



# Syntactic Analysis of Dinajpur Dialect

Submitted by-

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## Letter of Approval

The thesis titled *Syntactic Analysis of Dinajpur Dialect* authored by **Mst. Afsana Akter**, bearing Id: 192-10-2105, has been prepared and submitted as a partial fulfillment of the requirements for the Research paper. After examination, it is recommended for approval and acceptance.



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## Declaration

This is to declare that my research paper titled *Syntactic Analysis of Dinajpur Dialect* submitted to the Department of English, Daffodil International University, for the partial fulfillment of the requirements of the degree of Bachelor of Arts in English is an authentic record of my thesis. paper done by me under the supervision of Dr. Md. Mostafa Rashel, Associate Professor of English, Daffodil International University. I also declare that this thesis paper has not been previously submitted to any other university.

Afsana

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## **Acknowledgements**

In the beginning I would like to express my sincere gratitude to Almighty Allah for granting me such an opportunity. Then I would like to thank my supervisor Dr. MD. Mostafa Rashel who has helped me to conduct this research. I am very grateful to my honourable supervisor. He has helped me to give his valuable time, share his knowledge and motivate me all the time to conduct this research. His proper guidance greatly helped me to conduct this research. I would not have imagined having a helpful supervisor. Without his mentorship it was very tough to conduct this research. Beside my supervisor, I would like to thank to my respective Head, department of English, Daffodil International University for giving me such a opportunity to conduct this research.

I also would like to thank some of my friends who help me by giving some of great information and share their experience. I would also like to thank my family member for supporting me spiritually throughout my life and I also would like to thank one of my relative. Her name is Saddida ritu who helped me to share her story in front of camera.

## **Preface**

I sincerely want to dedicate my work to my beloved mother-MOST Mahfuja Begum, she has always been a steadfast source of encouragement and has helped me to continuously strive for the highest level of accomplishment.

## **Abstract**

This thesis presents a comprehensive syntactic analysis of the Dinajpur dialect, aiming to uncover its unique linguistic features and syntactic structures. The study explores various aspects of the dialect, including the pronominal system, constituent order, and grammatical categories. Through an examination of previous work, formulation of research questions, and utilization of appropriate research methodology, this research provides valuable insights into the syntactic properties of the Dinajpur dialect. By developing into the specific components such as pronouns, demonstratives, constituent order patterns, sentence types, conjunctions, grammatical categories such as tense and adverb usage and suffixes across different parts of speech, this analysis contributes to the broader field of dialectology. The findings shed light on the linguistic diversity within the Dinajpur region and enrich our understanding of the syntactic characteristics specific to this dialect.

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## List of Abbreviations

1 <sup>st</sup>	first person
2 <sup>nd</sup>	second person
3 <sup>rd</sup>	third person
ADJ	adjective
ADV	adverb
CONJ	conjunction
COM	comparative
DEM	demonstrative
N	noun
PRO	pronoun
V	verb

# **Chapter One**

## **General Description of Dinajpur Dialect**

### **1.1 Dinajpur Dialect**

A dialect is essentially a variation or regional form of a language spoken by a certain group of people inside a given geographic area, assuming we take into account what the typical person knows dialect to be. Different sentence structures, vocabulary, pronunciation, and accents from the "prestige" or "standard" version of the language are sometimes linked with dialects. These are frequently seen as regional or local dialects that represent the social and cultural identities of a community. They are considered an integral part of a region's heritage and are shaped by historical, geographical, and social factors. Dialects are typically spoken by communities or groups who share a common regional background, and they can vary significantly even within relatively small geographic areas.

The Dinajpur dialect serves as the primary focus of this thesis, and this section provides a comprehensive introduction to the dialect itself. It begins by discussing the geographical and demographic aspects of the Dinajpur region, providing a contextual understanding of the linguistic community that utilizes this dialect. Dinajpur is blessed with diverse landscapes, including agricultural fields, rivers, and hills. The region is primarily agrarian, with farming being the main occupation of the local population. Rice, wheat, jute, sugarcane, and vegetables are among the major crops cultivated in the area.

The district is home to several notable historical and archaeological sites. The Kantajew Temple, one of the finest examples of terracotta temples in Bangladesh, is a significant religious and architectural landmark in Dinajpur. The Ramsagar National Park, encompassing a large man-made lake and surrounding forest, is a popular tourist attraction in the district. Dinajpur has its own distinct dialect, which is part of the broader Bengali language. The Dinajpur dialect exhibits unique linguistic features, including phonological, lexical, and grammatical variations, setting it apart from other dialects spoken in the region.

## **1.2 Culture**

The culture of Dinajpur district is rich and diverse, shaped by the historical, social, and geographical aspects of the region. This section explores the cultural elements that influence the linguistic practices and expressions within the Dinajpur dialect. One prominent aspect of Dinajpur's culture is its traditional arts and crafts. The district is known for its intricate terracotta artwork, particularly seen in the architectural designs of temples and historical buildings. Skilled artisans create beautiful pottery, sculptures, and clay works that showcase the artistic traditions of the region.

