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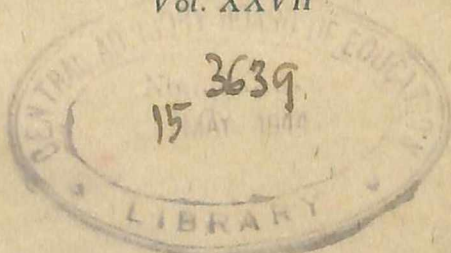
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A ROMAN ALPHABET FOR INDIA

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ERRATA

<i>Page</i>	<i>Line</i>	<i>For</i>	<i>Read</i>
5	8	-र्ण-न्-त्	क-र्ण-न्-त्
22	28	• : / ' *	• : / ' *
23	24	when preceding	when preceding
29	19	au a am ah	au a am ah
30	19	ki: sundarata	ki: sundarata
36	31	izāfat	izāfat
38	4	kæmænd-e	kæmænd-i
38	26	zabr	zabar
40	16	Tanwin	Tanwin
40	29	mīna-lla: hi: ismuhu	mīna-lla: hi: fismuhu
42	3	Λ=ई	Λ=ई

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A ROMAN ALPHABET FOR INDIA

BY

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Unity in Diversity—this is the keynote of India as much as it is of Humanity. We, in India, are all conscious of our various provincial entities; but as a background of that consciousness, there is always present a sense of the Fundamental Unity of India. The diversity that is in Indian life is brought home to us most forcibly by the presence of the various provincial languages. I shall not mention religion, for however bigots and enthusiasts might attempt—and often attempt successfully—to disturb the peace of Indian life, the masses are on the whole sound, and, Hindu or Muhammadan or Christian, they share in a common Indianism or Indianness—in what may be called ‘Bhāratīyatā’ or ‘Bhārata-dharma,’ or ‘Tahannud’—that is, in a common Indian attitude, an Indian way of thinking and acting which forms the firm bed-rock below the surface upheavals. The diversity of speech in India has a unifying factor in Sanskrit, the great mother and feeder of the vernaculars, forming a link binding together the provincial languages—barring a few speeches of Muhammadan inspiration like the Urdu form of Hindustani, and Sindhi. In the case of these last, too, judging from the path taken by the great non-Arab Muhammadan languages outside India, *viz.*, Turkish and Persian, which have started movements favouring the restriction (if not the entire elimination) of foreign elements in them (Arabic and Persian in the case of Turkish, and Arabic in the case of Persian), it will not be a wild dream to expect that Urdu and its peers will once again fall back upon the native Sanskrit for ordinary culture-words (retaining, of course, their special Arabic and Persian vocabulary in connexion with the Muhammadan religion), and thus fall in line with their other sister-speeches. But that is a matter for speculation, at present, and not directly connected with our present topic. We are trying to counteract this diversity of speech by other and conscious efforts—by setting up an All-India National Language in Hindustani (Hindusthani, or Hindi) which we are striving to establish both as a current *Lingua Franca* among our people (which it already is to a large extent) and as a language of political and public life and of high culture among

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our intelligentsia in the place of English. It is doubtful whether Hindustani (Hindi) will ever be able to supplant English entirely, as English is now not a mere national language—it has become international, the unique vehicle of World-culture. But it is quite true that our Indian national unity finds an appropriate symbol in Hindustani (Hindi) which alone has the greatest right to be the National Language of the future Federation of the United States of India, a right which is merely the reiteration of what is largely a fact and which has received almost universal recognition everywhere. Our mind set at rest about the National Language (with only the question of Arabic or Sanskrit in the matter of culture words in it being still undecided—the Indian National Congress has shirked this crux of the question, but to my mind there is not the least doubt that Sanskrit and not Arabic will be the most natural feeder of the National Language of India), the question of a National Script is exercising some of us.

This question of script involves not only the National Language, Hindustani (Hindi), but also our provincial languages; as what we decide for the National Language cannot but have a tremendous bearing on the provincial languages as well.

We have three well-defined types of writing in use in India :

- [i] the native Indian system, represented by some dozen provincial scripts all closely related to each other, *e.g.*, Devanāgarī, Bengali, Gujarātī, Kaithī, Gurmukhī, Oriyā, Telugu and Kannaḍa, Tamil, Mālayālam, and Maithilī and a few less known, besides Sinhalese, Burmese and Tibetan; of these, the Devanāgarī is the most important, and has a prestige and a prevalence far transcending that of any of the rest, particularly because during the last century it has become the recognised All-India Script for Sanskrit;
- [ii] the Perso-Arabic system, comprising Urdu and Sindhi; and
- [iii] the Roman, in which among Indian languages the Konkani of Goa is regularly written, besides a number of aboriginal dialects, and to an extremely limited extent Hindustani (Urdu) as used in the Indian Army and among some Hindustani-using North Indian Christians.

Of these, the second can at once be dismissed from consideration, as from the nature of the alphabet it is one of the most imperfect scripts when applied to non-Arab languages: usually it ignores the vowels, and the shapes of many of the consonants are very similar, the divergence among them often consisting only in a number of dots. Besides, it has remained



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at the best a subsidiary script, Hindustani being more widely written (albeit in its Hindi form) in the Devanāgarī script than in the Perso-Arabic; and Sindhi, too, has an alternative script, the one used by merchants and others, derived from the Śāradā alphabet of the North-west, a cousin of Devanāgarī.

Of the native Indian scripts enumerated under [i], Devanāgarī alone has the right to be regarded as *the* national script for India. Of course, the importance of Devanāgarī is of recent origin: previous to the 19th century, the provincial scripts were employed in their respective areas for writing Sanskrit. Devanāgarī, however, had a wider area than the other scripts, as it was the script native to what are now the United Provinces, Central India Agency, Rajputana and Gujarat, and part of the Central Provinces, and had spread to South Bihar, the Panjab, Maharashtra and the sub-Himalayan tracts, for writing Sanskrit. Devanāgarī is *the* representative in modern times of the Brāhmī, the finished Indian alphabet of two thousand years ago and more, and has remained faithful to the spirit and the method which characterised Brāhmī, the oldest native Indian script associated with the Aryan speech in India.

The Indian system of writing has certain advantages over all other systems in vogue in the world, and its most noteworthy superiority consists in the scientific order followed in the arrangement of the letters. Those who built up the ancient Indian system of writing and arranged the letters of the alphabet were among the most advanced phoneticians of all time; and it was probably done early in the first millennium B. C. while reducing to writing the Indo-Aryan dialects. It is, however, not unlikely that, even prior to that, this alphabet (which can in this primitive stage be described as 'Proto-Brāhmī') was a finished instrument, and had evolved among the civilised non-Aryans of India, and that the Aryan speakers merely adapted it for the Aryan dialects—Vedic, the Prakrits, and Classical Sanskrit. But of course, its perfection, at any rate its formulation, was the work of the grammarians describing the Aryan Vedic.

About Devanāgarī (and other Indian scripts generally), three points may be mentioned in which the script is capable of improvement—and as these three points are vital in any system of writing, they rather counter-balance the superiority which the Indian system has in the scientific arrangement of its letters. They are—

- [1]. Comparative Intricacy or Complexity of the Letters, as compared, e.g., with those of the Roman Alphabet.
- [2]. Syllabic and not purely alphabetical character of the writing.

- [3]. Use of Conjunct Characters, involving the necessity of additional abbreviated forms of a great many of the letters, and in some cases the development of entirely new additional letters.

To consider these points briefly one by one :

[1]. The scientific order of the Indian system is admitted, but the ungainly shapes of the letters remain. The original Indian writing, the Brāhmī of the 3rd century B.C., is much simpler than any of the dozen Indian alphabets of the present day which are its descendants. Thus Brāhmī + = [k] is simplicity itself when placed beside its modern representatives like Devanāgarī क, Bengali ক, etc.; so is 𑀓 = [kh] much simpler than ख and খ, 𑀕 = [g] than ग and গ, 𑀖 = [j] than ज and জ, 𑀗 = [tʰ] than ठ and ঠ, 𑀘 = [t] than त and ত, 𑀙 = [dh] than ध and ধ, 𑀚 = [n] than न and ন, 𑀛 = [b] than ब and ব, and so forth. Of course, the Brāhmī script has a sculptural or monumental quality about it, resembling Greek and Roman capital letters, which would disqualify it for a running hand, but it looks quite admirable in print. Devanāgarī has retained much of this sculptural or monumental quality, although in a different way; and a cursive Devanāgarī has given rise to Kaithī or Mahājani and Gujarātī, which are more commodious in writing if less ornamental to look at. Compared with the Devanāgarī letters, it must be admitted, when we look at the question without prejudice, that the Roman letters also are, generally, much simpler. The unnecessary top-line is absent, and the letters require fewer strokes; thus [k] = क, [n] = न, [s] = स, [h] = ह, etc. The Roman letters are less tiring to the eye, and they are easier to remember: and this last point of view is one which is not to be lightly brushed aside, because habituated as we are to the Devanāgarī (or some other Indian system) from our childhood we may not find it irksome now; but we should take into consideration the difficulty we feel in learning another Indian alphabet which is not our own provincial or vernacular one and which cannot be described as being more complicated than Devanāgarī, although the principle of formation is familiar to us.

[2]. A purely alphabetic system of writing should represent clearly and unambiguously *all* the sounds, vocal and consonantal, that go to make a word. In a word like मनु = [manu], धर्म = [dharma], or इन्द्र = [indra], we get the sounds as follows: म + न + उ = [m + a + n + u], द + र् + म + अ = [d + h + a + r + m + a], इ + न् + द + र् + अ = [i + n + d + r + a]; or in a word like ब्रह्मया = [brāhmayya], the sounds are ब + र् + अ + ह् + म + अ + य + अ = [b + r + ā + h + m + a + n + y + a]. In the Roman system, the symbols are merely placed one after the other, in the order in which

their sounds occur in speech ; the vowels and consonants are both indicated fully, each item standing on its own merits, and on its own dignity, as it were. But in the Indian system of *akṣaras* or syllable-representing letters, the independent items are made subservient to groups—as, e.g., म-नु = [ma—nu], ध-र्म = [dha—rma], इ-न्द्र = [i—ndra] ; and in each group the various elements are clipped and curtailed, both the vowels and consonants. In Roman, a word like [karṇotpala] or [atyukti] is quite plain sailing ; but in the Indian system, कर्णोत्पल or अत्युक्ति means क-र्णो-त्प-ल or अ-त्यु-क्ति, that is [ka—rṇo—tpa—la] or [a—tyu—kti], or, to follow something like the Indian habit—[ka—rṇo—tpa—la] or [a—ty^u—ⁱkt], with the letters in fragments. To speak in the language of Chemistry, in the Roman system, we have the atom as a unit in writing, while in the Indian system, we have a molecule, with the component atoms mutilated in the process of combination, as it were. The Indian system often obscures the normal or natural sequence of sounds. Thus in a word like [dharma], [dhar] is the root, and [ma] is the termination ; but in the Indian system of writing, ध-र्म, we get a sub-division into [dha] and [rma]. Probably contemporary habits of pronunciation, while the Brāhmī alphabet as applied to Sanskrit was being evolved, were at the basis of this sort of subdivision—habits of pronunciation which preferred open syllables like [dha] and [brā] rather than [dhar] and [brāh], as in ध-र्म [dha—rma], ब्रा-ह्म-ण्य [brā—hma—nya]. The Indian system would easily turn what is *Shak-spere* or *Shake-speare* into शैक्सपियर = [Śe-ksa—pi-ya-ra], and *Herbert* into हर्बर्ट = [Ha-rba-rṭa]. This in itself is not a grave sin, but it means the absence of the true alphabetical principle, which brings in its train a number of practical difficulties of varying importance.

In the first instance, what may be called the “root-sense,” which is always present in the mind of the speaker when a word is uttered, particularly an inflected word—this root-sense is unduly sacrificed in the Indian system of writing. Thus सद्य is really [sah-ya], root [sah] + suffix [-ya], but the orthography makes it [sa—hya] ; हन्ति is really [han-ti], root [han] + inflexion [-ti], but in writing it becomes [ha—nti]. In the vernaculars, this untoward thing is also in evidence : witness, for example, the Bengali words क'र'छे, पा'र'बो (= क'र'छे, पा'र'बो) ‘He is doing, I shall be able,’ which are really [kor—che], [pār—bo], the roots being [kar] or [kor], and [pār] ; but a common tendency would be (which tendency was given fullest scope to by the late Dwijendralal Ray in the orthography of his dramas and other works) to write such words as क'र'छे, पा'र'बो (= क'र'छे or क'र'छे,

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पावर्णो or पावर्णे), i.e. [ko—reche] or [ko—rche], [pā—rbbo] or [pā—rbo]. This kind of awkwardness is not found in Hindi to the same extent as in Bengali, in the spelling of genuine Hindi (Prakritic or *tadbhava*) words, as Hindi spelling is much more well-ordered than Bengali spelling and Hindi prefers single consonants to conjuncts (e.g., [karnā] ‘to do’ would be written in Hindi as करना, that is, [ka-ra-nā] and not कर्ना [ka—rnā]); and for the same reason Marathi and Gujarati are better placed than Bengali.

The syllabic nature of the Indian system makes analysis of words difficult or awkward. The analysis of a written word which stands for the spoken one can be from two standpoints—(i) from the standpoint of sounds, and (ii) from the standpoint of function. Thus, Bengali রাখিলাম (রাখিলাম)=[rākhilām] ‘I placed, I kept’, is, from the first point of view র+আ+খ+ই+ল+আ+ম্ (র+আ+খ+ই+ল+আ+ম্), and from the second point of view is root রাখ्+past-indicating affix ইল্+person-indicating inflexion আম্ (রাখ্+ইল্+আম্). It is at once evident how the syllabic character of the Indian script makes the work of analysis clumsy. But in a purely alphabetic script like the Roman, either kind of analysis can be visualised by means of a plus or a hyphen most easily and naturally—e.g., [r+ā+kh+i+l+ā+m] and [rākh+il+ām]: or simply, [rākhilām=(i) r-ā-kh-i-l-ā-m, (ii) rākh-il-ām]. So Hindi मुझे ‘to me’=(i) म-उ-अ-ए, (ii) मुअए (base मुअ्+case-termination ए), but in the Roman, [mujhe=(i) m-u-jh-e, (ii) mujh-e], चलाना ‘to cause to walk’=(i) च-व-ल-आ-न-आ, (ii) चल्-आ-न-आ (root चल्+causative affix आ+verbal noun suffix न्+definitive आ), but in the Roman [calānā=(i) c-a-l-ā-n-ā, (ii) cal-ā-n-ā].

It has to be borne in mind that when the Roman letters are definitely used for an Indian language, we have to abandon their English names, but give them the Indian names, or, better, simply pronounce their sounds: [c] would thus be named, not सी (si) as in English, but च्, or च; [r], not आर् (ār), but र्, or र; [kh], not कै-एच् (‘kay-aitech’), but ख्, or ख (of this, more later). So, Marathi करून ‘having done’ and राहिला ‘he remained, he lived,’ are much better analysed visually with the Roman letters as [karūn=(i) k-a-r-ū-n, (ii) kar-ūn] and [rāhilā=(i) r-ā-h-i-l-ā, (ii) rāh-il-ā] than with the Bālbodh or Devanāgarī letters as [करुन=(i) क-अ-र-ऊ-न and (ii) कर्-ऊन्] and [राहिला=(i) र्-आ-ह्-इ-ल्-आ and (ii) राह्-इल्-आ]. Breaking up the Indian syllables into their components for purposes of analysis would thus mean the very negation of the Indian syllabic principle. To write an English word like *strength* in the Devanāgarī script as स्तरेण्ग, as they do in Parsi Gujarati (=sa-ta-rem-ga-tha), instead of स्ट्रेण्ग (stīre-nga-th), is entirely against the spirit of the Indian system.

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The syllabic character of Indian writing is at the root of the subordination of the vowel to the consonant element in the syllable. It is responsible for the subsidiary or post-consonantal forms of the letters for the vowel sounds. Thus अ [ā] has two forms—अ (initial), and ऀ (post-consonantal); so उ [u] has the initial form उ, and the post-consonantal forms , and ॄ, which are subscribed below the consonants—e.g., कु=[ku], रु=[ru]. In practice, it means that the script has two sets of letters for the vowels—quite a needless complication, which adds its quota in rendering the script difficult for learners.

[3]¹ Use of conjunct consonants is a further complication of the Indian system, and is a logical consequence of the syllabic system. The post-consonantal or subsidiary forms of the vowels are an inheritance from the Brāhmī, and this inheritance is undoubtedly very old. In the Brāhmī, the formation of conjunct consonants was very simple and easy, as they were made up simply by putting one consonant above another. In quick writing in a cursive script, these simple and easily made-out combinations were contracted and altered, so that at the present stage we have quite a multiplicity of symbols found only in the conjunct consonants, in some of which the shapes of the components are entirely obscured. Thus क्=[k]+ष=[ṣ] give the letter क्ष=[kṣ], and ज्=[j]+ञ=[ñ] give ज्ञ=[jñ], which has acquired in Hindi the new value of [gy], in Marathi of [dny]. In most of these conjuncts, however, the components are clear enough, although they are abridged or abbreviated; but some of them have assumed the complicated shapes of Chinese characters, which are difficult of acquirement for young learners and are frightening in their appearance (e.g., स्न=[rtsna], श्ण=[ṣṇa], क्ष्ण=[kṣṇa], etc.).

