

LANGUAGE.

The official language in Coorg is Kannada or Canarese, but this small mountain clan of Coorgs, with their former slaves the Holeyas, have a language of their own, called Kodagu.* It appears to be a dialect of Kannada, bearing a close relation to the older forms of the language. 'On the whole, it seems safest to regard it,' says Dr. Caldwell, 'as standing about midway between Old Canarese and Tuḷu.' The old Coorg chants (*palanē*) have been written for ages past with Kannada letters.

A Coorg Grammar was for the first time published in 1867, by Major Col. then Superintendent of Coorg, and some specimens of Coorg Songs, with an epitome of the Grammar were published by the Revd. A. Graeter of Mangalore in 1870. The Kodagu language, according to Mr. Richter, 'is a convenient medium for conversation; by its contracted rounded forms, with abrupt terminations in half vowels, it does not require a great exertion of the organs of speech, and admits of chewing betel and retaining the precious juice whilst the flow of conversation is uninterruptedly carried on. Indeed a beginner should practise the pronunciation with his mouth half full of water, till he can speak without spilling any. Though it has not the force and expressiveness of the Canarese, it glides more readily over the lips. It is rich in words and forms, and as the Coorg chants attest, admirably suited for expressing easy flowing poetry of a humorous or solemn strain.'

The Kodagu language consists of 33 letters, *viz.* 12 vowels, 1 half consonant, and 20 consonants; it rejects all aspirated consonants.

The vowels are: the short and long a ಅ ಆ, i ಇ ಈ, u ಉ ಊ, e ಎ ಏ, o ಒ ಓ, and the diphthongs ai ಐ and au ಒ.

The half consonant or medium between vowel and consonant is ೆ, which sounds like m, n, or ng, according to position.

The consonants are: the

Gutturals: ಕ ka ಗ ga ಙ gna.	Palatals: ಚ cha ಜ ja ಞ nya.
Cerebrals: ಟ ta ಡ da ಣ ña (ಳ a)	Dentals: ತ ta ದ da ನ na.
Labials: ಪ pa ಬ ba ಮ ma.	Liquids: ಯ ya ರ ra ಲ la ವ va.

* Properly —According to Dr. Caldwell, *Kodagu*, from *kufa*, west, a meaning of the word which is usual in Ancient Tamil. *Gram. Drav. Lang. int.* 36.

In writing Kodagu there is a frequent use of half letters, which are denoted by a peculiar flourish above the respective consonants, to preclude, as it were, the ordinarily used definite final vowel; Ex. $\text{ಽ}=\text{m}\ddot{o}$, $\text{ಽ}=\text{d}\ddot{o}$, instead of $\text{ಮ}a$ and $\text{ದ}a$. Yet these half letters are not mute consonants, but are followed by either of the two peculiar short and dull vowels \ddot{o} and \ddot{u} which frequently occur in German and French. The former (\ddot{o}) is pronounced like e in the French relative pronoun "que", or the \ddot{o} in the German "Götter", the latter (\ddot{u}) sounds like the French u in "vertu" or the $ü$ in the German "Mütter". As a general rule in the Kodagu language every half letter at the end of a syllable, whether mediate or final, is pronounced with the consounding short nasal vowel \ddot{u} , where in Hosa Kannaḍa the same syllable would terminate in anu , and in Hale Kannaḍa in am . Ex. Kan. kurubanu. Kg. kurumb \ddot{o} = a shepherd. But where the half letter in Kodagu implies the vowel u in Kannaḍa, it is pronounced \ddot{u} ; Ex. Kan. idu, Kg. id \ddot{u} = this. A similar system of half letters obtains also in Tulu, Tamil and Malayalam.

The Kannaḍa short and long i before cerebrals, and the terminal u , are in Kodagu pronounced \ddot{u} ; Ex. Kan. iḍu, Kg. iḍ \ddot{u} = to put. The Kannaḍa short and long e before cerebrals is pronounced \ddot{o} , but before a double cerebral the short e is changed in o ; e. g. Kan. eḷu, Kg. oḷ \ddot{u} = seven; Kan. peṭṭige, Kg. poṭṭi = box.

A slight nasal sound occurs at the end of the word $avang$ instead of the Kannaḍa $avanu$ = he.

Soft and hard consonants are often interchanged, and single consonants doubled; e. g. Kg. unḍu for Kan. unṭu = arc; Kg. ikka for Kan. iḡa = now. Compound consonants are separated; e. g. Kan. chandra, Kg. chaṇṇur \ddot{o} = moon; Kan. yantha, Kg. yennaṭ \ddot{o} . The letter ಶ ($śa$) becomes ಽ (ja) e. g. Kan. dēs ś , Kg. dē ja = country; ಸ ($śa$) becomes ಽ (cha); e. g. Kan. sūrya, Kg. chūriy \ddot{o} . The Kannaḍa letter ಪ (pa) at the beginning of a word retains the Hale Kannaḍa form ಪ (pa); e. g. Kan. ಪ ಪ hiḍi, Kg. ಪ ಪ pūḍi = to seize.

The roots of nouns and verbs in Kodagu are chiefly monosyllables and dissyllables which may be traced back to Hale Kannaḍa or to the common Dravidian stock; there are however also many Sanskrit words as *tadbhavas*, which are by Coorg pronunciation tortured into queer forms. The intercourse of the Coorgs with the Musalmans has also naturally enriched the language with Hindustāni expression.

