

NEGATION IN ASSAMESE LANGUAGE

A dissertation submitted to Assam University, Silchar in partial fulfillment of the requirement for the degree of Masters of Arts in Department of Linguistics.

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DEPARTMENT OF LINGUISTICS

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ASSAM UNIVERSITY, SILCHAR

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CONTENT

Title	Page No.
Certificate	I
Declaration by the candidate	II
Acknowledgement	III
Abbreviation	IV
Figure Map	V
CHAPTER 1: INTRODUCTION	1-33
1.0.0. A rapid sketch on Assam	
1.1.0. The people of Assam	
1.2.0. Geographical distribution	
1.2.1. Climate	
1.3.0. State Symbols of Assam	
1.4.0. Assamese Language: Origin and development	
1.4.1. Writing Style and Grammar	
1.5.0. Dialects	
1.6.0. Culture	
1.6.1. Traditional Dress	
1.6.2. Customs	
1.6.3. Traditional Dance forms	
1.6.4. Festivals	
1.6.5. Cuisine	
1.6.6. Traditional Ornaments or Jewelleries	
1.6.7. Folk Music and Instruments	
1.6.8. Houses	
CHAPTER 2: REVIEW OF LITERATURE	34-35
CHAPTER 3: OBJECTIVES AND METHODOLOGY	36-37
3.0.0. Objectives	
3.1.0. Methodology and Sources of data	
CHAPTER 4: NEGATION IN ASSAMESE LANGUAGE	38-47
4.0.0. Concept of Negation	

- 4.1.0. Negation in Assamese language
- 4.1.1. Negative verbs
- 4.1.2. Irregular negative verbs
- 4.1.3. Negation of non-finite verbs
- 4.1.4. The negative auxiliaries /nai/ and /nasil/
- 4.1.5. Negation of continuous aspect
- 4.2.0. Types of Negation in Assamese language
- 4.2.1. Descriptive Negation
- 4.2.2. Denial Negation

CHAPTER 5: CONCLUSION

48

BIBLIOGRAPHY

49



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UNDER ACT XIII OF 1989)

DATE: 05.10.20

CERTIFICATE

Certified that the dissertation/project entitled “**Negation in Assamese Language**” submitted by **Roll 042018 No. 2083100008** and **Registration No. 20180016656** for Masters of Arts in Linguistics. This work has not been submitted previously for Master degree in Linguistics in Assam University, Silchar. It is further certified that the candidate has complied with all the formalities as per the requirements of Assam University. I recommend that the dissertation may be placed before examiners for consideration of award of the degree of this university.

A handwritten signature in black ink, appearing to read "Purkait", with a horizontal line at the end.

5.10.2020

(Asst. Professor Paramita Purkait)

Name & Signature of the Supervisor

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II

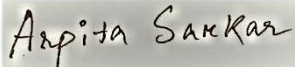
DECLARATION

I bearing **Roll 042018 No. 2083100008 Registration No. 20180016656** hereby declare that the subject matter of the dissertation entitled “**Negation in Assamese Language**” is the record of the work done by me. The content of this work did not form the basis for award of any degree to me or anybody else to the best of my knowledge.

The project is being submitted to Assam University for the degree of Masters of Arts in Linguistics.

Date: 05.10.20

Place: Assam University, Silchar

Candidate: 

III

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Any omission in this brief acknowledgement does not mean lack of gratitude.

Date- 05.10.20

Place- Assam University, Silchar

IV

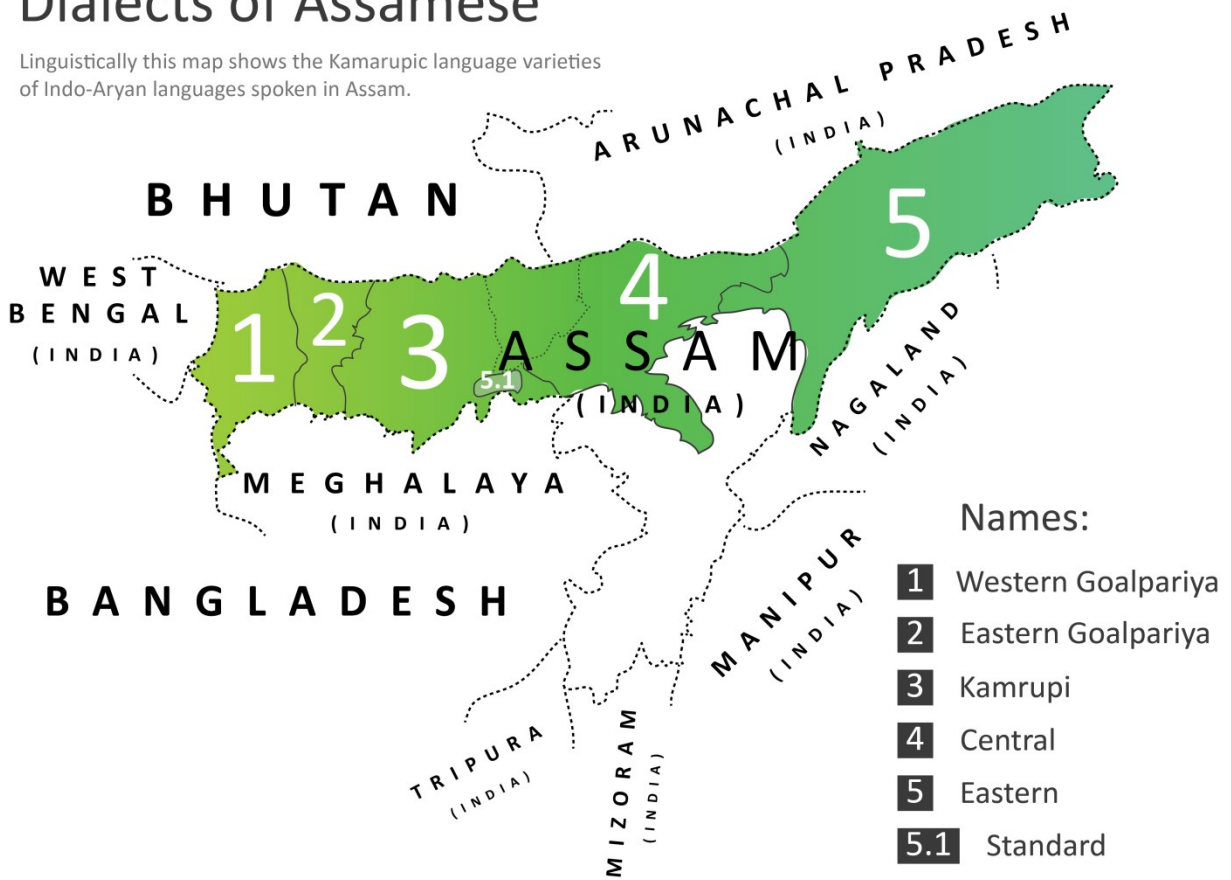
ABBREVIATION

- ❖ NE - North-East
- ❖ Etc - often seen at the end of long lists, is short for etcetera, which means “and other things”.
- ❖ Km - kilometer
- ❖ Dept.- Department
- ❖ Govt.- Government
- ❖ AD - The era in which we live, AD, is actually an abbreviation for Anno Domini, or “The Year of Our Lord”
- ❖ Mid - Middle
- ❖ Capt.- Captain
- ❖ Dr. - Doctor
- ❖ i.e. - it stands for id est, meaning, “that is”
- ❖ viz - Latin abbreviation, which is short for videlicet, meaning “namely”

FIGURE MAP

Dialects of Assamese

Linguistically this map shows the Kamarupic language varieties of Indo-Aryan languages spoken in Assam.



