

# A START IN PUNJABI

HENRY A. GLEASON, JR.  
HARJEET SINGH GILL



PUNJABI UNIVERSITY PATIALA  
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(based on comparative structures of Punjabi and American English)

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by

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## P R E F A C E

A **START IN PUNJABI** is based on detailed analyses of sound patterns and syntactic structures of Punjabi and American English. It may be used alongwith its companion volume, **A REFERENCE GRAMMAR OF PUNJABI**, where the authors have dwelt upon colloquial as well as cultivated expressions collated from contemporary literature. There is also a chapter on the Gurumukhi writing system. This book was first circulated in the United States in mimeograph form in **Hartford Studies in Linguistics**, 1963.

H. S. G.

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## LESSON ONE

### DIALOGUES

- 1.1    món sʹg                    sət siri əkal.  
         són sʹg                    sət siri əkal.  
         món sʹg                    ki hal e ?  
         són sʹg                    əccha, tusʹ sʹnəo.  
         món sʹg                    mərbani.
- 1.2    ram lal                    nəməste.  
         moti                    nəməste.  
         ram lal                    cá pʹoge ?  
         moti                    nʹʹ, koi təkʹlif na kəro.  
         ram lal                    nʹʹ, koi təkʹlif nʹʹ.  
         moti                    əccha, mərbani.
- 1.3    din                            səlam.  
         beg                        səlam.  
                                    áo, édar áo.  
                                    kiwə ae ?  
         din                        ewə, miln waste.  
         beg                        cá pʹoge ?  
         din                        əccha.
- 1.1    ਸੋਹਣ ਸਿੰਘ                    ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
         ਸੋਹਣ ਸਿੰਘ                    ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
         ਸੋਹਣ ਸਿੰਘ                    ਕੀ ਹਾਲ ਏ ?  
         ਸੋਹਣ ਸਿੰਘ                    ਅੱਡਾ, ਤੁਸੀਂ ਸੁਣਾਉ ।  
         ਸੋਹਣ ਸਿੰਘ                    ਮਿਹਰਬਾਨੀ ।



- 1.2 ਰਾਮ ਲਾਲ ਨਮਸਤੇ ।  
 ਮੋਤੀ ਨਮਸਤੇ ।  
 ਰਾਮ ਲਾਲ ਚਾਹ ਪੀਉਗੇ ?  
 ਮੋਤੀ ਨਹੀਂ, ਕੋਈ ਤਕਲੀਫ ਨ ਕਰੋ ।  
 ਰਾਮ ਲਾਲ ਨਹੀਂ, ਕੋਈ ਤਕਲੀਫ ਨਹੀਂ ।  
 ਮੋਤੀ ਅੱਛਾ, ਮਿਹਰਬਾਨੀ ।
- 1.3 ਦੀਨ ਸਲਾਮ ।  
 ਬੇਗ ਸਲਾਮ ।  
 ਆਉ, ਏਧਰ ਆਉ ।  
 ਕਿਵੇਂ ਆਏ ?  
 ਦੀਨ ਏਵੇਂ, ਮਿਲਣ ਵਾਸਤੇ ।  
 ਬੇਗ ਚਾਹ ਪੀਉਗੇ ?  
 ਦੀਨ ਅੱਛਾ ।

## TRANSLATION

- 1.1 Mohan Singh /sət siri əkal./  
 Sohan Singh /sət siri əkal./  
 Mohan Singh How are you ?  
 Sohan Singh Fine. How about you ?  
 Mohan Singh Fine, thank you.
- 1.2 Ram Lal /nəməste./  
 Moti /nəməste./  
 Ram Lal Will you have some tea ?  
 Moti No thanks. Don't bother.  
 Ram Lal It's no trouble.  
 Moti O.K., thanks.
- 1.3 Din /səlam./  
 Beg /səlam./  
 Come in.  
 What brings you here ?  
 Din Just to see you.

Beg	Have some tea ?
Din	All right.

### USAGE NOTES

1.4 /sət sɾi əkal/ is the usual greeting between Sikhs. /nəməste/ is usual greeting between Hindus. /sələm/ is a usual and informal greeting between Muslims or Christians. If you are observant, you will soon learn which is appropriate under any set of circumstances. The remainder of each of the three opening dialogues above can be used with any of the three opening formulas. For example, you might start with /nəməste/ and continue with /ki hal e ?/. After practicing the dialogues just as they are given, try making these re-combinations.

1.5 Dialogue 1.1 is a typical brief interchange as two people meet. It can be used in almost any place or in almost any situation. 1.2 and 1.3 are typical greetings as one person comes to visit another in his home. 1.3 might be used even if the visitor comes for some serious business. Etiquette demands that the business should not be brought up until after some exchange of pleasantries. All of these, of course, are short. Frequently longer interchanges will be used.

1.6 Your instructor will demonstrate for you the gestures which commonly accompany these greetings. They are part of the total dialogue, and should be practiced along with the words.

The gestures in use in Punjab differ in many ways from those in use in America. It is very nearly as important to learn to use and understand the gestures as it is to learn the vocal language. Make a habit of watching your instructor as he speaks and imitate him.

1.7 If you do not hear or understand something, you may say  
tusĩ ki kʃa ?

or for short, just :

ki kʃa ?

or even :

ki ?

In such a situation, all of these would mean something like 'What did you say ?'. The longer form is, of course, more formal.

## PRONUNCIATION

1.8 The Punjabi sound we transcribe as /t/ is quite different from the English 't'. This difference can be easily heard by comparing some Punjabi words with some roughly similar English words. Your instructor will pronounce the following Punjabi words for you. One member of the class should pronounce after each Punjabi word the English word in the pair. Listen carefully for the difference between Punjabi /t/ and English 't'. There will, of course, be differences in other parts of the words too, but in this lesson you concentrate on the correct pronunciation of /t/. Do the best you can with the other features by imitation, but do not worry about the detail just now.

tn	'tin'	tən	'ton'
tol	'toll'	nit	'neat'
mit	'meat'	sit	'seat'

The differences between /t/ and 't' are mainly two :

English 't' is formed by touching the tip of the tongue to the gums just above and behind the front teeth. Punjabi /t/ is formed by touching the tip of the tongue to the back of the teeth. Punjabi /t/ is said to be *dental*. In the dialogues and drills, be careful to make your tongue actually touch the teeth rather than the gums. At first it will take a little extra conscious effort to force the tongue farther forward. With practice, this will become easy and automatic.

In English 't' the moment the tongue is pulled away from the gums, a little puff of breath is generally emitted. This occurs in words with initial 't', but not in words with initial 'st.' This difference can be demonstrated by holding a narrow strip of paper in front of the lips. When a word like 'till' is said, the strip suddenly moves forward. When a word like 'still' is said, it does not. (It may take a little experimenting to get a strip of paper of just the right degree of flexibility to show the difference clearly.) The 't' in 'till' is said to be *aspirated*. Punjabi /t/ is always *unaspirated*. It may be helpful to practice with a paper strip, and perhaps a mirror to watch it carefully.

1.9 Your instructor will pronounce the following words for you as a model. Imitate him in every detail, concentrating especially

on /t/. Be sure to pronounce it dental and unaspirated.

tin	top	tor	moti	rat
tir	tar	ti	pota	bat
tol	tap	tur	jiti	jot

Meanings are not given for these words, as they are not to be learned now. They are given solely for pronunciation practice.

1.10 Punjabi 'p' and 'k' differ little from English 'p' and 'k' in the position of the tongue or lips. However, both are unaspirated, whereas English 'p' and 'k' are generally aspirated, except in 'sp' and 'sk'. Try the paper-strip test on 'pin', 'spin', 'kin', and 'skin'. The test shows the difference most clearly with 'p', because the explosion is near the paper. The difference is just as important with 'k' even if harder to see.

Compare your instructor's pronunciation of the following Punjabi words with that of one of the class member's as he reads the paired English words.

par	'par'	pər	'purr'
pul	'pull'	pis	'peace'
pel	'pail'	pur	'poor'
kin	'kin'	kal	'call'
kis	'kiss'	kar	'car'
kil	'kill'	kam	'calm'

1.11 Practice the following words, imitating your instructor's pronunciation. If you have difficulty with aspiration, it may be helpful to practice with a paper strip and a mirror.

par	pi	pəl	rup	ap	nap
pol	pó	cúp	jap	cip	
pal	por	peke	top	səp	sip
kál	kar	kori	kur	aki	tak
kəm	kapi	ko	kuc	taki	sek
kət	kali	koli	lok	kaki	sak

1.12 Some of the words in the dialogue have *normal* tone and some have *high*. Normal tone is not marked in the transcription. High tone is marked with an accent /'. A word bearing high tone has a higher pitch than the one with a normal tone. It will require a great deal of practice before you can hear and reproduce this difference accurately and easily. At this stage, the best thing to do

is to practice the sentences of the dialogue as whole sentences, paying special attention to the "tone" of the sentence as a whole, and to its rhythm.

One word sentences (that is, words said by themselves) are not very usual, but the tone differences stand out clearly. The following pairs show the contrast between normal and high tone. Practice them, imitating your instructor.

ca	'enthusiasm'	cá	'tea'
la	'attach'	lá	'detach'
bar	'farm'	bár	'outside'
ar	'needle'	ár	'business'
mal	'property'	mál	'chain'
war	'turn'	wár	'crowd'
kal	'draught'	kál	'urgency'
pi	'drink'	pí	'grind'
lo	'light'	ló	'griddle'
mor	'peacock'	mór	'seal'
mori	'hole'	móri	'leading'
kari	'useful'	kári	'single-fold'

Do not learn the meanings of these words at this time. The meanings are given just to show that a difference in tone, slight as it may seem to you at first, can change the meaning of a Punjabi word drastically. It is crucial that you learn to recognise and reproduce tones accurately, as otherwise you will not be understood, or, worse, you may be misunderstood.

1.13 A Punjabi sentence is said with an *intonation*, a pattern of pitch, prominence, and rhythm. This is an important feature of the spoken language. The intonation helps to mark off the flow of speech into portions such as sentences. Different intonations help to mark different types of sentences. In the dialogues, some of the sentences are clearly distinguished by having different intonations than others. The most obvious intonational difference in these lessons is that between questions and answers. Often only intonation marks the difference.

Intonation and pitch interact in Punjabi in ways that are very difficult to describe. Fortunately, they can be learned even without a clear description. If you will practice the sentences of the dialogues carefully until you can say each with the proper

pitch, prominence, and rhythm, you will soon learn to hear the intonation and tones of the sentences. If you cannot now hear a consistent difference between words marked /' / and words not so marked, do not worry about it. That will come in time.

1.14 Throughout all your work with Punjabi, consider your instructor's pronunciation as the standard. Imitate him as accurately as you can. Do not be satisfied with your work until it sounds, both to you and to him, just like the pronunciation of a Punjabi.

The transcriptions are given primarily to point out to you certain significant features which you must learn to hear in your informant's speech. Use them only as guides in listening to him and in imitating. Do not base your pronunciation on the transcriptions.

1.15 Sentences are much more important units of speech than are words. Try to learn to pronounce whole sentences as single continuous flows of speech. Word divisions are shown in the transcriptions, but you may not hear them in speech. Do not pause where they are shown. If you do, your speech will sound halting or artificial.

Do not worry over the meanings of single words in the dialogue sentences. That also will come later. The translations given are intended to indicate the meanings of whole sentences. Very often the internal structure of the sentence is very different from that of any English sentence.

Under the head of "Pattern Practice" sentences will be given in sets that will permit you to see internal structure. You can determine for yourself what certain parts of these sentences mean by comparing the sentences in one set, and noting the places where their meanings differ. In some cases, sentences in the Pattern Practice will parallel and explain sentences in the dialogues. Before the course is finished, most of the sentences in the dialogues will have become clear to you.

When sentences in the Pattern Practices do parallel those in the dialogues; they will permit you to vary the dialogues a little. For example, you might change dialogue 1.2 by saying /kafi plogē?/ instead of /cā plogē ?/. It is more usual to offer tea, but one might offer coffee. Or, you might say /cā lōge ?/. It would be very strange to say /sābzi lōge ?/, but only because you would not ordinarily

offer vegetables to a visitor until you had sat down to a meal.

### PATTERN PRACTICE

- 1.16 /cá p̄oge ? Will you drink some tea ?  
 /d̄ú d̄ p̄oge ? Will you drink some milk ?  
 /š̄arbət p̄oge ?/ Will you drink some fruit juice ?  
 /kafi p̄oge ?/ Will you drink some coffee ?
- 1.17 /cá l̄ge ?/ Will you have some tea ?  
 /d̄ú d̄ l̄ge ?/ Will you have some milk ?  
 /b̄arfi l̄ge ?/ Will you have some /b̄arfi/ ?  
 /s̄abzi l̄ge ?/ Will you have some vegetables ?
- 1.18 /é ki e ?/ What is this ?  
 /ó ki e ?/ What is that ?
- 1.19 /é cá e./ This is tea.  
 /é d̄ú d̄ e./ This is milk.  
 /é š̄arbət e./ This is fruit juice.  
 /é b̄arfi e./ This is /b̄arfi/.
- 1.20 /ó cá e./ That is tea.  
 /ó kafi e./ That is coffee.  
 /ó s̄abzi e./ That is vegetables.  
 /ó d̄ú d̄ e./ That is milk.

1.21 /b̄arfi/ is a kind of pastry, generally served only on special occasions. Like many other Punjabi confections, there is no English equivalent, and therefore, no translation can be given. You will certainly get acquainted with it when you get to Punjab, and probably you will like it.

/š̄arbət/ is a general term for many kinds of fruit drinks. 'Fruit juice' is really not a very good translation, as /š̄arbət/ generally is prepared in a more elaborate way than is implied by 'fruit juice'. Perhaps it would be better to have left it untranslated as was done with /b̄arfi/. But in any case, do not expect this or any other Panjabi word to have a simple uniform English translation. Very few will. Even /cá/ does not mean exactly the

same as English 'tea', as you will learn when you are served tea in Punjabi villages.

1.22 Pay close attention to the intonation of these pattern sentences. You should find that those in 1.18 are quite different from those in 1.16 and 1.17, even though they are all questions. Questions such as these in 1.16 and 1.17 have a characteristic intonation which marks them as questions. 1.18 do not.



## LESSON TWO

### DIALOGUES

- 2.1 sūdər lal nəməste.  
ram gopal nəməste.  
sūdər lal áo əndər a jao.  
éna nu mīlo.  
é ne mere dost, ram gopal.  
é ne brus bənkər.  
əmrīka tō ae ne.  
ram gopal kədō ae ?  
sūdər lal dəs dIn hoe.  
ram gopal pəjab pəsəd aia ?  
brus bənkər ji, bšt.
- 2.2 brus bənkər sət siri əkal.  
ram sīg sət siri əkal.  
brus bənkər tusī əngrez o ?  
ram sīg nōī ji, əmrīkən.  
brus bənkər ki kəm kərde o ?  
ram sīg pis kor wic ā.  
brus bənkər bšt əccha.
- 2.3 brus bənkər səlam.  
mīrza səlam.  
ao ji.  
ki hal e ?  
ji ləg gia ?  
brus bənkər hā ji, bšt.  
mīrza koi ciz cāidi e ?  
brus bənkər nōī ji, mērbani.

- 2.1 ਸੁੰਦਰ ਲਾਲ ਨਮਸਤੇ ।  
 ਰਾਮ ਗੋਪਾਲ ਨਮਸਤੇ ।  
 ਸੁੰਦਰ ਲਾਲ ਆਉ, ਅੰਦਰ ਆ ਜਾਉ ।  
 ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ ।  
 ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ ।  
 ਇਹ ਨੇ ਬਰੂਸ ਬੰਕਰ ।  
 ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ ।  
 ਰਾਮ ਗੋਪਾਲ ਕਦੋਂ ਆਏ ?  
 ਸੁੰਦਰ ਲਾਲ ਦਸ ਦਿਨ ਹੋਏ ।  
 ਰਾਮ ਗੋਪਾਲ ਪੰਜਾਬ ਪਸੰਦ ਆਇਆ ?  
 ਬਰੂਸ ਬੰਕਰ ਜੀ, ਬਹੁਤ ।
- 2.2 ਬਰੂਸ ਬੰਕਰ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
 ਰਾਮ ਸਿੰਘ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
 ਬਰੂਸ ਬੰਕਰ ਤੁਸੀਂ ਅੰਗਰੇਜ਼ ਓ ?  
 ਰਾਮ ਸਿੰਘ ਨਹੀਂ ਜੀ, ਅਮਰੀਕਨ ।  
 ਬਰੂਸ ਬੰਕਰ ਕੀ ਕੰਮ ਕਰਦੇ ਓ ?  
 ਰਾਮ ਸਿੰਘ ਪੀਸ ਕੋਰ ਵਿਚ ਆਂ ।  
 ਬਰੂਸ ਬੰਕਰ ਬਹੁਤ ਅੱਡਾ ।
- 2.3 ਬਰੂਸ ਬੰਕਰ ਸਲਾਮ ।  
 ਮਿਰਜ਼ਾ ਸਲਾਮ ।  
 ਆਉ ਜੀ ।  
 ਕੀ ਹਾਲ ਏ ?  
 ਜੀ ਲਗ ਗਿਆ ?  
 ਬਰੂਸ ਬੰਕਰ ਹਾਂ ਜੀ, ਬਹੁਤ ।  
 ਮਿਰਜ਼ਾ ਕੋਈ ਚੀਜ਼ ਚਾਹੀਦੀ ਏ ?  
 ਬਰੂਸ ਬੰਕਰ ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾਨੀ ।

TRANSLATIONS

- 2.1 Sunder Lal /nəməste/  
 Ram Gopal /nəməste/

- Sunder Lal            Come in, please.  
                           I'd like you to meet somebody.  
                           This is my friend, Ram Gopal.  
                           This is Bruce Bunker.  
                           He has just arrived from America.
- Ram Gopal            When did he come ?  
 Sunder Lal            Ten days ago.  
 Ram Gopal            Do you like Punjab ?  
 Bruce Bunker        Yes, very much.
- 2.2 Bruce Bunker        /sət stri əkal./  
 Ram Singh            /sət stri əkal./  
                           Are you an Englishman ?  
 Bruce Bunker        No, sir. I am an American.  
 Ram Singh            What do you do ?  
 Bruce Bunker        I am in the Peace Corps.  
 Ram Singh            Very good.
- 2.3 Bruce Bunker        /səlam./  
 Mirza                 /səlam./  
                           Come in.  
                           How are you ?  
                           Do you like it here ?  
 Bruce Bunker        Yes, sir, very much.  
 Mirza                 Do you need anything ?  
 Bruce Bunker        No, thank you.

### USAGE NOTES

2.4 One English name has been introduced into the Punjabi dialogue. Listen carefully to its pronunciation. Punjabi pronunciation patterns are different in many details from those of English. Most Punjabi speakers will find it difficult to pronounce 'Bruce Bunker' or any other foreign name in other than a Punjabi way when embedded in a Punjabi sentence. The result will sound strange to an American. Of course, Americans speaking of Punjabis in English will assimilate the name to English patterns

in the same way. The result will sound just as strange to a Punjabi.

If you desire to use any English name in a Punjabi sentence, be careful to modify its pronunciation to bring it into accord with Punjabi patterns. Your instructor can provide a model. If you do not give a Punjabi pronunciation to the name, you are very likely to give an English pronunciation to adjacent Punjabi words. That might be very unfortunate for your efforts to attain a good Punjabi pronunciation.

At the beginning of your learning, at least, when you are trying to establish new speech habits, you must be sure that every word in any Punjabi sentence is pronounced in a Punjabi way.

## PRONUNCIATION

2.5 Punjabi has ten basic vowels. These will be indicated in transcription by the ten letters /i e ə a o u I U ə/. Eight of these have already occurred in the dialogues and pattern practices.

2.6 /I U ə/ are very nearly like the three English vowels of 'pit' 'put', and 'putt'. (Notice how the doubling of the 't' does not indicate anything about the pronunciation of the consonant, but does mark a difference in the vowel). Like Punjabi, English has a very large system of vowel sounds. All of these must be written in ordinary spelling with five letters 'a e i o u' with some help from 'y w.' That forces the use of a variety of strategems. These do the job of giving each word a characteristic spelling fairly well, but the nature of the English vowel system is concealed. For our Punjabi transcription we must use extra letters because we want to represent the pronunciation of Punjabi not only accurately, but also in a straightforward way.

Compare the following pairs of words as you have done before. Your instructor will read a Punjabi word. Then one member of the class will read the paired English word. You may hear some very minor differences in the vowels, but most of the differences will be in the consonants. You may consider that these three vowels will give you no trouble, *if* you continue to imitate your instructor's speech as meticulously as possible. Hard

work at this will polish off any problems with these three vowels easily. While you are working on these, be very careful about the tone or pitch of the word. More than anything else, English pitch patterns will make these words sound foreign. Most other mistakes will be minor if you master the Punjabi tone system.

bil	'bill'	pul	'pull'	bás	'bus'
jín	'gin'	ruk	'rook'	kál	'cull'
kts	'kiss'	julai	'July'	səb	'sub'

2.7 The four vowels /i e o u/ immediately suggest English equivalents to most Americans. However, the matches are inaccurate and are likely to lead to trouble. Compare the following pairs of words :

ciz	'cheese'	jun	'June'
bit	'beat'	sud	'sued'
lik	'leak'	nun	'noon'
mez	'maize'	roz	'rose'
tel	'tail'	cor	'chore'
ret	'rate'	go	'go'

These four English vowels are always diphthongized. This is most obvious in the case of 'o'. If you say a word like 'go' slowly, you can feel your tongue moving upwards and your lips rounding gradually during the course of the vowel. Your neighbour can clearly see the movement of the lips. The beginning and end of the 'o' are very different. In Punjabi, this diphthongization, if present at all, is quite weak.

The other English vowels in this list are also diphthongized. In a word like 'gay,' you can feel your tongue rising but the lips do not move. It is a little harder to observe when a consonant follows, as in 'rate,' but comparison with a Punjabi pronunciation /ret/ will show the difference clearly. None of /i e o u/ are diphthongized in Punjabi the way the nearest English equivalents are. To pronounce Punjabi with the English-type diphthongized vowels gives a very foreign sound which must be avoided carefully.

2.8 Punjabi vowels are affected by the tones. As a general rule, words with high tone have shorter vowels than words with normal tone. In the following pairs of words listen for the differences of length of vowel. Then practice them being careful to

maintain the undiphthongized pronunciation while you practice the slight difference in length.

pi	pí	lu	lú
lik	lík	su	sú
tira	tíra	duja	dúra
wi	wí		
ter	tér	mor	mór
mer	mér	mori	móri
tel	jél	cor	cób
sek	séd	sok	sód

2.9 The vowel /a/ gives much less trouble than most of the others. It is very nearly like the vowel in 'father': Any small difference can be worked out by imitating your instructor. However, the same difference in length on tone must be practiced.

ja	wa	kar	jal
já	wá	kár	jál
la	ca	bar	mal
lá	cá	bár	mál

### PATTERN PRACTICE

- 2.10 é mere dost ne. He is my friend.  
 This is my friend.  
 é ram gopal ne. This is Ram Gopal.  
 é hãrdial s<sup>h</sup>g ne. This is Hardial Singh.  
 é mirza ne. This is Mirza.  
 é sita ne. This is Sita.  
 She is Sita.  
 ó mohan s<sup>h</sup>g ne. That is Mohan Singh.  
 He is Mohan Singh.
- 2.11 é ne mere dost, s<sup>h</sup>on s<sup>h</sup>g. This is my friend, Sohan Singh.  
 é ne mere dost, moti. This is my friend, Moti.  
 ó ne mere dost, beg. That is my friend, Beg.

- |      |                                  |                           |
|------|----------------------------------|---------------------------|
| 2.12 | mera na ram lal e.               | My name is Ram Lal.       |
|      | mera na mórṇ s <sup>f</sup> g e. | My name is Mohan Singh.   |
|      | mera na din e.                   | My name is Din.           |
| 2.13 | cá cáidi ?                       | Do you want tea ?         |
|      | kafi cáidi ?                     | Do you want coffee ?      |
|      | koi ciz cáidi ?                  | Do you want anything ?    |
| 2.14 | d <sup>ú</sup> d cáida ?         | Do you want milk ?        |
|      | ṣ <sup>r</sup> bət cáida ?       | Do you want fruit syrup ? |
|      | kUj cáida ?                      | Do you want anything ?    |
| 2.15 | dəs dīn hoe.                     | Ten days ago.             |
|      | wī dīn hoe.                      | Twenty days ago.          |
|      | tī dīn hoe.                      | Thirty days ago.          |

2.16 In 2.10 three of the sentences have been given two translations. All the others might have. In Punjabi, we must use *é* or *ó* according to the situation and context. In comparable English sentences we must choose between 'this', 'he', 'she', and 'it'. For example, in the dialogue 2.1, it seems most natural to say 'This is my friend, Ram Gopal.' It would be perfectly understandable if you said 'He is my friend, Ram Gopal'. Still our custom is to prefer 'this' in such a context. In Punjabi, the customs determining whether you should say *é* or *ó* are quite different from anything in English. In a situation like that in dialogue 2.10, *é* is the proper one. In some other circumstance, *ó* might be better. To try to describe the usage would make it seem unduly complex, a little practice and observation will lead you to use these two words correctly.

At this time, only one point needs emphasis : the distinctions between *é* and *ó* and those between 'he', 'she', 'it', 'this' and 'that' are different. It is not possible to say simply " *é* means 'this'." *é* might be used where the best English equivalent would be any one of 'he', 'she', 'it', 'this', or 'that', or even some other entirely different expression. *ó* might be used where English would use any of them. Translation equivalence is very complicated and confusing. The Punjabi usage is much simpler. It will be much less confusing if you do not concern yourself very much with translations, but instead concentrate on observing the situations and contexts in which each Punjabi word is used.

**2.17** Patterns 2.10 and 2.11 are polite forms. There is therefore a fundamental difference in construction between these and 2.12. How this works will become clear later when there are other patterns with which you can compare these two.

**2.18** Patterns 2.13 and 2.14 are very similar, except that certain nouns (e. g. cá, kafí, sǎbzi ) must be used in 2.13 and certain nouns in 2.14. For the present, merely learn the patterns; the explanation will come later.

In both patterns, the crucial thing at the moment is to practice the intonation patterns of the whole sentence.



LESSON THREE

DIALOGUES

- 3.1 ram nəməste ji.  
món nəməste.  
áo, kiwē ae ?  
ram són édər aia ?  
món nēī ji.  
ó kaliḡ gra.  
ram əccha ji, mérbani.
- 3.2 dəlíp sḡg sət siri əkal.  
ján sənəl sət siri əkal.  
mərə nā ján sənəl e.  
əmrika tō aia.  
dəlíp sḡg do ji,  
ēdər a jáo.  
cá pḡoge na ?  
ján sənəl nēī ji, mérbani.  
pi ke aiā.
- 3.3 sita nəməste.  
bīmla nəməste.  
mera nā bīmla e.  
te ap da ?  
sita sita.  
áo, kaliḡ cāllie.  
bīmla əccha.

- 3.1 ਰਾਮ ਨਮਸਤੇ ਜੀ ।  
ਮੋਹਣ ਨਮਸਤੇ ।  
ਆਉ, ਕਿਵੇਂ ਆਏ ?

ਰਾਮ	ਸੋਹਨ ਏਧਰ ਆਇਆ ?
ਮੋਹਣ	ਨਹੀਂ ਜੀ ।
	ਉਹ ਕਾਲਜ ਗਿਆ ।
ਰਾਮ	ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।
3.2 ਦਲੀਪ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
ਜਾਨ ਸਨੌਲ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਮੇਰਾ ਨਾਂ ਜਾਨ ਸਨੌਲ ਏ ।
	ਅਮਰੀਕਾ ਤੋਂ ਆਇਆਂ ।
ਦਲੀਪ ਸਿੰਘ	ਆਉ ਜੀ, ਅੰਦਰ ਆ ਜਾਉ ।
	ਚਾਹ ਪੀਉਗੇ ਨਾ ?
ਜਾਨ ਸਨੌਲ	ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾਨੀ ।
	ਪੀ ਕੇ ਆਇਆਂ ।
3.3 ਸੀਤਾ	ਨਮਸਤੇ ।
ਬਿਮਲਾ	ਨਮਸਤੇ ।
	ਮੇਰਾ ਨਾਂ ਬਿਮਲਾ ਏ ।
	ਤੇ ਆਪ ਦਾ ?
ਸੀਤਾ	ਸੀਤਾ ।
	ਆਉ, ਕਾਲਜ ਚੱਲੀਏ ।
ਬਿਮਲਾ	ਅੱਛਾ ।

## TRANSLATIONS

3.1	Ram	/nəməste ji./
	Mohan	/nəməste./
		Come in. What can I do for you ?
	Ram	Did Sohan come here ?
	Mohan	No, he has gone to the college.
	Ram	Thank you.
3.2	Dalip Singh	/sət sri əkal./
	John Snell	/sət sri əkal./
		My name is John Snell.
		I am from America.

- Dalip Singh      Come in, please.  
                          You will have some tea, won't you ?
- John Snell        No, thank you.  
                          I have just had some.
- 3.3    Sita            /nəmæste./  
        Bimla          /nəmæste./  
                          My name is Bimla.  
                          What is yours ?
- Sita.  
                          Let's go to the college.
- Bimla            Fine.

### USAGE NOTES

3.4    Introductions tend to be very much more casual in Punjab than in America. In the villages, in particular, formal introductions are seldom given. Often a conversation will go on for some time before the name of a visitor is mentioned. With foreigners, however, introductions are somewhat more common.

3.5    Tea is offered to guests at any time of day. It is good etiquette to refuse it once. Generally you will end up drinking it anyway in spite of your refusal, which will, of course, be taken only as politeness.

### PRONUNCIATION

3.6    The Punjabi sounds /g j d b/ are voiced. This means that the vocal cords vibrate during their pronunciation. This distinguishes them from /k c t p/ which are unvoiced, that is, there is no vibration of the vocal cords.

English 'k c t p' and 'g j d b' differ mainly in that one set is usually aspirated and the other never. For some speakers 'g j d b' are voiced. For others, they are not. For the latter, the major distinguishing features are the lack of aspiration and the

weaker pronunciation. Even when English 'g j d b' are voiced, they are usually weakly voiced. We tend to start weak voicing in the middle of the first 'b' in 'bob' and to drop the voicing gradually during the second 'b.'

Such a pronunciation of Punjabi is generally quite unacceptable. The voicing of /g j d b/ should be strong and extend throughout the consonant. It will require practice to get a sufficiently strong voicing in initial and final /g j d b/. The following are some words for practice. Pronounce them after your instructor, imitating him closely.

/goli gák gop gara gil gãd geri gori gød jĩd jor jali jél jəs  
jula jok jis dur dIn der dursa deg dag di da dóri boli boki bəs  
ber beg bag bori bari

/sag dag rog kag lag nag log nig əg soj moj rəj kój báj  
sáj cəj kəj ləj ríj kəd sud sád nĩd rōd dōd cōd təd modi hōd lób  
səb rób cób láb sáb jeb seb ʒb/

3.7 The distinction between /g j d b/ and /k c t p/ is often a difficult one for Americans to hear. Unaspirated voiceless stops are generally heard as /g j d b/. Part of the reason is that we do not rely very heavily on voicing to distinguish sounds in English.

In addition, in Punjabi the tones on the following or the preceding vowels also change the voicing of the stops slightly. It is therefore important to practice with words having both tones.

Your instructor will pronounce the following pairs of words sometimes in the order shown and sometimes in the opposite order. Listen carefully for the difference. Then practice imitating his pronunciation.