A rapid glance over the grammatical forms of the Kodagu language is all that need here be attempted: further information regarding them may be obtained from the works previously mentioned.

Nouns.—There are in Kodagu simple and compound nouns; the combination of the latter follows more the convenience of pronunciation than grammatical rules, for the Kodagu language in its present form is anterior to Kodagu grammar. There are, as in Kannada, three genders, but as in the other Dravidian languages the principle of distinction is the separation between the divine, the human, and the below human; only the nouns relating to the former beings partake of the distinction of male and female sex, all other words are neuter. As to number, there is a singular and a plural form.

Following the usage of other grammars of the Dravidian tongues, the declension of Kodagu nouns may be represented with seven or eight cases, but several of them being but the result of affixed particles, the cases might well be reduced to five, *viz.* the Nominative, Objective, Genitive, Dative and Vocative.

According to the terminations of the nouns there are three declensions, *viz.*, of nouns ending in *a*, in *i* or *e*, and in *u*. Examples will make this clear.

First declension, of Nouns ending in a.

Masculine form—*rāju*, the king.

	<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	<i>rāju*</i>	the king.	<i>rāju†</i>	kings.
<i>Obj.</i>	<i>rájana</i>	„	<i>rájana</i>	„
<i>Gen.</i>	<i>rájanda</i>	of „	<i>rájanda</i>	of „
<i>Dat.</i>	<i>rájangu</i>	to „	<i>rájaku</i>	to „
<i>Inst.</i>	<i>rájanagandu</i>	by „	<i>rájanagandu</i>	by „
<i>Loc.</i>	<i>rájandapakka</i>	in „	<i>rájandapakka</i>	in „
<i>Voc.</i>	<i>rájane</i>	oh king.	<i>rájane</i>	oh kings.

* Though muffled at the end of a word, the *a* takes its full sound again as soon as new syllables are added.

† The plural sometimes adds *anga*, corresponding to the Hale Kannada *anga*, e. g. *Kg. rájanga*; Hal. Kan. *rájangal*.

Feminine form—*móva*, daughter.

To the crude form the objective singular adds *ja* and the plural *ja*.

	<i>Singular.</i>			<i>Plural.</i>		
<i>Nom.</i>	<i>móva</i>	the daughter.		<i>mója</i>	daughters.	
<i>Obj.</i>	<i>móvaja</i>	„		<i>mójaja</i>	„	
<i>Gen.</i>	<i>móvaða</i>	of „		<i>mójaða</i>	of „	
<i>Dat.</i>	<i>móvakkü</i>	to „		<i>mójiakkü</i>	to „	
<i>Voc.</i>	<i>móva!é</i>	oh „		<i>mója!é</i>	oh „	

Neuter nouns have no special form for the plural number.

Second declension, of Nouns ending in i and e.

Masculine form—*dore*, the master.

The plural is formed by adding *ya*.

	<i>Singular.</i>			<i>Plural.</i>		
<i>Nom.</i>	<i>dore</i>	the master.		<i>doreya</i>	masters.	
<i>Obj.</i>	<i>dorena</i>	„		<i>doreyaja</i>	„	
<i>Gen.</i>	<i>dorera</i>	of „		<i>doreyara</i>	of „	
<i>Dat.</i>	<i>dorekkü</i>	to „		<i>doreyakkü</i>	to „	
<i>Voc.</i>	<i>doreyë</i>	oh „		<i>doreyaje</i>	oh „	

Feminine nouns are declined like the foregoing.

Neuter noun—*potti*, the box.

Nom. *potti*, *Obj.* *pottina*, *Gen.* *pottira*, *Dat.* *pottikkü*, *Instr.* *pottinji*,
Loc. *pottilü*.

Third declension, of Nouns ending in u.

Masculine form—*guru*, the priest.

The plural is formed by adding *va*.

	<i>Singular.</i>			<i>Plural.</i>		
<i>Nom.</i>	<i>guru</i>	the priest.		<i>guruva</i>	priests.	
<i>Obj.</i>	<i>guruna</i>	„		<i>guruvaja</i>	„	
<i>Gen.</i>	<i>gurnda</i>	of „		<i>guruvada</i>	of „	
<i>Dat.</i>	<i>gurukkü</i>	to „		<i>guruvakkü</i>	to „	
<i>Voc.</i>	<i>guruvé</i>	oh „		<i>guruvale</i>	oh „	

Feminine nouns are declined in the same manner

Neuter form—*pu!u*, the worm.

Nom. *pu!u*, *Obj.* *pu!una*, *Gen.* *pu!uda*, *Dat.* *pu!ukkü*, *Instr.* *pu!uvinji*,
Loc. *pu!uvalü*.*

* If the crude noun is long, or consists of several syllables, the final *u* disappears in the *Instr.* and *Loc.* e. g. *ná!u*, *Instr.* *ná!inji*, *Loc.* *ná!ulu*.

