TEACH YOURSELF PANJABI
TEACH YOURSELF PANJABI
(BASED ON MODERNMOST LINGUISTIC, PEDAGOGICAL AND PSYCHOLOGICAL METHODOLOGIES)

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PREFACE

This course in Panjabi is meant for adults. The child, of course, has a greater felicity in learning a language. But we can learn a new language with more dexterity, efficiency and speed. Missionaries do it. Why can't we? It is the experience of all advanced countries that more and more adults — military men, tourists, traders, scholars, social workers, political and religious leaders — are learning secondary languages. Indians are, of course, quite backward in this sense. Before we desire to learn a foreign language, we should master a number of Indian languages. It is sad that a Bengali does not understand an Andhra, a Gujrati does not understand a Panjabi, as well as a Panjabi does not understand a Maharashtrian and so on. Learning another language is learning the way of life and thinking of a people. Learning means understanding and this contributes to spiritual and cultural integration. This book invites you to learn Panjabi — a language which is very important strategically and culturally. Primarily designed for non-Panjabi Indians who know English, this course will greatly help foreigners who may be interested in the language. But it will be of use even to Panjabis who should be curious to know the system of their mother-tongue.

The plan of the course is scientific and most modern. It is pedagogically experimented, linguistically well-based and psychologically sound.

In the first section, the Panjabi script, called ‘Gurmukhi’ has been introduced. Identification of symbols is very essential
for learning a course through a book. To facilitate this objective, Roman script is used. The student, however, is advised to identify all sounds properly because this prop of Roman pronunciation has been given only for a few days. This duplication of scripts for Panjabi would be carried only up to page 27, although it will be refreshed in a revision at pp. 42-45. If the learner feels that he has not fully grasped the Gurmukhi script, he is advised not to proceed further. If, at any stage, he forgets a symbol, he should refer to pp. 2-4.

The second section is on 'Pronunciation and Reading'. Listening and speaking constitute the fundamentals of language learning. The modern student is lucky in having a large number of aids—tape-recorders, radios, films, etc. He has facilities to live in the culture of a language, listen and speak to natives. We have given elaborate rules of pronunciation. But language is learnt by sustained practice rather than by rules.

The third section teaches the method of writing Gurmukhi letters, which are extremely easy to manipulate.

The first three sections prepare the student to launch a course of language study which actually starts from section 4 on 'Structures'. The Grammar of Panjabi is taught in 43 patterns, which have been based on logical and linguistic gradations. They acquaint the student with the system of Panjabi language and guarantee ease and rapidity in the learning process. About 700 basic words of the language have been introduced in these patterns. Revision exercises have been added at intervals.

It has been experienced that there are elements in a language which escape patternization. It is here that structural method does not carry us any further. Patterns are useful for beginners. There is a higher level of Panjabi language which we have chosen to call "superstructure" (Section 5). It introduces a bit complicated patterns and elaborate vocabularies, and
explains exceptions. There are 23 such lessons which look rather stuffy. But after the student's initiation has been completed and interest developed, these lessons will be quite comfortable. Overlearning is very necessary. Most of the lessons may be done in more than one sitting.

Lastly comes the most important section of the course, 'the Reader'. It contains 17 graded lessons including situational dialogues, narratives, stories, etc. The texts have literal and orderly meanings given under each word and particle. That will further help the student to understand fully the structure and nature of the Panjabi language. The learner is cautioned to note particularly the contrasts between Panjabi and English. This section can be conveniently studied immediately after section 4, if the student wants to avoid the lexical burden of Section 5 which can be taken after Section 6.

Linguistic and cultural notes have been appended at the end of each lesson.

The book expects cumulative learning. The student will not benefit much if he forgets the earlier lessons, although attempts have been made to revise and refresh the material at times.

This course has made full use of all the methods so far evolved in teaching or learning a secondary language — comparative, contrastive, structural, transformational, situational-cum-analytical and pedagogical. It also claims to make its own contribution to the development of methodology in language learning. The manuscript of the book was prepared in 1967. But due to printing difficulties, it lay inactive for about five years. This fact has to be mentioned because I feel that I could introduce some new features which experience and study have taught me, but that might mean the revision of the whole work. Still, I believe that by undergoing this course, a student will be
enabled to use the language efficiently and read, write and understand Panjabi properly and masterfully. He is advised to follow up this study by reading Panjabi periodicals and books and listening to radio programmes, especially the village programmes and women's programmes. Language learning, it must be remembered, should be a continuous process.

I am thankful to Sardar Kirpal Singh Narang, Vice-Chancellor, for inviting me to write this course, and to Dr. Piara Singh, Head of Translation Department for his valuable co-operation. My brother, Dr. S.R. Bahri, Reader in Linguistics, also helped in the production of this book.

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1 GURMUKHI ALPHABET

This lesson is meant for identification of symbols. Readers should not at all worry about the meanings, as the words herein are not all meaningful.

1.1 VOWELS

The Gurmukhi script has three vowel symbols །, པ, །.

1.1.1 symbol name phonetic value

| ། | oora | u, as in ugh, །
| པ | aira | a, as in un, པ
| ། | i | i, as in ill, །

These vowels are used only in the beginning of a word or as second member of a compound vowel.

