ಪಾಠ	<i>pātha</i>	lesson
ಪುರೋಹಿತ	<i>purōhita</i>	priest
ಮಾತನಾಡು	<i>mātanāḍu</i>	to speak
ಮಾತು	<i>mātu</i>	word, utterance
ವಾಸ	<i>vāsa</i>	living, dwelling
ಸಹಾಯ	<i>sahāya</i>	help
ಸಿಗು	<i>sigu</i>	to be obtained, to be met
ಸುದ್ದಿ	<i>suddi</i>	news, message
ಹೆಮ್ಮೆ	<i>hemme</i>	pride

Notes

¹ A kind of quasi-relative clauses can, however, be constructed in what should be considered a Dravidian imitation of an Indo-European relative construction. This will be discussed later in this lesson.

² This is also the case in nominal sentences, as we shall see further below.

³ In some other European languages, like German, the corresponding *Der gestern von mir gesehene Mann geht dort* sounds considerably less artificial. This kind of construction is far more common in German, Dutch and several other languages, and in its word order resembles the Dravidian construction somewhat, although of course the grammatical case of the agent is different, and (very importantly) a relative participle is not passive.

⁴ One could also consider naming this verb form a 'verbal adjective' or 'verbal attribute', which are more precise terms, because strictly speaking there is no 'relativeness' in this form; but the term 'relative participle' has already become rather established.

⁵ This 'literal' English reproduction of the Kannada sentence is confusing because English has no accusative case endings. The Kannada sentence is clear to a native speaker.

⁶ In explanations of verb conjugations as given in indigenous Kannada grammars, the past stem of a verb like *nōḍu* is given as *nōḍida*, i.e., like the relative participle, and the final *a* is elided before the initial vowel of the personal ending.

⁷ This is of course the foremost golden rule of all good translating: **never switch off your mind, but think along with the author.** But in the case of relative participles, the obvious truth of this rule becomes still clearer than usual.

⁸ The Indian translator evidently did not understand the use of Indo-European participles.

⁹ This is one indication that the present tense in Kannada is a relatively late development in the history of the language.

¹⁰ Note that the form *ōḍidadu* is considered equally correct. Just as in the case of words like *yāvudu* / *yāvadu*, this form has a regional (northern) flavour. In quick speech, one often hears the shortened form *ōḍiddu*, which nowadays is also found in writing.

¹¹ Cf. the previous note: the form *araḷidadu* is considered equally correct, and one also finds the shortened form *araḷiddu*, which nowadays is also found in writing.

¹² Sridhar quotes an unpublished doctoral thesis submitted in 1970, in which Kannada and Konkani syntactic structures are compared in support of the view that this second method has been borrowed from Indo-Aryan (i.e., the sub-family of the Indo-European languages in northern India). See Sridhar 1990: 47 (§1.1.2.3).

¹³ See lesson 16 for an explanation of this extremely common expression ಗೊತ್ತಿಲ್ಲ *gottilla* 'knowledge is not'.

¹⁴ ಬಂತು *baṁtu* is the irregularly shortened form of ಬಂದಿತು *baṁditu* 'it came'. It occurs far more frequently than the original, longer form.

Lesson 15

*Verbal nouns – the infinitive – the use of the infinitive with defective verbs
– negation – how to express identity in an explicit tense*

Verbal nouns

The verbal noun can be thought of as a noun that denotes the action that is expressed by a verb. In English, it has a form similar to the present participle or gerund: the word *eating* may be a present participle, and it may also be a verbal noun: *eating is necessary for one's health*. I.e., the word *eating* by itself is ambiguous, and its function must be understood from the context in which it is used. In German, the verbal noun resembles the infinitive, and a similar ambiguity occurs: in *ich will essen*, the word *essen* is an infinitive; in *Essen ist nötig für die Gesundheit*, it is a verbal noun.

In Kannada, there are basically two ways of building verbal nouns.

(1) The first and less common way is by means of a noun-building suffix. This suffix is either *-ke* or *-ge*, with or without a prefixed *i* or *vi* that joins the suffix to the verb root:

(<i>hōgu</i>)	ಹೋಗುವಿಕೆ	<i>hōguvike</i>	going
(<i>iru</i>)	ಇರುವಿಕೆ	<i>iruvike</i> ¹	being, existing
(<i>bālu</i>)	ಬಾಳಿಕೆ	<i>bālike</i>	living
(<i>ēlu</i>)	ಏಳಿಗೆ, ಏಳ್ಗೆ	<i>ēlige, ēlge</i>	rising

It is largely a matter of convention which suffix is used for the formation of which noun: therefore the learner must learn these nouns separately. These verbal nouns are inflected just as any other neuter noun ending in *e*.

(2) The other way of building verbal nouns looks a bit more complicated; however, it is far more common and is perfectly regular. One takes the relative participle and adds the suffix *-du*; the final short vowel before this suffix can remain an *a* or, more commonly, becomes *u*:²

verb root	rel. partic.	verbal noun	
<i>māḍu</i>	<i>māḍuva</i>	<i>māḍuvudu</i> / <i>māḍuvadu</i>	making, doing
<i>hōgu</i>	<i>hōguva</i>	<i>hōguvudu</i> / <i>hōguvadu</i>	going
<i>ḷi</i>	<i>ḷiyuva</i>	<i>ḷiyuvudu</i> / <i>ḷiyuvadu</i>	descending

The learner will surely have recognized that these resulting forms *māḍuvudu* etc. resemble a finite verb form, namely the third person singular neuter future tense, as well as a pronominalized relative participle. A word such as *māḍuvudu* can be one of these three (a third person singular neuter future, or a pronominalized relative participle, or a verbal noun). At first sight this may appear confusing to the learner, but in practice it is not so – just as in English a word ending in *-ing*, as we saw above, can be of more than one possible type of word, but in practice it is immediately clear. In Kannada too, just like in English, there usually is no confusion, on account of the word order and context. The following three model sentences will demonstrate this.

ಅದು ಕೆಲಸ ಮಾಡುವುದು	<i>adu kelasa māḍuvudu</i>	that will work / function
ಅವನು ಮಾಡುವುದು ಚೆನ್ನಾಗಿಲ್ಲ	<i>avanu māḍuvudu cennāgilla</i>	what he does is not nice
ಮಾಡುವುದು ಒಳ್ಳೆಯದು	<i>māḍuvudu olleyadu</i>	doing is good

In the first of these model sentences, *māḍuvudu* is a finite verb form ('it will do'; the combination *kelasa māḍu* means 'to do work', i.e., 'to work').

In the second model sentence, we have a pronominalized relative participle: *māḍuva* + *du*, 'that which does' or 'that which is being done' (depending on whether an agent precedes this word or not). See also the following illustrative sentence:

ಅವಳು ಬರೆಯುವುದು ಸಣ್ಣಕತೆ	<i>Avalu bareyuvudu sannaṅkate.</i>	What she is writing is a short story.
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In the third model sentence, we have what corresponds to a verbal noun in most European languages (which, however, is a conceptional distinction that is not made in Kannada):³ something is predicated here about the *māḍuvudu*, the doing (namely, that it is good). Here we may imagine, for example, the following piece of dialogue:

speaker A:	ನಾನು ಆ ಕೆಲಸ ಮಾಡುವೆನು. ಆಥವಾ ಬಿಡುವೆನು. ನನಗೆ ಗೊತ್ತಿಲ್ಲ. <i>Nānu ā kelasa māḍuvenu. Athavā biḍuvenu. Nanage gottilla.</i>	I'll do that work. Or I will not. ⁴ I do not know.
speaker B:	ಮಾಡುವುದು ಒಳ್ಳೆಯದು. <i>Māḍuvudu olleyadu.</i>	Doing [the work] is good [i.e., is preferable].

There are two important reasons for preferring verbal nouns of this type over the older ones with the suffix *-ke / -ge*. The first reason is the regularity of the formation of this second type of verbal nouns. The second, very attractive reason for using them is that they express time, depending on the relative participle from which they are formed. *Māḍuvudu* expresses an action taking place either in the present or in the future, *māḍuva* being the non-past relative participle; *māḍidudu*⁵ is a doing that took place in the past.

Being a noun, the verbal noun is declinable, just like any other noun. The verbal nouns in *-du* are inflected just like the pronouns *adu* and *idu*: ಮಾಡುವುದರಿಂದ *māḍuvudarimda* (ablative) 'because of doing', ಬರುವುದಕ್ಕೆ *baruvudakke* (dative) 'for coming'. The dative of the verbal noun is a very frequently used case form. Since the dative is the case of goal or purpose, the dative of the verbal noun can be used in much the same way as an infinitive (see below).

ನಾನು ಕನ್ನಡ ಕಲಿಯುವುದಕ್ಕೆ ಬಂದಿದ್ದೇನೆ	<i>nānu kannāḍa kalyuvudakke baṁdiddēne</i>
ಆ ಪುಸ್ತಕವನ್ನು ಕೊಳ್ಳುವುದಕ್ಕೆ ಹಣ ತಂದಿದ್ದೇನೆ	<i>ā pustakavannu koḷḷuvudakke haṇa taṁdiddēne</i>

Literally, these sentences say “I Kannada learning-for having-come am-I” and “that book buying-for money having-brought am-I”. This use of the dative of a verbal noun for indicating purpose is so extremely common that one hears various contracted forms in the spoken language: instead of the literary form *kalyuvudakke* one can also hear *kalyōḍakke*, *kalyūdakke*, *kalyukke*.

The infinitive

Modern Kannada grammars are somewhat confusing in their treatment of the infinitive⁶ and speak of three different forms of it: one ending in *a*, another in *alu*, and a third in *alikke*. Historically, they are all derived from one single form (ending in *al*). As we have seen in other cases, an Old Kannada word ending in a consonant in later Kannada either loses this final consonant, or a vowel (in this case *u*) is added.

The suffixes are added directly to the verb root. In the case of verbs of the first class, the final short *u* is elided; in the case of verbs of the second, a euphonic *y* is inserted.

ಮಾಡ <i>māḍa</i>	ಮಾಡಲು <i>māḍalu</i>	ಮಾಡಲಿಕ್ಕೆ <i>māḍa-</i> <i>likke</i>	to make, do
ಕಾರೆಯ <i>kareya</i>	ಕರೆಯಲು <i>kareyalu</i>	ಕರೆಯಲಿಕ್ಕೆ <i>kareya-</i> <i>likke</i>	to call

Use of the infinitive

The primary significance of the infinitive is that an action or process is not yet completed. Its most frequent use is to indicate a purpose, intention or wish (compare the following two sentences with the ones given earlier):

ನಾನು ಕನ್ನಡ ಕಲಿಯಲು ಬಂದಿದ್ದೇನೆ	<i>nānu kannaḍa kaliyalu baṁdiddēne</i>	I have come to learn Kannada
ಆ ಪುಸ್ತಕವನ್ನು ಕೊಳ್ಳಲು ಹಣ ತಂದಿದ್ದೇನೆ	<i>ā pustakavannu koḷḷalu haṇa taṁdiddēne</i>	I have brought money to buy that book

One could also perfectly well say:

ನಾನು ಕನ್ನಡ ಕಲಿಯಲಿಕ್ಕೆ ಬಂದಿದ್ದೇನೆ	<i>nānu kannaḍa kaliyalikke baṁdiddēne</i>	
ಆ ಪುಸ್ತಕವನ್ನು ಕೊಳ್ಳಲಿಕ್ಕೆ ಹಣ ತಂದಿದ್ದೇನೆ	<i>ā pustakavannu koḷḷalikke haṇa taṁdiddēne</i>	

This third form of the infinitive, ending in *alikke*, is historically to be understood as an infinitive with a dative ending.⁷ The dative is, among other things, the case of destination, indicating a goal (of movement, for instance) or purpose. The same meaning of the two above model sentences can also be conveyed (and, in the colloquial language, usually is thus conveyed) by means of the dative of a verbal noun (see below).

The first type of infinitive (ending in *a*) is used together with modal verbs, the most frequent of which are defective (such as ಬೇಕು *bēku* and ಬಹುದು *bahudu*).

The infinitive with defective verbs

We have already discussed the defective verb ಬೇಕು *bēku*, which indicates a wish or a necessity and is constructed with the agent in the dative:

ನನಗೆ ನೀರು ಬೇಕು	<i>nanage nīru bēku</i>	I need / want water [lit.: 'to-me water is-needed']
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ಆ ಕೆಲಸ ಮಾಡಲಿಕ್ಕೆ ಸಮಯ ಬೇಕು	<i>ā kelasa māḍalikke samaya bēku</i>	[one] needs time to do that work [lit.: that work doing-for time is-needed']
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Bēku is derived from the verb ಬೇಡು *bēḍu* 'to request', which is still used in formal and literary language (ನಿಮ್ಮ ಆಶೀರ್ವಾದವನ್ನು ಬೇಡುತ್ತೇನೆ *nimma āśīrvādavannu bēḍuttēne* 'I request your blessing').

The negative form is ಬೇಡ *bēḍa* 'is / are not needed / not wished':

ನಿಮಗೆ ನೀರು ಬೇಕಾ? ಬೇಡ.	<i>nimage nīru bēkā? bēḍa.</i>	Do you want some water? No. ⁸
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When *bēku* is used with an infinitive, the meaning is that the act or process that is expressed in the infinitive is needed or wished. The infinitive and *bēku* are written together as one word. The agent of the act, or who / what is to undergo the process, is in the nominative case:

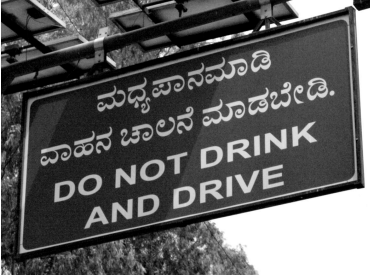
ನಾನು ಮನೆಗೆ ಹೋಗಬೇಕು.	<i>nānu manege hōgabēku</i>	I want to / must go home [I home-to to go is-needed]
ನಾನು ಅವರನ್ನು ನೋಡಬೇಕು.	<i>nānu avarannu nōḍabēku</i>	I want to / must see them [I them to-see is-needed]
ಮನೆಗೆ ಹೋಗಿ ಬೇಗ ಮಲಗಬೇಕು.	<i>manege hōgi bēga malagabēku</i>	[I] must go home and go to bed soon [lit.: home-to having-gone quickly to-lie-down is-needed]

One would expect the negative form *bēḍa* to be used in a similar manner, but this is not the case. The combination infinitive + *bēḍa* always carries a **prohibitive** meaning and is addressed to a person:

ಅಲ್ಲಿಗೆ ಹೋಗಬೇಡ! <i>allige hōgabēḍa!</i>	don't go there! [lit.: there-to to-go is-not-desired]
ಹಾಗೆ ಮಾಡಬೇಡ! <i>hāge māḍabēḍa!</i>	do not do that! [lit.: thus to-do is-not-desired]

There is also a polite plural (and honorific) form *bēḍi*, which is considered a bit old-fashioned by some speakers:

ದಯವಿಟ್ಟು ಹಾಗೆ ಮಾಡಬೇಡಿ	<i>dayaviṭṭu hāge māḍabēḍi</i>	please do not do that [lit.: pity having-placed thus to-do is-not-desired]
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Road sign in Bangalore with the polite prohibitory ಬೇಡಿ

If one wishes to say that one does not want to do something, the combination verbal noun + *bēku* is used:

ನಾನು ಆ ಕಲಸವನ್ನು ಮಾಡುವುದು ಬೇಡ	<i>nānu ā kelasavannu māḍuvudu bēḍa</i>	I do not want to do that work [lit.: I that work doing is-not-desired]
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However, a sentence like *avanu illige baruvudu bēḍa* is ambiguous: there is mention of a 'he' who is to come 'here', but without a context it is not clear why all this is 'bēḍa'. It may be that 'he' does not wish to come, or that the speaker, or some other person(s) does not / do not want him to come. (The ambiguity can be avoided by explicitly mentioning the person who does not wish this: *avanu illige baruvudu nanage bēḍa*,

literally 'he hither coming to-me is-not-desired' means 'I do not want him to come here'.)

The same type of grammatical construction occurs with other defective verbs:

ಬಹುದು <i>bahudu</i>	may	ಬಾರದು <i>bāradu</i>	may not
		ಕೂಡದು <i>kūḍadu</i>	may not

ಬಹುದು *bahudu* and ಬಾರದು *bāradu*, by coincidence, are just as ambiguous as the English 'may' and 'may not': they can indicate possibility / likelihood or whether a certain act is permitted. In practice, the context will show what the speaker or writer intended. ಕೂಡದು *kūḍadu* unambiguously means a prohibition.

ನಾನೂ ಬರಬಹುದಾ ?	<i>nānū barabahudā?</i>	May I come too? [lit.: I-also to-come is-permitted- (question)?]
ನನಗೆ ಗೊತ್ತಿಲ್ಲ, ಆದರೆ ಅವರೂ ಬರಬಹುದು	<i>nanage gottilla, ādare avarū barabahudu</i>	I don't know, but they too may come
ನಾನು ಹಾಗೆ ಮಾಡಬಾರದು	<i>nānu hāge māḍabāradu</i>	I am not allowed to do that
ಇಲ್ಲಿ ಗಲೀಜು ಮಾಡಕೂಡದು	<i>illi galiju māḍakūḍadu</i>	no littering ⁹ [lit.: here filth to-make is-not-permitted]

Negation

We have already seen how simple negations of existence, presence, and identity are expressed by means of the defective verbs *illa* and *alla*, which are either present or categorical, 'timeless' negations. If, however, one wishes to negate existence or presence, or identity, specifically in the past or future, or if one wishes to negate actions, other constructions are required.

Non-past negation of actions

In negation, the distinction between the present and the future tense does not exist: there is only a distinction between past and non-past (as

in the case of relative participles). This type of negation is expressed by means of a verbal noun in *du* (expressing the action) + *illa* 'is not'. This *illa*, this non-being, refers to the action, and not to the agent; the agent is expressed by means of a pronoun or noun, and the verbal noun does not change, just as the *illa* of course does not change either. Before the initial *i* of *illa*, the final *u* of the verbal noun is elided (*māḍuvudu* + *illa* > *māḍuvudilla*, etc.):

ನಾನು ಮಾಡುವುದಿಲ್ಲ	<i>nānu māḍuvudilla</i>	I do not do / will not do
ನಾವು ಮಾಡುವುದಿಲ್ಲ	<i>nāvu māḍuvudilla</i>	we do not do / will not do
ಅವರು ಮಾಡುವುದಿಲ್ಲ	<i>avaru māḍuvudilla</i>	they do not do / will not do
ನಾನು ಬರೆಯುವುದಿಲ್ಲ	<i>nānu bareyuvudilla</i>	I do not write / will not write
ನಾವು ಬರೆಯುವುದಿಲ್ಲ	<i>nāvu bareyuvudilla</i>	we do not write / will not write
ಅವರು ಬರೆಯುವುದಿಲ್ಲ	<i>avaru bareyuvudilla</i>	they do not write / will not write

An object, or other parts of the sentence, are generally placed between the subject and the verbal noun.

ನಾನು ಪತ್ರವನ್ನು ಬರೆಯುವುದಿಲ್ಲ	<i>nānu patravannu bareyuvudilla</i>	I will not write the letter
ಅವರು ಪುಸ್ತಕವನ್ನು ಬರೆಯುವುದಿಲ್ಲ	<i>avaru pustakavannu bareyuvudilla</i>	they will not write the book
ನಾವು ನಾಳೆ ಪತ್ರವನ್ನು ಬರೆಯುವುದಿಲ್ಲ	<i>nāvu nāḷe patravannu bareyuvudilla</i>	we will not write the letter tomorrow

There is a separate negative form for the present continuous mood, which is created by using the present participle together with *illa*. Various possible sandhis exist. For instance, to say 'I am not writing', one can use:

ನಾನು ಬರೆಯುತ್ತಿಲ್ಲ	<i>nānu bareyuttilla</i>
ನಾನು ಬರೆಯುತ್ತ ಇಲ್ಲ	<i>nānu bareyutta illa</i>
ನಾನು ಬರೆಯುತ್ತಾ ಇಲ್ಲ	<i>nānu bareyuttā illa</i>
ನಾನು ಬರೆಯುತ್ತಲಿಲ್ಲ	<i>nānu bareyuttalilla</i>

The first possibility is by far the most common; the second and third are used when a speaker wishes to emphasize the momentary actuality, and the fourth possibility is found mainly in the northern part of the Kannada linguistic area.

Also here, the verbal forms say nothing about the agent and are invariable:

ನಾನು ಬರೆಯುತ್ತಿಲ್ಲ	<i>nānu bareyuttilla</i>
ನೀವು ಬರೆಯುತ್ತಿಲ್ಲ	<i>nīvu bareyuttilla</i>
ಅವರು ಬರೆಯುತ್ತಿಲ್ಲ	<i>avaru bareyuttilla</i>

In the southern part of the Kannada-speaking area one can hear, as a recent development in the colloquial language, a new form for present negation: one takes the verb root and adds *alla*. Thus one may hear people say things like *nānu baralla* for 'I'm not coming', *adu āgalla* 'that isn't possible' (lit. 'that is not happening'), *avanu bareyalla* 'he does not write', etc.

Past negation

The common manner to negate an action in the past¹⁰ is the remarkable construction of infinitive in *alu* + *illa* (with elision of the final *u* of the infinitive: *bareyalu* + *illa* > *bareyalilla*):

ನಾನು ಬರೆಯಲಿಲ್ಲ	<i>nānu bareyalilla</i>	I did not write
ನೀವು ಬರೆಯಲಿಲ್ಲ	<i>nīvu bareyalilla</i>	you did not write
ಅವರು ಬರೆಯಲಿಲ್ಲ	<i>avaru bareyalilla</i>	they did not write

ನಾನು ಪತ್ರವನ್ನು ಬರೆಯಲಿಲ್ಲ	<i>nānu patravannu bareyalilla</i>	I did not write the letter
ಅವರು ಪುಸ್ತಕವನ್ನು ಬರೆಯಲಿಲ್ಲ	<i>avaru pustakavannu bareyalilla</i>	they did not write the book
ನಾವು ನೆನ್ನೆ ಪತ್ರವನ್ನು ಬರೆಯಲಿಲ್ಲ	<i>nāvu nāle patravannu bareyalilla</i>	we did not write the letter yesterday

Negation in the perfect mood

To negate an action in the perfect mood, one uses the gerund plus *illa*. With verbs of the first class, the final *i* of the gerund is elided, and with verbs of the second class, the final *u* is elided:

ನಾನು ಆ ಕೆಲಸ ಮಾಡಿಲ್ಲ	<i>nānu ā kelasa māḍilla</i>	I have not done the work
ಅವರು ಪುಸ್ತಕವನ್ನು ಬರೆದಿಲ್ಲ	<i>avaru pustakavannu baredilla</i>	they have not written the book
ನಾವು ನೆನ್ನೆ ಪತ್ರವನ್ನು ಬರೆದಿಲ್ಲ	<i>nāvu nenne patravannu baredilla</i>	we have not written the letter yesterday

Negation and affirmation of identity explicitly in the three tenses

As we have already seen in the first lesson, there is no copula in Kannada: to express the identity of two things, one simply places them both in the nominative case in a sentence, the subject usually at the very beginning and that with which the subject is identified at the end, without a verb (as in ನಾನು ವಿದ್ಯಾರ್ಥಿ *nānu vidyārthi* 'I am a student'). To express non-identity, the invariable defective verb form ಅಲ್ಲ *alla* is used (as in ನಾನು ವಿದ್ಯಾರ್ಥಿಯಲ್ಲ *nānu vidyārthiyalla* 'I am not a student'). While it is understood that this statement signifies that 'I' and 'student' are not identical in the present, it suggests a certain durability, perhaps permanence, of that non-identity ('I have never been a student, and perhaps I never will be one').

If one wishes to say that 'I' am not a 'student' at this very moment (but that 'I' may have been a student in the past, or may become one later), one uses a different construction, namely: the combination of

the adverbializing gerund *āgi* together with *illa*: ನಾನು ವಿದ್ಯಾರ್ಥಿಯಾಗಿಲ್ಲ *nānu vidyārthiyāgilla* (literally: 'I student having-become am-not'). Grammatically this is a perfect¹¹ ('I have not become a student'), and it may actually have that meaning; but idiomatically, given an appropriate context, it can also denote non-identity in the present. ('at present I am not a student').

Non-identity in the past is expressed by means of *āgi* + *iralilla*:

ನಾನು	<i>nānu vidyārthiyāgiral-</i>	I was not a student
ವಿದ್ಯಾರ್ಥಿಯಾಗಿರಲಿಲ್ಲ	<i>illa</i>	('I had not become a student')

Non-identity in the future is expressed by means of *āgi* + *iruvudilla*:

ನಾನು	<i>nānu vidyārthiyāgiru-</i>	I will not be a
ವಿದ್ಯಾರ್ಥಿಯಾಗಿರಲಿಲ್ಲ	<i>vudilla</i>	student ('I will not have become a student')

In a parallel manner, the combination of *āgi* with a finite form of *iru* is used to express identity with specific regard to past, present or future:

ನಾನು	<i>nānu vidyārthiyāgiddenu</i>	I was a student
ವಿದ್ಯಾರ್ಥಿಯಾಗಿದ್ದೆನು		
ನಾನು	<i>nānu vidyārthiyāgiddēne</i>	I am a student
ವಿದ್ಯಾರ್ಥಿಯಾಗಿದ್ದೇನೆ		
ನಾನು	<i>nānu</i>	I will be a student
ವಿದ್ಯಾರ್ಥಿಯಾಗಿರುವೆನು	<i>vidyārthiyāgiruvenu</i>	

More literally, these three sentences could be translated as 'I had become a student' / 'I was as a student', 'I have become a student' / 'I am as a student', and 'I will have become a student' / 'I will be as a student'. Yet this is the way in which the English sentences 'I was a student' etc. are translated into Kannada while retaining the three different tenses.

In a similar way, one can use *āgi* + *iru* to create predicates together with Sanskrit adjectives. The two sentences

ಇದು ಕಷ್ಟ	<i>idu kaṣṭa</i>
ಇದು ಕಷ್ಟವಾಗಿದೆ	<i>idu kaṣṭavāgide</i>

are both correct and both can be translated as ‘this is difficult’. (The only difference is that because there is no indication of tense in the first sentence, that sentence suggests that ‘this’ is difficult not only now, but in general and always.)

In exactly the same way, using *bēku* + *āgi* + *iru*, one can express that something was required in the past or will be so in the future:

ಆ ಪುಸ್ತಕ ನನಗೆ ಬೇಕಾಗಿದೆ	<i>ā pustaka nanage bēkāgide</i>	I need that book
ಆ ಪುಸ್ತಕ ನನಗೆ ಬೇಕಾಗಿತ್ತು	<i>ā pustaka nanage bēkāgittu</i>	I needed that book
ಆ ಪುಸ್ತಕ ನನಗೆ ಬೇಕಾಗಿರುವುದು	<i>ā pustaka nanage bēkāgiruvudu</i>	I will need that book

Because the verb *āgu* is semantically dynamic (indicating change: ‘to become’), one can also say:

ಆ ಪುಸ್ತಕ ನನಗೆ ಬೇಕಾಗುತ್ತದೆ	<i>ā pustaka nanage bēkāguttade</i>	I will need that book
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It is useful to think of such a sentence as meaning ‘that book becomes a required thing for me’.

Exercise

Read and translate the following sentences:

೧. ಅಲ್ಲಿ ಹೋಗಬೇಡ.
೨. ನಾನು ಊಟ ಮಾಡಬೇಕು.
೩. ಈಗ ಅವರು ಬರಬೇಕು.
೪. ನಾವು ಸ್ವಲ್ಪ ಹಾಲು ಕುಡಿಯಬೇಕು.
೫. ಮಾಂಸ ತಿನ್ನುವುದು ನನಗೆ ಬೇಡ.
೬. ಇಲ್ಲಿ ಹೆಂಡ ಕುಡಿಯಕೂಡದು.
೭. ಹಾಗೆ ಹೇಳಬಾರದು.

೮. ಹೆಂಡ ಕುಡಿಯಲು ಗೋವಕ್ಕೆ ಹೋಗುತ್ತಾರೆ.
 ೯. ಮಾಂಸ ತಿನ್ನುವುದು ಆರೋಗ್ಯಕ್ಕೆ ಕೆಟ್ಟದು.
 ೧೦. ನಿಮ್ಮ ಕಥೆಯನ್ನು ಕೇಳುವುದಕ್ಕೆ ನನಗೆ ತುಂಬ ಆಸೆ ಇದೆ.
 ೧೧. ನಾನು ಜೋರಾಗಿ ಮಾತನಾಡುವುದಿಲ್ಲ.
 ೧೨. ಅವರು ಅಲ್ಲಿ ಬರುವುದಿಲ್ಲ.
 ೧೩. ಅವರು ಅಲ್ಲಿ ಬಂದಿಲ್ಲ.
 ೧೪. ನೀವು ಅಲ್ಲಿ ಬರಲಿಲ್ಲವಾ?
 ೧೫. ನನ್ನನ್ನು ಕ್ಷಮಿಸಿ.
 ೧೬. ನಾನು ಅದನ್ನು ನೋಡಲಿಲ್ಲ, ಆದರೆ ಅವರು ನೋಡಿದರು.
 ೧೭. ನನ್ನ ಮನೆಯವರು ಅಷ್ಟು ಒಳ್ಳೆಯ ಪುಸ್ತಕಗಳನ್ನು ಓದಿಲ್ಲ.
 ೧೮. ಇವರು ಮಿಲಿಟರಿ ಹೋಟಲಿಗೆ ಹೋಗಿ ಊಟ ಮಾಡಲಿಲ್ಲ.
 ೧೯. ಅವರ ಮನೆಯಲ್ಲಿ ಗೋಡೆಯ ಮೇಲೆ ಇರುವ ಚಿತ್ರ ತುಂಬ ಸುಂದರವಾಗಿದೆ.

Vocabulary

ಆರೋಗ್ಯ	<i>ārōgya</i>	health
ಆಸೆ	<i>āse</i>	desire, wish
ಗೋಡೆ	<i>gōde</i>	wall
ಗೋವ	<i>gōva</i>	Goa
ಜೋರು	<i>jōru</i>	force
ತಿನ್ನು	<i>tinnu</i>	eat
ಮಾಂಸ	<i>māmsa</i>	meat
ಮಿಲಿಟರಿ	<i>militari</i>	military
ಮಿಲಿಟರಿ	<i>militari</i>	non-vegetarian
ಹೋಟಲು	<i>hōṭalu</i>	restaurant ¹²
ಸ್ವಲ್ಪ	<i>svalpa</i>	a bit
ಹೆಂಡ	<i>hemḍa</i>	alcoholic beverage

ಹೋಟಲು *hōṭalu* restaurant

Notes

- ¹ Alternative but rare forms *irike* and *irvike* exist in the older language.
- ² Exactly as is the case with the 3rd person neuter singular future and the pronominalized relative participle: in northern Karnataka, the forms in *adu* are common; most Kannada speakers, however, prefer the forms in *udu*. See the footnote in lesson 11 concerning pronominalized relative participles.
- ³ Actually, the distinction between a verbal noun and a pronominalized relative participle is one that is made from the point of view of a European learner. For a Kannada speaker, they are one and the same, namely, a ‘thing that has to do with [verb x]’. This ‘thing’ can be the action expressed by the verb, or something to which the action applies.
- ⁴ Literally ‘I will leave [it]’.
- ⁵ One also hears and reads the shortened form *māḍiddu* (a form that is extremely common) and in the north, of course, *māḍidadu*.
- ⁶ Called ಭಾವಾರ್ಥನೂನ *bhāvārthanyūna*, Venkatachalastry 2007: 159.
- ⁷ This sounds bizarre, as we are dealing here with verb forms, and verbs are not normally considered to have case endings. The learner must bear in mind that the use of Indo-European grammatical terminology is often problematic in the description of Dravidian languages, and a linguistic phenomenon in Dravidian that is thus labelled with an Indo-European term may not always behave in ways which one would expect from similarly labelled Indo-European phenomena.
- ⁸ Translated literally like this, the answer appears a bit gruff and inconsiderate. This is, however, not necessarily the case; the intonation will determine the gruffness of the reply.
- ⁹ This text can often be seen on signs in public places.
- ¹⁰ For the sake of completeness: there is also another possible, but very uncommon method, namely: to use the verbal noun for the past + *illa*: ನಾನು ಬರೆದುದಿಲ್ಲ *nānu baredudilla* ‘I did not write’.
- ¹¹ See lesson 12.
- ¹² Note the semantic shift: although *hōṭalu* is an English loanword, it does not mean ‘hotel’.

Lesson 16

The quotative verb ಎನ್ನು ennu – expressions with ಗೊತ್ತು gottu

The quotative verb *ennu*

It often occurs that a speaker or author does not make statements of his own (**direct speech**), but reports the statements of others, such as in a sentence like ‘he says that he will come’. Here there is mention of a ‘he’, a third person, and it is reported that ‘he’ says that ‘he’ will come. This is an example of **indirect** or **reported speech**.

In reported speech, English, like the other modern Indo-European languages of Western Europe, first expresses what is done with the speech contents (to say, to ask, to think, to wonder, to shout, etc. etc.); this is followed by a marker that indicates that the reported speech begins there (French *que*, German *dass*, Dutch *dat*, English *that*);¹ finally, after the marker, the reported speech follows (*hij zegt, dat hij komt; er sagt, dass er kommt; il dit qu’il vienne; he says that he will come*). In these European languages, there is no marker to indicate when the reported speech is completed. In Kannada, the situation is the exact opposite: there is only a marker to indicate the **completion** of the reported speech, and not the beginning. (Here it may be useful to think that a Kannadiga says something like ‘I will come – thus he said’.)

The Dravidian structure is radically different, but it has its own inner coherence and logic: (1) the reported speech is stated first; (2) then comes a marker that indicates that the reported speech is completed; (3) finally there is a verbal expression that says what is done with the contents of the reported speech (whether it is thought / presumed / said / written / asked / etc.). The marker that indicates the end of the reported speech is a special verb form, namely, a form of the strong verb ಎನ್ನು *ennu*.²

This verb *ennu* is syntactically highly important, and it is semantically very interesting. Kannada dictionaries generally give ‘to say’ as its primary meaning, but the semantic field of the verb is much greater (see below). The most important forms of this verb are not the fully conjugated, finite forms, but the non-past relative participle and, especially, the gerund.

The main use of ಎಂದು *emdu*, the gerund of ಎನ್ನು *ennu*, can be thought of as a kind of audible quotation mark that closes a quote

from direct speech. But, as already indicated above, this gerund does not only mean 'having said': *eṃdu* indicates **the end of any contents of the mind** that are reported: a thought, a feeling, a fear, a wish, a hope – any of these can be stated and then concluded with *ಎಂದು eṃdu*. In colloquial speech, the alternative form ಅಂತ *aṃta* is common,³ and this is therefore often found in dialogue passages in modern fiction.

ನಾಳೆ ಬರುತ್ತೇನೆ ಎಂದು ಹೇಳಿದನು	<i>"nāḷe baruttēne"</i> <i>eṃdu hēḷidanu</i>	"I'll come tomorrow," he said
ಇದು ಚೆನ್ನಾಗಿದೆ ಎಂದು ಯೋಚಿಸಿದೆನು	<i>"idu cennāgide"</i> <i>eṃdu yōcisidenu</i>	"this is nice," I thought
ಅವರು ಬರುವುದಿಲ್ಲ ಎಂದು ಹೆದರಿದಳು	<i>avaru baruvudilla</i> <i>eṃdu hedaridaḷu</i>	she feared that he would not come

For the sake of clarity, the reported speech has been placed between quotation marks in two of the above examples. Syntactically there is no difference in Kannada between the equivalents of "I'll come tomorrow," he said" and "he said that he'll come tomorrow". Kannada has only this one construction: first the reported speech, then a form of *ennu*, then a statement of what is done with the reported speech.

The verb *ennu* can be thought to mean not only an audible saying, but also an **inner** saying (such as in 'he said to himself'). When this verb is used in a finite verb form (*ennuttēne* 'I say', etc.), *ennu* means 'to say'. The important non-finite form *eṃdu* 'having said' (the gerund) merely indicates the end of some sort of mental content, be this a thought, a feeling, an intuition, or whatever else that can appear to the mind. This is found in sentences such as the following:

ಅವರು ಬರುವುದಿಲ್ಲ ಎಂದು ಹೆದರಿದಳು	<i>avaru baruvudilla</i> <i>eṃdu hedaridaḷu</i>	she feared that he would not come
ಇದು ಚೆನ್ನಾಗಿದೆ ಎಂದು ಯೋಚಿಸಿದೆನು	<i>idu cennāgide eṃdu</i> <i>yōcisidenu</i>	I thought this is nice
ಇದು ಬಹಳ ಕಷ್ಟ ಎಂದು ಬರೆದರು	<i>idu baḥaḷa kaṣṭa</i> <i>eṃdu baredaru</i>	he wrote that this is very difficult

ಹಣ ಎಲ್ಲಿದೆ ಎಂದು ಕೇಳಿದರು	<i>haṇa ellide⁴ eṃdu kēḷidarū</i>	he asked where the money is
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In almost all such sentences, *eṃdu* can be translated by ‘that’.