Adjectives precede the nouns which they qualify. As in Kannaḍa their number is not very great, but many are formed from nouns by affixing the irregular participles—*ánō*, having become, and *ullō*, being, possessing: e. g. *cháí*, beauty, *chá íacō*, beautiful; *para*, money, *para-ullō*, rich. The relative participles also are frequently used as adjectives: e. g. *páduvō pakki*, the singing bird; *bandō guru*, the priest who came. For expressing the comparative and superlative, the adjective remains unchanged, but the notice of degree is produced by a peculiar construction of the sentence *viz.* the comparative by a construction like this: than your book his book useful, *i. e.* his book is more useful than yours; the superlative; among all books his book useful, *i. e.* his book is most useful.

The numeral adjectives are considered a criterion of the origin of a language, and in Kodagu, as may be expected, are very much like those of the Drávida languages, but entirely different from other tongues. The neutral numerals in Kodagu from 1 to 12 are: *ondū*, *dandū*, *múndū*, *náltū*, *anjī*, *árū*, *yéltū*, *yetttū*, *oyimbādū*, *pattū*, *pannondū*, *panerandū*: from 13 to 19 the units are added to the crude form of *pattū*, *viz.* *padu-múndū*, &c., 20 is *iruvadū*, to which after changing the *d* into *tt*, the units are added for 21 to 29.

In all compound numbers, for *dandū*, 2, *randū* is substituted, which resembles the Kannaḍa *yeradu*. 30 is *muppadū*, 40 *nápadū*, 50 *aimbadū*, 60 *aruvadū*, 70 *ejuvadū*, 80 *embadū*, 90 *tonúrū*, 100 *núrū*; 101 *núyittondū*, &c., 200 *innúrū*, 300 *munnúrū*, &c., 800 *eṭṭunúrū*, 900 *ombainúrū*, 1,000 *áyira*, which is borrowed from Sanskrit.

For the formation of ordinals the affix *ne* is added to the crude form of the cardinals; e. g. *ondane*, *dandane*, *múndane*, &c., the first, second, third, &c.

Only the numbers one and two have three genders, all the rest are neuter.

<i>obbō</i>	one man.	<i>ibbū</i>	two men.
<i>obba</i>	„ woman.	<i>ibba</i>	„ women.
<i>ondū</i>	„ thing.	<i>dandū</i>	„ things.

As in Kannaḍa, doubling a number renders it a distributive; e. g. *ndondū*, *dandandū*, &c., each one, each two, &c.

Of fractions, the Coorg stock is very small, and refers only to concrete terms, *viz.*: $\frac{1}{2}$ *arē*, $\frac{1}{4}$ *kálū*, $\frac{2}{3}$ *mukkálū*. These serve to divide the *maṇa* of 40 seers, and the *batṭi* of 80 seers of capacity measure, as well as the rupee.

The Coorgs have no idea of abstract reckoning, and fractional arithmetic is a most difficult subject for native teachers.

Pronouns.—The pronouns in Kodagu greatly resemble those in Kannada. The personal pronouns are declined in the following manner:—

First person : ná=I.

	<i>Singular.</i>			<i>Plural.</i>	
<i>Nom.</i>	ná or nánū,	I.		enga, naaga,	we.
<i>Obj.</i>	enna,	me.		engla, nangala,	us.
<i>Gen.</i>	ennaḍa, eḍa,	of me.		engaḍa, nangaḍa,	of us.
<i>Dat.</i>	enakū, nāngū,	to me.		engakū, nangakū,	to us.

Second person : ní=thou.

<i>Nom.</i>	ninū,	thou.		ninga,	you.
<i>Obj.</i>	ninna,	thee.		ningala,	you.
<i>Gen.</i>	ninaḍa, niḍa,	of thee.		ningada,	of you.
<i>Dat.</i>	ninnakū, ningū,	to thee.		ningakū,	to you.

Third Person : Ivang, avang, he ; iva, ava, she.

(The proximate and the remote forms are declined alike.)

	<i>Singular.</i>				<i>Plural.</i>	
<i>Nom.</i>	avang,	he.	ava,	she.	avu,	they.
<i>Obj.</i>	avana,	him.	avala,	her.	avana,	them.
<i>Gen.</i>	avaḍa,	of him, his.	avaḍa,	of her.	avaḍa,	of them.
<i>Dat.</i>	avangū,	to him.	avakū,	to her.	ayangū,	to them.

idū, adū—it.

Nom. adū, it ; *Obj.* adūna, it ; *Gen.* adaḍa, of it ; *Dat.* adangū, to it ; *Instr.* adalinji, from it ; *Loc.* adūlū, in it.

Tānū, himself ; Obj. tanna, is declined like tānū, I.

The following are the interrogative, demonstrative and indefinite pronouns :

yé, yévō, yéva, yédū, which ; árū, dárū, who.

í, ivang, iva, idū, this ; ivū, these.

á, avang, ava, adū, that ; avu, those.

ennaṭa, what kind ? innata, annata, such.

echakū, how much ? ichakū, achakū, so much.

It will be remarked that the idea of nearness and remoteness in the pronouns is clearly distinguished by the use of the two vowels *i* and *a*.