Map of dialects of Assamese

CHAPTER 1

INTRODUCTION

1.0.0. A RAPID SKETCH ON ASSAM

Assam, which literally means ‘**a peerless land**’ is a gateway to the **NE India**. It is a region where nature herself has painted the vibrant landscape, hillocks, woods, brookes and streams, flora and fauna and above all the affectionate people. An abode of one horned rhino, blue rivers and red mountains, and aromatic tea gardens make Assam a special place on earth. Assam bears a testimony of rich cultural heritage through its temples, monuments and torrential Brahmaputra River. It is a legendary state in terms of traditions and civilizations. It is surrounded by the states of **Arunachal Pradesh, Nagaland, Manipur, Mizoram, Tripura** and **Meghalaya**, which together with Assam are known collectively as **The Seven Sisters**.

Assam comprises of 33 districts and is divided into two important physical regions- **The Surma** or **Barak Valley** and the **Brahmaputra Valley**. In Assamese, Brahmaputra is called **Burha Lohit** or **Luit**. It enters the North-Eastern corner of Assam through the Mishimi hills and turning west, passes through all the districts of northern Assam. It is the chief artery or highway of Assam. During its flow, the river divides the state into two major regions popularly known as **Upper Assam** and **Lower Assam**. Brahmaputra has two river Islets in it namely, **Majuli** and **Umananda**. Majuli, the larger island lies in the district of Sivasagar whereas Umananda, the smaller island lies near to the city of Guwahati.

1.1.0. THE PEOPLE OF ASSAM

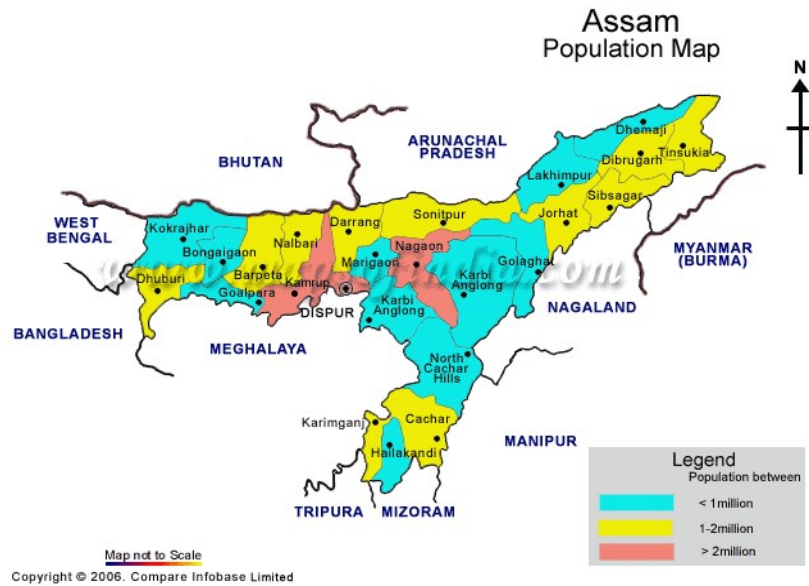
The population of Assam is a broad racial intermixture of **Mongolian, Indo-Burmese, Indo-Iranian** and **Aryan** origin. The hilly tracks of Assam are mostly inhabited by the tribes of Mongolian origin. The broad racial intermixture is the native of the state of Assam, called

2

their language and the people “**Asomiya**” or “**Assamese**” which is also the state language of Assam.

According to the 1991 census, the population of the Assam is 22 million, 89 percent of which is rural. The total population of Assam was 26.66 million with 4.91 million households in 2001. Higher population concentrated was recorded in the districts of **Kamrup, Nagaon, Sonitpur, Barpeta, Dhubri, Darrang** and **Cachar**. Assam’s population was estimated at 28.67 million in 2006 and at 30.57 million in 2011 and is expected to reach 34.18 million by 2021 and 35.60 million by 2026.

According to 2011 census, 61.67% were **Hindus** and 34.22% were **Muslims**. **Christian** minorities (3.7%) are found among the scheduled tribe and caste population. The scheduled tribe population in Assam is around 13%, of which **Bodos** account for 40%. Other religions followed include **Jainism** (0.1%), **Buddhism** (0.2%), **Sikhism** (0.1%) and **Animism** (amongst **Khamti, Phake, Aiton** etc communities).



Assam Population distribution as per 2001 census

1.2.0. GEOGRAPHICAL DISTRIBUTION

The statistical figures state that the total Assam area covers 78,523 sq. km. Adorned by beautiful valleys, rivers and plains, the state of Assam is set on the North-Eastern front of India. The forest lands occupy a major part of Assam's area. **Brahmaputra river** makes the agricultural area of the state more fertile. Placed on the foothills of the majestic Himalaya, Assam is bounded by several national and international destinations. From Meghalaya, Nagaland and Mizoram to West Bengal, Arunachal Pradesh, Manipur and Bangladesh, the Assam area is a rich reserve of **natural treasurers**. The area of Assam is known for its wide-spread **tea plantation farms**. The production of the fine quality tea leaves lead to the generation of highest amount of revenues for the state. Also, the people who are engaged with the numerous tea estates constitute a major share of the population of Assam. This in turn indicates the large number of employment opportunities for the local people of Assam state.

A significant geographical aspect of Assam is that it contains three of six physiographic divisions of India- **The Northern Himalayas (Eastern Hills), The Northern Plains (Brahmaputra Plains)** and **Deccan Plateau (Karbi Anglong)**. Urban centre include **Guwahati**, one of the 100 fastest growing cities in the world. Guwahati is the gateway to the North-East India. **Silchar**, (in the Barak Valley) the second most populous city in Assam and an important centre of business. Other large cities include **Dibrugarh**, an oil and natural gas industry centre.

1.2.1. CLIMATE

The speciality of Assam climate lies in its highest levels of **humidity**. Since the state of Assam is known to have maximum amount of rainfall, hence the temperature never go beyond the standard 35 degree to 38 degree. Primarily, the climate of Assam is categorized under two prime heads- **rainy season** and **winter months**. While the rainy season starts from June, the winter months begins with the onset of October. Various districts of Assam both in remote and prominent areas, experience large-scale damage of agricultural crops, loss of livestock and much more allied destruction. **Earthquake** is one major damage syndrome which exists in the state of Assam for a long period of time. However, at present Assam is not under the grip of such

4

damaging earthquakes. The **agro-climatic** condition of Assam have made it possible to make agriculture as one of the significant sources of income generation. The **Brahmaputra river** has acted as the prime catalyst in transforming the lands of Assam into fertile zones where various cash crops are grown today. Assam climate is a collective representation of the various weather variations of the state.

1.3.0. STATE SYMBOLS OF ASSAM

The following are official state symbols of the Indian state of **Assam**.

Categories	Assamese term	English term
Government Banner	Oxom Xorkar	Banner of Assam
State Seal	Oxom Xorkar	Emblem of Assam

State Song	O Mur Apunar Dex!	O my endearing Country!
State Motto	Joi Aai Ôxom	Hail Mother Assam
State Language	Oxômiya	Assamese
State Literary Society	Oxom Xahitya Xobha	Assam Literary Society
State Festival	Bihu	Bihu
State Flower	Kopou Phul	Foxtail Orchds
State Tree	Hollong	Dipterocarpus Macrocarpus
State Animal	Ekhingia Gorh	One-horned rhinoceros
State Bird	Deo Hah	White-winged Wood Duck
State Dance	Satriya	Satriya

5



Ekhingiya Gorh (State animal)



Deo Hah (State bird)



Kopou Phul (State flower)



Hollong (State tree)



Oxom Xorkar (Govt. banner/State seal)



Bihu (State festival)

6



Satriya (State dance)

1.4.0. ASSAMESE LANGUAGE: ORIGIN AND DEVELOPMENT

The principal language spoken in Assam is “Assamese” or “Asamiya” (Ôxômiya). Assamese is regarded as **lingua-franca** of the whole North-East India. Assamese is one of the languages recognized and listed in the 8th schedule of the Constitution of India. Majority of the speakers live in the Brahmaputra valley of the Assam, which accounts for two-third of total Assam population (approximately 20 million as per census report 2011).