Eṃdu and sandhi. In writing, it is extremely common to see *eṃdu* connected with the preceding word according to the regular rules of sandhi, either *lōpasam̐dhi* or *ādēśasam̐dhi*, depending on the preceding word:

ಅವರು ಬರುವುದಿಲ್ಲವೆಂದು ಹೆದರಿದಳು	<i>avarū baruvudillaveṃdu hedaridaḷu</i>	she feared that he would not come
ಇದು ಬಹಳ ಕಷ್ಟವೆಂದು ಬರೆದರು	<i>idu baḥaḷa kaṣṭaveṃdu bareदारu</i>	he wrote that this is very difficult
ಹೋಗಬೇಕೆಂದು ಹೇಳಿದರು	<i>hōgabēkeṃdu hēḷidarū</i>	he said that [we / he / somebody] have / has to go

Originally, the thought content that precedes *eṃdu* was given **exactly as if it were direct speech**; however, apparently under the corrupting influence of English, the syntax of reported-speech sentences in some modern writings does not always follow this rule, and the reader must always beware of the context: *avanu baruttāne eṃdu hēḷidanu* and *nānu baruttēne eṃdu hēḷidanu* may, in contemporary language, in effect mean the same – the second sentence has the original Kannada syntax (“I will come,” he said), whereas the first one is an imitation of the English ‘he said that he will come’.⁵

Because *ennu* is a fully conjugatable verb, we can also create the relative participles ಎನ್ನುವ *ennuva* (non-past; there exists also the historically older but very often heard form ಎಂಬ *eṃba*) and ಎಂದ *eṃda* (past):

ಅವರು ಲಂಡನ್ ಎಂಬ ಊರಿಗೆ ಹೋದರು	<i>avarū Lamḍan eṃba ūriḡe hōdarū</i>	they went to a place named ‘London’
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The relative participle can, of course, be pronominalized, which leads to words such as ಎಂಬುದು *embudu* (and its equivalent ಎನ್ನುವುದು *ennuvudu*). This meaning of this interesting word can be described as ‘that which has to do with what has been reported just now’ or ‘that which is expressed in the preceding statement’. There is no easy translation for *embudu*, and a translator needs to find a free but adequate equivalent in the target language, such as in the following:

ಹುಡುಗಿಯರು ಹೆಚ್ಚು	<i>huḍugiyaru heccu</i>	I do not like the
ಓದಬಾರದು	<i>ōdabāradu embudu</i>	idea that girls
ಎಂಬುದು ನನಗೆ	<i>nanage iṣṭavalla</i>	should not read
ಇಷ್ಟವಲ್ಲ		much

Here the entire clause that precedes *embudu* (namely, *huḍugiyaru heccu ōdabāradu*) is a ‘thing’ (something that could be indicated by *adu*, ‘that’) that is the mental contents or notion, or a thing that can be said (a *emba-du*) that is not (*alla*) pleasing (*iṣṭa*) to me (*nanage*).

It is also possible to combine a relative participle of *ennu* with the postposition *mēle* ‘after’, creating the meaning ‘after [x] was said’:⁶

ಇದು ಚೆನ್ನಾಗಿಲ್ಲವೆಂದ	<i>idu cennāgillavemḍa</i>	after ⁷ having said
ಮೇಲೆ ನಾನು	<i>mēle nānu hōdenu</i>	that this is not nice,
ಹೋದೆನು		I went

***aṃte* ‘they say’ / ‘it is said’**

One special form of *ennu* that is found especially in colloquial use is ಅಂತೆ *aṃte*, which is a contraction of ಅನ್ನುತ್ತದೆ *annuttade*, which again is an alloform (alternative form) of ಎನ್ನುತ್ತದೆ *ennuttade* ‘it says’. It indicates a vague, generalized form of reported speech, and it is best translated into English as ‘it is said that’, ‘they say that’, ‘reportedly’, ‘supposedly’ etc. Often it is tagged on to the immediately preceding word and connected to it in writing according to the usual rules of sandhi.

ಅವನು ಮಾಡಲಿಲ್ಲ ಅಂತೆ	<i>avanu māḍalilla am̐te</i>	they say he didn't do it
ಮೈಸೂರು ಸುಂದರವಾದ ಊರಂತೆ	<i>maisūru suṇḍaravāda ūram̐te</i>	Mysore is reported to be a beautiful town

The reader must be careful not to mistake this word for the homonym ಅಂತೆ *am̐te* which means 'thus' or 'so' (an exact synonym of ಹಾಗೆ *hāge*). In practice this does not happen, because (a) the quotative *am̐te* is always the very last word in a sentence and the adverbial *am̐te* usually is not, (b) usually the adverbial *am̐te* is grammatically connected with the immediately preceding word, which is either a noun or pronoun in the genitive case or a relative participle.

Expressions with *gottu*

The word ಗೊತ್ತು *gottu* basically means 'knowledge',⁸ but in practice it is often better to think of it as meaning 'something that is known'. There is a Kannada verb for 'to know' (*ari*), but in everyday practice this is rather rarely used. It is far more common to speak of an object (inanimate or animate, non-human or human, singular or plural) as a 'gottu' (always singular) 'to' somebody. As with so many other expressions for mental processes, the logical subject is in the dative. Thus one does not say 'I know that', but 'that to me [is a] known [thing]': ಅದು ನನಗೆ ಗೊತ್ತು *adu nanage gottu*.

Occasionally one can also hear and read ಅದು ನನಗೆ ಗೊತ್ತಿದೆ *adu nanage gottide*, the ಇದೆ *ide* emphasizing the presentness of this knowledge (likewise, ಅದು ನನಗೆ ಗೊತ್ತಿತ್ತು *adu nanage gottittu* means 'I knew that'). However, when *gottu* is used together with the verb *āgu* (in other words: 'to become knowledgeable'), the meaning is 'to understand': ಅದು ನನಗೆ ಗೊತ್ತಾಗಿದೆ *adu nanage gottāgide* 'to me that has become knowledge' = 'I have understood that'.⁹

Exercise

Read and translate the following sentences:

೧. ಇವತ್ತು ಅವರು ಬರುವರೆಂದು ನಾನು ಕೇಳಿದ್ದೇನೆ.
೨. ಅದು ಬೇಡವೆಂದು ಹೇಳಿದರು.

೩. ನನಗೂ ನಿಮಗೂ ಅದು ಬೇಡವೆಂದು ಯೋಚಿಸಿದೆನು.
 ೪. ಇಲ್ಲಿ¹⁰ ಬರುವುದು ಸುಲಭವೋ ಕಷ್ಟವೋ ಎಂದು ಕೇಳಿದಿರಾ?
 ೫. ಅಲ್ಲ, ಬರುವುದು ಸಾಧ್ಯವೋ ಎಂದು ಕೇಳಿದೆ.
 ೬. ಆ ಕೆಲಸವನ್ನು ಹಾಗೆ ಮಾಡುವುದು ಕಷ್ಟವೆಂದು ಹೇಳಿದರು.
 ೭. ನೀವು ಓದಿದ ಪುಸ್ತಕ ತುಂಬ ಒಳ್ಳೆಯದೆಂದು ಕೇಳಿದ್ದೇನೆ.
 ೮. ಇದು ಬೇಕೋ ಬೇಡವೋ ಎಂದು ನನಗೆ ಗೊತ್ತಿಲ್ಲ.
 '೯. ಹೌದು, ನಾನು ಮಾಡುತ್ತೇನೆ' ಎಂದ ಮೇಲೆ ಅವನು ಏನೂ ಮಾಡಿಲ್ಲ.
 ೧೦. ಅವನು ಅದನ್ನು ಮಾಡಿಲ್ಲ ಎಂಬುದಕ್ಕೆ ಕಾರಣವಿಲ್ಲ.

Religions of Karnataka

ಲಕ್ಷ್ಮಿ



Picture of Lakshmi with a small altar in a private clinic, Mysore

ಲಕ್ಷ್ಮಿ ವಿಷ್ಣುವಿನ ಪತ್ನಿ. ಇವಳು ಸೌಭಾಗ್ಯ ಕೊಡುತ್ತಾಳೆ. ಆರೋಗ್ಯ ಮತ್ತು ಸಂಪತ್ತುಗಳ ದೇವಿ¹¹ ಇವಳು.

ವಿಶೇಷವಾಗಿ ವೈಷ್ಣವರು ಲಕ್ಷ್ಮಿಯನ್ನು ಪೂಜಿಸುತ್ತಾರೆ. ತುಂಬ ಭಕ್ತಿಯಿರುವ¹² ವೈಷ್ಣವರ ಮನೆಯ ಹಿತ್ತಲಿನಲ್ಲಿ ತುಳಸಿಕಟ್ಟೆ ಇದೆ: ಇದರಲ್ಲಿ ತುಳಸಿಯ ಗಿಡ ಬೆಳೆಯುತ್ತದೆ. ಬೆಳಿಗ್ಗೆ ಮನೆಯ ಒಡತಿ ಇದರ ಪ್ರದಕ್ಷಿಣೆ ಮಾಡುವಳು. ತುಳಸಿ

ಎಂದರೆ ಲಕ್ಷ್ಮಿಯ ಗಿಡ, ಪವಿತ್ರವಾದ ಗಿಡ. ಅದರ ಎಲೆಗಳಿಗೆ ವಿಶೇಷವಾದ ಶಕ್ತಿ ಇದೆ,¹³ ಔಷಧಿಯಾಗಿ ಬಳಸುತ್ತಾರೆ.¹⁴

ವೈಷ್ಣವರು ಮಾತ್ರ ಲಕ್ಷ್ಮಿಗೆ ಪೂಜೆ ಮಾಡುತ್ತಾರೆ ಎಂದಲ್ಲ.¹⁵ ಹಲವು ಅಂಗಡಿ-ಗಳಲ್ಲಿ ಅವಳ ಚಿತ್ರ ಗೋಡೆಯ ಮೇಲೆ ಕಾಣಿಸುತ್ತದೆ, ಅಂಗಡಿಯವರು ಲಕ್ಷ್ಮಿಯ ದಿನವಾದ ಶುಕ್ರವಾರದಲ್ಲಿ¹⁶ ಅವಳಿಗೆ ಚಿಕ್ಕ ಪೂಜೆ ಮಾಡುವರು.

Vocabulary

ಅಂಗಡಿಯವರು	<i>aṅgadiyavaru</i>	shopkeeper
ಇವತ್ತು	<i>ivattu</i>	today
ಎಂದರೆ	<i>eṃdare</i>	i.e., that is to say
ಎಲೆ	<i>ele</i>	leaf
ಒಡತಿ	<i>oḍati</i>	mistress, owner
ಔಷಧಿ	<i>auṣadhi</i>	medicine
ಕಟ್ಟೆ	<i>katte</i>	mount
ಕಾಣಿಸು	<i>kāṇisu</i>	to be seen
ಕಾರಣ	<i>kāraṇa</i>	cause, reason
ಗಿಡ	<i>giḍa</i>	plant
ಗೊತ್ತು	<i>gottu</i>	knowledge, known thing
ಗೋಡೆ	<i>gōḍe</i>	wall
ತುಳಸಿ	<i>tulaṣi</i>	Indian basil
ದೇವಿ	<i>dēvi</i>	goddess
ಪತ್ನಿ	<i>patni</i>	wife
ಪವಿತ್ರ	<i>pavitra</i>	pure, holy
ಪೂಜಿಸು	<i>pūjisu</i>	to worship
ಪ್ರದಕ್ಷಿಣೆ	<i>pradakṣiṇe</i>	circumambulation
ಬಹಳ	<i>bahaḷa</i>	much, many, very
ಬಳಸು	<i>baḷasu</i>	to use
ಬೆಳಿಗ್ಗೆ	<i>beḷigge</i>	in the morning

ಬೆಳೆ	<i>beḷe</i>	to grow
ಭಕ್ತಿ	<i>bhakti</i>	devotion
ಮತ್ತು	<i>mattu</i>	and
ಮಾತ್ರ	<i>mātra</i>	only
ವೈಷ್ಣವ	<i>vaiṣṇava</i>	(devotee) of Viṣṇu ¹⁷
ಶಕ್ತಿ	<i>śakti</i>	energy, power
ಶುಕ್ರವಾರ	<i>śukravāra</i>	energy, power
ಸಂಪತ್ತು	<i>saṃpattu</i>	wealth
ಸಾಧ್ಯ	<i>sādhya</i>	possible
ಸುಲಭ	<i>sulabha</i>	easy
ಸೌಭಾಗ್ಯ	<i>saubhāgya</i>	well-being
ಹಲವು	<i>halavu</i>	many
ಹಿತ್ತಲು	<i>hittalu</i>	back yard
ಹೆಚ್ಚು	<i>heccu</i>	much, a lot, very
ಹೆದರು	<i>hedaru</i>	to fear

Notes

¹ Especially in colloquial English, this marker can be omitted if this does not impair the clarity of the statement: 'he says he will come' is a correct sentence in English, whereas in most other modern European languages the marker (*que, dat, etc.*) cannot be omitted.

² We see an almost perfect parallel in the use of the particle *iti* in Sanskrit (which is yet another example of how 'Indo-European' / 'Indo-Aryan' in India, already from its earliest historical beginnings, was strongly influenced by Dravidian).

³ This is derived from the colloquial alternative form of the same verb, *annu*, namely, a contracted present participle: *annutta* > *aṃta*. In coastal Karnataka, one can also hear (and read) the variant *eṃta*.

⁴ *elli + ide* > *ellide*, with elision of the final *i* of *elli*. This occurs very commonly when *elli* is followed by a form of *iru* 'to be'. See *lōpasam̐dhi* in the appendix on sandhi.

⁵ Sediyaapu Krishna Bhatta mentioned this in an unfinished article that was first published in 1992 ("*Padabhēdagalu*", Bhatta 2002: 226-232): he notes

that English has *pratyakṣakathana* (direct speech) and *parōkṣakathana* (indirect speech), whereas *namma dēśada bhāṣeḡaḡalli ī eraḡu rītiya kathanakramaḡalilade kēvala pratyakṣakathanavu mātra ide* “in the languages of our country these two types of speech do not exist, only direct speech exists”. Nevertheless, *iṅgliṣ bhāṣāniyamagaḡannē kannaḡakkū anvayisi nānā vākyarūpagaḡannu kannaḡada sa-hajaniyamagaḡige viruddhavāḡiyū nirmisuvudannu kāṅuttēve* “we see that various sentence forms are constructed by applying the rules of the English language also to Kannada, although this violates the natural rules of Kannada”.

⁶ Of course other such combinations of relative participles of *ennu* with post-positions are possible, e.g., *ennuva muṅce* ‘before saying’.

⁷ Although the primary meaning of *mēle* is a spacial one (‘on’), it can also have a temporal meaning (‘after’). Cf. the old-fashionedly English ‘upon having said. . .’ or the German *darauf*, which can mean both ‘on that’ or ‘after that’.

⁸ It is derived from ಗುರುತು *gurutu* ‘sign, mark’.

⁹ The expression ಗೊತ್ತಾಯಿತಾ? *gottāyitā?* (ಗೊತ್ತು + ಆಯಿತು ‘did knowledge arise?’, ‘has knowledge occurred?’) is often heard in somewhat more quarrelsome language and carries a similar message as the English ‘did you get it?’, the Italo-American *capisce?*, the German *hast du es kapiert?*, etc.

¹⁰ Very careful speakers and authors will say ಇಲ್ಲಿಗೆ ಬರುವುದು *illige baruvudu*, which would correspond to the more highly literary English ‘coming hither’ (German: *hierher kommen*). Ordinarily, just as in English, a Kannadiga will say *illi baruvudu* ‘coming here’.

¹¹ Here *ārōgya* and *saṅpattu* are to be read together, as a pair: ‘health and prosperity’, and Lakṣmi is the goddess of both.

¹² *bhakti + y + iruva*, ‘devotion-being’, i.e., ‘in [whom] there is devotion’ = ‘devoted, pious’. Verbal expressions corresponding to the English ‘to have’, ‘to possess’ etc. will be discussed in a later lesson.

¹³ ‘to the leaves. . . is’ = ‘the leaves have’.

¹⁴ *baḡasuttāre* ‘they use’ can be used impersonally, just as in English (‘people use’, ‘it is used’).

¹⁵ *eṅdalla = eṅdu alla*, ‘it is not so that’, or ‘this is not to say that’.

¹⁶ *śukravāradalli* ‘on Friday[s]’. *Lakṣmiya dina-v-āda śukravāra* ‘Lakṣmi’s day having-become Friday-in’ = ‘on Friday[s], the day of Lakṣmi’. Indian astrology assigns the days of the week not only to heavenly bodies, but also to various deities: Monday is the day of Śiva, etc.

¹⁷ *vaiṣṇava* is actually the Sanskrit adjective that is derived from the name Viṣṇu, hence it more generally means ‘related to Viṣṇu’, ‘Viṣṇuite’. Cf. *śaiva* ‘related to [god] Śiva’ and *jaina* ‘related to the Jinās’ (the *jina*-s or ‘victorious ones’ are the most holy persons in Jainism, who have overcome all their karma).

Lesson 17



*Statue of Śiva at Murdeshwar,
the second largest statue of Śiva in the world*

How to indicate possession – the negative mood – the potential mood

How to indicate possession

Nearly all European languages have a simple verb that indicates possession: in English it is *to have*, in French *avoir*, in German *haben*, in Dutch *hebben*, etc. This verb indicates that a person is the possessor of an object (e.g., ‘I have a book’), or that something is a part of something else (e.g., ‘this book has ten chapters’). Neither the duration nor the exact nature of the appurtenance is indicated by these semantically rather vague verbs: possession may be assumed to be permanent and constituent (e.g., ‘I have a nose’) or temporary and accidental (e.g., ‘I have money’).

In Kannada, as in other Dravidian languages, the situation is more differentiated; there is no verb corresponding to the English ‘to have’, and completely different mechanisms are used for indicating possession and appurtenance. There are three different common ways in Kannada to express possession, depending on the kind of possession: (1) when

the possession is considered permanent and essential, e.g., when speaking about body parts, family relationships, or characteristic traits; (2) when the possession is considered impermanent or accidental and non-essential or ephemeral, e.g., when speaking about material possessions; (3) when the possession is considered to be very temporary.

(1) The first type of possession (permanent and essential) is expressed by means of the **dative** together with a form of the verb *iru* 'to be'. For instance, the construction ನನಗೆ ... ಇದೆ *nanage ... ide* for 'I have...' literally means 'to me is...':¹

ನನಗೆ ಮೂಗು ಇದೆ	<i>nanage mūgu ide</i>	I have a nose
ನಿಮಗೆ ಬುದ್ಧಿ ಇದೆ	<i>nimage buddhi ide</i>	you have intelligence [= you are intelligent]
ನನಗೆ ಮೂರು ಜನ ತಮ್ಮಂದಿರು ಇದ್ದಾರೆ	<i>nanage mūru jana tammaṇdiru iddāre</i>	I have three younger brothers

(2) Possession of material goods other than body parts is not considered essential and permanent, and here Kannada uses the **genitive** with a form of the verb *iru*:

ನನ್ನ ಮನೆ ಇದೆ	<i>nanna mane ide</i>	I have a house [lit. 'my house is']
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One also may find a variation of this construction, using a pronominalized genitive:

ನನ್ನದೊಂದು (ನನ್ನದು ಒಂದು) ಮನೆ ಇದೆ	<i>nannadoṇdu (nanna- du oṇdu) mane ide</i>	I have a house [lit. 'mine a house is']
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(3) When the object that is possessed is considered to be very temporary, the possessor is not indicated by the genitive case, but by one of a number of possible **expressions of proximity**, for instance:

ನಿಮ್ಮಲ್ಲಿ ತುಂಬ ಪುಸ್ತಕಗಳು ಇವೆ	<i>nimmalli tuṃba pustakagaḷu ive</i>	you have many books [lit. 'where you are, many books are']
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ಅವನ ಹತ್ತಿರ ಹಣ ಇದೆ	<i>avana hattira haṇa ide</i>	he has money [lit. 'near to him money is']
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The second example (ಅವನ ಹತ್ತಿರ ಹಣ ಇದೆ) suggests that at this very moment, 'he' happens to have some money, and that this situation will not last for very long (for instance, because he wants to spend it on something, or because he will go home and change his clothes and the money will be in the pocket of his other trousers).

Other such expressions of proximity include ಬಳಿ 'near' and ಕೈಯಲ್ಲಿ 'in the hand [of]', both of which are also construed with the genitive case of the possessing person.

It is important to distinguish these different types of relationships between possessor and possessed, because the choice of the wrong construction may lead to misleading or somewhat ridiculous results. ಅವನ ಹತ್ತಿರ ಮೂಗು ಇದೆ *avana hattira mūgu ide* suggests that 'he' is holding a severed nose in his hand (e.g., he may be a hunter and have cut off the nose of an animal), and ಅವನಿಗೆ ಮನೆ ಇದೆ *avanige mane ide* suggests that 'he' was born with a house, just as people are born with limbs of their bodies, and that this house will remain with him for the rest of his life.

This distinction between permanence and temporariness is no longer strictly indicated when the relationship between possessor and possessed is expressed attributively, i.e., by means of the relative participle *iruva*:

ಹಣವಿರುವ ಸಂಸ್ಥೆ	<i>haṇaviruva saṁsthe</i>	an institution that has money
ಬುದ್ಧಿಯಿರುವ ವಿದ್ಯಾರ್ಥಿ	<i>buddhiyiruva vidyārthi</i>	a student with intelligence

As the above examples show, ಇರುವ *iruva* is joined to the preceding word according to the usual rules of sandhi. Literally, these phrases mean 'an institution where there is money' and 'a student in whom there is intelligence'. (Idiomatically, one would prefer to translate them adjectivally, as 'a rich institution' and 'a bright student'.) Of course such expressions can also be pronominalized: *buddhiyiruvavanu*

‘a fellow in whom there is / who has intelligence’, i.e., ‘an intelligent fellow’.

Forms of the defective verb *ul*

Instead of ಇರುವ *iruva*, one often finds (mainly in the written language) the relative participle ಉಳ್ಳ *ulla*, which is derived from the defective verb *ul* ‘to be’.

ಹಣವುಳ್ಳ ಸಂಸ್ಥೆ	<i>hanavulla samsthe</i>	an institution that has money
ಬುದ್ಧಿಯುಳ್ಳ ವಿದ್ಯಾರ್ಥಿ	<i>buddhiyulla vidyārthi</i>	a student with intelligence

(Interestingly, *ulla* is sometimes found to be used with the accusative case, as if *ul* were a transitive verb meaning ‘to have’.²)

A pronominalized form of *ulla* is found as the first word of one of the most famous of all Kannada poems, the twelfth-century *vacana* 820 of Basava: ಉಳ್ಳವರು ಶಿವಾಲಯ ಮಾಡುವರು *ullavaru śivālaya māḍuvuru* [...], which has been translated as “The rich will make temples for Śi-va”:³ *ullavaru* here means ‘those with whom there is’, i.e., we have here a euphemistic expression for the rich, ‘with whom there is wealth’.⁴

The only other form of this defective verb that is still in use is the third person singular neuter ಉಂಟು *uṁṭu* ‘it is’. Regionally (in coastal Karnataka) however, one occasionally hears *uṁṭu* used as a general equivalent for the present tense of *iru* in all persons and genders in both singular and plural.⁵

Uṁṭu is also used in combination with the verbs *āgu* and *māḍu*. The resulting ಉಂಟಾಗು *uṁṭāgu* and ಉಂಟುಮಾಡು *uṁṭumāḍu* (which means exactly the same as ಉಂಟಾಗಿತ್ತು *uṁṭāgisu*) respectively mean ‘to originate, arise, be created’ and ‘to create’.

The negative mood

Besides the past, present and future tenses, Dravidian has negative verb forms. We have already come across two defective negative verb forms (*illa* and *alla*). English possesses other negative words, like ‘never’, ‘nowhere’, ‘nothing’, etc. Such words do not exist in Kannada; instead,

as we have already seen, short phrases containing negative verb forms are used.

In standard modern Kannada, an action is negated not by using a conjugated finite verb form, but by means of a verbal noun, an infinitive, or a gerund (as we have seen) together with the defective *illa*. But there exist, however, fully inflected finite negative verb forms with personal endings. These forms are made by directly adding personal endings to the verb root to create the forms of the **negative mood** or ನಿಷೇಧಾರ್ಥವಿಧಿ *niṣēdhārthavidhi*:⁶

(first class)

singular

ಮಾಡೆನು *māḍenu*

ಮಾಡಿ *māḍi*

ಮಾಡನು *māḍanu*

ಮಾಡಳು *māḍaḷu*

ಮಾಡದು *māḍadu*

plural

ಮಾಡೆವು *māḍevu*

ಮಾಡಿರಿ *māḍiri*

ಮಾಡರು *māḍaru*

ಮಾಡವು *māḍavu*

(second class)

singular

ಕರೆಯೆನು *kareyenu*

ಕರೆಯೆ *kareyi*

ಕರೆಯನು *kareyanu*

ಕರೆಯಳು *kareyaḷu*

ಕರೆಯದು *kareyadu*

plural

ಕರೆಯೆವು *kareyevu*

ಕರೆಯಿರಿ *kareyiri*

ಕರೆಯರು *kareyaru*

ಕರೆಯವು *kareyavu*

In modern usage, these forms are generally considered rather old-fashioned and hardly occur. The main reason for this is that they do not indicate time: they are **absolute** negations, negating the occurrence of an action or process categorically, without reference to a specific point in time. A sentence such as *ā kelasavannu māḍenu* “I do not do that work” would signify “I have never done such a thing, I am not doing it now, and I will never do it.” Usually, a speaker will wish to make a negation with regard to a specific setting in time, and therefore there are only few occasions where these forms of the negative mood would be of use today.

Another obvious reason why these forms are rarely used nowadays is their ambiguity. Forms like *kareyiri* and *māḍi* look exactly like the imperatives.

Two non-finite negative forms, however, are used **frequently**: one is the **negative gerund**, which is formed by adding the suffix *-ade* to the verb root. The other is the **negative relative participle**, formed by adding *-ada* to the verb root.

ಅವನು ಕೆಲಸ ಮಾಡದೆ ಮನೆಗೆ ಹೋದನು.	<i>Avanu kelasa māḍa-</i>	He went home without having done the work.
ಅದು ನಾನು ಮಾಡದ ಕೆಲಸ.	<i>Adu nānu māḍada kelasa.</i>	That is work that I will never do / do not do.

The **negative verbal noun**, derived from the negative relative participle, is extremely rare in the modern language, because of the great similarity in pronunciation, especially in quick speech, to the past tense verbal noun (compare, for instance, *māḍadudu* [negative] and *māḍidudu* [past]). Instead, the combination of the negative gerund plus the verbal noun of *iru* 'to be' is commonly preferred, the final *e* of the negative gerund being elided: *hōgade + iruvudu > hōgadiruvudu* 'not going', etc.

The negative relative participle *illada* is also used when one wishes to communicate **non-possession**. Compare the following phrases with the ones given earlier in this lesson:

ಹಣವಿಲ್ಲದ ಸಂಸ್ಥೆ	<i>haṇavillada saṁsthe</i>	an institution without money
ಬುದ್ಧಿಯಿಲ್ಲದ ವಿದ್ಯಾರ್ಥಿ	<i>buddhiyillada vidyārthi</i>	a stupid student

Literally, these phrases mean 'an institution where there is no money' and 'a student in whom there is no intelligence'. Of course such expressions can also be pronominalized: *buddhiyilladavanu* 'a fellow who has no intelligence', 'a dunce'.

The potential mood

The last type of finite verb forms constitutes what is usually termed the **potential mood** (in Kannada: ಸಂಭಾವನಾರೂಪವಿಧಿ *sambhāvanārū-pavidhī*). These forms indicate not actual reality, but **possibility or potentiality**. Because it does not refer to reality anyway, the potential mood has no tense forms.

Nowadays many consider this mood a bit old-fashioned, and it has largely been replaced by the construction infinitive + ಬಹುದು *bahudu* (as has been discussed in an earlier lesson). Its use is found mainly in the more highly literate and cultured sections of Kannada-speaking society.

The potential is formed by adding specially modified personal endings (they resemble the endings of the past tense, but with a lengthened first vowel) to the gerund of the verb; the **one exception** is the third person singular neuter. With verbs of the first class, there are alternative, similar forms in most persons.

Personal suffixes for the potential mood

<i>person</i>	<i>(gender)</i>	<i>singular</i>	<i>(gender)</i>	<i>plural</i>
1		<i>ēnu</i>		<i>ēvu</i>
2		<i>ī</i>		<i>īri</i>
3	masc.	<i>ānu</i>	epicene	<i>āru</i>
	fem.	<i>āḷu</i>		
	neuter	<i>ītu</i>	neuter	<i>āvu</i>

First class ('I may make', etc.)

singular

1st ps.	ಮಾಡಿಯೇನು / ಮಾಡ್ಕೇನು / ಮಾಡೇನು	<i>māḍiyēnu</i> / <i>māḍyēnu</i> / <i>māḍēnu</i>
2nd ps.	ಮಾಡೀ	<i>māḍī</i>
3rd ps. masc.	ಮಾಡಿಯಾನು / ಮಾಡ್ಯಾನು / ಮಾಡಾನು	<i>māḍiyānu</i> / <i>māḍyānu</i> / <i>māḍānu</i>

	ಮಾಡಿಯಾಳು / ಮಾಡ್ಯಾಳು / ಮಾಡಾಳು	<i>māḍiyāḷu / māḍyāḷu / māḍāḷu</i>
3rd ps. neuter	ಮಾಡೀತು	<i>māḍītu</i>
plural		
1st ps.	ಮಾಡಿಯೇವು / ಮಾಡ್ಯೇವು / ಮಾಡೇವು	<i>māḍiyēvu / māḍyēvu / māḍēvu</i>
2nd ps.	ಮಾಡೀರಿ	<i>māḍīri</i>
3rd ps. epic.	ಮಾಡಿಯಾರು / ಮಾಡ್ಯಾರು / ಮಾಡಾರು	<i>māḍiyāru / māḍyāru / māḍāru</i>
3rd ps. neuter	ಮಾಡಿಯಾವು / ಮಾಡ್ಯಾವು / ಮಾಡಾವು	<i>māḍiyāvu / māḍyāvu / māḍāvu</i>

Second class ('I may call', etc.)**singular****plural**

1st ps.	ಕರೆದೇನು	<i>karedēnu</i>	1st ps.	ಕರೆದೇವು	<i>karedēvu</i>
2nd ps.	ಕರೆದೀ	<i>karedī</i>	2nd ps.	ಕರೆದೀರಿ	<i>karedīri</i>
3rd ps. masc.	ಕರೆದಾನು	<i>karedānu</i>	3rd ps. epic.	ಕರೆದಾರು	<i>karedāru</i>
3rd ps. fem.	ಕರೆದಾಳು	<i>karedāḷu</i>			
3rd ps. nt.	ಕರೆಯೀತು	<i>kareyītu</i>	3rd ps. nt.	ಕರೆದಾವು	<i>karedāvu</i>

Religions of Karnataka

ಬಸವಣ್ಣ

ಕರ್ನಾಟಕದಲ್ಲಿ ಹಲವು ಬೇರೆ ಬೇರೆ ಧಾರ್ಮಿಕ ಪರಂಪರೆಗಳ ಅನುಯಾಯಿ-ಗಳು ಇದ್ದಾರೆ. ಈ ಪರಂಪರೆಗಳಲ್ಲಿ ಕೆಲವು ಪ್ರಾಚೀನವಾಗಿವೆ, ಇವುಗಳ ಅನು-ಯಾಯಿಗಳು ಎಷ್ಟು ಶತಮಾನಗಳಿಂದ ಕರ್ನಾಟಕದಲ್ಲಿದ್ದರೆಂದು ಯಾರಿಗೂ ಸರಿ-ಯಾಗಿ ಗೊತ್ತಿಲ್ಲ. ಬೇರೆ ಕೆಲವು ಪರಂಪರೆಗಳು ಕರ್ನಾಟಕದ ಹೊರಗಿನಿಂದ ಬಂದುವು. ಕೆಲವೊಮ್ಮೆ ಕರ್ನಾಟಕದಲ್ಲೇ ಹೊಸ ಧಾರ್ಮಿಕ ಬೆಳವಣಿಗೆಗಳು ಸಂಭವಿಸಿದುವು.

ಹನ್ನೆರಡನೆಯ ಶತಮಾನದಲ್ಲಿ ಉತ್ತರ ಕರ್ನಾಟಕದಲ್ಲಿ ಬಸವ ಎಂಬ ಅನು-ಭಾವಿ ಬದುಕಿದರು. ಇವರು ಸಾಂಪ್ರದಾಯಿಕ ಶೈವ ಕುಟುಂಬದಲ್ಲಿ ಹುಟ್ಟಿದವರು, ಆದರೆ ಸಾಂಪ್ರದಾಯಿಕ ಧಾರ್ಮಿಕ ಜೀವನದ ಬಗ್ಗೆ ಅವರು ಅತ್ಯಪ್ಪರಾದರು. ವಿ-ಶೇಷವಾಗಿ ಮಾನವರ ಗುಂಪುಗಾರಿಕೆಯಿಂದ ಉಂಟಾದ ವ್ಯಕ್ತಿಗಳ ಅಸಮಾನತೆಯ ಬಗ್ಗೆ ಅತ್ಯಪ್ಪಿಗೊಂಡರು. ಇವರ ಮನಸ್ಸಿಗೆ ಇಡೀ ಪ್ರಪಂಚ ಶಿವಮಯ, ಆದರೆ ಹಲವು ಮಂದಿಗೆ ಇದು ಗೊತ್ತಿಲ್ಲ. ಕೆಲವರು ಶಿವನನ್ನು ಅನುಭವಿಸಬೇಕೆಂದು ನೈತಿಕವಾಗಿ ಬದುಕುತ್ತಾರೆ. ವೈಯಕ್ತಿಕ ಸಾಧನೆಯೇ ಅನುಭಾವಕ್ಕೆ ಮುಖ್ಯವೆಂದು ಇವರಿಗೆ ಗೊತ್ತಾಯಿತು: ಒಬ್ಬ ಮನುಷ್ಯ ಏನು ಮಾಡುತ್ತಾನೋ ಅದು ಮುಖ್ಯ, ಆ ಮನುಷ್ಯನ ಸಾಮಾಜಿಕ ಹಿನ್ನೆಲೆ, ಜಾತಿ ಇತ್ಯಾದಿ ಮುಖ್ಯವಲ್ಲವೆಂದು ನಂಬಿ ಇವರು 'ವಚನಗಳು' ಎಂಬ ಚಿಕ್ಕ ಸಾಹಿತ್ಯಕೃತಿಗಳಲ್ಲಿ ಬರೆದರು. ಹಲವರು ಇವ-ರನ್ನು ಪ್ರೀತಿಯಿಂದ 'ಬಸವಣ್ಣ'ನೆಂದು ಕರೆಯುತ್ತಾರೆ.



*Statue of the great bull Nandi, Śiva's vehicle (at Chamundi Hill, Mysore):
one of the largest bull statues in the world*

Vocabulary

ಅತ್ಯಪ್ತ	<i>atrpta</i>	dissatisfied
ಅತ್ಯಪ್ತಿ	<i>atrpti</i>	dissatisfaction
ಅನುಭವಿಸು	<i>anubhavisu</i>	to experience
ಅನುಭಾವ	<i>anubhāva</i>	religious experience
ಅನುಭಾವಿ	<i>anubhāvi</i>	mystic
ಅನುಯಾಯಿ	<i>anuyāyi</i>	follower
ಅಸಮಾನತೆ	<i>asamānate</i>	inequality
ಇಡಿಯ	<i>iḍiya</i>	entire
ಇತ್ಯಾದಿ	<i>ityādi</i>	etc.
ಕುಟುಂಬ	<i>kuṭumba</i>	family
ಕೆಲವರು	<i>kelavaru</i>	some persons
ಕೆಲವು	<i>kelavu</i>	some (things)
ಕೆಲವೊಮ್ಮೆ	<i>kelavomme</i>	sometimes
ಗುಂಪು	<i>gumpu</i>	group
ಗುಂಪುಗಾರಿಕೆ	<i>gumpugārike</i>	group consciousness, 'groupism'
ಜಾತಿ	<i>jāti</i>	caste
ಜೀವನ	<i>jīvana</i>	life
ತ್ಯಪ್ತ	<i>trpta</i>	satisfied
ತ್ಯಪ್ತಿ	<i>trpti</i>	satisfaction
ಧಾರ್ಮಿಕ	<i>dhārmika</i>	religious
ನಂಬು	<i>nambu</i>	to believe
ನೈತಿಕ	<i>naitika</i>	moral
ಪರಂಪರೆ	<i>parampare</i>	tradition
ಪ್ರಪಂಚ	<i>prapaṃca</i>	world
ಪ್ರಾಚೀನ	<i>prācīna</i>	ancient
ಪ್ರೀತಿ	<i>prīti</i>	love

ಬದುಕು	<i>baduku</i>	to live
ಬಸವ	<i>Basava</i>	(name)
ಬಸವಣ್ಣ	<i>Basavaṅṅa</i>	(name, 'elder brother B.')
ಬೆಳವಣಿಗೆ	<i>beḷavaṅige</i>	development
ಬೇರೆ	<i>bēre</i>	different
ಮಂದಿ	<i>maṁdi</i>	person
ಮನಸ್ಸು	<i>manassu</i>	mind
ಮನುಷ್ಯ	<i>manuṣya</i>	human, person
ಮಾನವ	<i>mānava</i>	human, person
ಮುಖ್ಯ	<i>mukhya</i>	something important
ವಚನ	<i>vacana</i>	(name of a literary form, 'utterance')
ವಿಶೇಷ	<i>viśēṣa</i>	something special
ವೈಯಕ್ತಿಕ	<i>vaiyaktika</i>	something personal
ವ್ಯಕ್ತಿ	<i>vyakti</i>	person, individual
ಶತಮಾನ	<i>śatamāna</i>	century
ಶಿವ	<i>Śiva</i>	(name of god)
ಶಿವಮಯ	<i>śivamaya</i>	made of god
ಶೈವ	<i>śaiva</i>	pertaining to Śiva
ಸಮಾನ	<i>samāna</i>	equal
ಸಮಾನತೆ	<i>samānate</i>	equality
ಸಂಭವಿಸು	<i>saṁbhavisu</i>	to arise, originate
ಸರಿ	<i>sari</i>	correct, right
ಸಾಂಪ್ರದಾಯಿಕ	<i>sāṁpradāyika</i>	orthodox, traditional
ಸಾಧನೆ	<i>sādhane</i>	religious discipline / practice
ಸಾಮಾಜಿಕ	<i>sāmājika</i>	social
ಸಾಹಿತ್ಯಕೃತಿ	<i>sāhityakṛti</i>	literary work
ಹಲವರು	<i>halavaru</i>	many persons

ಹಲವು	<i>halavu</i>	many
ಹಿಂದೆ	<i>hiṁde</i>	behind
ಹಿನ್ನೆಲೆ	<i>hinnele</i>	background
ಹೊಸ	<i>hosa</i>	new

Notes

¹ This construction closely resembles, for instance, the Latin construction *mihi est* and the Russian у меня есть, both of which mean 'to me is'.