Verbs.—There are two conjugations of verbs in the Kodagu dialect ;

one of verbs ending in *u*, and the other of those ending in *i*, *e*, or *a*. The verbs ending in *u* add to their root the affix *vō* in the present and *nō* in the past relative participle; e. g. root : páḍū, sing; pres. rel. part. páḍivō, who sings; past rel. part. páḍinō, who sang. Verbs ending in *e* add *pō* and *tō*: e. g. root : nene, think; pres. relat. part. nenepō, who thinks; past rel. part. nenetō, who thought. The various inflections of the verb are formed from the root, the present relative participle and the past relative participle.

First Conjugation. Verbs ending in u.

Root : páḍū, sing.

<i>Infinitive Mood</i> :	páḍivakū, to sing.
<i>Present Gerund or Verbal Adjective</i> :	páḍiandū, singing.
<i>Past do</i>	páḍitū, having sung. <i>Hal. Kan.</i> páḍdu.
<i>Negative Gerund</i>	páḍatle, not singing.
<i>Relative Participle Present</i> :	páḍivō, who sings.
<i>Do</i> <i>Past</i> :	páḍinō, „ sang.
<i>Do</i> <i>Negative</i> :	páḍattō, „ does not sing.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
nánū páḍuvi, páḍuvaḷe.	enga páḍuva, páḍuvaḷa, we sing.
nínū páḍuvia.	ninga páḍuvira.
avang, ava, adū páḍuva, páḍuvaḷa.	avu páḍuva, páḍuvaḷa.

Past Tense.

nánū páḍüne, I sang.	enga páḍichi.
nínū páḍia.	ninga páḍira.
avang páḍichi.	avu páḍichi.

Future Tense.

nánū páḍuvō, I shall sing.	enga páḍu.
nínū páḍuvia.	ninga páḍuvira.
avang páḍu.	avu páḍu.

Neg. Mood, Present Tense : nánū, ninu, &c. páḍule, I do not sing.

Past „ páḍille, did not sing.

Imperative Mood : páḍū, sing; páḍi, sing ye; nánū, &c. páḍaḍū, let me sing; enga páḍauga, let us sing.

Second Conjugation. Verbs ending in e, a or i.

Root: nene, think.

<i>Infinitive Mood</i> :	nenepākū, to think.
<i>Gerund or Adjective Participle Present</i> :	nenatāḍṭū, thinking.

<i>Gerund or Adjective Participle Past:</i>	nenetittü, having thought.
<i>Do</i>	<i>Negative:</i> neneyatle, not thinking.
<i>Relative Participle Present:</i>	nenepö, who thinks.
<i>Do Past:</i>	nenetö, who thought.
<i>Do Negative:</i>	neneyatle, who does not think.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
nánü nenepe, I think,	enga nenepe, nenapala.
nínü nenepiya.	ninga nenepira.
avang nenepe, nenapala.	avu nenepe, nenapala.

Past Tense.

nánü nenete, I thought.	enga nenettätü.
nínü nenetiya.	ninga nenettira.
avang nenettätü.	avn nenettätü.

Future Tense.

nánü nenepe, I shall think.	enga nenekku.
nínü nenepiya,	ninga nenepira.
avang nenekku.	avu nenekku.

<i>Neg. Mood Present:</i>	nánü nenepele, I do not think.
<i>Past:</i>	nánü nenetille, I did not think.
<i>Imperative Mood:</i>	nene, think; neneyire, think ye.
	nínü neneyattü, let me think.
	enga neneka, let us think.

Some verbs ending in *e* and *a* form their participles in the following manner:—

<i>Root.</i>	kaða,	<i>part.</i>	kadaudö, kadapö.
„	naða,	„	nadandö, nadapö.
„	pare,	„	parandö, parevö.
„	böle,	„	bölandö, bölevö.

Verbs ending in *i*:—

<i>Root:</i>	kani,	<i>Part.</i>	kanichö, kaniyö.
„	kuri,	„	kurichö, kuriyö.
„	kai,	„	kaichö, kaiyö.
„	kodi,	„	kodichö, kodiypö.
„	chadi,	„	chadichö, chadiypö.

Conjugation of the auxiliary verb irü, be.

<i>Infinitive Mood :</i>		ippökkü, to be.
<i>Gerunds or Adj. Part. Present :</i>		injandü, being.
<i>Do.</i>	<i>Past :</i>	injittü, having been.
<i>Do.</i>	<i>Negative :</i>	iratta, not being.
<i>Relative Participle Present :</i>		ippö, who is.
<i>Do.</i>	<i>Past :</i>	injö, who was.
<i>Do.</i>	<i>Negative :</i>	irattö, who is not.

Present Tense.

<i>Singular.</i>		<i>Plural.</i>
nánü ippü,	I am,	enga ippa, we were.
ninü ippa.		ninga ippira.
avang ippa.		avu ippa.

Past Tense.

nánu inje,	I was.	enga injattü.
ninü injiya.		ninga injira.
avang injattü.		avu injattü.

Future Tense.

nánü ippö,	I shall be.	enga ikkü.
ninü ippiya.		ninga ippira.
avang ikku.		avu ikku.

Negative Mood Present : nanü ippile, I am not ; *Past :* nánü injile, I was not.

Imperative Mood : irü, be ; irri, be ye.
 nánü iradü, let me be.
 nangö ikka, let us be.

Conjugation of the auxiliary verb áu, become.