Assamese uses the **Assamese Script**, a variant of the **Eastern Nagari Script**, which traces its descent from the **Gupta Script**. Developed from **Brahmi** through **Devanagari**, Assamese script is similar to that of Bengali except the symbols for /r/ and /w/ and highly resembles the Devanagari script of Hindi, Sanskrit and other related Indic languages. The history of Assamese language may be broadly divided into three periods:

- **EARLY ASSAMESE: 5th to 6th Century AD:** This period may again be split into (a) **Pre-Vaishnavite** and (b) **Vaishnavite sub-periods**. The earliest known Assamese writer is **Hema Saraswati**, who wrote a **da Charita**. In the time of the king Indranarayana, small poem “**Prahra** (1350-1365)” of Kamatapur the two poets **Harihara Vipra** and **Kaviratna Saraswati** composed “**Asvamedha Parva**” and “**Jayadratha Vadha**” respectively.

7

- **MIDDLE ASSAMESE: 17th to 19th century AD:** This is a period of the **Prose chronicles (Buranji)** of the **Ahom** court. The Ahoms had brought with them an instinct for historical writings. In the Ahom court, historical chronicles were at first composed in their original Tibeto-Chinese language, but when the Ahom rulers adopted Assamese as the court language, historical chronicals began to be written in Assamese.
- **MODERN ASSAMESE:** The modern Assamese period began with the publication of the **Bible** in Assamese prose by the **American Baptist Missionaries** in 1819. The currently prevalent Asamiya has its roots in the Sivasagar dialect of Eastern Assam. The Missionaries made Sivasagar in Eastern

Assam the centre of their activities and used the dialect of Sivasagar for their literary purpose. The American Baptist Missionaries were the first to use this dialect in translating the Bible in 1813. The Missionaries established their first to use this dialect in translating the Bible in 1813. The Missionaries established their first printing press in Sivasagar in 1836 and started using the local Asamiya dialect for writing purposes. In 1846, they started a monthly periodical called **Arunodoi** and in 1848, **Nathan Brown** published the first Assamese-English dictionary compiled by **M. Bronson** in 1867.

1.4.1 WRITING STYLE AND GRAMMAR

Modern Assamese uses the **Assamese** script, and in the medieval times the script came in three varieties- **Bamuniya**, **Garhgaya** and **Kaitheli / Lakhari**, which developed from the **Kamrupi script**. It closely resembles the **Mithilaskar script** of the Maithili language as well as the **Bengali script**. The script of the Assamese language varies from that of the **Eastern Nagari** script. The Assamese script has its source from the **Gupta** script. The Assamese script has a very unique style of writing basically on the bark of the '**saanchi tree**'. Initially in those days some of the religious texts and chronicles in Assamese can also be seen in this bark. At the time when people started to write in Assamese language, the spellings were not phonetic. But later specific

8

spellings were brought which were more based on Sanskrit. The introduction of these spellings were mainly done through **Hemkosh**, which is the second dictionary of Assam. In the early 1970s, it was agreed upon that the **Roman script** was to be the standard writing system for Nagamese Creole.

1.5.0. DIALECTS

The language which is mainly spoken by the people of Assam is **Assamese**. It infact has two main dialects, namely **Kamrupia** and **Goalpariya**. This is just a brief on both the dialects of Assamese language.

- (a) **KAMRUPIA**- It is the oldest and the very first ancient Aryan literary language spoken by the people residing in the Barak Valley. The four dialects that comprises the Kamrupia dialect are- **Barpetia, Nalbariya, Kamrupi** and **South Kamrupi**.
- **BARPETIA**- Spoken mainly by the people from Barpeta district. It is used by a large section of people in Assam.
 - **NALBARIYA**- It is mainly spoken by the people of the Nalbari district of Assam.
 - **KAMRUPIA**- This dialect is spoken by the major segment of people in Assam. Along with Sanskrit, the great academics and holy people of the valley used Kamrupia for their written purposes.
 - **SOUTH-KAMRUPIA**- It is used in the southern parts of Assam. It can be seen reflecting in the works of the Assamese author **Indira Goswami**.
- (b) **GOALPARIYA**- The Indo-Aryan dialect spoken by the people of Bongaigaon, Kokrajhar, Goalpara and Dhubri is what constitutes the Goalpariya district. It is again divided into three major parts- **Eastern, Western** and **Intermediate**.
- **EASTERN GOALPARIYA**- It comprises of the dialect spoken by the people living in the towns of Abhayapuri and Goalpara.
 - **WESTERN GOALPARIYA**- It is spoken by the people of Krishnai, Dudhnai and Dhupdhara parts of Assam.
 - **INTERMEDIATE GOALPARIYA**- **Salkocha** dialect or the **Jharrua** is the intermediate dialect.

1.6.0. CULTURE

Assam is the meeting ground of diverse cultures. The people of the enchanting state of Assam is an intermixture of various racial stocks. The Assamese culture is a rich and exotic tapestry of all races evolved through a long assimilative process. The two important cultural and religious institutions that influence the cultural fabric of Assam: the **Satras**, the site of religious and cultural practice which have been in existence for over 400 years and the **Naamghar**, the house

of prayers. From time immemorial, the people of Assam have traditionally been craftsmen. Artists, sculptors, masons, weavers, spinners, potters, goldsmiths, artisans of ivory, wood, bamboo cane and hide have flourished in Assam from ancient times. **Weaving** is one traditional craft that every Assamese woman takes pride in. The Assamese woman produce silk and cotton clothes of exquisite designs in their looms. Assam is renowned for its exquisite silks namely **Eri**, **Pat** and the world famous **Muga silk**. Gandhiji complimented the Assamese weavers as artists who could weave dreams in their looms.



Handloom weaving



Pottery



Assamese Painting

Symbolism is an important part of Assamese culture. Various elements are used to represent beliefs, feelings, pride, identity etc. **Gamosa, Tamol-paan** and **Xorai** are the three important symbolic elements in Assamese culture. The **Gamosa** is one of the most easily recognizable cultural symbol of the Assamese people besides the **tamol-paan** (areca nut and betel leaf) which is an integral part of almost all socio-religious ceremonies. The Gamosa, a white rectangular piece of cotton hand woven cloth with primarily a red border on three sides and red woven motifs on the fourth is put to many uses. It is used as a towel, as a waistcloth or a loincloth, a Bihu dancer wraps it around the head in a knot, it is also hung around the neck at the prayer hall and thrown over the shoulder to signify social status or respect. Gamosa, also known as **bihuwaans** are offered during Bihu as a token of love. Significantly the gamosa is used equally by all, irrespective of religious and ethnic backgrounds. **Tamol-paan** are considered as the offers of devotion, respect and friendship. It is an ancient tradition and is being followed since time-immemorial with roots in the aboriginal Khasi-Bodo-Kachari culture. **Xorai**, a traditional symbol of Assam, is manufactured bell-metal object and an article of great respect and is used as an container medium while performing respectful offerings. **Hajo** and **Sarthebari** are the most important centres of traditional bell-metal and brass crafts including Xorai.

11



Gamosa



Tamol-paan



Xorai

1.6.1. TRADITIONAL DRESS

The **Dhoti** or **Suria** and **Gamosa** are said to be the native dress of the men of Assam. The Dhoti is used to cover the lower half of the body and is well-known piece of clothing in other Indian traditions too. The Gamosa is a rectangular piece of cloth that is an important and significant part

12

of the Assam culture. It is a piece of clothing that has some great significance hence it is also used to felicitate and honour people who achieve some great feet.

The **Mekhela Chador** is the traditional dress for the women of Assam. It is also known as **Riha- Mekhla**. This two piece garment has a long piece of cloth that is draped from the waist downwards and is then folded into pleats and tucked in. This piece is called the Mekhela. The upper part of the dress is the Chador that is also a long piece of cloth whose one end is tucked into the Mekhela and then the rest is wrapped around the body. Assam is a state that houses different tribes who themselves have carried the flame of their tradition for generations. Each of these tribes has their own set of unique culture, tradition, lifestyle and clothing.