² A few examples are quoted from older literature by Kittel in his dictionary, in the lemma *ul*.

³ As in the famous anthology of translations by A.K. Ramanujan, *Speaking of Śiva* (Harmondsworth: Penguin, 1973).

⁴ Cf. an English expression like 'a man of means', signifying financial means.

⁵ In other words, it is used grammatically like the defective *illa* and *alla*.

⁶ Venkatachalastry 2007: 158-9.

Lesson 18

Impersonal and 'passive' verbal constructions – the conditional – the concessional – verbal expressions of time – verbal expressions of mode – verbal expressions of place

Impersonal and passive verbal constructions

Kannada has two constructions that can be used as equivalents of the modern Indo-European passive mode: one resembles the passive rather well, while it is better to consider the other an impersonal construction.

Western linguists use the term 'passive' for the Kannada construction in which the historical short form of the infinitive of a verb (not in *-alu*, but in *-al*) is followed by a form of the auxiliary verb *paḍu* 'to experience, to undergo'.¹

ಆ ಕೆಲಸ	<i>ā kelasa</i>	that work is being
ಮಾಡಲ್ಪಡುತ್ತದೆ	<i>māḍalpaḍuttade</i>	done

This type of construction, although commonly understood, is considered rather artificial, and it is not used often.²

If one wishes to indicate who or what the agent of the action is, this can be added using the ablative / instrumental case:

ಇದು ಅವನಿಂದ	<i>idu avaniṁda</i>	this is being done
ಮಾಡಲ್ಪಡುತ್ತದೆ	<i>māḍalpaḍuttade</i>	by him

(In practice, this is rarely done, because the main reason for using a passive construction is to focus on the logical object.)

A more common construction to achieve the same result (namely, to indicate that a transitive action takes place, without indicating the agent of the action) also uses the infinitive in *-alu*, together with a form of the verb *āgu* in an unspecified third person singular neuter. (The final *u* of the infinitive ending is elided before the following long *ā*.) The object of verb remains the object (i.e., nouns and pronouns indicating humans must be in the accusative case, and neuter nouns and pronouns facultatively so), and it does not become the grammatical subject, as is the case in the previously mentioned construction with *paḍu*.

ಆ ಕೆಲಸ ಮಾಡಲಾಗುತ್ತದೆ	<i>ā kelasa māḍalāguttade</i>	that work is being done
ಆ ಕೆಲಸ ಮಾಡಲಾಯಿತು	<i>ā kelasa māḍalāyitu</i>	that work was done
ಆ ಕೆಲಸ ಮಾಡಲಾಗಿದೆ	<i>ā kelasa māḍalāgide</i>	that work has been done
ಆ ಪುಸ್ತಕಗಳನ್ನು ಓದಲಾಗಿದೆ	<i>ā pustakagaḷannu ōdalāgide</i>	those books have been read

Also this construction is not often used, although clearly more frequently than the one with *paḍu*.

The conditional

In the major modern European languages, a condition is indicated by means of a special word, such as the English 'if' in a sentence such as *if he comes, I too will come*, German 'falls' in *falls er kommt, komme ich auch*, etc. The Dravidian languages do not have such a single word that indicates conditionality: they have a special verb form for this.³ In Kannada, this form is based on the past tense stem, to which the distinctive suffix *-are* is added: *avanu baṁḍare nānū baruttēne* ('if he comes, I too will come').

ನೀವು ಅಲ್ಲಿ ಹೋದರೆ ಅವರನ್ನು ನೋಡುವಿರಿ	<i>nīvu alli hōḍare avarannu nōḍuviri</i>	if you go there, you will see them [lit.: there if-gone you them will-see]
ಹಾಗೆ ಮಾಡಿದರೆ ತುಂಬ ಲಾಭ ಸಿಗುತ್ತದೆ	<i>hāge māḍidare tumba lābha siguttade</i>	if one does that, one obtains great profit [lit.: thus if-done much profit is-obtained]

ಅಮ್ಮ ಕರೆದರೆ ನೀನು	<i>amma karedare nīnu</i>	if mother calls, you
ತಕ್ಷಣ ಹೋಗಬೇಕು	<i>takṣaṇa hōgabēku</i>	must go at once [lit.: mother if-called you immediately to-go is-desired]

The above examples show that the formation of the conditional is perfectly regular: always the past stem + *are* (*baṃd-are; hōd-are; māḍid-are; kared-are*).

Like the gerund and the relative participle, the conditional is a non-finite verb form and does not indicate person, gender or number. Without an explicit subject, the conditional can also express generality, such as in a famous line from a song by the popular Kannada film actor Rājīkumār⁴ in the movie *Ākasmika*: ಹುಟ್ಟಿದರೆ ಕನ್ನಡ ನಾಡಲ್ಲಿ ಹುಟ್ಟಬೇಕು *huṭṭidare kannaḍa nāḍalli⁵ huṭṭabēku* ‘if one is born, one should be born in the Kannada land’ (i.e., if at all one must be born, then one ought to be born in the beautiful land of Karnataka).

Also a (past) perfect conditional is possible, indicating a condition that has, or should have been, fulfilled in the past. This form consists, like other perfect forms, of a gerund (usually) and a form of the verb *iru* ‘to be’ (in this case: the conditional), and it is used particularly (in an unexpectedly idiomatic way) to express an **unreal** situation,⁶ i.e., a hypothetical situation that has not arisen, in which case the unreal consequence (i.e., the consequence which would have been expected, but which of course did not arise, because the condition was not fulfilled) is expressed in the past continuous mode:⁷

ಅವರು ಹಾಗೆ ಮಾಡಿದ್ದರೆ ನಾನೂ ಬರುತ್ತಿದ್ದೆನು	<i>avaru hāge māḍiddare nānū baruttiddenu</i>	if he had done this, I too would have come
ಅವರು ಮುಂಚಿತವಾಗಿ ಹೇಳಿದ್ದರೆ ಇದು ಆಗುತ್ತಿರಲಿಲ್ಲ	<i>avaru muṃcitavāgi hēḷiddare idu āguttiralilla⁸</i>	if he had said this beforehand, this would not have happened

Idiomatic translation of two frequent conditionals

Two words that are obviously conditionals, and that are in very frequent everyday use, are usually better not translated as conditionals into English.

One extremely often used word in everyday conversation, ಆದರೆ *ādare*, is the conditional form of the verb ಆಗು *āgu* 'to become / happen / occur'. Literally, this word means 'if [something] happens' or 'if [something] is'. Hardly any Kannada speaker is consciously aware of this, but if the word occurs at the beginning of a sentence or phrase, it can usually best be translated in English as 'but'.

A common combination is ಹಾಗಾದರೆ *hāgādare* 'if [that] becomes so' or 'if that is so' (*hāge* + *ādare*), which is best translated as 'in that case' or 'if so'.

Another very frequently used conditional word is ಎಂದರೆ *eṃdare*, which is derived from the quotative verb *ennu*. Literally, it means 'if [one] says', but its function is often better represented by the English translation 'that is to say', 'i.e.', 'in other words':

ಅವನು ನನ್ನ ನೆಂಟ,	<i>avanu nanna neṃṭa</i> ,	he is my relative,
ಎಂದರೆ ನನ್ನ ಮಾವನ	<i>eṃdare nanna māva-</i>	that is to say, my
ಮಗ	<i>na maga</i>	cousin [uncle's son]
ಆ ಕೆಲಸ ತುಂಬ ಕಷ್ಟ,	<i>ā kelasa tumba</i>	that work is very
ಎಂದರೆ ನಾನು	<i>kaṣṭa, eṃdare nānu</i>	difficult, in other
ಮಾಡುವುದಿಲ್ಲ	<i>māḍuvudilla</i>	words: I will not
		do it

Eṃdare is often used to introduce explanations and can often be translated as 'because':

ನಾನು ಬೇಗ ಮನೆಗೆ	<i>nānu bēga manege</i>	I must go home soon,
ಹೋಗಬೇಕು,	<i>hōgabēku, eṃdare</i>	because it is getting
ಎಂದರೆ	<i>caḷiyāguttade</i>	cold
ಚಳಿಯಾಗುತ್ತದೆ		

ಅವರು ಏಕೆ ಬರಲಿಲ್ಲ	<i>avaru ēke baralilla</i>	he did not come
ಎಂದರೆ ಅವರಿಗೆ	<i>em̄dare avarige</i>	because he was not well
ಹುಷಾರಿರಲಿಲ್ಲ	<i>huṣāiralilla</i>	(lit. 'if one says "why did he not come", [then the answer is] there was no health to him')

Often *em̄dare* serves as an emphatic kind of copula, 'is / are / am', especially where a situation is explained in detail:

ಸೀತೆ ಎಂದರೆ ಅವರ	<i>Sīte em̄dare avara</i>	Sīte is his wife
ಪತ್ನಿ	<i>patni</i>	

Hence a highly idiomatic expression like the following will become clear: ಬೆಂಡೆಕಾಯಿ ಎಂದರೆ ಅವರಿಗೆ ಪ್ರಾಣ *beṁḍekāyi em̄dare avarige prāṇa* 'okra⁹ are his favourite food' (lit.: "if one says 'okra', him-to life-force"; *prāṇa* in ancient – and current – Indian thought is the basic life-force in every living being, comparable to the Chinese *qi*).

ಎಂದರೆ also occurs frequently in combination with the interrogative ಏಕೆ *ēke* 'why': ಏಕೆಂದರೆ *ēkem̄dare* (*ēke + em̄dare*) literally means 'if [one] says "why"', but is best translated to English by means of the simple 'because'.

Both ಆದರೆ and ಎಂದರೆ are very commonly written joined to the preceding word:

ಅವರು ನಿಮ್ಮ	<i>avaru nimma taṁdeya-</i>	if he is your father,
ತಂದೆಯವರಾದರೆ	<i>varādare¹⁰ nivū doḍḍa</i>	then you too must
ನೀವೂ ಅವರ ಹಾಗೆ	<i>paṁḍitarāgirabēku¹¹</i>	have become a great
ದೊಡ್ಡ		scholar
ಪಂಡಿತರಾಗಿರಬೇಕು		

Another function of the conditional is found in less careful and less exact usage, namely, as an **indication of time**:

ಅವನು ಬಂದರೆ	<i>avanu baṁdare</i>	when he came, the
ಕೆಲಸ ಮುಗಿಯಿತು	<i>kelasa mugiyitu</i>	work was completed

This usage is, of course, potentially confusing and ought to be avoided; but it is good for the learner to know that less careful users of the language in practice do use the conditional in this manner.¹² The correct

and unambiguous manner to express the time at which an event takes place or has taken place will be discussed below.¹³

The concessive

If the inclusive suffix *-ū* is added to a conditional, a verb form is created that indicates a concession:

ಅವನು ಬಂದರೂ	<i>avanu baṁdarū</i>	even if he comes, I
ನಾನೂ ಬರುತ್ತೇನೆ	<i>nānū baruttēne</i>	too will come

The formation of the concessive is quite simple: adding *-ū* to a conditional means ‘also if’, ‘although’, or ‘even if’. Some modern Kannada grammars mention the concessive as a separate verb form (for which reason it is also mentioned here), but traditional grammars written in Kannada do not.

For individual reasons of relatively rare stylistic preference, some authors choose the older form ending in *-āgyū* (= *āgi* + *ū*): ಅವನು ಬಂದಾಗ್ಯೂ ನಾನೂ ಬರುತ್ತೇನೆ *avanu baṁdāgyū nānū baruttēne*. Occasionally one also finds the gerund with an added *-ū*.

Interrogatives with *-ō* and *-ādarū*

Interrogative words (*ēnu*, *yāru*, *elli*, *yāva*) acquire special meanings when they are combined with the concessive *ādarū* or the doubt suffix *-ō*.

When the suffix *-ō* is added, the interrogative word loses its interrogative meaning and indicates **indefiniteness**: *yāru* + *ō* > *yārō* ‘somebody’; *ēnu* + *ō* > *ēnō* ‘something’, etc.

ಯಾರೋ ಬಂದರು	<i>yārō baṁdaru</i>	somebody came
ಯಾರನ್ನೋ ನೋಡಿದೆನು	<i>yārannō nōḍidenū</i>	I saw someone
ಅದು ಎಲ್ಲಿಯೋ ಇದೆ	<i>adu elliyō ide</i>	it is somewhere

A similar but semantically different change takes place when *ādarū* (the concessive of *āgu*) is added: this changes the interrogative into a word that indicates **indifference**: *yāru* + *ādarū* > *yārādarū* ‘anybody’, *elli* + *ādarū* > *elliyādarū* ‘anywhere’, etc.

ಯಾರಾದರೂ ಬರಬಹುದು	<i>yārādarū</i> <i>barabahudu</i>	anyone may come
ಎಲ್ಲಿಯಾದರೂ ಕೂತುಕೊಳ್ಳಿ	<i>elliyādarū kūtukolli</i>	please sit down anywhere
ಏನಾದರೂ ಹೇಳಿ	<i>ēnādarū hēli</i>	please say anything

Verbal expressions of mode

A relative participle can be joined with the adverb *aṃte* or *hāge* ‘thus, in that manner’, resulting in a verbal expression of mode. Before *aṃte* the final short *a* of the participle is elided.

ಅವನು ಮಾಡಿದಂತೆ ನಾನು ಮಾಡುವುದಿಲ್ಲ	<i>avanu māḍidamte</i> <i>nānu māḍuvudilla</i>	I will not do [it] in the manner in which he did [it] [lit.: he done-manner I-doing is-not]
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ಅವನು ಮಾಡಿದಹಾಗೆ ನಾನು ಮಾಡುವುದಿಲ್ಲ	<i>avanu māḍidahāge</i> <i>nānu māḍuvudilla</i>	(the same as above)
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The combination of a non-past relative participle + *aṃte* or *hāge* can have another idiomatic meaning, namely, a **causative** one. Especially the combination of relative participle + *hāge* / *aṃte* + *māḍu* is a common way to express a causative, as in the second sample sentence below:

ಅವನು ಬರುವಹಾಗೆ ಹೇಳಿದ್ದೇನೆ	<i>avanu baruvahāge</i> <i>hēḷiddēne</i>	I have told him to come [he coming-thus having-said I am]
ನಾನು ಹಾಗೆ ಹೇಳುವಂತೆ ಮಾಡಿದರು	<i>nānu hāge hēḷuvamte</i> <i>māḍidaru</i>	they made me say that [I so saying-thus they made]

Verbal expressions of time

When we indicate time, we are talking about a point in time in reference to a main event. The way to do this in Kannada is to use a relative participle and to add the word *āga* ‘then, that time’. The final vowel of the relative participle is elided. As with other constructions containing a relative participle, there is no explicit indication of the grammatical subject of that participle. For example:

<i>baruva</i> + <i>āga</i> >	<i>baruvāga</i>	when [the subject] will come
<i>baṁda</i> + <i>āga</i> >	<i>baṁdāga</i>	after [the subject] has come
ಅವನು ಬರುವಾಗ ನಾನು ಇರುವುದಿಲ್ಲ	<i>avanu baruvāga</i> <i>nānu iruvudilla</i>	I will not be there when he comes
ಅವನು ಬಂದಾಗ ನಾನು ಇರಲಿಲ್ಲ	<i>avanu baṁdāga nānu</i> <i>iralilla</i>	I was not there when he came
ನಾನು ಇಲ್ಲದಾಗ ಅವಳು ಬಂದಳು	<i>nānu illadāga</i> <i>avaḷu baṁdaḷu</i>	she came when I was ¹⁴ not there

Verbal expressions of place

As we have seen above, verbal expressions of time are created by joining a relative participle to the word *āga* ‘then’. The same can be done with the word *alli* ‘there’ to create verbal expressions of place: e.g., *iruvalli* (< *iruva* + *alli*), ‘where something / somebody is’; *hōdalli* ‘where someone / something went’, etc.

ನಾವು ನಾಳೆ ಹೋಗುವಲ್ಲಿ ತುಂಬ ಜನ ಇದ್ದಾರೆ	<i>nāvu nāḷe hōguvalli</i> <i>tumba jana iddāre</i>	there are many people where we will be going tomorrow
ಅವರು ಹೊದ ವರ್ಷ ವಾಸ ಮಾಡಿದಲ್ಲಿ ಈಗ ಏನೂ ಇಲ್ಲ	<i>avaru hōda varṣa vāsa</i> <i>māḍidalli īga ēnū illa</i>	where he lived last year, there is nothing now

ಆ ಬಸ್ಸು ನಿಂತಿರುವಲ್ಲಿ *ā bassu niṁtiruvalli*¹⁵ let us turn to the
 ಬಲಕಡೆಗೆ *balakaḍeḡe*¹⁶ *hōgōṇa* right where that bus
 ಹೋಗೋಣ is standing

Alternatively, such sentences could be constructed as *nāvu nāle hōguva jāgadalli tumba jana iddāre* ‘there are many people at the place where we will be going tomorrow’, etc.

In very literary usage, the combination of relative participle + *alli* may be used as an alternative for the conditional.

Exercise

Read and translate the following sentences:

೧. ಶಿಕ್ಷಕರು ಅವರ ಕೆಲಸ ಸರಿಯಾಗಿ ಮಾಡಿದರೂ ಕೆಲವೊಮ್ಮೆ ಪಾಠವನ್ನು ಸರಿಯಾಗಿ ಕಲಿಯಲಾಗುವುದಿಲ್ಲ.
೨. ನಾವು ಊಟಕ್ಕೆ ಬಂದಾಗ ಏನೂ ಉಳಿದಿರಲಿಲ್ಲ.¹⁷
೩. ಅವರು ಆ ಕೆಲಸವನ್ನು ಮಾಡಿದಾಗ ನಾನು ಮಾಡುವುದಿಲ್ಲ.
೪. ಹಾಗೆ ನೋಡಿದರೆ ಇದು ನಿಜವಾಗಿ ಕಷ್ಟವಲ್ಲ.
೫. ಆ ಕಾರು ಬಲಕಡೆಗೆ ಹೋದಲ್ಲಿ ನನ್ನ ಮನೆ ಇದೆ.
೬. ನೀವು ಬರೆದರೆ ಅವರಿಗೆ ಬಹಳ ಸಂತೋಷವಾಗುತ್ತದೆ.
೭. ಜಾಸ್ತಿ ಕಾಫಿ ಕುಡಿದರೆ ನಿಂದೆ ಬರುವುದಿಲ್ಲ.
೮. ಜಾಸ್ತಿ ಕಾಫಿ ಕುಡಿದರೂ ನಾನು ಚೆನ್ನಾಗಿ ನಿಂದೆ ಮಾಡಿದೆ.
೯. ಮಾಡಬೇಕಾದ ಕೆಲಸ ಬೇಗ ಮುಗಿಸಿದರೆ ನಾವು ಸಿನಿಮಾಕ್ಕೆ ಹೋಗಬಹುದು.
೧೦. ನಿಮಗೆ ಬೇಕಾದರೆ ನೀವು ಹೋಗಬಹುದು; ನಾನು ಬರುವುದಿಲ್ಲ, ಏಕೆಂದರೆ ನನಗೆ ಬಹಳ ತಲೆನೋವು ಇದೆ.

Religions of Karnataka

ಮಂಜುನಾಥ



Main entrance of the Mamjunātha Temple, Dharmasthala

ಕರ್ನಾಟಕದ ಕರಾವಳಿಯಲ್ಲಿ, ದಕ್ಷಿಣ ಕನ್ನಡ ಜಿಲ್ಲೆಯಲ್ಲಿ, ಧರ್ಮಸ್ಥಳ ಎಂಬ ಮುಖ್ಯವಾದ ಕ್ಷೇತ್ರವಿದೆ. ಇಲ್ಲಿ ಕೆಲವು ದೇವಸ್ಥಾನಗಳಿವೆ, ಆದರೆ ಎಲ್ಲದಕ್ಕಿಂತ ದೊಡ್ಡದು ಮತ್ತು ಮುಖ್ಯವಾದುದು ಮಂಜುನಾಥಸ್ವಾಮಿಯದು. ಮಂಜುನಾಥಸ್ವಾಮಿಯ ದರ್ಶನಕ್ಕೋಸ್ಕರ ದಿವಸಾ ಸಾವಿರಾರು ಜನರು ಇಡೀ ಕರ್ನಾಟಕದಿಂದಲೂ ಕರ್ನಾಟಕದ ಹೊರಗಿನಿಂದಲೂ ಬರುತ್ತಾರೆ. ಊರಿನ ಹೆಸರು ಮೊದಲು 'ಕುಡುಮ' ಎಂದಿತ್ತು. ಹದಿನಾರನೆಯ ಶತಮಾನದಲ್ಲಿ ವೈಷ್ಣವ ಯತಿಯಾದ ವಾದಿರಾಜಸ್ವಾಮಿ ಇಲ್ಲಿ ಬಂದು ಈಗಿನ ಹೆಸರನ್ನು ಊರಿಗೆ ಕೊಟ್ಟರು.

ಧರ್ಮಸ್ಥಳದಲ್ಲಿ ಭಾರತದೇಶದ ಧಾರ್ಮಿಕ ಸಹಿಷ್ಣುತೆ ಸ್ಪಷ್ಟವಾಗಿ ಕಾಣಿಸುತ್ತದೆ. ಧರ್ಮಾಧಿಕಾರಿಗಳು¹⁸ ಜೈನರು, ಪ್ರಧಾನ ಪುರೋಹಿತರು ಉಡುಪಿಯಿಂದ ಬಂದ ವೈಷ್ಣವರು, ಮಂಜುನಾಥಸ್ವಾಮಿ ಶಿವನ ಒಂದು ರೂಪ. ಬೇರೆ ಬೇರೆ ಧರ್ಮಗಳ ಅನುಯಾಯಿಗಳು ಭಕ್ತರಾಗಿ ಧರ್ಮಸ್ಥಳಕ್ಕೆ ಬರುತ್ತಾರೆ. ಕೆಲವು ಶತಮಾನಗಳ ಹಿಂದೆ, ಈಗಿನ ಧರ್ಮಾಧಿಕಾರಿಗಳ ಪೂರ್ವಜರ ಹತ್ತಿರ ನಾಲ್ಕು ದೇವತೆಗಳು ಬಂದು ಕ್ಷೇತ್ರದ ಮೇಲೆ ರಕ್ಷಣೆ ಇರುವುದಕ್ಕಾಗಿ ಎಲ್ಲ ಮಂದಿ ಯಾತ್ರಿಕರಿಗೂ ಕ್ಷೇತ್ರದಲ್ಲಿ ಊಟ ಸಿಗಬೇಕೆಂದು ಹೇಳಿದರು. ಊಟ ಕೊಡುವ ಈ ರೂಢಿ ಇವತ್ತಿನ ವರೆಗೂ ಮುಂದುವರಿದಿದೆ. ನಮ್ಮ ಕಾಲದಲ್ಲಿ ಧರ್ಮಸ್ಥಳದಲ್ಲಿ ದಿವಸಾ

ಸುಮಾರು ಹತ್ತು ಸಾವಿರ ಜನರಿಗೆ ಊಟ ಕೊಡಲಾಗುತ್ತದೆ, ಶಿವನ ದಿವಸವಾದ ಸೋಮವಾರಗಳಲ್ಲಿ ಈ ಸಂಖ್ಯೆ ಇಪ್ಪತ್ತೈದು ಸಾವಿರ ಆಗಬಹುದು.

ಮಂಜುನಾಥದೇವಸ್ಥಾನದಲ್ಲಿ ಮಂಜುನಾಥಸ್ವಾಮಿಯ ಲಿಂಗ ಮಾತ್ರವಲ್ಲ, ಬೇರೆ ದೇವತೆಗಳೂ ಇವೆ. ಊರಿನ ಬೇರೆ ಕಡೆಯಲ್ಲಿ ಸುಂದರವಾದ ಜೈನ ದೇವಸ್ಥಾನವಿದೆ. ಬೇರೆ ಕಡೆ ಚಿಕ್ಕ ಗುಡ್ಡದಲ್ಲಿ ಶ್ರವಣಬೆಳಗೊಳದಲ್ಲಿನ ಹಾಗೆ ಬಾಹುಬಲಿಸ್ವಾಮಿಯ ಮಹಾಮೂರ್ತಿ ಇದೆ. ದೊಡ್ಡ ಗ್ರಂಥಾಲಯವೂ ಸಂಗ್ರಹಾಲಯವೂ ಚಿಕ್ಕಿತ್ತಾಲಯವೂ ಇವೆ. ಅನೇಕ ಕಲಾತ್ಮಕ ಹಾಗೂ ಧಾರ್ಮಿಕ ಕಾರ್ಯಕ್ರಮಗಳು ಧರ್ಮಸ್ಥಳದಲ್ಲಿ ನಡೆಯುತ್ತವೆ, ಆದ್ದರಿಂದ ಇದು ಕರ್ನಾಟಕದ ಒಂದು ಮುಖ್ಯವಾದ ಸಾಂಸ್ಕೃತಿಕ ಕೇಂದ್ರವಾಗಿದೆ.



The Manjunātha Temple, Dharmasthala, by evening

Vocabulary

ಅನುಯಾಯಿ	<i>anuyāyi</i>	follower
ಅನೇಕ	<i>anēka</i>	many
ಆಗ	<i>āga</i>	then, that time
ಇಪ್ಪತ್ತೈದು	<i>ippataidu</i>	twenty-five

ಇವತ್ತಿನ	<i>ivattina</i>	today's, of today
ಈಗಿನ	<i>īgina</i>	of now, present
ಉಳಿ	<i>uḷi</i>	to remain
ಏಕೆಂದರೆ	<i>ēkeṃdare</i>	because
ಒಮ್ಮೆ	<i>omme</i>	once
ಕರಾವಳಿ	<i>karāvāḷi</i>	coast
ಕಲಾತ್ಮಕ	<i>kaḷatmaka</i>	artistic
ಕಲಿ	<i>kali</i>	to learn
ಕಾಣಿಸು	<i>kāṇisu</i>	to appear, seem
ಕಾಫಿ	<i>kāphi</i>	coffee
ಕಾರು	<i>kāru</i>	car
ಕಾರ್ಯಕ್ರಮ	<i>kāryakrama</i>	program
ಕುಡುಮ	<i>kuḍuma</i>	(placename)
ಕೆಲವೊಮ್ಮೆ	<i>kelavomme</i>	sometimes
ಕೇಂದ್ರ	<i>kēṃdra</i>	centre
ಗುಡ್ಡ	<i>guḍḍa</i>	hill, hillock
ಗ್ರಂಥಾಲಯ	<i>gramthālaya</i>	library
ಚಳಿ	<i>caḷi</i>	cold
ಚಿಕಿತ್ಸಾಲಯ	<i>cikitsālaya</i>	clinic
ಜಾಸ್ತಿ	<i>jāsti</i>	too much, excessively
ಜಿಲ್ಲೆ	<i>jille</i>	district
ಜೊತೆಗೆ	<i>jotege</i>	together with
ತಂದೆ	<i>taṃde</i>	father
ತಕ್ಷಣ	<i>takṣaṇa</i>	immediately
ತಲೆ	<i>tale</i>	head
ತಲೆನೋವು	<i>talenōvu</i>	headache
ದಿವಸಾ	<i>divasā</i>	daily (adverb)
ದೇವತೆ	<i>dēvate</i>	divinity

ಧರ್ಮಸ್ಥಳ	<i>Dharmasthāla</i>	(placename)
ಧರ್ಮಾಧಿಕಾರಿ	<i>dharmādhikāri</i>	(religious title and function)
ಧಾರ್ಮಿಕ	<i>dhārmika</i>	religious
ನಿಜ	<i>nija</i>	real, true
ನಿದ್ರೆ / ನಿದ್ರೆ	<i>nidre / nidre</i>	sleep
ನೆಂಟ	<i>neṁṭa</i>	(blood-) relative
ನೋವು	<i>nōvu</i>	pain
ಪಂಡಿತ	<i>paṁḍita</i>	scholar
ಪೂರ್ವಜ	<i>pūrvaja</i>	ancestor
ಪ್ರಧಾನ	<i>pradhāna</i>	main, chief
ಪ್ರಾಣ	<i>prāṇa</i>	life, life force
ಬಲಕಡೆ	<i>balakaḍe</i>	right (side)
ಬಹಳ	<i>bahaḷa</i>	much, very
ಬೆಂಡೆಕಾಯಿ	<i>beṁḍekāyi</i>	okra, 'ladies' fingers'
ಮಂಜುನಾಥ	<i>Maṁjunātha</i>	(name)
ಮಹಾಮೂರ್ತಿ	<i>mahāmūrti</i>	great image
ಮಾತ್ರ	<i>mātra</i>	only
ಮುಂಚಿತವಾಗಿ	<i>mum̐citavāgi</i>	beforehand, earlier
ಮುಂದುವರಿ	<i>mum̐duvari</i>	to continue
ಮುಗಿ	<i>mugi</i>	to end (intr.)
ಮುಗಿಸು	<i>mugisu</i>	to end, finish (trans.)
ಯತಿ	<i>yati</i>	wandering ascetic
ಯಾತ್ರಿಕ	<i>yātrika</i>	pilgrim
ರಕ್ಷಣೆ	<i>rakṣaṇe</i>	protection
ರೂಢಿ	<i>rūḍhi</i>	custom, usage
ರೂಪ	<i>rūpa</i>	form, shape
ಲಾಭ	<i>lābha</i>	profit, advantage

ಲಿಂಗ	<i>liṅga</i>	'sign', a particular depiction of Śiva
ವರೆಗೂ	<i>varegū</i>	until
ವರ್ಷ	<i>varṣa</i>	year
ವಾದಿರಾಜ	<i>Vādirāja</i>	(name)
ವಾಸ	<i>vāsa</i>	dwelling, living
ಶತಮಾನ	<i>śatamāna</i>	century (100 years)
ಶಿಕ್ಷಕ	<i>śikṣaka</i>	teacher
ಸಂಖ್ಯೆ	<i>saṃkhye</i>	number
ಸಂಗ್ರಹಾಲಯ	<i>saṃgrahālaya</i>	museum
ಸಂತೋಷ	<i>saṃtōṣa</i>	joy
ಸಹಿಷ್ಣುತೆ	<i>sahiṣṇute</i>	tolerance
ಸಾಂಸ್ಕೃತಿಕ	<i>sāṃskṛtika</i>	cultural
ಸಾವಿರ	<i>sāvira</i>	thousand
ಸಾವಿರಾರು	<i>sāvīrāru</i>	thousands
ಸಿನಿಮಾ	<i>sinima</i>	movie theatre
ಸುಮಾರು	<i>sumāru</i>	approximately
ಸೋಮವಾರ	<i>sōmavāra</i>	Monday
ಸ್ಪಷ್ಟ	<i>spaṣṭa</i>	clear
ಹದಿನಾರನೆಯ	<i>hadināraneya</i>	sixteenth
ಹಾಗಾದರೆ	<i>hāgādare</i>	in that case, if that is so
ಹಾಗೂ	<i>hāgū</i>	and, also
ಹುಷಾರು	<i>huṣāru</i>	health

Notes

¹ This form of the infinitive in *-al*, which remains also in combination with the following *p*, shows that this construction is rather archaic.

² It is so rarely used that I once heard a professional linguist in a seminar, who was a native speaker of Kannada, assume that it is a late imitation of

the English passive. This is obviously wrong, since its use can be found already in tenth-century Kannada literature and also in the neighbouring Tamil language. Similarly, D.N. Shankar Bhat writes: “Such sentences are just translations from English (or Sanskrit)” (Bhat 2001: 125, §7.5: ಅಂತಹ ವಾಕ್ಯಗಳು ಇಂಗ್ಲಿಷ್ (ಇಲ್ಲವೇ ಸಂಸ್ಕೃತ) ವಾಕ್ಯಗಳ ಭಾಷಾಂತರಗಳು ಮಾತ್ರ). Such historically unfounded utterances show how very rarely this construction is used.

³ The Kannada term for the conditional verb form is ಪಕ್ಷಾರ್ಥನ್ಯೂನ *paksārthanyūna*: Venkatachalastry 2007: 159.

⁴ Rajkumar (1929-2006), immediately recognizable by his prominent pointed nose, was by far the most popular actor in the Kannada-language film industry during most of his life. He won several awards, including an honorary doctorate from the University of Mysore in 1976. Amitabh Bachchan, the best known ‘Bollywood’ movie actor, is on record as having said: “If an actor like Dr. Rajkumar were there in Bollywood, we would have been nowhere” (*Nilacharal Magazine*, March 10th, 2010).

⁵ The shortened form *nāḍalli* (for *nāḍinalli*) can occur in verse for metrical reasons.

⁶ In European grammars this is often described by the Latin term **irrealis**.

⁷ This construction of the unreal is also often seen, however, with a simple conditional: *avaru hāge māḍidare nānū baruttidenu*, etc.

⁸ *āgutta + iralu + illa = āguttiralilla* ‘was not becoming’, the negative form of the present tense in the continuous mode.

⁹ The green vegetable known in the Western as ‘okra’ is often poetically called ‘lady’s fingers’ in India, on account of its tapered shape, and this name is what one commonly finds on the menus of restaurants.

¹⁰ *taṃde + y + avaru + ādare = taṃdeyavarādare*, “if [X] is the [respected] father”. Compare the use of *avaru* after names as a polite form of address (lesson 2), or a German expression like *Herr Vater*.

¹¹ *paṃḍitaru + āgi + ira + bēku = paṃḍitarāgirabēku*

¹² This confusion of conditionality and temporality is found also in other languages; for instance, in colloquial German one can often hear the word *wenn* as a substitute for *falls*.

¹³ See p. 224 in this lesson.

¹⁴ *illadāga*, begin in the negative mode, does not indicate tense; that the sentence should be translated with ‘I was not’ is to be inferred from the tense of the final verb, *baṃḍaḷu*.

¹⁵ *niṃtu + iruva + alli*

¹⁶ ‘to the right side’. Here one could also say *balakke* (or, in the big cities, the awful but common *raiṭu*), but the text is idiomatically considered more explicit and clear.

¹⁷ *uḷidu + iralu + illa*: a past perfect.

¹⁸ The *dharmādhikāri* or ‘religiously authoritative person’ is the person who holds the highest authority in a religious centre.

Lesson 19



Wood carving work being carried out at the Jaina maṭha at Humcha

ella ‘all’ – the ‘aloof’ personal pronouns ātanu / ītanu and āke / ike – the reflexive pronoun tānu / tāvu – auxiliary verbs – other defective verbs and idiomatic usages – possibility

ella ‘all’

The word ಎಲ್ಲ *ella* is peculiar in that it can be used either as an attribute or substantively:

ಎಲ್ಲ ಹಣ್ಣುಗಳು	<i>ella haṇṇugaḷu</i>	all the fruits
ಹಣ್ಣುಗಳೆಲ್ಲವು	<i>haṇṇugaḷellavu</i>	(the same)

As an attribute, the word is ಎಲ್ಲ *ella* (or, alternatively, ಎಲ್ಲಾ *ellā*). Substantively, in the sense of ‘all things’, it is a neuter and has the form ಎಲ್ಲ *ella* or ಎಲ್ಲವು *ellavu* or ಎಲ್ಲವೂ *ellavū* in the nominative case, which suggests that it would be declined like the pronoun ಅವು *avu*; however, in the oblique cases it is declined like *adu* (see the table below). In the sense of ‘all persons’, it is epicene and has the form ಎಲ್ಲರು *ellaru* in the nominative, like the pronoun ಅವರು *avaru*.

Because ‘all’ indicates quantity, like a numeral, one often sees *maṇḍi* or *jana* (both *maṇḍi* and *jana* mean ‘person’)¹ after it before the noun to which it refers; however, it is not deemed necessary:

ಎಲ್ಲ [ಮಂದಿ] ವಿದ್ಯಾರ್ಥಿಗಳು	<i>ella [maṁdi] vidhy- ārthigaḷu</i>	all the students
ವಿದ್ಯಾರ್ಥಿಗಳೆಲ್ಲರು	<i>vidyārthigaḷellaru</i>	(the same)

As these examples show, the substantively used *ella* meaning 'all things' or 'everything' is ಎಲ್ಲವು *ellavu*, 'all persons' is ಎಲ್ಲರು *ellaru*. They are declined as follows:

ಎಲ್ಲ(ವು)	<i>ella(vu)</i>	everything	(nominative)
ಎಲ್ಲ(ವನ್ನು)	<i>ella(vannu)</i>	everything	(accusative)
ಎಲ್ಲದರಿಂದ	<i>elladarimda</i>	from	(ablative)
		everything	
ಎಲ್ಲದಕ್ಕೆ	<i>elladakke</i>	to everything	(dative)
ಎಲ್ಲದರ	<i>elladara</i>	of everything	(genitive)
ಎಲ್ಲದರಲ್ಲಿ	<i>elladaralli</i>	in everything	(locative)

The form *ellaru* / *ellarū* for persons is quite regular:

ಎಲ್ಲರು / ಎಲ್ಲರೂ	<i>ellaru / ellarū</i>	(nominative)
ಎಲ್ಲರನ್ನು / ಎಲ್ಲರನ್ನೂ	<i>ellarannu / ellarannū</i>	(accusative)
ಎಲ್ಲರಿಂದ / ಎಲ್ಲರಿಂದಲೂ	<i>ellarimda / ellarimdalū</i>	(ablative)
ಎಲ್ಲರಿಗೆ / ಎಲ್ಲರಿಗೂ	<i>ellarige / ellarigū</i>	(dative)
ಎಲ್ಲರ	<i>ellara</i>	(genitive)
ಎಲ್ಲರಲ್ಲಿ / ಎಲ್ಲರಲ್ಲೂ	<i>ellaralli / ellarallū</i>	(locative)

It should be noted that the forms of *ella* with the inclusive suffix *ū* are quite usual. Strictly speaking, this is superfluous, since 'all' semantically already includes everything. This *ū* should be considered nothing more than an emphasizing of the all-inclusive character of *ella*.