Dinajpur's culture is strongly influenced by music and dance. Among the local populations, folk music is popular, particularly Bhatiali and Bhawaiya. Love, the natural world, and country life are common themes in these musical genres. During festivals and social gatherings, traditional dances like Jhumur and Gombhira are performed, bringing life and amusement to the cultural ceremonies. In Dinajpur, festivals play a significant role in the cultural calendar. Major religious holidays including Saraswati Puja, Eid-ul-Fitr, and Durga Puja are observed throughout the district. These events build a sense of unity and friendship among communities. Folk festivals like Pahela Baishakh and Boli Utsav are also celebrated with enthusiasm and

traditional rituals. Dinajpur's food culture is a reflection of the region's thriving agriculture and rich culinary heritage. The basic foods include rice, fish, and vegetables, and traditional recipes are used to create a variety of delectable dishes. During festivals and other events, local delicacies like "Kachagolla," "Mohonbhog," and "Pitha" are enjoyed. Dinajpur's social structure is distinguished by a strong sense of belonging and hospitality. People are renowned for their friendliness, respect for conventional values, and warmth. In this area, the idea of "bhadralok" is highly regarded and emphasizes courtesy, decorum, and cultural refinement.

## **Chapter Two**

### **Previous Work on Dinajpur Dialect**

#### **2.1 Previous work**

Bengali has a lengthy and rich history spanning many centuries. Its roots can be found in the 7th century CE, when Old Bengali began to develop from earlier forms. As a result of the Muslim conquest of Bengal, Bangla was influenced by Persian, Arabic, and Turkic languages during the medieval era. Regional dialects and folk literature grew as a result of the Bhakti Movement in the 15th and 16th century. Bengali underwent modifications in the 18th century during British colonial control as a result of English education and British influence.

Language reform movements in the late 19th and early 20th centuries aimed at standardizing Bengali, led by influential figures like Ishwar Chandra Vidyasagar and Rabindranath Tagore. Alongside this history, Bangla encompasses various regional dialects such as Rangpuri, Sylheti, Chittagonian, and Rajbangshi/Kamtapuri, which exhibit variations in pronunciation, vocabulary, and grammar, shaped by local culture and geography. The diverse linguistic landscape of Bangla reflects its evolution, influences, and the dynamic nature of the language. Now, focusing on the previous work of Dinajpur dialect, there is no previous work done by any linguist to delve into this tremendous language. Although, some might argue and say that Dr. Muhammad Abdul Mazid, a notable linguist who has conducted extensive research on the dialects of Bangladesh, including Bengali dialects spoken in various regions; might have dive into working on the syntactical features of Dinajpur dialect. Nevertheless, there were no such prove of him working on this dialect and how the natives can preserve them.

## **2.2 Research Questions**

This paper aims to analyze the Syntactic structure of the Dinajpur dialect. Here is the research question: (a) How Dinajpur dialect is different from the standard Bangla language?

# Chapter Three

## Research Methodology

### 3.1 Research Methodology

This section describes the research methodology employed in the study of the Dinajpur dialect, specifically focusing on the fieldwork in Dinajpur to understand the dialect more comprehensively.

I adopted a qualitative approach, aiming to gain an in-depth understanding of the Dinajpur dialect through direct interaction with native speakers in their natural linguistic and cultural context. The primary research method utilized was fieldwork, which involved visiting Dinajpur and engaging with local communities. The fieldwork phase consisted of several key components. Firstly, I conducted interviews with native speakers of the Dinajpur dialect. These interviews were semi-structured, allowing for both predetermined questions and spontaneous conversations to capture a wide range of linguistic features and variations. Additionally, I organized focus group discussions with language experts, linguists, and community members knowledgeable about the Dinajpur dialect. These discussions provided valuable insights into the historical, cultural, and sociolinguistic aspects of the dialect. Observational methods were also employed during the fieldwork. I observed and documented language use in various settings, such as everyday conversations, social gatherings, and public events. This allowed for the identification of specific syntactic features, word choices, and patterns of speech unique to the Dinajpur dialect. To supplement the primary data collected during fieldwork, I also analyzed existing recordings, audiovisual materials, and written texts showcasing the Dinajpur dialect. This secondary data served as a valuable resource for cross-referencing and validating

the findings from the fieldwork. Throughout the research process, I maintained a reflexive stance, acknowledging their own biases and preconceptions that may influence the data collection and analysis. Additionally, ethical considerations, such as obtaining informed consent and ensuring participant anonymity, were carefully addressed during the fieldwork. The findings from the research methodology section provide the necessary groundwork for the subsequent chapters, where the syntactic analysis of the Dinajpur dialect will be presented and discussed.



## **Chapter Four**

### **Syntactic Analysis of Dinajpur Dialect**

Syntactic analysis of the Dinajpur dialect involves examining the grammatical structure and rules that govern the arrangement of words and phrases in sentences specific to the Dinajpur dialect. It aims to identify the unique syntactic features, variations, and patterns that distinguish the Dinajpur dialect from standard Bengali or other dialects. The analysis explores various aspects, including the pronominal system, demonstratives, constituent order, sentence structures (such as simple, compound, and complex sentences), conjunctions, grammatical categories (like tense and adverb usage), and the role of suffixes in different parts of speech.

By conducting a syntactic analysis, researchers can gain insights into the specific syntactic characteristics of the Dinajpur dialect and contribute to a deeper understanding of its linguistic properties.

#### **4.1 Pronominal System**

The pronominal system of the Dinajpur dialect is a crucial aspect of its syntactic analysis. Pronouns play a fundamental role in communication, representing persons, objects, or entities without explicitly naming them. The study of the pronominal system in the Dinajpur dialect involves examining the forms, usage, and agreement patterns of pronouns within the dialect. One aspect of interest is the specific pronoun categories present in the Dinajpur dialect.