Mekhela-Chador



Dhoti-Gamosa

The people of **DIMASA TRIBE** wear very colourful dresses especially the women folk who like to wear brightly coloured **Rigu**, a form of Mekhla-chador which is worn from the waist down reaching the ankles. Another piece of Rigu also called the **Bathormai** which has only one design on the whole piece of cloth and is worn widely during summers. For the males, their **Sgaopha** (a kind of turban) holds great importance and a sense of pride. Along with that one can see them

13

wearing a kind of dhoti called the **Risha** and **Gainthao**, both of which are worn on special occasions.

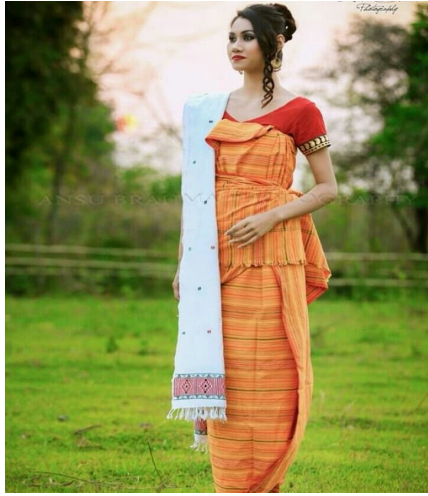


Traditional Dress of Dimasa Tribe

Like the Dimasas, the **BODO TRIBE** people are also simple dressers but who love wearing colourful pieces of clothing that helps their inner beauty come to the fore. The most common form of women's clothing worn by the Bodos is the **Dokhona** worn running down from their chest to the bottom. The Dokhona is crafted in such a way that it requires just one wrap and then tied around the waist. Along with the Dokhona, women also wear **Agor**, which is an important piece of garment worn by newly wedded girls. The Bodo men mostly wear the **Dhoti-kurta** and have lately accepted the modern dressing materials such as shirts and trousers as part of their daily wear.

The **RABHA** community like to follow the latest fashion trends and are still deeply rooted in their age-old traditions. The Rabhas have a unique sense of dressing which can be witnessed from their colourful display of colourful clothing with exquisite patterns running criss-cross around the garment. While women wear the **Koum Kontong** which is a skirt resembling clothing wrapped around their waists and **Labok** tied around the abdomen which is a belt made

of beautiful shells and pearl balls. The men, however, wear the common dress that is the **Dhoti** and **Gamosa** on all occasions.



Traditional Dress of Bodo Tribe



Traditional Dress of Rabha Tribe

The men of **MISHING TRIBE** wear a special type of dhoti called the **Gonru Ugon** worn from the waist down and a shirt called the **Mibu Galuk** covering the upper part of the body. The

Mishing women unlike other tribes have a very simple clothing style and mostly wear the **Mekhela Chador** also called the **Yakan Age-Gasar** which is mostly black in colour.

The male community of **DEORI TRIBE** prefers a simple dressing style mostly wearing an “**Ikhoon**” a kind of dhoti and a shirt or a sporting complementing with the Ikhoon. The beautiful Deori ladies wear a piece of garment resembling a long wrap around like skirt called **Ujaduba- Lgoon** which is tightly held around the breast letting it fall down loosely. The Ujaduba-lgoon is then held at the waist with a single piece of sheet called **Jokachhiba** which is then complemented with a “**Riha**” adorning their shoulders.



Traditional Dress of Mishing Tribe



Traditional Dress of Deori Tribe

1.6.2. CUSTOMS

Customs and traditions play a significant role in the society and the Assamese strictly adhere to the customs laid down by their forefathers, pertaining to their communities. These customs are beliefs that originated in the past and have been followed ever since generation after generation. The weddings, birth, death and festivals include many customs that are supposed to be followed by all. For instance, the Assamese use bamboo to welcome guests because of their attachment to the bamboo culture. Known as **Jaapi**, this is basically known as the sunshade of Assam. It is made of bamboo strips and dried palm leaves locally known as **Tokow Pat**. There are many types of Jaapi like the **Haluwa Jaapi**, **Pitha Jaapi**, **Sorudoiya Jaapi**, **Bordoiya Jaapi** etc. These Jaapis were also used as headwear back in the olden days, mostly by rich and noble families. Traditionally, it is used to be adorned by the farming communities of Assam as it was a large and helpful accessory to protect the farmers during their daylong work and exposure to harsh weather. The jaapis used by the farmers were called **Haluwa Jaapi** and the ones shepherds and cowboys used were named **Gorokhiya Jaapi**.



Jaapi

1.6.3. TRADITIONAL DANCE FORMS

- **BIHU**- It is the most popular folk dance of Assam. Bihu dances are performed by young boys and girls during the Bihu festivities which represent youthful passion, reproductive urge and joy. It is characterized by brisk dance steps and rapid hand movement. Dancers wear traditionally colourful Assamese clothing. The dances are accompanied by musical instruments like **dhol**(dholak), **penpa**, **gagana**, **banhi** (flute) etc. Though the origin of Bihu dance is unknown, the first official endorsement is cited to be when Ahom king Rudra Singha invited Bihu dancers to perform at the Ranghar fields sometime around 1694 on the occasion of Rongali Bihu.
- **DEODHANI DANCE**- It is a folk dance from the Indian state of Assam. It is a solo or group performance. This dance form is associated with the worship of snake goddess **Manasa** or **Maroi**. A Deodhani dance is generally performed to the accompaniment of songs sung by an **oja**, an Assamese traditional chorus leader during the dance. The songs which are sung by **Ojapali** are known as **Shuknamni**.

- **BHAONA CLASSICAL DANCE**- This dance form is basically performed in the village **Naamghars** and **Satras** in order to promote the **Vaishnavite** culture in Assam. It is actually a theatrical depiction of the one-act play **Ankiya Nat**, initiated by **Shankardev**. An integral part of the dance is the **Sutradhara** who recites the slokas, sings, dances and explains the various stages of Bhaona in detail. Another form of dance included in Bhaona is the **Natuwa** or **Cali** dance.



Deodhani Dance



Bhaona Classical Dance

- **SATRIYA NRITYA**- It is the classical dance form of Assam which represents the Satriya culture, the basis of the religious and cultural fabric of Assam. It is one among eight principal classical Indian dance traditions. Whereas some of the other traditions have been revived in the recent past, Satriya has remained a living tradition since its creation by the founder of **Vaishnavism** in Assam, the great saint **Srimanta Sankardeva** in 15th century Assam. The core of Satriya Nritya has usually been mythological stories. This was an artistic way of presenting mythological teachings to the people in an accessible, immediate and enjoyable manner.

- **TEA FOLK’S JHUMUR DANCE**- In the passage of more than a hundred years of their settlement in Assam, the tea tribes have developed a synthesized form of dance called “**Chah Baganer Jhumur Nach**”. This is a beautiful dance to watch. The tea tribes have a synthesized form of dance called “**Jhumur Nach**” performed by girls and boys together or sometimes by the girls alone with the precision of footwork while clasping tightly each other’s waist.
- **BAGURUMBA**- Bodo community has many folk dances to boast. Among them, the best and the most attractive is the Bagurumba dance. This is mainly a formation dance with slow steps and outstretched hands. A tourist in Assam can see this dance in the Bodo inhabited areas of Kokrajhar, Bongaigaon, Nalbari, Darrang and Sonitpur districts. It is usually practiced during **Bwisagu**, a festival of the **Bodos** in the **Bishuba Sankranti** or mid-April. It is also known as “**Butterfly dance**”.