<i>Infinitive Mood :</i>		ápökkü, to become.
<i>Gerund or Adj. Participle Present :</i>		áyandü, becoming.
<i>Do</i>	<i>Past :</i>	áyitü, having become.
<i>Do</i>	<i>Negative :</i>	átte, not becoming.

Pres. Rel. Part. ápö, who becomes ; *Past :* ánö, who became. *Neg. :* átlö, who does not become.

Present Tense.

<i>Singular.</i>		<i>Plural.</i>
nánū ápi,	I become.	enga ápa, we become.
nínū ápia.		ninga ápira.
avang ápa.		avu ápa.

Past Tense.

nánū áne,	I became.	enga áchi, we became.
nínū ániya.		ninga ánira.
avang áchi.		avu áchi.

Future Tense.

nánū ápō,	I shall become.	enga áku.
nínū ápiya.		ninga ápira.
avang áku.		avu áku.

Negative Mood Present: nánū ápile, I do not become.

Do Past: „ áyile, I did not become.

Imperative Mood: áu, become; áyiri, become ye.
nánū ádū, let me become.
nanga ákka, let us become.

The irregular verb “pōū” to go, is conjugated in the same manner.

As in Kannada the affirmative *ahudu*, *haidu*, is an old form of the future tense of *águ*, become, so in Kodagu *akku*, yes, corresponds with the 3rd person singular, future tense *áku*, it shall become, which is the same form as the Hale Kannada *akkum*. The distinction between *irū*, be, and *áu*, become, extends even to the derivative negations *ille* and *alla*, not, the first negating existence, the second the state of existence.

There is no passive voice in Kodagu; a little change in the construction of a sentence renders it superfluous.

A medial or reciprocal form is obtained, as in Kannada, by adding to the past participle: *konda* (Kan. *kollu*) which properly means, take, but in this connection: “relating to oneself.” e. g. *dárū mádi kondandōtū*, who made it?

To express causal verbs in Kodagu, the affix *chirū* is added, e. g. *máduchirū*, cause to do.

List of Irregular Verbs.

English.	Kannada Root.	Kodagu Root.	Present relat. Participle.	Past relat. Participle.
Know	ari	ari	ariwō	arinjō
Become	águ	áu	ápō	anō
Choose	áyu	áyu	áyuvō	ánjō
Put	idū	idū	idūvō	ittō
Fall		idi	idiyuvō	idinjō
Be	iru	irū	ippō	injō
Descend	ili	ili	īliyuvō	ilinjō
Eat	unnu	unnu	umbō	unō
Plough	ulu	úlū	uppō	uttō
Rise	yélu	yélū	yévō	yeddō
See	kánu	kánū	kámō	kandō
Be hot	káyu	káyī	káyuvō	kánjō
Wait	káyu	káu	kápō	katō
Spoil	ke.lu	keḍū	kedūvō	keṭṭō
Make		keyū	keyuvō	kejja
Cut	koiyu	koiyū	koyuvō	kojjō
Hear	kélu	kélū	képō	kéṭṭō
Kill	kollu	kollū	kolluvō	kondō
Take	kolḷu	konḍa	kowwō	konḍandō
Win	gellu	gellū	gelluvō	geddō
Die	sáyu	cháū	chávō	chattō
Burn	sudū	chudū	chudūvō	chuttō
Give		*tá	tappō	tandō
Sink		távū	távō	tándō
End	tíru	tūḷū	tūḷpō	tūntō
Pay	teru	terū	terūvō	tettō
Wear off		téyu	téyuvō	ténjō
Touch		toḍū	toḍuvō	toṭṭō
Fold		tu	toppō	toṭṭō
Plant	neḍu	naḍū	naḍuvō	naṭṭō
Stop	nillu	nillū	nippō	nindō
Blame		pāli	pāliyuvō	pālinjō
Increase		pere	perōpō	perōtō
Bring forth	heru	perū	peruvō	pettō

* Táru, he gave.

English	Kannada Root.	Kodagu Root.	Present relat. Participle.	Past relat. Participle.
Beat	hoḍiyu	poyi	poyuvō	pojḷō
Make		poraḍū	poradūvō	poraḷō
Go	hōgu	pōu	pōpō	pōḷō
Stitch	holi	pollū	pollūvō	ponḷō
Fight	hōru	pōlū	poppō	pottō
Come	bá	*bá	bappa	bandō
Live	bálu	bálu	bávō	báḷō
Leave	biḍu	būḍū	būḍūvō	butḷō
Fall	bīḷu	būḷū	būvō	buddō
Put		beyi	beppō	bechchō
Boil	bé	bé	bévō	benḷō

Adverbs.—As in Kannada, adverbs in Kodagu are formed from nouns, by adding the affixes áyitū, áyi (Kan. ági), e. g. chamáyi (Kan. samavági) according to.

The most common adverbs of time and place are the following :—

yekkō	when,	ikkō	now,	akkō	then.
yendū	which day,	indū	this day,	andū	that day.
yelli	where,	illi	here,	alli	there.

By the usual affixes these adverbs undergo, like nouns of the neuter gender, a kind of declension, in which the instrumental case indicates motion from, and the dative motion to, a place ; e. g.,

<i>Instr.</i>	yellinji	whence,	illinji	hence,	allinji	thence.
<i>Dat.</i>	yellikū	whither,	illikkū	hither,	allikkū	thither.