The presence of the conjuncts in the Indian system is responsible for three things: (i) Adversely affecting the eye-sight of learners: the complicated forms are bad for the eyes—this is a matter which we do not usually appreciate, but we ought to look at it from the point of view of tender children who are first learning their alphabet; (ii) they prevent small or fine type-founts from being made and put into use. Usually a Devanāgarī book is printed in pica type, and type smaller than the small pica is not found or employed in printing Devanāgarī. This means that there is bound to be waste in space and in paper. Here, of course, we find an unconscious adjustment with the inherent defect in the system of writing—small founts are bound to tire the eyes much more, the shapes of the letters being so complicated; and besides, very fine founts of complicated conjunct and other letters are economically unsuitable, they are apt to get blurred,

broken and so become useless in a short time. (iii) What is very important as a practical proposition—the conjunct consonants increase the cost and the time and labour required in printing, and they form an extremely cumbersome business. In the Roman type-cases as used in printing English, there are in all 152 chambers for types *plus* numerals, brackets and punctuation marks and all accessories in the shape of spaces, leaders, etc. (The capital letters in English mean a duplication of 28 type chambers, included within the 152). Contrasted with this, we see that in the Bengali type-cases there are 455 chambers, and this is not enough for all the types used in Bengali printing, many of the chambers having from 2 to 3 types apiece; in printing Bengali, no less than 474 different letters, 49 signs, numerals, spaces, etc., and 40 'kerned' types with special marks above and below—in total, 563 separate type-items are required. In the Calcutta-face Devanāgarī, there are 700 different letter-types (simple, conjunct and kerned), 3 spaces, and 3 quads—in all 706 separate type-items. The old style Bombay face has 455 chambers holding 626 different type-items; and the new style Bombay face has reduced the number to 450 different items (simple, conjunct, kerned and fragmentary types *plus* accessories). But this number in the new Bombay face has been arrived at after considerable sacrifice of elegance and beauty, broken or fragmentary forms of letters being used in framing conjunct consonants, which in the far more elegant Calcutta face or in the magnificent Oxford face of the Devanāgarī types (the Oxford type has been used in Max Müller's edition of the Rīgveda Samhita) are represented by single types (thus, the Calcutta (and Oxford) face has त=[tya], त्व=[tva], ब=[bdha], न=[nta], त्स=[tsa], स [sya], all single types, but the Bombay face has त् त्व व न् त्स स्य which are composites, with fragmentary components, which add to the detriment of the beauty of the face, and has some bad effect on the eyes also, as the fine spaces which appear like breaks or blurs in the type interfere with the free movement of the eyes). 450 types *vs.* 152 types: if we eliminate the capitals, the small capitals, and some special or superfluous letters of Roman, the number 152 might be still further reduced—we might manage with considerably less than one hundred Roman types. Surely, in learning to read and write, and in printing, the advantages of the Roman are obvious: particularly, if without adding any new type to the number of 26 found in the current Roman we could employ it for our Indian languages, making provision for adequate representation in this Indian Roman or Indo-Roman script of all the letters (and sounds) in our Indian alphabets.

As contrasted with the above three great drawbacks of the Indian alphabets (the Devanāgarī, etc.), the advantages of the Roman can be seen



with a little unbiassed study of the problem. The Roman letters are on the whole exceedingly simple; they are thus more easily learnt. They are easier to write, both in the printing type (block letters, capital or small), and in cursive or script form. The Roman letters will take a little more space than the Devanāgarī letters of the same size to write a word, true; any page of a work like Whitney's Sanskrit Grammar, which gives the Sanskrit words in both Devanāgarī and Roman, will show this. But the legibility of the Roman and its simplicity would far outweigh this. The length of the Roman transliteration is due to the fact that the vowels are written in their full, as distinct letters, and particularly the vowel [a] (short), which is not specially indicated in the Devanāgarī, being regarded as inherent in the consonant letter: thus चरित = [caritra], अनवरत = [anavarata], भविष्यस्ताम् = [bhaviṣṭyāstām], etc. But the gain would be considerably more than any loss of space.

These are some of the advantages of the Roman script. Being simpler to learn, they should appeal to any one who wants to spread literacy among the masses. Printing in the Roman character being easier and cheaper, the use of the Roman script will mean cheaper books and journals: the 'Indo-Roman' as proposed below will make printing cheaper still. Besides, the greater portion of the civilised world uses the Roman script, and in the present age, when our culture is becoming more and more international, the advantages of falling in line with the rest of the world are obvious. The Roman letters are familiar to an ever-increasing number of English literates in India, and many who are not familiar with the English language at least know the Roman numerals (the so-called 'Arabic' numerals—1, 2, 3, 4, etc.) and the Roman letters. It does not look likely that the Devanāgarī will be able to supplant the other scripts of the country, even with the spread of Hindi. There is no lack of provincial patriotism for the local scripts. The Devanāgarī as a second or additional script for the different vernaculars would not appeal to the people. With a strong central government, a single script could be imposed on the vernaculars. But it is not likely that the British government in India will give a lead in this matter. Scripts are unfortunately connected with religion, both among Hindus and Muhammadans; and many Muhammadans will not agree to give up the Perso-Arabic script in favour of the Devanāgarī, although the latter is the script employed by the largest group of people in India.

The problem of the Babel of scripts in India presents itself to me as being capable of a final solution only through an Indo-Roman script. I have been observing the situation. There are signs that the apathy or hostility

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towards the employment of the Roman script for the vernaculars, which we notice to-day among the average run of our educated people, will not continue for long; opinion among the educated, as time and often a few minutes' talk has shown, can be induced towards the Roman script easily enough. But nevertheless, it cannot as yet be said that the problem is one which can be described as being of primary importance. At the best, it is still a matter of academic interest only. At an All Parties' Conference held in Calcutta in 1927 in connexion with the Indian National Congress, a representative from Sindh, supported by one from Bengal, brought in a proposal that the national language, Hindustani, should be written in the Roman script, instead of Devanāgarī (or optionally Perso-Arabic), and this proposal was poohpoohed by most of the members. But early in 1934, I was told by some South Indian (Telugu) Congress-men, enthusiasts for Hindi, that in the course of an extended tour in Northern India, they found many people, both Hindus and Muhammadans, favouring the Roman script. At the All-Bengal University and College Teachers' Conference held at Faridpur in April 1934, a proposal was brought recommending the use of the Roman alphabet for Bengali and other vernaculars, but it was lost by seven votes, 25 voting for and 32 against. These isolated and sporadic proposals from members of the intelligentsia are not much in their sum total, but they are symptomatic,—we see in them the genesis of a new idea.

Sporadic and not too well-directed attempts were made to introduce the Roman script for Indian languages ever since the Roman alphabet was brought to India by the Roman Catholic missionaries under Portuguese auspices, from the beginning of the 16th century, and these attempts were successful only in imposing the Roman script on the Konkani dialect of Goa, where it is used by a large population of converts to Roman Catholicism. Orientalistic studies with reference to Indian languages began with the foundation of the Asiatic Society of Bengal in Calcutta in 1784. J. B. Gilchrist began as an orientalist from the eighties of the 18th century, and he and his colleagues at that other centre of oriental learning at Calcutta, the College of Fort William, devised and employed a system of Roman script for Hindustani and other Indian languages from the end of the 18th century. The Roman alphabet was used for Sanskrit and other Indian languages for scientific purposes—in grammars meant in the first instance for Europeans, and in philological works. In the thirties, European Pali scholars decided for the Roman script in printing Pali books, since a common Pali alphabet was lacking—



the language being written in Sinhalese characters in Ceylon, in Burmese (Mōn) characters in Burma, and in Siamese (Cambodian) characters in Siam (and Cambodia). Some German and other continental scholars sought to do the same for Sanskrit, as upto the middle of the 19th century Sanskrit did not possess an All-India script. Each province employed its local character for Sanskrit—Bengali was used in Bengal, Maithili in North Bihar, Oṛiyā in Orissa, Śāradā in Kashmir, Telugu in the Andhra country, Kannaḍa in the Kannaḍa tract, Grantha in the Tamil-land, and Mālayāḷam in Malabar. The most erudite Sanskrit scholar from Conjeeveram or Navadwip, Sringeri or Darbhanga, Puri or Srinagar ordinarily would not be able to read, much less write the Devanāgarī character, which was confined to what is now the United Provinces, South Bihar, the Panjab, Rajputana, Gujarat and Maharashtra. Of course, as the script of North India, the homeland of ancient Indo-Aryan history and culture, and as that of Benares as the centre of Hindu culture, and as the script of Rajputana as the great *bloc* of warlike Hindu states, Devanāgarī had a certain prestige,—and that was all. When Max Müller published the first volume of his *Rigveda Samhita* with Sāyana's Commentary in 1849, it was after some hesitation that he decided to adopt the Devanāgarī; and in this way he gave a very great impetus to this particular form of the Indian script in establishing it as *the* All-India Script for Sanskrit. The Indian Universities followed suit and printed Sanskrit text-books in Devanāgarī only. Iswar Chandra Vidyasagar did a great deal for the spread of Devanāgarī in Bengal. Now in 1934 the position of Devanāgarī is so important in the field of Sanskrit in India that it is hard for us to realise its comparative insignificance a hundred years ago. The establishment of Devanāgarī in tracts outside its home districts has been accomplished during the last eighty years, and it is only a reflex of the spirit of centralisation brought in by the British Imperial Government in India.

European influences were thus to some extent at work in setting up Devanāgarī for Sanskrit, but Roman Sanskrit is still maintaining a vigorous existence—in scientific works on Sanskrit Culture and Philology, written by both European and Hindu Indologists. Occasionally, serious attempts were made by both propaganda and publication of books in the Roman character, to employ the Roman script for the vernaculars—notably by Sir Monier Williams, T. W. H. Tobert, the Rev. S. Knowles, in the second half of the 19th and the first two decades of the 20th century, but nothing tangible came out of these attempts. A standard

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system of transliteration, employing a Roman alphabet supplemented by some additional letters with diacritical marks, generally with the principle of "vowels as in Italian, consonants as in English," has grown up, and this so far has been in possession of the field—most Roman printing for Indian languages being done in this alphabet, excepting in the more careful works which follow the Geneva system in transliterating Sanskrit into Roman. A translation of the New Testament, and of some books of the Old Testament are available in Roman-Urdu, besides a number of Christian religious tracts; and a Roman-Urdu weekly used to be published from Lucknow—the *Kaukab-i-Hind*. Some of the Christian Gospels, and one or two secular books are also obtainable in the Roman character in Urdu, Panjabi, Hindi, Bengali, Tamil, etc. Roman-Hindustani is taught in the Indian Army to the Indian soldiers.

Recently an Indian Government official of high scholarship and position, Mr. A. Latifi, C.I.E., I.C.S., LL.D. (Dublin), M.A., LL.M. (Cantab.), Bar-at-Law, has come forward with a proposal to adopt the Roman script in an enlarged form for Indian languages. His "All-India Alphabet" he has formulated in a pamphlet, and it has been received favourably by H. H. the Maharaja Gaekwad of Baroda, at least to the extent of being reproduced and circularised for opinion among the officials of the state under his order. (A note on this script, which its originator has also called the "Latifi Alphabet"—a name which we shall follow as it is shorter and leaves no room for ambiguity—is given as an appendix at the end of this paper.)

Three questions now arise :

[1]. Should we take up seriously the question of Romanisation of the Indian languages now?

[2]. If so, what should be our method of doing it—how could we do it best, without any hardship and without any loss of national prestige?

[3]. What should be the simplest and best form of Roman script to adopt as a uniform script for all Indian languages?

These may be taken up one by one.

[1]. In the face of the Indian systems of writing like the Devanāgarī which are as complete alphabets as any, and which possess a universally admired scientific arrangement of the letters, besides being a truly national and characteristic product of Indian civilisation—a product which is the creation of the Ancient Indian ancestors of both the Hindus and the Muhammadans of present-day India,—the insistence on the Perso-Arabic script among the larger section of Urdu and Sindhi-using Indian



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Musalmans for their mother-tongues would appear only to be the result of a false sense of values in their communal culture. The script has become the symbol of a religion and a culture which are thought to be antagonistic to Hinduism and everything connected with it. This is unfortunate, but the attitude of a powerful and a vociferous group of Indian Musalmans is like that. Musalman supporters of Devanāgarī for Urdu (which a prominent Hindi writer has not inaptly described as 'Musalmānī Hindī'), are known, but they do not count. Few intelligent Musalmans will be found to hold the brief for the Perso-Arabic script, but fewer still among them would advocate or support the use of Devanāgarī in writing Urdu, although this would create a rapprochement to close the split of the Hindustani speech into Hindi and Urdu.

The position of the Roman script is different. The example of Turkey in adopting it has set many of our Indian Musalmans thinking. There are signs that Persia may also adopt the Roman script. A Roman alphabet for Persian is already in use; and in the musical notation of Europe—staff and tonic sol-fa—the Roman alphabet has found a strong ally in Persia. It is said that proposals for abandoning the Arabic alphabet for the Roman were already before the Mejliss, the Persian Parliament. The Turkish states under the Soviet Union have also adopted the Roman script. The Malay speech, now current among 50 millions of Malay, Javanese and other peoples, mostly Musalmans, of S. E. Asia and Indonesia, is universally written in Roman, in both the English and the Dutch spellings,—the Arabic script for Malay being confined to the million or so of Malaya Peninsula Malays. Considering its international character, and its use in a number of Muhammadan lands outside India, Indian Musalman opinion will, it appears to me, be not opposed to the Roman script, although it will stiffen against the Devanāgarī: this attitude might be illogical and anti-national, but it has nevertheless to be understood even though it cannot be appreciated.

We may now consider the position of the Hindus. With them their alphabet—the Indian system—is a precious heritage, which has served them from time immemorial, and has served them well. It has been a very good thing for them, and to abandon it, they must be convinced of something really much better. The scientific arrangement of the Indian letters, and the completeness of the alphabet for all native sounds (except in the case of some recent phonetic developments in the vernaculars) have been rightly regarded as a tangible evidence of the scientific thought and acumen of their ancestors. It is an alphabet which will conduce to the self-respect of any people: and to try to substitute a script of foreign origin, which in

India is associated with the British, would appear to be something of a sacrilege—an anti-national and anti-cultural movement of a most objectionable type: particularly at the present moment when there is considerable political unrest in the country. The national temperament among the Hindus is particularly sensitive: in the face of political subjection, our cultural autonomy is a great refuge, and the national alphabet is a strong pillar of support for that refuge. Questions of international solidarity or conformity would be unmeaning to a people who are looked down upon as helots of the empire, and whose best energy and best discipline should be utilised in strengthening its nationality: when the attitude of the nationalist leaders is that of *Sinn Fein* and *Athanasius contra mundum*, an attitude which looks askance at the internationalism of Rabindranath Tagore and is enthusiastic with the nationalistic asceticism of Mohandas Karamchand Gandhi.

A legitimate pride in the bases of one's national culture is pardonable in any individual or nation, and the Hindu, orthodox or unorthodox, has an instinctive sense of pride in his race and culture. If he is ultra-orthodox, he feels superior to all *Mlecchas*—all foreign barbarians; and he would scorn to borrow the writing of the *Mlecchas* of Europe. The script is looked upon as an important base. And here the base is solid enough. It may have imperfections; but what human institution is perfect? On the other hand, the Roman alphabet at first sight has obvious imperfections of a far more serious type. The letters are arranged pell-mell, without any order. Why adopt chaos in place of perfect order? Then, the orthography employing the Roman alphabet with which we are familiar, namely, the English orthography, has been described as a system which is "absolutely without a conscience." We can have grave objections to a system which permits six sounds to a single letter (e.g., *a* as in *cat*, *call*, *father*, *ago*, *fate*, *hare*), and uses digraphs like *sh*, *th*, *dg*, *ck* for a single sound *ad infinitum*, and has a number of silent letters (e.g., *calm*, *have*, *knight*, *thought*), and permits orthographical monstrosities like *enough*=[inʌf], *gaol*=[dʒeɪl], *psychology*=[saɪkələdʒi], *nation*=[neɪʃn], etc. Besides, it does not have letters for some of the fundamental sounds of our languages, and to represent them, as well as the various vowels, we shall have to take recourse to additional capped and dotted letters, which are ugly and tiresome for the eye and besides are not very easily procurable. Why jump into this forbidding tank, leaving the limpid stream of your national alphabet? As for the gains, namely that the Roman letters are simpler, and they make printing easier,—well, we do not feel the difficulty of our alphabets: it is an inheritance from our fathers, like our native speech; and as it may be allowed that there



are more beautiful languages, so there may be more attractive alphabets—but we need not change our alphabet, as much as we could not change our language.

Another point to consider in connexion with the Hindu's predilection for his national alphabet is its relation to certain aspects of his religion and ritual. To an orthodox Hindu (and to this category belong most of the people, barring a few advanced intellectuals among the intelligentsia), the letters of the Indian alphabet are not mere letters—they have a mystic value, particularly in Yoga and Tantric philosophy and ritual. There is the mystic theory of the *Bija-mantras*, in which certain letters or combinations of letters are looked upon as forming the visible and audible symbols of certain aspects of the Divinity. Thus the syllable ॐ = [Om] represents the Absolute, क्लीं = [Klīm] stands for the spirit of Generation or Manifestation in the Universe (*Kāma-bija*), ह्रीं = [Hrīm] represents Śakti or Energy (that is, Life-force), ऐं = [Aim] represents the *Guru* or Spiritual Teacher, etc. In symbolising the Deity or certain aspects of it by means of *Yantras* or diagrams, for ceremonial worship or ritual, these *Bija-mantras* figure—they have to be written down inside these *Yantras*. The adoption of the Roman alphabet will cut off one aspect of our religious ritual from a living contact with our daily life, which is now actually present through the Indian system of writing—and many Hindus will not contemplate this with equanimity.

The above is roughly the situation among the Hindus, making the adoption of the Roman script at first sight both impossible and unnecessary, or at the best a most difficult matter. In the face of it all, should the Romanisation movement be pushed? Would it be worth while to have the Roman alphabet?

To my mind, it will be worth it, and, with a proper understanding of the implications of Romanisation, the thing could be brought about in such a way that the national sentiment and national self-respect will be not jeopardised. But it is a matter which is not to be rushed by lightning propaganda, or by official or Congress circular or *fatwa*. At present, the Romanisation question is not one of immediate practical politics: it is still in the academic stage, and that in an embryonic form too, despite the three hundred years that some Indian speeches came under the jurisdiction of the Roman script. Let us see if there is a possibility of effecting a conversion of the intransigent Indian attitude against the Roman script—whether the question can have an appeal on its own merits. If a rapprochement is possible ideally, its practical

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application should be quite feasible,—specially when the ideal is to make it a matter of gradual evolution and not to bring in a violent revolution,

A close study of the question has convinced me that our attachment to our Indian system of writing is primarily a matter of habit and sentiment. Sentiment and the force of habit are strong things in life, and we can easily forego obvious advantages, when these loom large. Sentiment, like *Bhakti* or Faith, is often blind. Tempered with Knowledge, with *Jñāna*, with proper understanding of the problems, we can have the finest intellectual and spiritual harmony:—and this should be our goal in corporate life, in which speech and writing have a paramount place. The sentiment can be properly directed, and then the gain will be immense.