1.1.2 ། is never used without a vowel sign (matra), as in

| ། | u, as in ugh, །
| ། | u, as in ooze, །
| ། | o, as in oat, །

The diacritical marks (, ,  ) in each case may be noted. In non-initial position i.e. with consonants only these diacritical marks are used.

1.1.3 པ can be used as –

| པ | a, as in un, པ
| པ | a, as in all, པ
| པ | a, as in all, པ
| པ | a (e), as in at, པ
| པ | o (e), as in out, པ

The diacritical marks  after པ, for long a, and  (ai),  (au) over པ may be noted. Only diacritical marks are used in non-initial positions with consonants.
1.1.4 ए can be used as—

ए, as in ill, एदा
ई, as in eat, ईट
ए, as in ate, ्एट

ए is never used without a diacritical mark. The full symbol with ए is used only in the beginning of a word or as second member of a conjunct vowel.

1.2 Consonants

The star-marked ( *) sounds below may be difficult for foreigners. They will be explained in the next chapter. An /a/ is inherent in each consonant-letter.

### 1.2.1 symbol name phonetic value

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Phonetic Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>म</td>
<td>sassa</td>
<td>sa as in suit, सूट</td>
</tr>
<tr>
<td>र</td>
<td>hāhā</td>
<td>ha, as in hat, हैट</td>
</tr>
<tr>
<td>भ</td>
<td>kakkā</td>
<td>ka, as in car, बान्ड</td>
</tr>
<tr>
<td>ध</td>
<td>khakkhā</td>
<td>kha* i.e. aspirated k</td>
</tr>
<tr>
<td>न</td>
<td>gaggā</td>
<td>ga, as in gate, गेट</td>
</tr>
<tr>
<td>ष</td>
<td>kagghā</td>
<td>ka* i.e. k with low-rising tone</td>
</tr>
<tr>
<td>च</td>
<td>nāṇā</td>
<td>na, as in -ing, निंट</td>
</tr>
<tr>
<td>च</td>
<td>chachchā</td>
<td>cha, as in char, चाँड</td>
</tr>
<tr>
<td>ङ</td>
<td>chhachhā</td>
<td>chha* i.e. aspirated ङ ch</td>
</tr>
<tr>
<td>ण</td>
<td>jajjā</td>
<td>ja, as in jail, जेट</td>
</tr>
<tr>
<td>त</td>
<td>cajjhā</td>
<td>ça* i.e. c with low-rising tone</td>
</tr>
<tr>
<td>त</td>
<td>.getData(0, 'text')</td>
<td>तa, as in singe, तिंट</td>
</tr>
<tr>
<td>ड</td>
<td>tāṅkā</td>
<td>तa, cerebral in trunk, तैंठ</td>
</tr>
<tr>
<td>ढ</td>
<td>ṭhatthā</td>
<td>ṭha i.e. aspirated ṭ</td>
</tr>
<tr>
<td>ण</td>
<td>ṭḍḍā</td>
<td>ṭa, cerebral in daily, ठैसी</td>
</tr>
<tr>
<td>ध</td>
<td>ṭaḍhā</td>
<td>ṭa* i.e. ṭ with low-rising tone.</td>
</tr>
<tr>
<td>ङ</td>
<td>ṭaḍhā</td>
<td>ṭa* i.e. ṭ with low-rising tone.</td>
</tr>
<tr>
<td>न</td>
<td>nāṇā</td>
<td>na*, cerebral n.</td>
</tr>
<tr>
<td>त</td>
<td>tattā</td>
<td>ta dental, as in Russian or Italian</td>
</tr>
<tr>
<td>ध</td>
<td>thaththā</td>
<td>tha*, i.e. aspirated t, as in three, ठूँ</td>
</tr>
<tr>
<td>ढ</td>
<td>daddā</td>
<td>da dental, as in Russian or Italian</td>
</tr>
<tr>
<td>ण</td>
<td>ṭaḍhā</td>
<td>ṭa* i.e. ṭ with a low-rising tone.</td>
</tr>
<tr>
<td>ङ</td>
<td>nannā</td>
<td>na, as in note, नेट</td>
</tr>
<tr>
<td>प</td>
<td>pappā</td>
<td>pa, as in papa, पपा</td>
</tr>
<tr>
<td>फ</td>
<td>phaphphā</td>
<td>pha*, i.e. aspirated p</td>
</tr>
<tr>
<td>ब</td>
<td>babbā</td>
<td>ba, as in baby, बेबी</td>
</tr>
</tbody>
</table>
symbol name phonetic value

゚ ฯ gbhá ษ a i.e. p with a low-rising tone.
゚ ฯ mammá ma, as in mama, ममा
゚ ฯ yayah ya as in you, या
゚ ฯ rará ra, as in rate, रे
゚ ฯ lallá, la, as in late, ले
゚ ฯ vává va, as in vote, वे
゚ ฯ tárā ṭa, flapped cerebral

Of the above ɡ, ɡ, ɡ, ɡ, ɡ, are also pronounced as gha, jha, ɡha, dha, and bha respectively.

1.2.2 There is only one symbol for v and w, i.e. ɡ.
1.2.3 sh is ʃ, i.e. a dot below ɡ, sa, as in shoe, श.
1.2.4 Some more foreign sounds are expressed with a dot placed below identical symbols.

English & Persian z = ɡ, as in zero, शौं; zor, शौं.
 f = ɡ, as in foot, फूट

Persian kh = ɡ, as in khaīr, खाईर; kharāb, खराब, bad
Arabic G = झ, as in Garib, गरीब, poor.