/gar kar jor cor dal tal bol pol  
sak sag cor jor dãd tãd bir pir  
cuk cUg cam jam tar dar pok bok  
gol kol jali cali kəd kət pali bali  
gol kol jus cus rət rəd par bar/  
/gál kál cál jál dá té pó bója  
kó gó cá já tíra dúra bś pś/

3.8 There is no sound in Punjabi like the consonant 'r' in most English dialects. The letter r has, therefore, been free to be used for some Punjabi sound which has no close match in American

English. This is a tongue-tip trill /r/ which you have been hearing from the very first dialogue. The closest English equivalent, sometimes called "rolled r," is a special sound occasionally used in place of 'r' in signing or in answering the telephone (in 'thr-r-ree') While closer than the normal English 'r' in 'rub' or 'burr,' even this kind of "rolled r" is not an entirely satisfactory equivalent for Punjabi /r/.

You will have to learn /r/ by imitating your instructor's pronunciation. The following are good words for practice :

/rat	táru	tar
rok	tari	car
rət	mori	kár
rá	lari	ár
ró	kári	mór
ris	sari	kər/

3.9 Using a letter like r for a Punjabi sound quite different from its usual English value is a quite normal procedure. We saw the same thing in Lesson 1 with /k t p/, all of which are very different from 'k t p.' Actually, of course, no Punjabi sound precisely matches any English one. Some are close; some are fair approximations; some just do not match at all. For example, there is nothing in Punjabi to match English 'th' either in 'ether' or in 'either.' We will later see additional Punjabi sounds which are totally different from anything in English. But do not allow yourself to be so impressed by the few which are obviously and radically different that you forget that there are real and significant differences between *all* Punjabi sounds and any similar English sounds.

Why then do we attempt to transcribe Punjabi with the familiar English alphabet at all? Simply because that is the easy way. It would be laborious to learn a set of totally new marks. The traditional ways of writing Punjabi will not serve our needs because they do not always indicate the pronunciation exactly and straightforwardly. Some way of calling attention to features of pronunciation is useful, and transcription seems to be the best.

Transcriptions in the English alphabet can be misleading if you forget one thing: They are *not* an attempt to show the pronunciation of Punjabi sentences in English terms. Use them

only to remind you of what you have heard. Get the proper pronunciation by listening to your instructor and imitating him. Do not attempt to guess at it from transcription until all features of Punjabi pronunciation have become thoroughly familiar and you are already able to speak accurately and fluently.

There is, however, one way in which these transcriptions are very meaningful. Whenever a given letter, say /r/ is used it *always* means the same sound—not physically the same, but functionally the same. In a Punjabi frame of reference, every item transcribed with /r/ has a functionally identical sound in it. Every Punjabi /r/ is equivalent to every other Punjabi /r/. This is true whether the /r/ sound alike to an ear accustomed to American English or not. A Punjabi r would not be functionally equivalent to any English sound, even if it were physically precisely the same, since they work in different ways in different systems. The transcription is designed solely to represent Punjabi in its own terms, not to make any comparisons with English. The familiar letter-forms are used merely as a matter of convenience.

### PATTERN PRACTICE

- |      |                  |                                 |
|------|------------------|---------------------------------|
| 3.10 | ੳ ਕਲਿਜ ਗਿਾ ਏ.    | He has gone to the college.     |
|      | ੳ ਸ਼ੈਰ ਗਿਾ ਏ.    | He has gone to the city.        |
|      | ੳ ਏਦਰ ਗਿਾ ਏ.     | He has gone this way.           |
|      | ੳ ਝਦਰ ਗਿਾ ਏ.     | He has gone inside.             |
| 3.11 | ੳ ਕਲਿਜ ਗਿਾ ਏ ?   | Has he gone to the college ?    |
|      | ਸੳਨ ਕਲਿਜ ਗਿਾ ਏ ? | Has Sohan gone to the college ? |
|      | ਸੳਨ ਝਦਰ ਗਿਾ ਏ ?  | Has Sohan gone inside ?         |
| 3.12 | ਏਦਰ ਆ ਜਾੳ.       | Come here, please.              |
|      | ਝਦਰ ਆ ਜਾੳ.       | Come in, please.                |
|      | ਬਾਰ ਆ ਜਾੳ.       | Come outside, please.           |
| 3.13 | ਸੳਨ ਏਦਰ ਆਠਾ ?    | Did Sohan come here ?           |
|      | ੳ ਏਦਰ ਆਠਾ ?      | Did he come here ?              |
|      | ੳ ਝਦਰ ਆਠਾ ?      | Did he come inside ?            |

- |      |                     |                       |
|------|---------------------|-----------------------|
| 3.14 | əmrɪkə t̪ō aɪā̃.    | I am from America.    |
|      | pəʒjəb t̪ō aɪā̃.    | I am from Punjab.     |
|      | dɪlli t̪ō aɪā̃.     | I am from Delhi.      |
| 3.15 | əmrɪkə t̪ō əe ne.   | He is from America.   |
|      | pəʒjəb t̪ō əe ne.   | He is from Punjab.    |
|      | pəkɪstən t̪ō əe ne. | He is from Pakistan.  |
| 3.16 | áo, ʃər cʰəllie.    | Let's go to the city. |
|      | áo, ʒdər cʰəllie.   | Let's go inside.      |
|      | áo, bār cʰəllie.    | Let's go outside.     |
- 3.17 The only difference between the patterns of 3.10 and 3.11 is in the intonation. Listen to this carefully as your instructor pronounces these sentences, and practice the intonation thoroughly.

LESSON FOUR

DIALOGUES

- 4.1    *món sʃg*                    áo ji, éthe a jáo.  
    khane nal cá plogé ?  
    ji.  
    *món sʃg*                    phulka hor lʃge ?  
    *ján*                            ji bəs.  
    *món sʃg*                    səbzi ?  
    *ján*                            *hā*, kuj.  
    *món sʃg*                    methi ki góbi ?  
    *ján*                            methi.
- 4.2    ram lal                        khana kháoge ?  
    *ján*                            *nāṭ* ji.  
    kha ke *aṭ*.  
    ram lal                        cá te pʃoge ?  
    *ján*                            əccha.
- 4.3    mIrza                            áo, khana tīar e.  
    sag lʃge na ?  
    *ján*                            *hā* ji.  
    mIrza                        é *mā* *di* dal e.  
    *ján*                            əccha, kuj de *dʃo*.  
    mIrza                        mas wi *lʃ*.  
    *mircā* *bət* *nāṭ*.  
    *ján*                            əccha ji.
- 4.4    səntokh *sʃg*                    sət siri əkal.  
    *ján*                            sət siri əkal.  
    səntokh *sʃg*                    é mera kaka e, hərdial.  
    khalsa səkule *jāda* e.  
    éna nu *milo*.  
    é mere dost ne, *ján* səmith.  
    əmrika *tō* ae ne.



ján	kis kəlas wic.
hərdial	chewī wic.
ján	sekul kinni dur e ?
hərdial	tin mil.
ján	kiwē jaida ?
hərdial	saikəl te.

- 4.1 ਮੋਹਨ ਸਿੰਘ ਆਉ ਜੀ, ਏਥੇ ਆ ਜਾਉ ।  
ਖਾਣੇ ਨਾਲ ਚਾਹ ਪੀਉਗੇ ?
- ਜਾਨ ਜੀ ।  
ਮੋਹਣ ਸਿੰਘ ਫੁਲਕਾ ਹੋਰ ਲਉਗੇ ?  
ਜਾਨ ਜੀ ਬਸ ।  
ਮੋਹਣ ਸਿੰਘ ਸਬਜ਼ੀ ?  
ਜਾਨ ਹਾਂ, ਕੁਝ ।  
ਮੋਹਣ ਸਿੰਘ ਮੇਥੀ ਕਿ ਗੋਭੀ ?  
ਜਾਨ ਮੇਥੀ ।
- 4.2 ਰਾਮ ਲਾਲ ਖਾਣਾ ਖਾਉਗੇ ?  
ਜਾਨ ਨਹੀਂ ਜੀ ।  
ਖਾ ਕੇ ਆਇਆਂ ।  
ਰਾਮ ਲਾਲ ਚਾਹ ਤੇ ਪੀਉਗੇ ?  
ਜਾਨ ਅੱਛਾ ।
- 4.3 ਮਿਰਜ਼ਾ ਆਉ, ਖਾਣਾ ਤਿਆਰ ਏ ।  
ਸਾਗ ਲਉਗੇ ਨਾ ?  
ਜਾਨ ਹਾਂ ਜੀ ।  
ਮਿਰਜ਼ਾ ਇਹ ਮਾਂਹ ਦੀ ਦਾਲ ਏ ।  
ਜਾਨ ਅੱਛਾ, ਕੁਝ ਦੇ ਦਿਉ ।  
ਮਿਰਜ਼ਾ ਮਾਸ ਵੀ ਲਉ ।  
ਮਿਰਜ਼ਾ ਮਿਰਜ਼ਾ ਬਹੁਤ ਨਹੀਂ ।  
ਜਾਨ ਅੱਛਾ ਜੀ ।

- 4.4 ਸੰਤੋਖ ਸਿੰਘ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
 ਜਾਨ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
 ਸੰਤੋਖ ਸਿੰਘ ਇਹ ਮੇਰਾ ਕਾਕਾ ਏ, ਹਰਦਿਆਲ ।  
 ਖਾਲਸਾ ਸਕੂਲ ਜਾਂਦਾ ਏ ।  
 ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ ।  
 ਇਹ ਮੇਰੇ ਦੋਸਤ ਨੇ, ਜਾਨ ਸਮਿਥ ।  
 ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ ।  
 ਜਾਨ ਕਿਸ ਕਲਾਸ ਵਿਚ ?  
 ਹਰਦਿਆਲ ਛੇਵੀਂ ਵਿਚ ।  
 ਜਾਨ ਸਕੂਲ ਕਿੰਨੀ ਦੂਰ ਏ ?  
 ਹਰਦਿਆਲ ਤਿਨ ਮੀਲ ।  
 ਜਾਨ ਕਿਵੇਂ ਜਾਈਦਾ ?  
 ਹਰਦਿਆਲ ਸਾਈਕਲ ਤੇ ।

## TRANSLATIONS

- 4.1 Mohan Singh Come in. Come here.  
 Will you have tea with your dinner ?  
 John Yes, please.  
 Mohan Singh Will you have another /phulka/ ?  
 John No, thanks.  
 Mohan Singh Vegetables ?  
 John Yes, a little.  
 Mohan Singh /methi/ or cauliflower ?  
 John /methi/.
- 4.2 Ram Lal Will you have dinner ?  
 John No, thank you.  
 I have just eaten.  
 Ram Lal You will have tea, of course ?  
 John Yes.

- 4.3 Mirza Come, dinner is ready.  
Will you have some /sag/ ?  
John Yes, indeed.  
Mirza This is mā́ di dal .  
John Fine; give me a little.  
Mirza Have some meat, too.  
There isn't much chilli.  
John All right, thank you.
- 4.4 Santokh Singh sət sɪri əkal.  
John sət sɪri əkal.  
Santokh Singh This is my son, Hardial.  
He goes to the Khalsa School.  
I would like you to meet him.  
This is my friend, John Smith.  
He is from America.  
John What class are you in ?  
Hardial Sixth.  
John How far is the school ?  
Hardial Three miles.  
John How do you go ?  
Hardial By cycle.

## USAGE NOTES

4.5 In 4.4 note the contrast between *é mere kaka e. hərdɪəl.* and the polite form *é mere dost ne, ján səmɪth. .*

4.6 The staple food in most Punjabi families is some kind of bread. *phulka* is neither the most ordinary nor the fanciest. With this is usually served some kind of vegetable, collectively, *səbzi* . There are many kinds. Some like *góbi* 'cauliflower' are familiar in America, though often prepared somewhat differently. Others like *methi* , a kind of greens, are not known in the West. *sag* is another vegetable preparation unknown to Americans. Some kind of legume preparation is also commonly served. These are generally known as *dal* . There are many kinds, most of them

common English names. *mā* di dal is one kind. Meat, mas, is eaten only occasionally, but of course more often when there is company.

## PRONUNCIATION

4.7 Punjabi *k c t p* are unaspirated. Similar sounds followed by rather strong aspiration also occur. We will write the aspiration *h*, and the aspirated sounds, therefore, *kh ch th ph*.

Punjabi *kh ch th ph* are more nearly like English '*k c t p*' than are Punjabi *k c t p*. Remember, however, that there is also another very important difference between *t* and '*t*,' in that the Punjabi sound is dental. *th* is also dental, and thus differs strongly from English '*t*' in this respect. In practicing words with *th* be careful to force the tongue forward against the back of the teeth.

The difference between *k c t p* and *kh ch th ph* very frequently distinguishes words in Punjabi, and must therefore be carefully observed and maintained. The following are a few such pairs of words. Listen to your instructor pronounce them. After a bit of such listening practice, he will give you various words from this list to identify as aspirated or unaspirated.

pəl	phəl	tal	thal	kət	khət
pol	phol	tək	thək	kar	khar
pīs	phis	sət	səth	lək	ləkh
lep	leph	mīt	mith	suk	sukh

After some practice listening, repeat these words after your instructor, carefully imitating his pronunciation. Note that though English '*k t p*' are aspirated, the degree of aspiration is not exactly the same as in Punjabi. Therefore, some care in imitation is needed.

4.8 The following words should be used for additional practice with *k t p* and *kh th ph* :

pəri	pol	phir	pī	phita	phal
pó	phé	pap	phal	pita	pota
tari	thəp	tol	tira	thuk	thā
pat	topa	tik	taj	tor	tā

kəm	káda	khali	kó	kita	khətəm
khá	khól	kol	kar	khəbər	khól
cup	pap	rup	nepha	napi	topa
həphia	kəpra	kulphi	jaɸia	nepre	dipa
hit	sathō	jat	sət	jito	éthe
rat	sita	óthō	teti	bʃt	jit
tk	wəkh	lekh	dukh	jok	sak
akhər	kaləkh	cik	sukna	səkda	cuka
car	che	cəwi	cup	chəwi	chil
cər	co	chɪp	chín	cik	cug
kuc	bəc	wich	boc	jac	səc
naca	hochi	socia	bachā	pəcia	rəcia

4.9 What we have transcribed as *w* may have struck you as being two different sounds. One is more less reminiscent of English 'v,' the other more nearly like English 'w.' To an American ear, these are sharply distinct, and it seems a bit ridiculous to transcribe them with the same symbol. However, for most speakers of Punjabi there is no such clear distinction. Many, indeed, are totally unaware that they use two different pronunciations. It may take a very considerable effort to convince some Indians that they do.

The reason for this rather puzzling state of affairs may be seen as soon as the use of the two sounds is investigated. The details differ from one speaker to another, so your instructor's speech may not be exactly as here described, but the following is typical. Before the vowels *i e ɛ i*, the *w* is 'v'-like. Before *a ɔ o u ə ʊ*, the *w* is more 'w'-like. The two pronunciations cannot occur before the same vowel. It is therefore totally impossible to find any two words that differ only in that one has a 'v'-like sound and the other a 'w'-like. There is nothing in the Punjabi language which makes it worthwhile for a speaker to learn this distinction.

This is exactly comparable to the situation in English that we have noted. English 'pin' and 'spin' have two very different sounds. Yet any normal American will think of them as one: 'p.' This is because, when initial in a word, only *ph*-like sounds occur, but when following an 's,' only *p*-like sounds occur. If you examine all the other places in English words, you

will find that in each place only one type of 'p' occurs. Thus, there cannot be a pair of words in English differentiated only by the fact that one has a ph-like sound and the other a p-like sound. Nothing forces the average American to learn to hear the difference, and he is therefore completely confident that the 'p' in 'pin' and the 'p' in 'spin' are exactly the same. Indeed, he tends to think it quite ridiculous to raise the question at all. In a sense he is right: the two sounds are functionally exactly equivalent in English, they are both 'p,' and that is what really matters.

It was for this reason that some special care had to be taken in practicing Punjabi words with p and with ph. This difference is crucial in Punjabi, as may be seen from the existence of such pairs as pəl and phəl. Every Punjabi speaker makes this difference, having learned it fairly early in life. He makes it as consistently as he makes any other distinction. We must also make this distinction if our Punjabi is to sound right, and sometimes simply if we are to be understood at all.

It is not a question of either sound being a new one. Both, or very near approximations to both, occur in English. The problem is rather that these two sounds are used quite differently in the two languages. New sounds are often nowhere near as much trouble in the long run as new uses of old sounds.

For a Punjabi speaker learning English, the difference between 'v' and 'w' is just as difficult as is that between p and ph for the American. It is not that these sounds do not occur in Punjabi - fairly close approximations do - but that these sounds are distinctive in English, but non-distinctive in Punjabi. An Indian learning English will have to drill extensively with pairs of words like 'vine' and 'wine', 'vest' and 'west', etc.

Americans learning Punjabi will perhaps never get over hearing the difference between 'v'-like and 'w'-like varieties of w, but they must learn to overlook it. It has no functional significance in the language. If it is not ignored, it merely imposes a profitless burden on the hearer. Americans must also build up the habit of selecting automatically the proper pronunciation of w for any given context. Only practice - imitation and drill - can do this. But with enough drill, it can become quite natural.

4.10 In Punjabi, vowels may be either nasalized or non-nasalized. There are many pairs of words where this is the only

distinguishing factor. The following will illustrate. First listen to your instructor's pronunciation. Later carefully imitate until you can make the difference easily and accurately.

la	lā	ta	tā
ja	jā	ka	kā
was	wās	lu	lū
he	hē	so	sō

The following are additional words for practice. Be particularly careful to get the tones right as you practice nasalized vowels.

tori	lokī	tola	niti	jitā	sita
pite	nitā	ēdrō	rō	rū	jaī
la	bārō	sathō	pura	dūra	cali
tī	tī	rōi	rōī	suti	lōī
jutti	juttī	hali	halī	tera	terā

### PATTERN PRACTICE

- 4.11 s̄abzi hor l̄oge ? Will you have more vegetables ?  
 cā hor l̄oge ? Will you have more tea ?  
 dūd hor l̄oge ? Will you have more milk ?
- 4.12 cā ki dud ? Tea or milk ?  
 cā ki kafī ? Tea or coffee ?  
 gōbi ki methi ? Cauliflower or methi ?
- 4.13 kha ke aīā. I have eaten.  
 pi ke aīā. I have drunk.  
 tur ke aīā. I came on foot.
- 4.14 cā te p̄loge ? You will have tea, of course ?  
 dūd te p̄loge ? You will have milk, of course ?  
 khana te khāoge ? You will have dinner, of course ?
- 4.15 mircā b̄st n̄ī. Not much chili.  
 ḡarmi b̄st n̄ī. It's not very hot.  
 dūd b̄st n̄ī. There's not much milk.

4.16. *khalsa kalij jāda e.* He goes to Khalsa College.

*səkule jāda e.* He goes to school.

*bār jāda e.* He goes outside.

4.17. *bəzar jādi e.* She goes to the bazar.

*səkule jādi e.* She goes to school.

*šér jādi e.* She goes to the city.

4.18 Note the variety of translations given for 4.13 and 4.15. /*gərmi bšt nšī.*/ might be translated rather literally as 'There is not much heat', but we would be very much more likely to say 'It's not very hot.' /*kha ke aīā.*/ might be translated literally as 'Having eaten I came.' However, we would never say it that way. Perhaps, the closest would be something like 'I ate just before I came.' In many situations 'I have already eaten.' or something like that would be the natural thing to say where one might say /*kha ke aīā*/ in Punjabi. If /*kha*/ means 'eat' and /*pi*/ means 'drink,' what would you guess as to the literal meaning of /*tur*/ ?

4.19 Notice the difference between /*cá te pioge ?*/ and /*cá pioge ?*/. They have been translated differently, but that is not much real help. Each of them could have been translated several different ways. Indeed, both could have been translated exactly alike and still be quite correct. The real clue to the difference is in the dialogues. In 1.2 /*cá pioge ?*/ is used as the first invitation. /*cá te pioge ?*/ would not normally be used in this situation. In 4.2 John has just turned down an invitation to eat. (Notice that /*khana khóge ?*/ is parallel in form to /*cá pioge ?*/). Ram Lal then says /*cá te pioge ?*/ setting the second invitation off against the first refusal. Perhaps the idea is best given by a long paraphrase: 'Well then, if you won't eat, you certainly will drink, won't you?' Except that, this paraphrase suggests impatience bordering on impoliteness, whereas /*cá te pioge ?*/ is quite polite.

4.20 Patterns 4.16 and 4.17 are used either for actual present or for habitual action. 'He goes to school' or 'He is going to school' will both translate /*səkule jāda e.*/, depending, of course, on the context and situation.



LESSON FIVE

DIALOGUES

- 5.1 gák nəməste.  
dukandar nəməste ji.  
do ji, ki cáida ?  
gák kuj sǎtre cáide ne.  
kiwǎ ditte ne ?  
dukandar bǎt sǎste ne ji.  
do rupə dǎrjən.  
gák nǎt, é te bǎt mége ne.  
dukandar cǎlo, tusǎ ik rupia əssi pǎse de dfo.  
gák əccha.
- 5.2 gák taze ʒb hē ne ji ?  
dukandar ji hǎ, əj i ae ne.  
á sǎduri ne, bǎt əcche.  
gák kiwǎ lae ne ?  
dukandar tin rupə kǎllo.  
gák mǎ te do rupə dǎga.  
kǎl ene tǎ lǎe sən.  
dukandar əccha ji, ap di mǎrzi.  
á lǎ.
- 5.3 gák ʒ kele wəkharo.  
dukandar á lǎ, bǎt cǎge ne.  
gák kiwǎ ditte ?  
dukandar Ik rupə dǎrjən.  
gák é te bǎt mége ne.  
mǎ te pǎjá pǎse dǎga.  
dukandar cǎlo ji, nəbbe sǎl.  
gák sǎttǎr lǎge ?  
dukandar əccha.

- 5.1 ਗਾਹਕ ਨਮਸਤੇ ।  
 ਦੁਕਾਨਦਾਰ ਨਮਸਭੇ ਜੀ ।  
 ਗਾਹਕ ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ?  
 ਗਾਹਕ ਕੁਝ ਸੱਤਰੇ ਚਾਹੀਦੇ ਨੇ ।  
 ਦੁਕਾਨਦਾਰ ਕਿਵੇਂ ਦਿੱਤੇ ਨੇ ?  
 ਗਾਹਕ ਬਹੁਤ ਸਸਤੇ ਨੇ ਜੀ ।  
 ਦੁਕਾਨਦਾਰ ਦੋ ਰੁਪੈ ਦਰਜਨ ।  
 ਗਾਹਕ ਨਹੀਂ, ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ ।  
 ਦੁਕਾਨਦਾਰ ਚਲੋ, ਤੁਸੀਂ ਇਕ ਰੁਪਿਆ ਅੱਸੀ ਪੈਸੇ ਦੇ ਦਿਉ ।  
 ਗਾਹਕ ਅੱਛਾ ।
- 5.2 ਗਾਹਕ ਤਾਜ਼ੇ ਅੰਬ ਹੈ ਨੇ ਜੀ ?  
 ਦੁਕਾਨਦਾਰ ਜੀ ਹਾਂ, ਅਜ ਈ ਆਏ ਨੇ ।  
 ਗਾਹਕ ਆ ਸੰਦੂਰੀ ਨੇ,  
 ਦੁਕਾਨਦਾਰ ਬਹੁਤ ਅੱਛੇ ।  
 ਗਾਹਕ ਕਿਵੇਂ ਲਾਏ ਨੇ ?  
 ਦੁਕਾਨਦਾਰ ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।  
 ਗਾਹਕ ਮੈਂ ਤੇ ਦੋ ਰੁਪੈ ਦਿਆਂਗਾ ।  
 ਦੁਕਾਨਦਾਰ ਕਲ ਏਨੇ ਤੋਂ ਲਏ ਸਨ ।  
 ਦੁਕਾਨਦਾਰ ਅੱਛਾ ਜੀ, ਆਪ ਦੀ ਮਰਜ਼ੀ ।  
 ਗਾਹਕ ਆ ਲਉ ।
- 5.3 ਗਾਹਕ ਔਹ ਕੇਲੇ ਵਿਖਾਇਉ ।  
 ਦੁਕਾਨਦਾਰ ਆ ਲਉ, ਬਹੁਤ ਚੰਗੇ ਨੇ ।  
 ਗਾਹਕ ਕਿਵੇਂ ਦਿੱਤੇ ?  
 ਦੁਕਾਨਦਾਰ ਇਕ ਰੁਪੈ ਦਰਜਨ ।  
 ਗਾਹਕ ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ ।  
 ਦੁਕਾਨਦਾਰ ਮੈਂ ਤੇ ਪੰਜਾਹ ਪੈਸੇ ਦਿਆਂਗਾ ।  
 ਗਾਹਕ ਚਲੋ ਜੀ, ਨੱਥੇ ਸਹੀ ।  
 ਦੁਕਾਨਦਾਰ ਸੱਤਰ ਲਉਗੇ ?  
 ਗਾਹਕ ਅੱਛਾ ।

## TRANSLATION

- 5.1 Customer /nəməste./  
 Shopkeeper /nəməste/, sir.  
 Come in. What would you like ?  
 Customer I want some oranges.  
 What's the price ? (Lit. 'How are they given ?')  
 Shopkeeper They are very cheap, sir.  
 Two rupees a dozen.  
 Customer No, they are too expensive.  
 Shopkeeper Well then, you may give me one eighty.  
 Customer O. K.
- 5.2 Customer Do you have fresh mangoes ?  
 Shopkeeper Yes sir, they just came today.  
 These are Sanduris. Very good.  
 Customer How are they sold ?  
 Shopkeeper Three rupees a kilo.  
 Customer I will give only two rupees.  
 Yesterday I bought some for that much.  
 Shopkeeper All right, sir, as you please,  
 Have these.
- 5.3 Customer Show me those bananas.  
 Shopkeeper Here they are. They are very good.  
 Customer How do you sell them ?  
 Shopkeeper One rupee a dozen.  
 Customer That's very expensive,  
 I will give fifty paisas.  
 Shopkeeper All right. Ninety is enough.  
 Customer Will you take seventy ?  
 Shopkeeper O. K.

## USAGE NOTES

- 5.4 In Punjab, shops are generally small and specialized.

These three dialogues deal with fruit shops. Ordinarily vegetables will be sold in different shops. Moreover, it is quite usual to have a number of fruit shops together. The vegetable shops will also be together at another place, perhaps not far away. Grain merchants may be on another street. Some fruit sellers will be in regular shops. Others will be in stalls in the fruit market, a large building usually put up and maintained by the city. A few will simply do business from the street or sidewalk.

It is quite customary to bargain a bit. Women tend to do so more than men, with the result that the shopkeeper starts higher to allow more bargaining space. Bargaining does not set the price. Rather it is something of a brief ritual leading up to agreement at a pretty generally understood going price in the market at that season. Do not overdo haggling in the market. On the other hand, do not accept the shopkeeper's first price. Find out something of the local price structure at the time, and then bargain until the price is in line. Shopping around from one seller to another will help give the needed information.

5.5 You will find a variety of fruit in the markets at various seasons. Some will be familiar. Others, like mangoes /ʒb/, are occasionally seen in the United States. Still others will be totally strange. When you get to Punjab go on exploring in the markets. Ask about anything you see that you don't know. It will be worthwhile getting acquainted with all the fruits and vegetables in use.

There are two kind of oranges in Punjab, /sʌtra/ and /narʒgi/. Though they are quite distinct, English calls them both 'oranges.' Most American oranges are /narʒgi/ rather than /sʌtra/. /sʌtre/ peel more easily and have different, sweeter flavour.

There are many varieties of mangoes /ʒb/. The names vary from place to place. They differ in size, colour, shape, flavour, and of course, price. If you don't like them the first time you try them, try again. You may have got one of the poor varieties the first time! In the same way there are several varieties of bananas, some quite different from that familiar in America. They also differ greatly in price.

## PRONUNCIATION

5.6 Punjabi has both single and double consonants. Double consonants are held longer than single. Some pairs of words are distinguished only by the length of a consonant. There are not many such pairs. Nevertheless, it is important to pronounce the double consonants correctly, because otherwise the word may not be recognized.

Double consonants are not distinctive in spoken English. 'Nil' and 'mill' rime exactly. In spelling, doubling of consonant letters is used most commonly to indicate something about the vowels. Thus 'hoping' and 'hopping' differ in the vowels, not in the consonants. Because you are accustomed to reading 'p' and 'pp' alike, it is easy to overlook the difference when you work on Punjabi. This is another reason to depend on your hearing of the instructor's pronunciation rather than on reading the transcriptions. Wherever we write a Punjabi word with a double consonant it should warn you to listen carefully for feature which is unfamiliar to most Americans.

The following words should be carefully practiced. First listen to your instructor's pronunciation as he reads the list through. Then imitate his pronunciation. He will provide a model. At first say them only immediately after hearing him.

sədi	səddi	kəma	kəmmi
cukIa	cukkIa	kuca	kəcca
baki	bəkki	wādu	bādda
jati	jutti	baja	bājja
cabi	cəbbi	lōbi	lōbbi
lepi	ləppi	kasi	kəssi
naci	nəcci	kuli	kulli

5.7 The vowel /ə/ is rather similar to 'a' in 'man.' For /ɔ/ the closest English approximation is 'aw' in 'saw.' This is better in British English than in American, but not really close enough in either. Both should receive some practice. The following words will be useful :

/kə	jə	lə	lə	rə	kə
sə	nər	lér	ter	šér	méra
pəra	pəsa	péli	pəd	bədə	wəri/

kɔ	jo	lɔ	co	no	rɔ
kɔr	pɔr	tɔr	cɔr	dɔr	mɔri
bɔt	gɔl	dɔn	cɔdā	tɔrɔ	dɔn
lɛ	hɛ	sɔ	gɔ	sɔ	jo

## PATTERN PRACTICE

- 5.8 ik sɔtra cáida e. I want one orange.  
 ik ɔb cáida e. I want one mango.  
 ik kela cáida e. I want one banana.
- 5.9 kuj sɔtre cáide ne. I want some oranges.  
 kuj ɔb cáide ne. I want some mangoes.  
 kuj kele cáide ne. I want some bananas.  
 kuj phəl cáide ne. I want some fruit.
- 5.10 do rupɔ dərjən. Two rupees a dozen.  
 səwa do rupɔ dərjən. Two and a quarter rupees a dozen.  
 tɪn rupɔ kɪllo. Three rupees a kilo.
- 5.11 ó te bɔt mɔ́ge ne. Those are really too expensive.  
 é te bɔt səste ne. These are very cheap.
- 5.12 mɛ te ik rupɪa dlāga. I will give only one rupee.  
 mɛ te səttər pəse dlāga. I will give only seventy paisas.  
 mɛ te wɪ pəse dlāga. I will give only forty paisas.  
 mɛ te nəbbe pəse dlāga. I will give only ninety paisas.
- 5.13 mɛ te əssi pəse dlāgi. I will give only eighty paisas.  
 mɛ te tɪ pəse dlāgi. I will give only thirty paisas.  
 mɛ te səwa tɪn rupɔ dlāgi. I will give only three and a quarter rupees.
- 5.14 Patterns 5.11, 5.12 and 5.13 all contain /te/. All of them to be used only when these sentences are set off against some other statement. Compare /bɔt səste ne ji./ and /nāī, é te bɔt mɔ́ge ne./ in dialogue 5.1. Practice these same patterns with /te/ omitted.
- 5.15 Pattern 5.12 would be used by a male speaker. Pattern 5.13 would be used by a female speaker. The two are otherwise exactly identical.