Whatever alphabet we adopt, whatever might be the underlying principle, syllabic or alphabetical, and whatever might be the *shapes* of the individual letters, in our future system of writing we must not under any circumstance abandon the scientific arrangement of the letters. The Indian, i.e. the Sanskrit arrangement will stand in our primers and grammars—the vowels first, and then the consonants—first, the stops, aspirates and nasals following the order of the places of articulation, then the liquids and semivowels, and finally the spirants (sibilants) and the aspiration; and these are to be followed by supplementary letters for sounds newly developed in our Indian languages, or imposed upon them from the outside. We cannot forego this order: it is a heritage too precious to lose.

This being understood, it is to be seen if the new wine of the Roman letters can be put into the old bottle of the Indian order. It would mean in practice merely a change in the shapes of the letters. The old scientific order will remain, and the old names will remain. There is no magic in the peculiar combination of strokes which gives us क or क़, or the Grantha or Oriyā or Telugu or Kannaḍa [ka]. Our current Indian alphabets are not more than a thousand years old, and consequently there is no question of an association with a hoary antiquity being sacrificed if we have [ka] and the rest of the alphabet in simpler and more convenient shapes than क or क़, etc. If there were a virtue in antiquity, then we ought to go back to the 3rd century B.C. Brāhmī—which has the double advantage of being some thousand or twelve hundred years older than the Devanāgarī, and is much simpler in formation at the same time. If we were consistent in our desire to retain historical antiquity, we would then welcome a reversion to the Brāhmī + ण ऌ (ॡ) in the place of क ख ग etc.

What harm can accrue if we adopt [k], and call it, not *kay* (कै), but *ka* (क)? If we write our ग as [g], and call this [g],—not *jee* (जै) as they do in English, or *zhé* (ज़े) as they do in French, or *khé* (खै) as they do in Spanish, or *yeh* as they say in Swedish—but simply *ga* (=ग)? If we take [h] as a simpler symbol than our ह, and call this letter [h] just *ha* (ह),—and not *aitch* as in English, or *ache* (=āsh) as in French, or *éché* as in Spanish, or *ho* as in Swedish? We would thus have the simpler Roman letters adopted for our purposes, and Indianised in both name and use. The Indianised Roman letters, simple, or, if necessary, enlarged with diacritical marks, will cease to have their English names when they are used for Indian languages, as equivalents of the Indian letters. We can even contemplate the future, when Indian children learning their English spelling, will use (at least in the earlier stages) the Indian names: they will not only not spell an Indian word or name like [Gopāl] and [Faridpur] as जौ-ओ-पी-ए-एल् (*jee-o-pee-ay-el*) and एफ्-ए-आर्-आर्-डौ-पी-यू-आर् (*eff-ay-ār-ār-dee-pee-yū-ār*), but as ग-ओ-प-आ-ल (*ga-o-pa-ā-la*) and फ-अ-र-दीर्घ-ई-द-प-उ-र (*fa-a-ra-dīrgha ī-da-pa-u-ra*); but they will also spell an English word like *neighbour* as न-ए-इ-ग-ह-ब-ओ-उ-र (*na-e-i-ga-ha-ba-o-u-ra*), just as much as a French child learning English will spell it with French and not English names for the letters—as एन्-ए-इ-फ्-व्-ओ-डि-एर् (*en-e-i-phé-āsh-be-o-ū-ère*), and not as एन्-ई-आय्-जी-एच्-बी-ओ-यू-आर् (*en-ee-āi-jee-aitch-bee-o-yū-ār*). A Spanish boy similarly is accustomed to spell the English word as एन्-ए-इ-ख्-आचे-बे-ओ-उ-एर् (*éné-é-i-khé-aché-bé-o-u-éré*), and a Swedish boy as एन्-ए-ई-ये-हो-बे-ओ-डि-एर् (*enn-é-ī-yé-ho-bé-o-ū-err*).

Our sentiments, which are legitimately in favour of the Indian system, can be met in this way: the Indian order is retained, and the Indian names are retained—only we adopt new and simpler forms for the letters; and these forms are taken from the Roman script, as it is an old and tried script which has the widest employ in the world. That in itself need not vitiate the Roman letters in our eyes. The Roman letters, again, are not absolutely new to India. Experience has shown that these can be applied with perfect success to Pali and Sanskrit and other languages. Sentiment apart, the only drawback is that we are not familiar with the script as applied to an Indian language, we are not habituated to it. Unfamiliarity is a great stumbling block, but it is not an insurmountable obstacle.

In the form in which the Roman script is proposed to be adopted below, it will be possible, without the least ambiguity, to have *all* standard

Indian sounds properly represented by means of the Roman letters *plus* a diphthongal ligature or two, eked out by some of the current Roman letters used upside down as new letters, and by modifying some of the current letters by means of a few easily intelligible symbols (point or full stop, minute mark or accent mark, and inverted comma) added to them. With about 40 symbols of all sorts, original letters and modifiers, it will be possible to do the work of the 48 simple Devanāgarī letters (together with the whole host of conjunct letters, whose number is legion): and in printing, these alone would suffice. A group of not more than 40 symbols would be all that will be required in printing not only Sanskrit, but also Hindustani (Hindi and Urdu), Bengali, Gujarati, Marathi, Tamil, Telugu, Kannada and other vernaculars, and Persian and Arabic in addition: more than ten times the number is needed now with the Devanāgarī. It must be conceded that, at least as an academic proposition, it is well worth a trial.

Everything is in a state of flux. Change is the law of life. If the Brāhmī could alter into the Devanāgarī, if a simple symbol like [+] could become [क], then the use of [k] in place of [क] can have nothing inherently wrong about it. Only, it must be admitted that in the case of [+] becoming transformed into [क], the change has been gradual—has been evolutionary; the abandoning of [क] for [k] will be abrupt. But this is an age of abrupt changes, and an abrupt change is permissible in the best interests of the society,—only when such a change is assimilable. And, as I suggest, thirty to fifty years of what I call bi-litteralism or di-alphabetism will not make the change appear so abrupt.

Taking into view the advantages of an Indianised Roman alphabet, and noting also the way along which the world is moving,—with English, a Roman-using language, becoming more and more widespread as a vehicle of World-culture, I think it will be a good thing to recommend the Roman alphabet to our country-men. Convinced that it will be a good thing, for some years our Indianised Roman might be placed before our people to enable them to make up their mind. The Roman will be kept as a side-show, as a second script beside the vernacular ones, for a number of decades, before the people finally can adopt it, attracted by its utility and its other great qualities.

For the orthodox Hindus who see some mystic force in the shapes of the Indian letters in Tantric ritual and worship, and would consider the very



idea of using the Roman script in that connexion sacrilegious, the Devanāgarī and other provincial alphabets will continue to be a matter of study and acquirement for this highly specialised purpose. The native system—preferably in the Devanāgarī—will continue to have a place in decoration and in ritualism.

As I have said before, the question of Romanisation is not one of urgent moment now. But we might start familiarising our intelligentsia with it, as both internal disharmonies—communal and provincial—and foreign influences might hasten issues; and as a great cultural problem, our educated men should be prepared as to how to receive it.

This is all that can be said about the first of the three questions broached previously. The simple and easily written Roman letters, enlarged as necessary by easily understood modifications, and arranged according to the scheme of the Indian alphabet, will give the most perfect of alphabets, as far as alphabets go in the world. The sounds of the letters (with the supporting vowel [a] in case of consonants) will be their names, as another tribute to the Indian system. Such an alphabet is worth bringing to our people.

[2]. Remembering that the Romanisation idea will continue to be one of academic interest, for some time at least, we should not rush with it from the university or the club to the market-place, pressing it upon an unprepared people. We would not recommend its immediate acceptance, supplanting as quickly as possible the old scripts. We must first of all have a well-thought out scheme, which is to meet the criticism of competent people, trained in phonetics and familiar with all the problems relating to the languages and their scripts. Dilettantism, with merely a burning zeal to lead our people to the Land of Promise, will worsen matters. A scheme like Mr. Biss's 'Typewriter Bengali' will defeat its own purpose (Mr. Biss, an Education Department Officer in Bengal, sponsored some years ago the Romanisation of Bengali through the typewriter, and he suggested spellings like [swiikaar] for স্বীকার—which in their cumbrousness recall orthographies like [yuuzhual] for usual which was actually proposed by an English Spelling Reform Society). When the consensus of competent opinion has decided for a particular system (and mine is offered below for consideration), some representative and responsible body should take it up and lend its support to it by propaganda.

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I would not for anything start Romanisation with children beginning to learn their alphabet, particularly when the grown-ups are innocent or apathetic about it, or actually or in a latent way hostile to it. The idea must filter down from the educated groups to the masses: the parents and the grown-ups must first be literate in both Roman and the Indian script before it can be taught to their charges. The method to be followed in this connexion should be something like this:

(i) Propaganda: special literature, special journals, books and periodicals in Indian-Roman; advocacy through the press, persuading the vernacular daily press to print some columns, at least one column, in the Indian-Roman script by way of propaganda and support.

(ii) Assistance from the universities: making a knowledge of Indian-Roman at first voluntary and then obligatory for all college students—a paper or half a paper in the mother-tongue written in the Indian-Roman script being made compulsory at some period in the college stage.

(iii) Making Indian-Roman as used for the mother-tongue first an optional and then a compulsory subject in the high school stage.

The fixing up of an Indian-Roman or Indo-Roman alphabet can be taken in hand immediately; then, as enthusiasts and active workers gather, propaganda can be taken in hand. The universities and schools can be handled only when a considerable body of public opinion is in its favour, or at least is not actively hostile: that will be the index of the situation.

Sir Daniel Hamilton, a large-hearted Scotsman who made his fortune in India and Bengal, conceived of the idea of teaching the village children in his estate at Gosaba in the Sundarbans in South Bengal the Roman alphabet, and had a simple Roman-Bengali on a strictly phonetic basis devised by a committee of which the present writer was a member. This was some 12 years ago. One or two books were printed in it, and it was taught to village children in a primary school. The results were exceedingly satisfactory—the boys and girls were able to read their mother-tongue in this Roman-Bengali much quicker than the ordinary children learning it through the Bengali alphabet. Nevertheless, this was only an experimentation at the expense of the children. Outside the school-room, and the few Bengali-Roman books available, their acquirement of this alphabet remained absolutely ineffectual, and they had to learn the Bengali alphabet over again. It will be wrong in principle and practice to make a beginning with the child.



Several decades of di-alphabetism, spread of the new script among grown-up literates, and existence of some printed literature in the new script (including a number of standard books and classics in the language)—these must precede any serious attempt to begin the children's instruction in their mother-tongue with the Roman script.

I would not, again, support the use of the Roman script exclusively among a minority community living in the heart of a surrounding major community which does not use the Roman; and I would do so in the interests of the minor community itself. Take the case of the Santals in Bengal. An important non-Aryan people, they live surrounded by Bengalis, and they are everywhere bilingual. They cannot get on at all without the knowledge of Bengali, and if they can read and write Bengali they are equipped with a strong equipment in life. The Santali language is written in both Bengali and Roman. Roman-Santali will isolate the Santal from his Bengali neighbours. Bengali-Santali will automatically make him literate in Bengali, as he already speaks the language. The Santal has to live and work in a humble capacity—generally as an agricultural labourer, frequently as an independent farmer in a small way. He receives all his rent and tax receipts from his Bengali landlord in Bengali; all government and municipal notices that reach him are in Bengali. We can understand the value of a knowledge of the Bengali alphabet in his everyday transactions. I would postpone Romanisation of Santali so far as the Santal villager in Bengal is concerned to the day that Bengali is Romanised. Of course, Roman-Santali will continue to be used, as it is now, for scientific purposes; advanced Santals will, of course, be at liberty to pick up Roman-Santali at a later stage in life, to read the splendid series of Santali texts edited by the Rev. P. Bodding in the Roman script, with English translation, and published from the Institute of Comparative Ethnology at Oslo in Norway.

If we proceeded in this way, taking time, there will be very little hardship. There ought to be a reasonably long period of transition in any important matter in the life-history of a people. And there will be no loss of national prestige, as the final adoption of an Indianised Roman script will be voluntary among the people, after a sufficiently long period of transition. Our sentiments will be trained in that direction, and in the combination of the scientific Indian order of the letters with the simpler shapes and purely alphabetical employ of the Roman letters, the proposed Indo-Roman alphabet will be a powerful instrument in the spread of literacy; and the



dissemination of a knowledge of phonetics and linguistics will be made much easier than it is now. Alphabets and languages are distinct things. A change of alphabet does not mean change of the language. There are plentiful instances of the same language being written in more than one script all over the world.

[3]. I now formulate my scheme of an Indo-Roman alphabet. It is always easy to devise elaborate letters, but elaborate letters have no practical value, as when a thing is in an experimental stage we cannot persuade press-owners to spend money in getting them done, or even in buying them when they are available in the market—which is not always the case. My scheme of Indo-Roman does not go in for any capped or dotted letter: modifications are indicated by placing some special marks (which are always available in the ordinary English or Roman type cases) immediately after the letter. The main principle adopted is this: the diacritical marks are separate and detachable symbols added after the original letter, and not fixed below or above it, making new letters or types necessary. This makes printing easy. Writing is also easy, with convenient cursive forms of these symbols.

The following 27 Roman letters—

a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, æ
together with the following inverted letters treated as new or distinct letters—

ɔ, ə, ʃ, ʒ, ɰ, ʌ (=inverted c, e, f, h, j, k, m, v)

and the following Italic forms—

d, n, r, s, t, z,

modified in some cases by the following 'indicators' (sūcaka-cihna सूचक-चिह्न, 'alāmat علامت) placed after (and in two cases before) them—

· ; / ' *

will suffice for the sounds of *all* the important languages of India, and will adequately transliterate *all* the letters of the Indian and the Perso-Arabic scripts. (For representing the pronunciation of Arabic as made by native Arabic speakers, it will be necessary to add the following two letters of Greek to the above list—namely, [θ] and [ð].)

In framing the above alphabet, the principles and the methods of the International Phonetic Association have largely been drawn upon, and, as far as practicable, the signs employed in the I. P. A. alphabet have been

adopted. Thus for the sound of ज=ज, the letter [j] (=inverted [f] treated as a separate letter) has been used, as if it were a sort of barred [i] with superfluous dot taken away: the Roman letter [j], which has the ज=ज value only in English and is pronounced either as [y] or as [zh] in the other European languages, is reserved for other purposes. There will be no ambiguity about the value of [j].

The 'indicators' (सूचक-चिह्न, علامت) have in the main the following values (these indicators do away with the necessity of dotted and capped letters and capital letters,—and dotted and capped types mean additional types)—

- : the colon: used after a vowel, it indicates its length. A thicker style of this length-indicating sign, or some other more suitable sign, may be employed in place of the colon now suggested. It is also used after [r] when it is treated as a long vowel.
- a full stop, printed upwards, is used after consonants: after [r], it indicates that the [r] is vocalised, i.e., it becomes र=[r']; after other consonants, excepting [h], it indicates the quality known to the Arab phoneticians as *ibbaq*, which characterises some of the Arabic consonant sounds.
- ' an accent or minute mark, stands for palatalisation of the preceding consonant.
- ' stands for cerebralisation, or retroflex pronunciation, of the preceding consonant.
- when preceding a vowel, indicates its nasalisation. This symbol (*candra-bindu*) is adopted from the Indian script, as it will be easily available in India: the proper nasalisation symbol for the Roman alphabet—the symbol [~] (called the *til* or *tilde*), although preferable—will not always be available in Indian presses.
- * before a word will show that it is a proper name, as capital letters are omitted entirely from the proposed Indo-Roman script as being unnecessary.

Experience has shown that these indicators being at a level with the tops of the letters are easier to write than diacritical marks above and below the letters; and they are also less tiring to the eyes. Besides, dotted and capped letters demand greater attention in reading; and the dots and caps in the types are prone to get broken or become blurred quickly.



The letters of the Indo-Roman Script (Bhāratīya-Romaka Lipi, Hurūf-i Tahajjī-i Romānī-i Hindī) can be arranged thus in a tabular form, taking into note their points of articulation:

INDO-ROMAN CONSONANTS

	Bilabial	Interdental	Alveolar	Retroflex or Cacuminal (Cerebral)	Palato-alveolar or Palatal	Velar	[Uvular]	[Pharyngeal]	Glottal
Stops	p b	t d	t̪ d̪	tʰ dʰ	kʰ gʰ	k g	[q]		ʔ
Stops Aspirated	ph bh	th dh	t̪h d̪h	tʰh dʰh	kʰh gʰh	kh gh			
Affricates			ts dz		c ʃ				
Affricates Aspirated					ch ʝh				
Nasals	m	n	ɳ ɳ̌	ɳʰ	ɳʰ	ŋ			
Lateral			l	lʰ					
Rolled			r, r̥						
Flapped				rʰ					
Fricatives	f v	[θ ð]	s z	sʰ zʰ	sʰ zʰ	x ɣ		[ħ ʕ]	h·h
Semivowels	w				y				

The above consonant letters may now be identified with their Devanāgarī and Perso-Arabic equivalents.

[p, b] = प, ब = प, ब; [t, d] = त, द = त, द; [t, d] are alveolar (danta-mūliya) sounds, like the English *t, d*, which are heard in Assamese and some forms of Gujarati, as a substitute for both the dental and cerebral *t, d*; [t', d'] = त', द' = त', द'; [k', g'] = palatal stops, heard in Burmese, dialectal Gujarati, etc.; [k, g] = क, ग = क, ग; [q] = ق of the Arabic; [ʃ] = the *alif hamza* of Arabic, a sound which is found in many Indo-Aryan languages, as a substitute for [h] = ह, ख, as in Rajasthani, Gujarati, East Bengali.