1.3 Recognition made easy

For identification, the following groups may be carefully studied:

B P V ब प व भ ध ज झ ञ न

P kh kh dh th b y

प ख ख ढ थ ब य

S Sh M श म घ झ ञ न

S Sh M h r g G

B V ब व भ ध झ ञ न

K T U र त द ए ज
1.4 VOWELS AGAIN

1.4.1 It has been said (1.1 above) that in non-initial positions of words, diacritical marks or Matras are used after consonants. They should be kept in mind.

<table>
<thead>
<tr>
<th>sign</th>
<th>name</th>
<th>phonetic value</th>
</tr>
</thead>
<tbody>
<tr>
<td>(zero)</td>
<td>muktá</td>
<td>short a, as in bun, ਘਟ</td>
</tr>
<tr>
<td>`</td>
<td>kanná</td>
<td>long a (ā), as in hall, ਗ਼ਾਲ</td>
</tr>
<tr>
<td>`</td>
<td>sihári</td>
<td>short i, as in pin, ਪਿਠ</td>
</tr>
</tbody>
</table>

(Note that the sign ` precedes the consonant in writing, but succeeds it in pronunciation).

<table>
<thead>
<tr>
<th>sign</th>
<th>name</th>
<th>phonetic value</th>
</tr>
</thead>
<tbody>
<tr>
<td>`</td>
<td>bihári</td>
<td>long i (i), as in bean, ਫੀਲ</td>
</tr>
<tr>
<td>`</td>
<td>ṣāṅkaś</td>
<td>short u, as in look, ਲੋਕ</td>
</tr>
<tr>
<td>`</td>
<td>dulāṁkra</td>
<td>long u (ū), as in tool, ਟੂਲ</td>
</tr>
<tr>
<td>`</td>
<td>lā</td>
<td>e, as in fail, ਫੀਲ</td>
</tr>
<tr>
<td>`</td>
<td>dulāwā</td>
<td>āi, as in pan, ਪੈਟ</td>
</tr>
<tr>
<td>`</td>
<td>horā</td>
<td>o, as in boat, ਬੈਟ</td>
</tr>
<tr>
<td>`</td>
<td>kanāūrā</td>
<td>āu, as in gout, ਗੌਟ</td>
</tr>
</tbody>
</table>

Of these ` is written before the consonant (although pronounced after it); `, ` written below; ` written after the consonant; and `, `, `, ` over the consonant. None of the above vowels has a diphthongal value.

1.4.2 All the vowels have their nasalized forms, when the sign ` (tipl) or ` (bindi) is placed above the vowel.

is used over inherent or clear ਅ (a), ਦੀ (i), and with the matras of ਦੀ (u) and ਦੀ (ū),

is used over other vowels, i.e. ਆ (ā), ਦੀ (i), ਠੀ (e), ਖੀ (ai), ਦੀ (O), ਠੀ (āu) and initial ਦੀ (u-) and ਦੀ (ū-).

Examples — ਪ੍ਰਥਮ ਸੀਧ ਕੁੰਡ ਕੁੰਡ
           ਲੰਘ ਪੀਠ ਗੋੜ ਬੀਟ ਬੀਠ ਰੈਤ
           ਖਾ ਪਿੰਘ ਗੇਡ ਬਾਨਦਾ ਗੋਦ ਸਾਊਦਾ

It is important to note that in all these cases, the sound should be vocal, i.e. it is the vowel that is nasalized, not the consonant. Nasalized vowels are a peculiarity of Indian languages,
1.5 **Conjunct Consonants**

There are very few conjunct consonants in Panjabi, fewer in written form than in the spoken form.

When there is no vowel sound between, ṭ ᵰ, ṭ h and ᵐ v as second members of a cluster are written conjunctly.

swámí grah kalhá

Other conjuncts can be found only in scientific or learned works where phonetic subtleties have to be particularly shown. Since *Gurmukhi* alphabet does not lend itself easily to the formation of conjuncts, we write them with the *halant* sign, as

rakta kalpa tadbhav

For facility, however, we omit the *halant* sign and write them as ṭṛṛ, ṭṛ, ṭṛṛ.

1.6 **Long Consonants**

Long (or double) consonants have an overhead crescent sign, called *adhak*, before them.

sapp addhá káṭṭí

1.7 **Abbreviation**

Abbreviation sign is :, as in ḍṛ: for ḍṛ var, doctor. Now :, 0 or . is used — ḍṛ:, ḍṛ0, ḍṛ.