LESSON SIX

DIALOGUES

- 6.1 gák nəmāste.  
 həlwai nəmāste ji.  
 áo ji, ki cáida ?  
 gák jəlebiā kiwē ne ?  
 həlwai səwa rupe killo.  
 gák te bərfi ?  
 həlwai sáde ttn rupe.  
 gák jəlebiā taziā ne ?  
 həlwai ji, hupe kəḍḍiā ne.  
 gák əccha, Ik killo dfo.  
 jokri wic pa dfo.  
 həlwai əccha ji.
- 6.2 gák á ləḍḍu cəge ne ?  
 həlwai ji, kəl bəṇae sən.  
 kəlakəḍ wi tazi e.  
 gák kiwē e ?  
 həlwai ttn rupe killo.  
 gák é te bət mēgi e.  
 həlwai dūd bət mēga e ji.  
 gák nət, pəne ttn le lə.  
 həlwai əccha, jiwē ap di mərzi.
- 6.3 surīdər məḥiai wi lə na.  
 ján əccha.  
 surīdər é peḥa e.  
 əsī ap bəṇaia e.  
 ján bət mīḥa e.  
 surīdər te é məḥhiā ne.  
 nəmək waliā ne.

ján	é ʃhik ne.
surīdār	paṇi lǎge ?
	bʃt thǎḏa e.
ján	ji.

- 6.1 ਗਾਹਕ ਨਮਸਤੇ ।  
 ਹਲਵਾਈ ਨਮਸਤੇ ਜੀ ।  
 ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?  
 ਗਾਹਕ ਜਲੇਬੀਆਂ ਕਿਵੇਂ ਨੇ ?  
 ਹਲਵਾਈ ਸਵਾ ਰੁਪੈ ਕਿੱਲੋਂ ।  
 ਗਾਹਕ ਤੇ ਬਰਫੀ ?  
 ਹਲਵਾਈ ਸਾਢੇ ਤਿੰਨ ਰੁਪੈ ।  
 ਗਾਹਕ ਜਲੇਬੀਆਂ ਤਾਜ਼ੀਆਂ ਨੇ ?  
 ਹਲਵਾਈ ਜੀ, ਹੁਣੇ ਕੱਢੀਆਂ ਨੇ ।  
 ਗਾਹਕ ਅੱਛਾ, ਇਕ ਕਿੱਲੋਂ ਦਿਉ ।  
 ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਉ ।  
 ਹਲਵਾਈ ਅੱਛਾ ਜੀ ।
- 6.2 ਗਾਹਕ ਆਹ ਲੱਛੂ ਚੰਗੇ ਨੇ ?  
 ਹਲਵਾਈ ਜੀ, ਕਲ ਬਣਾਏ ਸਨ ।  
 ਕਲਾਕੰਦ ਵੀ ਤਾਜ਼ੀ ਏ ।  
 ਗਾਹਕ ਕਿਵੇਂ ਏ ?  
 ਹਲਵਾਈ ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋਂ ।  
 ਗਾਹਕ ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੀ ਏ ।  
 ਹਲਵਾਈ ਦੁੱਧ ਬਹੁਤ ਮਹਿੰਗਾ ਏ ਜੀ ।  
 ਗਾਹਕ ਨਹੀਂ, ਪੌਣੇ ਤਿੰਨ ਲੈ ਲਉ ।  
 ਹਲਵਾਈ ਅੱਛਾ, ਜਿਵੇਂ ਆਪ ਦੀ ਮਰਜ਼ੀ ।
- 6.3 ਸੁਰਿੰਦਰ ਮਠਿਆਈ ਵੀ ਲਉ ਨਾ ।  
 ਜਾਨ ਅੱਛਾ ।  
 ਸੁਰਿੰਦਰ ਇਹ ਪੇਠਾ ਏ ।  
 ਅਸੀਂ ਆਪ ਬਣਾਇਆ ਏ ।



ਜਾਨ	ਬਹੁਤ ਮਿੱਠਾ ਏ।
ਸੁਰਿੰਦਰ	ਤੇ ਇਹ ਮੱਠੀਆਂ ?।
	ਨਮਕ ਵਾਲੀਆਂ ?
ਜਾਨ	ਇਹ ਠੀਕ ਨੇ।
ਸੁਰਿੰਦਰ	ਪਾਣੀ ਲਉਗੇ।
	ਬਹੁਤ ਠੰਡਾ ਏ।
ਜਾਨ	ਜੀ।

## TRANSLATION

- 6.1 Customer /nəməste./  
 Confectioner /nəməste/, sir.  
 Yes sir, what do you want ?  
 Customer How much are the biscuits ?  
 Confectioner A rupee and a quarter kilo.  
 Customer And the bəraphi ?  
 Confectioner Three and a half rupees.  
 Customer Are the jalebiā fresh ?  
 Confectioner Yes, I just prepared them.  
 Customer Fine. Give me a kilo.  
 Put it in the basket.  
 Confectioner Yes sir.
- 6.2 Customer Are these laddu good ?  
 Confectioner Yes, they were made yesterday.  
 The kəlakāḍ is also fresh.  
 Customer How much is it ?  
 Confectioner Three rupees a kilo.  
 Customer That's too much.  
 Confectioner The milk is very high, sir.  
 Customer No, I'll give two and three-quarters.  
 Confectioner O. K., just as you please.
- 6.3 Surindar Have some sweets also.  
 John Thanks.

Surindar	This is /peṯha/.
	We made it ourselves.
John	It is very sweet.
Surindar	And these are /məṯhiā̃/.
	They are very salty.
John	They are very good.
Surindar	Will you have some water ?
	It is very cold.
John	Yes, thank you.

### USAGE NOTES

6.4 The dialogue in 6.3 begins in a way that indicates it to be the continuation of some previous conversation. If it were starting fresh, Surindar would more likely have said : /məṯhiāi ʌ̃/.

### PRONUNCIATION

6.5 Punjabi /ṯ ḍ ṇ/ are retroflex sounds. This means that they are pronounced with the tip of the tongue turned slightly back and touching the roof of the mouth a little behind the gums. Punjabi /ṯ/ is slightly farther back than English 't.' /ḍ/ and /ṇ/ are pronounced with the same tongue position as /ṯ/. All of these vary a little, of course, from word to word.

English 't d n' are commonly retroflex when they follow 'r' as in 'Burt bird burn.' Pronounce each of these and hold the final tongue position so that you can observe carefully. Because retroflex sounds are heard in English only after 'r,' Americans sometimes think they hear an 'r'-like sound before /ṯ ḍ ṇ/. (Of course, this could not be /r/, because this is not 'r'-like.)

The following words will be useful for practice. First your instructor will pronounce the list a couple of times. Listen for the differences between retroflex and dental sounds. Then pronounce the words, carefully imitating his model.

/moti      moṯi      modi      mḍḍi      moni      mḍṇi

siti	sɪʃi	sadi	saɖi	sona	sɔɳi
pəta	pəʃə	pəda	pɪɖə	cana	pəɳa
kiti	kəʃʃi	kɪda	káɖə	kana	kaɳa
jət	jəʃ	jəd	jeɖi	jani	jaɳi
bʃta	bʃʃua	bʒdi	bʒɖi	bani	baɳi
lət	ləʃ	ləd	kʌɖ	lani	laɳi/

6.6 /ʃ/ also has an aspirated counterpart, /ʃh/. This makes it necessary, of course, to pronounce /ʃ/ quite unaspirated. The following words will be useful for practice.

/thok	ʃhok	thəp	ʃhəp	thaɳ	ʃhaɳ
sathi	paʃhi	hathi	kaʃhi	pətthi	pəʃʃhi
ləth	ləʃh	həth	həʃh	cəth	cʃʃh
ʃik	ʃhik	ʃok	ʃhok	ʃəp	ʃhəp
paʃi	paʃhi	laʃi	laʃhi	soʃi	koʃhi
cəʃ	cəʃh	həʃ	həʃh	kəʃ	kəʃh/

### PATTERN PRACTICE

- 6.7 é səsti e. It is cheap.  
 bərʃi səsti e. /bərʃi/ is cheap.  
 góbi səsti e. Cauliflower is cheap.  
 narʒgi tazi e. The orange is fresh.  
 kəlakʒd mégi e. /kəlakʒd/ is expensive.
- 6.8 é səstiā ne. These are cheap.  
 jəlebiā səstiā ne. The /jəlebiā/ are cheap.  
 narʒgiā mégiā ne. The oranges are expensive.  
 məʃʃhiā cʒgiā ne. The /məʃʃhiā/ are good.
- 6.9 é səsti e. It is cheap.  
 dūd səsta e. Milk is cheap.  
 kela cʒga e. The banana is good.  
 ʒb taza e. The mango is fresh.  
 puhlka cʒga e. The bread is good.
- 6.10 é səste ne. These are cheap.

- |                |                            |
|----------------|----------------------------|
| kele saste ne. | The bananas are cheap.     |
| sātre mēge ne. | The oranges are expensive. |
| ᳚b cāge ne.    | The mangoes are good.      |
| lā᳚᳚u taze ne. | The /lā᳚᳚u/ are fresh.     |
- 6.11
- |                       |                          |
|-----------------------|--------------------------|
| āsī lā᳚᳚u bā᳚ae.      | We made /lā᳚᳚u/.         |
| mē phulka bā᳚aia      | I made /phulka/.         |
| āsī bārphi bā᳚ai.     | We made /bārphi/.        |
| mē ap jālebiā bā᳚aiā. | I myself made /jālebiā/. |
- 6.12 Punjabi nouns are divided into two genders. The following are feminine. Feminine nouns can be used in patterns 6.7 and 6.8.

/jālebi	bārphi
kālakā᳚d	mā᳚᳚hi
narā᳚gi	gōbi
sābzi	methi
cā	kāfi/

The following nouns are masculine. Masculine nouns can be used in patterns 6.9 and 6.10.

/lā᳚᳚u	pe᳚ha
dūd	pa᳚i
sātra	᳚b
kela	phāl
phulka	᳚arbāt/

You can determine the gender of a Punjabi noun by finding it used in one of these patterns—or many others where gender controls. When you get to Punjab, you will learn many new words just by hearing them used. No one will tell you whether they are masculine or feminine; you will have to find out for yourself. So get the habit of watching for evidence. Next time you review past dialogues and pattern practices look for evidence of gender for these and other nouns not listed.

## COUNTING

6.13 Several of the following numbers are already familiar

to you.

ik	'one'
do	'two'
tin	'three'
car	'four'
pəj	'five'
che	'six'
sət	'seven'
əʃh	'eight'
nə	'nine'
dəs	'ten'

With the exception of /ik/, they can all be used in very much the same constructions. /ik/ must be used with singular nouns.

ik sət̪ra cáida e.	I want one orange.
do sət̪re cáide ne.	I want two oranges.
tin st̪re cáide ne.	I want three oranges,
ik rup̪a d/ā́nga.	I will give one rupee.
do rup̪ə d/ā́nga.	I will give two rupees.
tin rup̪ə d/ā́nga.	I will give three rupees,

Practice using all the numerals in these and other similar frames. Several other suitable ones can be found in past dialogues and and pattern practices.

## LESSON SEVEN

### DIALOGUES

- 7.1    həlwai            áo ji, ðər a jáo.  
         gák                kuj rəsgulle læne ne.  
                            ki pà ne ?
- həlwai            do rupə killo ne.  
                            tuəthō pəne do læ lāge.  
         gák                əccha, ik killo dəne.  
                            te nale ik killo šəkkər pare wi dəne.
- həlwai            hor kuj ?  
         gák                nāī, bəs.  
                            šokri wit pa dfo.  
                            kinne pəse hoe ?
- həlwai            sare pəne tin rupə ji.  
         gák                á lš, baki pān de dfo.  
         həlwai            á lš baki pəse.
- 7.2    gák                    kəlakšd kiwš lai.  
         həlwai            tin rupə killo.  
         gák                eni mēgi ?
- həlwai            š həlwai te dōā di dōda e.  
                            é óde nalō cšgi e.  
                            cəlo, tvsī pəne tin de dfo.  
         gák                nāī mē šai dīāga.  
         həlwai            əccha, lš.

- 7.1    ਹਲਵਾਈ            ਆਉ ਜੀ, ਅੰਦਰ ਆ ਜਾਉ ।  
         ਗਾਹਕ                ਕੁਝ ਰਸਗੁੱਲੇ ਲੈਣੇ ਨੇ ।  
                            ਕੀ ਭਾ ਨੇ ?

ਹਲਵਾਈ	ਦੋ ਰੁਪੈ ਕਿੱਲੋ ਨੇ ।
ਗਾਹਕ	ਤੁਹਾਥੋਂ ਪੈਣੇ ਦੋ ਲੈ ਲਵਾਂਗੇ ।
ਹਲਵਾਈ	ਅੱਛਾ, ਇਕ ਕਿਲੋ ਦੇਣਾ ।
ਗਾਹਕ	ਤੇ ਨਾਲੇ ਇਕ ਕਿੱਲੋ ਸ਼ੱਕਰਪਾਰੇ ਵੀ ਦੇਣਾ ।
ਹਲਵਾਈ	ਹੋਰ ਕੁਝ ?
ਗਾਹਕ	ਨਹੀਂ, ਬਸ ।
ਹਲਵਾਈ	ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਉ ।
ਗਾਹਕ	ਕਿੰਨੇ ਪੈਸੇ ਹੋਏ ?
ਹਲਵਾਈ	ਸਾਰੇ ਪੈਣੇ ਤਿੰਨ ਰੁਪੈ ਜੀ ।
ਗਾਹਕ	ਆਹ ਲਉ, ਬਾਕੀ ਭਾਨ ਦੇ ਦਿਉ ।
ਹਲਵਾਈ	ਆਹ ਲਉ, ਬਾਕੀ ਪੈਸੇ ।
7.2 ਗਾਹਕ	ਕਲਾਕੰਦ ਕਿਵੇਂ ਲਾਈ ?
ਹਲਵਾਈ	ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
ਗਾਹਕ	ਏਨੀ ਮਹਿੰਗੀ ?
ਹਲਵਾਈ	ਅੱਹ ਹਲਵਾਈ ਤੇ ਦੋਹਾਂ ਦੀ ਦੋਂਦਾ ਏ ।
ਗਾਹਕ	ਇਹ ਉਹਦੇ ਨਾਲੋਂ ਚੰਗੀ ਏ ।
ਹਲਵਾਈ	ਚਲੋ ਤੁਸੀਂ ਪੈਣੇ ਤਿੰਨ ਦੇ ਦਿਉ ।
ਗਾਹਕ	ਨਹੀਂ, ਮੈਂ ਢਾਈ ਦਿਆਂਗਾ ।
ਹਲਵਾਈ	ਅੱਛਾ ਲਉ ।

## TRANSLATION

7.1 Confectioner	Come in please.
Customer	I want some /rəsgulle/.
Confectioner	What do they sell for ?
Customer	They are two rupees a killo.
Confectioner	I will charge you one and three quarters.
Customer	Fine. Give me a kilo.
Confectioner	And also give me a kilo of /ʃəkkər pare/.
Customer	Anything else ?
Confectioner	No, that's all.

- Put them in a basket.  
How much do I owe you ?
- Confectioner All together two and three-quarters rupees.
- Customer Here it is. Give me the change.
- Confectioner Here is the change.
- 7.2 Customer How much is the /kəlakʒd/ ?
- Confectioner Three rupees a kilo.
- Customer Isn't that expensive ?
- That confectioner sells it for two.
- Confectioner This is better than that.
- Well, give me two and three-quarters,
- Customer No, I will give two and a half.
- Confectioner All right, take it.

## PRONUNCIATION

7.3 There are three tones in Punjabi. Only two, normal (unmarked) and high (/'), occurred in the first six lessons. The third is low (/˘/). Every Punjabi word has one of these three. There are many pairs of words which differ only in tones. If the tones are not correct your speech is likely to be misunderstood.

The following words illustrate the three tones. Your instructor will read them in the order in which they are listed. Listen carefully for the difference. Then he will pronounce them in some other order. Try to identify the tones. After you have had some practice just listening, try pronouncing them after your instructor, carefully imitating his model.

là	la	lá
cà	ca	cá
nà	na	ná
kə̀r	kər	kárl
pà̀n	pan	
pà̀r	par	párl
pə̀n	pən	pé̃n



tɪr	tir	tɪ
tɪra	tira	tɪra
pàji	paji	máji
còra	cori	kóli

7.4 A slight difference in vowel length is correlated with difference in tone. A vowel with high tone is shorter than one with normal tone. A vowel with low tone is longer than one with normal tone. Vowel length is, therefore, an important clue in determining tones of words in sentences. Listen for these differences and make a special effort to imitate them in your practice.

7.5 In a sentence the "tune" is a combination of the intonation and the tone of the words. This means that it will require some experience to identify tones in context. You have worked on a number of Punjabi sentences, and you have drilled on the tones of isolated words. It would be useful to practice some sentences primarily for tone and intonation.

Imitate your instructor carefully as he pronounces the following, being especially careful to get the "tune" correct.

mè kàṛ jaṇa.	I must go to the house.
mè pīḍ jaṇa.	I must go to the village.
mè šér jaṇa.	I must go to the city.
mere kàṛ áo.	Come to my house.
mere pīḍ áo.	
mere šér áo.	
ó mera kàṛ e.	That is my house.
ó mera pīḍ e.	
ó mera šér e ?	
ó mera kàṛ e ?	Is that my house ?
ó mera pīḍ e ?	
ó mera šér e ?	

7.6	ík rəsgulla ləṇa e.	I want one /rəsgulla/.
	ík šb ləṇa e.	I want one mango.
	ík sət̪ra ləṇa e.	I want one orange.
	ík kela ləṇa e.	I want one banana.
	kUj paṇi ləṇa e.	I want some water.

- 7.7 do rəsgulle ləne ne. I want two /rəsgulle./  
 tɪn ʒb ləne ne. I want three mangoes.  
 car sət̪re ləne ne. I want four oranges.  
 kuj kele ləne ne. I want some bananas.
- 7.8 ɪk narəʒgi ləni e. I want one orange.  
 ɪk jələbi ləni e. I want one /jələbi/  
 kuj dal ləni e. I want some /dal/.
- 7.9 do narəʒgiā ləniā ne. I want two oranges.  
 tɪn jələbiā ləniā ne. I want three /jələbiā/.
- 7.10 ɪk kɪllo kəlakʒd deɳa. Give me a kilo of /kəlakʒd/.  
 do kɪllo bərɪ deɳa. Give me two kilos of /bərɪ/  
 do sət̪re deɳa. Give me two oranges.  
 tɪn narəʒgiā deɳa. Give me three oranges.  
 kuj khaɳa deɳa. Give me some food.
- 7.11 ʃokri wɪc kəlakʒd pa dlo. Put the /kəlakʒd/ in the basket.  
 ʃokri wɪc jələbiā pa dlo. Put the /jələbiā/ in the basket.  
 ʃokri wɪc phəl pa dlo. Put the fruit in the basket.  
 ʃokri wɪc sət̪re pa dlo. Put the oranges in the basket.
- 7.12 patterns 7.6, 7.7, 7.8 and 7.9 are effected by gender.  
 Patterns 3.10 and 8.11 are not.

## COUNTING

7. The following numbers are all new. They should be practiced in the same frames as you used in 6.12. In addition, they can be practiced in any suitable sentences in this lesson. Twelve rupees a kilo would be a very high price for /jələbiā/, but it is still good practice, linguistically ;

yarā	'eleven'
barā	'twelve'
terā	'thirteen'
cōdā	'fourteen'
pədrā	'fifteen'

You may find the following frame a good one to practice numerals in :

/do te do car hūde ne./ 'Two and two is four'.

LESSON EIGHT

DIALOGUES

- 8.1      ján                      ríkṣa.  
             ríkṣe wala              ji  
             ján                        hal bəzar jaṇa e.  
             ríkṣe wala              áo ji.  
             ján                        kinne pəse ?  
             ríkṣe wala              ik rupia ji.  
             ján                        e te bṣt e,  
                                     kuj kḁṛ káro.  
             ríkṣe wala              cəlo, nəbbe pəse de deṇa.  
             ján                        nṣṭ, əssi pəse dīāga.  
             ríkṣe wala              əccha, áo.
- 8.2      ján                        khalsa kalj kiwə jaida e.  
             həri sṭg                    éthō sídde ture jáo.  
             ján                        əccha.  
             həri sṭg                    əgge cək áega.  
                                     óthō səjje həth mUṛ jaṇa.  
             ján                        ṭhik, phir ?  
             həri sṭg                    phir əgli sərṅ tō khəbbe həth ho jaṇa.  
             ján                        ji.  
             həri sṭg                    óthō sámṇe khalsa kalj dis pəega.  
                                     bṣt dur nṣṭ.
- ján                        əccha ji, mérbani.
- 8.3      ján                        mṣḁi nu kéṛa rá jāda e ?  
             hərdial                    tusṭ es bəzar ture jáo.  
                                     əgge khəbbe həth ik gəli áegi.  
             ján                        əccha.  
             hərdial                    gəli lṣg ke moṛ tō səjje həth ho jaṇa.  
             ján                        ji.

hərdial                    əgge sámpə məʔdi a jáegɪ.  
 éthõ neʔe i e.  
 ján                        accha ji, mérbani.

- 8.1 ਜਾਨ                    ਰਿਕਸ਼ਾ ।  
 ਰਿਕਸ਼ੇਵਾਲਾ           ਜੀ ।  
 ਜਾਨ                    ਹਾਲ ਬਾਜ਼ਾਰ ਜਾਣਾ ਏ ।  
 ਰਿਕਸ਼ੇਵਾਲਾ           ਆਉ ਜੀ ।  
 ਜਾਨ                    ਕਿੰਨੇ ਪੈਸੇ ?  
 ਰਿਕਸ਼ੇਵਾਲਾ           ਇਕ ਰੁਪਿਆ ਜੀ ।  
 ਜਾਨ                    ਇਹ ਤੇ ਬਹੁਤ ਏ ।  
                              ਕੁਝ ਘੱਟ ਕਰੋ ।  
 ਰਿਕਸ਼ੇਵਾਲਾ           ਚਲੋ, ਨੱਥੇ ਪੈਸੇ ਦੇ ਦੇਣਾ ।  
 ਜਾਨ                    ਨਹੀਂ ਅੱਜੀ ਪੈਸੇ ਦਿਆਂਗਾ ।  
 ਰਿਕਸ਼ੇਵਾਲਾ           ਅੱਛਾ, ਆਉ ।
- 8.2 ਜਾਨ                    ਖਾਲਸਾ ਕਾਲਿਜ ਕਿਵੇਂ ਜਾਈਦਾ ਏ ?  
 ਹਰੀ ਸਿੰਘ            ਏਥੋਂ ਸਿੱਧੇ ਤੁਰੇ ਜਾਉ ।  
 ਜਾਨ                    ਅੱਛਾ  
 ਹਰੀ ਸਿੰਘ            ਅੱਗੇ ਚੌਕ ਆਏਗਾ, ਓਥੋਂ ਸੱਜ ਹੱਥ ਮੁੜ ਜਾਣਾ ।  
 ਜਾਨ                    ਠੀਕ, ਫਿਰ ?  
 ਹਰੀ ਸਿੰਘ            ਫਿਰ ਅਗਲੀ ਸੜਕ ਤੋਂ ਖੱਬੇ ਹੱਥ ਹੋ ਜਾਣਾ ।  
 ਜਾਨ                    ਜੀ ।  
 ਹਰੀ ਸਿੰਘ            ਓਥੋਂ ਸਾਹਮਣੇ ਖਾਲਸਾ ਕਾਲਿਜ ਦਿਸ ਪਵੇਗਾ ।  
                              ਬਹੁਤ ਦੂਰ ਨਹੀਂ ।  
 ਜਾਨ                    ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।
- 8.3 ਜਾਨ                    ਮੰਡੀ ਨੂੰ ਕਿਹੜਾ ਰਾਹ ਜਾਂਦਾ ਏ ?  
 ਹਰਦਿਆਲ            ਤੁਸੀਂ ਏਸ ਬਾਜ਼ਾਰ ਤੁਰੇ ਜਾਉ । ਅੱਗੇ ਖੱਬੇ ਹੱਥ ਇਕ  
                              ਗਲੀ ਆਏਗੀ ।  
 ਜਾਨ                    ਅੱਛਾ ।

ਹਰਦਿਆਲ	ਗਲੀ ਲੰਘ ਕੇ ਮੌੜ ਤੋਂ ਸੱਜੇ ਹੱਥ ਹੋ ਜਾਣਾ ।
ਜਾਨ	ਜੀ ।
ਹਰਦਿਆਲ	ਅੱਗੇ ਸਾਹਮਣੇ ਮੰਡੀ ਆ ਜਾਏਗੀ ।
	ਏਥੋਂ ਨੇੜੇ ਈ ਏ ।
ਜਾਨ	ਅੱਡਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।

## TRANSLATIONS

8.1	John	Rickshaw !
	Rickshaw Man	Yes sir.
	John	I want to go to Hall Bazar.
	Rickshaw Man	Come on.
	John	How much ?
	Rickshaw Man	One rupee, sir.
	John	That's too much.
		Reduce it a little.
	Rickshaw Man	All right, you may give me ninety paisa.
	John	No, I will give eighty paisa.
	Rickshaw Man	O. K., come on.
8.2	John	How do you get to Khalsa College ?
	Hari Singh	Go straight from here.
	John	Thanks.
	Hari Singh	Just ahead you will come to a /cok/.
		Turn left from there.
	John	Fine. Then what ?
	Hari Singh	Then at the next street turn left.
	John	Yes.
	Hari Singh	From there you will see Khalsa College in front of you.
		It is not very far.
	John	Thank you very much.
8.3	John	What is the route to the market ?
	Hardial	Keep on going in this bazar.

- A little ahead on your left is a /gəli/.
- John Yes.
- Hardial After crossing the /gəli/, turn right at the corner.
- John Yes.
- Hardial The market is straight ahead.  
It is quite near here.
- John All right. Thank you.

## USAGE NOTES

8.4 There is a wide variety of public conveyances in Indian cities. The /rikša/ originally was pulled by the /rikša wala/. That type has pretty well disappeared. In some cities it has been replaced by a machine built on a bicycle frame and propelled by pedalling. In others the /rikša/ is now a rebuilt motor-scooter, often referred to as a /phəʃphəʃi/. A /rikša/ never carries more than two, and is more convenient for just one,

The /ʃāga/ is a two-wheeled horse-drawn vehicle, slow, but more comfortable for two than a /rikša/. A /ʃeksi/ is, of course, an automobile. They are conventionally painted black with a yellow roof. In many cities they come in two sizes, large and small, with different rates. Taxis have meters. Therefore, it is not usually necessary to fix a price in advance. In all other types, a bargain must be agreed on before starting

8.5 A /gəli/ is a small thoroughfare in the built up portion of a city. It is typically quite narrow, often too narrow for cars. Sometimes it will be lined with small shops. Typically, however it is lined with residences. If there are shops, there are usually residences over them.

By contrast a /səʃk/ is a major thoroughfare carrying traffic from one part of the city to another. A /cək/ is a place where several thoroughfares come together in a major intersection. The /cək/ is not the intersection alone, but the area around it.

A /moʃ/ is any corner on any thoroughfare. Most of them, of course, are relatively unimportant and do not bear names. A /cək/ usually is named. A very usual way of locating a place in

a city is to say that it is in a certain /cək/.

A /bəzar/ is a concentration of shops, often pretty largely in the same or very similar trades. Thus there may be a /səbzi/ bəzar/, a concentration of vegetable shops along a street or several intersecting streets. Very often a major business street is referred to as a /bəzar/ rather than as a /sərk/. A /mṛḍi/ is a market building in which there are small stalls for tradesmen. Thus there may be a /səbzi mṛḍi/ containing stalls for vegetable sellers.

Often a /bəzar/ is named for some person, as Hall Bazar in Amritsar. Recently the name has been officially changed to Gandhi Bazar, but the old name persists in popular use.

8.6 Indian ways of giving directions are often confusing to Americans. For example, when they say /s/dde ture jāo/ it means little more than 'Go the direction you are headed now.' It seldom should be taken to mean that you continue in more or less a straight line. To translate 'Go straight ahead' is certainly misleading. Indians are apt to overlook various minor side streets, so that if they say /moṛ tō səjje hæth ho jāna./ they mean something like 'Turn left at the first corner that looks like it goes somewhere.' All this can be very puzzling to a foreigner. The best procedure is to go a little way and then ask again. And of course through it all, remember that the American way of giving directions, which seems perfectly clear to you, might be just as confusing to a Punjabi as his is to you.

## PRONUNCIATION

8.7 /ɽ/ is a retroflex flap. That means that the tongue is moved back and then flapped forward, touching the roof of the mouth very briefly as it moves. It differs in its rapid movement from /t d n/, which are held a short time. It is merely conventional to write it by a modified form of the letter /r/. It has no close relationship to /r/. To most Americans it does not suggest 'r.' The closest approximation in some kinds of American English is the very rapid 't or 'd' between vowels in words like 'water' or 'rudder.' Some British dialects use something like /ɽ/ for 'r'; this is what is indicated by spelling 'veddy' to represent 'very'

with a British accent. In any case, the best way to get it will be imitation.

The following words will be useful for practice and will in addition demonstrate how sharply different /r/ is from /ɖ/ and /r/, If your /ɖ/ and /r/ are not clearly different, it may be because you are flapping your /ɖ/. In that case, be careful to actually hold it very briefly instead of merely touching the roof of the mouth in passing.

saɖa	sara	sara	káɖa	kára	kára
roɖi	toɖi	tori	wáɖi	waɖi	wari
chəɖ	chəɖ	chór	pəɖ	pəɖ	pər
káɖ	káɖ	kər	cəɖi	cəɖi	cari
píɖi	píɖi	piri	ɖáɖi	taɖi	tari

8.8 The following sentences are for practicing tones in context:

ó kòra e.	That is a horse.
ó koɖa e.	That is a whip.
ó kóɖa e.	That is a leper
ó kòɖa cəga e.	That horse is good.
ó koɖa cəga e.	That whip is good.
ó kóɖa cəga e.	That leper is good.
ó kòɖa bət cəga e.	That horse is very good.
ó koɖa bət cəga e.	That whip is very good.
ó kóɖa bət cəga e.	That leper is very good.
ó cəga kòɖa e.	That is a good horse.
ó cəga koɖa e.	That is a good whip.
ó cəga kóɖa e.	That is a good leper.
ó bət cəga kòɖa e.	That is a very good horse.
ó bət cəga koɖa e.	That is a very good whip.
ó bət cəga kóɖa e.	That is a very good leper.

### PATTERN PRACTICE

- 8.9 ó s̄ér j̄áda e. He is going to the city.  
 m̄óɖa b̄ár j̄áda e. The boy is going outside.



- moti sākule jāda e. Moti is going to school.  
 hālwai bazar jāda e. The confectioner is going to the bazar.
- 8.10 ó bazar jādi e. She is going to the bazar.  
 kuṛi óder jādi e. The girl is going there.  
 sita kaliṅ jādi e. Sita is going to college.
- 8.11 ó pīd jāde ne. They are going to the village.  
 mūḍe ḍḍar jāde ne. The boys are going inside.  
 moti te ram hal bazar jāde ne. Moti and Ram are going to Hall Bazar
- 8.12 ó kār jādiā ne. They are going home.  
 kuriā śēr jādiā ne. The girls are going to the city.  
 sita te bimla sākule jādiā ne. Sita and Bimla are going to school.
- 8.13 səjje hāth mūr jāṅa. Turn to the right.  
 səjje hāth mūr jāda e. He is turning to the right.  
 khābbe hāth mūr ḡā. He turned to the left,  
 éḍar mūr jāega, He will turn this way.
- 8.14 khābbe hāth mūr jāṅa. Turn to the left.  
 səjje hāth mūr jādi e. She is turning to the right.  
 səjje hāth mūr ḡāi. She turned to the right.  
 óḍar mūr jāegi. She will turn that way.