[ph, bh] = फ, ब = फ, ब; [th, dh] = थ, ध = थ, ध; [tʰ, dʰ] = त', द' = त', द'; [kʰ, gʰ] are dialectal Gujarati sounds; [kh, gh] = ख, ग = ख, ग. It is to be noted that for these aspirates, as well as for ह, ङ = ह, ङ below, the stop + [h] is employed: this is in accordance with the ancient Indian analysis of these sounds as 'mahā-prāṇa' sounds, *i.e.*, compoundings with 'prāṇa' or breath. By using digraphs for these compound sounds we at once do away with the necessity of having single-letter equivalents for the eleven Devanāgarī letters—क, च, छ, झ, ङ, ट, ड, ध, फ, म and ढ—in our Indo-Roman script—following in this matter both ancient Indian analysis and the habit of the Perso-Arabic and the Roman.

[ts, dz] occur in Marathi, Rajasthani, Nepali, Oriya, East Bengali, Telugu, etc.

[c, j] = च, ज = च, ज; [ch, jh] = च, ज = च, ज.

[m] = म = म; [n] = न = न; [ɳ] = Tamil 'palatal n'; [n'] = ण; [n''] = ण; [n'''] = ण; [m'] = anusvāra, and [ɳ'] = nasalisation, not in the table;

[l] = ल = ल; [l'] = ल; [r] = र = र; [r'] = Tamil 'palatal r'; [r''] = र.

[f, v] = Indian *f* (फ, व) and *v* (व, व), bilabial spirant sounds; [θ, ð] are Greek letters, standing for the original Arabic values of the letters ث and ذ, = respectively English *th* in *thin* and *th* in *then* (these two sounds are rare for Indian languages, but are given in our Indo-Roman alphabet for the sake of completeness by including Arabic, which is a classical and sacred language for Indian Musalmans);

[s] = स = स; [z] = ज = ज; [s'] = श; [z'] = the Tamil *ś*, or *śh*, a cerebral or retroflex *s* sound, the voiced (बोधवत्) form of स = [s']; [s''] = श; [z''] = the French *j*; [x, ɣ] = ख, ग = ख, ग; [h', ʁ] = ह, र of Arabic; [h] = ह = ह; [h'] = (visarga; an unvoiced [h], in Sanskrit);

[w, y] = semi-vowel (not spirant) व, य = व, य;

for the native pronunciation
for the Persian & Urdu pronunciation

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In addition, the 'lidded' (muṭḥaq) letters of Arabic, viz., ط, ث, ن, م are to be transliterated respectively as [ṣ ḍ ṭ ḍ̣] when the native Arab pronunciation is intended to be conveyed, say in an Arabic quotation; when the Persian and Indian pronunciation is in mind, the above letters can be transliterated in the Indo-Roman script as [ṣ ẓ ṭ ẓ]; and [θ, ð] = ط, ذ of Arabic can similarly be rendered as [ṣ, ẓ], Italic letters, when their Persian and Indian pronunciation is to be indicated.

INDO-ROMAN VOWELS

Bilabial (Rounded)	Front (Unrounded)	Central	Back : Rounded, Unrounded
[u]	i		u ʊ
[o]	e		o
[ɔ]	æ	ə a	ɔ ʌ

All the above vowels can be lengthened by putting the 'indicator' of length [:] after them, e.g., [i]=short, [i:]=long; [u]=short, [u:]=long; and they can be nasalised, with the 'candra-bindu' (or 'hilar') symbol put before them, e.g., [ị], [ụ], [u:̣] [ʌ̣], [ạ] = अ, इ, ऊ, ए, औ respectively.

The symbols for the vowels as in the above table are explained and identified below :

[i]=अ, [i:]=इ, [u, u:]=उ, ऊ; [ʊ]=the final [u] of Tamil; [e]=ए, [e, e:]=short and long [e] of Dialectal Hindi, Tamil, etc.; so [o, o:]=short and long [o]; [æ]=Bengali এ in এক, ঞ in ভাঞ=the sound of a in South English man; [ə]=unaccented, very short अ of Hindustani, as in the second syllable of रतन=[ratən]=the English sound of a as in ago, China; [ɔ]=Bengali ঔ, short and long, [ɔ, ɔ:]=the English sound as in law; [ʌ]=Hindustani अ=English u as in sun or o as in son; this may be considered as the All-India value of the short [ạ]=अ; [a]=Hindustani आ.

The above letters comprise practically all the symbols required for most of the sounds and the letters of all the important Indian languages, Aryan and non-Aryan. In the case of one or two languages, some special symbols may be necessary; they are noted in their proper place.

I now give the Indo-Roman script—the 'Bhāratīya-Romaka Lipi' as applied to individual languages.

The system proposed above — in the matter of the indicators, particularly, — has been slightly modified in T. Dr. ... & Hindi (Uttar Pradesh).

[I] HINDUSTANI (HINDUSTHANI, HINDI)

The Devanāgarī letters give not merely the *sound-equivalents*, but also the proposed *names* of the Indo-Roman letters. In case of the aspirates, a little more elaborate naming, as suggested below, will be necessary.

VOWELS

Indo-Roman Letters		Devanāgarī Equivalents and Names in Devanāgarī
Λ	...	अ
a	...	आ
i	...	(इस्) इ
i:	...	(दीर्घ) ई
u	...	(इस्) उ
u:	...	(दीर्घ) ऊ
r'	...	ऋ
r:	...	(दीर्घ) ॠ
l'	...	ऌ
e	...	ए
Δi	...	ऐ
o	...	ओ
Δu	...	औ
Δm'	...	अं (अनुस्वार)
°Δ	...	अँ (चन्द्रबिन्दु)
Δh'	...	अः (विसर्ग)

CONSONANTS

Indo-Roman Letters		Devanāgarī Equivalents and Names	Indo-Roman Letters		Devanāgarī Equivalents and Names
k	=	क,	kh	=	क-पर-ह ख, क-के-साध- ह (या प्राण) ख ;
g	=	ग,	gh	=	ग-पर-ह घ, ग-के-साध- ह (या प्राण) घ ;
n'	=	ङ (कंठ्य ङ, बिन्दुवाला ङ) ;			
c	=	च,	ch	=	च-पर-ह छ, च-के-साध- ह (या प्राण) छ ;
j	=	ज,	jh	=	ज-पर-ह झ, ज-के-साध- ह (या प्राण) झ ;

In place of ° before a vowel to indicate the nasalisation, some more feasible (with the help of an "indicator") of Roman n, after the vowel will be better; the ordinary a should be used for Λ, and ordinary j for

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CONSONANTS—continued.

Indo-Roman Letters	Devanāgarī Equivalents and Names	Indo-Roman Letters	Devanāgarī Equivalents and Names
n'	= ज (तालव्य ज, पाईवाला ज) ;		
t'	= ट (चोटीवाला ट), t'h	=	(चोटीवाली) ट-पर-ह ठ, ट-के-साथ-ह (या प्राण) ठ ;
d'	= ड (चोटीवाला ड), d'h	=	(चोटीवाली) ड-पर-ह ढ, ड-के-साथ-ह (या प्राण) ढ ;
n'	= ण (सूक्ष्म ण, चोटीवाला ण) ;		
t	= त, th	=	त-पर-ह थ, त-के-साथ-ह (या प्राण) थ ;
d	= द, dh	=	द-पर-ह ध, द-के-साथ-ह (या प्राण) ध ;
n	= न (दन्त्य न) ;		
p	= प, ph	=	प-पर-ह फ, प-के-साथ-ह (या प्राण) फ ;
b	= ब, bh	=	ब-पर-ह भ, ब-के-साथ-ह (या प्राण) भ ;
m	= म ; y	=	य ;
r	= र ; l	=	ल ;
v, w	= व ([v] before [i, e, y] ; [w] before [Δ, u, a, o], and after consonants : or simply [v] could be used) ;		
s'	= श (तालव्य श, s' पाईवाला श),	=	ष (सूक्ष्म ष, चोटीवाला ष)
s	= स (दन्त्य स) ;		
h	= ह ;		
r'	= ङ (चोटीवाला ङ), r'h	=	ङ (चोटीवाली ङ-पर-ह, चोटीवाली ङ-के-साथ-ह या प्राण ङ).

In addition, for foreign sounds as introduced by Urdu, the following letters would be required :

f = फ = ف ;	z = ज = ز ط ذ ;	z' = झ = ز ;
x = ख = خ ;	ṡ = ग = غ ;	q = क = ق ;
ʃ = अलिफ हसजा = ا ;	p = प = پ ;	अयन की आवाज = ع .

A special note on the symbol [Δ] = अ is necessary.

In Indian writing, अ is grammatically the short vowel, and आ is its long form. This was so when अ was as much an open (विहृत) sound as आ. But at least from the time of Pāṇini, short अ changed its quality, it became a close (संहृत) sound, and thus it was no longer the short of आ,—in practice though not in theory. For this संहृत अ, which is equivalent to the *u* in English *but*, the Inter national Phonetic Association has been using the symbol [Λ]. This can be adopted for the Indian अ, and this will release [a] for आ, without making it necessary to have the length indicator [:] after the [a], which would have been unavoidable if simple [a] were used for अ. A good deal of inconvenience in having the length-indicator always after the [a] for आ is thus avoided.

For the *anusvāra*, the symbol [m̐] is put *after* the vowel, from the nature of the sound itself. Optionally, it could be rendered in Hindi by a simple [n], for which see below. The *anunāsika*, or nasalising value is denoted by putting the symbol *before* the vowel—[̐]—as a sort of warning beforehand that the vowel following is nasalised.

The Indo-Roman alphabet for Hindi stands thus, with the names for the letters being as in Hindi :

Λ	a	i	i:	u	u:	r	r:	l	e	Λi	o	Λu	Λ	Λm̐	Λh̐
	k	kh	g	gh	n̐										
	c	ch	j	jh	n̐										
	t'	t'h	d'	d'h	n̐										
	t	th	d	dh	n										
	p	ph	b	bh	m										
	y	r	l	v, w											
	s'	s'	s	h	r' r'h										
	f	z z'	x	q	q	!	q	*							
			Kh.	g.		?	q								

Where the final अ is absent in pronunciation, its equivalent in the Indo-Roman script, [Λ], is to be omitted from writing.

Before their corresponding class nasals, [n̐ n̐ n̐] may be written simply as [n]; so that the letter [n] may be allowed to behave like the *anusvāra* in Devanāgarī writing, e.g., पणज = पंजज [pan'kaʃ, or pankaj], पञ्चन = पंचन [pan'cam or pancam], तण्डव = तंडव [tan'd'aw, tand'aw]. As *anusvāra* = [m̐] has the sound of [n] in Hindi, and is often written as न्, e.g., वरन् = वर, the letter [n] consequently could be employed for [m̐] in Hindi, e.g., हंस, बंस = [hans, bans] rather than [ham'sa, wam'sa].

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SPECIMENS

(i)

जाओ, एक बार चल कर हम अपने उस पुराने देश को देखें तो सही, जो नालों के किनारे, आम के घने बागों के बीच में बसा हुआ है। जिस देश में घर-घर में चंदन के वृक्ष और दरवाजों में चंदन के किवाड़े लगे हैं। जहां सब लोग सोने के थालों में भोजन करते हैं, सोने के बरतनों में पानी पीते हैं। जहाँ घर-घर में चित्रशाला है। जहां की सब स्त्रियां चित्र-कला में निपुण हैं, और सब पुरुष चित्रों की सुन्दरता पर मुग्ध होने का हृदय रखते हैं। जहाँ घरोंके पिछवाड़े घनी बंसवाड़ी है। आम और महुवे के पेड़ों की छाया जहाँ रास्तों को शीतल और सुखद बनाये रखती है। जहाँ प्रत्येक काँठ से गान निकलता है। जहाँ की चौपालों में राजनीति के जटिल प्रश्न एक एक वाक्य से सुलभाये जाते हैं। जहाँ मनुष्य मात्र के जीवन का निर्दिष्ट लक्ष्य और निश्चित पथ है।

jao, ek bar chal kar ham apne us purane des' ko dekh'e to sahi : , jo nal'o ke kinare, am ke ghane bag'o ke bi:c m'e basa hua hai. jis des' m'e ghar ghar m'e candan ke vr'ks' aur darwaz'o m'e candan ke kiwar'e lage h'ai. jah'a sab log sone ke thal'o m'e bhojan karte h'ai, sone ke bartan'o m'e pani; pite h'ai. jah'a ghar ghar m'e citras'ala h'ai. jah'a ki: striy'a citrakala m'e nipun' h'ai, aur sab purus' citr'o ki:sundarata par mugdha hone ka hr'day rakhte h'ai. jah'a ghar'oke pichwar'e ghani; b'aswar'i; hai. am aur mahuve ke p'er'o ki: chaya jah'a rast'o ko shi:tal aur sukhad banaye rakhti; h'ai. jah'a pratyek kan't'h se gan nikalta hai. jah'a ki: caupal'o m'e raj-ni:ti ke jat'il pras'n ek ek wakya se suljhaye jate h'ai. jah'a manus'ya matra ke ji:wan ka nirdis't' laks'ya aur nis'cit path hai.

(ii)

आज कल दुख की एक नई टकसाल खुल गई है, और वह है—जीवन-संश्राम। जीवन-संश्राम ! जिधर देखिए, यही आवाज़ सुनाई देती है। इस संश्राम में आप किसी से सहानुभूति की, क्षमा की, प्रोत्साहन की आशा नहीं कर सकते। सभी अपने-अपने नख और दंत निकाले शिकार की ताक में बैठे हैं। उनकी क्रुधा प्रशांत-महासागर से भी गहरी है ; किसी तरह शान्त नहीं होतौ। काश ! यह दिन चौबीस घंटों की जगह अड़तालीस घंटों का होता।

इधर सूर्य निकला, और उधर मशीन चली। फिर वह दो बजे रात से पहले नहीं बंद हो सकती—एक मिनट के लिये भी नहीं। नाश्ता खड़े-खड़े कीजिए, खाना दीड़ते-दीड़ते खाइए, मित्रों से मिलने का समय नहीं—फालतू बातें सुनने की फुर्सत नहीं। मतलब की बात कहिए साहब, चटपट! समय का एक एक मिनट अशरफ़ी है, मोती है; उसे व्यर्थ नहीं खो सकते। वह संग्राम की मनोवृत्ति पच्छिम से आई है, और बड़े वेग से भारत में फैल रही है।

aj kal dukh ki: ek nai: t'aksal khul gai: hai, aur wah hai—ji:wan-sangram. ji:wan-sangram! jidhar dekhie, yahi: awaz sunai: deti: hai. is sangram m'e ap kisi: se sahanubhu:ti ki:, ks'ama ki:, protsahan ki: as'a nah'i: kar sakte. sab-hi: apne-apne nakh aur dant nikale s'ikar ki: tak m'e bait'he h'ai. un ki: ks'udha *pras'ant-mahasagar se bhi: gahri: hai; kisi: tarah s'ant nah'i: hoti:. kas'! yah din caubi:s ghant'o ki: jagah ar'tali:s ghant'o ka hota! idhar su:rya nikla, aur udhar mas'in oali:. phir wah do baje rat se pahle nah'i: band ho sakti:—ek minat' ke liye bhi: nah'i:. nas'ta khar'e-khar'e ki:jie, khana daur'te-daur'te khaie, mitr'o se milne ka samay nah'i:—faltu: bat'e sunne ki: fursat nah'i:. matlab ki: bat kahie sahab—cat'pat'! samay ka ek ek minat' as'arfi: hai, moti: hai, use vyarth nah'i: kho sakte. wah sangram ki: manovr'tti pacchim se ai: hai, aur bar'e veg se *bharat m'e phail rahi: hai.

(iii)

निसि दिन सौनन पियूष सो पियत रहे,
छाय रह्यो नाद बाँसुरी के सुरग्राम को ;
तरनि-तनुजा-तौर बन कुंज बीथिन में
जहाँ तहाँ देखती हैं रूप छविधाम को ।
कवि मतिराम होत हाँतो ना हिए तै नेक
सुख प्रेम गात को परस अभिराम को ;
ऊधो तुम कहत बियोग तजि जोग करौ,
जोग तब करै जो बियोग होय स्याम को ॥

nisi dina sraunana piyu:s'a so piyata rahai,
chaya rahyo nada b'asuri: ke suragrama ko;
*tarani-tanu ja-ti:ra bana kunja bi:thina m'ai
jah'a tah'a dekhati: h'ai ru:pa chabi-dhama ko.

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kābi *matiramā hotā h'ato na hie t'ai neka
sukha prema gata ko parasa abhiramā ko;
*u;dho tumā kahata biyogā taji jogā karau,
joga tabā karai jo biyogā hoyā *syamā ko.

[II] SANSKRIT

Sanskrit (as well as Pali and the Prakrits) can also be written in this *Bhāratiya-Romaka Lipi*—only for च and चा it may be thought advisable to write short [a] and long [a:] (and not [Δ] and [a] as in the vernaculars). ए, ओ may be properly indicated as long in Sanskrit—[e:, o:], and long and short in Pali and the Prakrits [e, e:] and [o, o:]. ऐ, औ would consequently be [ai, au] (or better, [a:i, a:u]), and not [Δi, Δu]. But to keep up an agreement with the vernaculars, it would perhaps be better, from the point of view of present-day Indians, to write Sanskrit in the vernacular way—च, चा=[Δ, a], ए, ओ=[e, o], ऐ, औ=[Δi, Δu].

If thought necessary, the *visarga* can be indicated as [h'], and the *upadhāniya* and *jihvāmūliya* forms of the *visarga* respectively as [f] and [x]. Special symbols will have to be employed for Vedic accent—a vertical bar, ['] justified, at the top of the syllable for the *udatta*, and the grave accent [˘] similarly for the *svarita*, the *anudatta* being left unmarked. For व, only [v] is to be employed; or [w], if it is intended to indicate the semi-vowel sound of वः both [v] and [w] which are equally permissible for the वनःख व in the modern vernaculars, need not be used for व in Sanskrit.