This includes personal pronouns (such as first-person, second-person, and third-person pronouns), possessive pronouns, reflexive pronouns, and interrogative pronouns. The analysis aims to identify the distinct forms and usage patterns of these pronoun categories in the Dinajpur dialect.

Furthermore, the syntactic analysis explores the agreement patterns between pronouns and their antecedents. This involves examining how pronouns inflect or vary based on grammatical features such as gender, number, and case. Understanding the agreement patterns in the pronominal system helps shed light on the grammatical rules and structures specific to the Dinajpur dialect.

	<i>Subject</i>	<i>object</i>	<i>possessive</i>
1st person(singular)	mɔi	məʊk	məʊr
2nd person(singular)	tɔi	təʊk	təʊr
3rd person(singular)	ɔi	əʊk	əʊr
1st person(plural)	hamra	hamak	hamar
2nd person(plural)	təmra	təmhak	təmhar
3rd person(plural)	əmra	əmhak	əmhar

## **4.2 Demonstrative**

The syntactic analysis of the Dinajpur dialect also encompasses the examination of its demonstrative system. Demonstratives are words or expressions used to point to or indicate specific referents in space or time. Studying the demonstrative system in the Dinajpur dialect involves investigating the forms, syntactic functions, and usage patterns of demonstratives within the dialect.

One aspect of interest is the specific demonstrative pronoun and adjectives present in the Dinajpur dialect. This includes words that indicate proximity such as "this" and "here" and distance such as "that" and "there". The analysis aims to identify the unique forms and variations of demonstratives used in the Dinajpur dialect, as well as their syntactic roles within sentences. The study delves into the syntax and distribution of demonstratives in the Dinajpur dialect. This involves examining their positions in sentence structures, their agreement patterns with nouns, and their ability to modify or stand alone as independent constituents.

By understanding how demonstratives are employed syntactically, researchers can gain insights into the specific ways in which speakers of the Dinajpur dialect convey spatial and temporal deixis. Furthermore, the analysis explores the pragmatic and discourse functions of demonstratives in the Dinajpur dialect. This includes investigating how demonstratives are used to refer to entities already mentioned in discourse, introduce new referents, or distinguish between different entities in a given context. We know that this,that,these,those are pronounced in Dinajpur dialect as *eikhan* *ɔikhan*

*eila* *ɔila*.

(1) <i>eikhan</i>	<i>bɔi</i>	<i>mæla</i>	<i>mɔdʒar</i>
this-DEM	book-N	very-ADV	interesting-ADJ
This book is very interesting.			

(2) <i>ɔikhan</i>	<i>bɔi</i>	<i>mæla</i>	<i>mɔdʒar</i>
that-DEM	book-N	very-ADV	interesting-ADJ
That book is very Interesting			

(3) <i>eila</i>	<i>licu</i>	<i>mæla</i>	<i>mɔdʒar</i>
these-DEM	lichi-N	very-ADV	delicious-ADJ

These lichis are very delicious

(4)	<i>oila</i>	<i>am</i>	<i>mæla</i>	<i>mɔdʒar</i>
	those-DEM	mangoes-N	very-ADV	delicious-ADJ
	Those mangoes are very delicious			

### 4.3 Constituent Order

The analysis of constituent order is a crucial component of the syntactic analysis of the Dinajpur dialect. Constituent order refers to the arrangement of words and phrases within a sentence, including the relative positions of subject, verb, object, and other sentence constituents. Examining the constituent order in the Dinajpur dialect allows us to identify any unique syntactic patterns or deviations from the standard Bengali constituent order.

One aspect of interest is the word order patterns observed in different sentence structures within the Dinajpur dialect. This includes investigating the predominant word order in simple declarative sentences, interrogative sentences, and imperatives. By examining these sentence structures, researchers can determine if the Dinajpur dialect follows the Subject-Verb-Object SVO order commonly associated with Bengali or exhibits different constituent order patterns.

Moreover, the analysis explores potential deviations from the standard constituent order in the Dinajpur dialect. This could involve variations such as Verb-Object-Subject VOS or Object-Verb-Subject OVS order, among others. Understanding these variations and their syntactic constraints provides insights into the unique characteristics and preferences of the Dinajpur dialect in terms of constituent order.

Additionally, the study investigates the factors that influence constituent order in the Dinajpur dialect. This includes analyzing the impact of information structure, focus, pragmatics, and discourse factors on the ordering of constituents within sentences. Such an analysis helps reveal the motivations behind certain word order patterns and the communicative strategies employed by speakers of the Dinajpur dialect.

The constituent order of Dinajpur dialect are SOV and VSO. For Example: In example (4) *mui* is a subject, *vai* is a object and *paccov* is a verb. So this sentence follow the order of SOV.

(4)     *mui*                 *vai*                 *paccov*  
           1.sg                 fear                 got  
           I were getting fear.(story1,1)

Here *mui* is a subject *dekhov* is a verb and *mav vai* is a object. So it follows the order of SVO.