Jhumur Dance



Bagurumba Dance

1.6.4. FESTIVALS

- **BIHU**- It is a set of three festivals denoting the culture of the North-Eastern state of Assam. It is generally celebrated in Assam by all Assamese people irrespective of caste, creed, religion, faith and belief. Three bihus are celebrated in a year: **Bohag Bihu** which augurs the wish for a good harvest because this is the time when farmers starts sowing, **Kaati Bihu** which is observed to mark the cutting and binding of grains and **Magh Bihu** which marks the season of harvesting of grains.
- **ME-DUM-ME-PHI**- The most important **Ahom** festival which deserves to be mentioned is the Me-Dum-Me-Phi, i.e. the ancestor worship festival which is observed by the whole Ahom community. This is performed annually on the 31st of January and helps to develop social contacts and community feelings among the Ahoms. It is believed that if Me-Dum-Me-Phi is not celebrated in the customary way, the deities will be displeased and consequently there will be crisis in the state like political rivalry and infighting, increased activities of militancy, natural upheavals like floods and earthquakes resulting in loss of human lives and property. Therefore, performance of Me-Dum-Me-Phi is a must in the interest of overall well-being of the people and society.
- **AMBUBACHI FESTIVAL**- It is the most important festival of **Kamakhya** temple of Guwahati and is held every year during monsoon. It is a ritual of austerities celebrated with ‘**Tantric rites**’. During Ambubachi, the doors of the temple remain closed for three days. It is believed that the earth becomes impure for three days. During this time no farming work is undertaken. On the fourth day only the devotees are allowed to enter inside the temple for worship. Thousands of devotees from all over the country and abroad visit this mela.



Me-Dum-Me –Phi



Ambabuchi Mela

- **JONBEEL MELA-** It is a three-day annual indigenous **Tiwa community** fair held in the weekend of Magh Bihu at a historic place known as **Dayang Belguri** at **Joonbeel**. It is 3km from Jagiroad in Morigaon district of Assam and 32km from Guwahati. This mela is said to have begun not later than 15th century AD. It was first organized by Tiwa (Lahung) to discuss the prevailing political situations. Before the mela takes place, an Agni puja is performed for well-being of the mankind. This mela starts with community fishing in the Joonbeel wetland.
- **DEHING PATKAI FESTIVAL-** It is a once-a-year festival held at **Lekhapani** in **Tinsukia** district of Assam. The festival is named after the majestic **Patkai range** and the mischievous **Dehing river**. It is organized by the Government of Assam providing the tourists with boundless chances for fun and feast. This festival was first started in December 2002 and then, President of India **Dr. APJ Abdul Kalam** was the honourable chief guest.



Jonbeel Mela



Dehing Patkai Festival

- **RONGALI UTSAV**- Rongali utsav is a harbinger of spring in the state of Assam. The State department of Tourism organizes this festival in collaboration with the department of Cultural Affairs and **Srimanta Shankardev Kalakshetra**. The festival hosts the **Ahar mela** which is a fair of delicacies where the cuisine of Assam is exhibited. A number of tribes including the Missing, Deuris, Rabha, Karbi etc take part in this festival and make it a colourful and jubilant event. Basically the tribes and sub tribes of Assam come together in the Rongali Utsav to welcome spring in high spirit.
- **RAS LILA**- This festival is a celebration of the life of **Lord Krishna**. The people of Majuli are ardent devotees of Lord Krishna. The **Vaishnav** Monks of the Satras (monasteries) perform dramas dressed in bright and colourful attire. Each Satra showcases Lord Krishna's life in their own way through various songs, plays, dances, puppets and attires. This festival not only showcases Lord Krishna in all his glory but also brings to light the rich culture and heritage of the people of Majuli.



Rongali Utsav



Ras Lila

1.6.5. CUISINE

- **KHAR-** A traditional meal begins with a khar, a class of dishes named after the main ingredient. Believed to cleanse the stomach, khar is an ingredient prepared by filtering water through the ashes of the sun-dried skin of certain kinds of bananas. This is then generously used with raw papaya, pulses, vegetables or fish to whip up a signature Assamese khar dish.
- **DUCK MEAT CURRY (Kumurat diya Hanhor Mangxo)-** A delicious Assamese preparation which has duck meat cooked with ash gourd, this dish is often made for special occasions. Adding to its distinct flavour, the dish has whole spices including crushed black pepper. The juicy chunks of duck meat are cut into quite small pieces and cooked with tender ash gourd, letting the spices seep into the meat.
- **MASOR TENGA-** It is a sour and tangy fish curry. Best enjoyed with steamed rice, this is a staple of Assamese cuisine. Being a popular dish, it has quite a few variations in recipes. For instance, while some preparations use lemon or mangosteen to add the tangy flavour, the most commonly used ingredient is a

tomato.



Khar



Duck Meat Curry



Masor-Tenga

- **PITHA-** A popular snack-time dish, pitha is served for breakfast as well as with tea in the evenings. While there are different versions of it, most recipes for pithas use wheat flour. The stuffing in these commonly includes coconut and jiggery. Pithas can be sweet and sour, even steamed, fried or barbequed inside a hollow bamboo stem. Other kinds of pithas include til pitha, hutuli pitha and bhaapot diya pitha.

- **BAAHOR CHUNGAT MAACH-** This recipe is unique to Assam. Fresh fishes are cooked inside hollow bamboo on charcoal fire. Mostly river fresh small fishes are used as they are much more delicious to eat. Relish this dish with rice.
- **PARO MANXO (pigeon meat)-** It is simply a delight for non-vegetarian. Pigeon meat usually makes your body warm and is perfect to eat in winters. It tastes best when eaten with koldil (banana flower) which is a common side dish in the food of Assam. This is wonderful Assamese dish which combines the deliciously texture of the banana flower with Pigeon mea



Pitha



Baahor Chungat Maach



Paro Manxo

1.6.6. TRADITIONAL ORNAMENTS OR JEWELLERIES

Assam is one of the seven North-Eastern states of India. Like all her sisters, this land is also known for the abundance of natural resources. The lives of people of the state is immensely touched by the nature. A visual treat of such inspiration of nature can be found in the designs of traditional Assamese jewellery. In olden times, the different metals and materials used for the making of ornaments were **gold, silver, copper, brass, bronze, amber, rhinoceros' horns** and **ivory**. Well, the traditional Assamese jewellery designs are simple but gemstones such as **ruby, pearl** and **diamonds** are also used. The most popular pattern used in Assam jewellery is black, green and red enameling which is done on gold jewellery. Among the popular designs are:

- ❖ **LOKA PARO**- It has two pigeons placed back to back in gold and rubies. It was originally worn by high profile dignataries of the royal **Ahom** dynasty.
- ❖ **JON BIRI**- It is a crescent moon-shaped pendant and earring with gold and rubies in the front and enamel coating behind.
- ❖ **DHOLBIRI**- It is based on a special Assamese musical drum (dhol).
- ❖ **GOLPATA**- This Assamese jewellery design is made of gold. Stuck around the neck, it has different floral designs on it.
- ❖ **JAPI**- It is a traditional conical hat which inspires a popular design element for neck and earpieces.



Loka Paro



Jon Biri



Dholbiri



Golpata



Japi

- ❖ **PEPA**- It is a hornpipe musical instrument that is used in traditional music in Assam. It is usually made with the horn of a buffalo. The design of Pepa is used in jewellery.
- ❖ **GAMKHARU**- Gamkharus are broad bracelets with clasps previously worn by the males only but now very popular amongst females. The gold Gamkharu has a lovely floral pattern inscribed on it. This Assam jewelley is worn on occasions such as marriages and Bihu. In preprevious times, men used to wear Gamkharus.
- ❖ **THURIYA**- These are gold earrings worn largely by older Assamese women. They are notable for a special studded gemstone.

- ❖ **KERUMONI**- This exotic ear ornament made of gold, was largely popular among the locals. Previously the design was only used in ear pieces but it is now used in pendants too.
- ❖ **DUGDUGI**- This ancient jewellery comprising of heart-shaped neck locket, ring and earrings might be great to look at but the name is still a mystery today.



Pepa



Thuriya earrings



Gamkharu



Kerumoni



Dugdugi

1.6.7. FOLK MUSIC AND INSTRUMENTS

The traditional Folk Music of the Assamese people , a people group mostly from the Northeastern Indian state of Assam. They historically come from a wide range of backgrounds from Southern Asia, the Himalayas and Southeastern Asia and are now united by the Assamese language which has some distinct dialects such as **Kamrupi** and **Goalpariya**.

One of the most widespread forms of folk are “**Bihu Geet**”, folk songs related to a set of three very popular secular festival known as **Bihu**. These are generally lyrical and backed by a pounding drum and cymbals with special dances. Some sub-types of Bihu Geet includes religious **Hucari** songs and **Ban-ghoxas** songs which express the passion of youth and may be sung outside of the Bihu festival.