1.8 **Transcribe into Roman Script**

1.  मस, चठ, मठ, मठ, चठ, थट, हस, ठस, ठस, पँड, बँड, भेँ, भें।
2.  जस, जस, जस, जस, जस, जस, जस।
3.  पिड, पिड, पिड, पिड, पिड, पिड, पिड।
4.  कची, कची, कची, कची, कची, कची, कची।
5.  पँच, धुं, धुं, धुं, धुं, धुं।
6.  कत्ती, कत्ती, कत्ती, कत्ती, कत्ती।
7.  पेंटे, पेंटे, पेंटे, पेंटे।
8.  पेंट, पेंट, पेंट, पेंट।
9.  पेंट, पेंट, पेंट, पेंट।
10. पेंट, पेंट, पेंट, पेंट।
1.9 **Transcribe into Gurmukhi Script**

1. saj, chal, khat, man, kar, ghat, jhag, nath, vaḍh, parh, khāḍ, āb.
2. hār, bābā, gānā, chhattā, sāḍhā, bāḍar, čāg.
3. čiḍḍ, īṭ, likh, pāṭṭū, pahilā, hīg, sīgh.
4. chāchī, táī, shīshi, rāṇī, sīṭ, pīgh, mīh, kaccī.
5. dudh, huṇ, gūṛ, kujh, ruṭṭhā, phul, dhūḍ, ghuḍ.
6. jhūthī, pūrā, álū, múlī, bāpū, chákū, múh, ūgh.
7. mewe, čerā, chetī, kele, bheḍ, gēḍ, chatte, kutte.
8. pāisā, thāilā, bāithi, vāid, kaicī, bāit.
9. roṛā, zor, shorā, oṭ, totā, soch, vekho, gōd, pichchhō.
10. dāur, māuj, saūn, chaurī, kaun, phauj, sau, āug.
2
PRONUNCIATION AND READING

2.1 VOWELS

Please also refer to 1.1. The following are the important phonetic features of Panjabi vowels:

2.1.1 ऐ ऐ, ऐ ऐ, ऐ ऐ, are short vowels. They do not occur finally.

ऐ ऐ is a central or neutral vowel, because it is neither front nor back (in the mouth cavity), neither close nor open (with jaw position), neither high nor low (with tongue position). The lips are neither spread nor rounded. It is pronounced somewhat like u in rut, or o in son.

ऐ ऐ, although inherent in a consonant, is not pronounced at the end of a syllable, except after a conjunct consonant, when it is extremely weak. Compare:

राट राट, night, जंता जंता, public, पाथ पाथ, read.
ऐ ऐ is a close, front and palatal vowel, as in ill, pin.
ऐ ऐ u is a close, back, labial, rounded vowel, pronounced as in book, foot.

2.1.2 The long vowels, corresponding to the above, are ऐ ऐ, ऐ ऐ, ऐ ऐ. ऐ ऐ is opener than ऐ ऐ, and even opener than a in father. ऐ ऐ and ऐ ऐ are phonemically different. Compare and practise:

चल चल, go; चल चल, gait.
फाल फाल, fruit; फाल फाल, ploughshare.
मन मन, mind; मन मन, respect.
कर कर, do; कर कर, car, work.
तौल तौल, a big bell; तौल तौल, stall.

ऐ ऐ is closer than ऐ ऐ, pronounced as in machine, or been. There is, however, considerable muscular tension. ऐ ऐ is sharper

* Meanings are being given in this chapter, but they have to be read and not memorized.
in quality than ँि i, ँी and ँि are contrastive and distinct phonemes—

- भिन्न mil, meet
- भिन्न sil, slab
- भिन्न chik
- भिन्न tilá, gold thread
- भिन्न bhir, clash

- फ़ुन्न ú is closer than फ़ु u, and there is greater tension of the muscles as well. It is pronounced as in fool फूल, mood मूड. There is no gliding. फ़ु ú and फ़ु u are contrastive

- फुन्न mul, price
- फुन्न burá, bad
- फुन्न purá, packet
- फुन्न dhup, sunshine
- फुन्न kûdá, latch

2.1.3 ए e and अ ai are long front vowels. ए e is half-close and pronounced as in same सैम, mail मेल. But it is not a diphthong: there is no chin movement and the tongue is steady. It is a simple vowel as in Italian. अ ai is half-open and pronounced as in cat कैट, fashion फैशन.

Practise the following:

- मेट ser, seer = 2 lbs.
- मेट mel, mail
- मेट perá, lump
- मेट bher, clash

2.1.4 औ o, and अ au are long back vowels. औ o is half-close, half-round, and pronounced as in note नोट, coat कॉट, without diphthongal quality. अ au is half-open, slightly round and pronounced somewhat like aw in saw सू। If lips are rounded in pronouncing अ ा, the effect will be अ ऑ. The tongue and lip positions should be kept steady.

Practise the following:

- बेट hólá, a festival
- बेट choná, to milch
- बेट thoká, carpenter
- बेट dol, bucket
- बेट polá, soft
2.1.5 All vowels have two variants each—stressed and unstressed. Stressed vowels are clear and normal. The tongue is raised a little. Unstressed vowels are shorter, too. Compare:

- डि i in ‘विचार’ kimat, price, and ‘बाकी’ bākī, remaining.
- डि i in ‘मिठ’ sir, head, and मिठ सिर sir’dār, Sikh.
- डे e in ‘बिज’ berā, fleet, and बेकार be’kār, jobless, useless.
- डे आ in ‘मिट्ट’ sāil, a walk, and में भन्नू sā’lānī, wanderer.
- फा a in ‘वार’ sāl, year, and साल sā’lānā, yearly.
- फा a in ‘चार’ ‘kar, do, and चार कार ka’rā, get it done.
- फा आ in ‘चैन’ chaūrā, wide, and चैंचन्दी chauchānī, width.
- फू e in ‘भादी’ posti, addicted to opium, and पेंटी postin, fur.
- फू u in ‘धूंधा’ uḍ, fly, and धूंधा uḍārī, flight.
- फू u in ‘धूंड’ dhūrnā, to spray, and धूंड ‘nāmū, a personal name.