(5)     *mui*                 *dekhov*                 *mav*                 *vai*  
           1.sg                 saw-V                 1.SG-POSS                 brother-N  
           I saw my brother.(story1,8)

## 4.4 Grammatical Categories

### 4.4.1 Tense

The analysis of grammatical categories in the Dinajpur dialect includes an exploration of tense. Tense is a grammatical category that expresses the time of an action or event. Understanding how tense is expressed and utilized in the Dinajpur dialect provides insights into the temporal aspect of the language.

In the case of tense, the analysis aims to identify the specific tense markers or constructions used in the Dinajpur dialect. This involves examining the forms and syntactic positions of tense markers within sentences. For instance, the dialect may utilize inflectional endings, auxiliary verbs, or specific word order patterns to indicate different tenses. Furthermore, the analysis delves into the temporal distinctions made by the Dinajpur dialect.

This includes investigating how the dialect expresses present, past, and future tenses, as well as any additional temporal nuances or categories that may be present. By examining the range of tense distinctions and their syntactic realizations, researchers can gain insights into the temporal system of the Dinajpur dialect. The study also considers the interaction between tense and other grammatical categories.

This includes examining how tense is marked in conjunction with aspects, moods, or other grammatical features. Understanding the interplay between tense and other categories provides a more comprehensive understanding of the syntactic structure of the Dinajpur dialect.

#### 4.4.2 Present simple tense

The present simple tense is a grammar construct that is used to represent actions, occurrences, or circumstances that are typically true, customary, or frequent in the present. It frequently connotes facts, practices, or ongoing conditions.. In Dinajpur dialect I find for the present indefinite marker are:

- |     |               |             |            |            |
|-----|---------------|-------------|------------|------------|
| (6) | <i>mvi</i>    | <i>khob</i> | <i>vvi</i> | <i>pav</i> |
|     | 1.sg          | very        | fear       | get        |
|     | I get scared. |             |            |            |

(7) *vai*                *bəʊhiner*        *khunfuti-la*    *mɔi*    *elau*    *mis*    *korɔ*  
 brother-N        sister-N            banter-SUF    1.sg    now    miss    do  
 At now I miss the banter of brother and sister.(story 1,15)

(8)    *mɔi*    *vat*    *k<sup>h</sup>au*  
       1.sg    rice    eat  
 I eat rice.

In the example (6) I have found *pa* is the root verb ‘to get’ and *ɔ* is the 1<sup>st</sup> person marker.

In the example (7) I have found *kora* is a root word ‘to do’ and *ɔ* is the 1<sup>st</sup> person marker. In the example (8) we have also seen same things such as example (6) and (7).

#### 4.4.3 Present continuous tense

The present continuous tense, sometimes referred to as the present progressive tense, is a grammar construction that is used to represent activities or circumstances that are currently occurring or in process. It emphasizes acts that are currently taking place or passing circumstances that are nearby the speaker. The present tense of the verb "to be" and the present participle of the main verb are combined to make the present continuous tense in English.

for the present continuous tense the uttered che suffix *c<sup>h</sup>e*

(9)    *kehɔ:*                *məʊr*                *paf*                        *ðe*                *dʒac<sup>h</sup>e*  
       someone        1.sg-POSS        beside-PREP        toward            going  
 Someone is going beside me. (story1,4)

In the example (9) I have found that the root word word is *dʒache* ‘to go’ and *c<sup>h</sup>e* is a progressive marker.

#### 4.4.4 Present perfect tense

- (10) *mɔi erməððhei məʊr kagɔdzla fæf koric<sup>h</sup>ʊ*  
1.sg already 1.sg -POSS paper completed doing  
I already completed my thesis paper.

In the example (10) we see that *kori* is a root word 'to do' and *c<sup>h</sup>ʊ* is a perfect marker.

#### 4.4.5 Past simple tense

The past simple tense is a grammar construction used to talk about previous acts, occurrences, or conditions. It implies that the action happened at a particular point.

In Dinajpur dialect, this is how a past simple tense is shown

- (11) *dek<sup>h</sup>inʊ məʊr vai*  
saw 1.sg-POSS brother  
I saw my brother.(story1,8)

In the example (11) we see that it's a simple past tense. *dekhinʊ* is represented as the simple past tense. Here *dek<sup>h</sup>a* is a root word and *nʊ* is the simple past tense marker.

#### 4.4.6 Past continuous tense

The past continuous tense is also known as the past progressive tense. It is a grammar construction which is used to talk about ongoing events or circumstances that were occurring at a certain point in time in the past. It emphasises on earlier actions that were ongoing but unfinished. Here is the example of Dinajpur dialect:

- (12) *kehɔ: məʊr paf ðe dzac<sup>h</sup>ɔlɔ*  
someone 1.sg-POSS beside toward going  
Someone was going beside me.

In the example (12) we see that *dzaoa* is a root word 'to go' and *c<sup>h</sup>ɔlɔ* is a past continuous tense marker.



#### 4.4.7 Future simple tense

The future simple tense is a actions, events, or states that will happen in the future. It indicates that the action or event will take place after the present moment.

The example of Dinajpur dialect is as follows:

(13) *mɔi*                    *barit*                    *dʒam*  
1.sg                    home                    go  
I will go home.

In the example (13) we see that *dʒaoa* is a root word ‘to go’ and *am* is a future tense marker.