8.15 Many verb forms vary according to the number and gender of the subject. When the subject is /ó/ or /é/ only the form of the verb will ordinarily indicate whether the reference is singular or plural, masculine or feminine. English shows this by using four different pronouns, 'he,' 'she,' 'it,' and 'they.'

The verb in /səjje hāth mūr jāṅa./ and many similar sentences, however, does not change no matter whom the command is addressed to.

8.16 The verb forms in 8.9 to 8.12 have several uses, two of which are quite distinct in English. They may express some current activity and are so translated in the pattern practices. They may also express some habitual activity, whether it is happening at the moment or not. This would be done in English by such sentences as: 'He goes to the city.' 'She goes to the bazar.'

8.17 Certain fractions are expressed by use of the following words :

səwa	'one quarter more'
sáde	'one half more'
pəne	'one quarter less'

For example :

səwa tin	'three and a quarter'
sáde tin	'three and a half'
pəne car	'three and three-quarters'

There are two exceptions :

qér	'one and a half'
ṭai	'two and a half'

Fractions less than one are expressed as follows :

śdda	'one half'
pəne	'three quarters'

Practice these numbers in suitable sentences from the dialogues and pattern practices.

## LESSON NINE

### DIALOGUES

- 9.1 ján sət siri əkal.  
dukandar sət siri əkal.  
áo ji, ki cáida e ?  
ján kuj phəl tsəne ne.  
dukandar jo kʃ mɪl jáega.  
sət̪re, ʒb, seb, naʃpatiā, kele, əmrud,  
ʒgur.  
ján naʃpatiā miṭṭhiā ne ?  
dukandar hā ji.  
ján ki pà ne ?  
dukandar ɪk rʊpə kɪllo.  
ján te ʒb kiwə ne ?  
dukandar bəre wədia ne ji.  
d̪er rʊpə kɪllo.  
səduri ne.  
ján seb kiwə ne ?  
dukandar bəre miṭṭhe ne.  
kəʃmiri ne.  
tin rʊpə kɪllo.  
ján ene mége ?  
dukandar hali nəwə ne.  
ján əccha, ɪk kɪllo ʒb te ɪk kɪllo seb de dʌo.  
dukandar kɪnne pəse hoe ?  
á lʃ ji.  
sare ságe car rʊpə hoe.  
ján əccha, mərbani.  
sət siri əkal.  
dukandar sət siri əkal.

9.1 ਜਾਨ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
ਦੁਕਾਨਦਾਰ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
	ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?
ਜਾਨ	ਕੁਝ ਫਲ ਲੈਣੇ ਨੇ ।
ਦੁਕਾਨਦਾਰ	ਜੋ ਕਹੋ ਮਿਲ ਜਾਏਗਾ ।
	ਸੰਤਰੇ, ਅੰਬ, ਸੇਬ, ਨਾਸ਼ਪਾਤੀਆਂ, ਕੇਲੇ, ਅਮਰੂਦ,
	ਅੰਗੂਰ ।
ਜਾਨ	ਨਾਸ਼ਪਾਤੀਆਂ ਮਿੱਠੀਆਂ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਹਾਂ ਜੀ ।
ਜਾਨ	ਕੀ ਭਾ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਇਕ ਰੁਪੈ ਕਿੱਲੋ ।
ਜਾਨ	ਤੇ ਅੰਬ ਕਿਵੇਂ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਬੜੇ ਵੱਧੀਆ ਨੇ ਜੀ ।
	ਡੇਢ ਰੁਪੈ ਕਿੱਲੋ ।
	ਸੰਦੂਰੀ ਨੇ ।
ਜਾਨ	ਸੇਬ ਕਿਵੇਂ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਬੜੇ ਮਿੱਠੇ ਨੇ । ਕਸ਼ਮੀਰੀ ਨੇ । ਤਿੰਨ ਰੁਪੈ ਕਿੱਲੋ ।
ਜਾਨ	ਏਨੇ ਮਹਿੰਗੇ ?
ਦੁਕਾਨਦਾਰ	ਹਾਲੀ ਨਵੇਂ ਨੇ ।
ਜਾਨ	ਅੱਛਾ, ਇਕ ਕਿੱਲੋ ਅੰਬ ਤੇ ਇਕ ਕਿੱਲੋ ਸੇਬ ਦੇ ਦਿਉ ।
	ਕਿੰਨੇ ਪੈਸੇ ਹੋਏ ।
ਦੁਕਾਨਦਾਰ	ਆਹ ਲਉ ਜੀ । ਸਾਰੇ ਸਾਢੇ ਚਾਰ ਰੁਪੈ ਹੋਏ ।
ਜਾਨ	ਅੱਛਾ ਮਿਹਰਬਾਨੀ ।
	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ
ਦੁਕਾਨਦਾਰ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ

## TRANSLATION

9.1	John	/sət sɪri əkal./
	Shopkeeper	/sət sɪri əkal./

## A START IN PUNJABI

- John                    Come in, please. What would you like ?  
 I would like some fruit.
- Shopkeeper            You will get anything you ask for :  
 oranges, mangoes, apples, pears, bananas  
 guavas, grapes.
- John                    Are the pears sweet ?
- Shopkeeper            Yes, sir.
- John                    How much ?
- Shopkeeper            A rupee a kilo.
- John                    And how are the mangoes ?
- Shopkeeper            They are very good.  
 A rupee and a half a kilo.  
 These are Sanduri.
- John                    How are the apples ?
- Shopkeeper            They are very sweet.  
 They are from Kashmir.  
 Three rupees a kilo.
- John                    That's too much.
- Shopkeeper            They are from the new crop.
- John                    Well then, give me a kilo each of mangoes  
 and apples.  
 How much is that ?
- Shopkeeper            Here they are.  
 All together, four and a half rupees.
- John                    Thank you.  
 /sət sɾi əkal./
- Shopkeeper            /sət sɾi əkal./

## PRONUNCIATION

- 9.2 Punjabi /ɭ/ is a retroflex lateral. Practice the following words.

səɭa	səɾa	səɭa	səɭai
məɭa	məɾa	məɭa	məɭli

káḍa	káṛa	kaḷa	kálli		
pḷḍa	pḷṛi	peḷi	péli		
kiḍḍi	káṛi	kàḷi	kali		
pḷḍi	paṛi	pòḷi	poli		
pēd	pḷṛi	piḷi	pilli		
goḍi	geṛi	kòḷi	kòḷi		
gaḍi	gaṛi	gaḷi	pali		
pàṛ	saḍi	kaḷi	taḷi	káṛi	naḷ
miḍi	sáṛi	waṛ	paṛ	poli	ḍoḷ
goḍi	goḷi	háṛi	jēḍ	aṛu	koḷ
roḍi	phaḍi	wáḍi	roṛi	koṛi	naḷi

9.3 The following sentences are for practicing tones in context :

ó saḍe kàṛ aṛa.	He came to our home.
ó saḍe pḷḍ aṛa.	He came to our village.
ó saḍe šēr aṛa.	He came to our city.
ó bār aṛa.	He came outside.
me bār aṛa	I came outside.
pai bār aṛa.	Brother came outside,
gēḍ pai koḷ e.	The ball is with brother.
gēḍ mere koḷ e.	The ball is with me.
gēḍ óde koḷ e.	The ball is with him.
ó káḷa e.	He is in a hurry.
ó kaḷa e.	That is black.
ó pàra e.	That is heavy.
ó òder gṛa.	He went there.
ó šēḍar gṛa.	He went inside.
ó pàṛ gṛa.	That is filled.

### PATTERN PRACTICE

- 9.4    pḥulka cáida e.    I want bread.  
       khana cáida e.    I want food.

- |     |                           |                                  |
|-----|---------------------------|----------------------------------|
|     | cəga ʒb cáida e.          | I want a good mango.             |
|     | ʃhəda paɳi cáida e.       | I want some cold water.          |
| 9.5 | kəlakəð cáidi e.          | I want some /kəlakəð/ .          |
|     | tazi bərʃi cáidi e.       | I want some fresh /bərʃi/ .      |
|     | cəgi ʃokri cáidi e.       | I want a good basket.            |
|     | hor dal cáidi e.          | I want more /dal/.               |
| 9.6 | rəsgulle cáide ne.        | I want some /rəsgulle/ .         |
|     | cəge ʒb cáide ne.         | I want some good bananas.        |
|     | taze sət̪re cáide ne.     | I want some fresh oranges.       |
|     | ik dərjən kele cáide ne.  | I want a dozen bananas.          |
| 9.7 | narəgiā cáidiā ne.        | I want oranges.                  |
|     | taziā naʃpatiā cáidiā ne. | I want some fresh pears.         |
|     | cəgiā jəlebiā cáidiā ne.  | I want some good /jəlebiā/       |
| 9.8 | kuj phəl ləne ne.         | I would like some fruit.         |
|     | kuj məʃʃhiā ləniā ne.     | I would like some /məʃʃhiā/      |
|     | ik seb ləna e.            | I would like one apple.          |
|     | naʃpati ləni e.           | I would like a pear.             |
| 9.9 | koi ciz nəī cáidi.        | I don't want anything.           |
|     | hor bərʃi nəī cáidi.      | I don't want any more<br>/bərʃi/ |
|     | ʃərbət nəī cáida.         | I don't want any /ʃərbət/.       |
|     | hor phəl nəī cáide.       | I don't want any more fruit.     |
- 9.10 Certain verb forms vary according to the number and gender of the object.

All the sentences in this set of pattern practices have been translated with 'I' as subject. Actually, there is no subject expressed in the Punjabi. This must be supplied from the context or situation. Here the sentences are given with neither. As a result, a number of translations are possible : 'He wants bread.' etc.

## 9.11

## COUNTING.

Many of the following numbers are already familiar. However, the whole set should receive more practice in various

frames.

	dəs	'ten'
	wi	'twenty'
	tf	'thirty'
	caʃi	'forty'
	pəʃjə	'fifty'
	səʃh	'sixty' (compare /sət/ 'seven')
	səttər	'seventy'
	əssi	'eighty'
	nəbbe	'ninety'
	sə	'hundred'
9.12	do sə	'two hundred'
	tɪn sə	'three hundred'
	car sə	'four hundred'
	pəʃj sə	'five hundred'
	che sə	'six hundred'
	sət sə	'seven hundred'
	əʃh sə	'eight hundred'
	nə sə	'nine hundred'
	həzar	'thousand'



LESSON TEN

DIALOGUES

- 10.1 jəgɪr sʃg é dərbar sáb e.  
 ján Is de sunéri gŭbā! bʃt sɔne ləgde ne.  
 jəgɪr sʃg ji, te éna da pərchawā wi sərɔwər wɪc  
 bʃt sŭdər ləgda e.  
 ján é kədō bəŋta si?  
 jəgɪr sʃg car sɔ saɪ hoe.  
 ján Is di nɪ miā mir ne rəkkhi si.  
 jəgɪr sʃg tā te é bʃt purāna e.  
 hā ji.  
 pər sone da kəm mārāja rəŋjit sʃg ne  
 kərwarā si.  
 ján Is nu həri mādər wi kēde ne na  
 jəgɪr sʃg ji.  
 áo, ʒdər cǎllie.  
 ján é ki ga rāe ne?  
 jəgɪr sʃg é kirtən kər rāe ne?  
 grēth sáb de ʒəbd ga rāe ne.  
 ján bʃt sɔna gōde ne.  
 jəgɪr sʃg hā ji, é bʃt cāge ragi ne.  
 édər mere naɪ do.  
 pərʒad lʃ.  
 ján əccha ji.  
 jəgɪr sʃg dərbar sáb pəsād aɪa?  
 ján hā ji, bʃt.

10.1 ਜਗੀਰ ਸਿੰਘ  
 ਜਾਨ

ਇਹ ਦਰਬਾਰ ਸਾਹਿਬ ਏ ।  
 ਇਸ ਦੇ ਸੁਨਹਿਰੀ ਗੁਬੰਦ ਸੁਹਣੇ ਲਗਦੇ ਨੇ ।

ਜਾਗੀਰ ਸਿੰਘ	ਜੀ, ਤੇ ਇਹਨਾਂ ਦਾ ਪਰਛਾਵਾਂ ਵੀ ਸੁੰਦਰ ਵਿਚ ਬਹੁਤ ਸੁੰਦਰ ਲਗਦਾ ਏ ।
ਜਾਨ	ਇਹ ਕਦੋਂ ਬਣਿਆ ਸੀ ?
ਜਾਗੀਰ ਸਿੰਘ	ਚਾਰ ਸੌ ਸਾਲ ਹੋਏ ।
ਜਾਨ	ਇਸ ਦੀ ਨੀਂਹ ਮੀਆਂ ਮੀਰ ਨੇ ਰੱਖੀ ਸੀ ।
ਜਾਗੀਰ ਸਿੰਘ	ਤਾਂ ਤੇ ਇਹ ਬਹੁਤ ਸੁਹਣਾ ਏ ।
	ਹਾਂ ਜੀ ।
	ਪਰ ਸੋਨੇ ਦਾ ਕੰਮ ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਨੇ ਕਰਵਾਇਆ ਸੀ ।
ਜਾਨ	ਇਸ ਨੂੰ ਹਰੀ ਮੰਦਰ ਵੀ ਕਹਿੰਦੇ ਨੇ ?
ਜਾਗੀਰ ਸਿੰਘ	ਜੀ ।
	ਆਉ ਅੰਦਰ ਚੱਲੀਏ ।
ਜਾਨ	ਇਹ ਕੀ ਗਾ ਰਹੇ ਨੇ ?
ਜਾਗੀਰ ਸਿੰਘ	ਇਹ ਕੀਰਤਨ ਕਰ ਰਹੇ ਨੇ ।
	ਗੁੰਬ ਸਾਹਿਬ ਦੇ ਸਬਦ ਗਾ ਰਹੇ ਨੇ ।
ਜਾਨ	ਬਹੁਤ ਸੁਹਣਾ ਗਾਉਂਦੇ ਨੇ ।
ਜਾਗੀਰ ਸਿੰਘ	ਹਾਂ ਜੀ, ਇਹ ਬਹੁਤ ਚੰਗੇ ਰਾਗੀ ਨੇ ।
	ਏਧਰ ਮੇਰੇ ਨਾਲ ਆਉ ।
	ਪ੍ਰਸ਼ਾਦ ਲਉ
ਜਾਨ	ਅੱਛਾ ਜੀ ।
ਜਾਗੀਰ ਸਿੰਘ	ਦਰਬਾਰ ਸਾਹਿਬ ਪਸੰਦ ਆਇਆ ?
ਜਾਨ	ਹਾਂ ਜੀ, ਬਹੁਤ ।

## TRANSLATION

10.1 Jagir Singh	This is Darbar Sahib.
John	Its golden domes are very pretty.
Jagir Singh	Yes. And their reflection in the lake is also very beautiful.
John	When was it built ?
Jagir Singh	About four hundred years ago Mian Mir laid its foundation stone.

- John                    Then it is quite old.  
 Jagir Singh            Yes. But Maharaja Ranjit Singh had  
                                  this gold work done.
- John                    It is also called Hari Mandir, isn't it ?  
 Jagir Singh            Yes.  
                                  Let us go in.
- John                    What are they singing ?  
 Jagir Singh            They are performing the Kirtan.  
                                  They are singing hymns from the Granth  
                                  Sahib.
- John                    They sing very nicely.  
 Jagir Singh            Yes, they are very good singers.  
                                  Come here with me,  
                                  Take Parshad.
- John                    All right.  
 Jagir Singh            Did you like Darbar Sabib ?  
 John                    O yes, very much.

### USAGE NOTES

10.2 The Darbar Sahib or Golden Temple is the leading Sikh shrine. It is located on an island in a lake in the center of the city of Amritsar. The city is named from the temple, Amritsar, meaning 'Lake of Nectar.'

Before partition, Amritsar and Lahore were together the central cities of Punjab. The border, however, now separates them. Lahore is the chief city of Pakistani Punjab, and Amritsar of India. Amritsar has long been the most important Sikh center. There are a number of shrines in the area. Khalsa College in Amritsar is the oldest Sikh institution of higher learning.

Ramdas was the fourth<sup>o</sup>Guru. He led the Sikhs from 1574 to 1581.

Ranjit Singh was Maharaja in the Panjab from 1799 to 1839.

The Granth Sahib is a collection of hymns and other religious writings compiled by the Sikh Gurus.

A /Kirtən/ is a musical recitation of religious poetry. /pərsād/ is a preparation of flour, ghee, and sugar which is passed to the worshipers during certain services.

### PRONUNCIATION

10.3 There are no new sounds in this lesson. However, practicing the following words will give you fluency in the more difficult sounds of Punjabi. Concentrate especially on the retroflex (underlined>) sounds.

kaṇa	poṇe	saḍa	sáḍe	maṛa	saṛa
jaṇa	oṇa	náḍḍi	wáḍḍi	taṛi	cáṛi
paṇi	cháṇi	wáḍi	láḍḍu	səṛk	rəṛk
roṇa	toṇa	ṭáḍi	páḍ	ləṛi	səṛi
məṇka	rəṇək	móḍa	ṭṛḍ	káṛi	nəṛi
páṇ	ṭáṇi	pəḍ	chəḍ	páṛa	kəṛi

10.4 More tone practice in frames :

ó ludiāṇe jáega.	He will go to Ludhiana.
ó əmrītsər jáega.	He will go to Amritsar.
ó jəḷḷədər jáega.	He will go to Jullundur.
əsī ludiāṇe jáwāḡe.	We will go to Ludhiana.
əsī əmrītsər jáwāḡe.	We will go to Amritsar.
əsī jəḷḷədər jáwāḡe.	We will go to Jullundur.
mə ludiāṇe sã.	I was at Ludhiana.
mə əmrītsər sã.	I was at Amritsar.
mə jəḷḷədər sã.	I was at Jullundur.
ludiāṇe gəe sã əsī.	We went to Ludhiana.
əmrītsər gəe sã əsī.	We went to Amritsar.
jəḷḷədər gəe sã əsī.	We went to Jullundur.
ó saḍe na! ludiāṇe giā.	He went to Ludhiana with us.
ó saḍe na! əmrītsər giā.	He went to Amritsar with us.
ó saḍe na! jəḷḷədər giā.	He went to Jullundur with us.

## PATTERN PRACTICE

- 10.5 *gūbād sōṅe ləgdē ne.* The domes look pretty.  
*gūbād bāt sōṅe ləgdē ne.* The domes look very pretty.  
*sunēri gūbād sōṅe ləgdē ne.* The golden domes look pretty.  
*is de gūbād sōṅe ləgdē ne.* Its domes look pretty.
- 10.6 *pərchawā sūḍār ləgdā e.* The reflection looks beautiful.  
*pərchawā bāt sūḍār ləgdā e.* The reflection looks very beautiful.  
*ēna da pərchawā sūḍār ləgdā e.* Their reflection looks beautiful.  
*pərchawā sərowər wic sūḍār ləgdā e.* The reflection in the pool looks beautiful.
- 10.7 *dərbar sāb kədō bəṅia si ?* When was the Darbar Sahib built ?  
*gūbād kədō bəṅe sən ?* When were the domes built ?  
*sone da kəm kədō kərwaia si ?* When was the gold work done ?  
*is di nī kədō rəkkhi si ?* When was its corner-stone laid ?
- 10.8 *é ki kər rāe ne ?* What are they doing ?  
*é ki khéd rāe ne ?* What are they planning ?  
*jəgir sīg ki kər rīa e ?* What is Jagir Singh doing ?  
*əmrit kər ki ga rāi e ?* What is Amrit Kaur singing ?
- 10.9 *ó ki kərda e ?* What is he doing ?  
*é ki gōde ne ?* What are they singing ?  
*mūḍe ki khédde ne ?* What are the boys playing ?  
*kuṛiā ki gōdiā ne ?* What are the girls playing ?
- 10.10 *é dilli di sərka e.* This is the Delhi Road.  
*é šēr diā sərka ne.* These are city roads.  
*é mōṅ da kōra e.* This is Mohan's horse.  
*é ram de kōre ne.* These are Ram's horses.

- 10.11 ap da pīḍ pəsəḍ aia. I liked your village.  
 ap di kafi pəsəḍ ai. I liked your coffee  
 ap de əgur pəsəḍ ae I liked your grapes.  
 ap diā jālebiā pəsəḍ aiā. I liked your /jālebiā/.

## COUNTING

10.12 Learn the following numbers and practice them in frames such as you have been using.

soḷā	'sixteen'
sətārā	'seventeen'
əḥārā	'eighteen'
unni	'nineteen'

You can now count as far as twenty, and by tens to one hundred. You also know how to express fractions involving halves and quarters. Those are the most useful numbers. For the present it is better to stop with that. The remaining numbers are rather complex and not frequently used.

For example, /pəjəttər/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /pəj/ and /səttər/. But there is no easy way of figuring out what the form should be, so the only way would be to memorize the whole set. Some are much less obvious: /pəḥ/ 'sixty-five' does not look much like /pəj/ and /səḥ/. After you have acquired greater fluency in Punjabi, you may desire to learn some more numerals. For the present, it is better to avoid them as far as possible.

LESSON ELEVEN

A TALE

- 11.1
1. ik si cīṛi te ik si kã.
  2. dōwē rəl ke khicīṛi rīnəṇ ləgge.
  3. cīṛi ne liāda colā da daṇa.
  4. te kã ne liāda moṭhã da daṇa.
  5. cīṛi əg baṭəṇ ləggi.
  6. óne kã nu kīa.
  7. kawã kawã, já khú tō paṇi liā.
  8. kã ne khú tō paṇi ls āda.
  9. cīṛi ne kã nu kīa.
  10. é paṇi thóṛa e.
  11. já hor liā.
  12. kã paṇi leṇ cəla gia.
  13. picchō cīṛi ne khicīṛi rīn ke kha ləi.
  14. te cəkki de gēḍ wic luk gəi.
  15. jədō kã paṇi ls ke aia.
  16. tã cīṛi óthe koi nãṭī si.
  17. éḍər óḍər wekhdiã ónu cīṛi da pūja dīs pīa.
  18. kã ne əg wic səlai tətti kiti,
  19. te cīṛi de pūje wic de ditti.
  20. cīṛi ləggi cikəṇ,
  21. cī cī mera pūja səṛīa.
  22. kã ne əggō kīa,
  23. kiō pəraia khiccəṛ khāda.
  24. éo meri bat, te Uttō ps gəi rat.

- 11.1
1. ਇਕ ਸੀ ਚਿੜੀ ਤੇ ਇਕ ਸੀ ਕਾਂ ।
  2. ਦੋਵੇਂ ਰਲ ਕੇ ਖਿਚੜੀ ਰਿੰਨੁਣ ਲੱਗੇ ।

3. ਚਿੜੀ ਨੇ ਲਿਆਂਦਾ ਚੌਲਾਂ ਦਾ ਦਾਣਾ ।
4. ਤੇ ਕਾਂ ਨੇ ਲਿਆਂਦਾ ਮੋਠਾਂ ਦਾ ਦਾਣਾ ।
5. ਚਿੜੀ ਅੱਗ ਬਾਲਣ ਲੱਗੀ ।
6. ਉਹਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
7. ਕਾਵਾਂ, ਕਾਵਾਂ ਜਾਹ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲਿਆ ।
8. ਕਾਂ ਨੇ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲੈ ਆਂਦਾ ।]
9. ਚਿੜੀ ਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
10. ਇਹ ਪਾਣੀ ਥੁੜਾ ਏ ।
11. ਜਾਹ ਹੋਰ ਲਿਆ ।
12. ਕਾਂ ਪਾਣੀ ਲੈਣ ਚਲਾ ਗਿਆ ।
13. ਪਿੱਛੋਂ ਚਿੜੀ ਨੇ ਖਿਚੜੀ ਰਿੰਨੂ ਕੋਖਾ ਲਈ ।
14. ਤੇ ਚੱਕੀ ਦੇ ਗੰਡ ਵਿਚ ਲੁਕ ਗਈ ।
15. ਜਦੋਂ ਕਾਂ ਪਾਣੀ ਲੈ ਕੇ ਆਇਆ,
16. ਤਾਂ ਚਿੜੀ ਓਥੇ ਕੋਈ ਨਹੀਂ ਸੀ ।
17. ਏਧਰ ਓਧਰ ਵੇਖਦਿਆਂ ਉਹਨੂੰ ਚਿੜੀ ਦਾ ਪੂੰਝਾ ਦਿਸ ਪਿਆ ।
18. ਕਾਂ ਨੇ ਅੱਗ ਵਿਚ ਸਲਾਈ ਤੱਤੀ ਕੀਤੀ ।
19. ਤੇ ਚਿੜੀ ਦੇ ਪੂੰਝੇ ਵਿਚ ਦੇ ਦਿੱਤੀ ।
20. ਚਿੜੀ ਲੱਗੀ ਚੀਕਣ,
21. ਚੀਂ ਚੀਂ ਮੇਰਾ ਪੂੰਝਾ ਸੜਿਆ ।
22. ਕਾਂ ਨੇ ਅੱਗੋਂ ਕਿਹਾ,
23. ਕਿਉਂ ਪਰਾਇਆ ਖਿੱਚੜ ਖਾਹਦਾ :
24. ਇਹੋ ਮੇਰੀ ਬਾਤ, ਤੇ ਉੱਤੋਂ ਪੈ ਗਈ ਰਾਤ ।

## TRANSLATION

- 11.1
1. There was a sparrow and a crow.
  2. They together began to cook /khiçpi/.
  3. The sparrow brought a grain of rice.
  4. And the crow brought a grain of /moʃh/.
  5. The sparrow began to make fire.



6. She said to the crow :
7. O crow, O crow, go and bring water from the well.
8. The crow brought water from the well.
9. The sparrow said to the crow :
10. This water is little.
11. Go and bring some more.
12. The crow went to bring the water.
13. After this the sparrow cooked the /khɪcɪ/ and ate it.
14. And hid herself in the hole of the grinding-wheel.
15. When the crow returned with water,
16. The sparrow wasn't there any more.
17. Looking around, he saw the sparrow's tail.
18. The crow heated a needle in the fire,
19. And pushed it in the tail of the sparrow.
20. The sparrow began to cry :
21. /cɪ cɪ/, my tail is burning.
22. The crow replied :
23. Why did she eat another person's /khɪcɪ/ ?
24. This is my tale and the night is late.

### USAGE NOTES

11.2 This is a very familiar folk tale in Punjab. It will be distinctly worth memorizing, since you may have opportunity to tell a tale. A familiar one is certainly the best for a beginner !

Line 1 is a very usual opening formula for a tale of this sort. It is, of course, varied slightly from tale to tale : /Ik si raja te ik si rani./ 'There once was a king and a queen.' etc. A sentence of this type marks that follows as a tale in much the same way as does English 'Once upon a time there was a sparrow and crow.'

Line 24 is a standard way of closing a folk tale. It has some of the same functions as English 'And so they lived happily ever after.' Neither of these formulas would be used with other kinds of narrative.

Line 23 is a well known proverb. It uses /khiɕɕɐɾ/ instead of the more usual /khiɕɾi/. Being a proverb, it would not do to change it, of course. /kið peɾai khiɕɾi khádi./ would, however, mean exactly the same thing.

11.3 /khiɕɾi/ is a dish made of rice and something else cooked together. The other ingredient is most often some kind of /dal/. This is the case here; /moɦ/ is a kind of /dal/. The word /khiɕɾi/ is also used metaphorically of anything mixed, e. g. /khiɕɾi pàša/ mixed language : Punjabi, English, Urdu and what-not mixed together.

11.4 Village people grind flour from their own grain. For this purpose they use a /cəkki/. This consists of two stones one above the other. The lower one is stationary; the upper one can be turned by means of a /hətthi/ (compare /həth/ 'hand'). In the center of the upper stone is a hole /gəđ/ into which the grain is poured a little at a time. It passes between the two as the upper one is turned and comes out around the edge as flour.

PRONUNCIATION

11.5 The following is a convenient summary of all the sounds of Punjabi :

	Velar	Palatal	Retro- flex	Dental	Labial
Stops, voiceless	k	c	ʈ	t	p
aspirated	kh	ch	ʈh	th	ph
voiced	g	j	ɖ	d	b
Nasals	ŋ	ɲ	ɳ	n	m
Flap and trill			ɽ	r	
Laterals			ɭ	l	
Fricatives, voiceless			ʃ	s	f
voiced				z	
Semivowels		y			w
Glottal	h				
Nasalization	~				
Tones	ˈ	ˉ	ˆ	ˋ	
Vowels	i e ə a ɔ o u ɪ ə ʊ				

The labels given are technical phonetic terms. A few were introduced in the first ten lessons. The remainder are introduced here for the convenience of students who have studied phonetics. If you are not already familiar with them, there is no need to learn them. They will not be made use of in the remaining lessons.

11.6 Certain of the sounds listed require some comment:

There is a clear contrast in Punjabi between /ʒb/ and /əb/, /ʒd/ and /əd/, and /ʒd/ and /əd/. This is shown by such pairs of words as the following :

/kʒb/	'tremble'	/ləb/	'greed'
/sʒd/	'tool'	/səd/	'call'
/kʒd/	'back'	/kəd/	'take out'

In the speech of most Punjabis, there is also a distinction between /ʒg/ and /əŋ/. However, this is very much less important. There is a great deal of variation. Some say /waŋ/ 'like'; others say /wʒg/; still others use both. But those who say /waŋ/ usually say /wiʒg/ 'trick.' Because of such variation, it is impossible to transcribe the difference in a way that would accurately reflect the pronunciation of all those who might serve as instructors using these lessons. But it is hardly necessary, since the distinction is of little significance. For convenience, we have written both as /ʒg/. Thus /wʒg/ represents either /waŋ/ or wʒg/, while /wiʒg/ represents only /wiəŋg/. If you imitate your instructor, your pronunciation of these words will be entirely acceptable, though perhaps slightly different from that of another person trained under a different instructor.

11.7 The situation with /ñ/ is in some ways similar. There are very few words with /ñ/ where this is not immediately followed by /c/ or /j/. The only common one is /əñʌŋa/ 'child'. On the other hand, neither /n/ or /ŋ/ occurs before /c/ or /j/. We can, therefore, use a simpler transcription and write /~c/ and /~j/ instead of the more strictly correct /ñc/ and /ñj/. There is no possibility of a mistake, and the beginner would not be helped by the added specification.

11.8 In some parts of Punjab, /ɹ/ is not distinguished from /l/. In others, /ɹ/ is used in fewer words than is indicated in these lessons. Your instructor's pronunciation, therefore, may not coincide exactly with that shown. In any case, imitate his

pronunciation. If you do so, you will be understood in any part of the Punjab. Punjabis who distinguish /ɪ/ and /i/ are accustomed to hearing dialects that do not. If you make the distinction in a community that does not, there can be no difficulty.

11.9 Not all Punjabis make a clear distinction between /ph/ (which is rather common) and /f/ (which is much rarer). In certain positions in the word, some people will pronounce both much like English 'f'. The distinction is mostly likely to be made in initial position. Educated people are more likely to make the distinction than uneducated. Again, the best practice is to imitate your instructor. His speech probably represents a very good type of Punjabi that should be acceptable anywhere.

11.10 /z/ is a sound that occurs most often in words borrowed from Urdu. As such, it is very much more common in Pakistani Punjabi than in Indian. Its pronunciation presents no difficulty for Americans, being very much like 'z' in 'zoo.' But it does give trouble for some Punjabis. You will frequently hear /j/ substituted, particularly in rural areas. Thus, you may hear /jərūr/ for /zərūr/. It is probably best to use /z/, but you must be prepared to hear and understand /j/.