Other forms include narrative ballads known as **Malita**, **Biya naam** (marriage songs), work songs and **Nisukoni geet**(lullabies). **Tokari geet** is a form of music played by wandering beggars known as **boragis** who play a stringed instrument called the tokari. Other instruments used in Assamese folk include a horn made from a buffalo horn called the **Pepa**, a bamboo jaw harp known as the **Gogona**, percussion instruments such as the **Toka**, **Khol** and **Nagara** and wind instruments including the **Bahi** and **Xinga**.



Tokari



Pepa



Gogona



Khol



Nagara



Toka



Bahi



Xinga

1.6.8. HOUSES

- ❖ **IKRA HOUSE**- Ikra house, commonly referred to as the “**Assam type house**” is common throughout the Northeast India. Majority of such houses are used for residential purposes. Typically these houses are built with light weight locally available materials like bamboos, wooden planks, thatch etc. Ikra houses are single-storey structures consisting of brick or stone masonry walls upto about 1m above the plinth. The roof generally consists of GI sheets supported on wood/bamboo trusses which laterally connect the parallel walls. There were no reports of any significant damages to Ikra structures during past earthquakes.

- ❖ **MUD HOUSE-** Mud is a mixture of water and some combination of soil, silt and clay. The typical plan dimensions of these buildings are: lengths between 5 and 10 meters, and widths between 3 and 5 meters. The building has 1 to 2 storeys. The typical span of roofing/flooring system is 3-4 meters. Roughly, the ratio of the length and width of the house can be expressed as 3:2 or 2:1. The typical storey height in such buildings are 1.6-2.5 meters.

- ❖ **CHANG HOUSE-** This house on raised stilts is an age old structure originating in the Himalayan ranges. In Northeastern India, the tribes living on houses on stilts mainly lives in hills amongst thick vegetation, forest and by the banks of rivers. Traditionally, the people of Mishing community of Assam live in houses on stilts, these houses and the flight of 5-7 stairs leading to these houses have religious and social belief and practices attached to it.

- ❖ **BAMBOO HOUSE-** In bamboo housing system, main structural member bamboo is used. The brick wall is used for modeling. And it is rigidly connected with plinth as well as with bamboo. In this system, the wall is made of bamboo strips and it is plastered with mud. The roof of the house is built local grass and can last upto 10 years before it is replaced again. The stilted part of the house is for protection against gentle floods.



Ikra House



Mud House



Chang House



Bamboo House

CHAPTER 2

REVIEW OF LITERATURE

Some of the linguists or researchers have already studied the Assamese language and some new research work is still going on. In the 1839, the first book of Assamese grammar was written by a British named **William Robinson**. The name of the book is “**A Grammar of the Assamese Language**”, written in Latin grammar style. The book was published by **Dr. Satyendra Narayan Goswami**. After nine years, Baptist missionary **Dr. Nathan Brown** had written the second grammar book in 1848 which was named as “**Grammatical notices of the Assamese Language**”. In 1846, with his colleague **Oliver Cutter**, he published “**Orunodoi**”, the first Assamese periodical. This magazine created a new era in the world of Assamese literature and gave birth to notable authors such as **Anandaram Dhekial Phukan, Hemchandra Barua, Gunabhiram Barua** and **Nidhi Levi Farwell**.

Hemchandra Barua wrote the first Assamese Grammar in Assamese language in 1859. The name of the book is “**Asamiya Bhasar Vyakaran**”. Before this book, the Assamese grammar was only written in English language thus, he had to take the help of Sanskrit grammar to write his book. In 1882, **Hemchandra Barua** wrote a short grammar book of 80pages with the name “**Asamiya lorar Vyakaran**”

Kaliram Medhi wrote a very standard grammar book that was published in 1936 named as “**Asamiya Byakoron aru Bhasatatta**”. It has the Assamese grammar as well as the history of the language. Thus its English subtitle has said, “**Assamese grammar and origin of the Assamese language with an introduction containing a short history of Assamese Literature**”. It is an ambitious work and is supposed to be written on historical principles. In this book, he has written about all the aspects of Assamese language. Another Assamese book written by him is “**Asomiya Bhasar Mul**” which was published in 1918. Other works include- “**Philosophic aspects of the Assamese Brajvali literature**”, “**Origin of Assamese drama**”, “**Assamese grammar and origin of the Assamese language**” etc.

The Assamese writer, **Dr. Banikanta Kakati**’s book entitled, “**Assamese: its formation and development**”(1972) is one of the major but not pioneering work on the roots of the Assamese language in grammar. The author gives a brief sketch of the land and its people, the influence of the neighbouring languages on Assamese, a chronological development of the language and a detailed study of the modern Assamese language in two parts- the first dealing

with phonology and the second dealing devoted to phonology. Dr. Kakati was one of the greatest critics that the country has produced. His “**Purani Asomiya Sahitya**” provides the axes for the appreciation of Vishnavite literature of medieval Assam.

The development of Assamese language is coming more popular in the recent past. The first pioneering work in Assamese language was **Devananda Bharali**'s. He has written “**Asamiya Bhashar moulik bicar aru Sahityor Chinaki**” published on 1912. Other works are- “**Assamese Grammar in English**” (1902), “**A study of the Phonology and Vocabulary of Assamese language**” (1960) etc.

The “**Bohol Vyakaran**” includes the grammatical works of **Satyanath Bora** which is considered to be the second most standard Assamese grammar book which was published in the year 1925. He is the author of “**Gitabali**”, a book consisting of 28 modern Assamese song.

“**Xudho Asamiya**” was published in 1953 which is written by **Dimbeswar Neog**. The size of the book is small but it criticizes the ‘modernization’ of **Hemchandra Barua**. Other works include- “**New light on the history of Assamese literature**”, “**The origin and growth of the Axomiya language**”, “**A light coming through wall of Assamese literature- Kirtan Ghosa**”, “**Modern history of Assamese literature**” etc.

In 1972, there is a grammar book which was published named “**Guluk Vyakaran**” which is different from other grammar book. It is considered to be the first ever Assamese linguistically acceptable Grammar book.

“**Hemkosh**” is the first etymological dictionary of Assamese language based on Sanskrit spellings, compiled by **Hemchandra Barua** which contains about 22,346 words. This dictionary defines the “standard” reference of Assamese language. It was published in the year 1900 after his death under the supervision of Capt. **P.R. Gordon, ISC** and **Hemchandra Goswami**. Some of his other works are- **School Dictionary** (1892), **Adipath** (1873), **Pathmala** (1882) etc.

CHAPTER 3

OBJECTIVES AND METHODOLOGY

3.0.0. OBJECTIVES

- ❖ To know more about the concept of Negation.
- ❖ To learn about the process or concept of Negation in Assamese Language.
- ❖ To know the types of Negation in Assamese Language.

3.1.0. METHODOLOGY

A key part of any desertation is the Methodology. This is not the same as “**methods**’. The methodology describes the broad philosophical underpinning to our chosen research methods including whether we are using qualitative or quantitative methods, or a mixture of both. We can collect our data from two sources and secondary sources which are given below-

❖ **PRIMARY SOURCES-**

Primary data are those which are collected from some primary sources i.e. a source of origin where the data generate. It can be collected in a number of ways. The most common techniques are self administered surveys, interviews, field observation and experiments. It has high degree of accuracy. Primary data collection is quite expensive and time consuming compared to secondary data collection. Well, primary data collection may be the only suitable method for some type of research.

As I am not the native speaker of Assamese language, I have collected some data from my fellow mates.

❖ **SECONDARY SOURCES-**

Secondary data are those which are collected from some secondary source i.e. the source of reservation storage where the data is collected by one person and used by other agency. These are collected as primary data and used by other as secondary data. It is easy to collect and it saves time and money.

In this present work, I have also collected data from the existing material available in the market in the form of books, dictionaries, journals, articles as well as from internet sources.