#### 4.4.8 Future continuous tense

The future continuous tense, often called the future progressive tense, is a grammar construction used to talk about ongoing events or circumstances that will take place at a specified time or over a specific length of time in the future. It places a focus on future actions that will already be underway. The auxiliary word "will" is used to produce the future continuous tense in English, which is then followed by the auxiliary verb "be" in its present participle and the main verb. The following is an illustration of the Dinajpur dialect:

(14) *mɔi*                    *kadzda*                    *koirte*                    *θakim*  
1.sg                    work                    will do                    be  
I will be doing the work.

In the example (14) we see that *koirte θakim* indicates the present continuous tense. But

In standard Bangla we uttered *korte θakbo*.

## 4.5 Sentences

A sentence is a combination of words that can convey a statement, question, exclamation, or command on their own. They basically consist of a main sentence and one or more subsidiary clauses. There are five kinds of sentences based on their meaning. They are listed below.

### 4.5.1 Assertive sentence

An assertive sentence is also a declarative sentence. It makes a claim and gives positive or negative statement. Without asking a question it gives a fact, opinion, or idea. It gives a command, or displaying a strong emotion. The majority of the sentences in Dinajpur dialect are assertive sentences.

There are two types of assertive sentence one is Affirmative sentence and another is negative sentence

(15) *mɔi*                      *c<sup>h</sup>ɔtɔbelai*                      *k<sup>h</sup>ub*                      *vɔi*                      *pɔc<sup>h</sup>ɔnɔ*  
1.sg                      childhood                      very                      fear                      got  
I got scared in my childhood.(story 1,1)

Example (15) is a affirmative sentence but for the negative the people of Dinajpur region generally uttered *mɔi vɔi paɔni*. I have found *aɔni* suffix for the negative sentence. But there are far differences between standard Bangla and Dinajpur dialects. For the standard bangla we uttered *ami vɔi pacchilam* and for the negative sentence we uttered *ami vɔi paini*. But in the people of hilli uttered *pasnɔ* instead of *pac<sup>h</sup>ilam*. It has also some similar component with Kamtapuri and standard Assamese like they also uttered *mɔi* same as Dinajpuri dialect. But the people of Assam uttered *moe* and the people of Kamtapur uttered *mɔi*. I do is a assertive sentence which uttered in Kamtapuri dialect like *muĩ korɔŋ* but in a standard Assamese it uttered *moe korũ/korõŋ*.

The people of Barishal also uttered *məʊr* as a 1<sup>st</sup> person possessive pronoun like the people of dinajpur.

#### 4.5.2 Imperative sentence

An imperative sentence conveys a command, order, advice, makes a request. Imperative sentences begin with a verb and here subject you is implied.

(16) *vɔi*                      *paifna*  
scare                      be  
Don't be scared. (story1, 13)

From example (16) I find the imperative sentence. In this sentence the brother gave advice not to be scared to his sister. When we find advice in any sentence then it's called imperative sentence.

#### 4.5.3 Interrogative sentence

An interrogative sentence is used to ask questions, get answers, or start a conversation. Who, what, when, where, why, and how? or an auxiliary verb like does, can, or will are common question words that are followed by the subject and the main verb in interrogative sentences.

(17) *ke*                      *ʊtθ<sup>h</sup>e?*  
Who                      here  
Who is here?(story1,7)

In example (17) I have found the speaker wanted to say that who is here it is the informational interrogative.

*tɔi*                      *ki*                      *dans*                      *paris?*  
*you*                      *what*                      *dance*                      *can*  
Can you dance?

In this sentence I have found it's a yes/no question because anyone can finish their sentence by using yes or no.

#### 4.5.4 Exclamatory

An exclamatory sentence expresses strong emotions of us, excitement of us, surprise, or admiration of us. It conveys our feelings and reaction.

- (18) *mvi*                      *kətək<sup>h</sup>an*                      *dze*                      *vvi*                      *paic<sup>h</sup>uhv*  
          1.sg                      how                      that                      fear                      got  
          How scared I am!(story1,14)

That means the speaker was surprised to see someone on her veranda .

There are also 3 types of sentence according to structure. Those are given below.

#### 4.5.5 Simple Sentence

A simple sentence consists a subject, a finite verb and a clause.

- (19) *mvi*                      *c<sup>h</sup>vtvbelai*                      *vvi*                      *pac<sup>h</sup>onv*  
          1.sg                      childhood                      fear                      got  
          I got fear in my childhood.(story 1,1)

In the example (19) I see that *mvi* is a subject and here we see that one finite verb *pac<sup>h</sup>onv* that's why it's a simple sentence. Every sentence has two parts one is subject another is predicate .In this sentence we see that *mvi* is a subject and *cvtvbelai khub vvi pvcvov* is a predicate. This dialect is used in the setabganj upazilla of dinajpur. This is a past indefinite tense. *mvi* pronoun and *c<sup>h</sup>vtvbelai* is a adverb *k<sup>h</sup>ub* is also a adverb because *k<sup>h</sup>ub* modify the adjective and *vvi pvcvov* is a verb. Sometimes, a region can have more than one variety to some extent like the people of setabganj Thana uttered a word *c<sup>h</sup>vtvbelai* but the people of Hilli thana uttered this word *cvtvbelat*. The people of hili use at morpheme and the people of setabganj are used is ai suffix.

#### 4.5.6 Compound sentence

When two principal clauses joined with one co-ordinating conjunction it's called compound sentence.

- (20) *ɔi khubei bərɔlək kintu gərɪb manuʃok*  
he very rich but poor people  
*fahazzo kərəna*  
help don't do  
He is rich but don't help the poor.