इत्येवं तेनाभिष्टुतावशिनावजग्मतुराहतुश्चैनम्—प्रीतौ खः ; एष तेषूपः ;
अशानेनमिति ॥ स एवमुक्तः प्रत्युवाच—नानृतमूचतुर्भगवन्तौ । न त्वहमेतम-
पूपमुपयोक्तुमुक्तहे गुरवे ऽनिवेद्येति ॥ ततस्तमशिनावूचतु । आवास्यां
पुरस्ताद्भवत उपाध्यायेनैवमेवाभिष्टुताभ्यामपूपो दत्त उपयुक्तः स तेनानिवेद्य
गुरवे, त्वमपि तथैव कुरुष्व यथा कृतमुपाध्यायेनेति ॥

ity e:vam te:na:bhis't'uta:v*as'vina:v a:jagmatur a:hatus' cainam-
"pri:tau svah', e:s'a te:pu:pah', as'a:n-ainam" iti.

sa e:vam uktah' praty uva:ca—"na:nr'tam u:catur bhagavantau. na
tv a:ham e:tam apu:pam upayo:ktum utsahe: gurave: -nive:dye:ti."

tatas tam *as'vina:v u:catur—"a:va:bhya:m purasta:d bhavata
upa:dhya:ye:naivam e:va:bhis't'uta:bhya:m apu:po: datta upayuktas
sa te:na:nive:dya gurave:, tvam api tathaiva kurus'va yatha: kr'tam
upa:dhya:ye:ne:ti."

[III] HINDUSTANI [URDU]

The Indo-Roman script for Hindi will also be suitable for Urdu. The order of the vowels as in Hindi can be retained. The consonants can be arranged as in the Urdu alphabet, as follows (the names of the letters in Urdu can for the present be applied to the Indo-Roman letters):

f = ا; b = ب; p = پ; t = ت; t' = ث (مکسر 'تے' - مر پر کلپی والی 'تے'); s = ه;
(کلپی والی 'تری' 'عم'); x = خ; d = د;
(کلپی والی 'تے'); r = ر; r' = ژ (چھکی موی 'ڈال'); z = ذ (کلپی والی 'ڈال');
z = ز; z' = ژ (حرکت والی 'ژے'); s = ص; s' = ش (ثین);
(مطبق 'فاه' - نقطہ والا 'فاه'); z' = ض (مطبق 'فاه' - نقطہ والا 'فاه');
(مطبق 'طا' - چھکی موی نقطہ والی 'طوی'); z = ظ (مطبق 'طا' - نقطہ والی 'طوی');
q = ع; q' = غ; f = ف; q = ق; k = ک; g = گ; l = ل; m = م; n = ن; v, w = و;
h = ہ; y = ی;

kh = کہہ; gh = گہہ; ch = چہہ; jh = جہہ; t'h = تہہ; d'h = دہہ; r'h = رہہ;
th = تہہ; dh = دہہ; ph = پہہ; bh = بہہ; (کہ پر ہ کہہ etc.)

حرف غنہ - مل = ٴ

SPECIMENS

(i)

قدیم اردو ادب اگرچہ زبان کی قدامت کی وجہ سے موجودہ نسلوں کے لئے شاید کچھ کم دلچسپی کا باعث بن سکے لیکن اس کے مطالعہ کے بعد اس امر کا یقین ہو جاتا ہے کہ اردو زبان اس قدر تہی مایہ نہیں ہے جیسا کہ عام طور پر سمجھا جاتا ہے - نیز آج سے تین سو برس پہلے بھی وہ اس کی اہل تہی کہ اس میں اعلیٰ درجہ کی شاعری کیجاتی تھی اور مشکل سے مشکل اور پیچیدہ سے پیچیدہ مسائل سلجھائے جاتے تھے - شاعری کی کوئی صنف ایسی نہیں جو اس خزانہ میں موجود نہ ہو - رزم اور بزم دونوں کی تصویریں جس خوبی کے ساتھ اس زمانہ میں دکھائی گئیں - بعد کے ادیبوں میں سوائے میر انیس اور میر حسن کے کوئی

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دوسرا ان کی نظیر میں نہ پیش کر سکا - افسوس تو اس بات کا ہے کہ بعد کے مصنفوں نے قدیم شاعروں کی تقلید بھی نہیں کی - وہ غزل کے دلدل میں ایسے پھنس گئے کہ کسی دوسری صنف شاعری تک ان کی رسائی دشوار ہو گئی - اور اس کا نتیجہ یہ ہوا کہ حالی کے زمانہ تک ہمارے یہاں طویل اور مسلسل نظموں کا فقدان رہا - اور حالی کے بعد جب اس کا احساس پیدا ہوا تو اچھے شاعروں کی کمی ہو گئی - جو حالی کی تقلید میں اعلیٰ سے اعلیٰ ادبی کارنامے پیش کر سکتے *

qadim *urdu: adab agarci zaban ki: qadamat ki: wazh se maujud: da nazi'o ke lie s'ayad kuch kam dilcasp: ka baqi's ban sake, lekin us ke mut'alaqa ke baqd is amr ka yaqi:n ho jata hai ki *urdu: zaban is qadr tihi, mayn nah'i: hai jaisa ki qam t'aur par samjha jata hai. ni:z aj se ti:n sau baras pahile bhi: wuh is ki: ahi thi: ki is m'e aqla darje ki: s'auqiri: ki: jati: thi: aur mus'kil-se-mus'kil aur peci:da-se-peci:da masafil suljhaye jate the. s'auqiri: ki: koi: s'inf aisi: nah i: jo is xizane m'e maujud na ho. razm aur bazm, don'o ki: tas:wir e jis xu:bi: ke sath is zamane m'e dikhai: ga'i:, baqd ke adi:b'o m'e siwae *mi:r anis aur *mi:r h'asan ke koi: du:sra in ki: naz'ir m'e na pes' kar saka. afsos to is bat ka hai ki baqd ke mus'an-nif'o ne qadi:m s'auqir'o ki: taqli:d bhi: nah'i: ki:. wuh qazal ke daldal m'e aise ph'as gae ki kisi: du:sri: s'inf-i-s'auqiri: tak un ki: rasai: dus'war ho gai:,. aur us' ka nati:ja yah hu:a ki *h'ali: ke zamane tak hamare yah'a t'awil aur musalsal naz'm'o ka fuqdan raha, aur *h'ali: ke baqd jab is ka ih'sas paida hu:a to acohe s'auqir'o ki: kami: ho gai:, jo *h'ali: ki: taqli:d m'e aqla-se-aqla adabi: karname pes' kar sakte.

(ii)

ای شعر - دل فریب نہ ہو تو تو غم نہیں
پر توجہ پہ حیف ہے جو نہ ہو دل کداز تو
صنعت پہ ہو فریفتہ عالم اگر تمام
ہاں - سادگی سے آلیو اپنی نہ باز تو
جوہر ہے راستی کا اگر تیری ذات میں
تعمین روزگار سے ہے بینیاں تو
حسن اپنا گر دکھا نہیں سکتا جہاں کو
آپے کو دیکھ - اور کر آپے پہ ناز تو

تو نے کیا ہے بعد حقیقت کو موج خیز
دھوکے کا غرق کرے رهیگا جہاز تو
وہ دن گئے کہ جہوت تھا ایمان شاعری
قبلہ ہو اب ادھر تو نہ کیجیو نماز تو
اہل نظر کی آنکھ میں رہنا ہے گر عزیز
جو بیبصر ہیں اسے نہ رکھے ساز باز تو
ناک ازہری دریا سے تیری گر چڑھائیں لوگ
معذرت جان انکو - جو ہو چارہ ساز تو
چپ چاپ اپنے سچ سے گئے جا دلوں میں گھر
اونچا ابھی نہ کر علم امتیاز تو
جو نابلد ہیں انکو بتا چور بنکے راہ
گر چاہتا ہے خضر کی عمر دراز تو
عزت کا بھید ملک کی خدمت میں ہے چھپا
محمود جان آپ کو گر ہے ایار تو

ay s'iqr, dil-fireb na ho tu:, to kam nah'i ;
par tujh-pa h'ail hai, jo na ho: dil-gudaz tu:.
s'anqat pa ho firefta qalam agar tamam,
h'a,—sadagi: se aayo apni: na baz tu:.
jauhar hai rasti: ka agar teri: sat m'e,
tah'si:n-i-rozgar se hai be-niyaz tu:.
h'usn apna gar dikha nah'i: sakta jahan ko,
ape ko dekh, aur kar apne pa naz tu:.
tu: ne kiya hai bah'r-i-h'aziqat ko mauj-xez ;
dhoke ka qarq kar ke rahega, jahaz, tu:.
wuh din gae, ki jhu:t' tha i:man-i-s'auqiri: ;
qibla ho ab udhar, to na ki:jo namaz, tu:.
ahl-i-na'ar ki: akh-m'e rahna hai gar qazi:z,
jo be-bas'ar h'ai, un se na rakh saz-baz tu:.
nak u:pari: dawa se teri: gar car'ha'e log,
mau:u:r jan un-ko, jo ho cara-saz tu:.
cup-cap apne saose kiye ja dil'o m'e ghar,
u:oa abhi: na kar qalam-i-imtiyaz tu:.

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jo na-bālad h'āi, un ko bāta cor bān ke rah—
gar cahta hāi *xiz'r ki: qumr-i-dāraz tu;
qizzat ka bhed mulk ki: xidmat m'e hāi chipa;
*mah'mu:d jan ap ko, gar hāi *āyaz tu:.

[IV] PERSIAN

As a classical language, Persian can equally be written with the Indo-Roman script as employed for Hindustani (Hindi and Urdu), following the Indian pronunciation of Persian, which is archaic for the language, being based on Persian pronunciation of five hundred years ago. In present-day Persia, a standardised Roman spelling does not appear to have been generally accepted, but it will be quite easy to write Persian in its modern pronunciation in the Roman character without it being necessary to use a single capped or dotted letter.

The short [a] of Modern Persian is pronounced very much like the South English *a* as in *man*, and hence this can be conveniently represented by [æ]; the long [a:] of Modern Persian has become like the South English *au* or *aw* as in *caught*, *law* (and a frank [u:] before nasals), and this pronunciation can be well indicated by the symbol [ɔ], as employed in the alphabet of the International Phonetic Association: if [ɔ] is thought too outlandish, [a] simply can be employed instead, differentiating it from the short [æ]. The short vowels of Modern Persian can thus be written [æ, e, o], thus بَ پ بُ = [bæ, be, bo] (in Indian pronunciation [ba, bi or be, bu or bo]); and the long vowels of Modern Persian also can be written [a or ɔ, i, u], thus بوی با— = [ba or bɔ, bi, bu] (in Indian pronunciation [ba:, bi: or be:, bu: or bo:]), and the diphthongs as [ei, ou], e.g., بوی = [bei, bou] (in Indian pronunciation [bai, bau]). The long ی and و vowels of Modern Persian are always pronounced as *ma'rif*, i.e., [i:] and [u:], the Indian (*majhul*) values of [e:] and [o:] are unknown to Modern Persia; as both short [e] and short [o] will have to be used for representing the Indian pronunciation of Persian, long [e:] and [o:] will also be necessary in India. The *izāfat* and the conjunction و are frequently pronounced as short [e] and [o] in India, and they may be written as such.

SPECIMENS

(i)

شخصه از افلاطون پرسید که سالهای بسیار در جهان بودی و سفر دریا کردی در دریا چه عجایب دیددی - گفت عجب همین بود که از دریا بکناره سلامت رسیدیم -

A ROMAN ALPHABET FOR INDIA

(Indian Pronunciation)

s'axs'e: az *aflat'u:n pursi:d ke, "salha-e bisyar dar jahaz bu:di: o safar-e-darya kardi; ; dar darya ce qajayab di:di: ?"—guft, "qajab hami:n bu:d ke az darya ba-kinara salamat rasi:dam."

(ii)

Below are given two transcriptions of Persian, in Indian and in Modern Persian pronunciation—the first in Indo-Roman, and the second in what may be called Perso-Roman. It is to be noted that in India, final [n] after a long word becomes a mere nasalisation. [e] = *nim-fathah*.

کریمما بیخشا بر حال ما
که هستیم اسیر کمند هوا
نداریم غیر از تو فریاد رس
توئی عاصیان را خطا بخش و بس
نگهدار ما را ز راه خطا
خطا در گذار و صواب نمما
چهل سال عمر عزیزت گذشت
مزاج تو از حال طفلی نگشت
همه با هوا و هوس ساختی
دمه با مصالح نپرداختی
مکن تکیه بر عمر ناپائدار
مباش ایمن از بازی روزگار

(Indian Pronunciation : Indo-Roman)

kari:ma ! ba-baxs'a-e-bar h'al-e-ma,
ke haste:m asir-e:-kamand-e:-hawa.
na dare:m qair az tu faryade ras !
tu i: qas'iy'a-ra xat'a-baxs' o bas.
nigahdare ma-ra ze-rah-e-xat'a,
xat'a dar guzar o: s'awabam numa...
cehel sale qumr-e:-qazi:zat guas't,
mizaj-e:-to az h'al-e-t ifli: nagas't.
hamah ba hawa o: hawas saxeti:;
dame: ba mas'alih' na pardaxeti:.
ma-kun takya bar qumr-e-na-paedar
ma-bas' i:man az bazi:-e:-ro:zegar.



(Modern Persian Pronunciation : Perso-Roman)

kærima ! bæbæxs/a-e-bær h'al-e ma,
[kærimo ! bæbæxs/o-e-bær hol-e mo]
ke hæstim æsir-i kæmænd-e hæva.
næ darimæ xelr æz to færyadæ ræs !
to i qas'lyan ra xæt'a-bæxs/ o bæs.
negæhdaræ ma ra ze rah-i xæt'a,
[negæhdoræ mo ro ze roh-i xæt'o]
xæt'a dær gozar u s'ævabæm noma....
cehel salæ qomr-i qæzizæt gozæs't
mezaʒ-i to æz h'al-e t'efli nægæs't.
hæmeh ba hæva u hævæs saxeti,
dæmi ba mæs'aleh' næ pærdaxeti.
mæ kon tækye bær qomr-e na-pædar
mæ-bas' imæn æz bazi-e ruzægar.

In a simplified Perso-Roman, representing the actual pronunciation without any reference to the Perso-Arabic orthography [s, s'] = س, ص, can be written simply [s] = same as س; [t'] = ط simply [t] = ت; [h'] = ح, simply as [h] = ه; [z, z', z''], that is, ذ, ض, ظ, as [z] = ج; and [x] = خ and [q] = ق being both pronounced as [x] = خ, one symbol can be written for both—perhaps [q] as the more common letter would be preferred; [ɣ] = غ can be ignored, also [ʃ] = ش; and in scanning, the indistinct vowel which is intruded can be written as [ə], as it has been done above. In the modern pronunciation, [v] is to be used rather than [w]; the vowels [æ e o] are always short; [a] = [o], as in English *law*, [i], and [u] are always long. If [æ] is thought too outlandish, simple [a] can be used for the short vowel = *zabr* or *fathah*, and [o] then can be used for the so-called long ā. See p. 39 for transcriptions.

A PERSO-ROMAN ALPHABET FOR MODERN PERSIAN

VOWELS

Short	...	æ (or a), e, o; ə
Long	...	ā (or ʔ), i, u
Diphthongs	...	ei, ou

CONSONANTS

		Gutturals	Palatals	Dentals	Labials
Stops	...	k, g	(k', g')	t, d	p, b
Affricates	...		c, ɟ		
Spirants	...	x, q (or ɣ)	s', z', y	s, z	f, v
Liquids	...			r, l	
Nasals	...	(n'=n)	(n'=n)	n	m

[k', g'] are subsidiary values of [k, g], and may be optionally employed. It is to be noted that initial and intervocal [k, k', t, p] of Modern Persian are strongly aspirated, as [kh, k'h, th, ph], but this aspiration need not be indicated in writing, as much as it is not done in English.

SPECIMEN OF MODERN PERSIAN

روح بشر نیز رزی خواهد آمد که از تماشا و کار بردن این همه وسایل ترقی
که تمدن جدید جلوهش میریزد خسته شده و خود را در میان آنها محبوس دیده -
به اطراف خود خواهد نگرست و وقتی که از مادر خود یعنی از روح ازلی و جمالی
مطلق اثری پیدا نکرد آنوقت بنای گریه و ناله خواهد گذاشت و فریاد خواهد
زد — مادر! مادر!

ruh-e bæs'ær niz ruzi xahæd amæd ke æz tæmas'a vo kar bordæn-e in
hæme væsael tæræqqi ke tæmæddon-e jædid jæluyæs' mirizæd xæste s'ode vo
xod ra dærmeyan anha mæhbus dide. be atraf-e xod xahæd nægerist, o
væqtike æz madær-e xod yani æz ruh-e æzæli vo jamali motlæq æsæri
peida næ-kærd, an væqt bæna-e gærie vo nale xahæd gozas't o færyad xahæd
zæd—madær! madær!

The same text in the alternative system, with [a] short æ, and [o]=
long ā:

ruh-e bas'ar niz ruzi xohad omad k'e az tamos'o vo kor bordan-e in
hame vasoel taraqqi k'e tamaddon-e jadid jaluyas' mirizad xaste s'ode vo
xod ro darmeyon onho mahbus dide. be otrof-e xod xohad nagerist, o
vaqtik'e az modar-e xod yoni az ruh-e azali vo jamali motlaq asari
peido na-kard, en vaqt bano-e gærie vo nole xohad gozos't o faryod xohad
zad—modar! modar!

[V] ARABIC (CLASSICAL)

Like Persian, Arabic is a classical language of India, although foreign to the country. Arabic quotations may occur in Urdu, and it may be necessary to write them in Roman. The Indo-Roman script for Hindustani covers Arabic in its Indian pronunciation, but to transliterate Arabic in Arab pronunciation it would be found convenient to have two letters from the Greek—[θ] and [δ], for the Arabic sounds of ط and ذ. (Failing these, an Italic [t] and an Italic [d] can be employed.) The vowels will be as follows: [a, a:, i, i:, u, u:]; the diphthongs—[ay, aw]. For consonantal ڤ, we should use only [w]. The Roman equivalents for the Arabic letters (consonants) would then be—

f=ف; b=ب; t=ت; θ (or t)=ث; j=ج; h'=ح; x=خ;
 d=د; δ (or d)=ذ; r=ر; z=ز; s=س; s'=ش; s'=ص; d'=ض;
 t'=ط; δ'=ظ; q=ع; ڤ=غ; f=ف; q=ق; k=ك; l=ل; m=م;
 n=ن; w=و; h=ه; y=ي.