When *ella* follows the word to which it refers (as in *vidyārthigaḷellarū*), any case endings are added to the form of *ella*:

ವಿದ್ಯಾರ್ಥಿಗಳೆಲ್ಲರನ್ನೂ ನೋಡಿದೆನು	vidyārthigaḷellarannū nōḍidenu	I saw all the students
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or *ella* is added after the case ending:

ಅವನು ಹಣ್ಣುಗಳನ್ನೆಲ್ಲ ತಿಂದ	avanu haṇṇugaḷannella tiṇḍa	he ate all the fruits
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but one can also let *ella* precede the word to which it refers:

ಅವನು ಎಲ್ಲ ಹಣ್ಣುಗಳನ್ನು ತಿಂದ	avanu ella haṇṇugaḷannu tiṇḍa	he ate all the fruits
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Very similar to the use of *ella* is the use of two other non-numeral quantifiers: ಕೆಲ *kela* ‘some’ and ಹಲ *hala* ‘many’. Here too, one comes across different usages. The use of *kela* and *hala* in their uninflected forms appears a bit old-fashioned, and is found in an occasional fixed expression such as ಕೆಲಕಾಲ *kelakāla* ‘some time’. ಕೆಲವರು *kelavaru* ‘some [persons]’ and ಹಲವರು *halavaru* ‘many [persons]’ are common, and they are declined exactly like *avaru*. However, when used attributively, one very commonly finds the expressions ಕೆಲವು ಮಂದಿ *kelavu maṇḍi* and ಹಲವು ಮಂದಿ *halavu maṇḍi*, as for instance ಕೆಲವು ಮಂದಿ ವಿದ್ಯಾರ್ಥಿಗಳು *kelavu maṇḍi vidyārthigaḷu* ‘a few / some students’, ಹಲವು ಮಂದಿ ವೀಕ್ಷಕರು *halavu maṇḍi vīkṣakaru* ‘many viewers’. Case endings are added to the noun: ಕೆಲವು ಮಂದಿ ವಿದ್ಯಾರ್ಥಿಗಳನ್ನು ನೋಡಿದ್ದೇನೆ *kelavu maṇḍi vidyārthigaḷannu nōḍiddēne* ‘I have seen a few students’.

The ‘aloof’ personal pronouns *ātanu* / *ītanu* and *āke* / *īke*

Already in lesson 1 it was discussed that for ‘he’ and ‘she’ one can use either the singular ಅವನು *avanu* / ಇವನು *ivanu* (‘he’, distant and proximate) and ಅವಳು *avalu* / ಇವಳು *ivalu* (‘she’, distant and proximate), or ಅವರು / ಇವರು (the epicene plural, distant and proximate) when one wishes to show respect.

There is also another option, which is less commonly used but is commonly known: ಆತನು *ātanu* / ಈತನು *ītanu* (‘he’, distant and proximate) and ಆಕೆ *āke* / ಈಕೆ *īke* (‘she’, distant and proximate). These masculine pronouns are also used in their short forms ಆತ *āta* and ಈತ

īta and are declined just like a masculine noun ending in *-a*. ಆಕೆ *āke* and ಈಕೆ *īke* are declined like feminine nouns ending in *-e*.

These pronouns are used when a speaker or writer does not know whether respect should be expressed or not, or prefers to express aloofness rather than to express respect, disrespect or familiarity. (In practice, this ostensibly detached avoiding of showing one's attitude towards the person about whom one speaks or writes often suggests a deep disrespect or disgust on the part of the speaker or writer with regard to that person.² This is especially clear in conversation, when somebody is spoken about with a slow and very emphatic *āta* or *āke*.) The verb is usually in the third person singular (correspondingly masculine or feminine), but sometimes one finds the verb in the third person plural.

The reflexive pronoun *tānu* / *tāvu*

Apart from the pronouns for the first, second and third person singular and plural, Kannada has a reflexive pronoun, like other Dravidian languages. Its use resembles that of the English words that end in 'self' (himself, herself, itself, themselves), German *selbst*, and Dutch *zelf*, the difference being that Kannada ತಾನು *tānu* (and its plural form ತಾವು *tāvu*) is fully declined, following the pattern of *nānu* and *nāvu*. Its use is not so very frequent, but it is a part of the standard Kannada vocabulary. ತಾನು *tānu* is used for all genders in the singular. The genitive ತನ್ನ *tanna* (singular) / ತಮ್ಮ *tamma* (plural) can be translated as 'his / her / its own' (singular) / 'their own' (plural).

ತಾನು ಶ್ರೇಷ್ಠನೆಂದು ತಿಳಿದುಕೊಂಡಿದ್ದಾನೆ	<i>tānu śrēṣṭhanemdu</i> <i>tiḷidukomḍiddāne</i>	he thinks that he [himself] is the best
ಅವಳು ತನ್ನ ಪುಸ್ತಕವನ್ನು ಮರೆತಿದ್ದಾಳೆ	<i>avaḷu tanna</i> <i>pustakavannu</i> <i>maretidḍāḷe</i>	she has forgotten her [own] book

ತಾನೇ *tānē*, with the emphatic suffix *-ē*, is often used for a still greater emphasis than a plain *-ē*:

ಅವನು ತಾನೇ ಈ ಕೆಲಸ ಮಾಡಿದ	<i>avanu tānē ī kelasa māḍida</i>	he did this work himself
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ತಾನೇ *tānē* is also often heard as a general emphasizing particle:³

ಅವನು ಈಗ ತಾನೇ ಬಂದ	<i>avanu īga tānē baṇḍa</i>	he came just now
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The plural ತಾವು *tāvu* is sometimes, usually under ceremonious or solemn circumstances, used as a highly polite pronoun for the second person, still more courteous than ನೀವು *nīvu*. It is used when speaking with high-ranking religious dignitaries, in formal speech with members of the high nobility, etc., and can be compared with English usages such as ‘your eminence’ and ‘your highness’.

ತಮಗೆ ಏನು ಬೇಕು, ಸ್ವಾಮಿ ?	<i>tamage ēnu bēku, svāmi?</i>	what does your eminence wish, lord?
ತಾವು ಹೇಳಿದರೆ ಸಾಕು	<i>tāvu hēḷidare sāku</i>	it is enough if your highness says so

Auxiliary verbs

The use of auxiliary verbs is known in many languages. Some of these verbs have a modal function, i.e., their use indicates that an action or process is not actual, but possible, intended, etc. (cf. ‘can’ in English *I can do that*; ‘dürfen’ in German *wir dürfen dorthin gehen*, etc.). Auxiliary verbs are also used in many languages to indicate tense (cf. the auxiliary ‘will’ in English *I will go*, where Kannada has the simple conjugated form *hōguvenu*) or mood (cf. the auxiliary ‘may’ in English *I may come*, where Kannada has the simple conjugated form *baṇḍēnu*).

Kannada has a number of verbs that can be used as auxiliary verbs in combination with non-finite forms of other verbs (usually the gerund or the present participle), with a variety of typical meanings.

The reflexive kollu

Perhaps the most frequently used auxiliary verb is ಕೊಳ್ಳು *kollu*. In modern Kannada, this verb means ‘to buy, purchase’, which is a historically

relatively late narrowing down of the original meaning (from ‘to take’ to ‘to take in return for payment’).⁴ In combination with a preceding gerund of another verb, *koḷḷu* acquires a reflexive meaning, somewhat like the medial mood in ancient Greek or the *ātmanēpada* in Sanskrit: the agent ‘takes’, so to say, the result of the action that is expressed in the preceding gerund. Usually this combination is written together, but occasionally one also sees a space between the gerund and the auxiliary *koḷḷu*.

ನಾನು ಇದನ್ನು ಬರೆದುಕೊಳ್ಳುತ್ತೇನೆ	<i>nānu idannu baredukoḷḷuttēne</i>	I write this [for my own use, lit. ‘having written, I take’]
ಬರೆದುಕೊಳ್ಳಿ	<i>baredukoḷḷi</i>	please note down [‘having written, please take’, i.e., write this down so that you need not remember]

A number of idiomatically fixed expressions contain the auxiliary *koḷḷu*, which in English translation are often best left untranslated, or translated by means of entirely different verbs than the original Kannada suggests:

ಇದನ್ನು ತಿಳಿದುಕೊಂಡಿ- ದ್ದೀಯಾ?	<i>idannu tīḷidukoṃḍiddiyā?</i>	did you understand this? [‘having understood this, did you take?’]
ಅದನ್ನು ತೆಗೆದುಕೊಂಡಿದ್ದೇನೆ	<i>adannu tegedukoṃḍiddēne</i>	I have taken that
ಅದನ್ನು ತೆಗೆದುಕೊಂಡು ಬಂದಿದ್ದೇನೆ	<i>adannu tegedukoṃḍu baṃḍiddēne</i>	I have brought that
ಅದನ್ನು ತೆಗೆದುಕೊಂಡು ಹೋದನು	<i>adannu tegedukoṃḍu hōdanu</i>	he took it away

ಅವರನ್ನು	<i>avarannu</i>	did you invite them?
ಕರೆದುಕೊಂಡಿದ್ದೀರಾ ?	<i>karedukomḍiddirā?</i>	['having called them, did you take?']

The verb ತೆಗೆ *tege* by itself already means 'to take', but in contemporary usage has acquired the meaning 'to take out, remove'; 'to take' in the sense of 'to take possession of, to appropriate' is nowadays usually expressed by means of the combined *tegedukoḷlu*. The combination ತೆಗೆದುಕೊಂಡು ಬರು *tegedukomḍu baru* (literally, 'to come, after having taken') is the equivalent of English 'to bring', and in modern usage seems to have replaced the simple ತರು *taru*. Similarly, ತೆಗೆದುಕೊಂಡು ಹೋಗು *tegedukomḍu hōgu* (literally, 'to go, after having taken') is the equivalent of English 'to take [away]'.

ಕರೆ *kare* means 'to call', but ಕರೆದುಕೊಳ್ಳು *karedukoḷlu* does not mean 'to take, after having called' but 'to invite' or 'to call over'.⁵

It is extremely important to note that *tegedukomḍu hōgu* for 'to take' and *tegedukomḍu baru* for 'to bring' can only be used when the object is **not human**; in the case of **human** objects that are brought (e.g., 'I brought my friend') one **must** use ಕರೆದುಕೊಂಡು ಬರು *karedukomḍu baru* (ನನ್ನ ಸ್ನೇಹಿತರನ್ನು ಕರೆದುಕೊಂಡು ಬಂದೆನು *nanna snēhitarannu karedukomḍu bamdenu*). Similarly, 'to take a person (somewhere)' must be expressed by ಕರೆದುಕೊಂಡು ಹೋಗು *karedukomḍu hōgu*.

ತಿಳಿ *tīli* by itself originally meant 'to understand' but nowadays is almost always constructed together with the auxiliary *koḷlu* as ತಿಳಿದುಕೊಳ್ಳು *tīlidukoḷlu*, which may seem a bit superfluous. The reason may be that in recent usage, *tīli* is more commonly constructed in an indirect manner (e.g., ಅದು ನನಗೆ ತಿಳಿಯುತ್ತದೆ *adu nanage tīliyuttade* for 'I understand that', instead of ನಾನು ಅದನ್ನು ತಿಳಿಯುತ್ತೇನೆ *nānu adannu tīliyuttēne*): the use of the auxiliary *koḷlu* provides immediate syntactical clarity.

Shortened gerunds with *komḍu*

The combinations ತೆಗೆದುಕೊಂಡು *tegedukomḍu*, ತಿಳಿದುಕೊಂಡು *tīlidukomḍu*, ಬರೆದುಕೊಂಡು *baredukomḍu*, ಕರೆದುಕೊಂಡು *karedukomḍu* and also ಮಲಗಿಕೊಂಡು *malagikomḍu* (from ಮಲಗು *malagu* 'to lie down, to go to sleep') are so extremely common that shortened forms are heard in the spoken language: ತಗೊಂಡು *tagomḍu*, ತಿಳಕೊಂಡು *tīlakomḍu* (and also ತಿಳಗೊಂಡು *tīlagomḍu*) ಬರಕೊಂಡು *barakomḍu*, ಕರಕೊಂಡು *karakomḍu*

and ಮಲಕೊಂಡು *malakoṃḍu*. These common contractions are also found increasingly in writing (also in kinds of writing other than fiction and biography, where the authors try to represent spoken language).

ತಗೊಂಡು ಬಾ	<i>tagoṃḍu bā</i>	bring (it)
ಇವರನ್ನು ಕರಕೊಂಡು ಬಂದಿದ್ದೇನೆ	<i>ivarannu karakoṃḍu bamdiddeṇe</i>	I have brought them along

The singular second person imperative of *koḷḷu*, when used as an auxiliary verb, often becomes shortened to a mere ಕೊ *ko*, which colloquially in combinations can blend with the preceding word:

ತಗೊ!	<i>tago!</i> ⁶	take [it]!
ಸ್ವಲ್ಪ ಮಲಕೊ!	<i>svalpa malako!</i> ⁷	sleep for a while!

The contributive koḍu

Just as *koḷḷu* indicates that an action is undertaken for the own benefit of the agent, ಕೊಡು *koḍu* 'to give', when used as an auxiliary, means that the action is undertaken for the benefit of a person other than the agent. Just as in the case of *koḷḷu*, there is usually no space in writing or printing between *koḍu* and the preceding gerund.

ನಾನು ಇದನ್ನು ಬರೆದುಕೊಡುತ್ತೇನೆ	<i>nānu idannu baredukoḍuttēne</i>	I write this [for somebody else's use, lit. 'having written, I give']
ಬರೆದುಕೊಡಿ	<i>baredukoḍi</i>	please write it down for me ['having written, please give']

One noteworthy idiomatic combination is ಹೇಳಿಕೊಡು *hēlikoḍu* 'to teach' ('having said, to give').

The perfective biḍu

The combination of a gerund with ಬಿಡು *biḍu* 'to let, to leave' indicates that the action in the verb of the gerund has been, or will be, completed. The underlying idea is that after performing the action in the first verb (in the gerund), the agent parts with the object:

ಆ ಪುಸ್ತಕವನ್ನು ಓದಿಬಿಟ್ಟೆನು	<i>ā pustakavannu ōdibiṭṭenu</i>	I finished reading that book
ಆ ಕೆಲಸ ಮಾಡಿಬಿಡು!	<i>ā kelasa māḍibiḍu!</i>	get that work done!
ಅದನ್ನು ಬರೆದುಬಿಡುತ್ತಾರೆ	<i>adannu baredubiḍuttāre</i>	they will finish writing that
ಮರೆತುಬಿಡಿ!	<i>mare tubiḍi!</i>	please forget it!

The combination ಬಿಟ್ಟುಬಿಡು *biṭṭubiḍu* ‘to leave after having left’ looks odd, but means a definite relinquishing of something:

ಅದನ್ನು ಬಿಟ್ಟುಬಿಡಿ!	<i>adannu biṭṭubiḍi!</i>	please get rid of that!
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Special attention should be given to the idiomatic combination *hōgibiḍu*: an expression such as ಹೋದ ವಾರ ಅವರ ಅಜ್ಜ ಹೋಗಿಬಿಟ್ಟರು *hōda vāra avara ajja hōgibiṭṭaru* does not simply mean ‘last week his grandfather went away’, but ‘last week his grandfather passed away’. Death is the most definite form of going away.⁸

The permissive biḍu

When ಬಿಡು *biḍu* follows the infinitive (ending in *alu*)⁹ of a verb, it means ‘to permit, allow’. As in the previously mentioned use of *biḍu* as an auxiliary, here too the underlying idea is that the agent parts with the object; however, the action in the non-finite verb form has not yet taken place (which is what a gerund would express) but is still to take place in the future (therefore the infinitive):

ತಂದೆ ಮಗನನ್ನು ಓದಲು ಬಿಡುತ್ತಾರೆ	<i>taṁde maganannu ōdalu biḍuttāre</i>	the father allows his son to read
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The alternative biḍu

Again a different use of ಬಿಡು *biḍu* is found in sentences where the optional possibility of an action is expressed:

ಹಾಗೆ ಮಾಡಬಹುದು, ಬಿಡಬಹುದು	<i>hāge māḍabahudu, biḍabahudu</i>	one can do that, or not
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One can think of such expressions as ‘you can do that, or leave it’.

The irretrievable *hōgu*

ಹೋಗು *hōgu* literally means ‘to go’, but in many expressions carries with it the connotation ‘to be lost, be irretrievable’. We find this, for instance, in temporal expressions such as ಹೋದ ವಾರ *hōda vāra* ‘last week’ (i.e., the week that has gone by), ಹೋದ ವರ್ಷ *hōda varṣa* ‘last year’, ಹೋದ ಸಲ *hōda sala* ‘last time’, ‘on the previous occasion’, etc. In all such expressions of time, ಹೋದ *hōda* means exactly the same as ಕಳೆದ *kaḷeda* (from ಕಳೆ *kaḷe* ‘to pass, be spent’, but also transitively: ‘to spend [time]’): ಕಳೆದ ವಾರ *kaḷeda vāra* ‘last week’, etc. Related to this is the simple idiomatic expression ಹೋಯಿತು! *hōyitu!* ‘it’s over’, ‘it’s finished’, ‘it’s gone’, ‘you can forget all about that’. (The combination *hōgibiḍu* for ‘to pass away, die’ has already been mentioned above.)

This same suggestion of irretrievability and loss is found in combinations with gerunds. When *hōgu* is thus used as an auxiliary verb, there optionally may or may not be a space left in writing between the form of *hōgu* and the preceding gerund.

ಅದು ಕಳೆದು ಹೋಯಿತು	<i>adu kaḷedu hōyitu</i>	that was lost
ಅವನು ಓಡಿ ಹೋದ	<i>avanu oḍi hōda</i>	he ran away (i.e., he ran in such a manner that he disappeared)
ಆ ಕಿಟಕಿ ಒಡೆದು ಹೋಗಿದೆ	<i>ā kiṭaki oḍedu hōgide</i>	that window is thoroughly broken

Two examples from linguistic literature in Kannada:

ಸಂಧಿಗೆ ವಿಷಯವಾಗುವ ಸಂದರ್ಭಗಳಲ್ಲಿ ಸ್ವರದ ಮುಂದೆ ಸ್ವರ ಬಂದರೆ ಪೂರ್ವಸ್ವರ ಬಿಟ್ಟುಹೋಗುತ್ತದೆ. *saṁdhige viṣayavāguva saṁdarbhagaḷalli svarada muṁde svara baṁdare pūrvasvara biṭṭuhōguttade*. When in cases where sandhi applies a vowel appears [‘comes’] before a vowel, the preceding vowel disappears [‘leaves thoroughly’].¹⁰

ಈ ಪುಸ್ತಕದ ಮೊದಲನೆಯ ಮುದ್ರಣದ ಪ್ರತಿಗಳೆಲ್ಲ ಒಂದೇ ವರ್ಷದಲ್ಲಿ ತೀರಿಹೋದುವು. *Ī pustakada modalaneya mudraṇada pratigaḷella oṃḍē varṣadalli tīrihōduvu.* All the copies of the first printing of this book were sold out ['having ended, were gone'] in just one year.¹¹

***koḷḷu* and *paḍu* together with nouns as verbal components**

The verbs ಕೊಳ್ಳು *koḷḷu* 'to take, assume' and ಪಡು *paḍu* 'to undergo, suffer, experience' are often used together with nouns to create compound expressions where in English the verb 'to be' or a simple verb would be used.

In such constructions, the initial unvoiced *k* of the verb *koḷḷu* usually becomes a voiced *g*.¹²

ಸಂಕೋಚಪಡಬೇಡ	<i>saṃkōcapaḍabēḍa</i>	don't be shy ['do not suffer shyness']
ಇದು ಚೆನ್ನಾಗಿ	<i>idu cennāgi</i>	this develops nicely
ವಿಕಾಸಗೊಳ್ಳುತ್ತದೆ	<i>vikāsaḡoḷḷuttade</i>	['this nicely takes development']

From a modern text on Kannada grammar: ಹಣದ + ಆಸೆ, ಅಲ್ಲಿ + ಒಂದು, ಬೇರೆ + ಒಬ್ಬ ಇವು ಸಂಧಿಯಾಗಿ ಕ್ರಮವಾಗಿ ಹಣದಾಸೆ, ಅಲ್ಲೊಂದು, ಬೇರೊಬ್ಬ ಎಂದು ಆಗುವಾಗ ಪೂರ್ವಪದಾಂತ್ಯ ಸ್ವರಗಳಾದ ಉ, ಅ, ಇ, ಎ ಲೋಪಗೊಂಡಿವೆ. *haṇada + āse, alli + oṃḍu, bēre + obba ivu saṃdhiyāgi kramavāgi haṇadāse, allomḍu, bērobba eṃḍu āḡuvāḡa pūrvapa-dāṃtya svaragaḷāda u, a, i, e lōpagomḍive.* "When *haṇada + āse, alli + oṃḍu*, and *bēre + obba* become *haṇadāse, allomḍu*, and *bērobba* through sandhi, the vowels *u, a, i, e* at the end of the preceding words¹³ have been elided ['have taken elision'].¹⁴

Also the derived causative forms of *koḷḷu* and *paḍu* (*koḷisu*, which becomes *ḡoḷisu*, just as *koḷḷu* becomes *ḡoḷḷu*, and *paḍisu*) are used:

ಅವನು ಎಲ್ಲರನ್ನು	<i>avanu ellarannu</i>	he embarrasses
ಸಂಕೋಚಪಡಿಸುತ್ತಾನೆ	<i>saṃkōcapaḍisuttāne</i>	everybody ['causes all to suffer shyness']

Other defective verbs and idiomatic usages

There are a few more defective verbs that are found mainly in literary use, though they may also appear in refined conversation.

ballu

The verb ಬಲ್ಲು *ballu* 'to know, be able'¹⁵ is peculiar in that it is used only in the present tense and that its conjugated forms look just like the negative mood:

ಅವನನ್ನು ಚೆನ್ನಾಗಿ ಬಲ್ಲೆ (ಬಲ್ಲೆನು)	<i>avanannu cennāgi balle (ballenu)</i>	I know him well
ಭಾಷೆಯ ಬಗೆಗೆ ನೀವೇನು ಬಲ್ಲಿರಿ ?	<i>bhāṣeya bagege nīvēnu balliri?</i>	what do you know about language? ¹⁶
ಅದನ್ನು ಮಾಡಬಲ್ಲೆ	<i>adannu māḍaballe</i>	I can do that

The relative participle is ಬಲ್ಲ *balla*:

ಅದನ್ನು ಮಾಡಬಲ್ಲ ಜನರು ಇಲ್ಲಿ ಬರುವುದಿಲ್ಲ	<i>adannu māḍaballa janaru illi baruvudilla</i>	people who know how to do it will not come here
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haudu

We have already seen the word ಹೌದು *haudu* used in the meaning 'yes'. Historically, it is a contraction: ಆಗುವುದು > ಅಹುದು > ಹೌದು. A remainder of the original meaning (*āgu*) is found in the following curious idiomatic construction:

ಅವನು ನನ್ನ ಸ್ನೇಹಿತನೂ ಹೌದು	<i>avanu nanna snēhitanū haudu</i>	he is also my friend
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In this context there has already been mention of the person 'ಅವನು', who, in addition to whatever else has already been said about him, is also 'my friend'.

āgali

ಆಗಲಿ *āgali* 'let it be (so)' is an imperative third person singular of *āgu* 'to be, become'. It can be used to express agreement or permission (like the English expressions 'okay' or 'all right'):

ನಾಳೆ ಆ ಪತ್ರಿಕೆಗಳನ್ನು	<i>nāle ā patrikegaḷannu</i>	shall I bring those magazines
ತರಲಾ? ಆಗಲಿ,	<i>taralā? āgali, tanni</i>	tomorrow? okay,
ತನ್ನಿ		please bring them

It is often used in the meaning 'or', when the speaker is indifferent to whether one situation or another arises:

ಗುರುವಾರವಾಗಲಿ	<i>gurvāravāgali</i>	please come on
ಶುಕ್ರವಾರವಾಗಲಿ	<i>śukravāravāgali</i>	Thursday or Friday
ಬನ್ನಿ	<i>banni</i>	

Such utterances should be understood as 'let it be Thursday, let it be Friday (it does not matter which one of these days it is), please come'.

āyitu

ಆಯಿತು *āyitu* literally means 'it became' or 'it happened / occurred'. There are, however, two idiomatic, related uses of the word. One such use means 'it is over / done / finished'. ('ಆ ಕೆಲಸವನ್ನು ಮಾಡಿದ್ದೀರಾ? *ā kelasavannu māḍiddirā?*' 'ಆಯಿತು. *āyitu.*' 'Did you do that work?' 'Yes, it's done.')

Another common use of ಆಯಿತು *āyitu* is as the equivalent of the colloquial English 'okay / all right' as an expression of agreement or approval: here it should be understood as meaning '[think of the matter as if] it has [already] occurred'. ('ನೀವು ಇದನ್ನು ನನಗೋಸ್ಕರ ಮಾಡಬೇಕು *nīvu idannu nanagōskara māḍabēku.*' 'I want you to do this for me.' 'ಆಯಿತು *āyitu.*' 'All right.')

sigu / sikku

Another verb that demands a good deal of re-thinking for the Western learner is the highly frequently used ಸಿಗು *sigu* 'to be obtained, got / to be met'. It is a strong verb (past stem ಸಿಕ್ಕು *sikku*-, gerund *sikku*).

The difficulty for the foreign learner is that (as is the case with most verbs that denote inner, psychic processes) the conscious subject that obtains something or meets someone is not the grammatical agent of the sentence, but an indirect object, and that which is obtained, or the person who is met, is the grammatical subject. In Kannada one does not say 'I got it' or 'I met him', but something like 'it was got to me' and 'he was met to me':¹⁷

ಅದು ನನಗೆ ಸಿಕ್ಕಿತು	<i>adu nanage sikkitu</i>	I got it
ಅದು ನನಗೆ ಸಿಕ್ಕಿದೆ	<i>adu nanage sikkide</i>	I have got it
ಅವನು ನನಗೆ ಸಿಕ್ಕ	<i>avanu nanage sikka</i>	I met him

The relative participles are ಸಿಗುವ *siguva* and ಸಿಕ್ಕ ಸಿಕ್ಕಾ: ನನಗೆ ಸಿಗುವ ಹಣ *nanage siguva haṇa* 'the money which I will get', ನನಗೆ ಸಿಕ್ಕ ಹಣ *nanage sikka haṇa* 'the money which I got'.

Sometimes one finds a variant of this verb: ಸಿಕ್ಕು *sikku*, which is conjugated just like any regular verb of the first class: ಅವನು ನನಗೆ ಸಿಕ್ಕಿದ *avanu nanage sikkida* 'I met him'.

tagu

The primary meaning of the verb ತಗು *tagu* is 'to join, fit, suit'. Like ಸಿಗು *sigu*, it is a strong verb (past stem ತಕ್ಕ - *takk-*). In contemporary usage the form which is met with most often is the past relative participle ತಕ್ಕ *takka*, which can be translated as 'suitable, proper'. Of course this relative participle can be pronominalized:

ಹೀಗೆ ಮಾಡುವುದು	<i>hige māḍuvudu</i>	it is proper to do
ತಕ್ಕದು	<i>takkadu</i>	that ['so-doing is a proper thing']

Very often, however, one finds the combination of a verb in the short infinitive (in -*a*) together with ತಕ್ಕ *takka*, and this means nothing more than the non-past relative participle of the first verb. Hence the two phrases

ಅಲ್ಲಿ ಇರತಕ್ಕ ಜನರು	<i>alli iratakka janaru</i>	the people who will be there
ಅಲ್ಲಿ ಇರುವ ಜನರು	<i>alli iruva janaru</i>	the people who will be there

mean exactly the same. The difference is merely a stylistic one, the phrase with *takka* sounding more literary.

baru

A common idiomatic meaning of ಬರು *baru* 'to come' is 'to know, to have mastered', e.g., when there is mention of a learned skill, such as a game, knowing a language, or knowing how to play a musical instrument.

ನಿಮಗೆ ಇಂಗ್ಲಿಷು ಬರುತ್ತದೆಯಾ ?	<i>nimage Imgliṣu baruttadeyā?</i>	do you know English? ['does English come to you?']
ನನಗೆ ಕೊಳಲು ಬರುತ್ತದೆ	<i>nanage koḷalu baruttade</i>	I know how to play the flute ['the flute comes to me']

Esp. when *baruttade* is used in this idiomatic sense, its pronunciation is shortened in rapid colloquial speech to *barutte*, and as a question ('are you able to X?') the full *baruttadeyā?* becomes *baruttā?* (as in ನಿಮಗೆ ಕನ್ನಡ ಬರುತ್ತಾ ? *nimage kannada baruttā?* 'do you speak Kannada?').

baru as an auxiliary verb

The verb ಬರು *baru* 'to come' can also fulfil the function of an auxiliary verb, in combination with either a gerund or a present participle, as in the following sentence:

ಲಿಂಗಾಯತ ಮತ್ತು ವೀರಶೈವ ಪದಗಳು ಪ್ರಾಚೀನಸಾಹಿತ್ಯದಲ್ಲಿ ಪರ್ಯಾಯವೆಂಬಂತೆ ಬಳಕೆಯಾಗುತ್ತ ಬಂದಿವೆ. *Liṅgāyata mattu Vīraśaiva padagaḷu prācīnasāhityadalli paryāyaveṃbaṅte baḷakeyāgutta baṃdive*. 'The words "Lingāyata" and "Vīraśaiva" have been used as though they were synonyms since ancient literature.'

In this sentence¹⁸ *Liṅgāyata mattu Viraśaiva padagaḷu* ('The words "Lingāyata" and "Viraśaiva"') is the subject, hence the finite verb at the end is in the plural (*ive* 'they are'). Those two words, as *paryāya* (alternatives, synonyms), are used (*baḷakeyāgutta = baḷake āgutta*, 'becoming usage') in ancient literature (*prācīnasāhityadalli*) and *baṃdive* 'have come'. The combination of a present participle and a form of *baru* signifies that what is expressed by the verb of the participle is an ongoing process: in this sentence, we are told that already in ancient literature those two words *liṅgāyata* and *viraśaiva* were used as though they were (*embaṃte*) synonyms, but not only in ancient literature: up to the present day. The verb ಹೋಗು *hōgu* 'to go' can be used in a similar way.

In certain contexts, *baru* as an auxiliary verb after a gerund may also convey a meaning that is similar to an Indo-European passive. In the same paragraph as the previous example, we find the following sentence:

ಹೀಗಿದ್ದೂ ಇವು ತಾತ್ವಿಕವಾಗಿ ಭಿನ್ನಪದಗಳೆಂಬ, ಈ ಕಾರಣದಿಂದಾಗಿ ಭಿನ್ನ-ಸಂಪ್ರದಾಯ ಸೂಚಕ ಪದಗಳೆಂಬ ಅಭಿಪ್ರಾಯ ಅಗಾಗ ಕೇಳಬರುತ್ತಲಿದೆ. *Hīgiddū ivu tātvikavāgi bhinnapadagaḷemba, i kāraṇadiṃdāgi bhinnasampra-dāya sūcaka padagaḷemba abhiprāya āgāga kēlibaruttalide*. 'Although it is so, now and then the opinion is heard that they are fundamentally different words and for this reason are words indicating different traditions.'

Here the continuous *kēlibaruttalide* (*kēli + barutta[l] + ide*) indicates that the opinion (*abhiprāya*) is heard not just once, but repeatedly.

ಅಂಥ *aṃtha* after relative participles

ಅಂಥ *aṃtha* (or the older, original version of the word: ಅಂತಹ *aṃtaha*) 'such [as that]' is often found added to a relative participle without any significant change of meaning: thus ಅಲ್ಲಿ ಇರುವಂಥ ಜನರು *alla iruvaṃtha janaru* could be literally translated as 'such people as are to be there', but in English this sounds rather stilted, and it is not wrong to translate 'the people who will be there' / 'the people who are there'.

Some public speakers enjoy adding *aṃtha* to the combination of infinitive with *takka*, again with no real change of meaning: ಅಲ್ಲಿ ಇರತಕ್ಕಂಥ ಜನರು *alli iratakkaṃtha janaru*.¹⁹

Possibility

Apart from the construction infinitive + *bahudu* (discussed in lesson 15) and the potential mood (discussed in lesson 17), there are also others ways to express possibility.

(1) One way to express this is by means of the Sanskrit loanword ಸಾಧ್ಯ *sādhya* 'possible'. The matter that is possible is the logical subject of the sentence, and *sādhya* is the predicate. The subject is often a verbal noun:

ಹಾಗೆ ಬರೆಯುವುದು ಸಾಧ್ಯ	<i>hāge bareyuvudu</i> <i>sādhya</i>	it is possible to write that
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Somewhat irregularly,²⁰ many authors superfluously add ಇದೆ *ide*:

ಹಾಗೆ ಬರೆಯುವುದು ಸಾಧ್ಯವಿದೆ	<i>hāge bareyuvudu</i> <i>sādhyavide</i>	it is possible to write that
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However, one also finds *sādhya* used together with the infinitive:

ಹಾಗೆ ಬರೆಯಲು ಸಾಧ್ಯ	<i>hāge bareyalu</i> <i>sādhya</i>	it is possible to write that
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The negative is formed either by using ಅಸಾಧ್ಯ *asādhya* 'impossible':

ಹಾಗೆ ಬರೆಯಲು ಅಸಾಧ್ಯ	<i>hāge bareyalu</i> <i>asādhya</i>	it is not possible to write that
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which can, not surprisingly, lead to the elision of the final *-u* of the preceding infinitive:

ಹಾಗೆ ಬರೆಯಲಸಾಧ್ಯ	<i>hāge bareyalasādhya</i>	it is not possible to write that
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or one uses the verbal noun:

ಹಾಗೆ ಬರೆಯುವುದು ಅಸಾಧ್ಯ	<i>hāge bareyuvudu</i> <i>asādhyā</i>	it is not possible to write that
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and, parallel to the above-mentioned use ಸಾಧ್ಯವಿದೆ, one often encounters ಸಾಧ್ಯವಿಲ್ಲ *sādhyavilla*:

ಹಾಗೆ ಬರೆಯಲು ಸಾಧ್ಯವಿಲ್ಲ	<i>hāge bareyalu</i> <i>sādhyavilla</i>	it is not possible to write that
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ಹಾಗೆ ಬರೆಯುವುದು ಸಾಧ್ಯವಿಲ್ಲ	<i>hāge bareyuvudu</i> <i>sādhyavilla</i>	it is not possible to write that
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A somewhat old-fashioned equivalent of *sādhyā* is ಶಕ್ಯ *śakya*.

(2) Another way to express possibility is to use ಆಗು *āgu* as an auxiliary verb. The simple expression ಆಗುತ್ತದೆ *āguttade* ('it happens', 'it occurs', or 'it becomes') is often used in the sense of 'it is possible'. Similarly, the expression ಆಗುವುದಿಲ್ಲ *āguvudilla* can mean 'it is not possible'. Thus the sentence ಇದು ಮಾಡಲಾಗುತ್ತದೆ *idu māḍalāguttade* can be translated 'it is being done' or 'it is possible to do it'. As so often, one must pay close attention to the context.

(3) Another way of expressing possibility (in the sense of someone being capable of performing an action) is the use of the verb *ballu*, mentioned above in this lesson.

Notes

¹ It should be noted that when used with numerical qualifiers, *maṁdi* is perfectly neutral; however, when one speaks about a specific person as a '*maṁdi*', the word is not neutral but idiomatically acquires a distancing, somewhat devaluing meaning (cf. the word 'individual' when in English one says 'that Mr. Smith is an individual whom I have met before'). The neutral word for 'person' is *vyakti*.

² To give one typical example: in an illustrated comic book about the life of Adolf Hitler (*Aḍālpḥ Hiṭṭlar*. Wilco Picture Library. Bangalore: Sapna Book House, 2011. 16 pp.) the protagonist is consistently referred to as *āta*.

³ This usage explains why some Indians, when speaking English, use 'itself' as an emphasizing word where a native speaker of English would not do so (e.g., 'he came now itself').

⁴ In the neighbouring Tamil language, *kol* still means ‘to take’.

⁵ However, the simple *kare*, without the auxiliary *koḷḷu*, can already be used in the meaning of ‘to invite’.

⁶ From ತೆಗೆದುಕೊಳ್ಳು *tegedukollu*.

⁷ From ಮಲಗಿಕೊಳ್ಳು *malagikollu*.

⁸ The simple verb ಸಾಯು *sāyu* ‘to die’ is used for non-humans (animals etc.) and for persons for whom the speaker feels no personal attachment (as in newspaper reports about catastrophes) or about whom the speaker wishes to express no respect. More respectful is the expression ತೀರಿಕೊಳ್ಳು *tirikollu*, literally ‘to end for oneself’. Another, elegant expression for the occurrence of the end of a person’s life is ಕಾಲವಾಗು *kālavāgu* ‘to become time’, and one can speak about a deceased or ‘late’ person as ದಿವಂಗತರಾದ *divaṅgatarāda* (*divaṅgataru-āda*) ‘who has gone to heaven’ or ಸ್ವರ್ಗಸ್ಥರಾದ *svargastharāda* ‘who has become situated in heaven’, and among Liṅgāyatas or Virāśaivas one finds the expression ಲಿಂಗೈಕ್ಯರಾದ *liṅgaikyārāda* ‘who has become one with the Liṅga’.