2.1.6 The long vowels in final position are shorter except when stressed.

2.1.7 Nasalization of vowels is unknown in English but it is common in French, and more common in Panjabi. See also 1.1.3. Nasality is phonemic in Panjabi. Compare—

- ता gā, sing, तार gā, cow.
- तिख dīg, fall, तिख dīg, crookedness.
- तन्त्र jag, world, तन्त्र jag, war.
- में sau, hundred, में sau sleep.
- तुंग kūjā, a pot, तुंग kūjā, geese.
- मट्टा sāg, eatable leaves, मट्टा sāg, farce.

Remember that it is the vowel that is nasalized. Some people are prone to pronounce [n] or [m] at the end of तार gā or में sau, and that would be wrong.

Nasality in Panjabi vowels is often coloured by the nasality of a nasal consonant, as in मामा māmā, uncle, शाम shām, evening, दान dān, donation, पिना pīnā, to drink. This kind of nasality is not shown in writing.

2.1.8 A peculiar feature of Panjabi is its aspirated vowel which is due to a high-falling tone. Examples—
10 TEACH YOURSELF PANJABI

\[ \text{रां} = \text{rā, way; भैं = mī, rain; मू = mū, mouth; से = sē, porcupine.} \]

It occurs in long consonants.

2.2 Vowel Clusters

2.2.1 The following clusters consisting of two vowels are common patterns:

2.2.1.1 Short + long vowels — अ, ai, अग, ae, अू, aū, इ, iā, इ, io, रु, uā.

आजी — अ, gai, went (f.), सै, lai, taken (f.), सै, jai, oats.
आजी — अ, gae, went (pl.), सै, lae, taken (pl.).
आजी — अ, gau, cow, सै, lau, about to take.
आजी — अ, ágiā, permission, इ, biān, statement.
आजी — अ, larkio, o boys!
आजी — अ, suād, relish, अ, duā, prayer.

2.2.1.2 Long + long vowels — अ, á, अ, ae, अ, aū, अ, ao, इ, iā, इ, io, रु, uā, इ, ú, रु, û, e, इ, el, इ, eo, इ, ol, इ, oe.

आजी — अ, mái, lady; अ, nāl, barber; अ, dāi, midwife.
आजी — अ, á, came; अ, táe, uncles.
आजी — अ, jāo, go; अ, ao, come.
आजी — अ, khāu, about to eat; अ, uāu, spend-thrift.
आजी — यो, dhiā, daughters; इ, larkīā, girls.
आजी — इ, larkio, O Girls!
आजी — इ, suā, a big needle; इ, bhāu, aunt.
आजी — इ, sūl, needle; इ, khū, a small well.
आजी — इ, sū, big needles.
आजी — इ, gea, went.
आजी — इ, dei, Devi.
आजी — इ, deo, give.
आजी — इ, roi, wept (f.), इ, loī, blanket.
आजी — इ, toe, pits.

2.2.2 The following words contain clusters of more than two vowels:

आजी — इ, áie, came;
आजी — इ, áiā, coming;
आजी — इ, rasoiā, kitchens;
आजी — इ, bhāiā, brother;
### Panjabi Consonants

Panjabi consonants may be classified as under:

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<th>Nasal</th>
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1. Stops
2. Affricate
3. Nasal
4. Fricatives
5. Lateral
6. Rolled
7. Flapped
2.3.2 𐤄𐤃𐤃𐤅 (gha, jha,  идеальн, dha, bha) and 𐤄𐤃ﷄ (nha, mha, lha, rha) are clear voiced aspirates in the speech of people hailing especially from western districts or from western Pakistan. In the east, again, they are distinct. In the central Panjab, however, there are no voiced aspirates. These symbols in initial position of words and stressed syllables represent unaspirated voiceless 𐤄𐤃𐤃𐤅 and the unaspirated voiced 𐤄𐤃 linger followed by a low-rising tone [~]. In non-initial position, there is a high-falling tone [~] on the vowel before the voiced unaspirated 𐤄𐤃𐤃𐤅 and of course, 𐤄𐤃 linger. Thus

 Expires = ghar, kar, house  
 ElseIf = jhākā, cākā, dread  
 Expires = nhātā, nātā, bathed  
 ElseIf = ughāt, ukār, open  
 Expires = kāṅghā, kāgā, comb  
 ElseIf = bojhā, bōjā, load  
 Expires = anhā, ānā, blind.

For these tones, refer to ‘TONES’ and then practise such words.

2.3.3 The consonants classified under stops, affricate stops and nasals are all plosives, i.e. there is at first complete closure in the mouth and then (immediate) release (or explosion) of sound. Plosion, however, is not pronounced at the end of words in connected speech.

2.3.3.1 𐤄 ka, 𐤄 kha, 𐤄 ga, 𐤄 gha are gutturals or velars. They are pronounced further back than the English gutturals. 𐤄 ka and 𐤄 ga are unaspirated. 𐤄 kha and 𐤄 gha have a strong aspiration. If blockhouse is split into blo’ckhouse with a stress, the ck will approximate to 𐤄. It is not k+h, but a single sound. Similarly, practise 𐤄 gha as a single sound, after gh in loghouse, pronounced as lo’ghouse. Compare —

Expires kāl, famine  
Expires gāl, abuse  
Expires sāg, companionship  
Expires kalā, machine  
Expires kuli, porter  
Expires khat, dig  
Expires khāl, depression  
Expires ghāl, labour  
Expires sāgh, or sāg, throat  
Expires galā, throat  
Expires khuli, open (f.)  
Expires ghat, or kat, less.