Most of the adverbs, however, do not admit of declension.

Syntax.—To advert in a few lines to the Kodagu syntax, it may be remarked that it is quite in harmony with that of the Dravida languages. A Kodagu or Kannada compound sentence, though it presents a complete reversal of the European structure of sentences, is to the accustomed ear as perfect and harmonious as a Greek period, which is perhaps equally involved by participial constructions. The principal verb (verbum finitum) is invariably placed last in the sentence, and as a general rule every complement to the subject, object and predicate, whether expressed by a word, a phrase or a clause, precedes the word complemented.

* Bálu, he came.

Literature.

Strictly speaking there is no literature in the Kodagu language, as a few indigenous songs of a very limited range of subjects comprise the whole catalogue. These songs, called *palame*, are known in every Coorg house, and, commemorating as they do the chief events of social life,—marriage, death, and festivities,—and the warfare with the Musalman power in Mysore, they are likely to continue to be popular. The people learn them by heart or by writing, using for the latter, as already observed, the Kannada alphabet.

Some of them, as the *Harvest Song* and the *Wedding Chant*,* which shew the Kodagu dialect in all its peculiarities, seem to be very old and their authors are unknown. The latter mentions the country as being divided into 35 Náds or districts, and consequently must have existed previous to the events related in the *Rájendranáme*, in which the country is differently divided, and which begins with the year 1633. Others are of a more recent date and contain numerous modern Kannada expressions. In fact, with slight modifications, the set poetical phrases of the old stock serve the Coorg bard on any occasion for new compositions ; but these are usually local and trivial and obtain no circulation.

The author of the epic song on the war with Haidar Ali and Tippu Sultan, which, however, has no poetical merit, was a Boppanda Madaya who died in 1868 ; and the *Queen's Song*, which testifies to the loyalty of the Coorgs, was composed by Chokandra Appaya in 1839. Of these songs little was known until Mr. Graeter took up the subject, and after his study of the Kodagu dialect made them accessible to the English reader in the translation given.

Reflecting the Coorg mind in its own language, and uninfluenced by European culture, these songs are highly interesting, and in their simple beauty often evince considerable poetical merit, whilst others please by the vein of hearty good humour that runs through their lines.

The rules of Hindu versification do not apply to the Coorg songs ; these are cast in a less artistic mould and have something of the free mountain air about them. It is true they move not in the gay iambic foot ; the more dignified trochaic measure suits the Coorg mind better ;

* See pp. 234 and 292.

each line contains 7 or 8 syllables, but the accent is not carefully observed, nor is there either rhyme or alliteration. In its simple form the Coorg measure may be best compared to that of English or German blank verse. Songs somewhat resembling those of the Coorgs are also found among the Badagas on the Nilagiris.

The following lines, taken from the beginning of almost every Coorg song, may give an idea of the construction of the Kodagu language and its resemblance to Kannada, in which language, as well as in English, a literal translation is given :—

- | | |
|--------------------|---|
| 1. <i>Kodagu.</i> | Nóti nóti kámbakkö |
| 2. <i>Kannada.</i> | Nódi nódi kárvága |
| 3. <i>English.</i> | Having seen, having seen, when one looks, |
| 1. <i>Kg.</i> | Bümikkeloyandädü |
| 2. <i>Kan.</i> | Bhúmigella unnata |
| 3. <i>Eng.</i> | Than the earth all high |
| 1. <i>Kg.</i> | Mahaméru parvata |
| 2. <i>Kan.</i> | Mahaméru parvata |
| 3. <i>Eng.</i> | Mahaméru mountain |
| 1. <i>Kg.</i> | Pü marakkoyandädü |
| 2. <i>Kan.</i> | Húvu marakke unnata |
| 3. <i>Eng.</i> | Than the flower-trees high |
| 1. <i>Kg.</i> | Mánjappeya pú mara |
| 2. <i>Kan.</i> | Mahá sampigeya húvu mara |
| 3. <i>Eng.</i> | The great Sampige flower-tree |
| 1. <i>Kg.</i> | Déjakelloyandädü |
| 2. <i>Kan.</i> | Déshakkella unnata |
| 3. <i>Eng.</i> | Than the countries all high |
| 1. <i>Kg.</i> | Pommále Koḍavápa |
| 2. <i>Kan.</i> | Honnu mále Koḍagu águtte |
| 3. <i>Eng.</i> | Gold necklace Coorg is. |

The lines may be freely rendered in the following manner :—

High above the lofty hills
 Thrones the snowy Mahaméru ;
 And among the flowering trees
 Is the Sampigé the finest ;
 Thus doth Coorg, a string of pearls,
 Far surpass all other lands.

The Wedding and Funeral Chants have already been given in describing the manners and customs of the Coorgs. The following is a somewhat free translation of the *Huttari* or *Harvest Song** referred to on p. 250.

Sun and moon the seasons make,
Rule o'er all the sky they take.
God is Lord of heaven and earth.
All the joyous earnest toil
Happy ryots give the soil,
Our rich land is fully worth.

Famous Jambudwipa's bounds
Circle many fertile grounds;
Which among them is the best?
Far above the highest hill,
Mahamern's snows are still
Shewing where the saints are blest.