CHAPTER 4

NEGATION IN ASSAMESE LANGUAGE

4.0.0. CONCEPT OF NEGATION

Negation is the process that turns an affirmative statement into its opposite denial. A sentence that conveys a negative meaning irrespective of its form is a semantically negative sentence which means that a positive structure can convey a **negative meaning**. For example,

She is unhappy.

This sentence is positive at the level of sentence structure but is semantically negative since it has a negative meaning.

4.1.0. NEGATION IN ASSAMESE LANGUAGE

A negative asserts that some event, situation or states of affairs do not hold. Negation (**NEG**) is a linguistic universal, all natural human languages bear the feasibility that the state of affairs expressed by a sentence is not true. **Assamese (Ôxômiya)**, an **Indo-Aryan** language of North-Eastern India, shares some common features with other modern Indian languages and projects certain specific features of its own. In this chapter, I have taken a multidimensional approach to analyze NEG in Assamese encompassing syntactic, social and other aspects. Like many other languages, the widest scope of Assamese NEG is the sentence whereas NEG may apply even to lexemes.

Negation in Assamese is a less explored area for linguists and scholars. If we peep into the history and development of the Assamese language, names of some prominent scholars whose contribution paved the way for modern linguistic studies in Assamese come to mind. **Satyanath Bora** is one amongst them. Then the works of **Dr. Banikanta Goswami**, **Dr. Upendra Nath Goswami**, and **Golokchandra Goswami** can be considered as milestones in establishing a tradition of linguistic analysis in the language.

Negation is indicated in Assamese in three ways- (a) by using negative verbs, (b) by using negative affixes and (c) by using negative auxiliaries.

4.1.1. NEGATIVE VERBS

There are three negative verbs used in Assamese. These are- /nai/ ‘have not’, /nohɔi/ ‘is not’, and /nuarɔ/ ‘can not’. Even though /nohɔi/ and /nuarɔ/ appear as negative verbs, each actually represents a negative particle prefix plus verb. The negative verb /nohɔi/ is generally used to indicate negation in an equational sentence as in:

- (1) /lɔra-zɔn/ /bʰal/ (affirmative)
 boy-def good
 ‘The boy is good’
- (2) /lɔra-zɔn / /bʰal/ /nɔ-hɔ-i/ (negative)
 boy-def good neg-be-pres+3
 ‘The boy is not good’

/nohɔi/ also occurs in the negative formation of the finite verb /hɔi/ ‘become’ as in:

- (3) /tai/ /hɔdai/ /klas-ɔt/ /prɔtʰɔm/ /hɔ-i/ (affirmative)
 she always class-loc first be-pres+3
 ‘She always becomes first in the class’
- (4) /tai/ /klas-ɔt/ /prɔtʰɔm/ /nɔ-hɔ-i/ (negative)
 she class-loc first neg-be-pres+3
 ‘She does not become first in the class’

/nuar/, the negative verb root of affirmative verb root /par/ ‘can’ is inflected for all tenses and persons as in example,

Present tense-

- (5) /mɔi/ /gan/ /ga-bɔ/ /nuar-u/
 I song sing-non.fin neg+can-pres+1
 ‘I can’t sing’

- (6) /tumi/ /b^haldɔre/ /lik^h-ib-ɔ/ /nuar-a/
 you(2fam) properly write-non.fin neg+can-pres+2fam
 ‘You can’t write properly’

Past tense-

- (7) /mɔi/ /g^hɔr-ɔlɔi/ /za-bɔ/ /nuar-il-u/
 I home-dat go-nonfin neg+can-past-1
 ‘I could not go home’
- (8) /tumi/ /kiɔ/ /nas-ibɔ/ /nuar-il-a/
 you(2fam) why dance-non.fin neg+can-past-2fam
 ‘Why you could not dance?’

Future tense-

- (9) /azi/ /mɔi/ /g^hɔr-ɔlɔi/ /za-bɔ/ /nuar-im/
 Today I home-dat go-non.fin neg+can-fut+1
 ‘I will not be able to go home today’
- (10) /tumi/ /ɔkɔle/ /iman-dur/ /za-bɔ/ /nuar-ib-a/
 you(2fam) alone so-far go-non.fin neg+can-fut-2fam
 ‘You cannot go alone so far’

4.1.2. IRREGULAR NEGATIVE VERBS

(a) /nuar/

/nuar/ is used only in indefinite aspect in the present tense. In imperfective aspect, it precedes the non-finite negative forms, as in

- (11) /mɔi/ /teu-r/ /g^hɔr-ɔlɔi/ /nɔ-gɔi/ /nuar-is-u/
 I he-gen home-dat neg-go-non.fin neg+can-impv-pres+1
 ‘I could not but to go his house’

/nuar/ seems to be regular in past indefinite and past habitual formations. In future tense, also the future indefinite form is regular.

(b) /nai/

/nai/, the negative form of /as/ ‘to exist’ is always used in the present tense without being inflected for person. For this reason, some grammarians tend to call it an irregular verb.

In some contexts, /nai/ is used in the formation of interrogatives to mean ‘whether or not’. In such situations, it is used in all tenses and aspects without any variation in form.

- (12) /tumi/ /hɔdai/ /batɔri/ /kakɔt/ /pɔr^h-a/ /ne/ /nai/
 you(2fam) always news paper read-pres+2fam int neg+be
 ‘Do you read newspaper always or not?’

- (13) /tɔi/ /t^hak-ib-i/ /ne/ /nai/
 you(2inf) stay-fut-2inf int neg+be
 ‘Will you stay or not?’

Here, /nai/ is the **pro** form of the verb preceding it.

The only negative particle in Assamese is /nɔ/. It is prefixed to fully-inflected verbal forms. The final vowel of the negative particle /nɔ-/ is assimilated with the vowel of the initial syllable of the verb root.

All verbs except /as/ ‘to exist’/ ‘to have’ are negated by prefixing /nɔ-/ to the fully inflected verbal forms in all tenses. But /as/ is negated by prefixing /nɔ-/ only in past tense formations as indicated in the following example:

Affirmative	Negative
/mɔi/ /ghɔr-ɔt/ /as-il-u/ I home-loc be-past-1 'I was at home'	/mɔi/ /ghɔr-ɔt/ /n-as-il-u/ I home-loc neg-be-past-1 'I was not at home'

The negative formation in future tense takes place by two different means-

- (a) By using the present indefinite form of a verb with the prefixed negative particle /nɔ-/.

This is the regular way of conveying the normal future negative sense as in,

(14)/azi/ /mɔi/ /sinema/ /sa-bɔlɔi/ /na-za-u/
today I film see-non.fin neg-go-pres+1
'I don't go to see film today'

- (b) By prefixing /nɔ-/ to the fully inflected future tense verbal form: The use of this process is restricted to certain contexts only. It occurs when possibility, confirmation or emphasis is indicated.

(15)/tek^{het}/ /dilli-loi/ /na-za-b-ɔ/
he delhi-loc neg-go-fut-3
'He will not go to Delhi'

This form is also used in a situation where the formation is **negative+interrogative**, but ultimately the meaning is affirmative which is expressed with emphasis as in,

(16)/teu/ /nɔ-kɔ-le/ /bulije/ /mɔi/ /b^{hat}/ /ne-k^{ha}-m/ /ne/
he neg-tell-non.fin because I rice ner-eat-fut+1 int
'Just because he did not ask me, shall I not have my meal?'

While forming negative imperative sentences in Assamese, the negative particle /nɔ-/ is prefixed to the simple future verb form. It is also seen that in **past-conditional** constructions, the negative particle /nɔ/ is prefixed to the verb.

4.1.3. NEGATION OF NON-FINITE FORMS

In case of negation of non-finite forms, the negative particle /nɔ-/ precedes such forms as in,

(17)/tumi/ /azi/ /b^hat/ /nu-khua-i/ /b^hal/
 you(2fam) today rice neg-eat+non.fin-emp good
 ‘You should not take meal today’

(18)/ram-e/ /tai-k/ /kɔt^ha-tu/ /nu-kua-t/ /tai-r/ /k^hɔŋ/ /ut^h-il/
 ram-erg she-acc matter-def neg-tell+non.fin she-gen anger rise-
 past+3

‘She got angry because Ram did not tell her the matter’

The negative formation of non-finite sometimes expresses the sense of ‘**instead**’.