2.3.3.2 𐤄 cha, 𐤄 chha, 𐤄 ja, 𐤄 jha are palatal affricate stops, i.e. the outgoing breath at the time of release makes friction. They are pronounced further back than the English ch in church. 𐤄 cha and 𐤄 ja are unaspirated. 𐤄 chha and 𐤄 jha have a strong aspiration. Pronounce chur’chhill and he’dgehog with stress on chhil and
dgehog, so that chh and jh are each a single sound. Compare also —

चचचा chál, gait, चच्चा chhál, jump, नच्चा jál, net
चच्चा chakkā, potter's wheel, चच्चा chhakkā, sixer
चट्टा chhoţa, small, छट्टा jhoţa, young buffalo
जजा jag, world, जजा jhag, foam
जजत jut, combination, चुट chut, a hurt

2.3.3.3 The cerebral or retroflex ट ट a, ठ ठ a, ड ड a, ढ ढ a are difficult for Americans and Europeans. The inside of the tongue is curled and touches the back hard palate further back than for English t in time or d in day. ट ट a and ढ ढ a are unaspirated, ठ ठ a and ड ड a are aspirated. Compare—

टेक tok, interrupt             ठेक thok, beat
टेट् tat, mattress             ठेट्टा ठाट्टा, arch
उ ग्राग, time                    उ ग्राग, method
उ चहाड़, fallen              उ चहाट्ठा, joke

2.3.3.4 Compare with the above dental ड ड a, ढ ढ a, ठ ठ a, ड ड a. The tip of the tongue is spread out touching the inside of the upper teeth, not the gums (or teeth-ridge) as in English [t] [d]. They are pronounced as in French, Russian or Italian. ड ड a and ढ ढ a are unaspirated and ठ ठ a and ड ड a are aspirated. Compare—

मट sat, essence, मट sat, hurt, मट sad, call;
उ टुक, rhyme,                   उ ठुक, spittle;
उ दृज, donation,              उ ठरा, paddy;
उ थारा, platform,             उ ठारा, balance;
उ धान, money,                उ ठान, noise.

The tongue position, in uttering Panjabi ट ट a, ठ ठ a, ड ड a and English [t] [d], is illustrated in the following figures which may be closely compared—
2.3.3.5 پ pa, پھا, و ba, وہا bha are labials. They are pronounced with the two lips pressed together and then (immediately) released. پ pa and و ba are unaspirated, and پھا and وہا pronounced with more aspiration and more forcible plosion than in English [p]. Compare—

پا pā, sin, پہا bāp, father, پھا bhāp, steam,
پھا, پھا perā, lump
پھا pat, silk
پھا bānā, dress
پھا phull, flower

پا, پھا and وہا are not aspirated.

2.3.3.6 پ یا, پ فا, پ یا, پ ma and م ma are nasal stops. م ma and م ma are not different from English correspondents. م ma is a difficult consonant even for most of the people in north-east India. If we pronounce [n] at the tongue position for م یا, i.e. with the tip of the tongue curled back and touching the hard palate and with the nasal cavity open, the effect will be م. Pronounce م یا jānā, to go, م یا denā, to give, م یا bhai یا, sister. م and م are contrastive, as in م یا jān, life, م یا jān, going, م یا kānī, pen, م یا kānī, one-eyed.

م یا, م mha and م یا are available in a few words and need not detain us here. م یا and م فا are used in a limited number of words. If we pronounce English wing and punch with a very slight touch at the end, م یا and م فا would be approximately correct. In the speech of many Panjabi speakers, these two consonants do not occur at all.

م یا, م یا and م فا do not occur initially.

2.3.4 پ ya is a semi-vowel and voiced, of course. It is pronounced like the [y] in young. It occurs only initially in a syllable, as in پیار yār, friend, پیارد yārd, memory, پیار yār, eleven, پیار hayā, shame. پ va also is a (voiced) semi-vowel. In pronouncing پ va, the lower lip slightly touches the inside of the upper teeth and upper lip, allowing the air to pass through. Panjabi پ va occurs initially in a syllable, as in پیار vār, day, پیار vih, twenty, پیار havā, air.
2.3.5 डा, unlike English [r], is clearly pronounced in all positions of a word. Even if preceded by i, e, o, u there is no glide. In uttering डा, the tip of the tongue rolls (taps several tines) in quick succession against the ridge of the upper teeth. Pronounce—

उँटरा, juice, देव वार, enmity, तिवडी फिरनी, custard, दीर्घ विर, brother, देव डर, husband's younger brother.

2.3.6 डा is similar to [l] in life or leaf. The blade of the tongue presses against the upper gums allowing the air to escape on both the sides. डा is always clear as in English (not so in American). Pronounce—

ँंटरा लिंग, to take, फाल्टर बांला, to burn, गेंद गोल, round.

In some districts of the Panjab cerebral ड, as in बलरा काला, black, बुलरा कुला, soft, is heard. But it is not accepted in Standard Panjabi. Aspirated द is contrastive, as in जाल गल, neck, जाल गल, cheek, or जाल काल, machine, जाल काल, yesterday or tomorrow.