⁹ Kittel 1903: 342 (§316) gives examples of this use of *biḍu* with the shorter infinitive in *-a* (such as ನನ್ನನ್ನು ಹೋಗ ಬಿಡು! *nannannu hōga biḍu!* ‘let me go!’), but this seems to be rare in the contemporary written language.

¹⁰ Sentence taken from Venkatachalaśastry 2007: 41.

¹¹ Sentence taken from Bhat 2001: 6.

¹² This is a frequently occurring example of *ādēśasaṁdhi* (see the chapter on sandhi).

¹³ *pūrvapadāṁtya svaragaḷāda u, a, i, e – ‘u, a, i, e that are preceding-word-end [pūrvapada-āṁtya] vowels’*: a good example of how lengthy Sanskrit compounds are frequently used in scholarly writing.

¹⁴ Sentence taken from Venkatachalaśastry 2007: 41-42.

¹⁵ Compare this with the French verb *savoir*, which also carries the dual meaning of ‘to know’ and ‘to be able to, to know how to’, as in *je sais parler français* ‘I can speak French’, ‘I know how to speak French’.

¹⁶ This is the title of a collection of informative essays about linguistics for laypeople, written by the linguist ಡಿ. ಎನ್. ಶಂಕರ ಭಟ್, ಭಾಷೆಯ ಬಗೆಗೆ ನೀವೇನು ಬಲ್ಲೀರಿ? (D.N. Shankara Bhat, *Bhasheya bagege nivēnu balliri?* Mysore: Bhashaprakashana, 3rd ed. 2002).

¹⁷ This is a pan-Indian grammatical construction: e.g., the Urdu / Hindi *mujhe milā hai* is a rather exact equivalent of the Kannada *nanage sikkide*.

¹⁸ The opening sentence from the essay ವೀರಶೈವಪದ: ಐತಿಹಾಸಿಕ ಬೆಳವಣಿಗೆ ‘The Word “Virāśaiva”: Historical Development’, by the late Prof. M.M. Kalburgi (ಎಂ. ಎಂ. ಕಲಬುರ್ಗಿ. ಮಾರ್ಗ ಸಂಪುಟ ೪. M.M. Kalaburgi. *Mārga. Volume 4*. Bangalore: Sapna, 2010 (3rd ed.), pp. 203-210.)

¹⁹ When I once heard a well-known public speaker in Mysore use this construction repeatedly in an improvised speech, I asked a highly educated mother-tongue speaker what exactly the speaker meant and how this usage differs from the simple relative participle. He answered: “it just sounds grand. At the

same time, because it takes time to pronounce the extra syllables that convey no meaning, he wins some time to think about what to say next.”

²⁰ *iru* is of course the existential verb, not the copula; nevertheless, it is quite common to see such a construction. The sentence seems to mean ‘writing that exists as something possible’.

Sandhi



*Hoysala-style sculpture of
Gaṇeśa, lord of obstacles,
Haḷēbīḍu (Halebid)*

Introductory theoretical remarks

The written word is a graphic representation of the spoken word; this graphic representation does not reflect all the possible, sometimes very subtle, differences in pronunciation that occur in actual speech. A person can be recognized by peculiarities of purely personal pronunciation that cannot be written (this is how one can recognize a person's voice on the telephone, for instance). In the speech of every person, the occurrence of sequences of certain speech sounds can lead to changes in those sounds or in those sequences of sounds, which makes the pronunciation of the sentences in which they occur easier.

Some of these changes are so commonly accepted within the speech community that they are reflected in writing. This happens, for instance, when the English sequence *I am* becomes *I'm*. The apostrophe is a conventional sign in English spelling to indicate that one of several possible **euphonic combinations** (in this particular case: elision) has occurred. This can occur in practically all languages that are written in a script that reflects pronunciation, whether that script is an alphabet, as is the case with English, or an abugida, as with Kannada and almost all the other languages of India.

In Sanskrit, the foremost classical language of India, this phenomenon is so prominent that the Sanskrit word for it, *sandhi*, has been adopted also by Western linguists to denote the phenomenon of euphonic combination in any language. In several languages, euphonic combination has been codified in the form of grammatical rules. For instance, in French, nobody writes 'the school' as **la école*. When the word *école* is preceded by the definite article *la*, the final vowel of the article is elided (and replaced in writing by an apostrophe, the spelling convention which English also adopted): *l'école*. This simple kind of sandhi is called, in Kannada grammatical terminology, *lōpasam̐dhi* or 'sandhi [characterized by] loss'. In some languages there is no such indication as an apostrophe, as in the case of Portuguese, where, for instance, the word sequences *de* and *o*, or *de* and *a* ('of the', masculine and feminine singular respectively) melt together to *do* and *da*. Similarly, there are no special elision markers in Indian scripts.¹

In Kannada there are two sets of sandhi rules: (a) indigenous Kannada rules, (b) rules that apply to loanwords from Sanskrit. The rules of Sanskrit sandhi, which apply only to compound words that are borrowed from Sanskrit and to neologisms that are based on Sanskrit elements, are complicated and many, and they are best learnt from a book on Sanskrit grammar. In Kannada they are relevant only for understanding why certain changes occur within Sanskrit compound words (e.g., why *manas* and *vṛtti* together form *manōvṛtti*, *aṃtaḥ* and *rāṣṭrīya* become *aṃtārāṣṭrīya* 'international'², *gṛantha* and *ālaya* become *gṛanthālaya* 'library', etc.), but the beginning learner need not know all the underlying rules of Sanskrit sandhi, just as a learner of English need not understand the corresponding Latin rules of euphonic combination that modify the common prefix in the English words *conduct*, *comfort* and *corrupt*.

In modern Kannada, the rules of sandhi are not consistently applied but are rather considered to be something optional.³ This makes the occurrence of sandhi quite unpredictable and largely a matter of regional and personal preference. All the forms of sandhi that are described below occur frequently in writing (and still more so in speech), therefore the learner must be aware of the phenomenon and know the rules, so that he can recognize the forms of the words that may become partly hidden because of sandhi.⁴

Kannada sandhi

There are three kinds of Kannada sandhi: *lōpasam̐dhi*, *āgamasam̐dhi* and *ādēśasam̐dhi*.

Lōpasam̐dhi

‘Sandhi by loss’, or elision, occurs when the short final vowel of a word is elided due to the following word beginning with a vowel. This happens particularly often when that short final vowel is *u*, but it also commonly occurs with *e* or *i*, and it may also occur with a final *a* when this is not considered an essential part of the word (for instance, when it is the vowel of the genitive suffix – see below).

This type of sandhi is extremely common, and especially in the combinations *āgi* + a form of the verb ‘to be’ (either a form of *iru*, or the negative *illa* as well as *alla*) and *alli* / *illi* (*alli* also as the ending of the locative case) + a form of ‘to be’, one sees practically nothing else in writing.

<i>avaru</i> + <i>ū</i>	<i>avarū</i>	they too
<i>avaru</i> + <i>ā</i>	<i>avarā</i>	they?
<i>hōguvudu</i> + <i>illa</i>	<i>hōguvudilla</i>	will not go
<i>cennāgi</i> + <i>illa</i>	<i>cennāgilla</i>	is not nice
<i>nānu</i> + <i>alla</i>	<i>nānalla</i>	not me
<i>nīvu</i> + <i>allade</i>	<i>nīvallade</i>	besides you
<i>māḍalu</i> + <i>illa</i>	<i>māḍalilla</i>	did not do
<i>hāge</i> + <i>illa</i>	<i>hāgilla</i>	not so
<i>illi</i> + <i>ide</i>	<i>illide</i>	it is here

Lōpasam̐dhi is also seen where the final *a* of the genitive is elided before a following vowel:

<i>haṇada āse</i>	<i>haṇadāse</i>	hankering after money
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<i>adhikārada āse</i>	<i>adhikāradāse</i>	hankering after authority
<i>pustakada aṃgaḍi</i>	<i>pustakadaṃgaḍi</i>	bookshop ('shop of book')

The same occurs in the formation of the locative case (which is actually a genitive + *alli*) and with the postposition *oḷage*:

<i>maneya + alli</i>	<i>maneyalli</i>	in the house
<i>maneya + oḷage</i>	<i>maneyoḷage</i>	inside the house

It should be noted that in the modern language, particularly in prose, this type of sandhi is considered optional, not compulsory when the two successive words are felt to be two distinct, independent words in their own right: for instance, *haṇada āse* and *haṇadāse* are both permissible, but the former is nowadays seen more often. (However, see the above note about the forms of *iru*, *āgu*, *illa* and *alla* at the end of sentences.)

The final *e* of the dative also disappears before a following vowel:

<i>manege + ā</i>	<i>manegā</i>	home? / to the house?
<i>yāriḡe + ō</i>	<i>yāriḡō</i>	to someone
<i>nanage + ū</i>	<i>nanagū</i>	also to me

It is not possible for any dictionary or grammar to include all the possible combinations that may occur through such applications of sandhi. However, the agglutinative structure of the Dravidian languages makes it easy to detect such occurrences. If, for instance, one does not recognize the expression *pustakadaṃgaḍi*, one simply takes a dictionary and looks for words that begin with the same sequence of letters. When one has found *pustaka* 'book' and realizes that this, of course, is a neuter noun that is declined after the pattern of *mara* etc., then one realizes that the genitive of *pustaka* is *pustakada*, and the *d* in the middle of the compound word is explained. Then one looks for the next member of the compound, *aṃgaḍi*, and one understands what the compound word means.

Lopasaṃdhi is **extremely common** before forms of the verbs *iru* and *āgu* towards the end of sentences and clauses: *alli tuṃba janarid-dāre* (*alli tuṃba janaru iddāre*), *bīdiyalli hasugaḷive* (*bīdiyalli hasugaḷu*

ive), *hasividdare cennāgilla* (*hasivu iddare cennāgi illa*), etc., and **always** occurs when the extremely frequently used gerund *āgi* is followed by a form of *iru*: *cennāgide* (*cennāgi ide*), *cennāgiddēne* (*cennāgi iddēne*), *suṃdaravāgide* (*suṃdaravāgi ide*), etc.

Āgamasam̐dhi

‘Sandhi by coming’ (i.e., by arrival of an additional consonant) occurs when a connecting consonant is inserted between two vowels. Usually, if the preceding vowel is *i*, *e* or *ai*, the connecting consonant will be *y*; otherwise, it will be *v*.

<i>mara + alla</i>	<i>maravalla</i>	is not a tree
<i>gōdi + illa</i>	<i>gōdiyilla</i>	there is no wheat
<i>illi + ū</i>	<i>illiyū</i>	also here
<i>huḍugi + ū</i>	<i>huḍugiyū</i>	also a girl
<i>vidyārthi + ā</i>	<i>vidyārthiyā?</i>	a student?
<i>pustaka + ā</i>	<i>pustakavā?</i>	a book?

In some cases, a different historical consonant, which has been lost in a later stage of development of the language, may reappear (compare, for instance, the French *aime-t-il?*, where an original Latin *t*, which disappeared from the third person singular in French, has somehow been preserved subconsciously in the collective memory of the speech community and returns before a following vowel). This occurs in Kannada when, for instance, an *l* appears when one of the suffixes *ā*, *ū* or *ē* is added to a word in the ablative case, or to the time-indicating adverbs *īga* / *āga* / *yāvāga*. Similarly, an *n* is always added after a masculine word ending in *a* before the case endings, because originally, in Old Kannada, such words did not end in *a*, but in *an*.

<i>manuṣya + ige</i>	<i>manuṣyanige</i>	to a man
<i>huḍuga + a</i>	<i>huḍugana</i>	of a boy
<i>adu huḍuga + alla</i>	<i>adu huḍuganalla</i>	that is not a boy

<i>alliṃda + ē</i>	<i>alliṃdalē</i>	from there (emphasized)
<i>elliṃda + ādarū</i>	<i>elliṃdalādarū</i>	from anywhere
<i>elliṃda + ō</i>	<i>elliṃdalō</i>	from somewhere
<i>īga + ū</i>	<i>īgalū</i>	also now
<i>yāvāga + ū</i>	<i>yāvagalū</i>	always
<i>yāvāga + ādarū</i>	<i>yāvagalādarū</i>	any time
<i>yāvāga + ō</i>	<i>yāvagalō</i>	some time
<i>īga + ā</i>	<i>īgalā</i>	now?

Sometimes we see that more than one type of sandhi is acceptable: for instance, when a locative ending in *alli* is followed by one of the enclitics *ā*, *ē*, *ō*, *ū*:

<i>maneyalliyū</i>	also in the house (<i>āgamasam̐dhi</i>)
<i>maneyallū</i>	also in the house (<i>lōpasam̐dhi</i>)

Āgamasam̐dhi is **extremely common** before forms of the verbs *iru* and *āgu* towards the end of sentences and clauses: *avara hattira haṇavide* (*avara hattira haṇa ide*), *adu kaṣṭavāguttade* (*adu kaṣṭa āguttade*), *kaṣṭavā-dare bēḍa* (*kaṣṭa ādare bēḍa*), etc.

A special kind of *āgamasam̐dhi* is found after the case ending for the ablative case and after the adverbs of time *īga*, *āga* and *yāvāga*: when any of the suffixes *ā*, *ē*, *ō*, *ū* is added, the consonant *l* is inserted between the inflected word and the suffix, resulting in combinations such as *adarim̐dalē*, *īgalū*, *yāvagalō* etc. This is the return of a historical final consonant that was lost in the period after the twelfth century, when the language no longer tolerated words that ended in a consonant.⁵

Ādēśasam̐dhi

‘Sandhi by substitution’ occurs when the second of two words that combine begins with an unvoiced plosive consonant (*k*, *p*, *t*). This consonant is changed to the voiced consonant of the same *varga* (*g*, *b*, *d*). Most of the words in which this type of sandhi occurs are old compounds.

<i>maḷe + kāla</i>	<i>maḷegāla</i>	monsoon, rainy season
<i>suḍu + kāḍu</i>	<i>suḍugāḍu</i>	cremation ground ('burning area')
<i>heṇṇu + kūsu</i>	<i>heṅgūsu</i>	baby girl ('female baby')
<i>beṭṭa + tāvare</i>	<i>beṭṭadāvare</i>	mountain lotus
<i>nil[lu] + tāṇa</i>	<i>nildāṇa</i>	station ('standing place')
<i>kaṇṇu + pani</i>	<i>kaṃbani</i>	tears ('eye water')

Notes

¹ The one exception is the so-called *avagraha* that is used in writing Sanskrit and indicates an elided initial short *a*, but its use, however common nowadays, is not compulsory.

² This is one of the most frequently misspelled words, not only in Kannada, but in all languages across India. Often one finds wrong spellings such as *aṃtarrāṣṭriya* and *aṃtararāṣṭriya*.

³ Cf. Kittel 1903: 170 (§213): "It occurs in the ancient, medieval and modern dialect, especially in poetry. The colloquial dialect and modern prose writings often disregard it."

⁴ Similarly, when learning English, a learner must learn that *it's* means the same as *it is*, *won't* the same as *will not*, etc. etc.

⁵ This is comparable with the return of a historical *t* in French in the case of inversion of subject and verb: *il a*, but *a-t-il*?

Numerals



Licence plate of an automobile with Kannada and European numerals

Cardinal numbers – ordinal numbers – numerals and persons – fractions – inclusive expressions – ‘hundreds of’

Cardinal numbers

In comparison to the numerals in the modern Indo-European languages of north India, those in the Dravidian languages are comfortingly systematic and therefore relatively easy to learn.

The numerical system shows traces of what originally appears to have been not a decimal, but an octal system, with original names for the numbers one through eight, a word for ‘ten’, and a word for ‘nine’ that etymologically translates as ‘one less than ten’. There are words for hundred and thousand, but then the parallel to the European system stops. There is no word for ‘million’ or ‘billion’; instead, there is a word for a unit of one hundred thousand, *lakṣa* (what in Indianized English is commonly called ‘lakh’), and a word for a unit of ten millions, *kōṭi* (what in Indianized English is called ‘crore’).¹

ಒಂದು	<i>oṃdu</i>	one
ಎರಡು	<i>eraḍu</i>	two
ಮೂರು	<i>mūru</i>	three
ನಾಲ್ಕು	<i>nālku</i>	four
ಐದು	<i>aidu</i>	five

ಆರು	<i>āru</i>	six
ಏಳು	<i>ēlu</i>	seven
ಎಂಟು	<i>eṃtu</i>	eight
ಒಂಬತ್ತು	<i>oṃbattu</i>	nine
ಹತ್ತು	<i>hattu</i>	ten

All these numerals are nouns meaning '[number] (of things)' and can be declined following to the pattern of *adu*:

ಒಂದು	<i>oṃdu</i>	one (nominative / accusative)
ಒಂದನ್ನು	<i>oṃdannu</i>	one (specific accusative)
ಒಂದರಿಂದ	<i>oṃdarimḍa</i>	from one
ಒಂದಕ್ಕೆ	<i>oṃdakke</i>	to one
ಒಂದರ	<i>oṃdara</i>	of one
ಒಂದರಲ್ಲಿ	<i>oṃdaralli</i>	in one
ಎರಡನ್ನು	<i>eraḍannu</i>	two (specific accusative)
ಮೂರಕ್ಕೆ	<i>mūrakke</i>	to three
ನಾಲ್ಕರ	<i>nālkara</i>	of four
ಐದರಿಂದ	<i>aidarimḍa</i>	from five
ಆರಲ್ಲಿ	<i>āraralli</i>	in six

Often, though, these inflected forms of the numerals must be translated in special idiomatic manners:

ಅಲ್ಲಿ ಕೆಲವು ಮರಗಳು ಇವೆ. ಐದರಲ್ಲಿ ಹಣ್ಣುಗಳು ಕಾಣಿಸುತ್ತವೆ.	<i>alli kelavu maragaḷu ive. aidaralli haṇṇugaḷu kāṇisuttave.</i>	There are a few trees over there. Fruits can be seen in five of them.
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ನಾಲ್ಕರಿಂದ ಹಣ್ಣುಗಳು ಬಿದ್ದಿವೆ.	<i>nāḷkarimda haṇṇugaḷu biddive.</i>	Fruits have fallen from four of them.
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Expressions such as the above are rather rare in modern practice. These inflected forms are mostly used in arithmetical expressions:²

ಅದರಿಂದ ಒಂದನ್ನು ಕಳೆ	<i>adarimda oṃdu kaḷe</i>	deduct one from that
ಆರಕ್ಕೆ ಎರಡನ್ನು ಕೂಡಿಸು	<i>āraḷke eraḍannu kūḍisu</i>	add two to six
ಮೂರನ್ನು ನಾಲ್ಕರಿಂದ ಗುಣಿಸು	<i>mūrannu nāḷkarimda guṇisu</i>	multiply three by four
ನೂರನ್ನು ಇಪ್ಪತ್ತರಿಂದ ಭಾಗಿಸು	<i>nūrannu ippattarimda bhāgisu</i>	divide one hundred by twenty

The numerals eleven to nineteen demand some attention. Note that when 'one' or 'two' is added to 'ten' of a multiple of ten, *hattu* becomes *hann(u)*, and that when 'three' to 'eight' is added, *hattu* becomes *hadi(n)*:

ಹನ್ನೊಂದು	<i>hannoṃdu</i>	eleven
ಹನ್ನೆರಡು	<i>hannerāḍu</i>	twelve
ಹದಿಮೂರು	<i>hadimūru</i>	thirteen
ಹದಿನಾಲ್ಕು	<i>hadināḷku</i>	fourteen
ಹದಿನೈದು	<i>hadinaidu</i>	fifteen
ಹದಿನಾರು	<i>hadināru</i>	sixteen
ಹದಿನೇಳು	<i>hadinēḷu</i>	seventeen
ಹದಿನೆಂಟು	<i>hadineṃṭu</i>	eighteen
ಹತ್ತೊಂಬತ್ತು	<i>hattoṃbattu</i>	nineteen

After that, the higher numerals are as follows:³

ಇಪ್ಪತ್ತು	<i>ippattu</i>	twenty
ಇಪ್ಪತ್ತೊಂದು	<i>ippattoṃdu</i>	twenty-one

ಇಪ್ಪತ್ತೆರಡು	<i>ippatteraḍu</i>	twenty-two
ಇಪ್ಪತ್ತಮೂರು	<i>ippattamūru</i> ⁴	twenty-three
ಇಪ್ಪತ್ತನಾಲ್ಕು	<i>ippattanāḷku</i>	twenty-four
ಇಪ್ಪತ್ತೈದು	<i>ippattaidu</i>	twenty-five
ಇಪ್ಪತ್ತಾರು	<i>ippattāru</i>	twenty-six
ಇಪ್ಪತ್ತೇಳು	<i>ippattēḷu</i>	twenty-seven
ಇಪ್ಪತ್ತೆಂಟು	<i>ippattēṁṭu</i>	twenty-eight
ಇಪ್ಪತ್ತೊಂಬತ್ತು	<i>ippattōṁbattu</i>	twenty-nine
ಮೂವತ್ತು	<i>mūvattu</i> ⁵	thirty
ನಾಲ್ವತ್ತು	<i>nālvattu</i> ⁶	forty
ಐವತ್ತು	<i>aivattu</i>	fifty
ಅರವತ್ತು	<i>aravattu</i>	sixty
ಎಪ್ಪತ್ತು	<i>eppattu</i>	seventy
ಎಂಬತ್ತು	<i>eṁbattu</i>	eighty
ತೊಂಬತ್ತು	<i>toṁbattu</i>	ninety
ನೂರು	<i>nūru</i>	hundred
ಇನ್ನೂರು	<i>innūru</i>	200
ಮುನ್ನೂರು	<i>munnūru</i>	300
ನಾನೂರು	<i>nānūru</i>	400
ಐನೂರು	<i>ainūru</i>	500
ಆರುನೂರು	<i>ārunūru</i>	600
ಏಳುನೂರು	<i>ēḷunūru</i>	700
ಎಂಟುನೂರು	<i>eṁṭunūru</i>	800
ಒಂಬತ್ತಿನೂರು	<i>ōṁbainūru</i>	900
ಸಾವಿರ	<i>sāvira</i>	1000

When smaller numbers are added to higher units (hundreds, thousands, etc.), the connection between the higher and lower elements in the numeral is indicated by the genitive case:

ನೂರ ನಲ್ವತ್ತೊಂದು	<i>nūra nalvattoṃdu</i>	141
ಸಾವಿರದ ಒಂಬೈನೂರ	<i>sāvirada oṃbainūra</i>	1995
ತೊಂಬತ್ತೈದು	<i>toṃbattaidu</i>	

The Indian digits⁷ also have distinctive Kannada forms. In recent times they have regained popularity and are used almost as frequently as the modern, European equivalents:

೧	೨	೩	೪	೫	೬	೭	೮	೯	೦
1	2	3	4	5	6	7	8	9	0

Ordinal numbers

Ordinals are made by adding the suffix *-aneyya* to a cardinal number:

ಒಂದು	<i>oṃdu</i>	one	ಒಂದನೆಯ	<i>oṃdaneya</i>	first
ಐದು	<i>aidu</i>	five	ಐದನೆಯ	<i>aidaneya</i>	fifth
ನೂರು	<i>nūru</i>	one hundred	ನೂರನೆಯ	<i>nūraneya</i>	one-hundredth

An alternative word for 'first' is ಮೊದಲನೆಯ *modalaneya*, derived from ಮೊದಲು *modalu* 'beginning'.

Occasionally, especially when in modern narrative literature the author tries to reproduce colloquial language, one may find the shortened forms in *anē* or *ane*: *oṃdanē* / *oṃdane*, *ippattanē* / *ippattane*, etc.

The ordinal numbers, being attributive words, can be pronominalized by means of the usual suffixes:

ಒಂದನೆಯದು	<i>oṃdaneyadu</i>	the first one
ಹತ್ತನೆಯವನು	<i>hattaneyavanu</i>	the tenth man

These new words can of course be declined, like any pronoun or pronominalized word:

ಐದನೆಯದರಲ್ಲಿ	<i>aidaneyadaralli</i>	in the fifth one
ಹತ್ತನೆಯವನಿಗೆ	<i>hattaneyavanige</i>	to the tenth man
ಅಲ್ಲಿ ಏಳು ಚೀಲಗಳು ಇವೆ. ನಾಲ್ಕನೆಯದರಲ್ಲಿ ಸೇಬುಗಳು ಇವೆ.	<i>alli ēḷu cilagaḷu ive.</i> <i>nāḷkaneyadaralli</i> <i>sēbugaḷu ive.</i>	There are seven bags over there. The fourth one contains apples [lit.: in the fourth one there are apples].
ಎಷ್ಟು ಮಂದಿ ಒಳಗೆ ಬರುತ್ತಾರೆ ಎಂದು ನೋಡಿರಿ. ನೂರನೆಯವರು ಬಂದಾಗ ಉಳಿದವರನ್ನು ಬೇರೆ ಕಡೆಗೆ ಕಳುಹಿಸಿರಿ.	<i>eṣṭu maṁdi oḷage</i> <i>baruttāre emdu nōḍiri.</i> <i>nūraneyavaru</i> <i>baṁdāga uḷidavarannu</i> <i>bēre kaḍege kaḷuhisiri.</i>	See how many people come in. When the one-hundredth person has come, send the remaining persons somewhere else.

Numerals and persons

When things are counted and their number is indicated by a numeral, the numeral is simply placed before the noun to which it refers, and all necessary suffixes are added to the following noun.

ನಾಲ್ಕು ಪುಸ್ತಕಗಳು	<i>nālku pustakagaḷu</i>	four books
ಮೆರವಣಿಗೆ ಮೂರು ಬೀದಿಗಳಲ್ಲಿ ಸಾಗಿತು.	<i>meravaṇige mūru</i> <i>bidigaḷalli sāgitu.</i>	The procession went through three streets.

Colloquially, the plural suffix *-gaḷu* may be omitted when referring to things.

ಆ ನಾಲ್ಕು ಪುಸ್ತಕ ಬೇಕು.	<i>ā nālku pustaka bēku.</i>	[I] need those four books.
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In most cases, however, the plain numerals are not used with nouns that refer to persons. In such cases, a **classifier**, i.e., an additional word meaning 'person' is usually placed in between the numeral and the noun. This additional word can be *jana* or *maṁdi*.

ಅಲ್ಲಿ ಐದು ಮಂದಿ ವಿದ್ಯಾರ್ಥಿಗಳು ನಿಂತಿದ್ದಾರೆ.	<i>alli aidu maṁdi vidyārthigaḷu niṁtiddāre.</i>	Four students are standing there.
ಹತ್ತು ಜನ ಗಿರಾಕಿಗಳಿಗೆ ಹಣ್ಣು ಮಾರಿದ್ದಾನೆ.	<i>hattu jana girākigalige haṇṇu māriddāne.</i>	He has sold fruits to ten customers.

Alternatively, up to the count of five, one can use pronominalized short forms of numerals.

ಒಬ್ಬನು	<i>obbanu</i>	one [male] person
ಒಬ್ಬಳು	<i>obbaḷu</i>	one [female] person
ಒಬ್ಬರು	<i>obbaru</i>	one person [politely, or neutral]
ಇಬ್ಬರು	<i>ibbaru</i>	two persons
ಮೂವರು	<i>mūvaru</i>	three persons
ನಾಲ್ವರು	<i>nālvuru</i>	four persons
ಐವರು	<i>aivuru</i>	five persons

With numbers of persons larger than two, constructions like *mūru jana* ‘three [persons]’ are preferred.

Fractions

The common word for ‘half’ is a loanword from Sanskrit: ಅರ್ಧ *ardha*. At a fruit seller’s stall one typically asks, for instance, ಒಂದರ್ಧ ಕೆಜಿ ಕಿತ್ತಳೆಹಣ್ಣು ಕೊಡಿ *oṁdardha kēji kittāḷehaṇṇu koḍi* ‘please give [me] a half kilogram [‘k.g.’] of oranges’. In larger numbers with a half (two and a half, three and a half, etc.), the Dravidian ಅರೆ *are* is used to build a compound, and a final *u* of the preceding numeral is never elided: ಎರಡುವರೆ *eraḍuvare* ‘two and a half’, ಐದುವರೆ *aiduvare* ‘five and a half’, etc.

The word for ‘quarter’ is ಕಾಲು *kālu*. For smaller fractions a number and the Sanskrit word ಭಾಗ *bhāga* ‘part’ is used (*eṁṭaneya bhāga* ‘one eighth’, etc.).⁸

The common word for 'percent' is ಶೇಕಡಾ *śēkaḍā*: ಶೇಕಡಾ ಹತ್ತು *śēkaḍā hattu* '10%'.

Inclusive expressions: 'all [x] of them'

To stress that a statement applies to all of the items that have been indicated by means of a numeral, the inclusive suffix *ū* is added to the numeral or to the pronominalized numeral.

ಇಬ್ಬರೂ ಬರಬಹುದು.	<i>ibbarū barabahudu.</i>	Both of them may come.
ಇಬ್ಬರಿಗೂ ಹೇಳಿದೆನು.	<i>ibbarigū hēḷidenu</i>	I told both of them.
ಸಂಗ್ರಹಾಲಯದಲ್ಲಿ ಮೂರು ಚಿತ್ರಗಳನ್ನು ನೋಡಿದ್ದೇನೆ. ಮೂರೂ ಚೆನ್ನಾಗಿವೆ.	<i>saṅgrahālayadalli mūru citraḡaḷannu nōḍiddēne. mūrū cennāgive.</i>	I have seen three pictures in the museum. All three of them are nice.

'Hundreds of', 'thousands of'

When one wishes to say something about an indefinitely large number of several dozens ('tens'), several hundreds, several thousands of something, one uses the idiomatic expressions ಹತ್ತಾರು *hattāru*, ನೂರಾರು *nūrāru*, ಸಾವಿರಾರು *savirāru*:

ಮೇಜಿನ ಮೇಲೆ ಹತ್ತಾರು ಪುಸ್ತಕಗಳು ಇದ್ದವು	<i>mējina mēle hattāru pustakagaḷu iddavu</i>	there were dozens of books on the table
ಬೀದಿಯಲ್ಲಿ ನೂರಾರು ಜನ ಇದ್ದರು	<i>bīdiyalli nūrāru jana iddaru</i>	there were hundreds of people in the street
ಅವನು ಸಾವಿರಾರು ರೂಪಾಯಿ ಖರ್ಚು ಮಾಡಿದ	<i>avanu sāvirāru rūpāyi kharcu māḍida</i>	he spent thousands of rupees

Notes

¹ The word 'lakh' is derived from the originally Sanskrit *lakṣa* through the Middle Indian (Prakrit) form *lakkha*, which in later stages of development in north India turned to *lākha*. 'Crore' is from the Hindustani *kaṛora*, of unclear derivation. These numerals are found in Sanskrit (as the Kannada words, which are Sanskrit loanwords, indicate) and all across India.

² These examples have been taken from Kushalappa Gowda 1991: 167.

³ The multiples of ten are combinations of shortened forms of units and the word for 'ten'. The *ir* in *ippattu* etc. is, historically, a shortened form of *eraḍu* (cf. the word for 'two' in cognate languages like Tamil: *iraṇṭu*). Two alternatives exist for 'thirty': *muvvattu* and *mūvattu*, and for *nalvattu* 'forty' one also finds *nālvattu*.

⁴ One can also hear and read *ippattumūru*, *ippattunātku*, and for 'forty-four' the alternatives are *nalavattanātku*, *nālvattunātku*, *nalvatnātku* etc. Cf. also Kittel 1903: 252 (§278).

⁵ *muvvattu* is also heard and read.

⁶ *nalavattu* and *nālvattu* are also heard and read.

⁷ The so-called 'Arabic numerals' of the Western world are, of course, not Arabic but Indian in origin.

⁸ The older expressions *arekālu* for 'one eighth' ('half of a quarter') and *vīse* 'one sixteenth' (cf. Spencer 1950: 385) are nowadays practically no longer in use.

Strong or ‘Irregular’ Verbs



The great statue of Narasiṃha at Hampi

There is only one verb in the Kannada language that can be called ‘irregular’ in that some of the inflected forms do not follow a pattern that is shared with any other verb, and this one verb is *iru* ‘to be’ in the present and past tense (this has been discussed in lesson 2).

As has already been mentioned in lesson 5, the ‘irregularness’ of an irregular verb concerns those verb forms that are derived from the past tense stem. These are (a) the past tense, (b) the gerund (see lesson 12), (c) the past relative participle (lesson 6), (d) the conditional (and its derivative, the concessional: lesson 18), and (e) the potential mood (lesson 17). If one knows the stem for the past tense, one can derive all these forms regularly.

The ‘irregularness’ can, to some extent, be compared to the irregularness of the so-called ‘strong verbs’ in the Germanic languages: for instance, when one compares the English verb forms *sweep* – *swept* – *swept* and *keep* – *kept* – *kept*, one notices that also among such ‘irregular’ verbs, some regular patterns emerge. Exactly the same is the case in Kannada. For instance, there are verbs of which the root ends in *i* or *e* but of which the past stem is formed not by means of the suffix *du*, as one ordinarily would expect, but *tu*:

ಅರಿ	<i>ari</i>	to know	ಅರಿತೆನು	<i>aritenu</i>	I knew
ಕಲಿ	<i>kali</i>	to learn	ಕಲಿತೆನು	<i>kalitenu</i>	I learnt
ಮರೆ	<i>mare</i>	to forget	ಮರೆತೆನು	<i>maretenu</i>	I forgot

The gerunds of these verbs are *aritu, kalitu, maretu*; the past relative participles are *arita, kalita, mareta*; the conditionals are *aritare, kalitare, maretare*; and the first person singular in the potential mood for these verbs ('I may know', etc.) is *aritēnu, kalitēnu, maretēnu*. Apart from the usual *d* being a *t*, the modifications that lead to these different verb forms are the same as for the regular verbs of the *i/e* class (verbs like the paradigmatic *kare*).

Another category of irregular verbs lose the final *u* of the root and add the thematic *d* immediately after the remaining consonant:

ಎನ್ನು	<i>ennu</i>	to say	ಎಂದೆನು	<i>eṁḍenu</i>	I said
ತಿನ್ನು	<i>tinnu</i>	to eat	ತಿಂದೆನು	<i>tiṁḍenu</i>	I ate
ಬಯ್ಯು	<i>bayyu</i>	to abuse / revile	ಬಯ್ದೆನು	<i>bayḍenu</i>	I abused / reviled

These are roots which originally, in Old Kannada, ended in a consonant (*en, tin, bay*, etc.). The gerunds are *eṁḍu, tiṁḍu, bayḍu*; the past relative participles are *eṁḍa, tiṁḍa, bayḍa*; the conditionals are *eṁḍare, tiṁḍare, bayḍare*; and the first person singular in the potential mood for these verbs ('I may say', etc.) is *eṁḍēnu, tiṁḍēnu, bayḍēnu*.

Other roots originally ended in a consonant but drop this consonant before the following suffix:

ಕಾಯು	<i>kāyu</i>	to wait	ಕಾದೆನು	<i>kāḍenu</i>	I waited
ಕುಳಿರು	<i>kulīru</i>	to sit down	ಕುಳಿತೆನು	<i>kulitenu</i>	I sat down
ಸೋಲು	<i>sōlu</i>	to lose / be defeated	ಸೋತೆನು	<i>sōtenu</i>	I lost / was defeated
ಸೀನು	<i>sīnu</i>	to sneeze	ಸೀತೆನು	<i>sītenu</i>	I sneezed

It should be noticed here that in the case of some of these verbs, more than one possible past stem can be made. E.g., besides the form *kāḍenu* one also finds *kāyḍenu*, and besides *sītenu* the form *siṁḍenu* also exists.¹

The following lists of strong verbs are not meant to be exhaustive, but gives examples of types of 'irregularness'.²

Two verbs are doubly irregular:

Class I:

ಆಗು	<i>āgu</i>	to become			
ಆಗಿ	<i>āgi</i>	(gerund)	ಆದೆನು	<i>ādenu</i>	I became
ಹೋಗು	<i>hōgu</i>	to go			
ಹೋಗಿ	<i>hōgi</i>	(gerund)	ಹೋದೆನು	<i>hōdenu</i>	I went

In the case of the two above verbs, the gerund is formed regularly, as though they were ordinary *u*-class verbs, but the past stem is after the pattern of *kāyu* etc.³

Once this form is known, the finite forms for the past tense, and the past relative participle and the conditional can be formed as usual, by adding the appropriate endings:

<i>kalitu</i>	having learnt	<i>kalitenu</i>	I learnt	<i>kalitare</i>	if (one) learns
<i>maretu</i>	having forgotten	<i>maretenu</i>	I forgot	<i>maretare</i>	if (one) forgets

(etc.)

In the following tables, only the roots and the forms of the gerund are given.