In the example (20) I have found *ɔi khubei bərɔlək* is a principal clause and *gərɪb manuʃok fahazzo kərəna* also a principal clause but those clause joined with just one co-ordinating conjunction. This co-ordinating conjunction is *kintu*.

#### 4.5.7 Complex sentence

A complex sentence consists of one principal clause and one or more sub-ordinate clause.

- (21) *zeiθei vɔter vɔi feiθ<sup>h</sup>ei mvi*  
where ghost fear here 1.sg  
*zac<sup>h</sup>ɔnuni*  
not going  
where was the fear of ghost here I didn't go.(story 1,2)

From the example (21) we see that It's a complex sentence. Here I have found sub-ordinate clause. From the subordinate clause I have found two part one is additive word and another is principal clause. The additive word is *zeiθ<sup>h</sup>ei* and the principal clause has two parts one is subject and predicate. The subject is *vɔter* and *vɔi* is a predicate. In this sentence I have found the subject is a simple subject and actor is a part of this simple subject. Actors have two parts, one is a noun and another inflection. The noun is *vɔt*

and *er* is an inflection. From the predicate we find an expanded predicate. The expanded predicate has two parts, one is pre expander and another is verb clause. Here we find *vɔi* is a pre expander and object. Here *vɔi* as a adjective. From the verb clause we find implicit verb and that is null *hɔi*. Here *seiθei* is a additive word and the principal clause is *mɔi zac<sup>h</sup>ononvi* . *mɔi* works as a subject and its a pronoun and inflection is null here. *zac<sup>h</sup>ononai* is a verb and its a negative form. Here *nai* is used a negative form. It represents the whole sentence as a negative sentence. Sometimes, a region can have more than one variety to some extent. I found that the people of Hili uttered.

#### 4.6 Verb

A verb is a word that denotes being, having and doing something (Das). I know there are two kinds of verb one is finite verb another is non finite verb

(22) *mɔi dzaba cahv*  
 1.sg go want  
 I want to go.

In the example (22) I have found that *dzaba* is a non finite verb and *cahv* is a finite verb

(23) *aste aste agaite θakinv*  
 slowly slowly go remain(story1,7)  
 Slowly I went ahead.

In the example of (23) I have found that *agaite* is a non finite verb and *θakinv* is a finite verb.

On the other hand there are also two types of verb. Those are transitive verb and intransitive verb. Again there are two kinds of transitive verb. Those are mono transitive and another is ditransitive. When we find one object if any sentence it's called mono

transitive verb and when we find both direct and indirect object it's called ditransitive verb.

(24) *mɔi*    *ɔk*    *marinɔ*  
 1.sg    him    beat  
 I bet him.

In the example (24) I have found just one object and this is *ɔk*. That's why this sentence is a mono transitive verb.

(25) *ɔmra*            *məʊk* *keptein*            *banail*  
 3.pl-POSS    me    captain            make  
 They make me captain.

In the example (25) I have found two objects and these are *məʊk* and *keptein*. That's why this sentence is a ditransitive verb.

#### 4.7 Adverb

Adverb is used as the modifier of adjective,verb,adverb and the whole sentence. Adverb modify the other words by describing when,where,why,or how something was done

(26) *mɔi*            *c<sup>h</sup>vtɔbelai*            *k<sup>h</sup>ub*            *vɔi*            *pac<sup>h</sup>ɔnɔ*  
 1.sg            childhood            very            fear            got

I was getting very scared in my childhood.(story 1,1)

In the example (26) we see that *c<sup>h</sup>vtɔbelai* is a adverb because *c<sup>h</sup>vtɔbelai* represents the time of this sentence

(27) *raitɔ:t*            *mɔ:ne*            *hɔ:chɔ:lɔ:*            *kehɔ:*            *məʊr*  
 at.night            think            get            someone            1.sg-POSS

*paʃe*    *dʒac<sup>h</sup>e*  
*beside*    *going*

At night I thought someone was going beside me.(story1,7)

In the example (27) we see that *raitɔ:t* is an adverb because it mentions the time.

- (28) *fela*    *hɔtat*            *ðekhinɔ*            *baranðatti*            *kehɔ*  
 then    suddenly            saw            veranda            someone
- ðarai*            *ac<sup>h</sup>e*  
 standing            remain
- Then I saw someone going toward the veranda. (story1,6)

In the example (28) we see that *baranðatti* is an adverb because it mentions the place

- (29) *aste*            *aste*            *agai*            *genɔ*  
 slowly            slowly            ahead            go
- Slowly I went ahead.(story 1,7)

In the example (25) we see that *Aste aste* is an adverb because it mentions the manner of the adverb.

## 4.8 Phrases

### 4.8.1 Noun phrase

We know that every sentence has two parts one is subject and another is predicate. We consider subject as a noun phrase and predicate as a verb phrase.

- (30) [*mvi*] *ɔk*    *marinɔ*  
 1.sg    him    bet  
 I bet him.

From the example (30) I see that [*mvi*] is a pronoun. Every pronoun is also a NP. [*ɔk marinɔ*] is a VP and in this VP *marinɔ* is a head word.

- (31) [*sundor*    *ceɲrada*]    *morti*            *takai ac<sup>h</sup>e*  
 handsome    boy            1.sg-POSS            look.at  
 The handsome boy looks at me.