11.11 There are three tones in Punjabi. Every word has just one tone. It may occur on the first syllable or (very much more rarely) on the second syllable. Normal tone is very much the most frequent. For this reason it is convenient to leave it unmarked except when it occurs on the second syllable. This makes it unnecessary to write any tone mark on more than half the words. Though not written the tone is still to be pronounced. Every Punjabi word has a tone. The following indicate the possibilities :

1 syllable

2 syllables

3 syllables

Tone on first syllable :

normal	/ca/ 'enthusiasm'	/kora/ 'whip'	/bolie/ 'let's talk'
low	/cà/ 'peep'	/kòra/ 'horse'	/pèjũga/ 'will send'
high	/cá/ 'tea'	/kóra/ 'leper'	/kháũga/ 'will eat'

Tone on second syllable :

normal	—	/chəlā/ 'deceive'	/kərāi/ 'get it done'
--------	---	-------------------	-----------------------

low	—	/pəɾà/	'fill'	/pəɾàɪ/	'studies'
high	—	/wəgá/	'threw'	/kəɾáũ/	'will get it done'

Four syllable and longer words are infrequent, but follow the same patterns.

### PATTERN PRACTICE

- 11.12 *cɪɾi ne cəɫā da* The sparrow brought a grain of  
*daɾa liāda* rice.  
*kā ne paɾi liāda* The crow brought water.  
*éne səlai liādi.* He brought a needle  
*éne phəl liāde.* He brought fruit.
- 11.13 *kā əg baɫəɳ lægga.* The crow began to make a fire.  
*mūda kəm kəɾn lægga.* The boy began to work.  
*kuɾi kəm kəɾn læggi.* The girl began to work.  
*kuɾiā paɾi læɳ læggiā.* The girls began to bring water.
- 11.14 *cɪɾi əg baɫəɳ cəli gəi.* The sparrow went to build a fire.  
*kā khicɾi rɪnəɳ cəla* The crow went to cook /khicɾi/.  
*gia.*  
*kuɾiā paɾi læɳ* The girls went to get water.  
*cəliā gəiā.*  
*mūde kəm kəɾn* The boys went to work.  
*cəle gəe.*
- 11.15 *óne səlai pūje wic* He put the needle into the tail.  
*ditti.*  
*óne pəsa həth wic de* He put the money in the hand.  
*ditta.*  
*kā ne paɾi ónu de* The crow gave her the water.  
*ditta.*  
*cɪɾi ne kā nu khicɾi* The sparrow gave the crow /khicɾi/.  
*de ditti.*
- 11.16 *jáo khú tō paɾi liào.* Go and get water from the well.  
*jáo bəzar tō səbzi liào.* Go and get vegetables from the  
 market.

	jáo khicri líào.	go and get more /khicri/.
	jáo hor còl líào	Go and get more rice.
11.17	kā̃ ne cīri nu k/a.	The crow said to the sparrow.
	óne dukandar nu k/a.	He said to the shopkeeper.
	həlwai ne ónu k/a.	The confectioner said to him.
	éne ónu k/a.	He said to her.
		She said to him.
		He said to him. . . etc.

11.18 The pattern in 11.15 is one that you have seen many times before. It is the usual way of making a command or request in the situations of most of the dialogues given in these lessons. It is the form that you will find most frequently proper in your contacts with Punjabi people.

It is given here to provide a comparison with sentences 7 and 11 in the store. These are also commands of a less polite kind. Such commands might be addressed to children or under certain circumstances to servants, but not ordinarily to adult acquaintances.

11.19 /óne/ is parallel in function to such sequences of words as /kā̃ ne/. /óne/, /óne/, and /ónu/ are written as single words because each is said with only one tone. Each Punjabi word has a tone. To write /é ne/ would imply a second tone, /é nē/, but such a pronunciation is not used.

11.20 /kərn/ is to /kər/ as /ləŋ/ is to /lə/ or /rʌnəŋ/ is to /rʌn/. The ending here is /-n/ after /r/, /-ŋ/ after vowels, and /-əŋ/ after most consonants.

11.21 Compare the order of words in 11.7 with line 3 in 11.1. Compare 11.8 with line 20.

The pattern practices give what is usually considered as the normal order. In colloquial Punjabi, however, there are many departures from this "standard." Perhaps the commonest differs by only one change: one word or a group of closely related words is taken out and put at the end of the sentence after the verb. Sentences of this kind have appeared many times before in these lessons. For example, in 2.1:

/é ne mere dost, ram gopal./

Compare /é mere dost, ram gopal, ne./

/mere dost, ram gopal/ is such a group of closely related words that act as a single unit, even if it does constitute more than half the sentence.

## LESSON TWELVE

### A LEGEND

- 12.1
1. ik werā di gəl e.
  2. gurū nanak te mardana kise pīd gae.
  3. óthō díā lokā ne óna da bəra adər kita.
  4. gurū ji ne kīa :
  5. é pīd' ujjər jae.
  6. phir gurū ji te mardana dusre pīd gae.
  7. óthō díā lokā ne óna da bəra nīradər kita.
  8. gurū ji ne əsis ditti :
  9. é pīd wəsda rəe.
  10. mardane ne pucchia :
  11. é kīō ?
  12. gurū ji ne uttər ditta :
  13. je cəge lok ujjər jānge.
  14. tā jitthe wi jānge, apni cəgīai naḷ le jānge.
  15. pəre lok apne pīd wic i rəḅ tā cəga e.

- 12.1
1. ਇਕ ਵੇਰਾਂ ਦੀ ਗੱਲ ਏ ।
  2. ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕਿਸੇ ਪਿੰਡ ਗਏ ।
  3. ਉਥੋਂ ਦਿਆਂ ਲੋਕਾਂ ਨੇ ਉਹਨਾਂ ਦਾ ਬੜਾ ਆਦਰ ਕੀਤਾ ।
  4. ਗੁਰੂ ਜੀ ਨੇ ਕਿਹਾ :
  5. ਇਹ ਪਿੰਡ ਉੱਜੜ ਜਾਏ ।
  6. ਫਿਰ ਗੁਰੂ ਜੀ ਤੇ ਮਰਦਾਨਾ ਦੂਸਰੇ ਪਿੰਡ ਗਏ ।
  7. ਉਥੋਂ ਦਿਆਂ ਲੋਕਾਂ ਨੇ ਉਹਨਾਂ ਦਾ ਬੜਾ ਨਿਰਾਦਰ ਕੀਤਾ ।
  8. ਗੁਰੂ ਜੀ ਨੇ ਅਸੀਸ ਦਿਤੀ :
  9. ਇਹ ਪਿੰਡ ਵਸਦਾ ਰਹੇ ।

10. ਮਰਦਾਨੇ ਨੇ ਪੁਛਿਆ ।
11. ਇਹ ਕਿਉਂ ?
12. ਗੁਰੂ ਜੀ ਨੇ ਉੱਤਰ ਦਿੱਤਾ ।
13. ਜੇ ਚੰਗੇ ਲੋਕ ਉੱਜੜ ਜਾਣਗੇ,
14. ਤਾਂ ਜਿੱਥੇ ਵੀ ਜਾਣਗੇ, ਆਪਣੀ ਚੰਗਿਆਈ ਨਾਲ ਲੈ ਜਾਣਗੇ ।
15. ਭੈੜੇ ਲੋਕ ਆਪਣੇ ਪਿੰਡ ਵਿਚ ਈ ਰਹਿਣ ਤਾਂ ਚੰਗਾ ਏ ।

## TRANSLATION

- 12.1 1. Once upon a time.
2. Guru Nanak and Mardana went to a certain village.
3. The people of that place paid them much respect.
4. The Guru said,
5. "May this village be scattered."
6. Later the Guru and Mardana went to another village.
7. The people of that place treated them very disrespectfully.
8. The Guru blessed them,
9. "May this village prosper."
10. Mardana asked,
11. "Why is this ?"
12. The Guru gave answer,
13. "If good people will scatter,
14. Then wherever they will go, they will take with them their goodness.
15. But it is better for bad people to remain in their own village."

Guru Nanak (1469-1538) was the founder of the Sikh movement.

/ik werā di gəl e./, literally 'It is the happening of one time,' is a conventional opening for tales and legends.



## GRAMMAR

12.3 The pattern practices in the first eleven lessons have given you a number of hints at Punjabi grammar. You have seen, for example, that certain nouns have different forms for singular and plural (e. g. /sətra/ sətɾe/) and others are alike (e. g. /əb əb/). It is now time to organize some of these facts. If this can be done it should make clear some of the underlying principles of Punjabi sentence structure, and help greatly as you try to get a further command of the language.

When such facts are systematically presented, we call it "grammar." Americans are often conditioned to think of grammar as merely a long list of definitions and a number of rather pointless rules. That is a mistake. The terminology is really rather unimportant and formal definitions are often beside the point. Rules are much less important than understanding.

A few technical terms will have to be used, of course. But do not worry about their definitions. Instead, try to see the patterns that call forth the terms. Check back through past dialogues and pattern practices. You will find many examples of every principle that is mentioned in the grammar notes. The notes will, for the most part, merely systematize things that you already have some informal acquaintance with.

There is one very important reason for calling your attention to grammatical patterns. That is, many of them are quite different from English patterns. They will be hard to master unless you see how they are different. Not everything in Punjabi is obviously logical, any more than is the case with English. However, many of the patterns are much more reasonable when you are able to see their organization in Punjabi terms rather than in English. The grammar notes are designed to call your attention to the system of Punjabi grammar and to show how many of the patterns fit together.

12.4 Punjabi expresses certain relationships by means of *postpositions*. These are words like :

/wic/	'in'	/na /	'with'
/tɔ/	'from'	/da/	'of'
/nu/	'to'	/ne/	

All of these have occurred in past lessons, some of them

many times.

“Translations” have been given for five of the six. With any kind of word, one-word “meanings” are notoriously treacherous. With postpositions they are worse than average. Sentences containing /wic/ can often be translated by sentences containing ‘in’. This is probably more often the case than not, but there are instances where ‘in’ simply will not work. So to say “/wic/ means ‘in’” can be most misleading. With some others, the situation is even worse. Probably more sentences with /nu/ can be translated by sentences with ‘to’ than with any other English word. ‘To,’ therefore, is probably the best one-word “translation” for /nu/. But there are very many ways in which sentences containing /nu/ can be translated, and the use of ‘to’ is only one of the many. ‘To’ is unsatisfactory in more instances than it is satisfactory. We gave it merely because nothing is better.

With /ne/, the problem is so difficult that it is certainly better not to attempt to give any single-word “meaning” at all. That does not mean that we can give no guidance on the use of /ne/. It is used in very specific ways, and it can and should be described. But a translation is not a workable way of describing them. /ne/ is used in certain very definite places in certain specific Punjabi sentence patterns. These patterns can be described. This grammatical description will say everything that it is really worthwhile to say about the use of /ne/. A “translation” will be able to add nothing at all.

Similarly with /nu/ a grammatical description of certain patterns will tell us a great deal more than any translation as ‘to’. Indeed, it will tell us everything correct of what the translation might tell us.

With any “small words” like /ne/ and /nu/ the important thing is the patterns in which they are used. These will become clear in due course—perhaps you have already surmised a great deal of them. The translation is unimportant.

12.5 Postpositions are used in several ways. The most important one is immediately following a noun in such a way that the noun and the postposition form a phrase. That is, they form a unit—a subassembly—which operates as a single entity in larger patterns. This is true of all these postpositions. The choice from the list is largely a matter of the relationship of this

phrase to other words in the sentence.

For example, /da/ usually relates to another noun. Usually the phrase with /da/ precedes the other noun. It thus works very much like English '-s,' which also follows nouns, and joins them to following nouns.

/ram da pīḍ/ 'Ram's village'

If we translate /da/ by 'of' (and this is a common practice), we must remember that the order is entirely different :

/ram da pīḍ/ 'the village of Ram'

12.6 /da/ is unique among Punjabi postpositions in that it agrees with the following noun in much the same way as does an adjective.

/món da sētra/	'Mohan's orange'		
		/cēga sētra/	'a good orange'

/món di narēgi/	'Mohan's orange'		
		/cēgi narēgi/	'a good orange'

/món de sētre/	'Mohan's oranges'		
		/cēge sētre/	'good oranges'

/món diā narēgiā/	'Mohan's oranges'		
		/cēgiā narēgiā/	'good oranges'

12.7 Before postpositions, some nouns have a distinctive form.

/mūḍa/	'the boy'
/mūḍe da dost/	'the boy's friend'
/mūḍe/	'boys'
/mūḍiā da dost/	'the boys' friend'

These special forms are traditionally referred to as being in the *oblique case*. It is convenient to label all forms occurring in this position, even when they are not visibly different from the *nominative*.

12.8 On this basis, most nouns are described as having four important forms. Actually no more than three of these are ever visibly different. All feminine nouns follow one pattern. Masculine nouns follow two, one for all masculine nouns ending in /a/ in the singular nominative, and one for all others. The following are typical examples :

masculine I	masculine II	feminine
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	'boy'	'washerman'	'girl'
nominative singular	mūḍa	tḍbi	kuṛi
oblique singular	mūḍe	tḍbi	kuṛi
nominative plural	mūḍe	tḍbi	kuṛiā
oblique plural	mūḍiā	tḍbiā	kuṛiā

If you will go over the material you have learned you will find examples of singulars and plurals, nominatives and obliques, and all three types of nouns. Seeing or hearing them in use will often tell you which group any noun belongs to.

## PATTERN PRACTICE.

- 12.9 ram pīḍ ga. Ram went to the village.  
 sita pīḍ gaei. Sita went to the village.  
 mūḍe pīḍ gae. The boys went the village.  
 kuṛiā pīḍ gaeiā. The girls went to the village.
- 12.10 guru ji ne əsis ditti. The Guru gave blessings.  
 lokā ne kəm kita. The people worked.  
 mardane ne səwal kita. Mardana asked a question.  
 mardane ne gəl kiti. Mardana said.  
 mūḍiā ne adər kita. The boys treated them with respect.  
 kuṛiā ne nradər kita. The girls treated them with disrespect.
- 12.11 pīḍ diā lokā ne adər kita. The village people were respectful.  
 pīḍ diā kuṛiā ne kəm kita. The village girls worked.  
 mōṇ de dost ne uttər ditṭa. Mohan's friend said.  
 mōṇ diā dostā ne kəm kita. Mohan's friends worked.
- 12.12 mōṇ da kər pīḍ wic e. Mohan's house is in the village.

ram de dost šēr wic ne. Ram's friends are in the city.  
 mirze diā cizā kār Mirza's things are in the house.  
 wic ne.

ōda saikel kalj wic e. His cycle is in the college.

- 12.13 6 kuṛi naḷ si. She was with the girl.  
 6 mere naḷ si. He was with me.  
 6 mēḍiā naḷ baḷha si. He was sitting with the boys.  
 6 kuḷiā naḷ baḷhi si. She was sitting with the girls.
- 12.14 ján amrika tō e. John is from America.  
 ɔ dilli tō aia. He came from Delhi.  
 mōḍe pājab tō ae. The boys came from Punjab.  
 6 pakistan tō ae. They came from Pakistan.

12.15 The verb /kəz/ 'do,' with its present tense /kərdə e/ and the past /kita/ occurs very frequently in phrases with a noun, e. g. /kəm/ 'work.' These phrases often have idiomatic meanings and should be thought of as units.

## LESSON THIRTEEN

### DIWALI

- 13.1
1. dīwaḷi sare p̄arət wic mənai j̄ādi e.
  2. ḍé naḷ siaḷ di rut šuru h̄ūdi e.
  3. lok ap̄e k̄ar̄i nu saf k̄arde te səj̄de ne.
  4. h̄alwai n̄awī m̄əḷh̄ai k̄āḍde ne.
  5. j̄alebiā, p̄eḷe, l̄āḍu, k̄alak̄id, b̄arfi, s̄b kuj b̄ar̄de ne.
  6. choḷe m̄ūḍe p̄əḷake lai ph̄irde ne.
  7. dīwaḷi di rat nu k̄ar̄ k̄ar̄ dip maḷa h̄ūdi e.
  8. s̄b pase b̄ar̄i r̄ok̄i h̄ūdiā ne.
  9. k̄ēde ne :
  10. es dīn ram c̄āḍar ji sita nu wap̄es l̄e ke əj̄āddia ae s̄n.
  11. dīwaḷi us kh̄uḷi wic mənai j̄ādi e.

### ਦੀਵਾਲੀ

- 13.1.
1. ਦੀਵਾਲੀ ਸਾਰੇ ਭਾਰਤ ਵਿਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।
  2. ਇਹਦੇ ਨਾਲ ਸਿਆਲ ਦੀ ਰੁਤ ਸ਼ੁਰੂ ਹੁੰਦੀ ਏ ।
  3. ਲੋਕ ਆਪਣੇ ਘਰਾਂ ਨੂੰ ਸਾਫ ਕਰਦੇ ਤੇ ਸਜਾਉਂਦੇ ਨੇ ।
  4. ਹਲਵਾਈ ਨਵੀਆਂ ਮਠਿਆਈਆਂ ਕਢਦੇ ਨੇ ।
  5. ਜਲੇਬੀਆਂ, ਪੇੜੇ, ਲੱਡੂ, ਕਲਾਕੰਦ, ਬਰਫੀ ਸਭ ਕੁਝ ਬਣਾਉਂਦੇ ਨੇ ।
  6. ਛੋਟੇ ਮੁੰਡੇ ਪਟਾਕੇ ਲਈ ਫਿਰਦੇ ਨੇ ।
  7. ਦੀਵਾਲੀ ਦੀ ਰਾਤ ਨੂੰ ਘਰ ਘਰ ਦੀਪ ਮਾਲਾ ਹੁੰਦੀ ਏ ।
  8. ਸਭ ਪਾਸੇ ਬੜੀਆਂ ਰੋਣਕਾਂ ਹੁੰਦੀਆਂ ਨੇ ।
  9. ਕਹਿੰਦੇ ਨੇ :

10. ਇਸ ਦਿਨ ਰਾਮ ਚੰਦਰ ਜੀ ਮੀਤਾ ਨੂੰ ਵਾਪਸ ਲੈ ਕੇ ਅਯੁਧਿਆ ਆਏ ਸਨ ।
11. ਦੀਵਾਲੀ ਉਸ ਖੁਸ਼ੀ ਵਿਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।

### TRANSLATION

- 13.1
1. Diwali is celebrated all over India.
  2. With this the winter season begins.
  3. People clean their houses and decorate them.
  4. Confectioners make fresh sweets.
  5. */jalebiā, peṛe, laddu, kēlakēd, bārfi/*, they prepare everything.
  6. Small boys carry firecrackers,
  7. On the night of Diwali in every house lamps are lit.
  8. Everywhere there are great celebrations.
  9. It is said
  10. On this day Rama brought Sita back and came to Ayuddia.
  11. Diwali is celebrated in this joy.

13.2 Diwali is a celebration of Hindu origin, but for many people of little religious significance, and generally celebrated by all communities.

The Ramayana is the legendary history of the kidnaping by Ravana of Sita, wife of Rama, and her eventual rescue and return. Throughout India this is probably the most widely familiar story. It is less often told in Pakistan, but many of the incidents are nevertheless widely known.

Rama is known by a number of different names. */ram cōdār/* is a rather common one.

13.3 */dip maḷa/* is literally 'a garland of lamps.' Originally small clay lamps were used, but recently candles or electric lights have tended to supplant them.

GRAMMAR

13.4 Sentences in Punjabi are built, as you have seen, on a number of patterns. Most of them contain a verb phrase and a subject. They may also contain a number of other elements. The verb phrase may consist of a single word or of several. Similarly, the subject may consist of one word or many. After the verb phrase and the subject, the most frequent sentence element is the object. This also may consist of any number of words.

	subject	object	verb phrase
4	həlwai	nəwiã məʃɦaiã	kəʃde ne.
6	choʃe mʊʃe	pəʃake	lai ʃɦirde ne.

Contrary to English conventions, the subject is commonly omitted. In this instance it is generally indicated to be identical with that of the preceding sentence :

5	həlwai	səb kuj	bəʃde ne
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In English this would generally be indicated by using a pronoun for the subject.

13.5 One type of Punjabi verb phrase is called *present tense*. The examples just above are of this kind. The mark of the present tense is a suffix (/ -da/) followed by an auxiliary (commonly /e/ or /ne/). This always agrees with the subject and can be identified as that part of the sentence with which the present tense verb phrase shows agreement.

4	həlwai (masc. plur)...	kəʃde ne.
1	diwali (fem. sing.) ..	ʃde di e.
8...	bəʃiã rəʃkã (fem. plur)...	hʊdiã ne.

13.6 There are two sets of auxiliaries in Punjabi. Both are given here, though only the first is used in the present tense :

singular

first person	ã	sã
second person	ẽ	sẽ
third person	e	si

plural

first person	ã	sã
second person	o	so
third person	ne	sən



13.7 The suffix used in the present tense is /-da/. It agrees with the subject in exactly the same way as do adjectives. The following are the forms of the present tense for two verbs. Pronoun subjects are given.

## MASCULINE

/mɛ jãda ã./	'I go.'	/mɛ kərda ã./	'I do.'
/tũ jãda ẽ./	'You go.'	/tũ kərda ẽ./	'You do.'
/ɔ jãda e./	'He goes.'	/ɔ kərda e./	'He does.'
/əsĩ jãde ã./	'We go.'	/əsĩ kərde ã./	'We do.'
/tusĩ jãde o./	'You go.'	/tusĩ kərde o./	'You do.'
/ɔ jãde ne./	'They go.'	/ɔ kərde ne./	'They do.'

## FEMININE

/mɛ jãdi ã./	'I go.'	/mɛ kərdi ã./	'I do.'
/tũ jãdi ẽ./	'You go.'	/tũ kərdi ẽ./	'You go.'
/ɔ jãdi e./	'She goes.'	/ɔ kərdi e./	'She does.'
/əsĩ jãdiã ã./	'We go.'	/əsĩ kərdiã ã./	'We do.'
/tusĩ jãdiã o./	'You go.'	/tusĩ kərdiã o./	'You do.'
/ɔ jãdiã ne./	'They go.'	/ɔ kərdiã ne./	'They do.'

13.8 The forms with /tũ/ are related to sentences like /já khú tũ paṁi lã./ As such they are seldom used in speaking to a chance acquaintance, or in most of the situations where you will find yourself in Punjab. /tusĩ/ is preferred even when speaking to single person. It remains grammatically plural, of course. /tusĩ/ is related to sentences like /jáo khú tũ paṁi lão./ (See 11.18) That is, /tusĩ/ is used in the same situations as /jáo/ and /tũ/ in the same situations as /já/.

## PRONUNCIATION

13.9 The present tense gives rise to certain sequences of consonants that are difficult for English speaking people. The following are examples. They have been given in the masculine singular form. It will be useful to practice them in the other



- 13.14 *ó roḡi khãdiã ne.* They are eating dinner.  
*mæ kàr wic bæḡhi ã.* I am sitting in the house.  
*æsĩ šér calliã ã.* We are going to the city.  
*tusĩ ki pĩdiã o ?* What are you drinking ?
- 13.15 *mæ cá pĩda sã.* I was drinking tea.  
*æsĩ roḡi khãde sã.* We were eating dinner.  
*tusĩ óthe khéḡde so.* You were playing there.  
*ó kæm kærdæ sæn.* They were working.

LESSON FOURTEEN

ID

- 14.1
1. idā do hūdiā ne.
  2. ik choḡi te ik wəḡḡi.
  3. choḡi id da məza ziada i e.
  4. é id roze khətam hoḡ te ʔdi e.
  5. pichle sal id waḡe dīn mə lḡr wic sā.
  6. jədō nəwā cən cāḡia,
  7. lokā ne ik dusre nu mubarkā dittiā,
  8. dusre dīn tərke Uḡh ke lokā ne nəwē kəḡḡe pae.
  9. admī məsjid wic nəmaz pāḡḡ cəle gəe.
  10. te ʔrtā kār rāiā.
  11. guāḡiā ne ik dusre nu sewiā pəka ke dittiā.
  12. sare bəccīā nu idi mīli.
  13. kārā de nəkər-cəkər wi idi ləḡ ae.
  14. ḡakie nu wi idi mīli.
  15. kəi lok bagā wic sər kərn cəle gəe.
  16. kəi thawā te id de mele ləḡge.
  17. lḡr wic bəḡa wəḡḡa ḡəru da mela ləḡga,
- 14.2
6. jədō nəwā cən cāḡda e,
  7. lok ik dusre nu mubarkā dēde ne.
  8. dusre dīn tərke Uḡh ke nəwē kəḡḡe pōde ne.
  9. admī məsjid wic nəmaz pāḡḡ cəle jāde ne.
  10. te ʔrtā kār rēdiā ne.
  11. guāḡi ik dusre nu sewiā pəka ke dēde ne.
  12. sare bəccīā nu idi mīldi e.
  13. kārā de nəkər-cəkər wi idi ləḡ ʔde ne.
  14. ḡakie nu wi idi mīldi e.
  15. kəi lok bagā wic sər kərn cəle jāde ne.
  16. kəi thawā te id de mele ləḡde ne.

## 17. ੴਰ ਵਿਚ ਬਾਯਾ ਵਧਦਾ ੴਰੁ ਦਾ ਮੇਲਾ ਲਗਦਾ ਏ.

ਈਦ

- 14.1
1. ਈਦਾਂ ਦੇ ਹੁੰਦੀਆਂ ਨੇ ।
  2. ਇਕ ਛੋਟੀ ਤੇ ਇਕ ਵੱਡੀ ।
  3. ਛੋਟੀ ਈਦ ਦਾ ਮਜ਼ਾ ਜ਼ਿਆਦਾ ਈ ਏ ।
  4. ਇਹ ਈਦ ਰੋਜ਼ੇ ਖਤਮ ਹੋਣ ਤੇ ਆਉਂਦੀ ਏ ।
  5. ਪਿਛਲੇ ਸਾਲ ਈਦ ਵਾਲੇ ਦਿਨ ਮੈਂ ਲਾਹੌਰ ਵਿਚ ਸਾਂ ।
  6. ਜਦੋਂ ਨਵਾਂ ਚੰਨ ਚੜ੍ਹਿਆ,
  7. ਲੋਕਾਂ ਨੇ ਇਕ ਦੂਸਰੇ ਨੂੰ ਮੁਬਾਰਕਾਂ ਦਿੱਤੀਆਂ ।
  8. ਦੂਸਰੇ ਦਿਨ ਤੜਕੇ ਉਠ ਕੇ ਲੋਕਾਂ ਨੇ ਨਵੇਂ ਕਪੜੇ ਪਾਏ ।
  9. ਆਦਮੀ ਮਸਜਿਦ ਵਿਚ ਨਮਾਜ਼ ਪੜ੍ਹਨ ਚਲੇ ਗਏ ।
  10. ਤੇ ਔਰਤਾਂ ਘਰ ਰਹੀਆਂ ।
  11. ਗੁਵਾਂਢੀਆਂ ਨੇ ਇਕ ਦੂਸਰੇ ਨੇ ਸੇਵੀਆਂ ਪਕਾ ਕੇ ਦਿੱਤੀਆਂ ।
  12. ਸਾਰੇ ਬੱਚਿਆਂ ਨੂੰ ਈਦੀ ਮਿਲੀ ।
  13. ਘਰਾਂ ਦੇ ਨੌਕਰ ਚਾਕਰ ਵੀ ਈਦੀ ਲੈਣ ਆਏ ।
  14. ਡਾਕੀਏ ਨੂੰ ਵੀ ਈਦੀ ਮਿਲੀ ।
  15. ਕਈ ਲੋਕ ਬਾਗਾਂ ਵਿਚ ਸੈਰ ਕਰਨ ਚਲੇ ਗਏ ।
  16. ਕਈ ਥਾਵਾਂ ਤੇ ਈਦ ਦੇ ਮੇਲੇ ਲੱਗੇ ।
  17. ਲਾਹੌਰ ਵਿਚ ਬੜਾ ਵੱਡਾ ਟਰੂ ਦਾ ਮੇਲਾ ਲੱਗਾ ।
- 14.2
6. ਜਦੋਂ ਨਵਾਂ ਚੰਨ ਚੜ੍ਹਦਾ ਏ,
  7. ਲੋਕ ਇਕ ਦੂਸਰੇ ਨੂੰ ਮੁਬਾਰਕਾਂ ਦੇਂਦੇ ਨੇ ।
  8. ਦੂਸਰੇ ਦਿਨ ਤੜਕੇ ਉਠ ਕੇ ਨਵੇਂ ਕਪੜੇ ਪਾਉਂਦੇ ਨੇ ।
  9. ਆਦਮੀ ਮਸਜਿਦ ਵਿਚ ਨਮਾਜ਼ ਪੜ੍ਹਨ ਚਲੇ ਜਾਂਦੇ ਨੇ ।
  10. ਤੇ ਔਰਤਾਂ ਘਰ ਰਹਿੰਦੀਆਂ ਨੇ ।
  11. ਗੁਵਾਂਢੀ ਇਕ ਦੂਸਰੇ ਨੂੰ ਸੇਵੀਆਂ ਪਕਾ ਕੇ ਦੇਂਦੇ ਨੇ ।
  12. ਸਾਰੇ ਬੱਚਿਆਂ ਨੂੰ ਈਦੀ ਮਿਲਦੀ ਏ ।
  13. ਘਰਾਂ ਦੇ ਨੌਕਰ ਚਾਕਰ ਵੀ ਈਦੀ ਲੈਣ ਆਉਂਦੇ ਨੇ ।
  14. ਡਾਕੀਏ ਨੂੰ ਵੀ ਈਦੀ ਮਿਲਦੀ ਏ ।

15. ਕਈ ਲੋਕ ਬਾਗਾਂ ਵਿਚ ਸੈਰ ਕਰਨ ਚਲੇ ਜਾਂਦੇ ਨੇ ।
16. ਕਈ ਥਾਵਾਂ ਤੇ ਈਦ ਦੇ ਮੇਲੇ ਲਗਦੇ ਨੇ ।
17. ਲਾਹੌਰ ਵਿਚ ਬੜਾ ਵੱਡਾ ਟਰੂ ਦਾ ਮੇਲਾ ਲਗਦਾ ਏ ।

## TRANSLATION

- 14.1
  1. There are two Ids.
  2. A small one and a great one.
  3. The small one is the more interesting.
  4. Id is held when the day [of fasting] have come to an end.
  5. Last year I was in Lahore on the day of Id.
  6. When the new moon arose,
  7. The people greeted each other.
  8. The next day the people got up early in the morning and put on new clothes.
  9. The men went to the mosque for prayers.
  10. And the women remained at home.
  11. The neighbours cooked and gave /sewiã/ to each other.
  12. /idi/ was given to all the children.
  13. The servants of the household also came to receive /idi/
  14. The postman was also given /idi/.
  15. Some of the people went to the parks for a stroll.
  16. At several places, Id fairs were held.
  17. In Lahore, a great /tãru/ fair was held.
- 14.2
  6. When the new moon comes up,
  7. the people give each other greetings.
  8. On the second day, after they have gotten up early, they put on new clothes.
  9. The men go into the mosque to recite prayers.
  10. But the women stay home.
  11. The neighbours cook /sewiã/ and then give them to each other.

12. Small gifts are given to all the children.
13. The household servants also come for gifts.
14. The postman also gets gifts.
15. Some people go to take walks in the parks.
16. Id fairs are held at many places.
17. In Lahore a great fair is held for the second day of Id.

### NOTES

14.3 Ramadan (in Punjabi /rəmzan/) is a month in the Muslim calendar in which fasting is enjoined. Because the calendar is lunar, it comes at a different time in our solar calendar every year. Id comes at the end of Ramadan when fasting can be discontinued. In the description Ramadan is not mentioned directly, but /roze khātəm hoṅ/ 'when the days have ended' is a reference to it.

/sewiã/ is a sweet dish made of a kind of noodles. It is made at other times also, but it is especially associated with Id.

/idi/ is some small gift given at Id.

/t̪ru/ is the name of the fair held on the second day of Id.