2.3.7 ध शा is a sibilant or ‘hissing’ sound. It is a palatal, voiceless fricative, as in English. Pronounce धाण्ड शाल, shawl cloth, प्रविंध शाह, city, धाण्ड लाश, dead body, प्रविंध्व पिशाव, urine.

न सा is pronounced with the tongue pressed against the upper teeth-ridge and is identical with English [s] in such, नसा.

2.3.8 ध डा is a voiced guttural consonant with a mild friction. It is identical with English [h] in hall, धान्द, home, धान्द or hill धान्द. When it is not in the beginning of a syllable, it sounds like a high tone. Compare—

अध्याद हार, garland, अध्याद बाहार, spring, but अध्याद रा, way.

2.3.9 Flapped डा (unaspirated) and धः धा (aspirated) are peculiar cerebral or retroflex consonants. The blade of the tongue is curled backwards and flaps, i.e. strikes with a jerk, against a wide area of the hard palate. If you pronounce [r] at the place of articulation of [t], the effect will be obtained. They never occur in the beginning of a word, nor can they be combined with a consonant to form a conjunct, nor doubled. Compare—

खिक्की चिठि, sparrow, खिक्की चिठि, irritated, प्रणी सारी, entire (f.) and प्रणी साप, saree cloth.
2.3.10 Learned and culturally pedantic people pronounce Persian 
क्षा, Arabic 
का, and Persian/English 
खा and ना correctly. Otherwise in all loan-words, they are turned into 
ख, ख, न, न respectively.

क्षा is a voiceless fricative pronounced further back in the
throat than ख kha, almost as in German ach. ख is pronounced
like intervocalic 
G of Spanish. Pronounce खबर khabar, खबर garib,
पहाड़ bukhār, फेवर, दाग, spot.

2.4 Long Consonants

Long or double consonants are not pronounced as such in
English. In Panjabi, however, they are common. Length is phonemic
and contrastive, as in घिंघ घिंघ, one. घिंघ hikk, chest; or घटी khatī, dug (f), घटी khatī, sour (f); सुका sukā, to dry, सुकृत sukkā, dry; भान man, mind,
भान, mann, to agree; But, in general, length only means emphasis, and
monosyllabic words are indiscriminately articulated with or without
length or doubling. Examples—

उम has, उम hass, smile; ख पख, ख पक्क, side; ख पाग, ख पाग,
pagg, turban; ख ज has, ख ज hass, habit.

A long consonant does not exist initially. It occurs only after
short vowels ऑ a, रे i, रे u. Finally, the length of contact of the
articulator is reduced in speech. Examples of clear doubling are to be
found in the medial position—

नुक्कर nukkar, corner; बाग्गा baggā, white; लड़डु ludhū, sweet ball;
कड़ kaddū, pumpkin; रासी rassi, rope.

2.5 Consonant Clusters

See 1.5. It has to be remembered that no sound in Panjabi is
mute. There should be audible clustering.

2.5.1 Initially, clusters may be available with र ra and र va as second
elements—

ग valore, village; रो krodh, anger; प्रेम prem, love; राम drāmā; जूत
jvar, millet; प्रात् pvātā, fuss; ग्वान gvalā, milk-man.

But, sometimes the former category is wrongly transcribed as—
गर गर, गर गर, पतेष परम and गर गर, मल, घाट, फुस्फुस

* Long nasal consonants are written with a nasal sign over the preceding
consonant—कर कन, ear; कम कम, work.
puārā and जुम्फळ guālá. The latter, however, is often written and is considered equally correct.

2.5.2 Even finally, clustering occurs in the speech of learned people as in चार Kharc (usually चार kharac), expense; चमङ, sust (usually चमङ susat), lazy; गला bald (usually गला balad), bull. Example: चमङ Kālj, चमङ Bhārt

Final clustering is also heard in the speech of some districts; but learners should not bother about it, as it is non-standard.

2.5.3 The number of medial clusters is quite large. They are formed, in addition to normal conjuncts, by the elimination of [a] at the end of a syllable (see 2.1.1), although the written language does not reveal this fact. Examples—

मधुमी sabji, vegetable, गला bachpaná, childhood, चलना chalná, to go, वेक्हड़ा vekhdá, seeing, पृदँ pará, screen, खास khaskhás, poppy seeds.

2.6 Stress

Stress is not very prominent in Panjabi. But is phonemic, as it contrasts गला, throat, and गला gaˈlā melt; ताला, sole, and ताला ṭaˈlā, tank.

In monosyllabic words, stress is only syntactical, as in मे गए नहीं, I will go home; मे धात नहीं, I will go home.

In polysyllabic words, stress is usually on the long syllable, as in विचार viˈchár, idea, सुई suˈád, taste.

If, at the end, both the syllables are short or if both are long, the stress is penultimate, as in दिवसी diˈvāli (festival). बुलबुल bulbul, nightingale.

There is stress before the conjunct or long consonant, as in बिली billi, cat, suˈbhadra (a name).

Exceptions are there for semantic differentiation in words. But the above rules will very much help beginners.