In the example (31) I have found that *ceŋra* is a head word and it's a noun. *da* is used as a article. Here *sundor is* used as a premodifier. From the noun phrase we see that adjective is used as a premodifier of head word.

#### 4.8.2 Verb phrase

A verb phrase is a group of words that includes a main verb and any auxiliary verbs or modifiers. It functions as the predicate of a sentence and expresses an action, occurrence, or state of being.

(32) *moi* [ɔk *marinɔ*]  
 1.sg him bet  
 I bet him.

From the example (32) *ɔk marinɔ* works as a verb phrase because the head words of this sentence is *marinɔ* and it's a verb.

#### 4.8.3 Adverbial phrase

We have already known that adverb is used as the modifier of adjective,verb,adverb and the whole sentence. Just like adverb ,adverb phrase modify the other words by describing when,where,why,or how something was done. They can also explain the condition of an object or action on the extent to which an action or object was affected.

(33) *mui* [mæla *tattari*] *məʊr* *kagɔdʒla*  
 1.sg very hurriedly-ADV 1.gs-POSS paper  
*ʃeʃ* *kɔrchu*  
 complete done  
 I have completed my research paper hurriedly.

In the example (33) I have found [*mæla tattari*] is adverb

#### 4.8.4 Adjective phrase

An adjective phrase is a group of words that functions as an adjective in a sentence. It consists of an adjective and other words, such as modifiers or complements it provides additional information of noun and pronoun.

(34) *ɔi ækdʒən [valɔ bæbɔharer] manuʃ*  
he one well behave man  
He is a well behaved man.

In the example (34) *valɔ bæbɔharer* indicates the adjective phrase because it modifies the noun. *valɔ bæbɔhar* is a head word here.

#### 4.9 Clauses

A clause is a group of words and it contains a subject and a verb. It can function as a independent clause or as part of a larger sentence dependent clause. Clauses can express a complete thought or provide additional information within a sentence.

##### 4.9.1 Noun clause

A noun clause functions a subject and subordinate clause works as a noun. It uses as the subject, object, or complement in a sentence. Noun clauses begin with words like that, what, who, whom, where, when, why, or how.

(35) *[ɔi dʒa cahe] ʒɔmvɔb*  
3.pl what want impossible  
What he wants is impossible.

Here *ɔi dʒa cahe* works as a subject that's why its a noun clause as a subject. Here the subordinate clause works as a noun that's why it's called Noun Clause. Like *ɔi dʒa cahe* works as a noun clause.

### 4.9.2 Adjective clause

An adjective clause gives the additional information of noun. Relative pronoun introduces the adjective clause.

(36) *mɔi*                    *ceŋradak*            *cinu*    [*dʒe*    *ei*            *kadzda*            *koirc<sup>h</sup>olɔ*]  
1.sg                    boy                    know    who    it            work            do  
I know the boy who did it.

Here [*dʒe ei kadzda koirc<sup>h</sup>olɔ*] is represented as a adjective clause. Because it gives an information about *ceŋrada* that's why it's adjective clause.

### 4.9.3 Adverbial clause

An adverbial clause uses as an adverb in a sentence and it's a dependent clause. It also gives us the datas about the time, place, condition,manner, purpose, or reason of the action or event described by the main clause.

(38) *mɔi*                    *uθhe*                    *dʒam*                    [*dʒeθ<sup>h</sup>eci*            *θake*]  
1.sg                    there                    go                    where                    he  
stay  
I shall go where he lives.

Here *dʒeθ<sup>h</sup>eci θake* is the subordinate clause and it works as a adverb and it gives about the information about place that's why it's a adverb clause.

## Chapter Five

### Conclusion

In conclusion, the study of syntactic analysis of the Dinajpur dialect offers valuable insights into the unique linguistic features and structures present in this particular regional variation of Bangla. By delving into the pronominal system, demonstratives, constituent order, sentence types, conjunctions, grammatical categories such as tense and adverb, and the use of suffixes across different word classes noun, pronoun, adjective, verb, conjunction, preposition, determiner, and numeral, researchers can gain a comprehensive understanding of the syntactic patterns and rules that shape the Dinajpur dialect.

This analysis is crucial for uncovering the distinctive syntactic characteristics that set Dinajpur dialect apart from other regional variations and the standard form of Bangla. By employing appropriate research methodologies, such as direct engagement with the Dinajpur community, researchers can gather firsthand data and observations to ensure the accuracy and authenticity of their findings. This approach allows for a deeper exploration of the syntactic structures and features specific to the Dinajpur dialect, contributing to a more nuanced understanding of the language variation within the broader spectrum of Bangla.

Furthermore, studying the syntactic analysis of the Dinajpur dialect provides valuable insights into the language use and cultural identity of the Dinajpur community. Language is not only a means of communication but also a reflection of a community's values, traditions, and way of life. By unraveling the unique syntactic structures and patterns in the Dinajpur dialect, researchers can shed light on how language shapes the cultural identity and social dynamics within the Dinajpur region.

Overall, the syntactic analysis of the Dinajpur dialect offers a rich field of study, enabling researchers to uncover the linguistic intricacies and cultural significance embedded within this particular regional variation of Bangla. It contributes to our broader knowledge of language diversity, dialectal variations, and the complex relationship between language and culture.