14.4 Punjabi often forms compounds consisting of a common word and a similar but slightly different word. The latter may be a word used elsewhere, or just something suggested by the first. /nokər-cakər/ is an example. It can perhaps be translated as 'servants and people like that.' /paṅi t̪aṅi/ means something like 'water and things.' Such forms are more common in less formal Punjabi, and sometimes serve to signal that informality.

14.5 /mubarkã/ is the plural of /mubarək/, a common word of greeting among Muslims. The formation is comparable to /ortã/ 'women,' plural of /orət/ 'woman.'

### GRAMMAR

14.6 In Lesson thirteen, there was a description of a familiar

festival, Diwali. This used verb phrases in the present tense. Written in this way, it describes the customary activities at Diwali. In 14.1, another Punjabi festival is described. This starts out in much the same way. Sentences 1 to 4 give some general information about Id. All this applies equally well to Id in any year. Sentence 5, however, singles out a specific celebration of the festival, that in the preceding year, and let us know that the speaker is an eye-witness of the event. The rest of what he says tells about the specific things that happened that year in Lahore. From sentence 6 onward, the narration makes use of the past tense, the usual type of verb phrase for relating a story of a past occurrence.

If sentence 5 is omitted, the general description might be continued in the present tense. In this case the remainder would take the form shown in 14.2. If told in this way, it is a description of Id in general without any specific reference to any single celebration. Present tense is the most usual form for description as opposed to narration.

The two forms have been given so that the differences between the two tenses, both in form and in use, can be seen. The two should be carefully compared, sentence by sentence.

14.7 The marker of the past tense is a suffix which in the masculine singular takes the form /-a/. This shows agreement in much the same way as do adjectives. Thus, the verb phrase in sentence 17 is /læggə/, masculine singular to agree with /mela/. In 16 it is /lægge/, masculine plural to agree with /mele/. In some other context, the same verb might appear as /læggi/ or /læggiã/.

That part of the sentence with which the present tense verb form agrees we have called the subject. If you compare the sentences of 14.2 with those of 14.1, you will see that the past tense verbs sometimes also agree with the subject (as in 6, 9, 10, 12, 13, 14, 15, 16, 17). But sometimes they agree with the object (as in 7, 8, 11). The pattern is, thus, different from that with the present tense. It is convenient to take the patterns of the present as standard and contrast those of the past with them.

14.8 In some cases, when a sentence is changed to the past tense /ne/ is inserted after the subject. In other cases the subject is unchanged.

If /ne/ is not used, the past tense verb agrees with the



subject: (Examples are taken from 12.1.)

2. /guru nanək te mardana kise pīḍ gae./

Compare /guru nanək te mardana kise pīḍ jāde ne./

If /ne/ is used, the past tense verb agrees with the object, if their is one.

12. /guru ji ne uttər ditṭa./

Compare /guru ji uttər dēde ne./

3. /lokā ne adər kita./

Compare /lok adər kərde ne./

In 12 /ditṭa/ is masculine singular, agreeing with /uttər/. /dēde ne/ agrees with /guru ji/, being masculine plural for respect. In 3 /kita/ is masculine singular, agreeing with /adər/. /kərde ne/ is masculine plural, agreeing with /lok/.

(/ne/ in /kərde ne/ is the auxiliary, quite different from /ne/ in /lokā ne/. The two should not be confused, since they are used in very different places in sentences.)

If /ne/ is used the verb cannot agree with the subject. If there is no object with which it would agree, the verb is always masculine singular.

10. /mardane ne pucchia./

/mardana pucchda e /

/pucchia/ is masculine singular because there is no object /pucchda e/ agrees with /mardana/.

Before /ne/ (a postposition) a noun must be in the oblique case. Compare /mardana/ and /lokā/ with /lok/ in the examples just given. /guru ji/ in sentence 12 is also oblique, but /guru/ is one of the many nouns in which there is no visible difference between the two cases in the singular.

**14.9** No hard and fast rules can be given as to when /ne/ is used and when not, except that it is only used with past tense verbs, and only when the verb is third person. In some sentences /ne/ is never used. In some there is some variation. In others it is always used. It is a fairly safe rule to use /ne/ in all sentences that contain an object. But better than any rule is observation and practice. You have already learned many sentences with past tense verbs. They can provide a useful model. As you learn more, the usage will gradually become familiar.

14.10 Past tense verbs may sometimes be followed by an auxiliary. The difference in meaning is subtle. Sometimes the auxiliary makes the time a little more definite. When the auxiliary is /ā/ it sometimes fuses with the verb. A few sentences that have appeared in dialogues have contained this construction. For example /kha'ke aīā./ 'I have just eaten.' in 4.2. This is shortened from /kha ke ara ā./ Do not use this construction except where you hear it. This note is given only to explain certain sentences which you learned earlier.

14.11 There are two sets of third person pronouns, both of which have occurred repeatedly in the lessons. /é/ refers to the nearer and /ó/ to the more remote. They are, therefore, sometimes equivalent to 'this' and 'that' respectively. However, in most instances they are best translated by 'he,' 'she,' or 'it.' There is no visible difference in gender. Verbs used with these pronouns may show either masculine or feminine forms :

/ó gra./ or /é gra./ 'He went.'

/ó gāi./ or /é gāi./ 'She went.'

/ó/ is the commoner of the two, and is used when no point is to be made of the difference between nearer and more remote.

When /ó/ or /é/ precede /ne/ they are combined into one word :

/óne ditta./ or /éne ditta./ 'He gave.' or 'She gave.'

14.12 /ó/ and /é/ are always used for plurals. In this case they must be translated 'those,' 'these,' or 'they.'

/ó gāe./ or /é gāe./ 'They went.'

/ó gāiā./ or /é gāiā./ 'They went.'

When plural, /ó/ and /é/ take different forms before /ne/ :

/óna ne ditta./ or /éna ne ditta./ 'They gave.'

/óna/ and /éna/ are normal plural oblique forms, and are used with other postpositions as well.

14.13 In the singular, /ó/ and /é/ combine with two other postpositions to form single words. That is, the pronoun and the postposition have only a single tone between them.

móḡ ne ónu ditta. 'Mohan gave it to him.'

'Mohan gave it to her.'

són ne énu ditta. 'Sohan gave it to him.'

'Sohan gave it to her.'

ram ne óna nu ditta.	'Ram gave it to them.'
beg ne éna nu ditta.	'Beg gave it to them.'
óda kàr	'His house' or 'her house'
óde kàr wíc	'in his house' (oblique)
ódi cá	'his tea' or 'her tea'
óna da kàr	'their house'
éda píḍ	'his village'
éna da píḍ	'their village'

## PATTERN PRACTICE

- 14.14 mē odō lār wíc sā. At that time I was in Lahore.  
 əsī odō kār wíc sā. At that time we were in the house.  
 pichle sal ó dilli wíc si. Last year he was in Delhi.  
 id waje dín ó pakistan On the day of Id they were in  
 wíc sən. Pakistan.
- 14.15 pichle sal nəwə kəpə Last year new clothes were made.  
 bəpə.  
 odō ó kəpə te cəḥta. At that time he was going on the  
 horse.  
 odō ó kəpə te si. At that time he was on the horse.  
 jədō nəwā kār bəḥta, When the new house was built,  
 mē dilli wíc sā. I was in Delhi.
- 14.15 lokā ne mubarkā The people gave greetings.  
 dittiā.  
 mere guāḍi ne sewiā My neighbour gave /sewiā/.  
 dittiā.  
 guāḍi ne bəḥi ditti. The neighbours gave /bəḥi/.  
 óna ne sewiā pəkaiā. They cooked /sewiā/.
- 14.16 lok nəmaz pəḥə cəle The people went to say prayers.  
 gəe.  
 admi kəm kərn cəle gəe. The men went to work.  
 ətā sər kərn cəliā gəiā. The women went for as troll.

mūḍe fuḡbal khśḍəḡ      The boys went to play football.  
cəle gəe.

14.17 mē ḍde dost nu mīlīa.      I met his friend.

ḍ mōn nu mīlī.      She met Mohan.

ḍdīā bəccīā nu idī mīlī.      His children were given /idi/.

ḍna dīā bəccīā nu      /ləḍḍu/ were given to their child-  
ləḍḍu mīle.      ren.

LESSON FIFTEEN

LOHRI

- 15.1
1. jənwəri wic lóri áəgi.
  2. sare mŭde kUṛiā ikəʃʃhe ho ke git gŕnge.
  3. kəro kəri ja ke lóri mǎgənge.
  4. lok óna nu phulle rioria dēnge.
  5. kai guṛ diā pēliā wi dēde ne.
  6. lóri di rat nu əg baʃi jáegi.
  7. áddi rat taī mŭde kUṛiā nəcde te gōde rēnge.
  8. wədde koʃ bəʃhe wekhde rēnge.
  9. sare khUṣiā mənŕnge.
  10. es tərā həsdia gōdiā lóri di rat lǎg jáegi.
- 15.2
1. jənwəri wic lóri ɔdi e.
  2. sare mŭde kUṛiā ikəʃʃhe ho ke git gōde ne.
  3. kəro kəri ja ke lóri mǎgde ne.
  4. lok óna nu phulle rioria dēde ne.
  5. kai guṛ diā pēliā wi dēde ne.
  6. lóri di rat nu əg baʃi jādi e.
  7. áddi rat taī mŭde kUṛiā nəcde te gōde rēde ne.
  8. wədde koʃ bəʃhe wekhde ne.
  9. sare khUṣiā mənōde ne.
  10. es tərā həsdia gōdiā lóri di rat lǎg jādi e.

pǎjab

- 15.3
11. pǎjab kisanā da des e.
  12. éthō diā zəmiṇā bəriā zərkhez ne,
  13. te lok bəre mēnti ne.

14. hāl wāḍde te kəṁkāḥ bijde ne.
15. rəjwī roji kha ke pəjāb de kisan təkṛe rēde ne.
16. meliā wic ja ke pəjābi ḡḡbru pəḡḡra pōde ne.
17. sawiā wic kūrīā khūā te ja ke pīḡā cūḡdiā ne.
18. mōḍde kəbāḍḍi khēḍde ne.
19. kəi thawā te kōḷi hōḍde ne.
20. wəḍḍe ho ke kəi mōḍde foj wic pərti ho jāde ne.
21. pəjābi kisan khū wāḍde te paṁi lōde ne.
22. es tərā ḡ khetā wic rōjje rēde ne.

ਲੋਹੜੀ

- 15.1
  1. ਜਨਵਰੀ ਵਿਚ ਲੋਹੜੀ ਆਏਗੀ ।
  1. ਸਾਰੇ ਮੁੰਡੇ ਕੁੜੀਆਂ ਇਕੱਠੇ ਹੋ ਕੇ ਗੀਤ ਗਾਉਣਗੇ ।
  3. ਘਰੇ ਘਰੀ ਜਾ ਕੇ ਲੋਹੜੀ ਮੰਗਣਗੇ ।
  4. ਲੋਕ ਉਹਨਾਂ ਨੂੰ ਫੁੱਲੇ ਰਿਉੜੀਆਂ ਦੇਣਗੇ ।
  5. ਕਈ ਗੁੜ ਦੀ ਭੇਲੀਆਂ ਵੀ ਦੇਂਦੇ ਨੇ ।
  6. ਲੋਹੜੀ ਦੀ ਰਾਤ ਨੂੰ ਅੱਗ ਬਾਲੀ ਜਾਏਗੀ ।
  7. ਅੱਧੀ ਰਾਤ ਤਾਈਂ ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਚਦੇ ਤੇ ਗਾਉਂਦੇ ਰਹਿਣਗੇ ।
  8. ਵੱਡੇ ਕੋਲ ਬੈਠੇ ਵੇਖਦੇ ਰਹਿਣਗੇ ।
  9. ਸਾਰੇ ਖੁਸ਼ੀਆਂ ਮਨਾਉਣਗੇ ।
  10. ਇਸ ਤਰ੍ਹਾਂ ਹਸਦਿਆਂ ਗਾਉਂਦਿਆਂ ਲੋਹੜੀ ਦੀ ਰਾਤ ਲੰਘ ਜਾਏਗੀ ।
- 15.2
  1. ਜਨਵਰੀ ਵਿਚ ਲੋਹੜੀ ਆਉਂਦੀ ਏ ।
  2. ਸਾਰੇ ਮੁੰਡੇ ਕੁੜੀਆਂ ਇਕੱਠੇ ਹੋ ਕੇ ਗੀਤ ਗਾਉਂਦੇ ਨੇ ।
  3. ਘਰੇ ਘਰੀ ਜਾ ਕੇ ਲੋਹੜੀ ਮੰਗਦੇ ਨੇ ।
  4. ਲੋਕ ਉਹਨਾਂ ਨੂੰ ਫੁੱਲੇ ਰਿਉੜੀਆਂ ਦੇਂਦੇ ਨੇ ।
  5. ਕਈ ਗੁੜ ਦੀਆਂ ਭੇਲੀਆਂ ਵੀ ਦੇਂਦੇ ਨੇ ।
  6. ਲੋਹੜੀ ਦੀ ਰਾਤ ਅੱਗ ਬਾਲੀ ਜਾਂਦੀ ਏ ।
  7. ਅੱਧੀ ਰਾਤ ਤਾਈਂ ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਚਦੇ ਤੇ ਗਾਉਂਦੇ ਰਹਿੰਦੇ ਨੇ ।
  8. ਵੱਡੇ ਕੋਲ ਬੈਠੇ ਵੇਖਦੇ ਰਹਿੰਦੇ ਨੇ ।
  9. ਸਾਰੇ ਖੁਸ਼ੀਆਂ ਮਨਾਉਂਦੇ ਨੇ ।

10. ਇਸ ਤਰ੍ਹਾਂ ਹਸਦਿਆਂ ਗਾਉਂਦਿਆਂ ਲੋਹੜੀ ਦੀ ਰਾਤ ਲੰਘ ਜਾਂਦੀ ਹੈ ।

### ਪੰਜਾਬ

- 15.3
11. ਪੰਜਾਬ ਕਿਸਾਨਾਂ ਦਾ ਦੇਸ਼ ਏ ।
  12. ਏਥੋਂ ਦੀਆਂ ਜ਼ਮੀਨਾਂ ਬੜੀਆਂ ਜ਼ਰਖੋਜ਼ ਨੇ ।
  13. ਤੇ ਲੋਕ ਬੜੇ ਮਿਹਨਤੀ ਨੇ ।
  14. ਹਲ ਵਾਹੁੰਦੇ ਤੇ ਕਣਕਾਂ ਬੀਜਦੇ ਨੇ ।
  15. ਰਜਵੀਂ ਰੋਟੀ ਖਾ ਕੇ ਪੰਜਾਬ ਦੇ ਕਿਸਾਨ ਤਕੜੇ ਰਹਿੰਦੇ ਨੇ ।
  16. ਮੇਲਿਆਂ ਵਿਚ ਜਾ ਕੇ ਪੰਜਾਬੀ ਗੱਭਰੂ ਭੰਗੜਾ ਪਾਉਂਦੇ ਨੇ ।
  17. ਸਾਵਿਆਂ ਵਿਚ ਕੁੜੀਆਂ ਖੂਹਾਂ ਤੇ ਜਾ ਕੇ ਪੀਘਾਂ ਝੂਟਦੀਆਂ ਨੇ ।
  18. ਮੁੰਡੇ ਕਬੱਡੀ ਖੇਡਦੇ ਨੇ ।
  19. ਕਈ ਥਾਵਾਂ ਤੇ ਘੋਲ ਹੁੰਦੇ ਨੇ ।
  20. ਵੱਡੇ ਹੋ ਕੇ ਕਈ ਮੁੰਡੇ ਫੌਜ ਵਿਚ ਭਰਤੀ ਹੋ ਜਾਂਦੇ ਨੇ ।
  21. ਪੰਜਾਬੀ ਕਿਸਾਨ ਖੂਹ ਵਾਹੁੰਦੇ ਤੇ ਪਾਣੀ ਲਾਉਂਦੇ ਨੇ ।
  22. ਇਸ ਤਰ੍ਹਾਂ ਉਹ ਖੇਤਾਂ ਵਿਚ ਹੁੱਝੇ ਰਹਿੰਦੇ ਨੇ ।

### TRANSLATION

- 15.1
1. In January Lohri will come.
  2. All the boys and girls will gather together and sing.
  3. Going from house to house they will ask for Lohri.
  4. The people will give them popcorn and /*riɔɾiã*/.
  5. They will also give some cakes of /*gUɾ*/.
  6. On the night of Lohri, a fire will be lit.
  7. The boys and girls will go on singing and dancing until midnight.
  8. The older people will sit near by and watch.
  9. Every body will be happy.
  10. In this way, the night of Lohri will be passed in laughing and singing.

- 15.3 11. Punjab is a land of farmers.  
 12. The land is very fertile.  
 13. And the people are very hard working.  
 14. They plough and plant wheat.  
 15. Because they eat rich food, the farmers of Punjab are strong.  
 16. When they go to a fair, the Punjabi young men dance the /pəgra/.  
 17. In the month of /sawən/ the girls go to the well and swing on the swings.  
 18. The boys play /kəbəḍḍi/.  
 19. In various places they have wrestling matches.  
 20. When they grow up, many of the boys enlist in the army.  
 21. The Punjabi farmers operate the wells and lead the water (over the land)  
 22. In this way they are kept busy in the fields.

## USAGE NOTES

15.4 /guṛ/ is the dark brown sugar produced by simply boiling down sugarcane juice. It usually appears as large solid cakes.

/rɔri/ is a confection made of /guṛ/ and sesame seeds.

15.5 Certain pairs of words that are conventionally associated are commonly joined by mere juxtaposition without /te/ 'and.' There are three examples in 15.1 : /mūḍe kʊriā/ 'boys and girls.' /phulle rɔriā/ 'popcorn and /rɔriā/,' /həsde gāde/ 'laughing and singing.'

15.6 /pəgra/ is a dance for men only. It is common only in rural areas.

The traditional Hindu calendar has twelve months in the year. It is solar like the Western calendar, but the divisions do not coincide. The month of /sawən/ falls in July and August. There are four Sundays in the month, each known as /sawā/. There is a small /mela/ on each of these in most villages. /sawā wic/



means literally on these festivals. Everyone is expected to swing at least once, but, of course, it is the younger people that make the most of it.

*/kəbəḍḍi/* is a game played by two groups of boys. One boy crosses over to the other side, tags someone and tries to escape to his own side of the line. His opponent tries to hold him. All this is done during one breath, the player saying */kəbəḍḍi kəbəḍḍi.../* as long as he can. It may be played at any time of the year but is commonest in */sawən/*. At this time the crop has been harvested, the land ploughed, but not yet planted. */kəbəḍḍi/* is played in the fields in connection with the */sawā/* festival.

*/kòl/*, wrestling matches, are also especially common at this same season. It is the slack season in farm work.

## GRAMMAR

15.7 Most of the verbs in 15.1 are in the future tense. For comparison, the same description has been repeated in 15.2 in the present tense. The latter is a much more usual form of presentation. The future tense verbs will be seen always to agree with the subject, that is with the same noun phrase as the present tense verb.

15.8 The forms of the future tense are as follows :

	'go'	'say'	remain'
Masculine subjects :			
'I will...'	<i>jáũga</i>	<i>bólũga</i>	<i>rśũga</i>
'you will...'	<i>jáẽga</i>	<i>bólẽga</i>	<i>rśwẽga</i>
'he will...'	<i>jáega</i>	<i>bólega</i>	<i>rśwega</i>
'we will...'	<i>jáwãge</i>	<i>bólãge</i>	<i>rśwãge</i>
'you will...'	<i>jáoge</i>	<i>bóloge</i>	<i>rśwoge</i>
'they will...'	<i>jánge</i>	<i>bólange</i>	<i>rśnge</i>
Feminine subjects :			
'I will...'	<i>jáũgi</i>	<i>bólũgi</i>	<i>rśũgi</i>
'you will ..'	<i>jáẽgi</i>	<i>bólẽgi</i>	<i>rśwẽgi</i>
'she will...'	<i>jáegi</i>	<i>bólegi</i>	<i>rśwegi</i>

'we will...'	jáwāgiā	bólāgiā	rāwāgiā
'you will ..'	jāogiā	bólogiā	rāwogiā
'they will...'	jāngiā	bólāngiā	rāngiā

There is no need to memorize these lists. They are given primarily to explain the forms that have appeared from time to time in this and past lessons. Note that the feminine forms are exactly like the masculine except that /-i/ and /-iā/ are substituted for /-a/ and /-e/.

15.9 The construction with /ke/ that appears in sentences 2, 3, 15, 16, 17 and 20 is one that has occurred before. It has been translated in a wide variety of ways, and still others are possible. Translation, therefore, may be even less helpful than usual.

pi ke aīā. (3.2)	'I drank just before I came.'
ciṛi ne khicṛi rin ke kha lāi. (11.1)	'After the sparrow cooked the /khicṛi/ she ate it.'
kā paṇi lē ke aīa. (11.1)	'The crow got water and came.'

The parallelism can be shown by a rather forced translation :

'I, having drunk, came.'
'The sparrow, having cooked /khicṛi/, ate.'
'The crow, having got water, came.'

15.10 The construction ends with a verb stem (that is a verb without any tense marking suffix) followed by /ke/. There may be other words, most frequently objects. If this construction is removed, the remainder of the sentence generally is quite acceptable.

ciṛi ne kha lāi.	'The sparrow ate.'
------------------	--------------------

15.11 The verb stem as it is seen before /ke/ is conveniently thought of as the base from which all other verb forms can be made. Various endings can be added to it. When this is done, many verb stems make no change at all. Others make only very minor changes.

All verb stems with normal tone change to high tone in the future. This is the only change for many. /cup/ 'suck' is an



- kisan khetā nu cālē gāe. The farmers went to the fields.
- ō kāl ēthe a jāṅge. They will come here tomorrow.
- orāt ne khū te ja ke paṅi The woman went to the well  
lia. and got water.
- 15.15 lok ōna nu lōri dēṅge. The people will give them lohri.
- mirze ne beg nu pānsil ditti. Mirza gave Beg a pencil.
- kisan lokā nu khārbuze dēde The farmers are giving the  
ne. people melons.
- lok ōna nu idi de ke khūṣ The people gave them /idi/  
hōde ne. and were happy.
- 15.16 kisan kāl bōt kām kōrega. Tomorrow the farmer will work hard.
- pīḍ diā orāt ne kārā nu The village women cleaned  
saf kita. the houses.
- wāḍde lok bag wic sār kārde The older people are walking  
ne. in the park.
- orāt ne kārā nu saf kār ke The woman, having cleaned  
dal riddi. the houses, cooked /dal/.
- 15.17 ōne cāl rīn ke khāde. She cooked and ate rice.
- ō miṭhe cāl rīnnegi. She will cook sweet rice.
- orāt roz dal rīndiā ne. The woman cook dal every day.
- bano ne bāriani riddi. Bano cooked /bāriani/.
- 15.18 ram roḍi khāda e. Ram is eating dinner.
- bācce ṣam nu sātēre khāṅge. The children will eat oranges  
in the evening.
- bāṣir sākul tō a ke roḍi When Bashir comes home  
khāega. from school he will eat dinner.
- āsī bāriā jālebiā khādiā. We ate a lot of /jālebiā/.
- 15.19 bācce dūd pīde ne. Children drink milk.
- mere dost cā pṅge. My friends will drink tea.
- mōdiā kuṛiā ne ṣarbat The boys and girls drank  
pita. fruit syrup.

mē cá pi ke kār aIa.

After I had tea I came home.

15.20 mūde kārō kārī jādē ne.

The boys go from house to house.

fakir pīḍo pīḍī jādē ne.

Fakirs go from village to village.

ó šēro šēri cāle gāe.

They went from one city to another.

LESSON SIXTEEN

DIALOGUE

- 16.1    dəlīp sʃg                    sət siri əkal.  
           jān                            sət siri əkal.  
           dəlīp sʃg                    sunáo ji.  
   ki hal-cal e ?  
           jān                            sáb ʃhik e.  
   tusī apṇa sunáo.  
           dəlīp sʃg                    kái dIn ho gae ne, mʃ nótī pīa.  
   fəslā sukkiā pəiā ne.  
           jān                            nér wic paṇi nótī ara ?  
           dəlīp sʃg                    əgle hæfte áega.  
   mē khetā nu cəlliā ā.  
   mera khú wəgda e.  
           jān                            cəlo, mē wi naʃ cəlda ā.  
   ətkī makətī biji e ki nótī ?  
           dəlīp sʃg                    hā, thóri jái, do ekəʃ.  
   baki zəmin wic kəṅk biji e.  
   khú te thóri jái səhzi wi lai e.  
           jān                            ki ki laia e ?  
           dəlīp sʃg                    məʃər, alu, ʃəmaʃər, kəddu te kuj  
   bətāū.  
           jān                            ətkī khərbuze nótī bijṇe ?  
           dəlīp sʃg                    hā, ik wʃga khərbuziā te tərbuzā  
   ləi rəkkhīa e.

16.1    ਦਲੀਪ ਸਿੰਘ  
           ਜਾਨ

ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
           ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।

ਦਲੀਪ ਸਿੰਘ	ਸੁਣਾਉ ਜੀ, ਕੀ ਹਾਲ ਚਾਲ ਏ ?
ਜਾਨ	ਸਭ ਠੀਕ ਏ । ਤੁਸੀਂ ਸੁਣਾਉ ।
ਦਲੀਪ ਸਿੰਘ	ਕਈ ਦਿਨ ਹੋਏ, ਮੀਂਹ ਨਹੀਂ ਪਿਆ । ਫਸਲਾਂ ਸੁੱਕੀਆਂ ਪਈਆਂ ਨੇ ।
ਜਾਨ	ਨਹਿਰ ਵਿਚ ਪਾਣੀ ਨਹੀਂ ਆਇਆ ?
ਦਲੀਪ ਸਿੰਘ	ਅਗਲੇ ਹਫਤੇ ਆਏਗਾ ।
ਜਾਨ	ਮੈਂ ਖੇਤਾਂ ਨੂੰ ਚਲਿਆਂ ਆਂ । ਮੇਰਾ ਖੂਹ ਵਗਦਾ ਏ ।
ਜਾਨ	ਚਲੋ ਮੈਂ ਵੀ ਨਾਲ ਚਲਦਾ ਆਂ । ਐਤਕੀਂ ਮਕਈ ਬੀਜੀ ਏ ਕਿ ਨਹੀਂ ?
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ, ਬੁਹੜੀ ਜਿਹੀ, ਦੋ ਏਕੜ । ਬਾਕੀ ਜ਼ਮੀਨ ਵਿਚ ਕਣਕ ਬੀਜੀ ਏ । ਖੂਹ ਤੇ ਬੁਹੜੀ ਜਿਹੀ ਸਬਜ਼ੀ ਵੀ ਲਾਈ ਏ ।
ਜਾਨ	ਕੀ ਕੀ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਮਟਰ, ਆਲੂ, ਟਮਾਟਰ, ਕੱਦੂ ਤੇ ਕੁਝ ਬਤਾਏ ।
ਜਾਨ	ਐਤਕੀਂ ਖਰਬੂਜੇ ਨਹੀਂ ਬੀਜਣੇ ?
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ, ਇਕ ਇਕ ਕਿਲਾ ਖਰਬੂਜਿਆਂ ਤੇ ਤਰਬੂਜਾਂ ਲਈ ਰੱਖਿਆ ਏ ।

## TRANSLATION

16.1 Dalip Singh	/sət sɪri əkal./
John	/sət sɪri ekal./
Dalip Singh	Say, how are you ?
John	Everything is fine. And you ?
Dalip Singh	It is several days since it has rained. The crops are dry.

- John                    Isn't there any water in the canal ?
- Dalip Singh            It will come next week.  
I am going to my fields.  
My /khú/ is running.
- John                    Let's go. I'll go with you.  
Have you planted corn this year ?
- Dalip Singh            Yes, a little, two acres.  
Wheat is sown in the rest of the land  
Also, I have planted vegetables near the  
/khú/.
- John                    What did you plant ?
- Dalip Singh            Peas, potatoes, tomatoes, pumpkin, and  
some eggplant.
- John                    Won't you plant melons this year ?
- Dalip Singh            Yes. I have saved one /w/fga/ for melons  
and watermelons.

## NOTES

16.2 /hal-cal/ is another compound like /nokər-cakər/. It means very nearly the same as /hal/, but carries a connotation of less formality.

16.3 The best one-word equivalent for /khú/ would be 'well,' but its meaning is a good deal broader. At one place in the dialogue it obviously means the equipment used to draw water up out of the well. This is most likely a Persian wheel, a device consisting of buckets on an endless chain. The machine is operated by animal power. In another place /khú/ obviously means the land right around the well. Dalip Singh says that he has planted vegetables, literally, 'on the well.'

16.4 A /w/fga/ is a measure of land, about half an acre.

## GRAMMAR

16.5 Questions that expect a yes-or-no answer are most commonly formed in exactly the same way as statements, but with a



different intonation pattern. Questions of this kind have appeared in the lessons since the beginning and are certainly familiar by this time.

They may be given a little emphasis, or just varied to avoid monotony, by several devices. One is to add /na/. Another is to add /ki nāṭ/. Both of these are similar in general effect to a number of devices in English, 'isn't it,' 'aren't they,' etc. added at the end of sentences.

tusṭī cāllogē na ?	'You will go, won't you ?'
ó gīa si na ?	'He went, didn't he ?'
cá plogē na ?	'You will drink some tea, won't you ?'
ó gīa si ki nōṭī ?	'Did he go or didn't he ?'
tusṭī áogē ki nāṭī ?	'Will you come or won't you ?'
óne kām kita si ki nōṭī ?	'Did he work or didn't he ?'

16.6 Other types of questions are usually made by means of a number of question words. These are inserted in the sentence in place of some sentence element. Most of them begin with /k/. Among them are the following:

ki	'what ?'	ó ki e ?	'What is this ?'
kōṇ	'who ?'	kōṇ aīa ?	'Who came ?'
kīda	'whose ?'	é kīda e ?	'Whose is this ?'

As a subject in a sentence requiring /ne/:

kīnne	'who ?'	kīnne dīttā e ?	'Who gave it ?'
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As the oblique case of either /ki/ or /kōṇ/:

kīs	'who ? what ?'	kīs mūḍe koḷ gēḍ si.	'Which boy had the ball ?'
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kītthe	'where ?'	món kītthe e ?	'Where is Mohan ?'
kīddār	'whither ?'	kīddār gīa ?	'Where did he go ?'
kīttḥō	'whence ?'	kīttḥō aīa ?	'Where did he come from ?'

kīwē	'how ?'	bārī kīwē e ?	'How is the /bārī/ ?'
kīnna	'how much ?'	kīnne ne ?	'How many are there ?'

kīḍō	'why ?'	kīḍō kita ?	'Why did he do it ?'
kēḍō	'when ?'	ó kēḍō aīa ?	'When did he come ?'

/kīda/ and /kīnna/ agree with nouns in the same way as

do adjectives.

16.7 Most adjectives agree with the noun in number, gender and case.

əccha s̄tra	'a good orange'
əcche s̄tre	'good oranges'
əcchi nar̄gi	'a good orange'
əcchiā nar̄giā	'good oranges'
əcche kār wic	'in a good house'
əcchiā kārā wic	'in good houses'
əcchi gāli wic	'in a good street'
əcchiā gāliā wic	'in good streets'

Sometimes when a noun does not clearly indicate the number or case, the adjective will:

əccha ḅb	'a good mango'
əcche ḅb	'good mangoes'

Very frequently, especially in colloquial Punjabi, the masculine plural oblique is found with adjectives ending in /-e/. This is a departure from strict agreement, and the form with /-iā/ is always possible, but often a bit stilted.