Tanwin=an', in', un'; Tā-hā=th (or t).

SPECIMENS

(i)

فِي الْبَدْرِ كَانَ الْكَلِمَةُ رَ الْكَلِمَةُ كَانَ عِنْدَ اللَّهِ رَ كَانَ الْكَلِمَةُ اللَّهُ * هَذَا كَانَ
 فِي الْبَدْرِ عِنْدَ اللَّهِ * كُلُّ شَيْءٍ بِهِ كَانَ رَ بَغِيرِهِ لَمْ يَكُنْ شَيْءٌ مِمَّا كَانَ * فِيهِ كَانَتْ
 الْكَيْفُ رَ الْكَيْفُ كَانَتْ تَرَى النَّاسَ * رَ النَّوْرُ يَضِي فِي الظُّلْمَةِ رَ الظُّلْمَةُ لَمْ تَدْرِكْهُ *
 كَانَ إِنْسَانٌ مَرْسَلٌ مِنَ اللَّهِ إِسْمُهُ يُوحَنَّا * هَذَا جَاءَ لِلشَّهَادَةِ لِيَشْهَدَ لِلنَّوْرِ لِكَيْ
 يُوْمِنَ الْكُلُّ بِوِاسِطَتِهِ *

fi-l-badfi ka-na-l-kalimathu, wa-l-kalimathu ka:na qinda-lla:hi, wa
 ka-na-l-kalimathu-lla:ha. ha:da, ka-na fi-l-badfi qinda-lla:hi. kullu s'ayfin/
 bihi ka-na wa bi-qayrihi lam yakun s'ayfun/ mimma: ka:na. fi:hi ka:nati-l-
 h'aya:wthu, wa-l-h'aya:wthu ka:nat nu:ra-l-na:si. wa-l-nu:ru yud'i:fu fi:l-
 δ-ulmathi, wa-l-δ-ulmathu lam tudrik-hu.

ka:na finsa:nun/ mursalun/ mina-lla:hi' ismuhu *yu:h'anna:. ha:da, ja:fa
 il-l-s'aha:dathi li-yas'hada li-l-nu:ri likay yufmina-l-kullu bi-wa:sit'atihi.

(ii)

غَزَالٌ وَتُعَلَّبُ - غَزَالٌ مَرَّةٌ عَطِشٌ فَنَزَلَ إِلَى جَبِّ مَاءٍ فَشَرِبَ مِنْهُ بِشَرَّةٍ -
ثُمَّ أَوَادَ الطَّلُومَ فَلَمْ يَقْدِرْ فَنَظَرَهُ التُّعَلَّبُ فَقَالَ لَهُ - يَا أَخِي قَدْ أَسَأْتَ فِي فِعْلِكَ
إِذَا لَمْ تَمَيِّزْ كَيْفَ تَطْلَعُ وَبَعْدَ ذَلِكَ نَزَلَتْ *

ḡaza:lun' wa θaqlabun'. ḡaza:lun' marrathan' qat'is'a ; fa-nazala filay
jubbi ma:fin', fa-s'ariba min-hu bi-s'arahin'. θumma fara:da -l-t'ulu:qa
fa-lam yaqdir, fa-naḡ'ara-hu -l-θaqlabu, fa-qa:la la-hu—"ya: faxi, qad
fasafta fi: fiqlika [iḡ lam tumayyiz kayfa tat'laqu wa-bayda ḡalika nazalta."

[VI] BENGALI

For Standard Bengali, the Indo-Roman alphabet as for Hindi can be employed, but as the Bengali pronunciation of অ=অ is not [A], but [o], this may be used in place of [A]; ঐ=ই and ঔ=ঔ will then have to be written [oi, ou], or, better, [oi, ou]. But it would be better to follow the All-India system of transliteration, and equate Bengali অ with [A], it being understood that in Bengali [A] has the value of a more rounded sound, of [o].

Colloquial Bengali অ' (i.e. অ followed by an ই, which is either lost or is weakly pronounced) and আ' (i.e. আ similarly treated) can be indicated by [A] and [a] followed by a symbol [ʔ] which can be made from the note of interrogation, [?], with the vertical line and the dot at the bottom broken off: [Aʔ] and [aʔ]: of these, [Aʔ] has the value of a frank [o], and [aʔ] of a fronted [a]. This symbol can be called in Bengali ইলেক=[ilek]. Failing this special symbol, the inverted comma could be employed as a vowel-modifier. ব-ফল or subscribed [v] is denoted by [w]; and the doubling of consonants after superscribed [r]=repha is omitted: e.g., ধর্ম, কর্তব্য are to be written as [dharma, kartabya], and not with [mm] and [tt].

The Indo-Roman Alphabet for Bengali is given below.

The Bengali equivalents are to be used as names of the Indo-Roman letters, and in some cases, descriptive names, given within brackets, will be useful for young beginners (as the current descriptive names in Bengali are).

A=অ (the final অ, when not pronounced, is to be omitted in Indo-Roman spelling); a=আ; i=ই; i: =দীর্ঘ ই; u=ঊ; u: =দীর্ঘ ঊ; (where

in pure Bengali or vernacular words, [i] and [i:], [u] and [u:] are both allowed, for convenience [i, u] only may be used); r' = ঞ; r = দীর্ঘ ঞ; l' = ঞ; l = দীর্ঘ ঞ; e = ঞ; Ai = ঞ; o = ও; Au = ও; A = অঁ (চন্দ্রবিন্দু); Am' = অং (অম্বার); since the Bengali pronunciation of the *anusvāra* is identical with that of ও = [n'], this may also be denoted by [An'] = অঙ, অং; Ah' = অঃ; A' = অয়ে ইলেক; a' = আয়ে ইলেক; ঞ = বাঁকা এ, আ;

k = ক; kh = কয়ে-হ (বাকয়ে প্রাণ) খ; g = গ; gh = গয়ে-হ (বা গয়ে প্রাণ) ঘ; n' = (মাধ্যম-কোঁটা) ঙ;

c = চ; ch = চয়ে-হ ছ; j = বর্গীয় জ; jh = জয়ে-হ ঞ; n' = (কাঁধে-বাড়ী) ঞ;

t' = (টিকি-মাথা) ট; t'h = (টিকি-মাথা) টয়ে-হ ঠ; d' = (টিকি-মাথা) ড; d'h = (টিকি-মাথা) ডয়ে-হ ঢ; n' = (টিকি-মাথা) মূর্ধ্য ৭;

t = ত; th = তয়ে-হ থ; d = দ; dh = দয়ে-হ ধ; n = দন্ত্য ন;

p = প; ph = পয়ে-হ ফ; b = বর্গীয় ব; bh = বর্গীয় বয়ে-হ ভ; m = ম;

y = য; j = অন্তঃস্থ য; r = র; l = ল; w = (আনাগোনা) অন্তঃস্থ ব, ব, ব-ফলা, ওয়, -ওয়; s' = (কাঁধে-বাড়ী) তালব্য শ; s' = (টিকি-মাথা) মূর্ধ্য য; s = দন্ত্য স; h = হ;

r' = টিকি-মাথা ড; r'h = (টিকি-মাথা) ডয়ে-হ ঢ; ks' = কয়ে-মূর্ধ্য-বয়ে-ক্ষ (খিয়) — can also be written খ্য = [khy], or খ = [kh] (in non-Sanskrit words); so jn' = জয়ে-ঞ = জ্ঞ, can also be written as গ্য [gy'].

(For representing dialectal East Bengali pronunciation: [f] = হ of East Bengali; [gf, jf, d'f, df, bf] = respectively ঘ, ঞ, ঢ, ধ, ভ; [ts, dz] can be written for indicating the East Bengali values of চ and জ, and [s] for that of ছ).

SPECIMENS.

(i)

বাঁশের নলটা তাঁহার বড়ই সাধের জিনিস ছিল। এক সাহেবের সঙ্গে খানসামা হইয়া তিনি পাহাড়ে গিয়াছিলেন, সেইখানেই এই সাধের জিনিসটা ক্রয় করেন। ইহার গায়ে হিজি-বিজি কালো-কালো অনেক দাগ ছিল। আশীর মনে করিতেন, নলের সেগুলি অলঙ্কার, তাই সে হিজি-বিজিগুলির বড়ই গোরব করিতেন। বস্তুতঃ সেগুলি অলঙ্কার নহে, সেগুলি অক্ষর—চীন ভাষার অক্ষর। তাহাতে লেখা ছিল,—“চীন দেশের মহাপ্রাচীরের সন্নিকট লিং-টিং শহরের মো-পিং নামক কারিগরের দ্বারা এই নলটা প্রস্তুত হইয়াছে। নল-নির্মাণ-কার্য্যে মো-পিং অস্বীকৃত কারিগর, জগৎ জুড়িয়া তাহার সুখ্যাতি। মূল্য চারি আনা। বাঁহার নলের আবশ্যক হইবে, তিনি তাঁহারই নিকট হইতে যেন ক্রয় করেন, বাঁজে মেকরদিগের কাছে গিয়া যেন বুধা সময় নষ্ট না করেন। মো-পিংয়ের নল ক্রয় করিয়া যদি কাহারও মনোনীত না হয়, তাহা হইলে নল ফিরাইয়া দিলে মো-পিং তৎক্ষণাৎ মূল্য ফিরাইয়া দিবেন।” বাঁহা হউক, আশীর যে নলটা কিনিয়াছিলেন, তাহা যনের মত হইয়াছিল,

তাই রক্ষা। না হইলে, মূল্য ফেরত লইতে হইত। যুদ্ধিতির যে পথ দিয়া স্বর্গে গিয়াছিলেন, সেই ভুবান্বয় হিমগিরি অতিক্রম করিয়া, তিব্বতের পর্বতময় উপত্যকা পার হইয়া, তাতারের সহস্র-কোশ মরুভূমি চলিয়া, চীনের উত্তর সীমায় লিং-টিং শহরে আমীরকে বাইতে হইত, সেখানে বাইলে তবে মো-পিঙের সহিত সাক্ষাৎ হইত, মো-পিং সিকিটা ফিরাইয়া দিতেন। তাই বলি, ধর্ম রক্ষা করিয়াছে যে নলটা আমীরের মনোমত হইয়াছিল।

b'as'er nalt'i t'ahar bar'a-i sadher jinis chila. æk saheber san'ge kha-sama hniya tini pahar'e giyachilen, seikhapei ei sakher jinist'i kray karen. ihar gaye hiji-biji kalo-kalo anek dag chila. *ami:r mane kariten, naler seguli alan'kar, tai se hiji-biji-gulir bar'a-i gaurab kariten. bastuto seguli alan'kar nahe—seguli aks'ar, *ci:n bhas'ar aks'ar. tahate lekha chila—“*ci:n des'er mahapraci:rer sannikat' *lin'-t'in' s'aharef *mo-pin' namak karigarer dwara ei nalt'i prastut haiyache. nal-nirman-karjye *mo-pin' adwiti:ya karigar, jagat jur'iya tahar sukhayati. mu:lya cari ana. j'ahar naler abas'yak haibe, tini t'ahar-i nikat' haite jæna kray karen, baje mekar-diger kache giya jæna br'tha artha-nas't'a na karen. *mo-pin'-er nal kray kariya jadi kahar-o manoni:ta na hay, taha haile nal phiraiya dile *mo-pin' tats'an'at mu:lya phiraiya diben.” jaha hauk, *ami:r je nalt'i kinyachilen, taha maner mata haiyachila, tai raks'a. na haile, mu:lya pherat laite haite. *judhis't'hir je path diya swarge giyachilen, sei tus'ar-may *himagiri atikram kariya, *tibbater parbat-may upatyaka par haiya, *tatarer sahasra kros' maru-bhu:ni caliya, *ci:ner uttar si:may *lin'-t'in' s'ahare *ami:r ke jaite haite, sekhane jaile tæbe *mo-pin'er sahiti saks'at haite, *mo-pin' sikiti'i phiraiya ditæn. tai balli, dharme raks'a kariyache je nalt'i *ami:rer manomata haiyachila.

(ii)

মাটির প্রদীপখানি আছে মাটির ঘরের কোলে ।
 সন্ধ্যা তারা তাকায়, তারি আলো দেখবে ব'লে ॥
 সেই আলোটি নিষেধ-হত প্রিয়ার ব্যাকুল চাওয়ার মত,
 সেই আলোটি মায়ের প্রাণের ভয়ের মত দোলে ॥
 সেই আলোটি নেবে অলে শ্রামল ধরার হৃদয়-তলে,
 সেই আলোটি চপল হাওয়ার ব্যাধায় কাঁপে পলে পলে ।
 নামূল সন্ধ্যা তারার বাণী আকাশ হ'তে আশীষ আনি',
 অমর শিখা আকুল হ'ল, মর্ত্য শিখায় উঠতে অ'লে ॥

mat'ira pradi:pa-khani ahe mat'ira gharexa kole;
 sandhya-tara takay tar-i alo dekhbe ba'le.

sei alot'i nimes'a-hata priyara byakul cawar mata;
 sei alot'i mayera pran'era bhayera mata dole.
 sei alot'i nebe jwale s'yamala dharara hr'daya-tale;
 sei alot'i capala haway byathay k'ape pale pale.
 namlo sandhya-tarara ban'i, akas' ha'te as'i:s' ani'—
 amara s'ikha akula ha'lo—martya s'ikhay ut'hte jwa'le.

(iii)

সামনে এল' অসীম সমুদ্র, স্বপ্নের চেউ-তোলা নীল যুগের যত । সেখানে রাজপুত্র
 বোড়ার উপর থেকে নেমে প'ড়ল ।

কিন্তু যেমনি মাটিতে পা পড়া, অমনি এ কি হ'ল? এ কোন্ জাদুকরের জাদু?

এ যে শহর! ট্রাম চ'লেছে । আপিস-মুখো গাড়ির ভিড়ে রাস্তা ছুঁগম । তাল-পাতার
 বাঁশিওয়ালা গলির ধারে রাস্তায় উলঙ্গ ছেলেদের লোভ দেখিয়ে বাঁশিতে হুঁ দিয়ে' চ'লেছে ।

আর রাজপুত্রের এ কি বেশ? এ কি চাল? গায়ে বোতাম-খোলা জামা, ধুতিটা
 খুব সাদা নয়, জুতো-জোড়া জীর্ণ । পাড়াগাঁয়ের ছেলে, শহরে পড়ে, টিউশনি ক'রে
 বাসা-খরচ চালায় ।

রাজকন্যা কোথায়?

তার বাসার পাশের বাড়িতেই । চাঁপা ফুলের যত রঙ নয়, হাসিতে তার মাণিক
 খসে না । আকাশের তারার সঙ্গে তার তুলনা হয় না; তার তুলনা, নব বর্ষার ঘাসের
 আড়ালে যে নাম-হারা ফুল ফোটে, তারি সঙ্গে ।

samne elo asi:m samudra, swapner d'heu-tola ni:l ghumer mata.
 sekhane raj-puttur ghor'ar upar theke neme pa'r'la.

kintu jemni mat'ite pa par'a, amni e ki ha'la? e kon jadukarer jadu?

e je s'ahar! t'ram ca'leche. apis-mukho gar'ir bhir'e rasta durgam.
 tal-patar b'as'iwala galir dhare rastay ulan'ga cheleder lobh dekhiye b'asite
 ph'u diye ca'leche.

ar raj-putturer e ki bes'? e ki cal? gaye botam-khola jama, dhutit'a
 khub saph nay, juto-jor'a jirn'a. par'ag'ayer chele, s'ahare par'e, t'ius'ani
 ka're basa-kharac calay.

raj-kanya kothay?

tar basar pas'er bar'itel. o'apa phuler mata ran' nay, hasite tar
 man'ik khase na. akas'er tarar san'ge tar tulana hay na; tar tulana, naba
 bare'ar ghaser ar'ale je nam-hara phul phot'e, tari san'ge.

[VII] GUJARATI

The Indo-Roman alphabet for Hindi will also serve for Gujarati, with the addition of [l'] = લ. For v, [v] alone is to be used. The recursive sounds of Gujarati, like क्ह, ग्ह, प्ह, ब्ह etc., which result from the change of [h] to the glottal stop [ʔ], can be written, if thought necessary, as [kʃ, gʃ, pʃ, bʃ] etc.