Class II: gerund ending in *tu*

ಅರಿ	<i>ari</i>	to know	ಅರಿತು	<i>aritu</i>
ಎಸೆ	<i>ese</i>	to throw	ಎಸೆತು	<i>esetu</i>
ಕಲಿ	<i>kali</i>	to learn	ಕಲಿತು	<i>kalitu</i>
ಕುರಿ	<i>kuri</i>	to aim	ಕುರಿತು	<i>kuritu</i>
ಕುಸಿ	<i>kusi</i>	to sink down / collapse	ಕುಸಿತು	<i>kusitu</i>
ಕೊಳೆ	<i>koḷe</i>	to rot	ಕೊಳೆತು	<i>koḷetu</i>

ಚಳಿ	<i>caḷi</i>	to be tired	ಚಳಿತು	<i>caḷitu</i>
ದೊರೆ	<i>dore</i>	to be obtained	ದೊರೆತು	<i>doretu</i>
ಬೆಸೆ	<i>bese</i>	to solder	ಬೆಸೆತು	<i>besetu</i>
ಮರೆ	<i>mare</i>	to forget	ಮರೆತು	<i>maretu</i>
ಮಸೆ	<i>mase</i>	to whet	ಮಸೆತು	<i>masetu</i>
ಮೊಳೆ	<i>moḷe</i>	to sprout	ಮೊಳೆತು	<i>moḷetu</i>
ಹುಸಿ	<i>husi</i>	to speak falsehood / lie	ಹುಸಿತು	<i>husitu</i>

Class IIIa: originally consonantal roots, gerund ending in *du* or *tu*

ಎನ್ನು	<i>ennu</i>	to say	ಎಂದು	<i>eṇḍu</i>
ತಿನ್ನು	<i>tinnu</i>	to eat	ತಂದು	<i>tiṇḍu</i>
ಆಯು	<i>āyu</i>	to choose	ಆಯ್ದು	<i>āydu</i>
ಒಯ್ಯು	<i>oyyu</i>	to carry off	ಒಯ್ದು	<i>oydu</i>
ಕಾಯು	<i>kāyu</i>	to wait / grow hot	ಕಾಯ್ದು	<i>kāydu</i>
ಕೊಯ್ಯು	<i>koyyu</i>	to reap, pluck	ಕೊಯ್ದು	<i>koydu</i>
ಗೆಯ್ಯು	<i>geyyu</i>	to make	ಗೆಯ್ದು	<i>geydu</i>
ತೇಯು	<i>tēyu</i>	to grind	ತೇಯ್ದು	<i>teydu</i>
ತೊಯ್ಯು	<i>toyru</i>	to become wet	ತೊಯ್ದು	<i>toydu</i>
ಬಯ್ಯು	<i>bayru</i>	to revile	ಬಯ್ದು	<i>baydu</i>
ಮಾಯು	<i>māyu</i>	to be hidden	ಮಾಯ್ದು	<i>māydu</i>
ಮೇಯು	<i>mēyu</i>	to graze	ಮೇಯ್ದು	<i>mēydu</i>
ಸುಯ್ಯು	<i>suyru</i>	to sigh	ಸುಯ್ದು	<i>suydu</i>
ಹಾಯು	<i>hāyu</i>	to cross over	ಹಾಯ್ದು	<i>hāydu</i>
ಕವಲು	<i>kavalu</i>	to become branched	ಕವಲ್ತು	<i>kavaltu</i>
ಚಿಗುರು	<i>ciguru</i>	to sprout	ಚಿಗುರ್ತು	<i>cigurtu</i>
ಬೆವರು	<i>bevaru</i>	to perspire	ಬೆವರ್ತು	<i>bevartu</i>

Alternative forms for some of the verbs in this class are *ādu*, *kādu*, *gēdu*, *mādu*, *mēdu*, *hādu*, *ciguri*, *bevari*.

Class IIIb: with elision of the original final consonant

ಕುಳಿರು	<i>kuḷiru</i>	to sit down	ಕುಳಿತು	<i>kuḷitu</i>
ನಾರು	<i>nāru</i>	to stink	ನಾತು	<i>nātu</i>
ಸೋಲು	<i>sōlu</i>	to be defeated	ಸೋತು	<i>sōtu</i>
ಹೇಲು	<i>hēlu</i>	to pass excrement ⁴	ಹೇತು	<i>hētu</i>

Class IIIc: the original final consonant of the root is changed

ಇರು	<i>iru</i>	to be	ಇದ್ದು	<i>iddu</i>
ತೆರು	<i>teru</i>	to pay	ತೆತ್ತು	<i>tettu</i>
ಬೇಸರು	<i>bēsaru</i>	to be bored	ಬೇಸತ್ತು	<i>bēsattu</i>
ಹೆರು	<i>heru</i>	to give birth	ಹೆತ್ತು	<i>hettu</i>
ಹೊರು	<i>horu</i>	to bear a burden	ಹೊತ್ತು	<i>hottu</i>
ತರು	<i>taru</i>	to bring	ತಂದು	<i>taṁdu</i>
ಬರು	<i>baru</i>	to come	ಬಂದು	<i>baṁdu</i>
ಕೊಲ್ಲು	<i>kollu</i>	to kill	ಕೊಂದು	<i>koṁdu</i>
ಗೆಲ್ಲು	<i>gellu</i>	to win, overcome	ಗೆದ್ದು	<i>geddu</i>
ನಿಲ್ಲು	<i>nilu</i>	to stand	ನಿಂತು	<i>nimtu</i>
ಅಳು	<i>aḷu</i>	to weep	ಅತ್ತು	<i>attu</i>
ಉಳು	<i>uḷu</i>	to plough	ಉತ್ತು	<i>uttu</i>
ಏಳು	<i>ēḷu</i>	to rise	ಎದ್ದು	<i>eddu</i>
ಕಳು	<i>kaḷu</i>	to steal	ಕದ್ದು	<i>kaddu</i>
ಕೀಳು	<i>kīḷu</i>	to pluck, pick	ಕಿತ್ತು	<i>kittu</i>
ಬೀಳು	<i>bīḷu</i>	to fall	ಬಿದ್ದು	<i>biddu</i>

(Note the shortening of the vowel in the case of the two last-mentioned verbs.)

In this class, the verbs *baru* and *taru* are partly irregular: the 2nd person singular imperative is ಬಾ *bā* 'come!' and ತಾ *tā* 'bring!', and in the 3rd person singular neuter imperfect, besides the more regular ಬಂದಿತು *baṁditu* 'it came', the shortened form ಬಂತು *baṁtu* is more common.

Class IV: originally monosyllabic verbs with long vowels

ನೋಯು	<i>nōyu</i>	to be in pain	ನೊಂದು	<i>noṃdu</i>
ಬೇಯು	<i>bēyu</i>	be burnt	ಬೆಂದು	<i>beṃdu</i>
ಮೀಯು	<i>mīyu</i>	to bathe	ಮಿಂದು	<i>miṃdu</i>
ಈ	<i>ī</i>	to give ⁵	ಇತ್ತು	<i>ittu</i>
ಸಾಯು	<i>sāyu</i>	to die ⁶	ಸತ್ತು	<i>sattu</i>

Class V: verb roots ending in retroflex consonants that change the following consonant of the ending

ಅಡು	<i>aḍu</i>	to cook	ಅಟ್ಟು	<i>aṭṭu</i>
ಇಡು	<i>iḍu</i>	to place, put	ಇಟ್ಟು	<i>iṭṭu</i>
ಉಡು	<i>uḍu</i>	to dress	ಉಟ್ಟು	<i>uṭṭu</i>
ಕೆಡು	<i>keḍu</i>	to be spoilt	ಕೆಟ್ಟು	<i>keṭṭu</i>
ಕೊಡು	<i>koḍu</i>	to give	ಕೊಟ್ಟು	<i>koṭṭu</i>
ತೊಡು	<i>toḍu</i>	to dress	ತೊಟ್ಟು	<i>toṭṭu</i>
ನೆಡು	<i>neḍu</i>	to plant	ನೆಟ್ಟು	<i>neṭṭu</i>
ಪಡು	<i>paḍu</i>	to experience	ಪಟ್ಟು	<i>paṭṭu</i>
ಬಿಡು	<i>biḍu</i>	to leave	ಬಿಟ್ಟು	<i>biṭṭu</i>
ಸುಡು	<i>suḍu</i>	to burn	ಸುಟ್ಟು	<i>suṭṭu</i>
ಹೊರಡು	<i>horaḍu</i>	to set out	ಹೊರಟ್ಟು	<i>horaṭṭu</i>
ಉಣ್ಣು	<i>uṇṇu</i>	to eat	ಉಂಡು	<i>uṃḍu</i>
ಕಾಣು	<i>kāṇu</i>	to see	ಕಂಡು	<i>kaṃḍu</i>
ಕೊಳ್ಳು	<i>koḷḷu</i>	to take, obtain	ಕೊಂಡು	<i>koṃḍu</i>

Class VI: verbs ending in a guttural, to which the beginning consonant of the ending is assimilated

ನಗು	<i>nagu</i>	to laugh	ನಕ್ಕು	<i>nakku</i>
ಸಿಗು	<i>sigu</i>	to be found ⁷	ಸಿಕ್ಕು	<i>sikku</i>

ಹೊಗು	<i>hogu</i>	to enter	ಹೊಕ್ಕು	<i>hokku</i>
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Alternative abbreviated forms:

ಒದೆ	<i>ode</i>	to kick	ಒದೆದು, <i>odedu,</i> ಒದ್ದು <i>oddu</i>
ಕದಿ	<i>kadi</i>	to steal	ಕದಿದು, <i>kadidu,</i> ಕದ್ದು <i>kaddu</i>
ಹೊದೆ	<i>hode</i>	to put on (dress)	ಹೊದೆದು, <i>hodedu,</i> ಹೊದ್ದು <i>hoddu</i>

A few common verbs have special alternative abbreviated forms of the gerund when used in combination with the auxiliary verb *koḷḷu*:

ಎಳೆ	<i>eḷe</i>	to pull	ಎಳಕೊಳ್ಳು <i>eḷakoḷḷu</i>
ಕರೆ	<i>kare</i>	to call	ಕರಕೊಳ್ಳು <i>karakoḷḷu</i>
ತಿಳಿ	<i>tiḷi</i>	to understand	ತಿಳಕೊಳ್ಳು <i>tiḷakoḷḷu</i>
ಮಲಗು	<i>malagu</i>	to lie down	ಮಲಕೊಳ್ಳು <i>malakoḷḷu</i>
ತೆಗೆ	<i>tege</i>	to take	ತೆಗೆಳ್ಳು, <i>tagoḷḷu,</i> ತಕ್ಕೊಳ್ಳು <i>takkoḷḷu</i>

Especially these forms of *kare* and *tege* are colloquially in very frequent use (the full forms *karedukoṃḍu* and *tegedukoṃḍu* being more literary), when used together with *baru* 'to come' or *hōgu* 'to go'. The combination *karedukoṃḍu baru* / *karakoṃḍu baru* (lit. 'having-called-for-oneself to come') means 'to bring' when referring to persons, whereas the combination *tegedukoṃḍu baru* / *tagoṃḍu baru* also means 'to bring', but only when referring to non-human objects:

ನಾನು ಅವರನ್ನು ಕರಕೊಂಡು ಬರುತ್ತೇನೆ	<i>nānu avarannu karakoṃḍu baruttēne</i>	I'll bring them (along with me)
ನಾನು ಆ ಪುಸ್ತಕಗಳನ್ನು ತೆಗೆಂಡು ಬರುತ್ತೇನೆ	<i>nānu ā pustakagaḷannu tagoṃḍu baruttēne</i>	I'll bring those books

Similarly, the combinations with *hōgu* mean 'to take (away)':

ನಾನು ಅವರನ್ನು ಕರಕೊಂಡಲು ಮನೆಗೆ ಹೋಗುತ್ತೇನೆ	<i>nānu avarannu karakomḍu manege hōguttēne</i>	I'll take them (persons) to my home
ನಾನು ಆ ಪುಸ್ತಕಗಳನ್ನು ತಗೊಂಡು ಮನೆಗೆ ಹೋಗುತ್ತೇನೆ	<i>nānu ā pustakagaḷannu tagomḍu manege hōguttēne</i>	I'll take those books home

Notes

¹ Again, this can be compared to English, where a verb such as 'to learn' has two alternative past forms: *learnt* and *learned*.

² The following division in classes of strong verbs has been adopted from Spencer 1950.

³ In the neighbouring language Tamil, one finds these verbs have two alternative root forms: *ā* and *pō*, besides *āku* and *pōku*. Presumably a similar situation existed in the earliest stages of Kannada.

⁴ This verb is considered indelicate or vulgar, rather like the English 'to shit', and the learner should not normally use it; but it is useful in teaching, to illustrate the importance of the distinction between the dental and retroflex lateral consonants, cf. the contrast with the everyday verb *hēlu* 'to say'.

⁵ This verb is used somewhat ceremoniously. The verb ordinarily used for 'to give' is *koḍu*.

⁶ Used for non-humans and for humans whom the speaker does not particularly respect. There are a few different, more delicate expressions that are the equivalent of the English 'to pass away', 'to be no more' etc.

⁷ The root also occurs as *sikku*, with gerund *sikki*, as a regular *u*-class verb.

Colloquialisms



*Downtown Bangalore: Brigade Road,
the main shopping street for clothing and electronics*

This manual is basically one of modern literary Kannada, following the modern written standard of the language. But like every living language, also Kannada is dynamic, and even though it is basically a highly conservative language,¹ written Kannada shows a certain tension between the written standard and influences from spoken varieties.

Many modern teaching manuals of Kannada that are being produced in India nowadays profess to teach a ‘practical’ kind of language that is spoken – but the simple fact is that *there is no standard spoken, colloquial Kannada*: it simply does not exist. Just as is the case with practically every other larger language in the world, colloquial language is characterized by regional as well as social peculiarities. This means that every colloquial variety of language is limited in geographic and social spread. There are, however, a few general tendencies that can be encountered in spoken forms of Kannada.

Nowadays many authors enjoy mixing elements from local or social varieties of Kannada into their writing to create literary effects, liveliness and *couleur locale*, just as authors in other literary languages around the world do.² Some of these colloquialisms are rather widespread and so well known that they may also enter into writing that is not belletristic. It is useful for the learner to be aware of some of the most common colloquialisms.

The features which will be discussed in this chapter can be categorized as follows:

- case endings
- verb endings
- contracted verb forms
- ‘*aṃta*’
- Anglicisms

Case endings

As with most other colloquialisms, the changes that may occur in case endings are typically contractions, particularly in the locative and accusative.

In the dative of pronouns the second vowel is often elided: *naṃge* (*nanage*), *avriḡe* (*avarige*), *nimḡe* (*ninage*), *naṃge* (*namage*), *nimḡe* (*nim-age*), *avnige* (*avanige*), *avḡige* (*avalige*).

In certain regions, one often hears the accusative suffix *-annu* become *-anna* or even *-na* or *-a*: *naṃge ā pustakavanna koḡu* ‘give me that book’. (It should be noted, however, that these alternative endings can be found already in classical literature.³)

As we have seen, the locative is actually a genitive followed by *-alli* (thus *maneyalli* ‘in the house’ can be analysed as ‘there of the house’). Words that end in *e* or *i* or *ai* will often have this vowel lengthened in pronunciation, and the *a* of the locative suffix will be elided: thus one can hear *manēli* or even *maneli* for written *maneyalli*, *bīḡili* for *bidiyalli*, and the contraction *kāili* for *kaiyalli* (also used as an instrumental post-position: *nānu adannu avana kāili māḡisidenu* ‘I had him do that’) is very common.

The genitive of nouns ending in *u* usually consists of an incremental *in* followed by the actually genitive suffix *a*, as in *bīrina* or *kārina* (from *bīru* ‘closet’ and *kāru* ‘car’). Some speakers omit the increment or, still more commonly, elide the initial *i*: *bīrna*, *kārna*. By extension the locatives *bīrinalli* or *kārinalli* can become contracted to *bīrnalli* / *bīralli* / *bīrli* and *kārnalli* / *kāralli* / *kārli*.

Verb endings

Especially in urban southern Karnataka, it is quite common to hear the vowel quality of the endings for the first personal singular and plural

changed: *ēne*, *ēve*, *evu* often become *īni*, *īvi*, *ivi*. Examples: *baruttini* (*baruttēne*), *hōdivi* (*hōdevu*), *māḍidivi* / *māḍidvi* (*māḍidevu*).

The short endings in the past and future tense for the first person singular (*e*) and third person masculine singular (*a*) are generally preferred to the long endings (*enu*, *anu*) in the spoken language. Therefore one usually hears *baṁde* (*baṁdenu*), *māḍida* (*māḍidanu*), etc. (Actually these are not modern colloquialisms, because they were already in literary use in the twelfth century.) The same happens with the less common pronouns for the third person singular masculine *īta* (*ītanu*) and *āta* (*ātanu*).

It is very common to hear the endings of conditionals and concessives shortened through elision of the initial *a* of the endings: *māḍidre* (*māḍidare*), *karedrū* (*karedarū*), etc.

Contracted verb forms

Very common is the contraction of the two syllables *uvu* inside verbal nouns to a single long vowel: *māḍuvudu* thus can become *māḍōdu* or *māḍūdu*, for *iruvudu* one can hear and read *irōdu* or *irūdu*, etc. Further elisions of short vowels can lead to further contractions of entire words, as especially is the case with the ablative forms of verbal nouns: e.g., *iruvudariṁda* may be contracted to something that sounds like *irōdrīṁda*, etc. In central Karnataka, the dative of a verbal noun (typically used to indicate purpose, like an infinitive) is similarly contracted: *māḍuvudakke* can become *māḍuke*. The place of such a curious word, which cannot be found in any dictionary, within the complete sentence will generally clearly enough indicate what kind of contraction has occurred.

Something similar has happened with the ablative of the pronominalized past relative participle of the verb *āgu*: *ādudariṁda* literally means ‘because of having taking place’ but is also the common equivalent of the English ‘therefore, hence’. This word is in such frequent use that very often one finds it shortened to *āddariṁda*, with the short vowel of the second syllable elided; this is in fact so common that it has found its way into standard written language.

The present tense marker *utt* can also become less visible in contractions where the *u* is elided: *māḍtīni* (*māḍuttēne*), *bartāne* (*baruttāne*), *karētīvi* (*kareyuttēve*), etc.

In rapid speech, the expressions *illavā?* and *allavā?* at the ends of sentences may become shortened to *ilvā?* *alvā?*

It is not realistic to expect in an introductory teaching manual such as the present one a detailed description of all the possible elisions and contractions in spoken Kannada (or in any other spoken language). Too much depends on a variety of factors, including the purely personal idiosyncrasies of speakers.

‘*aṃta*’

One very common and very wide-spread colloquialism is the use of ಅಂತ *aṃta* instead of ಎಂದು *eṃdu* as a quotative marker; it is used in exactly the same way. It seems that this word is a contraction of an original present participle ಅನ್ನುತ್ತೆ *annutta*, which is derived from the verb root *annu*, an alloform of the usual *ennu*. It may be, as some scholars in Karnataka have assured me, that this is the result of Telugu influence, which would explain why this colloquialism is more frequently encountered in the eastern part of the Kannada speech area than in the western, where occasionally one hears ಎಂತ *eṃta*.

Anglicisms

The spoken language of especially the big urban centres in southern Karnataka, Mysore and Bangalore, has been flooded with English words (also totally unnecessary ones) in recent decades. When instead of saying ನಾನು ನನ್ನ ಕೆಲಸದಲ್ಲಿ ಹಲವು ಪುಸ್ತಕಗಳನ್ನು ಬಳಸುತ್ತೇನೆ *nānu nanna kelasadalli halavu pustakagaḷannu baḷasuttēne* (or ಅನೇಕ ಗ್ರಂಥಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತೇನೆ *anēka graṃthagalaṅṅu upayōgisuttēne*) someone says ನಾನು ನನ್ನ ವರ್ಕಿನಲ್ಲಿ ತುಂಬ ಬುಕ್ಸು ಯೂಜು ಮಾಡುತ್ತೇನೆ *nānu nanna varkinalli tumba buksu yūju māḍuttēne*, this is clearly a sign of linguistic decadence, and the speaker either is trying to put up a show of misplaced ‘modernity’ or ‘cosmopolitanism’ or, more probably, that person is only semi-cultured and has never properly learnt the Kannada language. Such pollution of Kannada with totally unnecessary English words does not improve the clarity of communication (esp. when the meaning of the borrowed words is altered too⁴), yet it is fashionable in certain sections of Kannada-speaking society.

All such Anglicisms are lexical. Most of them can immediately be identified in writing⁵ by a few curious features that hardly ever occur in Kannada words: (a) consonantal endings of words, marked with a *virāma*, (b) initial retroflex consonants and the general tendency to

replace English alveolar plosives (*t*, *d*) by retroflexes (*ṭ*, *ḍ*), (c) the frequent use of *yā* to represent the English long vowel [æ:] (the vowel that is found in ‘man’, ‘at’, etc.), as in ಪ್ಯಾಂಟು *pyāṁṭu* ‘a pair of pants’. It must also be noted, however, that English words that end in a consonant are often ‘Kannadized’ by adding a final short *u* (such as *bukṣu* and *yūju* in the previous paragraph). Examples: a word such as ಕಂಪ್ಯೂಟರ್ *kampyūṭar* is immediately suspect because it ends in a consonant and contains a *ṭ*; also ಟೆಲಿವಿಜನ್ *ṭelivijhan* immediately stands out as an alien word, with its final consonant, the initial *ṭ* and the very rare aspirated *jh*.

Because a few English phonemes are alien to the Kannada sound system and the two languages are rhythmically very different, many English words are habitually mispronounced in Karnataka, and these mispronunciations are reflected in writing. Thus the word ಕಾಪಿ *kāpi* may mean ‘copy’ or ‘coffee’. English *f* becomes *p* or *ph*, English *z* becomes *j*.

A curious feature of this uncultured language is the use of English verbs: the English verb root is followed by ಮಾಡು *māḍu*. Hence one can hear ಯೂಜು ಮಾಡು *yūju māḍu* ‘to use’, ಕೇರ್ ಮಾಡು *kēr māḍu* ‘to care, to be bothered by’, ಕಾಪಿ ಮಾಡು *kāpi māḍu* ‘to copy’, etc.

Notes

¹ There are very few modern languages of which the native speakers can immediately understand poetry that was written in their language 900 years ago, as is the case with a great deal of the *vacana* literature in Kannada.

² For a while it was fashionable to write long dialogues, or even entire books, in regional and social dialects, as did Caduraṅga (Chaduranga, pseudonym of M. Subrahmanyaraje Urs, who used a rural dialect west of Mysore), Mirji Aṅṅārāya (Mirji Annaraya, who used a dialect from the Dharwad area in northern Karnataka) and Dēvanūra Mahādēva (who wrote a novelette mainly in the language of Dalits south of Mysore). It seems that this fashion is on the wane, simply because the potential number of readers who can truly relish such writing is limited to those who are familiar with the dialect.

³ The original suffix for the accusative was *-an* / *-aṁ*, which was either shortened or extended in later stages of the language through apocope or epenthesis.

⁴ For instance, the word *hōṭalu* does not mean ‘hotel’ in Kannada, but ‘restaurant’; a *maiku* is not a mike / microphone, but a public announcement system, etc.

⁵ In spoken Kannada, borrowed English words can easily lead to incomprehensibility because their pronunciation is usually distorted.

The Phonemic System and Script of Kannada



A modern stone inscription from the year 2000 made in a 1000-year-old style near the statue of the Jain saint Bāhubali at Venur, recording details of the renovation of the site¹

Like all the other indigenously created Indian scripts (with the exception of those that are derived from the Perso-Arabic system), also Kannada script is syllabic: what appears to be a single 'letter' or sign usually does not represent a single sound, but a syllable. The basic forms in the script either represent the initial vowel of a word or the combination of a consonant and a vowel, namely, the so-called 'inherent' vowel (which is a short *a*). By means of additional signs, the vowel of

a syllable can be altered, or a single consonant can be turned into a compound consonant.

This means that the Kannada script system differs considerably from what is used in European languages. A learner who is not yet familiar with such a script (the type of script that is not termed 'alphabet' but *abugida*) may need a little time to grow familiar with its principles but will soon realize its basic simplicity and will appreciate its logical structure. Essentially, Kannada words are pronounced *exactly* as they are written. There are no odd spelling conventions like the 'th', 'sh' and 'ch' in English, or the 'sch' in German, where the pronunciation has little to do with the sounds that are represented by 't', 's', 'h' and 'c'. Also the dictionary order of the signs in Kannada script is highly rational and very quickly learnt.

Kannada has borrowed many words from Sanskrit since earliest times, and along with those words came some influence of the Indo-European languages, namely, the use of aspirated consonants. Also the special, not often used sign called *visarga*, and the modern use of the *anusvāra*, are a result of Sanskrit influence.

The vowels

Kannada distinguishes the five short vowels *a*, *i*, *u*, *e* and *o* (in this alphabetical or dictionary order), as well as the long versions of these same vowels, which are pronounced by simply prolonging the short ones to approximately twice the length. In Latin transliteration the long vowels are indicated by means of a macron, as *ā*, *ī*, *ū*, *ē* and *ō*.² There are two diphthongs, indicated as *ai* and *au*.

A historical peculiarity is the so-called 'vocalic *r*', which occurs only in Sanskrit loan words. In the original Sanskrit, it was pronounced like the *er* in the Dutch word *vader* or in the Scottish pronunciation of the English *father*: a trilled *r* that has the quality of a vowel. In the Middle Indian dialects (Prakrit), this original pronunciation was replaced by a combination of a consonantal *r* and a faint short vowel, either an *i* or a *u*, producing 'ri' or 'ru' which, strictly speaking, is of course no longer a vowel. Most Kannada speakers pronounce the 'vocalic *r*' (which is represented as *r̄*) as *ru*, or as a combination that resembles the *re* in the French pronunciation of a word like *premier*.

In the Kannada 'alphabet' these vowels appear first, in this order:

<i>a</i>	<i>ā</i>	<i>i</i>	<i>ī</i>	<i>u</i>	<i>ū</i>	<i>r</i> ³	<i>e</i>	<i>ē</i>	<i>ai</i>	<i>o</i>	<i>ō</i>	<i>au</i>
ಅ	ಆ	ಇ	ಈ	ಉ	ಊ	ಋ	ಎ	ಛ	ಐ	ಒ	ಓ	ಔ

The pronunciation of the Kannada vowels is, except for that of the ‘vocalic *r*’, quite like what the letters in transliteration suggest in the majority of Western languages that are written in Latin script.

<i>a</i>	like in German <i>Mann</i> , Dutch <i>kan</i> , French <i>chat</i>
<i>e</i>	like in German <i>Mensch</i> , English <i>bet</i> , <i>men</i>
<i>i</i>	like in German <i>ich</i> , Dutch <i>vlieg</i> , French <i>chic</i>
<i>o</i>	like in German <i>flott</i> , Dutch <i>hond</i> , French <i>botte</i>
<i>u</i>	like in German <i>und</i> , Italian <i>tu</i> , the <i>ou</i> in French <i>vous</i> , the <i>oe</i> in Dutch <i>toen</i>
<i>ai</i>	a diphthong, like the <i>ei</i> in German <i>Schein</i> or the so-called ‘long <i>i</i> ’ in English <i>like</i>
<i>au</i>	a diphthong, like in German <i>Frau</i> , the <i>ou</i> in Dutch <i>kou</i> , more closed than the <i>ow</i> in English <i>now</i>

The long *ā*, *ē*, *ī*, *ō*, *ū* are real long vowels:⁴ they have the same quality as the short vowels but sound approximately twice as long as the short ones.

The consonants

Like in all the other Indian scripts that are derived from the common ancestral Brāhmī script, the Kannada script system has five *varga*-s or ‘groups’ of consonants, which are alphabetically listed after the vowels, in groups of five each, i.e., four plosives or occlusives and the corresponding homorganic nasal (i.e., the nasal that is pronounced with the tongue in a similar position). These groups are termed *kaṇṭha*, *tālavya*, *mūrdhanya*, *dāṃṭa* and *auṣṭhya*, or guttural, palatal, retroflex, dental and labial, according to the articulatory point where the tongue interrupts (in the case of plosives) or channels (in the case of nasals) the flow of breath while speaking: the throat, the palate, the hard palate in the middle of the mouth, the teeth, and the lips.

The plosives are either unvoiced or voiced, and unaspirated or aspirated. In the case of voiced consonants, the vocal cords vibrate during

pronunciation (e.g., English or German *d*, *b*, *g*), and not so with unvoiced consonants (e.g., English or German *t*, *p*, *k*). Aspirated consonants are followed, in careful pronunciation, by a clear puff of breath, which sounds like a soft 'h'. In English and in most regional varieties of German one hears a clear aspiration when a stressed syllable begins with a plosive: compare the two 'p's in the English word *paper* or the German *Papier*. In Kannada, as also in other Indian languages, all plosives can be aspirated, and this may demand a bit of practice of the average Western learner. However, in Kannada one can comfort oneself in the knowledge that also many native speakers (namely the less educated) do not aspirate, or actually aspirate the wrong consonants (in what is termed 'hypercorrection'), without their speech becoming incomprehensible.

The so-called palatal consonants are actually double consonants, but in the Indian linguistic consciousness they are treated as single letters. They are combinations of a plosive + a palatal sibilant, comparable to English *ch* (as in 'such') and German *tsch* (unvoiced) and English *j* or *dge* (as in 'budge') or German *dsch* (voiced), and these again can be aspirated or not. In usual scholarly transliteration these letters are represented as *c* and *j* (unaspirated) and *ch* and *jh* (aspirated, as in the English words 'check' and 'jump'); the homorganic nasal is *ñ*. The guttural (or velar) consonants, which are articulated in the throat, are *k* and *g* (aspirated *kh* and *gh*), with homorganic nasal *ṅ*.

The dental consonants, which are articulated against the front teeth, are simple, because they are very similar to German consonants: *t*, *th*, *d*, *dh* and *n*. The retroflexes are more difficult, because they have no equivalents in German or English. Here the tip of the tongue is bent back (retro-flex), so that it touches the palate in the middle of the mouth. This results in sounds that seem oddly 'thick' and 'heavy' to most European ears; they are heard in the speech of Indians when they speak European languages, because to most Indians the German and, especially, English 't' or 'd' does not sound dental, but retroflex.⁵ In scholarly transliteration these retroflex consonants are written like the corresponding dentals, but with a subscript dot to distinguish them: *ṭ*, *ṭh* etc. The labials, i.e., the sounds that are articulated with the lips, sound just like the corresponding European consonants: *p*, *ph* (not 'f!') etc.

After the plosives and nasals, the semi-vowels follow in the Kannada abugida, which are represented in Latin transliteration as *y*, *r*, *l*, *v*; then follows the *varga* of the sibilants: *ś*, *ṣ* and *s* (palatal, retroflex and

dental), then the aspirant *h*, and finally the retroflex *l*, which stands at the end for no other reason than that it does not occur in the classical alphabetical order of Sanskrit, after which the Kannada order has been modelled.⁶

Thus the complete 'alphabetical' or dictionary order in Kannada is: *a, ā, i, ī, u, ū, r, e, ē, ai, o, ō, au; k, kh, g, gh, ṅ; c, ch, j, jh, ñ; t, th, d, dh, ṇ; t, th, d, dh, n; p, ph, b, bh, m; y, r, l, v; ś, ṣ, s; h, l.*⁷

The signs

Every sign in Kannada script represents either an initial vowel or the combination of 'consonant + short *a*'. When one wants to write the same consonant in combination with another vowel, then one must modify the sign; these modifications are on the whole quite regular. Thus the sign ಕ means *ka*, ಗ means *ga*, ನ means *na*. The upper right portion of these signs (') is called the *talekaṭṭu*, which literally means 'head-bind'. When this portion is replaced by a downward curl, ೆ, this means that the short *a* of the syllable is replaced by a long *ā*, and thus we get the signs ಕಾ *kā*, ಗಾ *gā*, ನಾ *nā*. When one wants to write only a consonant (e.g., at the end of a word), a different curl (the *virāma*: see below) is added, e.g., ಕ್ಕ *k*.

A few examples of words: ಮರ *marā* 'tree, wood' is very simple, consisting of two basic signs for *ma* + *ra*. ಕಾಗದ *kāgada* 'paper', consists of *k* + 'long *a*' + *ga* + *da*. ನಾನು *nānu* 'I' is *n* + 'long *ā*' + *n* + *u* (the hook at the right, the *koṃbu* or 'horn', signifies that the syllable contains a short *u*). ಬುದಿ *būdi* 'ash' is *b* + 'long *u*' + *d* + *i*, where (as is usual with the short *i*) the sign for short *i* takes the place of the *talekaṭṭu*.

The *virāma* (಼) is mainly used (except in Sanskrit manuscripts) for writing new loanwords from English and other foreign languages. The structure of modern Kannada is such that final syllables end in a vowel and preceding syllables that end in a consonant are written by means of conjunct consonants (see the following section).

Conjunct consonants

The most complicated aspect of the Kannada script is the writing of the so-called *saṃyuktākṣara*-s or conjunct consonants. Graphically the first consonant in such a combination is written in normal size, and

any following consonants appear much smaller, below and slightly to the right of the first consonant, in forms that are called *ottakṣara* or 'compressed letters'. Most *ottakṣara*-s are easily recognizable, smaller versions of the big letters, but some of them can deviate strongly. In a word such as ಒಬ್ಬ *obba* 'a (human)', it is immediately clear that the *ottakṣara* is a *b*, just like the big letter; but in ಅತ್ತೆ *atte* 'mother-in-law' this is not so clear, and in ಅಯ್ಯ *ayya* 'lord' not at all. When one is unprepared, a strange-looking word such as ಸ್ತ್ರೀ *strī* 'woman' or ಲಕ್ಷ್ಮಿ *Lakṣmi* (name of a goddess; also a common personal name for women) can look frightening. Therefore, while learning the script, one must pay special attention to these few peculiar *ottakṣara*-s.

Anusvāra

The sign ◌̣, the *anusvāra*, which in Sanskrit indicated the nasalization of a vowel, is customarily transliterated by an 'm' with an underdot: *ṃ*. Nowadays it is used in print as well as in handwriting for the homorganic nasal, i.e., a nasal that is pronounced with the speech organs in the same positions as for the following plosive consonant. In other words, its pronunciation depends on what follows it in writing. For instance, *t* is a dental plosive, therefore a word like ಅಂತೆ *ante* (meaning 'it is said that') is pronounced 'ante', because the *anusvāra* signifies the nasal from the same *varga* or category of consonants (the dental category, in this case) as the following *t*. In ಕೊಂಬು *koṃbu* (meaning 'horn') the *anusvāra* signifies a bilabial *m*, because it is followed by the bilabial plosive *b*, and the word is pronounced 'koṃbu', etc. When it precedes a sibilant (ಷ, ಸ or *s*), it is pronounced as a bilabial nasal ('m').

There is no unanimity about the place of this sign in the alphabetical order: sometimes it is treated as the final sign; sometimes it stands in the place of the homorganic nasal which it represents; sometimes it is treated as the very first consonant, before *k*. In this manual it will be treated as representative of the homorganic nasal, and as the theoretically very first consonant before a sibilant (this is also the accepted practice in most modern dictionaries that appear in India).

Visarga

This sign (ಃ) appears only in certain Sanskrit loanwords. In Sanskrit it originally meant (depending on the phonetic environment) a variable

aspirant or sibilant. In south India it later became a peculiar, *h*-like aspirant, after which the preceding vowel is gently echoed. A word such as ಪುನಃ *punaḥ* 'again' is pronounced almost like 'punaha' (and often it is thus written by less educated persons: ಪುನಹ). It is usually found at the end of Sanskrit adverbs: ಪುನಃ, ಸದ್ಯಃ, ಪ್ರಾಯಶಃ *punaḥ, sadyah, prāyaśah*. There is no general agreement among dictionaries where the position of the *visarga* in the dictionary order is; usually it is treated as the very first consonant, before *k*.

Advice on learning the script

When learning any new script, it is important to know the graphemically relevant distinctions (i.e., in which respects the various signs differ from each other in such a way that they are recognized as different signs). In the chart that is given below, it will become clear that one such graphemic difference is that certain consonant signs begin, in the lower left corner, with a small wave (e.g., ನ, ಸ, which stand for *na* and *sa*) and others with a round shape (ವ, ಪ, which stand for *va* and *pa*). Another important distinction is that the horizontal bar at the top of the sign can be connected to the lower part (as in ವ, ನ) or be separate (this separateness is usually, and in print practically always, emphasized by a small dot or circle, as in ವೆ, ಸೆ).

In principle, every sign is written left to right and from below up. The learner will understand by simply observing the shapes that this is no hard and fast rule, and that it does not apply to shapes such as ಒ, ಓ, ಹೆ (where first the small 'infinity sign' is drawn), ಇ, ಠ, etc.

The student should carefully study, more than once, the chart that is given below with all the combinations of consonant signs with secondary vowel signs and note those combinations that one perhaps would not expect.

Secondary vowel signs

The secondary signs for vowels are given in the table below. Most of them are attached in a very regular manner to the consonant signs (but beware of the combination consonant + *i*. Also beware of slight irregularities and surprises in *pu, pū, po, pō, phu, phū, pho, phō, mo, mō, vu, vū, vo, vō*).

\bar{a}	i	\bar{i}	u	\bar{u}	r	e	\bar{e}	ai	o	\bar{o}	au
ಾ	ಿ	ೀ	ು	ೂ	್ರ	ೇ	ೀ	ೈ	ೋ	ೋ	ೌ

Some of these signs are composite, for instance, the signs for long \bar{o} or long \bar{i} . The sign for o is a combination of e and \bar{u} , and together with the *dirgha*, a sign that merely indicates length (as with the long i and e), a long \bar{o} is indicated.

The vowels i and e are both indicated by a small curl; here it is essential to know that if the curl appears as an extension of the basic consonant form, it signifies i (as in ನ ನಿ *na ni*, ರ ರಿ *ra ri*, ಬ ಬಿ *ba bi*, ಲ ಲಿ *la li*, ಸ ಸಿ *sa si*, ಗ ಗಿ *ga gi*, etc.), but if a horizontal bar (however short it may be) is drawn and the curl appears at the end of that bar, the curl signifies e (as in ನ ನೆ *na ne*, ರ ರೆ *ra re*, ಬ ಬೆ *ba be*, ಲ ಲೆ *la le*, ಸ ಸೆ *sa se*, ಗ ಗೆ *ga ge*, etc.).