əcche kārā wic	'in good houses'
----------------	------------------

16.8 There are some adjectives which do not change. /b̄st/ and /k̄j/ are common examples.

b̄st s̄tre	'many oranges'
b̄st nar̄giā	'many oranges'
b̄st p̄qā wic	'in many villages'
k̄j m̄ḅe	'some boys'
k̄j kuḅiā	'some girls'

16.9 /b̄st/ and /b̄ḅa/ are used in ways that suggest translation by 'very.' They are both adjectives, and /b̄ḅa/ must agree with the noun.

b̄st əccha s̄tra or b̄ḅa əccha s̄tra	'a very good orange'
b̄st əcchi nar̄gi or b̄ḅi əcchi nar̄gi	'a very good orange'

16.10 k̄ḅ ara si kh̄u te ? 'Who were those people who came to the well ?'  
 kh̄u te k̄ḅ ara si ? 'Who came to the well ?'



- kəi kəm ho gæe ne.** Several things have been accomplished.
- dəs dɪn ho gæe ne.** Ten days have gone by.
- 16.19 məkəi sukki pəi e.** The corn is dried up.
- məʃjɪā rəʃjɪā pəiā ne.** The buffaloes are well fed.
- kupɪā suttɪā pəiā ne.** The girls are asleep.
- o ɔ̄da plā e.** He is on his way.
- 16.20 sari rat khū wəgda rɪā.** The well ran all night.
- pəɪi kɪttə wəgda e ?** Where is the water running to ?
- əj nər nɔ̄ʔ w gdi.** Today the canal is not running.
- khū əgle həfte wəgega ?** Next week the well will be working ?

LISSON SEVENTEEN

DIALOGUE

- 17.1    dālip s'f'g                    bīre, jī līā, éna lōi mā'jī.  
            bīra                            līāta, bapu jī.  
            dālip s'f'g                    āo jī, bā'ho.  
            jān                             accha.  
    aj pāpī k'f'the lāta e ?  
            dālip s'f'g                    kōmad nu lāta e.  
    mā'kōi diā chōllīā khāoge ?  
            jān                             jī.  
            dālip s'f'g                    bīre, jā k'uj chōllīā pān līā.  
    c'āgiā c'āgiā līā'ī.  
            bīra                             accha jī.  
            dālip s'f'g                    ag bā' ke c'āgi tōrā p'ūn de.  
            bīra                             kinnīā p'ūnna ?  
            dālip s'f'g                    p'ūn de, p'āj sat.  
            jān                             é chōllīā bā'pīā suād ne.  
            dālip s'f'g                    hā jī.  
    hōr līā, é s'āb tuā'āe lōi ne.  
    mā'jī te c'āgi tōrā bā'pī jāo.  
    bā'pī thā pāi e.  
            jān                             kōi n'ā'ī jī.  
    mā'ē 'hik ā.  
            dālip s'f'g                    bīre, jā bā'ldā nu hīk a.  
    khōlo gāe ne.  
            bīra                             mā'ē jāna, bapu jī.

- 17.1    ਦਲੀਪ ਸਿੰਘ                    ਬੁੱਚੇ, ਜਾਹ ਲਿਆ, ਇਹਨਾਂ ਛਟੀ ਮੰਜਾ ।  
            ਝੀਰਾ                            ਲਿਆਇਆ, ਬਾਪੂ ਜੀ ।

ਦਲੀਪ ਸਿੰਘ	ਆਉ ਜੀ, ਬੈਠੋ ।
ਜਾਨ	ਅੱਛਾ ।
	ਅਜ ਪਾਣੀ ਕਿੱਥੇ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਕਮਾਦ ਨੂੰ ਲਾਇਆ ਏ ।
	ਮਕਈ ਦੀਆਂ ਛੱਲੀਆਂ ਖਾਉਗੇ ?
ਜਾਨ	ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਬ੍ਹੀਰੇ, ਜਾਹ ਕੁਝ ਛੱਲੀਆਂ ਭੇਨ ਲਿਆ ।
	ਚੰਗੀਆਂ ਚੰਗੀਆਂ ਲਿਆਈਂ ।
ਬ੍ਹੀਰਾ	ਅੱਛਾ ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਅਗ ਬਾਲ ਕੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਭੁੰਨ ਦੇ ।
ਬ੍ਹੀਰਾ	ਕਿੰਨੀਆਂ ਭੁੰਨਾਂ ?
ਦਲੀਪ ਸਿੰਘ	ਭੁੰਨ ਦੇ ਪੰਜ ਸਤ ।
ਜਾਨ	ਇਹ ਛੱਲੀਆਂ ਬੜੀਆਂ ਸੁਆਦ ਨੇ ।
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ ਜੀ ।
	ਹੋਰ ਲਉ, ਇਹ ਸਭ ਤੁਹਾਡੇ ਲਈ ਨੇ ।
	ਮੰਜੀ ਤੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਬੈਠ ਜਾਉ ।
	ਬੜੀ ਥਾਂ ਪਈ ਏ ।
ਜਾਨ	ਕੋਈ ਨਹੀਂ ਜੀ । ਮੈਂ ਠੀਕ ਆਂ ।
ਦਲੀਪ ਸਿੰਘ	ਬ੍ਹੀਰੇ ਜਾ ਬਲਦਾਂ ਨੂੰ ਠਿਕ ਆ ।
	ਖਲੋ ਗਏ ਨੇ ।
ਬ੍ਹੀਰਾ	ਮੈਂ ਜਾਨਾ, ਬਾਪੂ ਜੀ ।

## TRANSLATION

17.1 Dalip Singh	Bhira, go and get a cot for him.
Bhira	I'm getting it, Father.
Dalip Singh	Come on, sit down.
John	Thanks.
	Where is the water going today ?
Dalip Singh	To the sugarcane.
	Won't you have some corn ?
John	Fine

Dalip Singh	Bhira, go and pick some ears. Make sure that they are good.
Bhira	Yes, sir.
Dalip Singh	Make a fire and roast them well.
Bhira	How many should I roast ?
Dalip Singh	Roast about half a dozen.
John	This corn is very delicious.
Dalip Singh	Thank you. Have some more. These are all for you. Make yourself comfortable on the cot. There's lots of room.
John	That's O.K. I'm fine
Dalip Singh	Bhira, go start the bullocks. They've stopped.
Bhira	I'm going, Father.

## NOTES

17.2 During the crop season the men spend a great deal of time out in the fields away from the village centre where the houses are built close together. They often have a crude temporary hut near the /khú/. But unless it is raining they sleep and visit in the open under the trees. There is usually a cot or two on which they sit.

Corn is commonly roasted as a snack between meals, especially when someone comes to visit during the season. It is not eaten as a part of a regular meal.

Most of the farm work is done by bullock power. As the crops mature their chief employment is walking round and round operating the Persian wheel that lifts water out of the wells into a ditch that leads it to the fields. It is commonly the responsibility of the small boys to watch the bullocks and keep them working. The boys are also sent on various small errands.

17.3 Sikh men generally bear names containing /sʔg/. These names are assumed when they become adult. Boys have shorter names. /bɪra/ will perhaps become /rəgbɪr sʔg/. Similar patterns are found in other communities. For example, a Hindu boy may be known as /ramu/. Later he may become /ram lal/, /ram cʔdər/,

or something of the sort. A Muslim boy known as /mɪda/ might assume /ɛməd/.

## GRAMMAR

17.4 Punjabi has a singular and a plural *imperative*. The forms are as follows :

		singular	plural
bol	'speak'	bol	bɔlo
pi	'drink'	pi	pɔ
ja	'go'	ǰ	ǰo
le	'take'	le	lɔ

The singular imperative is generally identical with the simple bare stem. In two common verbs, however, it takes high tone /jǰ/ 'go' and /khǰ/ 'eat'. The plural always has high tone if the bare stem has normal or high tone. In addition, it has the ending /-o/. There are a number of forms like /lɔ/ which seem to be exceptions, but these are contractions from more regular forms /lɔwo/ 'take'.

Much less frequent is another pair of forms which sometimes indicate a less immediate command.

		singular	plural
bol	'speak'	bolǐ	bolto
ja	'go'	jaǐ	jaɔ

17.5 Commands, or perhaps better requests, can also be expressed by means of the *infinitive*, the stem plus the ending /-na/ (after /r/). These are less strong than commands using the imperative.

/khǰ nu jaɳa./ 'Please go to the well.'

The strongest possible command is expressed by the infinitive followed by the future form /pǰwega/.

/khǰ nu jaɳa pǰwega./ 'Go to the well, or else!' This form should be used very sparingly. It is extremely demanding, and would be quite impolite in most circumstances.

17.6 There is an alternative form of the present tense used only in the first person which is easily confused (by Americans !) with



the infinitive. In the last line of the dialogue :

/mē jana, bapu ji./ 'I am going, Father.'

Notice that this has the dental nasal, the infinitive usually has the retroflex nasal.

17.7 Something akin to a command is expressed by the following forms : /bólie/ 'let's speak', /jáie/ 'let's go', /léie/ 'let's take,' /cállie/ 'let's go,' etc

17.8 The second person singular has restricted use. It includes such forms as the singular imperative /já/ and such verb forms as /tū jāda ē/, 'you are going', and /tū jáēga/ 'you will go'. It also includes all uses of the pronouns /tū/ 'you,' /tera/ 'your' etc. These forms are used in speaking to children, to servants, and to particularly close friends of long acquaintance. They are not used in addressing most adults. Instead the plural forms /jáo/ 'go !' /tusī jāde o/ 'you are going', /tusī jáoge/, /tūāda/ 'your', etc. are used.

In the dialogue in this lesson, Dalip Singh uses singular forms to his son, Bhira, but plural forms to his visitor, John. This is the usual and only correct practice in such a situation.

17.9 Children, in addressing their elders, are expected to use /ji/ rather frequently. It cannot be translated directly in many cases, but its effect is much the same as the use of 'Sir' and 'Madam' in English. /ji/ is also used, but not quite so frequently, by one adult speaking to another. In this dialogue, both Dalip Singh and John use it. By itself, /ji/ is a polite way of expressing assent or agreement.

/ji/ cannot be used with second person singular forms. /a ji/ seems very strange, even contradictory. /áo ji/ is just a little more polite than /áo/.

/ji/ is also appended to the names or titles of respected persons. /bapu ji/ or /əbba ji/ (the latter chiefly among Muslims) is a respectful address to one's father, or to a respected elder in the village. Other senior kin are addressed in the same way : /caca ji/ 'Uncle'. A holy man or a religious teacher is called /guru ji/ 'Master'. In Bharat, M.K. Gandhi is generally known as /gādi ji/; this shows a mixture of respect and affection.

17.10 In speaking of a third person, respect is shown by using the masculine plural. This is the case when speaking of either men or women. It is quite usual when referring to any one older than

the speaker or anyone in any position of dignity. By courtesy the same usage is applied in speaking of most strangers.

17.11 The first and second person pronouns with their corresponding possessives are as follows :

first singular	mē	'I'	mera	'my'
first plural	əsī	'we'	saḍa	'our'
second singular	tū	'you'	tera	'your'
second plural	tusī	'you'	tḍaḍa	'your'

The possessives agree with nouns in the same way as adjectives :

/mera sṛtra/ 'my orange' /meri narḅgi/ 'my orange'

17.12 All postpositions except /ne/, /nu/, and /tḍ/ are used with the possessive forms of pronouns. The latter are generally masculine oblique.

/mere naḷ/ 'with me' /saḍe lai/ 'for us'

/ne/ is not used at all with first or second person. /nu/ and /tḍ/ fuse with the pronouns to give special forms. For these see 17.14 and 17.15.

### PATTERN PRACTICE

- 17.13 ḍ mere naḷ khḷ nu giā. He went with me to the well.  
 pāritəm saḍe koḷ baḅha si. Pritam was sitting near us.  
 əsī tere naḷ ṣēr cāllā ge. We will go with you to the city.  
 ram ne tḍaḍe koḷ oḅa e. Ram will come to you.  
 beg ḍna wic si. Beg was among them.  
 mē firoz din naḷ sḍ. I was with Firoz Din.
- 17.14 ḍne mənū phəl ditte. He gave me fruit.  
 bapū ji ne sanū pəse ditte. Father gave us money.  
 mē tenu dḍd ditte si. I did give you milk.  
 ḍna ne tḍanu ki kiā. What did they say to you ?  
 sāmira ne ḍna nu sḍḍia. Samira called them.  
 əsī hḍrdial nu dḍsṛia si. We did tell Hardial.  
 mē ḍnu kḷa. I spoke to her.

- 17.15 óne mathō pucchiā. He asked me.  
 bāšir ne émad tō pucchiā. Bashir asked Ahmad.  
 bīre ne sathō juab māgīā. Bhira wanted an answer from us.  
 beg ne tethō ki māgīā si? What did Beg want from you?  
 éne tvāthō suṇīā si. He heard this from you.  
 mē óde tō pucchiā. I asked him.  
 ram ne óna tō kām kārāā. Ram had them do it.
- 17.16 bōt eccha ji, asī jāne ā. Very well, sir, we will go.  
 phīr ato, mē roṇī khana Come back again, I'm eating  
 ā. dinner.  
 phīr ato, mē roṇī khaṇī e. Come back again, I have to eat.  
 mē bājdā nu hīk óna. I am goading the bullocks.

LESSON EIGHTEEN

DIALOGUES

- 18.1    pəritəm kər        ni jito, caci ji kʌtthe ne ?  
          jito                    ó cərkha kətde pəe ne.  
          pəritəm kər        te mejo ki kərđi e.  
          jito                    ó naʒa uŋđi e.  
          pəritəm kər        bapú ji kər a gəe ne ?  
          jito                    nət̃ ji. ó hali khú te i ne.  
                                  əj həʃ wəgde ne.  
  
          pəritəm kər        kamiā nu roʒi cəli gəi e ?  
          jito                    hā, wir lə gta si.  
                                  hʊŋ te p̃c gta hoŋa.  
  
          pəritəm kər        tus̃ t̃d̃ur taia si əj ?  
          jito                    hā, əs̃i roʒiā t̃d̃ure laiā sən.  
          pəritəm kər        saʒa t̃d̃ur hali ʃhik i nət̃ hoia.  
          jito                    saʒa t̃d̃ur wəla i e.  
                                  éthe lá lo.  
  
          pəritəm kər        əccha. mē lɪɳni ā aʒa.  
          jito                    əccha.
- 18.2    jito                    bəra aʒa g̃udda e ?  
          pəritəm kər        hā. saʒe wi əj həl wəgde ne.  
          jito                    kɪnne ne ?  
          pəritəm kər        tɪn saʒe te do gillā de.  
          jito                    t̃ā te do pur ləŋe pəŋge.  
          pəritəm kər        hā, əgge i der ho gəi e.  
                                  hali ṽd̃ikde hoŋe ne.  
  
          jito                    roʒiā lə ke kəŋ jáega ?  
          pəritəm kər        mē i jáwā gi.  
                                  hor te kər koi nət̃.

- 18.1 ਪ੍ਰੀਤਮ ਕੌਰ ਨੀਂ ਜੀਤੋ, ਢਾਚੀ ਜੀ ਕਿੱਥੇ ਨੇ ?  
 ਜੀਤੋ ਉਹ ਚਰਖਾ ਕਤਦੇ ਪਏ ਨੇ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਤੇ ਮੇਜੋ ਕੀ ਕਰਦੀ ਏ ?  
 ਜੀਤੋ ਉਹ ਨਾਲਾ ਉਤਦੀ ਏ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਬਾਪੂ ਜੀ ਘਰ ਆ ਗਏ ਨੇ ?  
 ਜੀਤੋ ਨਹੀਂ ਜੀ, ਉਹ ਹਾਲੀ ਖੂਹ ਤੇ ਈ ਨੇ।  
 ਅਜ ਹਲ ਵਗਏ ਨੇ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਕਾਮਿਆ ਨੂੰ ਰੋਟੀ ਚਲੀ ਗਈ ਏ ?  
 ਜੀਤੋ ਹਾਂ, ਵੀਰ ਲੈ ਗਿਆ ਸੀ :  
 ਹੁਣ ਤੇ ਪਹੁੰਚ ਗਿਆ ਹੋਣਾ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਤੁਸੀਂ ਤੰਦੂਰ ਤਾਇਆ ਸੀ ਅਜ ?  
 ਜੀਤੋ ਹਾਂ, ਅਸੀਂ ਰੋਟੀਆਂ ਤੰਦੂਰੇ ਲਾਈਆਂ ਸਨ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਸਾਡਾ ਤੰਦੂਰ ਹਾਲੇ ਠੀਕ ਈ ਨਹੀਂ ਹੋਇਆ।  
 ਜੀਤੋ ਸਾਡਾ ਤੰਦੂਰ ਵਿਹਲਾ ਈ ਏ।  
 ਏਥੇ ਲਾ ਲਉ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਅੱਛਾ ਮੈਂ ਲਿਆਉਣੀ ਆ ਆਟਾ।  
 ਜੀਤੋ ਅੱਛਾ।
- 18.2 ਜੀਤੋ ਬੜਾ ਆਟਾ ਗੁੱਧਾ ਏ ?  
 ਪ੍ਰੀਤਮ ਕੌਰ ਹਾਂ, ਸਾਡੇ ਵੀ ਅਜ ਹਲ ਵਗਏ ਨੇ।  
 ਜੀਤੋ ਕਿੰਨੇ ਨੇ ?  
 ਪ੍ਰੀਤਮ ਕੌਰ ਤਿੰਨ ਸਾਡੇ ਤੇ ਦੋ ਗਿੱਲਾਂ ਏ।  
 ਜੀਤੋ ਤਾਂ ਤੇ ਦੋ ਪੂਰ ਲਾਉਣੇ ਪੈਣਗੇ।  
 ਪ੍ਰੀਤਮ ਕੌਰ ਹਾਂ, ਅੱਗੋਂ ਈ ਦੇਰ ਹੋ ਗਈ ਏ,  
 ਹਾਲੀ ਉਡੀਕਦੇ ਹੋਣੇ ਨੇ।  
 ਜੀਤੋ ਰੋਟੀ ਲੈ ਕੇ ਕੌਣ ਜਾਏਗਾ ?  
 ਪ੍ਰੀਤਮ ਕੌਰ ਮੈਂ ਈ ਜਾਵਾਂਗੀ।  
 ਹੋਰ ਤੇ ਕੋਈ ਘਰ ਨਹੀਂ।

## TRANSLATION

- 18.1 Pritam Kaur O Jito, where is your Aunt ?  
 Jito She's spinning.

- Pritam Kaur      And what is Mejo doing ?  
 Jito                She's weaving a /naja/.
- Pritam Kaur      Has your father come home ?  
 Jito                No ma'am, he is still at the well.  
                       Today they are ploughing.
- Pritam Kaur      Has dinner been sent to the workers ?  
 Jito                Yes, brother took it.  
                       He must have gotten there by now.
- Pritam Kaur      Did you heat your /tṣdur/ today ?  
 Jito                Yes, we cooked /roṭiā/ in the /tṣdur/.
- Pritam Kaur      Our /tṣdur/ is not yet in working order.  
 Jito                Our /tṣdur/ is not being used.  
                       You are welcome to cook here.
- Pritam Kaur      All right, I'll bring some flour.  
 Jito                Fine.
- 18.2 Jito            You have kneaded a lot of flour ?  
 Pritam Kaur      Yes, with us, too, they are ploughing today  
 Jito                How many ?  
 Pritam Kaur      Three of our ploughs and two of the Gills'.  
 Jito                Well then, you will have to do two bak-  
                       ings.
- Pritam Kaur      Yes, it's already getting late.  
                       The ploughmen must be waiting.
- Jito                Who will go and take the food to them ?  
 Pritam Kaur      I suppose I will go.  
                       There's nobody else at home.

## NOTES

18.3 During the busy season the men stay out in the fields which may be some distance from the village centre. The women generally stay at home, cooking and doing other housework. Meals are sent out to the men

It is customary for farmers to help each other with the larger operations. In this instance, the Gill family has sent two

ploughs with bullocks and the ploughmen to operate them. Pritam Kaur must feed the whole group. On such an occasion she would prepare a fairly elaborate meal.

18.4 /roṭi/ is a special type of bread baked in small thin discs. Since it is the most usual food in rural Punjab, /roṭi/ is also used more generally to mean 'meal, dinner.'

Village houses have two kinds of stoves. The /cūlla/ is a small mud stove with a sheet of metal on the top. /roṭi/ is cooked on the top of the /cūlla/. The /tḏdur/ is a much larger cylindrical structure, open at the top. It is heated and then /roṭi/ is baked on the inside. At the times when the men are busy in the field, the /tḏdur/ is preferred because it is quicker and easier to prepare a large quantity. Women from several households commonly meet together and bake in one /tḏdur/. This gives occasion for visiting. The /tḏdur/, therefore, has much the same place in the social life of the village women as the /khú/ has for the men.

18.5 Short names like /jito/ are generally borne by unmarried girls still living at home. When Jito marries and leaves home, she will assume some longer name, perhaps /surjit kər/. The women in the dialogue are Sikhs. /kər/ is characteristic in much the same way as /sṛg/ is for the men. In other communities, however, the patterns are often similar. For example, a Muslim girl might be called /sibo/ at home, but becomes /nāsib begəm/ when she is married.

Pritam Kaur is a married woman from another household, as is evident from her name. Jito uses respect forms in speaking to Pritam Kaur, but not as consistently as she would if Pritam Kaur were a much older woman. Both use respect forms in speaking of the aunt. (Pritam Kaur says /caci ji/; Jito, /ó cərkḥa kəṭde pəe ne./) Compare the reference to Mejo, presumably another unmarried girl in Jito's family : /ó naḷa ṽḍi e./

When visitors come into the home it is either the older women or the young unmarried girls that speak to them. Particularly if the visitor is a man, the young married women avoid participating in the conversation. Jito's mother, if present, would say very little. If her grandmother were present, she would probably have carried much of the conversation.

## GRAMMAR

18.6 The end of a Punjabi verb phrase indicates the tense or

a rious other categories which are in some ways similar. Most of these have occurred in the lessons. They can be summarized as follows :

**Present :**

*/ó óthe jāda e./* 'He is going there.' or 'He goes there.' This is used both to express general description or habitual act (compare the description of */diwa|i/* in lesson 13), or to state, often somewhat loosely, current fact (e.g. */ó na|a uṇdi e./* in this lesson).

*/ó óthe jāda./* 'He is going there.' or 'He goes there.' Very much the same as the above. In some contexts a little less definite as to time.

*/ó óthe jāda si./* 'He was going there.' or 'He went there.' The same range of meanings as the first above, but around some past point of reference. In effect, */ó óthe jāda si./* suggests that at some past time it would have been appropriate to have said *ó óthe jāda e./*. A sort of 'present-in-the-past.'

**Past :**

*/ó óthe ga./* 'He went there.' The usual form in narrating past events (compare the description of a specific */id/* in lesson 14). */ó óthe ga./* does not imply either that he has since returned or that he is necessarily still there, simply that he went, nothing more.

*/ó óthe ga e./* 'He has gone there.' Very much like the last but often with an implication that he is still there, i.e. that the effect of the past action continues. In some contexts merely more definite in time reference than the last.

*/ó óthe ga si./* 'He had gone there.' A 'past-in-the-past', indicating that at some past time he had earlier gone. It does not imply that the effect continues to the present. Indeed, in many contexts it suggests quite the opposite. At the past reference point the effect continued, but at present it does not.

**Future :**

*/ó óthe jāega./* 'He will go there.' The usual expression of all future actions.

*/mṣ́ óthe jāna./* 'I am just about to go there.' The emphasis is on immediacy and definiteness. This is the infinitive.



**Commands, Requests, and Suggestions :**

/óthe jáo./ 'Go there !' The usual way of expressing simple commands.

/óthe jána./ 'You must go there.' or 'You are to go there.' An expression of necessity or obligation. Less directly a command, but often just as forcibly.

/óthe cállie./ 'Let's go.' The usual way of making a suggestion that includes the speaker. /jáie/ is possible, but /cállie/ is much more frequent.

/ónu cá cáidi./ 'He wants tea.' or 'He needs tea.' This is the one verb with which this form is really common. It is most often used in statements in first person, with /menu/ omitted—/cá cáidi./ 'I want tea /' and in questions in second person, with /tuànu/ omitted—/cá cáidi ?/ 'Do you want tea ?'

**Subordinated :**

/óne óthe ja ke kəm kita./ 'Having gone there, he worked.' This is the commonest way of subordinating one verb phrase to another. It generally implies that the action expressed by the subordinated verb preceded and was prerequisite to the other. /ke/ is not an auxiliary but parallels auxiliaries in marking a kind of verb phrase.

18.7 Many of the above verb phrases have negative counterparts. The word order, however, may be different, so they must be listed.

**Present :**

/ó óthe nḥī jāda./ 'He isn't going there.' or 'He doesn't go there'. This is the negative counterpart of both /ó óthe jāda e./ and /ó óthe jāda./ The distinction cannot be made in the negative.

/ó óthe nḥī si jāda./ 'He was not going there.' The counterpart of /ó óthe jāda si./

**Past :**

/ó óthe nḥī gia./ 'He didn't go there.' or 'He hasn't gone there'. The counterpart of /ó óthe gia e./

/ó óthe nḥī si gia./ 'He had not gone there.' The counterpart of /ó óthe gia si./

**Future :**

/ó óthe nḥī jāega./ 'He will not go there.' The counterpart

of /ó óthe jáega./

/mẽ óthe nḥī jaṇa./ 'I am definitely not going there.' The counterpart of /mẽ óthe jaṇa./

#### Commands, Requests, and Suggestions :

/óthe na jáo/ 'Don't go there !' The counterpart of /óthe jáo./ Note the use of /na/ rather than /nḥī/ with the imperative.

/óthe nḥī jaṇa/ 'You are not supposed to go there.' The counterpart of /óthe jaṇa./

/óthe na cḥllie.../ is the counterpart of /óthe cḥllie/, but would not be used outside some longer context, e.g /óthe na i cḥllie tã cḥga./ 'It would be better if we didn't go there.'

/ónu cá nḥī cáidi./ 'He doesn't want tea.' The counterpart of /ónu cá cáidi./

Negative forms with /ke/ are very rare and occur only in very special contexts.

18.8 Many verb phrases contain two verbs, that is two real verbs, not simply a verb and an auxiliary. In this case, the first can be almost any verb in the language, but the second must be one of a short list containing only a few dozen verbs. The special characteristics of such phrases depend on the second verb. Some of them have clear, easily defined meanings. At the other extreme, some hardly do more than slightly strengthen the meaning of the first verb. Often the effect is so subtle that it cannot be conveyed in translation.

Some of these second verbs occur with any first verb; others are restricted to a few combinations. Most can be found in any tense; a few have restrictions. In a few combinations, the tense meanings are altered. /ó ja r/a e./ is definitely present in its meaning, though past in its form.

The following are some of the commoner and more important.

/sək/ 'be able, can' The first verb is a bare stem.

/ó óthe ja səkda e./ 'He can go there.'

/ləgg-/ 'begin' The first verb has the ending /-ṇ/.

/ó óthe jaṇ ləgga./ 'He started to go there.'

/le/ 'take' The first verb is a bare stem.

/óne le lta./ 'He took it away.'

/pe/ 'have to' The first verb has the ending /-ṅa/.

/ónu óthe jaṅa páwega./ 'He will have to go there.'

This is very much stronger than /óne óthe jaṅa/

/pe/ adds some emphasis. The first verb has the ending /-da/.

/ó óthe jãda pta e./ 'He is going there.'

/rē/ 'continue, be in process of.' When the first verb is the bare stem, the indication is of present time. This is the clearest way to indicate that something is going on at the moment of speaking. With a designation of time included in the sentence it may indicate the immediate future.

/ó óthe ja rãa e./ 'He is just now going there.'

/ó rat nu óthe ja rãa e./ 'He is going there tonight.'

When the first verb has the ending /-da/, the indication is of continuous activity in the past.

/ó óthe jãda rãa./ 'He was continuously going there.'

/ho/ 'used to, but no longer.' Both verbs have /-da/ and the auxiliary is /si/.

/ó óthe jãda hãda si./ 'He used to go there.'

/ho/ 'I am sure that it is so.' The first verb has the ending /-da/. /ho/ is either an infinitive or a future.

/ó óthe jãda hoṅa./ 'He must be going there.'

/ja/ and /de/ both give slight strengthening. The sentence emphasis is always on the verb phrase. This shift of emphasis commonly results in subtle differences of connotation between the first verb alone and the first verb plus /já/ or /de/. These differences vary with the nature of the verb concerned and with the context. Only certain verbs combine with each. The first verb is the bare stem.

/ó óthe a jáega./ 'He will come here.'

/óne óthe pa ditta./ 'He put it there.'

Notice that in a few of the above combinations, what in English would be the subject is expressed by /óne/ or /ónu/.

- |      |                      |                                   |
|------|----------------------|-----------------------------------|
| 18.9 | caci ji carkha kettṅ | Auntie has begun to spin.         |
|      | lḡge ne.             |                                   |
|      | óne sut kṅt lra e.   | She has finished spinning thread. |
|      | mejo naṅa uṅ rãe e.  | Mejo is making a /naṅa/.          |

- 18.10 *kál sara dín hál wəgde rəe* Yesterday, the ploughs worked all day.  
*sade kai dīnā tō hál nāī* We haven't ploughed for several days.  
*wəge.*  
*ó hali khētā wic rēde* They are still in the fields.  
*ne.*  
*haīi khētā wic rēde ne.* The ploughmen are in the fields.
- 18.11 *wir le jāega.* Brother will take it.  
*ó jāldi pōc jāegi.* She will get there soon.  
*jaldi káro, der ho jāegi.* Hurry up, it's getting late.  
*wir uḍikda hóega.* Brother must be waiting.
- 18.12 *əsī əj tēdur nāī tafa.* We haven't heated our /tēdur/ today.  
*saḍa tēdur ṭhik ho g a e.* Our /tēdur/ is all right now.  
*óna da tēdur rūjja hoia e.* Their /tēdur/ is busy.  
*mē do pur lá læ ne.* I have baked two batches.
- 18.13 *surīdər nāī a səkda.* Surindar cannot come.  
*ram lal kál nāī ja səkega.* Ram Lal will not be able to go tomorrow.  
*beg kál roṭi nāī si kha -* Beg was not able to eat yesterday.  
*səkra.*  
*ó éthe ré səkənge.* They will be able to stay here.
- 18.14 *pərem cā pi lægga e.* Prem is u t beginning to have his tea.  
*ó cəga lægda e.* That looks good.  
*bəri tūp læggi e.* The sun is very bright.  
*kəmad nu paṇi lægga e.* The sugarcane is being watered.
- 18.15 *tenu é kəm kərna pówega.* You will have to finish this work.  
*bīro roṭi khādi pəi si.* Bhiro was eating dinner.  
*khú wəg rīa si.* The well was running.  
*bīmla gēdi hūdi si.* Bimla used to sing.
- 18.16 *éməd ne saikəl rəkkhīa si.* Ahmad put away the cycle.  
*beg ne hál rəkh ditta si.* Beg put away the plough.  
 There is a slightly greater implication of completion in the second.  
*ónə həlwai nu pəse ditte.* He gave the confectioner money.

óne dukandar nu pssé de ditte. He gave the merchant money.

The second perhaps implies that he paid off a debt.

- 18.17 áo, roṭi káo. Come, have dinner.  
 áo, roṭi kha jáo. Come and eat.  
 The second implies impatience or mild insistence.  
 óne kám kita. He did his work.  
 ó kám kər gta. He did his work.  
 óne kám kər lta. He finished his work.

The second suggests more definitely that he did it all and went on to other things, the third puts more emphasis on the notion of finishing than on that of doing.

- 18.18 sari rat khú wəgda rfa. The well ran all that night.  
 sari rat khú wəgda e. The well runs all night.  
 sari rat khú wəgda hūda si. The well used to run all night.