SPECIMEN

આપણી ભાષામાં પુરાણોની કથા અને કલ્પનાઓને હલાવી હલાવીને ઘણાં કાવ્ય લખાયાં છે, પરંતુ અત્યાર સુધીમાં કેવલ ઇતિહાસિક વસ્તુવાડું કાવ્ય જાણવામાં આવ્યું નથી. જૂનામાં જૂનું એવું વીરકાવ્ય તે કાઠ્ઠડ-પ્રબંધ છે. આ પ્રબંધને પ્રજાની જાણમાં લાવવાનું માન પ્રાચીન-શોધ-રસિક પ્રખ્યાત વિદ્વાદર સ્વ. ડા. બ્યૂલરને ઘટે છે. જૂના સંસ્કૃત ગ્રંથોની શોધમાં એઓ રજપૂતસ્થાન તરફ ગયા હતા, ત્યાં થરાદ ના જૈન મંડાર તપાસતાં તેમની દૃષ્ટિ આ પ્રબંધ ઉપર પડી. લુગડાના બાંધણમાં બાંધેલું અને સુરક્ષિત દાવડામાં મુકીને તાઝાકુંચીવાઝા ઘટારામાં સાચવેલું આ રત્ન કદરદાન ભવેરી ની દૃષ્ટિ પડતાંજ તેમણે તેનું આબ જોડ કિંમત કરી. પોતે પની નકલ કરાવીને સ્વ. નવલરામ લક્ષ્મીરામ પંડ્યા, જેઓ શાઝાપત્રના તંત્રી હતા અને જેમના ઉપર ગુજરાતી ભાષાના સારા વિદ્વાન તરીકે પોતાને પચ્ચાત હતા, તેમની તરફ મોકલી દીધી. એકાં પ્રત ઉપરથી સંશોધન કરવું ઘણું વિકટ ધારી તેમણે લખેલી પ્રત ગેરવત્તે ન જાય માટે કાઢકે કાઢકે શાઝાપત્રમાં છાપી.

apn'i: bhas'a-m'a puran'o-ni: katha ane kalpanao-ne hu:lavi: hu:lavi: ne ghan'ae kavya lakhay'a che, parantu atyar sudhi:m'a keval'atithasik vastuvai'u kavya jan'va-m'a avy'u nathi: ju:na-m'a ju:n'u ex'u vi:r-kavya te *kanhad'de-prabandh che. a prabandh-ne praja-ni: jan'm'a lavva-n'u man praci:n-s'odh-rasik prakhyat vidvad-var svarg-vasi: d'akt'ar *byu:lar-ne ghat'e che. ju:na sam'skr't grantho-ni: s'odh-m'a eo rajput-sthan taraf gaya hata, ty'a *tharad-na *jain bhān'd'ar tapast'a temni: dr's't'i a prabandh upar pad'i. lugd'a-na b'adhan'-m'a ba'dhel'u, ane suraks'it dabd'a-m'a muki:ne tal'a-kun'ci:-val'a pat'ara-m'a sacvel'u a ratna kadar-dan jhaveri-ni: dr's't'ie pad't'a-j temn'e ten'u ab joi kimmat kar. pote eni: nakal karavi:ne svarg-vasi: *navalram *laksm'i:ram *pan'd'ya, jao *s'al'a-patra-na tantri: hata ane jemna upar *gujarati:

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bhas'a-na sara vidvan tari:ke potane paks'apat hato, temni: taraf mokli:
di:dhi:. eka-j prat upar-thi: sam's'odhan karv u ghan'u vikat' dhari:
temn'e lakkheli: prat gervalle na jay mat'e kad'ke kad'ke *s'al'a-patrā-m'a
chapi:.

[VIII] MARATHI

The Indo-Roman script for Gujarati will also do for Marathi. [A] = अ will of course have its Marathi value—that of an unrounded [o]. The [ts, dz] pronunciation of च, ज need not be specially indicated, [c, j] alone being employed. We need not write च as [dny] or [dn]: the Pan-Indian [jn'] should do; and, as in Gujarati, [v] alone is to be employed for व. ञ should be written [mh], rather than [hm].

SPECIMEN

श्रीमद्भगवद्गीतेवर ज्ञानेश्वर महाराजांनीं जी टीका केली तिचें नांव
“भावार्थदीपिका”. तीच “ज्ञानेश्वरी” या नांवाने हल्लीं सुप्रसिद्ध आहे. या
ग्रंथावर भाविक लोकांची मोठी श्रद्धा आहे, हे योग्यच आहे. परन्तु माझे
दृष्टीने असे आहे कीं, महाराष्ट्रभाषा बोलणारे जेवढे आहेत त्या सर्वांची या
ग्रंथावर श्रद्धा असावी. तथापि असे नसण्याचे कारण ज्ञानेश्वरीची भाषा
दुर्बोध आहे असें बहुतेकांचें दृष्टीने आहे. परंतु हा दुर्बोधपणा केवळ ज्ञानेश्वरी-
चा आहे असें दृष्टीने येत नाही. ज्या मूलग्रंथावर दृष्टीने भगवद्गीतेवर ही
टीका आहे, तीच ग्रंथ मुळीं गूढ आहे. वेद, वेदांगे, उपनिषद्, शास्त्रे, इत्यादि-
कांतील जे सनातन आर्यधर्माचे भांडार, त्या सर्वांचा उल्लेख या ग्रंथांत झाला
आहे. हा उल्लेख करण्याचा प्रयत्न जर साधारण पुरुषापासून झाला असता, तर
तो यथायोग्य दृष्टावा तसा कधींच झाला नसता. परंतु श्रीकृष्णपरमात्मा
यांच्या मुखानून ही भगवद्गीता निघाली, व ती केवळ सामान्य मनुष्यास दिली,
असें नाही, तर निस्सीम भगवद्भक्त असा जो अर्जुन त्याला ती दिली आहे.
याचा प्रसंग कोणता हे श्रीमद्भगवद्गीतेच्या पहिल्या अध्यायावरून सहज समजतें.

*s'ri:mād-bhagavad-gīte-var *jn'anes/var maharaj'an'i: jī: t'i:ka keli:
tic'e n'av “*bhavartha-di:pika.” ti:o “*jn'anes'vari:” ya n'ava-n'e
hall'i: suprasiddh ahe. ya grantha-var bhavik lok'aci: mot'hi: s'raddha
ahe, h'e yogya-o ahe. parantu majh'e mhan'n'e as'e ahe k'i:, *maha-
ras't'ra-bhas'a-boln'are jeyd'he ahet tya sarv'aci: ya grantha-var s'raddha

asavi:. tathapi as'e nasn'yac'e karān', *jn'anes/vāri:ci: bhas'a durbodh
 ahe, as'e bahutek'ac'e mhan'n'e ahe. parantu ha durbodh-pan'a keval'
 *jn'anes/vāri:ca ahe, as'e mhan'ta yet nah'i:. jya mu:l-grantha-var,
 mhan'je *bhagavad-gi:te-var hi: t'i:ka ahe, to-o granth mū'l'i: gu:d'h
 ahe. *ved, *vedan'g'e, *upanis'ad'e, s'ast're, ityadik'ati:l j'e sanatan
 arya-dharmac'e bhan'd'ar, tya sarv'aca ullekh ya granth'at jhala ahe.
 ha ullekh kār'n'yaca prāyatna jār sadharan' purus'a-pasu:n jhala asta,
 tar to yatha-yogyā vhava tasa kadh'i:c jhala nasta. parantu *s'ri:kr's'n'a-
 paramatma y'acya mukh'atu:n hi: *bhagavad-gi:ta nighali:, va ti: keval'
 samanya-manus'yas dili: as'e nah'i:, tar nissi:m bhagavad-bhakta asa jo
 *arjun tyala ti: dili: ahe. yaca prasan'g kon'ta h'e *s'ri:mad-bhagvad-
 gi:tecyā pahilya adhyaya-varu:n sahaj samaj'e.

[IX] SINDHI

The vowels as in Hindustani. The final and interior weak vowels
 may be fully written [Δ, i, u]. The special Sindhi recursives are to be
 indicated by [gʃ, dʃ, jʃ, bʃ]. Other letters to be represented as in Urdu.
 The Perso-Arabic alphabet of Sindhi can be thus transliterated:

Δ, a; b; bʃ; bh; t; th; t' (t'r); t'h; s; p; ph; j; jʃ; n'; c; ch; h'; x;
 d; dh; dʃ; d' (d'r); d'h (d'hr); z; r; r'; z; z'; s; s'; s'; z'; t'; z'; q; q; f;
 q; k; kh; n'; g; gʃ; gh; l; m; n; n'; w (v); h; y.

SPECIMEN

hikir'e man'hua-khe bʃa put'a hua. tini-m'a nand'he piu-khe oyo,
 e baba, mala-m'a jeko bhan'o m'uh'i-je h'ise ace, so m'u:khe khan'i: d'ʃe.
 j'ah'i-te hunā malu bʃinhi:-khe virahe-d'fino. thorani d'ʃ'i:hani-kh'a poi
 sandusi nand'ho put'u sabhuki: hathi kare hikir'e d'ʃu:rah'e d'ʃeha d'ʃe
 uthi: halio, jite p'ah'i-jo malu ajhalai-m'e vin'ay'a'i:. sabhi khapain'a-
 kh'a poi itifaq'a unhe d'ʃeha-m'e d'ʃad'ho d'ʃukaru ad: pio, j'ah'i-kare
 ho parawasi thian'a lagʃo. pan'a-khe tan'gi h'ala-m'e d'ʃisi: unhe
 d'ʃeha-je hikir'e rahandar'a-khe ji: a-ti: a kare van'i: cambir'io, j'ah'i
 p'ah'i-je bʃania-m'e suara caran'a-lol mokiliusi. ai i'e the-bhay'a'i: ta
 jake chil'u: suara tha-khaini, se jekara m'a khal: p'ah'i-jo pet'u bhary'a,
 para khesi k'ah'i bi ki:ki:na d'fino.

[X] ORIYA

The system for Bengali will suit Oriya exactly, with the addition of
 [ɽ] for the cerebral ʈ. As in Bengali, [o] can be used for ঔ, if required.

SPECIMEN

jan'a-kara dui pua thila. tan'ka madhyare je bayasare sana se apn'a bapaku kahila—"bapa, mo ban't'are jeu sampatti par'iba, taha mote dia." bapa apn'a bis'nyaku semanan'ka bhitare ban't'i dela. besi dina na jaun'u sana pua nijara sarbaswa ghen'i kaun'asi dur'a des'aku cali jai, bada kheyalire se sabu ur'ai dela. tahara bis'nya-jaka sari-gala-ru, se des'are bar'a akal'a par'ila; tah'u tahara bar'a kas't'a hela. tah'ire se jai set'hara jan'e nagara-basi'ra as'ra nela. nagara-basi: taku ghus'uri-pala caraiba pa'i bilaku pat'haila. se bhokare ghus'uri-khau-thiba tas'u khai pet'a puraibaku iccha karithila. matra taha taku kehi dela nah'i.

[XI] ASSAMESE

Assamese is rather unique in its phonetic development, although it agrees most with Bengali. The Indo-Roman system for Bengali will have to be employed in transliterating Assamese: only the values of the letters in Assamese pronunciation will have to be explained.

Vowels—practically the same as in Bengali.

Consonants present a wide aberration:

[c, ch, j, jh] = [s, s, z, z] in Assamese pronunciation.

The cerebrals [t', t'h, d', d'h] and the dentals [t, th, d, dh] are both absent in Assamese, alveolar stops as in English, = [t th d dh], being pronounced.

There is a special letter ব = [w] which does not occur in Bengali.

ক ব খ = [s' s' s] when initial and when occurring singly in the middle or end of a word are pronounced in Assamese as [x] = the unvoiced velar or guttural spirant.

[XII] TAMIL

The following is the Indo-Roman script for Tamil:—

Δ; a; i; i; u; u; e; e; Δi; o; o; Δu; k, g; n'; c, s', j; n'; t', d'; n'; t, d; n; p, b; m; y; r; l; v; z'; l'; r; n (nr; rr, tt).

Grantha letters in Tamil—s'; s; j; h; ks'.

The *āyṭam* of Shen Tamil (Old Tamil) = [x].

In Shen Tamil, it would be preferable to use only the sounds [k, c, t', t, p]—and no [g, s' and j, d', d, b].

For representing accurately the pronunciation of Modern Tamil, [x, ɖ, v] can be used respectively for [g, d, b], and final [u] can be indicated as [u] = unrounded [u].

A ROMAN ALPHABET FOR INDIA

SPECIMENS

(i)

oru manus'anukku iran'd'u kumarar irundargal'. avargal'il il'alyavan tagappanai no:kki—"tagappane; , astiyilenakku varum pan'gai enakkut tava: n'd'um," ennan. andappad'i avan avargal'ukku tan astiyai pan'git't'uk kod'uttan. sila nal'akkup pinbu il'alya magan ellavaraiyum s'erttuk kon'd'u duru-de:s'attukku purappat't'up po:y an'ge: dunma:rkam ay ji:vanam pan'n'i tan astiyai az'ittup po:t't'an. ellavaraiyum avan s'elavaz'itta pinbu anda de:s'attile: kod'iya pan'jam un'd'ayiru. appoz'udu avan kuruvu pad'at tod'an'gi anda de:s'attuk kud'igal'il oruvan id'attil po:y ot't'ik kon'd'an. andak kud'iyavan avanait tan vayalgal'il pannigal'ai me:ykkumbad'i anuppinan.

(ii) Old Tamil

i:tal aram; ti:vinai vit't'-i:t't'al porul'; en'n'anrum
katal iruyar karutt-ura vaitt-ataravu
pat't'ate: inpam; paralai ninaint-immu:rum
vit't'ate: pe:r-ina-vi:t'u.

[XIII] MALAYALAM

The Indo-Roman alphabet for Malayalam : [a, a, i, i, u, u, r, r, e, e, o, o, ai, au, am', ah'; k kh g gh n'; c ch j jh n'; t' t'h d' d'h n'; t th d dh n; p ph b bh m; y r l v; s' s' s h; z' l' r].

SPECIMEN

oru manus'yannu ran'd'u makkal' un'd'ay-irunnu. adil il'ayavan appano:d'u—"appa, vastukkal'il enikku vare:n'd'unna pan'gu tare:n'ame;," ennu paran'n'u. avanum mudaline avarkku pagudi-ceydu. e're nal' kaz'iyum mumbe il'aya magan sakalavum svaru:picu-kon'd'u duru de:s'atte:kku yatra po:yi avid'e durnnad'appayi ji:vicu tan'e vastu nanavidham akkik-kal'-an'n'u. ellam celavaz'icca s'e:s'am a de:s'attil kat'hina ks'amam un'd'ayit't'u avannu mut't'u vanna tud'an'n'i. ennare avan po:yi a de:s'attile: pauranmaril oruttano:d'u parri-kkon'd'u ay-avan avane tan'e nilan'n'al'il pannigal'e me:ypan ayacu.

[XIV] KANNADA

Letters as for Hindi, only short and long [e, e, o, o]; the special consonant sounds are [l'], and [r] and [z'] for Old Kannada.

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SPECIMEN

obba manus'yanige ibbaru makkal'-iddaru. avar-alli cikkavannu tandeye, "tandeye, astiyalli nanage bara-takka palannu nanage kod'u," andaga badukannu avarige palit't'annu. kelavu dinagal'a me:le cikka maganu ella ku:d'isi-kon'd'u du:ra-de:s'akke horat'u alli dundugaran-agi baduki tanna astiyanu hal'u-mad'i-bit't'annu. avanu ella vecca-mad'ida me:le a de:s'adalli ghoravada bara un't'agi avanu korate-pad'al-arambhisidanu. aga ho:gi a de:s'astharalli obbanannu hondi-kon'd'annu. ivanu avanannu handigal'annu me:visuvadakke tanna holagal'ige kal'uhisidanu.

[XV] TELUGU

Alphabet as for Hindi (without its letters for special Urdu sounds), plus [l'], and [r] for Classical Telugu, with short and long [e, e:] and [o, o:]. [w] need not be used; and [c, j] are to do duty for both [c, j] and [ts, dz], as [ca ca co cu] are pronounced as [tsa, tsa, tso, tsu] and [ce ci] as [ce, ci]; and similarly [ja ja jo ju] = [dza, dza, dzo, dzu] and [je ji] = [je, ji].

SPECIMEN

yoka manus'yuniki yiddaru kumarulu vun'd'iri. varilo: cinnava:d'u, "o: tan'd'ri; astilo: naku vacce: palu yimm'"-ani tan'd'ri-to: ceppin-appud'u ayana variki tana astini pan'ci pet't'enu. konni dinamulaina taruvata a cinna kumarud'u samastamunnu ku:rcukoni du:ra de:s'amunaku praya:n'ama vel'l'i tana astini durvyaparamu-valla pad'u-ce:senu. adanta vrayamu-ce:sina taruvata a de:s'amandu pedda karuvu kaligin-anduna atad'u yibbandi pad'a-sagenu. appud'u atad'u vel'l'i a de:s'asthulalo: vakaniki lo:bad'iy-un'd'enu. atad'u pandulanu me:put'aku tana polamulalo:ki atani pampenu.

[XVI] AUSTRO-ASIATIC (KOL)

The Kol (Munda) speeches (of which Santali and Mundari are representatives) have the following vowels: [i, e, æ, a, o, o, u]. Vowel-length need not be indicated, as it depends on some special speech-habits of the languages. There is no [A] in Kol; [æ, o] are for open or low e and o. The neutral vowel of Santali, a, also need not be indicated, as it is a modified form of [a] under the influence of other contiguous sounds. But if required, it could be rendered as [a']. The consonants are: [k, g, n; c, j, n; t', d', r; t, d, n; p, b, m; y, r, l, w, s, h], plus the aspirates [kh gh, ch jh, t'h d'h, th dh, ph bh, r'h] as in Santali, and the "checked stops" [k' c' t' p'], (or [g' j' d' b'] for Mundari) wherever they occur. (The value of the indicator ['] after these consonants, [k' c' t' p'] = [k' c' t' p'] is not that of a

palataliser as in the cases of [s' n' z'], but in the Kol speeches it serves to indicate that the stops are not exploded.)

SPECIMEN : SANTALI

mit' hor'-ræn barea kor'a hopon-kin tah' æ-kan-tae-a. ar un-kin moto-ræ
hud'in'/ic'-do apatæ metad-e-a, "æ haba, in'ræ par'aok' menak'-ak'-reak' bakhra
dæn-æm-ka-tin'-mæ." ado aidari-tæt'-æ (or a'ida'ri-tæt'-æ) hat'in'-at'-kin-a.
khan-ge thor'a din tayom uni hud'in' hopon-do sanam-ak'-ko samt'ao-ka-
tæ mit't'æc' san'gin' disom-tæ-y-æ calao-en-a, ar ond'æ-do luca-lamot' din
t'alao-tæ tah' æ-kan-tae-ak'-æ tahas-nahas-ket'-a. ar sanam-ak'-ko-e ubla-
d'ubla-ket'-tae-khan ona disom-ræ mit'-tæc' 'at' akal hoy-en-a, ar uni-do ræn-
gæjok'-æ æhop-en-a. khan-ge sæn-ka-tæ ona disom-ræn mit'-t'æn rayot-
t'hæn-æ læot'ha-y-en-a, ar uni-do ac'-ak' d'oht'a-jæga-tæ-y-æ kol-kad-e-a
sukri gupi.

NOTE I.

For tone-languages like Tibetan, Burmese, and other Tibeto-Chinese speeches, special tone-marks will have to be devised. The [''] accent-mark being already used as an 'indicator' to denote a sound-quality, it may be omitted from the list of tone-marks. A thick line, slanting, like [/] or [\], and a curved line like [~] or [˘], and similar other lines, placed before the syllables, might be employed for the purpose.