One customarily finds the following table of the Kannada script (combinations of single consonants and vowels) in all Kannada learning manuals. Some purely theoretical combinations, such as the combinations ಱ್ಱ \tilde{n} or ಱ್ಱ \tilde{n} with vowels, have not been included here, because they never occur in practice.⁸

	a	\bar{a}	i	\bar{i}	u	\bar{u}	r	e	\bar{e}	ai	o	\bar{o}	au
k	ಕ	ಕಾ	ಕಿ	ಕೀ	ಕು	ಕೂ	ಕೃ	ಕೆ	ಕೇ	ಕೈ	ಕೊ	ಕೋ	ಕೌ
kh	ಖ	ಖಾ	ಖಿ	ಖೀ	ಖು	ಖೂ	ಖೃ	ಖೆ	ಖೇ	ಖೈ	ಖೊ	ಖೋ	ಖೌ
g	ಗ	ಗಾ	ಗಿ	ಗೀ	ಗು	ಗೂ	ಗೃ	ಗೆ	ಗೇ	ಗೈ	ಗೊ	ಗೋ	ಗೌ
gh	ಘ	ಘಾ	ಘಿ	ಘೀ	ಘು	ಘೂ	ಘೃ	ಘೆ	ಘೇ	ಘೈ	ಘೊ	ಘೋ	ಘೌ
c	ಚ	ಚಾ	ಚಿ	ಚೀ	ಚು	ಚೂ	ಚೃ	ಚೆ	ಚೇ	ಚೈ	ಚೊ	ಚೋ	ಚೌ
ch	ಛ	ಛಾ	ಛಿ	ಛೀ	ಛು	ಛೂ	ಛೃ	ಛೆ	ಛೇ	ಛೈ	ಛೊ	ಛೋ	ಛೌ
j	ಜ	ಜಾ	ಜಿ	ಜೀ	ಜು	ಜೂ	ಜೃ	ಜೆ	ಜೇ	ಜೈ	ಜೊ	ಜೋ	ಜೌ
jh	ಝ	ಝಾ	ಝಿ	ಝೀ	ಝು	ಝೂ	ಝೃ	ಝೆ	ಝೇ	ಝೈ	ಝೊ	ಝೋ	ಝೌ
t	ಟ	ಟಾ	ಟಿ	ಟೀ	ಟು	ಟೂ	ಟೃ	ಟೆ	ಟೇ	ಟೈ	ಟೊ	ಟೋ	ಟೌ
th	ಠ	ಠಾ	ಠಿ	ಠೀ	ಠು	ಠೂ	ಠೃ	ಠೆ	ಠೇ	ಠೈ	ಠೊ	ಠೋ	ಠೌ
d	ಡ	ಡಾ	ಡಿ	ಡೀ	ಡು	ಡೂ	ಡೃ	ಡೆ	ಡೇ	ಡೈ	ಡೊ	ಡೋ	ಡೌ
dh	ಢ	ಢಾ	ಢಿ	ಢೀ	ಢು	ಢೂ	ಢೃ	ಢೆ	ಢೇ	ಢೈ	ಢೊ	ಢೋ	ಢೌ

n	ಣ	ಣಾ	ಣೆ	ಣೇ	ಣು	ಣೂ	ಣ್ಯ	ಣೆ	ಣೈ	ಣೊ	ಣೋ	ಣೌ
t	ತ	ತಾ	ತಿ	ತೀ	ತು	ತೂ	ತ್ಯ	ತೆ	ತೈ	ತೊ	ತೋ	ತೌ
th	ಥ	ಥಾ	ಥಿ	ಥೀ	ಥು	ಥೂ	ಥ್ಯ	ಥೆ	ಥೈ	ಥೊ	ಥೋ	ಥೌ
d	ದ	ದಾ	ದಿ	ದೀ	ದು	ದೂ	ದ್ಯ	ದೆ	ದೈ	ದೊ	ದೋ	ದೌ
dh	ಧ	ಧಾ	ಧಿ	ಧೀ	ಧು	ಧೂ	ಧ್ಯ	ಧೆ	ಧೈ	ಧೊ	ಧೋ	ಧೌ
n	ನ	ನಾ	ನಿ	ನೀ	ನು	ನೂ	ನ್ಯ	ನೆ	ನೈ	ನೊ	ನೋ	ನೌ
p	ಪ	ಪಾ	ಪಿ	ಪೀ	ಪು	ಪೂ	ಪ್ಯ	ಪೆ	ಪೈ	ಪೊ	ಪೋ	ಪೌ
ph	ಫ	ಫಾ	ಫಿ	ಫೀ	ಫು	ಫೂ	ಫ್ಯ	ಫೆ	ಫೈ	ಫೊ	ಫೋ	ಫೌ
b	ಬ	ಬಾ	ಬಿ	ಬೀ	ಬು	ಬೂ	ಬ್ಯ	ಬೆ	ಬೈ	ಬೊ	ಬೋ	ಬೌ
bh	ಭ	ಭಾ	ಭಿ	ಭೀ	ಭು	ಭೂ	ಭ್ಯ	ಭೆ	ಭೈ	ಭೊ	ಭೋ	ಭೌ
m	ಮ	ಮಾ	ಮಿ	ಮೀ	ಮು	ಮೂ	ಮ್ಯ	ಮೆ	ಮೈ	ಮೊ	ಮೋ	ಮೌ
y	ಯ	ಯಾ	ಯಿ	ಯೀ	ಯು	ಯೂ	ಯ್ಯ	ಯೆ	ಯೈ	ಯೊ	ಯೋ	ಯೌ
r	ರ	ರಾ	ರಿ	ರೀ	ರು	ರೂ	ರ್ಯ	ರೆ	ರೈ	ರೊ	ರೋ	ರೌ
l	ಲ	ಲಾ	ಲಿ	ಲೀ	ಲು	ಲೂ	ಲ್ಯ	ಲೆ	ಲೈ	ಲೊ	ಲೋ	ಲೌ
v	ವ	ವಾ	ವಿ	ವೀ	ವು	ವೂ	ವ್ಯ	ವೆ	ವೈ	ವೊ	ವೋ	ವೌ
ś	ಶ	ಶಾ	ಶಿ	ಶೀ	ಶು	ಶೂ	ಶ್ಯ	ಶೆ	ಶೈ	ಶೊ	ಶೋ	ಶೌ
ṣ	ಷ	ಷಾ	ಷಿ	ಷೀ	ಷು	ಷೂ	ಷ್ಯ	ಷೆ	ಷೈ	ಷೊ	ಷೋ	ಷೌ
s	ಸ	ಸಾ	ಸಿ	ಸೀ	ಸು	ಸೂ	ಸ್ಯ	ಸೆ	ಸೈ	ಸೊ	ಸೋ	ಸೌ
h	ಹ	ಹಾ	ಹಿ	ಹೀ	ಹು	ಹೂ	ಹ್ಯ	ಹೆ	ಹೈ	ಹೊ	ಹೋ	ಹೌ
ḷ	ಳ	ಳಾ	ಳಿ	ಳೀ	ಳು	ಳೂ	ಳ್ಯ	ಳೆ	ಳೈ	ಳೊ	ಳೋ	ಳೌ

Ottakṣara-s (secondary consonantal signs)

ಕ	k	ಖ	kh	ಗ	ಘ	gh	ಢ	ṅ
ಚ	c	ಛ	ch	ಜ	ಝ	jh	ಞ	ñ
ಟ	ṭ	ಠ	th	ಡ	ಢ	dh	ಣ	ṇ
ಠ	t	ಥ	th	d	ಧ	dh	ನ	n

ಎ	<i>p</i>	ಫ	<i>ph</i>	ಬ	<i>b</i>	ಭ	<i>bh</i>	ಮ	<i>m</i>
ಶಿ	<i>y</i>	ರ	<i>r</i>	ಲ	<i>l</i>	ವ	<i>v</i>		
ಶಿ	<i>ś</i>	ಷ	<i>ṣ</i>	ಸ	<i>s</i>				
ಠ	<i>h</i>	ಱ	<i>ḷ</i>						

Examples of the use of *ottakṣara*-s:

ಅಕ್ಕ	<i>akka</i>	elder sister
ಉತ್ಖನನ	<i>utkhanana</i>	excavation
ಹಗ್ಗ	<i>hagga</i>	rope
ಹೆಚ್ಚು	<i>heccu</i>	much
ಮಲೇಚ್ಛ	<i>mlēccha</i>	barbarian, foreigner
ಅಜ್ಜ	<i>ajja</i>	grandfather
ಜ್ಞಾನ	<i>jñāna</i>	knowledge
ಬೆಟ್ಟ	<i>beṭṭa</i>	hill, mountain
ದಡ್ಡ	<i>dadda</i>	dunce
ಅಣ್ಣ	<i>aṇṇa</i>	elder brother
ಅಪ್ಪ	<i>appa</i>	father
ಕೊಬ್ಬು	<i>kobbu</i>	fat
ಉದ್ಭವ	<i>udbhava</i>	origin
ಅಮ್ಮ	<i>amma</i>	mother
ಅಯ್ಯ	<i>ayya</i>	lord
ಪ್ರಭಾವ	<i>prabhāva</i>	influence
ಕ್ಲಿಷ್ಟ	<i>kliṣṭa</i>	complex
ತತ್ವ	<i>tatva</i>	principle
ಉತ್ಸವ	<i>utsava</i>	feast
ಕಳ್ಳ	<i>kalla</i>	thief

Beginners have some difficulties with the sign ಼, which is called ರೇಫ *rēpha* and means that an *r* is pronounced *before* the consonant *after* whose sign it is written. For example: ಕರ್ಮ *karma* 'trace of an earlier deed, e.g., a deed committed in a previous life'. The same word can also be written ಕರ್ಮ. It is to some extent a matter of personal taste, whether one writes *karma* (and similar words) in the first or the second manner, although the second possibility tends to occur more in the northern part of the Kannada speech area (northern Karnataka and southern Maharashtra). A clear majority of Kannada users prefers the *rēpha*.

For the sake of completeness, it should also be mentioned that two more consonants exist that are found only in Old Kannada and older Middle Kannada texts: the 'old *r*' ಱ *r* (an alveolar *r*) and the 'old *l*' ಱ *l* (a retroflex vibrant or fricative: the final consonant of *tamil*, the name of the neighbouring Dravidian language, which in modern Kannada is called ತಮಿಳು *tamilu*). From the twelfth century onwards, these two consonants were gradually replaced by *r* and *l*.

Another sign that has practically disappeared from modern use is the ಼ for a final *n*. (This should not be mistaken for the *rēpha*.) Because all Kannada words end in a vowel since the twelfth century, and because one can write an *n* that is not followed by a vowel as ನ್ನ, the ancient sign ಼ is hardly seen any more.

With the help of the following examples, the learner will be able to understand how to write Kannada script.

ಅ ಅ ಆ ಆ ನ ನ ವ ವ
a aa na va

ನಿ ನು ವೇ ಸಾ
ni nu vē sā

ಶಿ ಗ ಗಿ ಲ
śi ga gi la

ಬ ಕ ಫ
ba ka pha

ಷ ಳ ಔ
ṣa ḷi au

ವೈ ಬೈ
vai bai

It may be helpful for the learner to see one and the same sentence in different typefaces, so that one develops an awareness of what is essential in the graphs and what is not:

ಈ ಕ್ಲಿಷ್ಟವಾದ ವಾಕ್ಯ ಹೀಗೆ ಕಾಣಿಸುತ್ತದೆ.

ಈ ಕ್ಲಿಷ್ಟವಾದ ವಾಕ್ಯ ಹೀಗೆ ಕಾಣಿಸುತ್ತದೆ.

ಈ ಕ್ಲಿಷ್ಟವಾದ ವಾಕ್ಯ ಹೀಗೆ ಕಾಣಿಸುತ್ತದೆ.

ಈ ಕ್ಲಿಷ್ಟವಾದ ವಾಕ್ಯ ಹೀಗೆ ಕಾಣಿಸುತ್ತದೆ.

ಈ ಕ್ಲಿಷ್ಟವಾದ ವಾಕ್ಯ ಹೀಗೆ ಕಾಣಿಸುತ್ತದೆ.

Reading exercise

(Try to read the following sentences, checking your attempts with the help of the Latin transliteration, without thinking about the grammar for the time being.)

ಮರದ ಕೆಳಗೆ ಏನಿದೆ ?	<i>Marada keḷage ēnide?</i>	What lies under the tree?
ಅವರು ಬೇಗ ಮಲಗಿದರು.	<i>Avaru bēga malagidaru.</i>	He went to sleep early.
ಊಟ ಚೆನ್ನಾಗಿದೆ.	<i>ūṭa cennāgide.</i>	The meal tasted good.
ಮನೆಯ ಹತ್ತಿರ ಕೆರೆ ಇದೆ.	<i>Maneya hattira kere ide.</i>	There is a water tank near the house.
ದೇವರ ದಯದಿಂದ ನಮಗೆ ಒಳ್ಳೆಯದು ಆಗುತ್ತದೆ.	<i>Dēvara dayadiṁda namage olḷeyadu āguttade.</i>	By God's grace good things happen to us.
ತುಂಬ ಜನ ಇಲ್ಲಿ ನಿಂತಿದ್ದಾರೆ.	<i>Tuṁba jana illi niṁtiddāre.</i>	Many people are standing here.
ನನ್ನ ಕೆಲಸ ಹೇಗಿದೆ ?	<i>Nanna kelasa hēgide?</i>	How is my work?

ಬಹಳ ಅಪರೂಪವಾಗಿ ಬರುತ್ತಾರೆ.	<i>Bahaḷa aparūpavāgi baruttāre.</i>	They come here rarely.
ಆ ಕೆಲಸ ಮಾಡುವವರು ಯಾವಾಗಲೂ ಯಶಸ್ವಿಯಾಗುತ್ತಾರೆ.	<i>ā kelasa māḍuvavaru yāvāgalū yaśasvīyāguttāre.</i>	Those who do this work always become successful.
ಕನ್ನಡ ಒಂದು ಹಳೆಯ, ಸುಂದರವಾದ ಭಾಷೆ; ನೀವು ಕಲಿತರೆ ಅದನ್ನು ತುಂಬ ಮೆಚ್ಚುವಿರಿ.	<i>Kannaḍa oṃdu haḷeya, suṃdaravāda bhāṣe; nīvu kalitare adannu tuṃba meccuviri.</i>	Kannada is an old, beautiful language; if you learn it, you will like it a lot.

Vocabulary (in Kannada order)

ಅದನ್ನು	<i>adannu</i>	that (accusative case)
ಅಪರೂಪವಾಗಿ	<i>aparūpavāgi</i>	rarely
ಅವರು	<i>avaru</i>	they (plural, human)
ಊಟ	<i>ūṭa</i>	meal
ಏನು	<i>ēnu</i>	what
ಒಂದು	<i>oṃdu</i>	one, a
ಒಳ್ಳೆಯದು	<i>olḷeyadu</i>	good thing
ಕಲಿತರೆ	<i>kalitare</i>	if [one] learns
ಕೆರೆ	<i>kere</i>	tank, water reservoir
ಕೆಲಸ	<i>kelasa</i>	work
ಕೆಳಗೆ	<i>kelage</i>	under
ಚೆನ್ನಾಗಿದೆ	<i>cennāgide</i>	is good
ಜನ	<i>jana</i>	people
ತುಂಬ	<i>tuṃba</i>	many
ದಯೆ	<i>daya</i>	grace, mercy
ದೇವ	<i>dēva</i>	god
ನನ್ನ	<i>nanna</i>	my

ನಮಗೆ	<i>namage</i>	us (dative case)
ನಿಂತಿದ್ದಾರೆ	<i>niṃtiddāre</i>	they stand
ನೀವು	<i>nīvu</i>	you (plural / honorific)
ಬರುತ್ತಾರೆ	<i>baruttāre</i>	they come
ಬಹಳ	<i>bahaḷa</i>	many
ಬೇಗ	<i>bēga</i>	fast, soon
ಭಾಷೆ	<i>bhāṣe</i>	language
ಮನೆ	<i>mane</i>	house
ಮರ	<i>marā</i>	tree, wood
ಮಲಗು	<i>malagu</i>	to go to sleep, lie down
ಮಾಡು	<i>māḍu</i>	to do, make
ಮೆಚ್ಚುವಿರಿ	<i>meccuviri</i>	you will like
ಯಶಸ್ವಿ	<i>yaśasvi</i>	glorious, successful
ಯಾವಾಗಲೂ	<i>yāvāgalū</i>	always
ಸುಂದರವಾದ	<i>suṃdaravāda</i>	beautiful
ಹತ್ತಿರ	<i>hattira</i>	close
ಹಳೆಯ	<i>haḷeya</i>	old
ಹೇಗೆ	<i>hēge</i>	how

Notes

¹ The symbols at the top of the inscription identify the site as a Jaina religious site, with the hand in *abhayamudre* (Sanskrit *abhayamudrā*) bestowing fearlessness under the *svastika* that symbolizes the four categories of life forms that through the *ratnatraya* or three jewels of Jaina doctrine can pass to *siddhaśīle* (Sanskrit *siddhaśīlā*) or the abode of the eternally liberated souls. The site should remain blessed as long as the sun and moon continue to exist.

² A minority of authors who write about Indian languages seem to take Sanskrit as a starting point and prefer to treat any *e* and *o* as a long vowel (as they are in Sanskrit and in most modern north Indian languages) and do not use a macron to indicate when an *e* or *o* is long, but a breve to indicate that the vowel is short: ě, ō.

³ Kannada script also has signs for the Sanskritic long \bar{r} and the vocalic \bar{l} , but these are used only for writing Sanskrit texts in Kannada script and are never found in Kannada texts.

⁴ I.e., they are not like the so-called 'long vowels' in English, that differ from the short vowels mainly in quality (or actually are diphthongs, like the 'long i' in a word like 'mind').

⁵ Actually these English consonants are neither dental nor retroflex, but alveolar; but most Indians (like most Westerners) do not realize that.

⁶ The same goes for two consonants that are no longer in use since the 12th century, the r and l . In dictionaries one finds them either at the very end of the alphabetical order, or they are treated as forms of r and l .

⁷ In some dictionaries one finds the combination $k\zeta$ as the very last 'letter'. This is an old, irrational and nowadays not usual convention.

⁸ Kannada script also has a sign for the Sanskritic long vocalic \bar{r} and the vocalic \bar{l} , but these are used only for writing Sanskrit and do not occur in Kannada texts. Typically, these signs are usually not included in modern Kannada computer fonts. It may be noted that many of the signs in this table are more of theoretical value than of practical use: words with the consonants ಘ, ಙ, ಞ are very rare. In decades of reading Kannada, the present author has never come across many of the combinations in this table: most of the combinations in the r column and in the $kh, gh, ch, jh, dh, th, n, ph, \zeta$ and l rows.

Key to the Exercises

Lesson 1

1. That is a sari. 2. That is a lungi. 3. That is a dhoti. 4. That is a pair of pants. 5. They are Indians. 6. He / she¹ is a foreigner. 7. That is a hippie. 8. That is a very large town. 9. She is a girl. 10. They are girls. 11. She² is a woman. 12. She is a young woman. 13. She is an old woman. 14. He is a taxi driver. 15. He is a riksha driver. 16. They are riksha drivers. 17. That is a suitcase. 18. Those are two suitcases. 19. Those are three suitcases. 20. Those are many suitcases. 21. Those are many things. 22. That is a pencil. 23. That is paper. 24. That is a table. 25. that is a hill. 26. Those are many hills. 27. That is a cow. 28. Those are two cows. 29. Those are three cows. 30. Those are four cows. 31. Those are five cows. 32. Those are many cows. 33. That is a tree. 34. Those are many trees. 35. That is a forest. 36. That is the sky. 37. That is a cloud. 38. That is the sun. 39. That is rain. 40. That is a meal. 41. That is milk. 42. This is a glass. 43. This is a field. 44. This is fire. 45. This is a house shrine.³ 46. This is a spoon. 47. These are two spoons. 48. This is a knife. 49. these are three knives. 50. This is a fork. 51. These are four forks. 52. This is a plate. 53. This is a house. 54. These are houses. 55. This is an airplane. 56. This is an airport. 57. Today is Monday. 58. Tomorrow is Tuesday. 59. Today is Wednesday. 60. Today is Thursday. 61. Today is Friday. 62. Today is Saturday. 63. Today is Sunday. 64. This is a knife and a spoon. 65. This is a knife and that is a spoon. 66. That is a fork. 67. That is a song. 68. he is a singer. 69. She is a singer. 70. He is Śiva. 71. He is Viṣṇu. 72. That is a temple. 73. Those are temples.

Lesson 2

Kṛṣṇappa: Greetings.

Rāmayya: Greetings, sir.

Kṛṣṇappa: Are you Mr Rāmayya?

Rāmayya: Yes, I am Rāmayya. how are you?

Kṛṣṇappa: I am fine. And you?

Rāmayya: I'm fine too.

Kṛṣṇappa: Is this your wife?

Rāmayya: Yes, she is my wife. Her name is Lakṣamma.

Kṛṣṇappa: Greetings, is your name Lakṣmi?

Lakṣamma: No, my name is Lakṣamma.

Kṛṣṇappa: Oh, please excuse me, Mrs Lakṣamma. How are you?

Lakṣamma: I'm very fine. How are you?

Kṛṣṇappa: I am fine. Is this your house?

Rāmayya: Yes, this is our house.

Kṛṣṇappa: Very nice. Please excuse me, there is my bus. May I take leave?.⁴

Rāmayya: Yes, by all means.⁵ Goodbye.

Kṛṣṇappa: Goodbye. Till next time.

Lesson 3

ಅದು ಮರ, ಅವು ಮರಗಳು; ಅದು ಕುರ್ಚಿ, ಅವು ಕುರ್ಚಿಗಳು; ಅದು ಮೇಜು, ಅವು ಮೇಜುಗಳು; ಅದು (ಅವಳು)⁶ ಹುಡುಗಿ, ಅವು (ಅವರು) ಹುಡುಗಿಯರು; ಅವನು ಪುರೋಹಿತ,⁷ ಅವರು ಪುರೋಹಿತರು; ಅದು (ಅವಳು) ವಿದ್ಯಾರ್ಥಿನಿ, ಅವು (ಅವರು) ವಿದ್ಯಾರ್ಥಿನಿಯರು; ಅದು ಹಕ್ಕಿ, ಅವು ಹಕ್ಕಿಗಳು; ಅದು ಹಸು, ಅವು ಹಸುಗಳು; ಅವರು ಮಹಿಳೆ, ಅವರು ಮಹಿಳೆಯರು; ಅದು ಚಾವಿ, ಅವು ಚಾವಿಗಳು; ಅವನು ಮನುಷ್ಯ,⁸ ಅವರು ಮನುಷ್ಯರು; ಅದು ಕಣ್ಣು, ಅವು ಕಣ್ಣುಗಳು; ಅದು ಕಿವಿ, ಅವು ಕಿವಿಗಳು; ಅದು ಕೈ, ಅವು ಕೈಗಳು; ಅದು ರಸ್ತೆ, ಅವು ರಸ್ತೆಗಳು; ಅವರು ಅಕ್ಕ, ಅವರು ಅಕ್ಕಂದಿರು; ಅದು ಇಲಿ, ಅವು ಇಲಿಗಳು; ಅದು ನೋಣ, ಅವು ನೋಣಗಳು; ಅದು (ಅವನು) ವಿದ್ಯಾರ್ಥಿ, ಅವು (ಅವರು) ವಿದ್ಯಾರ್ಥಿಗಳು; ಅದು (ಅವಳು) ಹೆಂಗಸು, ಅವು (ಅವರು) ಹೆಂಗಸರು; ಅದು ನಿಘಂಟು, ಅವು ನಿಘಂಟುಗಳು; ಅದು ಪುಟ, ಅವು ಪುಟಗಳು; ಅದು ಬಟ್ಟೆ, ಅವು ಬಟ್ಟೆಗಳು; ಅದು ಚೀಲ, ಅವು ಚೀಲಗಳು; ಅದು ದೇಶ, ಅವು ದೇಶಗಳು; ಅವನು ಸ್ನೇಹಿತ, ಅವರು ಸ್ನೇಹಿತರು; ಅವಳು ಸ್ನೇಹಿತೆ, ಅವರು ಸ್ನೇಹಿತೆಯರು.

Lesson 4

1. This is the door of my house. 2. That is the horn of a cow. 3. The tip of the horn is not sharp. 4. My book is there. 5. The colour of the book is red. 6. The colour of your books is yellow. 7. Their colour is not red. 8. Red and yellow are different.⁹ 9. Their book is black. 10. Are there [any] green-coloured books? 11. The colour of your basket is not nice. 12. The colour of my wife's *sire* is red. 13. My friends' shop is a textile shop.

Lesson 5

1. I go. 2. I am not going. 3. They call. 4. We read. 5. You laugh. 6. We do not laugh. 7. He called. 8. They will call. 9. You call. 10. You fall. 11. You called. 12. We jumped. 13. You do not jump. 14. It (that) jumps. 15. She will jump. 16. I jump. 17. He struck. 18. She will strike. 19. We will not strike.

Lesson 6

1. Read that book! 2. Look at me! 3. Run! 4. Hit the dog! 5. Bring that! 6. Call him! 7. Shall I call? 8. Let's write a letter. 9. They should write a letter. 10. Let's go. 11. He should go. 12. Read this! 13. Write your name!

Lesson 7

1. They¹⁰ gave me money. 2. They gave us a meal. 3. You gave them a letter. 4. Give me money! 5. They told us a story. 6. We will tell you a story. 7. Will you tell us a story?¹¹ 8. I will tell it to you.¹² 9. They gave me a house. 10. To whom did they tell the story? 11. Who gave you the fruit? 12. They caused (lit. 'gave') me great trouble. 13. Where did you do this work? 14. Where is that book? 15. Will you give it to me? 16. Will you tell me the truth?

Lesson 8

1. I bring fruit from the house. 2. Now they came from the town. 3. This I brought from the city. 4. They brought very good things from the shop. 5. They came to our city from another country. 6. Many people come from that direction. 7. They wrote this with a pencil. 8. They did this work with difficulty. 9. They cooked for us. 10. Behind the door there is a room. 11. In the basket lies (is) fruit. 12. They are inside the house. 13. There is fruit on the table. 14. There is a dog under the table. 15. There is a tree behind the house. 16. There is no tree in front of the house. 17. There are birds in the trees. 18. There are birds also on top of the house. 19. There are no birds behind the house. 20. I see birds in the room. 21. They place water on the table. 22. Where is Gaṇeśa? 23. He is inside the house.

Lesson 9

1. Would you like some tea? 2. No, I don't [want any]. 3. What do they want? 4. They would like some coffee. 5. There is no coffee. 6. What else is there?¹³ 7. There's milk and buttermilk. 8. Don't you want (need) any meal? 9. I also want (need) a meal. 10. On the table there is a plate. 11. That is no plate, that's a banana leaf. 12. That is a different kind of plate. 13. I don't want a leaf, I want a plate.

Lesson 10

Exercise 1

1. That is a beautiful colour. 2. I like that. 3. Are there any colours that you like? 4. I don't like that bad book. 5. They ask difficult questions. 6. Do you like bad books? 7. I like useful things. 8. Is your bag black or red? 9. Your bag is blue, isn't it? 10. In that room there are heavy chairs. 11. This man does important work. 12. In the street, little birds play. 13. This chair isn't heavy, is it? 14. She likes red flowers. 15. On my table there is a very heavy book. 16. They will come in a beautiful car. 17. They do complicated bits of work in that big house. 18. My sister's house is in a distant town. 19. Why do you make such disgusting noise?

Exercise 2

೧. ಈ ಮನುಷ್ಯ ಅಸಹ್ಯ. ೨. ಅವನ¹⁴ ಸುಂದರವಾದ ಮನೆ ಅಲ್ಲಿದೆ. ೩. ಇಲ್ಲಿ ಹಳದಿ ಹೂಗಳಿಲ್ಲ. ೪. ಅವನು ಭಾರವಾದ ಮೇಜುಗಳನ್ನು ತಂದ. ೫. ಆ ಕುರ್ಚಿ ಭಾರವಲ್ಲ. ೬. ಇದು ಒಳ್ಳೆಯ ಪುಸ್ತಕ. ೭. ಅದು ನಿಮ್ಮ ಪುಸ್ತಕವೋ? ೮. ಅಲ್ಲಿ ಏಕೆ ಹಸಿರಾದ ಕುರ್ಚಿ ಇದೆ? ೯. ನನ್ನ ಚೀಲ ಅವನ ಕುರ್ಚಿಯ ಮೇಲೆ ಇದೆ. ೧೦. ಅಂಗಡಿಯಲ್ಲಿ ಒಳ್ಳೆಯ ಪುಸ್ತಕಗಳು ಇವೆ.

Lesson 12

1. Gaṇēśa! Have you gone home? 2. He was tired and went to sleep. 3. That girl sang elegantly. 4. That boy spoke coarsely. 5. He scolded me badly and went away. 6. She saw that and laughed happily. 7. Read this lesson and ask questions. 8. The neighbours went on travel yesterday and will return next month. 9. Did he really say so? 10. Try hard and read these sentences. 11. Please speak a bit quickly. 12. He speaks loudly. 13. Here a mouse descends.¹⁵

Lesson 13

1. He wrote strange stories and had them published.¹⁶ 2. I will not do so, that is very bad; I will also not make [anybody] do so. 3. The teacher sent for¹⁷ those other boys. 4. How do you explain this story? 5. Please excuse [me]. 6. I will try that.

Lesson 14

1. The matter about which we spoke is important. 2. Many people came to the conference in which you participated. 3. The music we are listening to is nice. 4. For whom is the letter that you are writing? 5. The lesson which the teacher taught is very complicated. 6. The town where my child grew up is beautiful. 7. There is much shade in the spot where the priest lay down to rest. 8. Tomorrow, the words which I really spoke will not be in the paper in which you read the news. 9. As they said, good fruits are found here. 10. I got no answer to the question I asked. 11. He told about the work he had done with great pride (or: 'with great pride he spoke about the work he had done'¹⁸). 12. What you said is nice. 13. I became angry because of what my [younger] brother said. 14. The one who went to the library is my [younger] brother. 15. I am a librarian, I help those who come to the library.

Lesson 15

1. Don't go there. 2. I want to eat (have a meal). 3. Now they must come. 4. We want to drink a bit of milk. 5. I don't want to eat meat. 6. Liquor is forbidden here. 7. Don't say that. 8. They go to Goa to drink liquor. 9. Eating meat is bad for [one's] health. 10. I have a great desire to listen to your story. 11. I will not speak loudly. 12. They will not come there. 13. They have not come there. 14. Didn't you come there? 15. Excuse me. 16. I did not see it, but they did. 17. My wife (or: husband) has not read so many good books.¹⁹ 18. They went to a non-vegetarian restaurant and did not have a meal. 19. The picture that is on the wall in their house is beautiful.

Lesson 16

1. I have heard that they will come today. 2. They said that they do not want that. 3. I thought that neither you nor I need that. 4. Did

you ask whether it is easy or difficult to come here? 5. No, I asked whether it is easy to come. 6. They said that it is difficult to do the work in that way. 7. I have heard that the book which you read is very good. 8. I do not know whether I need this or not. 9. After he said 'yes, I'll do that', he has done nothing. 10. There is no reason why he did not do that.

Lesson 18

1. If you come today, we can go to Mysore together. 2. Although the teachers do their work well, sometimes the lesson is not learnt properly. 3. When we came for the meal, nothing had remained. 4. I will not do that work in the manner in which they have done it. 5. If you look at it that way, this is really not difficult. 6. My house is where that car turned to the right. 7. If you write, they will be very happy. 8. If you drink too much coffee, you will not sleep. 9. Although I drank coffee, I slept well. 10. If you finish the work soon which you must do, you may go to the movies. 11. If you want to, you can go; I will not come, because I have a severe headache.

Notes

¹ Gender is not indicated in the polite, honorific plural.

² Honorific plural.

³ A small room, or a corner of a room, reserved for religious rituals of the family, common in many Hindu and Jaina households.

⁴ This is of course a free, idiomatic translation. Literally: 'Shall I come?'

⁵ Also this is a free and idiomatic translation, fitting the situation. Literally: 'Please come.'

⁶ Here one can either say ಅದು *adu* or ಅವಳು *avālu*, with a different intention, just as in English one can say 'that is a girl' or 'she is a girl'. In the first case one indicates an unknown object and identifies it as 'girl', in the second case one has already identified the object as a person and then further identifies her as a 'girl'.

⁷ Normally one would always respectfully speak about a priest (who is a socially respected person) in the plural: ಅವರು ಪುರೋಹಿತರು *avaru purōhitaru* could then either mean 'he is a priest' or 'they are priests', depending on the context. Only if there is no reason for expressed respect (e.g., if a parent is speaking about a son who has become a priest, or someone speaks about

a close, old friend from childhood who has become a priest) one would say ಅವನು ಪುರೋಹಿತ *avanu purōhita*.

⁸ As in English, the semantics of ಮನುಷ್ಯ *manuṣya* ‘man’ are ambiguous: it could mean ‘male person’ or ‘human’. One could also say about a woman ಅವಳು ಮಾನುಷ್ಯ *avaḷu manuṣya* ‘she is a human being’, although *manuṣya* is declined as a masculine noun.

⁹ Literally ‘red is different, yellow is different’. This is how in Kannada one says that two things differ. Cf. ಅವು ಬೇರೆ ಬೇರೆ *avu bēre bēre* ‘they are different’ (lit. ‘they different different’).

¹⁰ As in several following sentences, ಅವರು *avaru* here is out of context and therefore ambiguous: this sentence could also mean ‘he gave me money’ or ‘she gave me money’ in the honorific plural.

¹¹ Strictly speaking, the verb is in the present tense, but it indicates an immediate future. Cf. what is said in other Western languages: German „Erzählen Sie uns eine Geschichte?“, Dutch „Vertelt u ons een verhaal?“, French «Est-ce que vous nous racontez une histoire?», etc.

¹² See the preceding note.

¹³ Literally, ‘different what is?’

¹⁴ Or, of course, ಅವರ *avara*, if one wishes to speak respectfully about ‘him’. (The same applies to sentences 4 and 9.)

¹⁵ This has nothing specific to do with the material that is taught in this lesson, but it is a nice tongue twister.

¹⁶ ‘To publish’ is ಪ್ರಕಟಿಸು *prakaṭisu* or ಪ್ರಕಟ ಮಾಡು *prakaṭa māḍu*; ಪ್ರಕಟಮಾಡಿಸು *prakaṭa māḍisu* is the causative, ‘to have / let somebody publish’.

¹⁷ ಕರೆಯಿಸಿದರು *kareyisidaru* literally ‘he made [somebody] call’.

¹⁸ This ambiguity is also found in the English ‘he spoke about the work which he had done with great pride’. It can be somewhat avoided by adding a pronoun for the subject: ಅವನು ತುಂಬ ಹೆಮ್ಮೆಯಿಂದ [...] ಹೇಳಿದ *avanu tumba hemmeyimda hēḷida*; would suggest that he spoke with great pride; ತುಂಬ ಹೆಮ್ಮೆಯಿಂದ ಅವನು ಮಾಡಿದ ಕೆಲಸದ ಬಗ್ಗೆ ಹೇಳಿದ *avanu māḍida kelasada bagge hēḷida* would probably mean that he had done the work with great pride.

¹⁹ The ಅಷ್ಟು *aṣṭu* in this sentence can also be read as an intensifier of the following adjective: ‘books that are so good’.

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In the case of names of authors of Kannada-language publications, the names are first given in the Latinized form in which they appear, as is customary in India, on the back side of the title page; a transliteration of the Kannada spelling is then added in square brackets. The reader will notice that some authors are not always consistent in the Latinized spelling of their names.

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General Vocabulary

(This vocabulary contains all the words that are contained in the vocabularies of the individual lessons.)