(19)/tai/ /dilli-loi/ /nɔ-gɔ-i/ /Mumbai-loi/ /go-l/
 she Delhi-dat neg-go-non.fin Mumbai-dat go-past+3
 ‘She went to Mumbai instead of Delhi’

4.1.4. THE NEAGTIVE AUXILIARIES /nai/ AND /nasil/

/nai/ ‘neg+be’ and /nasil/ ‘neg-be+past’ in Assamese is referred to as the negative auxiliaries.

The principal verb takes an oblique form adding **-a** and then either /nai/ or /nasil/ follows the verb. Generally, /nai/ is used in the imperfective aspect of present tense. It also serves to negate verb forms in the past indefinite aspect. The following examples illustrate:

Present imperfective-

Affirmative	Negative
/mɔi/ /gɔ-is-u/ I go-impv-pres+1 ‘I have gone’	/mɔi/ /zu-a/ /nai/ I go-non.fin neg+be ‘I have not gone’
/tumi/ /gɔ-is-a/ you(2fam) go-impv-pres+2fam ‘You have gone’	/tumi/ /zu-a/ /nai/ You(2fam) go-non.fin neg+be ‘You have not gone’

Past indefinite-

/mɔi/ /sit ^{hi} / /lik ^h -il-u/ I letter write-past-1 'I wrote a letter'	/mɔi/ /sit ^{hi} / /lik ^h -a/ /nai/ I letter write-non.fin neg+be 'I have not written any letter'
/tumi/ /sit ^{hi} / /lik ^h -il-a/ you(2fam) letter write-past-2fam 'You wrote a letter'	/tumi/ /sit ^{hi} / /lik ^h a/ /nai/ you(2fam) letter write-non.fin neg+be 'You have not written any letter'

/nasil/ is used in case of imperfective aspect of past tense. It varies according to person as the following examples illustrate:

/mɔi/ /k ^h a-is-il-u/ I eat-impv-past-1 'I have eaten'	/mɔi/ /k ^h ua/ /n-as-il-u/ I eat+non.fin neg-be-past-1 'I had not eaten'
/tumi/ /k ^h a-is-il-a/ you(2fam) eat-impv-past-2fam 'You had eaten'	/tumi/ /k ^h ua/ /n-as-il-a/ you(2fam) eat+non.fin neg-be-past-2fam 'You had not eaten'

4.1.5. NEGATION OF CONTINUOUS ASPECT

To indicate negation in continuous aspect in Assamese, /t^hɔka/ occurs between the -i ending principal verb stem and **nai/nasil** as finite verb.

In formations in the present tense, /nai/ remains unchanged in all persons.

(20)/mɔi/ /k^hel-i/ /t^hɔka/ /nai/
I play-non.fin stay+non.fin neg+be
'I am not playing'

(21)/tumi/ /k^hel-i/ /t^hɔka/ /nai/
you(2fam) play-non.fin stay+non.fin neg+be

‘You are not playing’

- (22)/apuni/ /k^hel-i/ /t^hɔka/ /nai/
 you(2hon) play-non.fin stay+non.fin neg+be
 ‘You are not playing’

In past tense forms, /nasil/ is used where it undergoes a regular change according to person as illustrated:

- (23)/mɔi/ /lik^h-i/ /t^hɔka/ /n-as-il-u/
 I write-non.fin stay+non.fin neg-be-past-1
 ‘I was not writing’
- (24)/tumi/ /lik^h-i/ /t^hɔka/ /n-as-il-a/
 you(2fam) write-non.fin stay+non.fin neg-be-past-2fam
 ‘You were not writing’
- (25)/apuni/ /lik^h-i/ /t^hɔka/ /n-as-il/
 you(2hon) write-non.fin stay+non.fin neg-be-past-2hon
 ‘You were not writing’

In Assamese, most explicator verbs do not occur in negative sentences. For example,

- (26)/k^hɔbɔr-tu/ /teu-k/ /zɔnai/ /di-m/ (affirmative)
 news-def he-acc inform-caus give-fut+1
 ‘I will inform him the news’
- (27)/k^hɔbɔr-tu/ /teu-k/ /nɔ-zɔna-u/ (negative)
 news-def he-acc neg-inform+caus-pres+1
 ‘I will not inform him the news’

Some examples on the interaction between negative and non-factive predicate:

- (28)/mɔi/ /na-b^hab-u/ /ze/ /kiba/ /hɔmad^han/ /ula-b-ɔ/
 I neg-think-fut1 that some solution emerge-fut-3
 ‘I do not think that there will be some solution.’
- (29)/mɔi/ /b^hab-u/ /ze/ /eku/ /hɔmad^han/ /n-ula-b-ɔ/

I think-pres+1 that nothing solution neg-emerge-fut-3
 ‘I think that there will be no solution.’

4.2.0. TYPES OF NEGATION IN ASSAMESE LANGUAGE

There are two types of Negation in Assamese language- (a) **Descriptive Negation** and (b) **Denial Negation**.

4.2.1. DESCRIPTIVE NEGATION

Descriptive Negation covers the notion of non-existence. It means the absence or disappearance of material objects or abstract ideas. **Propositional Negation**, belonged to this category is associated with the notion of truth or falsity. The truth condition of a negative proposition may be guaranteed by a number of subsequent alternative positive opposition and vice versa. For example:

(30)/ei-kʰɔn/ /kitap/ /nohɔi/
 this-def book neg-be-pres+3
 ‘This is not a book.’

4.2.2. DENIAL NEGATION

Denial negation concerns with assent and dissent rather than with truth and falsity. It comprises rejection of a proposal or a proposition refusal or request and commands, contradiction or denial of the proposals. For example:

Affirmative	Negative
/suali-zɔni/ /bʰal/ Girl-def good ‘The girl is good’	/suali-zɔni/ /bʰal/ /nohɔi/ Girl-def good neg-be- pres+3 ‘The girl is not good’

Performative verbs are not negated. For example-

(31) /duwar-k^hɔn/ /bɔnd^hɔ/ /kɔr-a/
 door-def shut do-pres+2fam
 ‘Shut the door.’

This sentence can be negated in the following way:

(32) /duwar-k^hɔn/ /bɔnd^hɔ/ /nɔ-kɔr-ib-a/
 door-def shut neg-do-fut-2fam
 ‘Don’t shut the door.’

CHAPTER 5

CONCLUSION

On the basis of the above discussion on Negation in Assamese, a conclusion can be drawn. Throughout the study it is found that Negation in Assamese is formulated by three ways- (a) **by using negative verbs**, (b) **by using negative affixes** and (c) **by using negative auxiliaries**. There are some other ways of expressing negation in Assamese. There are three negative verbs used in Assamese- /**nai**/ ‘have not’, /**nɔhɔi**/ ‘is not’ and /**nuarɔ**/ ‘can not’. Eventhough /**nɔhɔi**/ and /**nuarɔ**/ appear as negative verbs, each actually represents a negative particle prefix plus verb. The negative verb /**nɔhɔi**/ is generally used to indicate negation in an equational sentence. It is also observed that /**nuar**/, the negative verb root of affirmative verb root /**par**/ ‘can’ is inflected for all tenses and person. Again, /**nai**/, the negative form of /**as**/ ‘to exist’ is always used in the present tense without being inflected for person. In some contexts, /**nai**/ is used in the formation of interrogatives to mean whether or not. In such situations, it is used in all tenses and aspects without any variation in form. Moreover, /**nai**/ ‘**neg+be**’ and /**nasil**/ ‘**neg-be+past**’ in Assamese is referred to as the negative auxiliaries. The principal verb takes an oblique form adding **-a** and then either /**nai**/ or /**nasil**/ follows the verb. There are two types of Negation in Assamese viz **Descriptive Negation** and **Denial Negation**.

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