The first suggests that it ran all night on some specific occasion. The second is a general statement that it commonly runs at night, presumably on any night. The third suggests that it used to run at night, but no longer does.

- 18.19 šam nu khú wəgəga. The well will run in the evening.  
 šam nu khú wəg rfa e. The well will run this evening.  
 šam nu khú wəgda e. The well runs in the evening.

The first suggests that at some unspecified future time the well will run, perhaps once or perhaps on many evenings. The second, if said earlier in the day, would be an immediate future applying to the coming evening only. The last is a general descriptive statement; the well usually runs in the evening.

LESSON NINETEEN

DIALOGUES

- 19.1 nəsım mē bəzar cəlli ā.  
mere na| cəllogə ?  
ruth hā, mē wi kŭj cizā ləŋiā ne.  
nəsım éthe hər roz səbzi ləŋ bəzar jaŋa pēda.  
jədō əsī pīd wic sā,  
sađi apŋi səbzi hŭdi si.  
ruth ó te bŭt cəđgi hŭdi hówegi.  
nəsım hā ji, tazi səbzi wərgi koi ciz nāī.  
əsi kəi kŭj lata hota si :  
mətər, təmatər, kəddu, toriā, alu, bətaā.  
ruth tā te bəre məze hōŋge.  
nəsım hā ji.  
éthe te hər ciz mēgi e.  
əsi ene pese nāī khərc səkde.  
ruth ji.  
nəsım te na|e šēr wic tazi səbzi wi te nāī ml səkdi.  
ruth ji.
- 19.2 dukandar áo ji, ki cáida e ?  
nəsım cáida te bŭt kŭj e.  
taze kəddu hə ne ?  
dukandar hā ji. əj i ae ne.  
ā wékho.  
nəsım kiwē ne.  
dukandar pəjā pese killo.  
nəsım ene mēge ?  
mətər ki pā ne ?  
dukandar é ca|i pese killo.  
te ó sətər pese killo.  
nəsım hər cəđgi ciz mēgi e.  
mē éna nu ki kərna.

	óna de pǎjǎ pǎse déwǎgi.
dukandar	cǎlo bibi ji, tuǎthō sǎth lǎ lǎwǎge.
nǎsim	ǎccha, ik killo deṇa. te pǎjǎ tori kiwǎ lai e.
dukandar	bǎṇi sǎsti e. pǎjǎ pǎse killo.
nǎsim	phir ó i gǎl. teri hǎr ciz mǎegi e.
dukandar	cǎlo ji tusǎ caṇi pǎse de dlo. tusǎ sǎḍe purǎṇe gǎk o.
nǎsim	ǎccha, ik killo pa dlo.
dukandar	ǎ lǎ ji. sara ik rupia hota.
nǎsim	ǎccha.

- 19.1 ਨਸੀਮ ਮੈਂ ਬਜ਼ਾਰ ਚੱਲੀ ਆਂ ।  
ਮੇਰੇ ਨਾਲ ਚੱਲੋਗੇ ?
- ਰੂਥ ਹਾਂ, ਮੈਂ ਵੀ ਕੁਝ ਚੀਜ਼ਾਂ ਲੈਣੀਆਂ ਨੇ ।
- ਨਸੀਮ ਏਥੇ ਹਰ ਰੋਜ਼ ਸਬਜ਼ੀ ਲੈਣ ਬਜ਼ਾਰ ਜਾਣਾ ਪੈਂਦਾ ।  
ਜਦੋਂ ਅਸੀਂ ਪਿੰਡ ਵਿਚ ਸਾਂ, ਸਾਡੀ ਆਪਣੀ ਸਬਜ਼ੀ  
ਹੁੰਦੀ ਸੀ ।
- ਰੂਥ ਉਹ ਤੇ ਬਹੁਤ ਚੰਗੀ ਹੁੰਦੀ ਹੋਵੇਗੀ ।
- ਨਸੀਮ ਹਾਂ ਜੀ, ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵਰਗੀ ਕੋਈ ਚੀਜ਼ ਨਹੀਂ ।  
ਅਸੀਂ ਕਈ ਕੁਝ ਲਾਇਆ ਹੋਇਆ ਸੀ, ਮਟਰ,  
ਟਮਾਟਰ, ਕੱਦੂ, ਤੋਰੀਆਂ, ਆਲੂ, ਬਤਾਉਂ ।
- ਰੂਥ ਤਾਂ ਤੇ ਬੜੇ ਮਜ਼ੇ ਹੋਣਗੇ ।
- ਨਸੀਮ ਹਾਂ ਜੀ । ਏਥੇ ਤੇ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ । ਅਸੀਂ  
ਏਨੇ ਪੈਸੇ ਨਹੀਂ ਖਰਚ ਸਕਦੇ ।
- ਰੂਥ ਜੀ ।
- ਨਸੀਮ ਤੇ ਨਾਲੇ ਸ਼ਹਿਰ ਵਿਚ ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵੀ ਤੇ ਨਹੀਂ  
ਮਿਲ ਸਕਦੀ ।
- ਰੂਥ ਜੀ ।
- 19.2 ਦੁਕਾਨਦਾਰ ਆਉ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?

ਨਸੀਮ	ਚਾਹੀਦਾ ਤੇ ਬਹੁਤ ਕੁਝ ਏ । ਤਾਜ਼ੇ ਕੱਢੂ ਹੈ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਹਾਂ ਜੀ, ਅਜ਼ ਈ ਆਏ ਨੇ । ਆਹ ਵੇਖੋ ।
ਨਸੀਮ	ਕਿਵੇਂ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਪੰਜਾਹ ਪੈਸੇ ਕਿੱਲੋਂ ।
ਨਸੀਮ	ਏਨੇ ਮਹਿੰਗੇ ?
	ਮਟਰ ਕੀ ਭਾ ਨੇ ?
ਦੁਕਾਨਦਾਰ	ਇਹ ਚਾਲੀ ਪੈਸੇ ਕਿੱਲੋਂ, ਤੇ ਉਹ ਸੱਤਰ ਪੈਸੇ ਕਿੱਲੋਂ ।
ਨਸੀਮ	ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ । ਮੈਂ ਇਹਨਾਂ ਨੂੰ ਕੀ ਕਰਨਾ । ਉਹਨਾਂ ਦੇ ਪੰਜਾਹ ਪੈਸੇ ਦੇਵਾਂਗੀ ।
ਦੁਕਾਨਦਾਰ	ਚਲੋ ਬੀਬੀ ਜੀ, ਤੁਹਾਥੋਂ ਸੱਠ ਲੈ ਲਵਾਂਗੇ ।
ਨਸੀਮ	ਅੱਛਾ ਇਕ ਕਿੱਲੋਂ ਦੇਣਾ । ਤੇ ਭਿੰਡੀ ਤੋਰੀ ਕਿਵੇਂ ਲਾਈ ਏ ?
ਦੁਕਾਨਦਾਰ	ਬੜੀ ਸਸਤੀ ਏ । ਪੰਜਾਹ ਪੈਸੇ ਕਿੱਲੋਂ ।
ਨਸੀਮ	ਫਿਰ ਉਹੀ ਗਲ । ਤੇਰੀ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ ।
ਦੁਕਾਨਦਾਰ	ਚਲੋ ਜੀ ਤੁਸੀਂ ਚਾਲੀ ਪੈਸੇ ਦੇ ਦਿਉ । ਤੁਸੀਂ ਤੇ ਸਾਡੇ ਪੁਰਾਣੇ ਗਾਹਕ ਓ ।
ਨਸੀਮ	ਅੱਛਾ ਇਕ ਕਿੱਲੋਂ ਪਾ ਦਿਉ ।
ਦੁਕਾਨਦਾਰ	ਆਹ ਲਉ ਜੀ । ਸਾਰਾ ਇਕ ਰੁਪਿਆ ਹੋਇਆ ।
ਨਸੀਮ	ਅੱਛਾ ।

## TRANSLATION

19.1	Nasim	I am going to the bazar. Will you go with me ?
	Ruth	Yes, I want to get a few things too.



- Nasim At this place I have to go to the bazar to get vegetables every day.  
When we were in the village,  
we used to have our own vegetables.
- Ruth That must have been very good.
- Nasim Yes indeed, there is nothing like fresh vegetables.  
We used to plant all kinds of things :  
peas, tomatoes, squash, okra, potatoes, egg-plant.
- Ruth That must be a lot of fun.
- Nasim It sure is !  
Here everything is expensive.  
We can't afford to spend this much.
- Ruth No.
- Nasim And on top of everything else, in the city you can't get fresh vegetables anyway.
- Ruth How right you are !
- 19.2 Shopkeeper Come in. What would you like ?
- Nasim Well, I really want all kinds of things.  
You wouldn't have fresh squash, would you ?
- Shopkeeper Yes ma'am. They came just today.  
Look at them.
- Nasim How much ?
- Shopkeeper Fifty paisa a kilo.
- Nasim So expensive ?  
What's the price of the peas ?
- Shopkeeper These are forty paisa a kilo.  
And these are seventy.
- Nasim Every good thing is expensive.  
What would I do with these ?  
For those I will give you fifty paise.
- Shopkeeper O. K., Miss, from you I will take sixty.
- Nasim Well, you can give me a kilo.  
And how do you sell the okra ?
- Shopkeeper Very cheap, fifty paisa a kilo.

Nasim	Again it's just the same old thing ! Everything you've got is high.
Shopkeeper	Well, then. You just give me forty paisa. You are one of our old customers.
Nasim	O. K. Put in one kilo.
Shopkeeper	Here you are, ma'am. All together one rupee.
Nasim	Thanks.

### NOTES

19.3 This dialogue contains much sharper bargaining than the earlier ones.

/tori/ is a general term for several kinds of vegetables, all long and slender. /pīḍī tori/ is just one kind. For lack of a better term we have translated /tori/ as 'okra,' but the meaning is, of course, wider than this.

### GRAMMAR

19.4 Punjabi has a couple of dozen small words which can be called emphatics. They are very easily overlooked, because it is possible to say almost anything without them. However, they contribute greatly to the expression of the finer nuances and to making speech really idiomatic.

It is not worthwhile to try and define translation 'meanings' for most of these words. Sentences containing them are translated in various ways depending on context. But it is possible to describe how they are used and how they function in a sentence and in a longer discourse. Below we give brief partial descriptions for some of the common ones. For examples, look in the dialogues. This lesson has a considerable number of them, but most of the earlier dialogues have them too. The dialogues will show them in contexts longer than single sentences. Short contexts seldom reveal the full significance of an emphatic.

Emphatic words do not operate by themselves. They are part of a system that includes certain other elements.

19.5 Emphasis can be shown by intonation. The following simple sentence can be said at least four ways. The first is matter-of-fact. The other three have additional prominence on one of the words. This is indicated by *italics*. It consists of higher pitch and slight increase of stress.

móṅ ṣér gīa si.	'Mohan went to the city.'
<i>móṅ</i> ṣér gīa si.	' <i>Mohan</i> went to the city.'
móṅ <i>ṣér</i> gīa si.	'Mohan went to the <i>city</i> .'
móṅ ṣér <i>gīa</i> si.	'Mohan <i>went</i> to the city.'

This intonational emphasis is comparable in general to the intonational emphasis we use in English and which is indicated in the translation by underlining. It is, of course, different in many details. For one thing, Punjabi has not only intonation but also tone. What we have indicated by *italics* is perhaps to be thought of as a higher base-line from which tone is to be computed. There will be a difference in pitch on the first syllable of the following two sentences :

<i>móṅ</i> ṣér gīa si.
<i>ram</i> ṣér gīa si.

This difference is due to tone. There is also a difference in the pitch on the first syllable between the following :

<i>ram</i> ṣér gīa si.
ram <i>ṣér</i> gīa si.

This difference is due to intonation. What you actually hear is always the result of combination of tone differences and intonation differences.

19.6 Emphasis can also be shown by changes in word order, especially of word order combined with intonation. An even stronger emphasis on /ṣér/ can be had by the following arrangement :

ṣér gīa si móṅ.

In general, the place of emphasis is first in the sentence, but only when supported by intonation or some other device.

Note Nasim's first reply to the shopkeeper. The very unusual word order, combined with intonation (the most natural way to say this would put intonational emphasis on /cáida/) and /te/,

makes this sentence carry strong overtones, in this case a little bit of despair and sarcasm : 'I really want a lot of things, but I don't expect to get anything here.'

19.7 The most frequent of the emphatic words is /i/. It is used to further reinforce the emphasis of intonation. For example,

*món šēr gta si.*

can be given further emphasis by inserting /i/ : /món i šēr gta si./ It is not easy to show the difference by English equivalents, so there is no use translating.

/i/ usually follows the word with intonational emphasis immediately. Once in a while when a word is followed by a postposition or some similar small element, this can come between the emphasis and /i/. Nothing else ever can. This tells us that such a sentence as /phtr ó i gəl/ can only be read as / phtr ó i gəl/.

/i/ never occurs more than once in any sentence. It usually comes fairly early in the sentence, though it cannot come first. It never is last.

It is hard to describe just what /i/ does, since it varies with context. Nasim opens her bargaining by talking rather disparagingly. She asks for fresh squash in a way (/hə/) that suggests that she doesn't expect that he will have them. The shopkeeper answers /əj i ae ne./ Emphasizing, in opposition to Nasim's remark that they are just as fresh as they could be.

19.8 /wi/ is used in very much the same way as /i/. It follows an intonationally emphasized word or phrase. It occurs only once in a sentence.

In reply to Nasim's invitation to go to the market, Ruth says /mē wi kŭj cizā leŋiā ne./ 'I want a few things too.' The /wi/ associates this sentence closely with what Nasim has said.

/wi/ is the easiest of all the emphatics to translate. It comes very close in meaning to English 'also' or 'too.' Occasionally 'even' is better. In one place in the dialogue 'anyway' seemed best.

19.9 /te/ is also used to reinforce intonational emphasis. But /te/ can either immediately follow or immediately precede the emphasized word or phrase.

Nasim's opening remark to the shopkeeper relies for its effect largely on word order and intonation, but /te/ is used to point this up just a little more.

/te/ is not quite as strong as /i/ and can be used to give a second weaker emphasis in the same sentence. There is no good example in the dialogues, but consider the following :

/ɪs:õ əgge te gəḍḍi ne jaṇa i nḍī si./

'The train was not supposed to go any farther.' The chief emphasis is on /nḍī si jaṇa/ 'was not to go.' Note that /i/ causes the order to be shifted drastically; /i/ cannot stand at the end of the sentence. There is lesser emphasis on /ɪstõ əgge/ 'forward from here.'

/te/ can combine with /i/ or /wi/ to give a little further emphasis. Nasim in her last remark to Ruth says /te naḷe šēr wic tazi səbzī wī te nḍī mīl səkdi./ The strong emphasis indicates something of her state of mind about vegetables as she approaches the market, and explains something of her manner of bargaining.

The emphatic word /te/ must be distinguished from the postposition /te/ 'on' and from the connector /te/ 'and'. /te/ 'and' can stand at the beginning of sentences, a place where the emphatic is impossible, and normally stands between two similar elements. /te/ 'on' normally follows a noun in the oblique case. The emphatic word can also, but is more likely after other kinds of words.

19.10 In Nasim's opening remark in the market she says /taze kəḍḍu hē ne ?/. /hē/ is a rather infrequent emphatic, but exactly right for this place. It gives just a touch of doubt, enough in view of the preceding sentence to make her implication quite clear : she neither likes nor trusts vegetable dealers, but she has to make the best of it, so here she is.

There are a number of others that you will run into from time to time. Most of them are very difficult to describe, but only a few experiences with any one in good connected discourse will give you some feel for their function.

- |       |   |  |
|-------|---|--|
| 19.11 | šēr wic hār roz səbzī ləṇ<br>dukan te jaṇa pēḍa.<br>hār hāfte phəl ləṇe pēḍe.<br>pīḍ wic səbzī ləṇ bəzar<br>nḍī jaida.<br>huṇ roz roz bəzar jaṇa<br>pēḍa. | In the city I have to go to store<br>to get vegetables every day.<br>Every week I have to buy fruit.<br>In the village it is not necessary<br>to go to the market for vegetables<br>Now I have to go to the market<br>every day. |
| 19.12 | jəḍḍō mē pīḍ wic sā, bḥt<br>səbzī hūḍi si.  | When I was in the village, there<br>was plenty of vegetables.  |

- jəðð əsɪ óthe sã, bʃt mɪ<sup>ˈ</sup>      When we were there, it rained a  
pɛ̃da si.      lot.
- jəðð ó aɪa, éthe koi nãɪ si.      When he came, nobody was  
here.
- jəðð óne kʲa, mɛ̃ cəla gɪa.      When he told me, I left.
- 19.13 ó te bʃt kəm kərde hóŋge.      He must be working a lot.  
ó yad kərđi hówegi.      She must remember.  
səlím roɪi khãda hówega.      Salim must be having dinner.  
bəcə khéðde hóŋge.      The children must be playing.
- 19.14 óde wərga koi admi nãɪ.      There is no man like him.  
lɪr wərga koi ʃɛr nãɪ.      There is no city like Lahore.  
cəná wərga koi dərta nãɪ.      There is no river like the Chənab.  
səc boləŋ wərgi koi gəl      There is nothin like speaking  
nãɪ.      the truth.
- 19.15 ʃɛr wɪc cəge phəl nãɪ      In the city you can't get good  
mɪl səkde.      fruit.  
éthə bʃt əcche kele mɪl      Here you can get very good  
səkde ne.      bananas.  
es dukan wɪc bʃt toriã mɪl      In this village there is a lot of  
səkdiã ne.      /tori/.  
pəʃjab wɪc tʷãnu əcche      In Punjab you will be able to  
phəl mɪl səkəŋge.      get good fruit.

## LESSON TWENTY

These lessons were designed for Americans who would have a short period of language study just before going out to Punjab. In the time allotted for training in the United States it is seldom possible to really learn Punjabi. But it is possible to get a good start, so that the process can be continued as you work. Without some on-going effort, the time spent in studying the language will be largely wasted. Study in the field should be considered as part of the work of the course. Therefore, we give, not as an appendix but as Lesson Twenty, a few suggestions for that continued study.

20.1 Your first few days in Punjab may be a discouraging experience. As you leave the classroom you have begun to feel a little confidence in your Punjabi. You can actually communicate with your instructor and with your classmates. When you reach Punjab, you will hear Punjabi all around you. You will understand very little, far less than you expected. If you were uninterested in the language, you could shrug it off, and go find someone with whom you can talk English. But you will want to understand, feel you ought to understand, and it will be frustrating not to.

There is a treatment for this, and you should avail yourself of it. As soon as possible after you arrive, go out and seek some opportunity to use your Punjabi in a situation of your own choosing where you have a reasonable chance of success. Work at it until you do succeed. Convince yourself that you can use the language, if only in one area. Then you will know that you will be able to learn to handle others in time.

An inordinate amount of the dialogues in these lessons has been on one rather unimportant theme: making small purchases. They have varied between fruit stores, confectioners, and the vegetable market, but the basic dialogue is much the same. Strike out /kəddu/ and put in /kela/ and you have changed one situation into another. Much of the same kind of language has been put into other lessons, in bargaining for a rickshaw, for example. This has been done deliberately. This will prepare you relatively

well in at least one area where you will be able to use your Punjabi immediately. Marketing is a particularly good one. It will be easy enough to find the opportunity—wherever you go there will be merchants eager to talk with you and quite willing to be patient with your struggles. It is easy to start—you just walk in. And you will know when you have succeeded. Indeed, you are very likely to succeed the first time, though probably not brilliantly.

So your first assignment in field language study is to go to the market and buy a dozen bananas or something comparable. Perhaps you will meet someone who will take you the first time and show you how it is done once. But once is enough; go off from him and try it yourself.

The first time you will have difficulties, of course. You may pay just a little too much, but it will be worth it; charge it up to educational expense. You may even get some poor bananas. (They will be different enough from the variety you get in America that you will be a poor judge of quality at first.) You may not need bananas, but buy them anyway. Try again the next day, and the next. In a very few days it will be easy and natural for you.

20.2 The following sentences will be useful to you in the market. Many of them have appeared in the dialogues. In some cases they are given here unaltered. In others, minor changes have been made. They are grouped by broad meanings, but individual translations are generally thought unnecessary. Parts of sentences enclosed in ( ) can be used or not as desired.

What do you want ?

(áo ji), ki cáida ?

k' lɛɽa (ji) ?

ki dewã ?

What may I give you ?

I want some ...

k'új sãtre cáide (ne).

k'új rəsgulle lɛɽe (ne).

(cãge) kele dfo.

(taz:ã) jãlebiã deɽiã.

ík kíllo ãb deɽa.

Do you have ?

(taze) ãb (he) ne (ji) ?

tʉãde koł kele ne ?



əj sət̪re hē ne ?  
 (cəʒge) sət̪re hē ne t̪vade koɭ ?  
 (nəwə) seb ae ne ?  
 te narəʒgiā ?

Are the ?

jəlebiā taziā ne ?  
 é ləddu cəʒge ne ?  
 é bərfi cəʒgi e ?  
 ocche ne ?  
 kiwə ne ?

How much ?

kiwə ditte (ne) ?  
 kiwə lae ne ?  
 jəlebiā kiwə ne ?  
 kəlakəɖ kiwə ditti ?  
 kinne pəse ?  
 kinne ?

The price is...

do rupe dərjən.  
 səwa rupe killo.  
 sáde tin rupe.  
 əssi pəse sái.  
 t̪vade koɭə pəʒjā pəse i sái.  
 t̪vathə do rupe le ləwāge.

Only eighty paise.

From you only fifty paise.

From you I will take two rupees.

bət̪ səste ne (jī) , nəbbe pəse.

Very cheap, ninety paise.

That's too much.

é (te) bət̪ məʒge ne.  
 eni məʒgi ?  
 é te bət̪ e.  
 kúj kəɖ kəro.  
 (bət̪) zɪada ne.

I will give you only...

mə (te) ik rupe d̪lāga.  
 pəʒjā pəse d̪lāga.

(or / ..d̪lāgi.)

səttər l̥ʒe ?  
 n̥ʃ̥, pəne t̥ɪn l̥ɪ l̥ɪ.

Will you take seventy ?

Anything more ?

hor k̥ʊj ?  
 hor ki cáida ?  
 hor ki l̥ɪp̥a ?  
 k̥ʊj hor dewā ?

May I give you something  
 more ?

hor ki dewā ?  
 te ki ?

Nothing.

koi ciz n̥ʃ̥.  
 koi n̥ʃ̥.  
 k̥ʊj n̥ʃ̥.  
 hor n̥ʃ̥.

How much altogether ?

kinne (p̥se) hoe ?  
 sare kinne p̥se ?  
 kinne p̥se dewā ?  
 kinne p̥se ?

20.3 As you live and work in Punjab, you will hear Punjabi spoken all around you. After a while you will begin to pick up fragments of what you hear. As the topics of conversation will be various, the sentences you learn will be quite miscellaneous. Some will prove very useful, and every little bit learned is helpful. However, unless you are most fortunate, the bits and pieces will not fit together. They will be hard to use. It may be difficult to organize them in your mind and see the patterns.

This random learning is not very efficient. In addition, you must do some concentrated work on the conversation appropriate to some selected situation. Stick with one until you have not only fluency but also some flexibility. You will naturally want to be able to talk about a large number of subjects, and Punjabis will want to talk to you about even more. But it will be better to be able to talk well about a few than very poorly and haltingly about a number. Work hard to bring one subject up to appreciable usefulness, and then attack another. Perhaps if you are systematic about it, you can keep two or three going together. But do not

scatter your efforts over more. Be thankful for whatever you learn incidentally, but concentrate your efforts in one or a very few places.

It might be well to continue working on marketing for a while until this becomes easy and natural, and until you are able to function effectively in a variety of types of stores and under a range of conditions. You have a head start here. It is an easy area to get ahead in. Dialogues with merchants are seldom complex, so there is less to learn before you can really make use of it. The following are a few suggestions :

*Ask questions.* Learn the names of all the fruits and vegetables in the market. Don't worry about their English names. Many of the fruits and vegetables will be new to you. Why bother learning two new words ? The Punjabi names will be much more useful. At first /é ki e ?/ will get you much of the information you need. After a while you will learn a number of other useful questions that will help you get more difficult things.

*Listen.* Go into a busy store. Eavesdrop while another customer is shopping. Wander around the market just listening to what people are saying. At first you will get very little of it. Not only is the language more varied than you heard in the classroom, but the hearing conditions are poorer. Many people are talking all at once and there are many other sources of noise. But if you keep at it, you will learn to hear. After a while you will begin to pick up familiar bits. Then you will come to the point where you can follow the drift of the whole conversation, even if you miss some of it. The missed pieces will gradually diminish. Even before you are able to hear everything you will begin to pick up new sentences and be able to guess (roughly at first) what they mean. Once you reach that level, you will begin to learn much more rapidly than you realize. Before long your own command of bazar language will be adequate to cope with any situation.

*Watch.* A good deal of communication is in mannerisms and gestures. Observe how a Punjabi behaves in the market. Try to associate the gestures you see and the words you hear. This will help you immensely in learning the meanings of both.

20.4 Very soon you will want to get started learning Punjabi in some field more directly connected with your work. You must use much the same tactics, but here you may have to start from scratch. It may be very difficult to learn the first few sentences.

But just as with the market language, it will get easier as you go along. The hard part is at the beginning when you do not yet catch enough of what is said to follow the thread of the conversation. This makes it difficult or impossible to pick up new things. But if you persist through the difficult days and weeks at the beginning, you will find your progress accelerating.

Let's assume that you are an agriculturist and will be working in a village. You have a small start from dialogues 15 and 16. But this is much less than what you have already learned about marketing, and conversations with farmers about their lands and crops will be much more complex. It will certainly be more difficult. But the same advice holds.

*Ask questions.* Learn the names of all the crops. Many of them will be new to you. Learn what you can about them. Learn about the agricultural implements, their names, the names of their parts, their uses. Learn what verbs are appropriate to use with them. In the dialogues you have had /əj həl wəgdə ne./ and /mera kl.á wəgdə e./ Of what other things is it appropriate to use the verb /wəg/? Just what does it mean in each case? If you ask questions about each of the tools you will slowly learn.

Do not try to take a short cut by asking abstruse questions, however. Ask only simple direct questions about simple easy matters until your Punjabi is very good. It will be up to you to fit the pieces together and try to get the general picture. Punjabis won't be able to tell you, because some of the things that puzzle you seem so self-evident to them that they will never realize what is troubling you.

There may be some people in the village who speak English and can answer some of your questions before you are ready to ask them in Punjabi. They will probably be glad to help you if you do not make a nuisance of yourself. Remember that for many of them their English will be very limited. Some perhaps have had only a few years in school. (Remember your own ability in French from high school!) Some may be very highly educated and speak English well. But even these may never have had opportunities to talk about crops, agricultural implements, or village life in English. They may not understand even simple questions on such subjects even though they could discuss English literature with ease. Above all, don't ask anybody a question like 'How do you say mold-board in Punjabi?' When you see a Punjabi plough you

will know why, if you know what a mold-board is on an American plough. Instead, ask him to give you the names of the parts by pointing to them on a plough. But if you do that, you will not have to ask in English: /é ki e ?/ will do most of the work.

*Listen.* Go out to the /khú/ when the men gather and sit with them. It will be difficult at first. There are few things that are harder than listening to a conversation when you understand almost nothing. But keep at it. As time goes on you will hear more and more. In time you will be able to understand their interests and their view-points. Listen, not just for the language, but to learn some of their agricultural wisdom. The Punjabi farmer can teach you a great deal that you can never get in an agricultural college, and that you will never get from experience on an American farm.

*Watch.* You will have to learn a new gesture system. This is just as important as the language in communicating. The two should be learned together. In addition, you will have to learn a whole new system of etiquette. You must learn where to sit and how (some ways that are easy and natural for you are highly insulting!), when you should come and when you should go, when to say yes and when to say no, how to eat if you are given food, and how to hold a tea cup. These things are important! Only observation will teach you many of the things that you must know.

*Keep records.* Make lists of useful sentences. The list in 20.2 is a model. There will always be alternative ways of saying things. Collect them. The kind of transcription we have used in this book will serve very well. Even when you are not quite sure what you heard, record it and mark it to indicate your doubt. Build yourself a little vocabulary of the important terms you need. Draw pictures and label them.

Obviously, you cannot go around with a notebook and pencil writing furiously all the time. Nor is it necessary. Wait till you get back to your room and then write what you can remember. When you have gotten well acquainted, you can take notes when you are asking questions. But *do not* take notes when you are listening in on conversation!

20.5 Punjabi people speak a different language than Americans. That is obvious enough, but it is likely to divert your attention from another important difference: they talk about different things, and when they talk about the same things, they say different

things about them. You will have to learn not only how to say things, but what to say.

For example, Americans talk a great deal about the weather. Punjabis do so much less often. Most American discussion of the weather is of no moment. It is a safe topic that you can always discuss with a stranger when it seems necessary to talk. For a Punjabi farmer, however, weather is vital. He talks about it when he is concerned. You must learn not to switch to the weather when you can think of nothing else to talk about.

There will be times when Punjabi people will just sit. You will feel uncomfortable because American etiquette would require you to converse. The patterns of good American manners are long established and deep seated, and you will be uneasy about going against them. But Punjabi patterns are different. You must learn in this, as in other things, to follow Punjabi etiquette. Talk when Punjabis would talk, about the things they would talk about, and in the way they would.

20.6 Perhaps it will be possible to make arrangements for regular language instruction from some Punjabi. For this you will want to pay him, of course. If you do make such an arrangement, make full use of it by being regular and systematic about it. There is no use in paying for casual instruction when you can get plenty of that free !

Do not let your instructor talk *about* Punjabi. Very few people in Punjab can do so in a way that will be helpful to you. His job is to talk *in* Punjabi. Ask him how to say things, what to say in a situation, but *do not* ask him why.

Have him help you build a collection of useful sentences. First ask him to say a sentence a couple of times. Then have him say it and you repeat it after him. Until you have practiced this way a few times, do not try to say anything new unless he has just said it for a model. Be sure he listens carefully and corrects any mistake. Encourage him to be strict with you. His natural tendency will be to be polite, and this often means to be too easy. After you have practiced a sentence several times, write it down, and write down some indication of what it means or when it is used.

Do your work with your instructor off by yourselves. It will be much harder for him to correct you in the presence of others. Find a quiet place where you can both hear well and where you

will not be interrupted. (At least not very much. Absolute privacy in a village is a rare thing !)

20.7 The language in these lessons is of Majhi dialect, spoken around Amritsar and Lahore. It is widely acknowledged as the standard variety of the language. Moreover, an effort has been made to avoid forms that are not widely used in Punjab. But do not expect the dialect to be exactly like this wherever you go. Even within the Majhi area there will be minor variations. We hope that what you have already learned will be understood anywhere, but it will not be exactly like what you will hear.

Remember that dialect differences will sound much greater to you than to Punjabis. They have a flexibility in hearing their language that you will not have for years. Two people from very different areas can understand each other with little difficulty. But you may have great difficulty with the dialect from twenty miles away. Do not worry too much that they will not understand you. It will be far easier for them to understand you than for you to understand them.

You will naturally pick up the speech patterns of your area. That will be quite all right. Any kind of genuine Punjabi is better than an artificial language that you might learn by trying to do otherwise. Learn to speak as nearly like the people you are working with as you can.

20.8 Punjabi is written in two quite different ways, one in Bharat and one in Pakistan. You may want to learn to read and write. After a while it might be an excellent thing to do. But do not start too early ! To learn to read is immensely difficult for one who does not speak the language easily. If you have some fluency, it will be very much easier. Wait until you are quite at home in spoken Punjabi. But then, by all means, try it.