ಅಕ್ಕ	<i>akka</i>	elder sister
ಅಂಗಡಿ	<i>aṅgaḍi</i>	store, shop
ಅಂಗಡಿಯವರು	<i>aṅgaḍiyavaru</i>	shopkeeper
ಅಗ್ನಿಮಂಡಲ	<i>agnimaṅḍala</i>	circle of fire
ಅಜ್ಞಾನ	<i>ajñāna</i>	ignorance
ಅಡಿಗೆ	<i>aḍige</i>	cooking
ಅಣ್ಣ	<i>aṅṇa</i>	elder brother
ಅಥವಾ	<i>athavā</i>	or
ಅದು	<i>adu</i>	that
ಅಧ್ಯಾಪಕ	<i>adhyāpaka</i>	teacher
ಅನ್ನ	<i>anna</i>	rice (cooked)
ಅಪಸ್ಮರ	<i>apasmara</i>	(name of a demon)
ಅಪ್ಪ	<i>appa</i>	father
ಅಭಿಪ್ರಾಯ	<i>abhiprāya</i>	opinion
ಅಮ್ಮ	<i>amma</i>	mother
ಅರಳು	<i>araḷu</i>	to bloom, blossom
ಅರ್ಥ	<i>artha</i>	meaning
ಅಲ್ಮಾರಿ	<i>almāri</i>	closet
ಅಲ್ಲಿ	<i>alli</i>	there
ಅವತಾರ	<i>avatāra</i>	incarnation of a god
ಅವನು	<i>avanu</i>	he
ಅವರು	<i>avaru</i>	they (persons)
ಅವಳು	<i>avaḷu</i>	she
ಅವು	<i>avu</i>	they (non-persons)

ಅಷ್ಟು	<i>aṣṭu</i>	that much
ಅಸಹ್ಯ	<i>asahya</i>	intolerable, disgusting
ಆಕಾಶ	<i>ākāśa</i>	sky
ಆಗ	<i>āga</i>	then, that time
ಆಗು	<i>āgu</i>	to become, occur
ಆಡು	<i>āḍu</i>	to play
ಆದರೆ	<i>ādare</i>	but
ಆಫಿಸು	<i>āphisu</i>	office
ಆಯಿತು	<i>āyitu</i>	all right, okay
ಆರೋಗ್ಯ	<i>ārōgya</i>	health
ಆಸೆ	<i>āse</i>	desire, wish
ಇಡಿಯ	<i>iḍiya</i>	entire
ಇಡು	<i>iḍu</i>	to place, put
ಇತ್ಯಾದಿ	<i>ityādi</i>	etc.
ಇದು	<i>idu</i>	this
ಇದೆ	<i>ide</i>	it is, it exists
ಇನ್ನೊಂದು	<i>innomdu</i>	another
ಇಲಿ	<i>ili</i>	mouse, rat
ಇಲ್ಲಿ	<i>illi</i>	here
ಇವತ್ತು	<i>ivattu</i>	today
ಇವರ	<i>ivara</i>	his / her (honorific)
ಇವರು	<i>ivaru</i>	he / she (honorific)
ಇಷ್ಟು	<i>iṣṭa</i>	liked, appreciated
ಇಳಿ	<i>iḷi</i>	to descend, go down
ಈಗ	<i>iḡa</i>	now
ಈಗಲೂ	<i>iḡalū</i>	also now
ಉಂಟಾಗು	<i>umṭāgu</i>	to arise, originate
ಉಂಟುಮಾಡು	<i>umṭumāḍu</i>	to create

ಉತ್ತರ	<i>uttara</i>	north
ಉಪಯುಕ್ತ	<i>upayukta</i>	useful
ಉಳಿ	<i>uḷi</i>	to remain
ಊಟ	<i>ūṭa</i>	(cooked) meal
ಊರು	<i>ūru</i>	place, village, town, 'native place', city
ಎಂದರೆ	<i>eṃdare</i>	i.e., that is to say
ಎರಡು	<i>eraḍu</i>	two
ಎಲೆ	<i>ele</i>	leaf
ಎಲ್ಲಿ	<i>elli</i>	where?
ಎಲ್ಲಿಂದ	<i>ellimda</i>	from where?
ಏಕೆ	<i>ēke</i>	why?
ಏಕೆಂದರೆ	<i>ēkeṃdare</i>	because
ಏನು	<i>ēnu</i>	what?
ಐದು	<i>aidu</i>	five
ಒಡತಿ	<i>oḍati</i>	mistress, owner
ಒಂದು	<i>oṃdu</i>	one
ಒಮ್ಮೆ	<i>omme</i>	once
ಒರಟು	<i>oraṭu</i>	coarseness
ಓಡು	<i>ōḍu</i>	to run
ಓದು	<i>ōdu</i>	to read
ಔಷಧಿ	<i>auṣadhi</i>	medicine
ಕಟ್ಟಡ	<i>kattāḍa</i>	building
ಕಟ್ಟೆ	<i>katte</i>	mount
ಕಡೆ	<i>kaḍe</i>	side, direction
ಕಣ್ಣು	<i>kaṇṇu</i>	eye
ಕಥೆ	<i>kathe</i>	story
ಕದಿ	<i>kadi</i>	to steal
ಕಪ್ಪು	<i>kappu</i>	black

ಕಂಪ್ಯೂಟರು	<i>kaṃpyūṭaru</i>	computer
ಕರೆ	<i>kare</i>	to call
ಕಲಿ	<i>kali</i>	to learn
ಕಷ್ಟ	<i>kaṣṭa</i>	difficult
ಕಾಗದ	<i>kāgada</i>	paper
ಕಾಡು	<i>kāḍu</i>	forest
ಕಾಣಿಸು	<i>kāṇisu</i>	to be seen, appear
ಕಾಪಾಡು	<i>kāpāḍu</i>	to protect, guard
ಕಾಪಿ	<i>kāpi</i>	coffee
ಕಾಫಿ	<i>kāphi</i>	coffee
ಕಾರಣ	<i>kāraṇa</i>	cause, reason
ಕಾರು	<i>kāru</i>	car
ಕಾಲು	<i>kālu</i>	leg, foot
ಕಿಟಕಿ	<i>kiṭaki</i>	window
ಕಿವಿ	<i>kivi</i>	ear
ಕುಟುಂಬ	<i>kuṭumba</i>	family
ಕುರಿ	<i>kuri</i>	sheep
ಕುರ್ಚಿ	<i>kurci</i>	chair
ಕೂಸು	<i>kūsu</i>	baby
ಕೆಟ್ಟ	<i>keṭṭa</i>	bad
ಕೆರೆ	<i>kere</i>	tank, water reservoir
ಕೆಲವು	<i>kelavu</i>	some
ಕೆಲವೊಮ್ಮೆ	<i>kelavomme</i>	sometimes
ಕೆಲಸ	<i>kelasa</i>	work
ಕೇಳು	<i>kēlu</i>	to ask, to hear
ಕೈ	<i>kai</i>	hand, arm
ಕೈಯಲ್ಲಿ	<i>kaiyalli</i>	'in the hand', with, near
ಕೊಡು	<i>koḍu</i>	to give

ಕೊರತೆ	<i>korate</i>	defect, shortcoming
ಕೊಳ್ಳು	<i>koḷḷu</i>	to buy
ಕೋಣೆ	<i>kōṇe</i>	room, chamber
ಕೋಪ	<i>kōpa</i>	anger
ಕೋಲು	<i>kōlu</i>	stick
ಕ್ರೂರ	<i>krūra</i>	cruel
ಕ್ಲಿಷ್ಟ	<i>kliṣṭa</i>	complicated
ಕ್ಷಮಿಸಿ / ಕ್ಷಮಿಸಿರಿ	<i>kṣamisi / kṣamisiri</i>	excuse me, sorry
ಕ್ಷಮೆ	<i>kṣame</i>	forgiveness
ಕ್ಷೇತ್ರ	<i>kṣētra</i>	place of pilgrimage
ಖುಶಿ	<i>khuśi</i>	joy
ಗಂಗಾಧರ	<i>gaṃgādhara</i>	'bearer of the Ganges', Śiva
ಗಂಡ	<i>gaṃḍa</i>	husband
ಗಂಡಸು	<i>gaṃḍasu</i>	man
ಗಡಿ	<i>gaḍi</i>	border
ಗಡಿಪ್ರದೇಶ	<i>gaḍipradēśa</i>	border area
ಗದ್ದಲ	<i>gaddala</i>	noise
ಗಿಡ	<i>giḍa</i>	plant
ಗಿಲಾಸು	<i>gilāsu</i>	glass
ಗುರಿ	<i>guri</i>	goal
ಗುರು	<i>guru</i>	teacher
ಗುರುತು	<i>gurutu</i>	mark, characteristic
ಗುರುವಾರ	<i>guruvāra</i>	Thursday
ಗೊತ್ತು	<i>gottu</i>	knowledge
ಗೋಡೆ	<i>gōḍe</i>	wall
ಗೋವ	<i>gōva</i>	Goa
ಗ್ರಂಥ	<i>graṃtha</i>	book, volume
ಗ್ರಂಥಪಾಲಕ	<i>graṃthapālaka</i>	librarian
ಗ್ರಂಥಾಲಯ	<i>graṃthālaya</i>	library

ಚಕ್ರವರ್ತಿ	<i>cakravarti</i>	emperor
ಚಂದ್ರಶೇಖರ	<i>caṃdraśēkhara</i>	'who has the moon on his crest', Śiva
ಚಮಚ	<i>camaca</i>	spoon
ಚಹಾ	<i>cahā</i>	tea
ಚಳಿ	<i>caḷi</i>	cold
ಚಾಕು	<i>cāku</i>	knife
ಚಾಪೆ	<i>cāpe</i>	mat
ಚಾವಿ	<i>cāvi</i>	key
ಚಿಕ್ಕ	<i>cikka</i>	small
ಚಿಂತಕ	<i>ciṃtaka</i>	thinker
ಚಿತ್ರ	<i>citra</i>	picture
ಚೀಲ	<i>cīla</i>	bag, purse
ಚೆನ್ನಾಗಿ	<i>cennāgi</i>	nicely, finely
ಜಗತ್ತು	<i>jagattu</i>	world
ಜಾಗ	<i>jāga</i>	place, space, spot
ಜಾಸ್ತಿ	<i>jāsti</i>	too much, excessively
ಜಿಗಿ	<i>jigi</i>	to jump
ಜೊತೆಗೆ	<i>jotege</i>	together with
ಜೋರು	<i>jōru</i>	force, forcefulness
ಜ್ಞಾನ	<i>jñāna</i>	knowledge
ಟ್ಯಾಕ್ಸಿ	<i>tyāksi</i>	taxi
ಟ್ಯೂಬುಲೈಟು	<i>tyūbulaiṭu</i>	tubelight
ತಕ್ಷಣ	<i>takṣaṇa</i>	immediately
ತಂಗಿ	<i>taṃgi</i>	younger sister
ತಗೊಳ್ಳು	<i>tagoḷḷu</i>	to take
ತಟ್ಟೆ	<i>taṭṭe</i>	plate
ತಂದ್	<i>taṃd-</i>	past stem of <i>taru</i>
ತಂದೆ	<i>taṃde</i>	father

ತಮ್ಮ	<i>tamma</i>	younger brother
ತರು	<i>taru</i>	to bring
ತಲೆ	<i>tale</i>	head
ತಲೆನೋವು	<i>talenōvu</i>	headache
ತಾಂಡವ	<i>tāṃḍava</i>	(name of Śiva's dance)
ತಿಂಗಳು	<i>tiṃgaḷu</i>	month
ತಿನ್ನು	<i>tinnu</i>	eat
ತೀರ	<i>tīra</i>	coast
ತೀರ್ಥಂಕರ	<i>tīrthaṃkara</i>	(holiest person in Jainism)
ತೀವ್ರ	<i>tīvra</i>	severe, intense
ತುಂಬ	<i>tumba</i>	very, much, many
ತುಳಸಿ	<i>tulasi</i>	Indian basil
ತೊಡಕು	<i>toḍaku</i>	problem
ತೊಂದರೆ	<i>tomdare</i>	trouble
ದಯವಿಟ್ಟು	<i>dayaviṭṭu</i>	please
ದರ್ಶನ	<i>darśana</i>	seeing, sight, ritual viewing of an object of reverence
ದಿವಸಾ	<i>divasā</i>	every day
ದೀಪ	<i>dīpa</i>	lamp
ದೂರ	<i>dūra</i>	distance
ದೇವಸ್ಥಾನ	<i>dēvasthāna</i>	temple
ದೇವಿ	<i>dēvi</i>	goddess
ದೇಶ	<i>dēśa</i>	country, land
ದೇಶ -ವಿದೇಶಗಳಿಂದ	<i>dēśa-vidēśagaḷimda</i>	from within the country as well as from abroad
ದೊಡ್ಡ	<i>dodḍa</i>	big, large
ನಕ್ಕು	<i>nakk-</i>	(past stem of <i>nagu</i>)
ನಗು	<i>nagu</i>	to laugh
ನಂಜುಂಡ	<i>naṃjuṃḍa</i>	'who drank poison'

ನಡೆ	<i>nade</i>	to walk, to happen
ನನ್ನ	<i>nanna</i>	my
ನಮ್ಮ	<i>namma</i>	our
ನಾಯಿ	<i>nāyi</i>	dog
ನಾಲ್ಕು	<i>nālku</i>	four
ನಾಶ	<i>nāśa</i>	destruction, ruin
ನಾಳೆ	<i>nāle</i>	tomorrow
ನಿಘಂಟು	<i>nighaṁṭu</i>	dictionary
ನಿಜ	<i>nija</i>	real, true
ನಿಜವಾಗಿ	<i>nijavāgi</i>	really, truly
ನಿಂತ	<i>niṁt-</i>	(past stem of <i>nilu</i>)
ನಿದ್ದೆ / ನಿದ್ರೆ	<i>nidde / nidre</i>	sleep
ನಿಮ್ಮ	<i>nimma</i>	your (honorific)
ನೀರು	<i>nīru</i>	water
ನೀಲಿ	<i>nīli</i>	blue
ನೃತ್ಯ	<i>nṛtya</i>	dance
ನೆಂಟ	<i>neṁṭa</i>	(blood-) relative
ನೆನ್ನೆ	<i>nenne</i>	yesterday
ನೆರಳು	<i>neraḷu</i>	shade, shadow
ನೆಲ	<i>nela</i>	floor
ನೋಣ	<i>noṇa</i>	fly
ನೋಡು	<i>nōḍu</i>	to watch, look at
ನೋವು	<i>nōvu</i>	pain
ಪಂಚೆ	<i>paṁce</i>	(traditional men's dress: 'dhoti')
ಪಟ್ಟೆ	<i>paṭṭ-</i>	(past stem of <i>paḍu</i>)
ಪಂಡಿತ	<i>paṁḍita</i>	scholar
ಪಡು	<i>paḍu</i>	to suffer, experience, undergo
ಪತ್ನಿ	<i>patni</i>	wife

ಪತ್ರ	<i>patra</i>	letter
ಪತ್ರಿಕೆ	<i>patrike</i>	magazine
ಪದಾರ್ಥ	<i>padārtha</i>	thing
ಪರವಾ	<i>paravā</i>	worry
ಪರ್ವತ	<i>parvata</i>	mountain
ಪವಾಡ	<i>pavāḍa</i>	miracle
ಪವಿತ್ರ	<i>pavitra</i>	pure, holy
ಪಾಠ	<i>pāṭha</i>	lesson
ಪುಟ	<i>puṭa</i>	page (of book etc.)
ಪುರೋಹಿತ	<i>purōhita</i>	priest
ಪುಸ್ತಕ	<i>pustaka</i>	book
ಪೂಜಾರ್ಹ	<i>pūjārha</i>	worthy of worship
ಪೂಜಿಸು	<i>pūjisu</i>	to worship
ಪೂಜೆ	<i>pūje</i>	ritual of worship
ಪೆನ್ನು	<i>pennu</i>	ballpoint pen
ಪೆನ್ಸಿಲು	<i>pensilu</i>	pencil
ಪ್ಯಾಂಟು	<i>pyāṃṭu</i>	pair of trousers
ಪ್ರಕಟ	<i>prakṭa</i>	published, public
ಪ್ರದಕ್ಷಿಣೆ	<i>pradakṣiṇe</i>	circumambulation
ಪ್ರದೇಶ	<i>pradēśa</i>	region, area
ಪ್ರಯತ್ನ	<i>prayatna</i>	attempt
ಪ್ರಶ್ನೆ	<i>praśne</i>	question
ಪ್ರಾಣ	<i>pṛāṇa</i>	life, life force
ಫೊರೆನರ್	<i>phorenar</i>	foreigner
ಫೋರ್ಕು	<i>phōrku</i>	fork
ಬನ್ನಿ	<i>banni</i>	please come
ಬಯ್ಡ್	<i>bayd-</i>	(past stem of <i>bayyu</i>)
ಬಯ್ಯು	<i>bayyu</i>	to abuse, scold

ಬರಲಿ	<i>barali</i>	I should come
ಬರು	<i>baru</i>	to come
ಬರೆ	<i>bare</i>	to write
ಬಲಕಡೆ	<i>balakaḍe</i>	right (side)
ಬಸ್ಸು	<i>bassu</i>	bus (vehicle)
ಬಹಳ	<i>bahala</i>	much, many, very
ಬಳಸು	<i>baḷasu</i>	to use
ಬಳಿ	<i>baḷi</i>	near
ಬಾಗಿಲು	<i>bāgilu</i>	door
ಬಾಳು	<i>bāḷu</i>	to live
ಬಾಳೆ	<i>bāḷe</i>	banana tree
ಬಿಳಿ	<i>biḷi</i>	white
ಬೀದಿ	<i>bīdi</i>	street
ಬೀಳು	<i>bīḷu</i>	to fall
ಬುಟ್ಟಿ	<i>butṭi</i>	basket
ಬುದ್ಧಿ	<i>buddhi</i>	intelligence
ಬುಧವಾರ	<i>budhavāra</i>	Wednesday
ಬೆಂಕಿ	<i>beṃki</i>	fire
ಬೆಟ್ಟ	<i>beṭṭa</i>	hill, mountain
ಬೆಂಡೆಕಾಯಿ	<i>beṃḍekāyi</i>	okra, 'ladies' fingers'
ಬೆಳಕು	<i>beḷaku</i>	light
ಬೆಳಿಗ್ಗೆ	<i>beḷigge</i>	in the morning
ಬೆಳೆ	<i>beḷe</i>	to grow
ಬೇಕು	<i>bēku</i>	is wanted / required / needed
ಬೇಗ / ಬೇಗನೆ	<i>bēga / bēgane</i>	soon, fast, quickly
ಬೇಡ	<i>bēḍa</i>	is not wanted / not required
ಬೇರೆ	<i>bēre</i>	other, something else
ಬೇಲಿ	<i>bēli</i>	fence
ಭಕ್ತ	<i>bhakta</i>	devotee, follower

ಭಕ್ತಿ	<i>bhakti</i>	devotion
ಭಸ್ಮ	<i>bhasma</i>	ash
ಭಾಗವಹಿಸು	<i>bhāgavahisu</i>	to participate
ಭಾರ	<i>bhāra</i>	weight
ಭಾರತೀಯ	<i>bhāratīya</i>	Indian
ಮಗ	<i>maga</i>	son
ಮಂಗಳವಾರ	<i>maṅgaḷavāra</i>	Tuesday
ಮಗಳು	<i>magalu</i>	daughter
ಮಗು	<i>magu</i>	child
ಮಜ್ಜಿಗೆ	<i>majjige</i>	buttermilk
ಮಠ	<i>maṭha</i>	monastery
ಮತ್ತು	<i>mattu</i>	and
ಮಧ್ಯ	<i>madhya</i>	middle
ಮಧ್ವಾಚಾರ್ಯ	<i>Madhvācārya</i>	(name of a philosopher)
ಮನುಷ್ಯ	<i>manuṣya</i>	human, person
ಮನೆ	<i>mane</i>	house
ಮನೆಯವರು	<i>maneyavaru</i>	spouse
ಮರ	<i>mara</i>	tree
ಮಲಗು	<i>malagu</i>	to lie down, sleep
ಮಲ್ಲಿಕಾರ್ಜುನ	<i>mallikārjuna</i>	'white like jasmine'
ಮಹತ್ವ	<i>mahatva</i>	greatness, importance
ಮಹಿಳೆ	<i>mahile</i>	lady
ಮಳೆ	<i>maḷe</i>	rain
ಮಾಡು	<i>māḍu</i>	to do, make
ಮಾತನಾಡು	<i>mātanāḍu</i>	to speak
ಮಾತು	<i>mātu</i>	word, utterance
ಮಾತ್ರ	<i>mātra</i>	only
ಮಾಲೆ	<i>māle</i>	garland

ಮಾವ	<i>māva</i>	uncle
ಮಾಂಸ	<i>māmsa</i>	meat
ಮಿಲಿಟರಿ	<i>militari</i>	military
ಮಿಲಿಟರಿ ಹೋಟಲು	<i>militari hōṭalu</i>	non-vegetarian restaurant
ಮುಖ್ಯ	<i>mukhya</i>	something important
ಮುಗಿ	<i>mugi</i>	to end (intr.)
ಮುಗಿಸು	<i>mugisu</i>	to end, finish (trans.)
ಮುಂಚಿತವಾಗಿ	<i>mumcitavāgi</i>	beforehand, earlier
ಮುಂದಿನ	<i>mum̄dina</i>	next
ಮುದುಕಿ	<i>muduki</i>	old woman
ಮೂಗು	<i>mūgu</i>	nose
ಮೂರು	<i>mūru</i>	three
ಮೂರ್ತಿ	<i>mūrti</i>	icon, statue
ಮೇಜು	<i>mēju</i>	table
ಮೇಣಬತ್ತಿ	<i>mēṇabatti</i>	candle
ಮೈದಾನ	<i>maidāna</i>	lawn, field
ಮೊದಲನೆಯ	<i>modalaneya</i>	first
ಮೊದಲು	<i>modalu</i>	firstly, in the beginning
ಮೋಡ	<i>mōḍa</i>	cloud
ಯಾರು	<i>yāru</i>	who?
ಯಾವ	<i>yāva</i>	which?
ಯಾವಾಗ	<i>yāvāga</i>	when?
ಯಾವಾಗಲೂ	<i>yāvāgalū</i>	always
ಯುಗ	<i>yuga</i>	era
ಯುವತಿ	<i>yuvati</i>	young woman
ಯೋಚನೆ	<i>yōcane</i>	thought
ರಥಬೀದಿ	<i>rathabīdi</i>	Temple Street
ರವಿವಾರ	<i>ravivāra</i>	Sunday

ರಸ್ತೆ	<i>raste</i>	road
ರಾಕ್ಷಸ	<i>rākṣasa</i>	demon
ರಾಜ	<i>rāja</i>	king
ರಿಕ್ಷಾ	<i>rikṣā</i>	rikshaw
ರೀತಿ	<i>rīti</i>	style, kind
ರೂಪ	<i>rūpa</i>	form
ರೇಖೆ	<i>rēkhē</i>	stripe, line
ರೈತ	<i>raita</i>	farmer
ಲಾಭ	<i>lābha</i>	profit, advantage
ಲುಂಗಿ	<i>luṅgi</i>	(traditional men's dress: long loincloth)
ಲೇಖಕಿ	<i>lēkhaki</i>	writer (feminine)
ವರ್ಷ	<i>varṣa</i>	year
ವಾಕ್ಯ	<i>vākya</i>	sentence
ವಾಪಸು	<i>vāpasu</i>	back, returned
ವಾಸ	<i>vāsa</i>	living, dwelling
ವಾಸಸ್ಥಳ	<i>vāsthala</i>	place of residence
ವಿಚಿತ್ರ	<i>vicitra</i>	strange, odd
ವಿದೇಶ	<i>vidēśa</i>	foreign country
ವಿದ್ಯಾರ್ಥಿ	<i>vidyārthi</i>	[male] student
ವಿದ್ಯಾರ್ಥಿನಿ	<i>vidyārthini</i>	[female] student
ವಿಧವೆ	<i>vidhave</i>	widow
ವಿಭೂತಿ	<i>vibhūti</i>	holy ash as used by the devotees of Śiva
ವಿಮಾನ	<i>vimāna</i>	airplane
ವಿಮಾನನಿಲ್ದಾಣ	<i>vimānanildāṇa</i>	airport
ವಿಶೇಷ	<i>viśēṣa</i>	something special
ವಿಶೇಷವಾದ	<i>viśēṣavāda</i>	special
ವಿಷಯ	<i>viṣaya</i>	matter, thing, topic

ವೈಷ್ಣವ	<i>vaiṣṇava</i>	devotee of Viṣṇu, Viṣṇuite
ವೈಷ್ಣವಧರ್ಮ	<i>vaiṣṇavadharma</i>	Viṣṇuism
ಶಕ್ತಿ	<i>śakti</i>	energy, power
ಶತಮಾನ	<i>śatamāna</i>	century (100 years)
ಶನಿವಾರ	<i>śanivāra</i>	Saturday
ಶಬ್ದ	<i>śabda</i>	word
ಶಿಕ್ಷಕ	<i>śikṣaka</i>	teacher
ಶಿವ	<i>Śiva</i>	(name of god)
ಶಿವಭಕ್ತ	<i>śivabhakta</i>	devotee of Śiva
ಶುಕ್ರವಾರ	<i>śukravāra</i>	Friday
ಸಂಕೇತ	<i>saṃkēta</i>	symbol
ಸಗಣೆ	<i>sagaṇi</i>	cow dung
ಸಂಗೀತ	<i>saṃgīta</i>	music
ಸಂತೋಷ	<i>saṃtōṣa</i>	joy
ಸಂತೋಷ	<i>saṃtōṣa</i>	joy
ಸತ್ಯ	<i>satya</i>	truth
ಸಂಪತ್ತು	<i>saṃpattu</i>	wealth
ಸಂಪ್ರದಾಯ	<i>saṃpradāya</i>	tradition
ಸಮಾಚಾರ	<i>samācāra</i>	news
ಸಮಾಧಿ	<i>samādhi</i>	tomb
ಸಮುದ್ರ	<i>samudra</i>	sea, ocean
ಸಮ್ಮೇಳನ	<i>sammēḷana</i>	conference
ಸರಿ	<i>sari</i>	okay, all right, correct
ಸಂಸ್ಥೆ	<i>saṃsthe</i>	institute
ಸಹಾಯ	<i>sahāya</i>	help
ಸಾಕು	<i>sāku</i>	it is enough
ಸಾಂಕೇತಿಕ	<i>sāṃkētika</i>	symbolic
ಸಾಧ್ಯ	<i>sādhya</i>	possible

ಸಾಮಾನುಗಳು	<i>sāmānugaḷu</i>	things, belongings
ಸಾಮಾನ್ಯ	<i>sāmānya</i>	ordinary
ಸಾಲದು	<i>sāladu</i>	it is not enough
ಸಿಗು	<i>sigu</i>	to be obtained, to be met
ಸಿದ್ಧಪುರುಷ	<i>siddhapuruṣa</i>	religiously liberated person
ಸಿನಿಮೆ	<i>sinima</i>	movie theatre
ಸೀರೆ	<i>sīre</i>	(traditional ladies' dress: 'sari')
ಸುಟ್ಟು	<i>suṭṭu</i>	(gerund of <i>suḍu</i>)
ಸುಂದರ	<i>suṃdara</i>	beautiful
ಸುದ್ದಿ	<i>suddi</i>	news, message
ಸುಮ್ಮನೆ	<i>summane</i>	just like that, quietly
ಸುಲಭ	<i>sulabha</i>	easy
ಸುಸ್ತು	<i>sustu</i>	tiredness, fatigue
ಸೂಟ್ಕೇಸು	<i>sūtkēsu</i>	suitcase
ಸೂರ್ಯ	<i>sūrya</i>	sun
ಸೊಗಸು	<i>sogasu</i>	grace, elegance, beauty
ಸೋಮವಾರ	<i>sōmavāra</i>	Monday
ಸೋಮಶೇಖರ	<i>sōmasēkhara</i>	'who has the moon on his crest', Śiva
ಸೌಭಾಗ್ಯ	<i>saubhāgya</i>	well-being
ಸ್ತ್ರೀ	<i>strī</i>	woman
ಸ್ನೇಹಿತ	<i>snēhita</i>	friend (male)
ಸ್ನೇಹಿತೆ	<i>snēhite</i>	friend (female)
ಸ್ಪಷ್ಟ	<i>spaṣṭa</i>	clear
ಸ್ವಭಾವ	<i>svabhāva</i>	nature, character
ಸ್ವಲ್ಪ	<i>svalpa</i>	a bit, a little
ಹಕ್ಕಿ	<i>hakkī</i>	bird

ಹಚ್ಚು	<i>haccu</i>	to smear, apply
ಹಣ	<i>haṇa</i>	money
ಹಣೆ	<i>haṇe</i>	forehead
ಹಣ್ಣು	<i>haṇṇu</i>	fruit
ಹತ್ತಿರ	<i>hattira</i>	near
ಹತ್ತು	<i>hattu</i>	to climb; to begin
ಹದಿಮೂರನೆಯ	<i>hadimūraneya</i>	thirteenth
ಹಲವು	<i>halavu</i>	many
ಹಸು	<i>hasu</i>	cow
ಹಾಗಾದರೆ	<i>hāgādare</i>	in that case, if that is so
ಹಾಡು	<i>hāḍu</i>	song; to sing
ಹಾಡುಗಾರ	<i>hāḍugāra</i>	singer (male)
ಹಾಡುಗಾರ್ತಿ	<i>hāḍugārti</i>	singer (female)
ಹಾರು	<i>hāru</i>	to fly, jump
ಹಾಲು	<i>hālu</i>	milk
ಹಿತ್ತಲು	<i>hittalu</i>	back yard
ಹಿಪ್ಪಿ	<i>hippi</i>	hippie
ಹುಡುಗ	<i>huḍuga</i>	boy
ಹುಡುಗಿ	<i>huḍugi</i>	girl
ಹುಷಾರು	<i>huṣāru</i>	healthiness
ಹೂ	<i>hū</i>	flower
ಹೆಂಗಸು	<i>heṃgasu</i>	woman
ಹೆಚ್ಚು	<i>heccu</i>	much, a lot, very
ಹೆಂಡ	<i>heṃḍa</i>	alcoholic beverage
ಹೆದರು	<i>hedaru</i>	to fear
ಹೆಮ್ಮೆ	<i>hemme</i>	pride
ಹೆಸರು	<i>hesaru</i>	name
ಹೇಗೆ	<i>hēge</i>	how?

ಹೇಳು	<i>hēḷu</i>	to say
ಹೊಡೆ	<i>hoḍe</i>	to hit, strike
ಹೊರಟ್	<i>horaṭ-</i>	(past stem of <i>horaḍu</i>)
ಹೊರಡು	<i>horaḍu</i>	to set out, leave for
ಹೊಲ	<i>hola</i>	field
ಹೋಗು	<i>hōgu</i>	to go
ಹೋಟಲು	<i>hōṭalu</i>	restaurant
ಹೌದು	<i>haudu</i>	yes

Technical Note

This section contains some technical information for those readers who are interested in knowing how this book was typeset.

Although Karnataka is the main centre of the booming Indian information technology industry, modern computer typesetting in Kannada is still not a simple affair. The quality of the standard Kannada fonts and keyboard layouts in all common operating systems for personal computers (be they Linux, Mac or Windows™ machines),¹ is not altogether perfect, and it is difficult to achieve a satisfactory matching of Kannada and Latin typefaces. To be as autonomous as possible, and in view of financial limitations, the author experimented with several possibilities and finally created this book with software that is free of cost.

The original draft of the book was made using the open-source word processor **LibreOffice**² with Charis SIL³ as the Latin font and Kedage⁴ as the main font for Kannada. The final version of this book was made using the **ConTeXt** typesetting system⁵, an international open-source project started by Pragma ADE in the Netherlands, with the XeTeX typesetting engine as the 'back end'. (The author believes that ConTeXt is the future of TeX, on which it is based. He wishes to thank the online ConTeXt users community, esp. Hans Hagen, Wolfgang Schuster and Pablo Rodriguez, for valuable suggestions towards solving technical problems that occurred along the way.)

The original LibreOffice files in ODT format were converted to ConTeXt format using the **Pandoc** document converter,⁶ and the corrections of the tables and other bits of fine-tuning were done by means of small programs in the Python language which the author wrote for the purpose of the book.

All this gratis software can be used on Linux, Mac and Windows™ systems.

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Notes

¹ Information (in German) on how to type Kannada on these systems can be found on my personal website.

² <https://www.libreoffice.org>

³ <https://software.sil.org/charis/>

⁴ <http://brahmi.sourceforge.net/downloads.html>

⁵ <https://en.wikipedia.org/wiki/ConTeXt>

⁶ <https://pandoc.org>

Index

a

ablative 97
abugida xvi, 253, 286
accusative 79
 of pronouns 80
ādare 220
āddariṃda / *ādudariṃda* 135
ādēśasaṃdhi 25, 197, 258
adjectival construction 120
adjective 4, 120
āga 11
āgali 245
āgamasāṃdhi 25, 257
agentive 59
āgi 152
āgu 258
 with *iru* 258
agglutinative language xvi, xxxviii
Aithal, K. Parameswara xix
āke 235
Akka Mahādēvi xiii
alla 28
Allamaprabhu xiii
alli 11
alveolar 283
aṃta 282
aṃte 198, 223
 hāge 199
aṃtha 248
Ananthamurthy, U.R. xx, 41
Andronov, M.S. xx
Anglicisms 282
Annaraya, Mirji 283
anusvāra 286, 290
article xxxiv, 12
aspiration 288
ātmanēpada 238

attribute 53
attributive 120–2, 124, 125
 word 53, 124f, 133, 136
aṣṭu 11
ātanu 235
auṣṭhya 287
auxiliary verbs 237
āyitu 104, 245

b

bagge 101
bagye 110
bahudu 249
ballu 244
Bangalore xv, xx, 282
Bangalore Kannada xv
baru 247
Basava xiii, 208
bēḍa 29, 92, 114
bēḍi 185
bēku 29, 91f, 114, 183, 191
Bengaluru xiii, xiv
Bhat, D.N.S. 21, 231, 251
Bhatta, Sediyaṃ Krishna 202
bhaviṣyatkāla 62
bhūtakāla 62
biḍu 240f
Bloch, J. 20, 130
Brāhmī 287

c

case terminology 51
causative 161, 223
Chaduranga 283
Christian missionaries 59
CIIL xiv, xx
colloquial 11

common gender 5, 31
 compound words 13
 concessional 271
 concessive 222
 conditional 218, 271f
 as indication of time 221
 conjunct consonants 289
 consonant
 aspirated xxxii
 doubled xxxi
 copula 2

d

dāṃta 287
 dative 87, 280
 of pronouns 90
 defective verb 112
 demonstrative 79
 denominative 161, 162
 dental xxx, 287f
 Dharmasthala xiv
 Dharwad xiv, 283
 Dharwad Kannada xv
 dialects x
 dictionaries 311
 diglossia xx
 Dravidian ix, xi, xviii, xx, xxiv, xxix,
 xxxii-xxxv, 50

e

ēke 11
ella 233
elli 11
eṃba 197
eṃbudu 198
eṃda 197
eṃdare 220
eṃdu 195f, 282
eṃdu 195f
 and *sandhi* 197
eṃta 282

ennu 195ff
ennuvudu 198
 epicene gender 5, 31, 44
 ergative 59
eṣṭu 11

f

finite verb forms 111
 future tense 65

g

gaṃgannaḍa xv
 gender 5, 7, 12
 genitive 52, 280
 pronominalized 171
 gerund xxxiv, 147, 159, 271
 abbreviated forms 277
gottu 199
 Govindacharya, Bannanje xix
 grammatical cases 11, 49
 guttural 287, 288

h

hāge 11, 223
hala 235
hattira 100
haudu 28, 244
 Havyaka xxi
 heavenly bodies 6
hēge 11
heṃgannaḍa xv
hige 11
 hiatus filler 26
hōgu 242
 honorific 6, 7, 8, 9, 185
 hortative 81

i

iga 11
 emphasized 104
ike 235

- illa* 28
illi 11
 imperative **81**
 impersonal construction 217
 inclusive suffix 29
 indefiniteness 222
 indifference 222
 indirect speech 195
 Indo-Aryan xv, xx
 Indo-European 4, 50
 infinitive **182**
 instrumental 97
 interrogative
 as relative word 173
 with *-ō* and *-ādarū* 222
 interrogative suffix 25, 26
 interrogative word 25
 irregular verbs 31, 70
iru 32
iṣṭu 11
itanu 235
- j**
 Jaina xiii
 Jainism xii
 Jnanpith Award xii
- k**
 Kalburgi, M.M. xix, 251
kaṃṭha 287
 Karnataka ix, xii
keḷa 235
 Kittel, Ferdinand xxvii, 48, 76, 120,
 130, 157, 216, 251, 259, 269
koḍu 240
koḷḷu 237, 243
koṃbu 289
 Konkani xiv
kōṭi 261
 Krishnamurti, Bh. xx
kriyāpada 4
kriyāviśēṣaṇa 4
 Kundapura xxi
- l**
 labial 287
lakṣa 261
 linguistic area xx
 locative 97f, 280
lōpasam̐dhi 24f, 197, 255
- m**
 Madras xxi
 Mahadeva, Devanura 283
 Mahādēviyakka xiii
 Malayalam xiv
maṃdi 233
 Mangalore xiv
 Mangalore Kannada xi
 Mangaluru x
manuṣya 5
 Moodbidre xiv
mūrdhanya 287
 Mysore xiv-xv, xix-xx, 282f
 Mysore Kannada xiv, xv
 Mysuru xiv
- n**
 nasal 287
 homorganic 287f, 290
 nasalization 290
 negation 29, 72, **186**
 comprehensive 30
 non-past **186**
 of identity in three tenses **189**
 past **188**
 perfect **189**
 negative mood 208
 nominal sentence 2
 nominative 51
 non-finite verb forms 111
 noun 4, 5

noun classes 12

numbers

cardinal 261

ordinal 265

o

Old Kannada 272

ōskara 102

ottakṣara 290, 293, 294

p

paḍu 243

palatal 287f

Pampa xiii

passive 217

past tense 68, 271

perfect 151

personal pronouns 5f

distant 8, 235

proximate 8

plosive 287, 290

aspirated 287

unaspirated 287

unvoiced 287

voiced 287

plural 10

neuter nouns 10

plural suffix 43, 266

Ponna xiii

possession 205

possibility 249, 250

postpositions 100

potential mood 211, 249, 271

predicative 121, 134

present participle 159

present tense 62

prohibitive 184

pronominalization 7, 133, 170f

pronunciation xxx

prosody xxx

punctuation marks 24

q

question marker 25, 119

questions 25

r

Ranna xiii

ratnatraya xiii

reflexive 237

relative participle xxxv, 135, 141,

165ff, 198, 223f

and *alli* 224

negative 210

pronominalized 171

reported speech 195

retroflex xxx, 287, 288

rēpha 295

s

sāku 92

sāladu 92

sāmānyavidhi 62

sandhi xxxvi, 14, 24, **253ff**

Sanskrit xviii, xx, xxxiii, 286, 290

grammar 59

Sanskritic terminology 4

saptamī vibhakti 98

sādhya 249

Seetharamaiah, M.V. 59, 60, 310

semi-vowels 288

Shimoga xv

Shivamogga xiv

sigu 245

sikku 245

Spencer, H. 157, 269, 278

Sprachbund xx

Sridhar, S.N. 130, 177

strī 12

strong verbs 31, 70, **271ff**

syllabic stress xxxi

t

tagu 246
takka 246, 248
tālavya 287
talekaṭṭu 289
 Tamil xi-xii, xx
tānu 236
 Telugu 282
 trio words 11
ṭṭiyā vibhakti 97
 Tulu xiv

u

Udupi xiv
uḷ 208
uḷḷa 208
uṃṭu 208

v

vacana xiii, 208, 283
vartamānakāla 62
 velar 288
 Venkatachalaśhastry, T.V. xix, 76ff,
 84f, 117, 131, 157, 193, 216, 231,

251, 309f

verb 4
 verbal adjective 135, 141, 166
 verbal expressions
 of mode 223
 of place 224
 of time 224
 verbal noun **179**
 verb forms
 contracted 281
virāma 289
 Viraśaiva xii-xiii
visarga 286, 290
 vocative 147

w

word order xxxiii

y

yāke 11
yāvāga 11

z

Zvelebil, Kamil V. xix-xx, 130

Kannada (also known as Canarese) is one among the few great living Indian literary languages that have received the status of 'classical language' from the Government of India on account of their historical importance and literary richness. It is spoken by roughly 65 million people and is the sole official language of the south Indian state of Karnataka. This manual was especially written for the teaching of this Dravidian language in an academic setting, but is also suitable for private self-learning.

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