## Appendix: Texts

Story Name : Banter of brothers and sisters  
 Speaker : Saddida Ritu  
 Location : Kanua, Setabganj, Dinajpur  
 Date : March 15, 2023

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- (1) *mɔi*                    *c<sup>h</sup>ɔtɔbelai*                    *khub*                    *vɔi*                    *pac<sup>h</sup>ɔnɔ*  
 1.sg                    childhood                    very-ADV                    fear-ADJ                    got-V  
 I was getting scared in my childhood.
- (2) *zeiθ<sup>h</sup>ei*                    *vɔter*                    *vɔi*                    *feiθei*                    *mɔi*                    *zac<sup>h</sup>ɔnɔni*  
 Where                    ghost-N                    fear                    there                    1.sg                    not going  
 Where i was getting afraid there I didn't go.
- (3) *mɔi*                    *zela*                    *g<sup>h</sup>ɔrɔt*                    *futiba*                    *zac<sup>h</sup>ɔnɔ*                    *fela*  
 1.sg                    when                    room                    sleep-V                    go-V                    then-V  
  
*vɔi*                    *pac<sup>h</sup>ɔnɔ*  
 fear                    got  
 When I was going to sleep then I was very afraid.
- (4) *raitɔ:t*                    *mɔ:ne hɔ:c<sup>h</sup>ɔlɔ:*                    *kehɔ:*                    *məʊr*  
 at night-ADV                    think-V                    someone                    1.sg-POSS  
  
*paʃe*                    *dʒac<sup>h</sup>e*  
 beside-PREP                    going  
 At night I thought someone was going beside me.
- (5) *zela*    *mɔi*    *ekdin*                    *vɔter*    *cinema*                    *dek<sup>h</sup>iconɔ*                    *fela*                    *mæla*  
 When    1.sg    one.day                    ghost    cinema                    watching-V                    then                    very  
  
*vɔi*    *paic<sup>h</sup>ɔnɔ*  
 fear    got  
 When one day I see a horror movie then I was getting afraid.
- (6) *fela*                    *hɔtat*                    *ðek<sup>h</sup>inɔ*                    *barandatti*                    *kehɔ*                    *ðarai*  
 then                    suddenly                    see-V                    veranda                    someone                    stand  
*ac<sup>h</sup>e*  
 was  
 Then I saw someone was going toward the veranda.
- (7) *aste*                    *aste*                    *agai*                    *genɔ*  
 slowly-ADV                    slowly                    ahead                    go-V  
 Slowly I went ahead.

- (8) *ðek<sup>h</sup>inʊ*      *məʊr*      *vai*  
saw-V      1.sg-POSS      brother-N  
I saw my brother.
- (9) *ʝi*      *vʝi*      *ðek<sup>h</sup>abar*      *tane*      *ðarai*      *ac<sup>h</sup>e*  
3.sg      fear      show      for-PREP      stand-V      was  
He stand for showing me fear.
- (10) *ʝi*    *vʝi*    *ðek<sup>h</sup>abar*    *tane*    *dʒebela*    *məʊr*    *ʊpəʊr*  
3.pl    fear    show    for    when    1.SG-POSS    upward  
  
*dʒ<sup>h</sup>apai*    *pərar*    *cefta*    *kəril*    *fela*    *mʊi*    *kanðiba*    *fʊrʊ*    *kəre*  
jump    fall    try    do    then    1.sg    cry    began    do  
  
*ðinʊ*  
give  
Then he tried to jump over for showing me fear and I began to cry.
- (11) *mʊi*    *ɔk*    *vʝie*    *mariba*    *fʊrʊ*    *kəre*    *ðinʊ*  
1.sg    him    fear    beating    begin    do    gave  
I began to beat him.
- (12) *ʝi*    *hafite*    *hafite*    *məʊk*    *dʒərai*    *ð<sup>h</sup>oril*  
he    laughing    laughing    me    hug  
He hugged me in a laughing way.
- (13.) *məʊr*    *vai*    *məʊk*    *kəhil*    *vʝi*    *paifna*  
1.sg-POSS    brother    me    told    fear    get not  
My brother told me that don't be scared.
- (14) *mʊi*    *kəʊ<sup>h</sup>inʊ*    *dʒe*    *mʊi*    *kətək<sup>h</sup>an*    *dʒe*    *vʝi*    *paic<sup>h</sup>ʊ*  
I    told    that    1.sg    how    that    fear    get  
I said that how scared I am!
- (15) *vai*    *bəʊhiner*    *khunfuti-la*    *mʊi*    *elau*    *mis*    *kəʊrʊ*  
brother    sister    banter-SUF    1.sg    now    miss    do  
I miss the banter of brother-sister.
- (16) *mʊi*    *ela*    *bərw*    *hoic<sup>h</sup>ʊ*  
1.sg    now-ADV    adult    got  
I am adult now.
- (17) *mʊi*    *eləʊ*    *vʝi*    *pəʊ*  
1.sg    yet    fear    get  
I have got afraid yet.

(18) *raitɔ:t*      *pani* *niba* *bahir* *hoile*      *mɔnehɔi*      *kedzenɔ*  
at.night      water take out happened      think      someone

*sɔŋe* *dʒache*

with go

When I come out for taking water at night then I think someone is going with me.

(19) *moi* *ghɔmaba*      *gele* *lait*      *dʒalai* *ghumau*  
I sleep-V      go-V light-N      on sleep  
I go to sleep to on my light.



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