Midst the beauteous forest trees
Brightest to the eye that sees
Is the brilliant sampige.
Sweeter than the sweetest rose,
Furer than the mountain snows,
Better than mere words may say;—

This is Coorg the noblest land.
Rich and bright as golden band,
On the neck where youth doth stay.
In this happy lovely realm
No misfortunes overwhelm.
Live and prosper while you may!

Now my friends with one accord,
Joyous on the verdant sward,
Sing we our dear country's praise.
Tell us then, from first to last,
All the wondrous glorious past,
Trolling out a hundred lays.

Like a robe of precious silk,
Green or golden, white as milk,—
Like the image in a glass,—
Bright as shines the sun at noon,
Or at night the silver moon,—
Sweet as fields with flowers and grass,—

Thus in happiness and peace,
Riches knowing no decrease,
Apparandra lived at ease.
In this glorious land he dwelt,
Forest girt as with a belt,
Coorg the blessed, green with trees.

Soon he said within his heart,—
'Now's the time to do our part,
For the tilling of the field,
Sow we must, and speed the plough,
Dig and plant, spare no toil now,
Harvest then the ground will yield.'

Thus he said, to Mysore went,
To her fair steps he bent,
Where the country met the town.

Thirty-six great bulls he bought
Of the best and largest sort;
White and black, and some red-brown.

Nandi, Mudda were one pair,
Bullocks both of beauty rare.
Yoked together were two more,
Choma, Kicha were they called,
With them was their leader stalled
Kule, best among two score.

Then did Apparandra say,—
'All my bulls will useless stay,
If I give not tools and plough.'
Know ye why they worked so well?
No? Then listen as I tell
How he made those we have now.

Choosing sago for the pole,
At the end he made a hole;
Pushed the palm wood handle through,
Sampige was for the share,
On its edge he placed with care,
Iron plates to make the shoe.

Sharp as tiger's claws the nail
Fixing to the share its mail.
Yoke and pins he made of teak,
Strongly tied the whole with cane
Strong and lithe as any chain;
Other strings would be too weak.

When, in June, the early rain
Poured upon the earth and main,
Sweet as honey from the bee;
All the fields became as mud,
Fit for plough and hoe and spud,
Far as e'er the eye could see.

Then before the break of day,
Ere the cock began his say,
Or the sun had gilt the sky,
In the morning still and calm,
Twelve stout slaves who tilled the farm,
Roused the bullocks tethered nigh.

Six and thirty bulls they drove
Through the verdant fragrant grove,
To the watered paddy field,
Brilliant 'neath the silver moon
As a mirror in the gloom,
Or at noon a brazen shield.

Turning then towards the east
Apparandra gave a feast,
Milk and rice, unto the gods.
Then unto the rising sun
Glowing like a fire begun,
Lifts his hands, his head he nods.

* From Governor's *Folk Songs of Southern India*.

After that they yoke the bulls,
Each then other harder pulls,
The ground they quickly plough.
Day after day the work goes on,
For the seed seven times is done,
Then the harrow smooths the slough.

Six times more they plough the field
Before the planting drill they wield.
This requires full thirty days.
Then a dozen blooming maids
Crowned with heavy glossy braids,
Leave the house like happy boys.

Each one rings into the fields
An offering to the god that shields
House and home from drought and pain.
Each one lifts her tiny hands,
Before the sun a moment stands,
Offers thanks for heat and rain.

Then they pluck the tender plant,
Tie in bundles laid aslant ;
Twenty bundles make a sheaf.
Next the sheaves are carried thence
To their future residence,
Where they spend their life so brief.

But they only plough a part
Of the field to which they cart
Plants so tender and so young.
Just enough is done each day
For the plants they have to lay
The new-made soil among.

In the following month they weed,
Mend the buds as they have need,
Place new plants where others died.
Two months after this they wait
Till with corn the ears are freight
Near the western ocean tide.

There the Hnttri feast they make
For the bounteous harvest's sake,
Spreading ever towards the east
By the Faditora ghat,
Gilding all the land about,*
Coorg receives the Hnttri feast.

To the Padinalksad shrine
Gather all the Coorgi line,
Offering praise and honour due.
There they learn the proper day
From the priest who serves alway
Iggutappa Devaru.

When at last the time has come,
And the year's great work is done
In our happy glorious land ;
When the shades are growing long,
All the eager people throng
To the pleasant village Mand.

First they praise the God they love,
Throne high the world above.
Then the Hnttri games commence
And the evening glides away.
Singing, dancing, wrestling, they
Strive for highest excellence.

When the seventh bright day begins,
Each man for his household wins
Leaves of various sacred plants.
Five of these he ties with silk
Then provides a pot of milk,
Ready for the festive wants.

When the evening shades draw nigh
Each the others would outvie
In rich and splendid dress.
Thus they march with song and shout,
Music swimming all about,
For the harvest's fruitfulness.

First they pray that God's rich grace
Still should rest upon their race.
Waiting till the gun has roared
Milk they sprinkle, shouting gay,
Polé ! polé ! Devaré !
Multiply thy mercies, Lord !

Soon the tallest stems are shorn
Of the rich and golden corn,
Carried home with shouts and glee.
There they bind with fragrant leaves,
Hang them up beneath the eaves,
On the north-west pillar's tree.