NOTE II.

The Indo-Roman script, as proposed above, may be forthwith employed for scientific purposes, in transcribing Sanskrit and other Indian languages, as well as Persian and Arabic, in Indological and other oriental publications. The systems of transliteration in vogue now, the standard or official Geneva system included, require a number of dotted and capped letters which only a limited number of presses in India possess. The result has been that the printing of an article with Sanskrit or other words and passages in Roman transcription, or of a book in Roman Sanskrit or Roman Hindustani, remains an expensive thing. With Indo-Roman, any press will be able to print these efficiently and cheaply. Will not orientlists and learned societies take note of this, and support Indo-Roman or something on its lines? That will be a very helpful step for the dissemination of the Roman script in India.

APPENDIX

THE LATIFI ALPHABET.

Mr. A. Latifi in his "All-India Alphabet" has presented a system of Romanisation before the Indian public. Here is a reproduction of what he offers,—the symbols he suggests, and his own notes on them :

The Alphabet is as follows for Urdu:

A b c d e f g h i j k l m n o p q r s t u v w x y z
2 3 4 5 6 7 8 9 A E I U æ ō ɔ ŋ 1

More symbols will be added if required for other languages, but the following additional ones for Gujarati, Bengali, and Punjabi have already been devised:

æ ō ɔ ŋ 1

Of these letters A, E, I, and U, are used for the short vowel sounds of the English words *but*, *men*, *pin*, *put* respectively. A, E, I, and U, are used for the corresponding long vowels as in *father*, *mane*, *peel*, and *fool* respectively. o is always long.

æ, ō, ɔ represent the vowel sounds in *molest* (short o sound), *bad*, and *ball* respectively. These are for Bengali.

c, v, and x are only used in English and foreign words not naturalized in the Indian language concerned. Such words should be spelt as in the original language and not phonetically.

b, f, g (as in *gun*), h, j, k, l, m, n, p, r, s (as in *soft*), w, y, and z (as in *zone*) represent the same sounds as in English. d and t represent the corresponding softer sounds in the Indian languages, e.g., in *darwāzā*, *tamāshā*.

ŋ and 1 represent the Gujarati ૪ and ૬.

The following table explains the use of the remaining consonants:

Consonant	Devanagari	Urdu
2	ब	ک
3	प	پ
4	व	و
5	श	ش
6	भ	ہ
7	क	ق
8	ख	خ



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(ii) It has a number of quite new and unfamiliar letters which make a page printed in it look like being in quite a different system of writing (e.g., the symbols for च, ट, ड, ङ, ठ, ड, फ, ङ्ग). The use of the numerals for speech sounds (e.g., 2=च, ट, ड, ङ; 3=ज, झ, ञ; 4=ब, ठ, ट; 5=प, फ, श, स; 6=म, भ, ङ; 7=क, ख, ग; 8=ह, ङ; 9=, ङ, घ) will lead

to very great confusion: *e.g.*, Latifi system, [4A2nA] = चखना, [cakhna] in Indo-Roman; [5o6A] = शोभा, [s'obha]; [7A2mar] = झखमार, [jhakhmar]; [1540 me: 5er5Ah bAd5Ah hue] = ۱۵۴۰ مین شیر شاه بادشاہ مرے = १५४० में शेरशाह बादशाह हुए = [1540 m e: *s'ers/ah bAd5Ah hue], etc.

(iii) The distinction between some of the letters representing quite different sounds is very minute indeed, and some clear diacritical or indicating sign, with a fixed or clearly established function, would be preferable: *e.g.*, the symbols for ङ and ञ, च and न, ड and ढ, ख and छ. Compare also the script forms for ढ and ढ, which are very similar.

(iv) Foreign words not naturalised may be indicated in their original Roman spelling, but then such words must always be written or printed within inverted commas. There is no point in keeping both [c] and [k] for the [k] sound, and [x] for the compound consonant sounds of [ks, gz]. English and other naturalised foreign words should be written in their Indianised forms. (*Calcutta* is an Indian word, and in Urdu it should be [Kalkattā] = [*kalkattā]; English *January, February, ticket* etc. should be written in their Hindustani forms, as [Janwarī, Farwarī, ṭikat]).

(v) The use of a symbol like the تشدید (*tas'did*) of the Perso-Arabic script on the top of a consonant to represent the lengthening or doubling may be recommended as conducing to economy of time and space in writing, but it is to be objected to for two reasons: it is against the alphabetical principle of the Roman script, and it will necessitate the use of a number of capped letters in printing. If economy of space and time were required, the length mark [:], used after vowels, can be used after consonants also, as the so-called "double consonant" is really a long consonant.

(vi) It will not be a practical proposition for the simple reason that at an experimental stage the printing presses will not (unless compelled to do so) provide themselves with unfamiliar types not necessary for printing English and other known languages. The lay public, already averse or apathetic to the much more familiar Roman letters, will be actively hostile to the dozen and more unfamiliar and ungainly letters devised by Mr. Latifi, and to the use of the symbols for the numerals for speech-sounds: and the scientific public will have its objections to the arbitrary creation and employment of letters and numerals in it.

The Latifi alphabet follows a good principle in eschewing the capital letters. It would be better, however, to follow the International Phonetic Association in employing [:] for the long quality of sounds, rather than for

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nasalisation, which the Latifi alphabet proposes; for nasalisation, the universally employed *tilde* [~], or failing that, the Indian *candra-bindu* [°] would be a better symbol, and it should be used before the vowel letter, to warn the reader before-hand that a nasal vowel follows.

The specimens of Urdu, Hindi and Gujarati given by Mr. Latifi in his alphabet are quoted below, first in the original alphabet, then in the Latifi alphabet, and finally in Indo-Roman (in the **bharatiya-romaka lipi*, or *h'uru:f-i tahajji:-i *romani:-i *hindi:-i*) as suggested by me. The differences in principle and in practice will be apparent from a comparison of the two systems.

URDU TEXT

میں سنہ ۱۸۶۳ء میں پیدا ہوا تھا۔ اور ہوش سنہالنے کے بعد سے ۳۰ جنوری سنہ ۱۸۸۲ء تک اپنی لڑکپن کی عمر گھر کے کام کاج کرنے میں بسر کی۔ ۱ فروری سنہ ۱۸۸۲ء کو میرے ایک ہم عمر دوست نے مجھے ہندوستان ہی سیر کرنے پر آمادہ کیا۔ لیکن چونکہ یہ کام رپیہ بغیر نہیں ہو سکتا تھا اور یہ سفر اپنے والد کی بغیر مرضی کے تھا۔ اس لئے میں نے اپنے بیویاری سیتھ داس مل سے اپنے بھائی صاحب کے تھیکے کا بھانہ کر کے مزدوروں کو دینے کے لئے کچھ رپیہ مانگے۔ جب مجھے رپیہ مل گئے تو میں نے اس غرض سے کہ میرے رشتہ داروں کو میرے سفر کا صحیح راستہ نہ معلوم ہو بہت سے لوگوں سے پوچھا کہ تمہیں پشاور سے کچھ منگوانا تو نہیں ہے؟ جس پر کسی نے سوغات کی درخواست کی اور کسی نے کچھ بھی نہیں منگواوا۔

بہر حال ہم لوگ رات کو اپنے گھر سے روانہ ہو کر صبح خیر آباد پہنچے۔ اس وقت تک ریل دریائے اٹک سے اُس پار تھی۔ اور پشاور تک نہیں پہنچی تھی۔ میں سوالے کلکتہ کے اور کسی شہر کا نام نہیں جانتا تھا۔ اسٹیشن پر پہنچ کر جب بابو سے کلکتہ کا ٹکٹ مانگا تو اس نے کہا کہ کلکتہ کا ٹکٹ ایک دم یہاں سے نہیں مل سکتا۔

S. K. CHATTERJI

The same in the Latifi Alphabet

MAE: SAN 1863 ME: paida hua ha aor hos sa:6alne
ke ba'd se 30 january 1882 tak apni latakpan ki
umr gar ke kam kaj ME: basar ki. 1 february, san
1882 ko mere ek ham umr dost ne mu7e *hindustan
ki sair karne par amada kia, lekin 4u:keh yeh kam
rupae bagair nah: ho sakta ha, aor yeh safar
apne walid ki bagair marzi ke ha, is lie MAE: NE
apne byopari se6 das mal se apne 6a1 sahib ke
6e6e ka bahana karke, mazduro: ko dene ke lie
ku8 rupae ma:ge. jab mu7e rupae mil gae, to MAE:
ne is garaz se keh mere ristedaro: ko mere safar
ka sahith rasta na ma'lum ho, bahut se logo: se
pu8a keh tumhe: pe5awar se ku8 ma:gwana to
nah: hai? jis par kisi ne saogat ki darzast ki, aor
kisi ne ku8 61 nah: ma:gwaya.

baharhal ham log rat ko apne gar se rawana
hokar subah 2airabad pahu:4e. us waqt tak rel
darya-D-a6ak se us par ha aor pe5awar tak nah:
pahu:41 hi. MAE: siwae calcutta ke aor kisi 5ahr
ka nam nah: janta ha. station par pahu:4 kar jab
babu se calcutta ka ticket ma:ga to usne kaha keh
calcutta ka ticket ek dam yaha: se nah: mil sakta.

In Indo-Roman

m' ai san 1863 (*qis'vi:) m' e paida hua tha aur hos' s' abhalne ke baqd
se 30 *janwari: 1882 tak apni: lar'akpan ki: qumr ghar ke kam-kaj karnem' e
basar ki:. 1 *farwari: san 1882 ko mere ek ham-qumr dost ne mujhe *hindu:-
stan ke sair karne par amada kia, lekin c' u:ki yih kam ru:paye baqair nah'i: ho
sakta tha, aur yih safar apne walid ki: baqair marz'i: ke tha, is lie m' ai ne
apne byopari: set'h *das-mal se apne bhai: s'ah'ib ke t'heke ke bahana karke
mazdu:r'o ko dene ke lie kuch ru:paye man'ge. jab mujhe ru:paye mil gaye,
to m' ai ne is qaraz' se ki mere ris'tedar'o ko mere safar ka s'ah'i:h' rasta na
maqlu:m ho, bahut se log'o se pucha ki tumh'e *pis'awar se kuch m' agwana
to nah'i: hai? jis par kisi: ne saogat ki: darzast ki:, aur kisi: ne kuch bhi
nah'i: m' agwaya.

ba-har-h'al ham log rat ko apne ghar se rawana ho kar s'ubah' *xairabad
pah' uce. us waqt tak rel darya-i-*at'ak se us par thi:, aur *pis'awar tak
nah'i: pah' u:ci: thi:. m' ai siwae *kalkatte ke aur kisi: s'ahr ka nam nah'i:
janta tha. ist'es'an par pah' uc kar jab babu: se *kalkatte ka t'ikat' man'ga
to us ne kaha ki *kalkatte ka t'ikat' ek dam yah'a se nah'i: mil sakta.

HINDI TEXT

मच्छरीका एक झंड उड़ता हुआ अपने मार्ग में चला जाता था, उन में
से एक मच्छर ने देखा कि एक सिंह आखिस्ट करती करती दौड़ते दौड़ते बहुत

थक कर भारी नींद में अचेत सो रहा है। तब उसने पुकार के सब मच्छरों से कहा, “अरे भाइयो! देखो! वह सिंह सोता है; इसको मैं ऐसा मारुंगा कि वह दुखदाई लङ्गलुहान हो जावेगा।” यह कह, बड़ी शूरता कर सिंह की पूंछ पै चढ़ डंक मार उड़ गया, और ऐसा घमंड करने लगा जैसे उसने बड़ी शूरता का कर्तव्य किया। पर मुड़के जो देखा तो सिंह हिला भी न था, तब उसने मरने का अनुमान करके और मच्छरों से कहा, “जो सिंह मर गया हो तो मैंने वन की दुःख और भय से कुड़ा दिया। अरे मित्रो! देख लो! तंदवा जिस से डरता है, वह मेरे डंक से गिर गया; अब हम शूरता करके सब अपने बैरियों को मारके हटा देंगे।” ऐसी ऐसी लंबी-चौड़ी हो कर रहे थे और विजयके मनोर्थमें लग रहे थे कि इतने में वह अचेत सिंह नींद से जाग पड़ा और अपना आखेट दृढ़ता चला गया।

The same in the Latifi Alphabet

MA48Aro: ka ek 7u:d urta hua apne margME: 4ALA jata ha. un ME:SE EK MA48Ar NE de2A KE Ek st:h A2Et karte karte daorte daorte bahut hakkar 6Ar: n:d ME: A4Et so raha hAE. tab us ne pukarke sab MA48Aro: SE kaha, “Are 6Aryo! de2O! wah st:h sota hAE; usko MAE: Aisa Maru:ga KE wah du2day: lahuluhan ho jawega.” yah kah, bat: surta kar, st:h KE pu:8 pAE 4Ar dA:k mar ur gaya, aOR Aisa gAMA:d karne laga jaise usne bat: surta ka kartab kiya. par murke jo de2A to st:h hila 6i na ha; tab uske marne ka anuman karke aOR MA48Aro: SE kaha, “jo st:h mar gaya ho to MAE: NE ban ko du2 aOR 6Ay SE surta diya. ARE mitro! de2 lo! te2dua jis SE darta hAE wah mere dA:k SE gir gaya; ab ham surta karke sab apne bairyo: ko marke hata dewe:ge.” Aisi Aisi lambi 4Aurt hi kar rahe he aOR KE wjAE KE manorah ME: lag rahe he KE itne ME: wah A4Et st:h n:d SE jag pata aOR apna A2Et du:da 4ALA gaya.

In Indo-Roman

macchar'o ka ek jh'u:d' ur'ta hua apne marg m'e cala jata tha. un m'e se ek macchar ne dekha ki ek sim'h akhet' karte-karte daur'te-daur'te bahut thak kar bhari: n'i:d m'e acot so raha hai. tab us ne pukar ke sab macchar'o se kaha, “Are bhaiyo! dekho, wuh sim'h so raha hai, is ko m' ai aisa mar'u:ga ki wuh dukhda: lahuluhan ho jawega.” yih kah kar, bat'i: s'u:rtA kar, sim'h ki: p'u:ch pai car'h d'an'k mar ur' gaya, aur aisa ghaman'd' karne laga jaise us ne bat'i: s'u:rtA ka kartab kiya; par mur'ke

jo dekha to sim'h hila bhi; na tha, tab uske marne ka anuman kar ke aur machar'o se kaha—"jo sim'h mar gaya ho to m'ni ne ban ko duh'kh aur bhay se chur'a diya. are mitro! dekh lo, t'eduwa jis se d'arta hai wuh mere d'an'k se gir gaya; ab ham s'urta kar ke sab apne bairiy'o ko marke hat'a dew'ege." aisi: aisi; lambi-caur'i; hi; kar rahe the aur bijay (vijay) ke manorath m'e lag rahe the ki itne m'e wuh acet sim'h n'i:d se jag par'a aur apna akhet' d'h'ur'hta cula gaya.

GUJARATI TEXT

સારો પવન જોઈને પક્ષી અમે ધોરનેઓ વેટમાંથી નિકળ્યા, પણ આગઠ ચાલતાં તોફાન લાગવા માંડ્યું. કેટલાક દહાડાલગી તો અમારું વહાણ ઉઠ્ઠતુંજ રહ્યું। ક્ષેવટે પવન નરમ પડ્યો, અને દરોઓ જરા ધીમો થયો, ઇટલે બહુ ક્ષેટે અમે એક મઠ્ઠવો ઉઘવાં ચાલો દોડો। દૂરબીનમાંથી જોયું તો કેટલાંક માણસ મારા વાપે દોડ્યાં, અને દુઃખનો નીશાનીનો વાવટોં ચઢાવતાં હોય એવાં જણાયાં। તેથી અમે અમારું વહાણ તેનો તરફ લડ ગયા। પણ દરોયાનો ભારે કોઝીને લીધે ત્યાં પહોંચીને તે મઠ્ઠવામાંહેના લોકોને અમારા જાજપર લેતાં ઘણો વાર લાગ્યો। તે પર પાંચ માણસ હતાં। તેમાં માત્ર એક જણનેજ બોલવાનો સુહો હતો।

The same in the Latifi Alphabet

saro pawan joine pa8i ame borneo bet ma: hi
nikalya, pan agal 4alta: tofan lagwa ma:dyu:
ketlak dahaða lagi to amara: wahan u8alta:j
rahyu: 8ew8e pawan narām paðyo, ane daryo jara
ðimo hayo, e8le bahu 8e8e ame ek ma8wo ðabka:
2ato di8o. durbin ma: hi joyu: to ketlak manas
mara bape di8a:, ane du2ni ni5ani no waw8o
4a8awta: hoy ewa: janaya: tehi ame amara:
wahan teni taraf lei gaya, pan daryani bare
8olone li8e tyā: paho:4ine te ma8wa mahe:na
lokne amara 7a7par leta: gani war lagi. tepar
pa:4 manas hata:, tema: matr ek jan nej bolwani
suddhi hati.

In Indo-Roman

saro pawan joine pachl: ame *borneo bet'm'athi: niki'ya. pan'agal'
oalt'a tofan lagv'a m'ad'y'u. ket'lak dahað'a lagi: to amar'u wahan'
uchal't'uj rahy'u. chevar'e pawan narām pað'yo, anedari:yo jara dhi:mo
thayo, et'le bahu chet'e ame ek machyo d'abk'a khata di:t'ha. du:rbi:n
m'athi:joy'u to ket'l'ak man'as mara:bape di:t'ha, ane duh'khni: nis'ani: no
vavt'o cad'havt'a hoy ev'a jan'ay'a. tethi: ame amar'u wahan' teni: taraf
lai gaya. pan' daryani: bhare chol'one li:ðhe ty'a pah'oolne te machya
m'ahena lokone amara 7af par let'a ghan'i: var lagi. tepar p'ac man'as
hat'a. tem'a matr ek jan'nej bolvani: s'uddhi: hati:.