Then at home they drink and sing,
Each one happy as a king,
Keeping every ancient way.
On the morrow young and old,
Dressed in robes of silk and gold,
Crowd the green for further play.

Here they dance upon the sward,
Sing the songs of ancient bard,
Fight with sticks in combat fierce.
All display their strength and skill
Wrestling, leaping, as they will ;
Till with night the crowds disperse.

Last of all they meet again,
Larger meed of praise to gain,
At the district meeting place.
There before the mad they strive,
All the former joys revive,
Adding glories to the race.

Now, my friends, my story's done.
If you're pleased my end is won,
And your praise you'll freely give.
If I've failed, spare not to scold.
Though I'm wrong or overbold,
Let the joyous Hnttri live.

* It has been explained (p. 246) how the harvest takes two months to pass from Mangalore to Coorg. It marches upwards, so to speak, by the Faditora ghat. As we rise higher and higher the local harvest is later and later. Thus it spreads towards the east.

The following is a rendering of another song above referred to, called the *Queen's Song*.

God Almighty live and rule,
 Rule as our Lord and God !
 Rule, O glorious Sun and Moon,
 In the sky as king and queen !
 Land of our fathers, thrive,
 Land of houses and of farms !
 In the ancient times, they say,
 Kuntî, mother of the Pândus,
 Ruled the six and fifty countries
 Of the mighty Jambudwîpa,
 Famous from the earth to heaven,
 To the borders of the ocean.
 But in our days there rules
 By the grace of God Almighty
 On the glorious throne of England
 Our gracious noble Queen,
 Beauteous like a string of pearls,
 Like the sweet and fragrant jâsmin.
 And the Lord and General *
 Of her great and valiant armies,
 Raised in ev'ry land the banner
 Of his Queen and Sovereign ;
 And the sword in mighty hand,
 Conquered kingdom after kingdom,
 Conquered our happy land,
 Like the bright and starry heaven
 Full of villages and houses,
 Houses full of blooming children
 Like a garden full of flowers ;
 And the young men fine and stately
 Like the royal Sampigî ;
 Like the string of choicest pearls

Like the flower of the forest
 Are the wives, and all their children
 Like the sweet and fragrant jâsmin ;
 Happily they live, and prosper
 And their cattle are increasing
 Like the game in mighty jungles.
 Rice and paddy are abundant
 Like the sand along the Kâveri.
 By the grace of our Queen
 All the people of this country
 Suffer neither want nor hardship
 Happily they live, and prosper,
 Free from terror and from danger ;
 Like the deer in holy forests,
 Where the gun is never fired,
 Nor the hounds attack and slaughter.
 Thus our gracious noble Queen
 Guards this country and defends it
 In the shadow of her wings.
 Thus the Governor of India,
 Thus the English rule this country
 By the grace of God the Highest.
 May God bless the noble Queen,
 Ruling our happy country ;
 May He keep her and defend her.
 May she gather mighty armies,
 Terrible to all her foes,
 To her friends a kind protector,
 May she govern all the earth !
 On the fiery steed of battle,
 Riding forth the world to conquer,
 The commander of her armies

* The Duke of Wellington.

Vanquished all her enemies ;
 Sitting on the throne of judgment
 Executed right and justice.
 As you shoot the ruddy sambar,
 So he slew his adversaries.
 When the great and valiant hero
 Had destroyed the royal tiger,*

All the flocks lived free and happy.
 Fearless all the nations dwell
 Near and far in the dominions
 Of our gracious Queen and Ruler.
 Long live our noble Queen
 By the grace of God Almighty
 To protect this happy Coorg-land !

The chanting of these songs is very simple, and varies only within a range of three notes, which are intoned with a slow tremulous and rather melancholy utterance, especially when accompanied by the rude native instruments, the monotony of which, however exciting to a crowd, is grievous to a musical ear. The Coorg instruments are : the *pare* and *kudike-pare*, a large and small wooden drum, the *dudi*, a metal drum, the *kombu* or brass horn, and the *tála* or cymbal.

It may be expected that the Coorgs, who are a shrewd and good-humoured people, indulge also in racy proverbs, with which they spice their conversations during their idle hours, or when convened in solemn meetings in the Ambala of the village-green. The following are a few specimens :—

1. Paṭṭama paḍekága, pīreke karikága
 Beppeneke bechaka pīreke karikáku
 Poppaneke pottaka paṭṭama paḍekáku.
 Brahmins are worthless for fighting, and the pīrike fruit (colocynth) for curry ; but if the pīrike is properly dressed, it may be used for curry, and with proper management even Brahmins may be made to fight.
2. Paiyu kartaka, pálu kartadá ?
 If the cow is black, will the milk be black ?
3. Andü maḍapavana kandü naḍakanḍu.
 Him who holds sway we must obey.
4. Andü portavangü áche porpokü keiyá ?
 Have we endured for a year, and can we not endure for a day ?
5. Kettuvökü bandavang totaka buḍuvá ?
 He who is doomed to lose his head, will he be freed for making a bow ?
6. Kóndale keichaka kóime naḍaku.
 He who can spend money is accounted an honorable man.
7. Kumbiyettu kakudí adirall ariyu.
 He who indulges in toddy in the fine season will find out his mistake in the monsoon.

*Tippu Sultan.