2.7 Tones

Panjabi has three distinctive tones; namely—1. Level, 2. High-falling, and 3. Low-rising. Level tone is the average middle pitch common in monosyllables, and in stressed syllables. Stress and level tone occur together.
The high-falling tone [^] is important, as it is phonemic. In Gurmukhi writing अ [a] in the medial or final position of a syllable is actually the high-falling tone. The high-toned syllable is always stressed and it is a quality of the vowel, in which the voice rises suddenly to the highest pitch and then falls instantly. Compare—

ਅਲਾ, air; ਅਟਾ ਅਲਾ, bravo! ਜਿਵੀ, also, ਜਟਾ ਜਿਵੀ, twenty; ਖੇਣ ਕੋਟਾ, whip, ਖੇਣ ਕੋਟਾ, leper. Also see 2.3.2.

Low-rising tone is a peculiarity of the speech of some central and hilly tracts of the Panjabi speaking area. See 2.3.2. It occurs in voiced consonants and is a substitute for voiced aspiration. Foreigners will have to learn it from native speakers, but they will be easily and very commonly understood if they only do with aspiration as indicated under 2.3.3.
READING EXERCISES

[1] SIMILAR

Read
1. भब भब भब भब भब भब भब भब भब भब भब भब भब भब
2. सम रेट भट रेट भट रेट भट रेट भट रेट भट रेट भट रेट भट रेट
3. नृता नृता नृता नृता नृता नृता नृता नृता नृता नृता नृता नृता नृता नृता
4. बीजी बीजी बीजी बीजी
5. इतना इतना इतना इतना इतना इतना इतना इतना इतना इतना इतना इतना इतना इतना
6. बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी बिंदी
7. गुल गुल गुल गुल गुल गुल गुल गुल गुल गुल गुल गुल गुल गुल
8. वेजी वेजी वेजी वेजी
9. वेजी वेजी वेजी वेजी
10. वेजी वेजी वेजी वेजी
11. वेजी वेजी वेजी वेजी
12. वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी वेजी

[2] CONTRASTIVE

1. ढल, ढल; हब, हब; घट, घट; टट, टट; रट, रट; धट, धट।
2. फिरह, मोह; फिर; चीव; फिरह, फिरह; फिरह, फिरह; फिरह, फिरह।
3. प्यारा, प्यारा; प्यार, प्यार; प्यारा, प्यारा; प्यारा, प्यारा।
4. भेड़, भेड़; भेड़, भेड़; देड़, देड़; देड़, देड़।
5. देट, देट; देट, देट; देट, देट; देट, देट।
6. भेड़, भेड़; भेड़, भेड़; भेड़, भेड़; भेड़, भेड़; भेड़, भेड़; भेड़, भेड़।
7. आस्थिया, आस्थिया; आस्थिया, आस्थिया; आस्थिया, आस्थिया।
8. वत्तरा, वत्तरा; प्यूट, प्यूट; प्यूट, प्यूट; प्यूट, प्यूट; प्यूट, प्यूट।
9. विपुल, विपुल; प्यूट, प्यूट; प्यूट, प्यूट।

[3]

भब भब। ढल ढल। प्यारा प्यार। वत्तरा वत्तरा। विपुल विपुल। डिन डिन डिन।
हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका। हिंदी मैं धमाका।
[4]

Mann dende bhatta na lagi hai. Mann ban gaye rup chedh lagi hai. Aise [Chhi] vah shahi, bhatta devta ab khui hai. Chadd kha khata, maa. Mann dende bhatta dheere se dundh huye bhatta de rup deekh karti hai. Dheere se dende utarne lundhi, aman vabte phande, phatte dheh ab samche ude.

[5]


[6]


[1]

Pronounce
1. bas nas vas sas ras khal val ral gal chal ghal
2. ghat sat jat vah pat phar jhar ghar sar khar
3. chaccha manama nanan lalab baba dhaaga alta
4. siti pili tila giti
5. jharu sulhi juthha dakhu churi
6. billi tikkad likhari til
7. phull gur dhup sun
8. tere dher khehd beri
9. vairi thalist paijse bheen
10. rokar tote sayi vekho ghor
11. aukha mauj raula haule
12. dad badar rooda ungh ged paini sukh mih

[2]

1. chal, chal; mar, mar; ban, ban; dal, dal; khat, khat.
2. sila, sila; chik, chik; tila, tila
   nimm, nim; pita, pita.
3. pujná, pujná; mul, múl; tuṭī, tuṭī; kurī, kurī.
4. melá, mālā; je, jā; ter, tār; vād, ved.
5. bhorā, bhāurā; dhoņ, dhaun; tolā, tāulā.
6. mor, mor; lārī, lārī; jor, jor; kāurā, kāurā; karī, karī.
7. āiā, kuriā, mávā, duār, gvalā.
8. katnā, katnā; putt putt; sukkā, su’kā; bhairā, ba’herā; sann, sanh.
9. kripāl, chādrā, dvāit, gūṇnā.

[3]

ghar já. daur ke já. k’tābā ghar lái já. vekho bār kaun bāithā hai? ikk buḍhi bāithī hai. ih pīḍ vich rahidā hai. is dá pīḍ kitahe hai? ikk chhoṭā jihā pīḍ hāī, nā bhul giā hā. pheh das diāgā. eh aj hī shahir āi hāī. eh parh likh nāī sakdi. is di dhī parhī likhī hāī. isdā mūḍā vi parhdā hāī. ihde ghar válā dhobi sí, ōnū phāsī ho gai sí.

[4]

sarak utte moṭar já rāi hāī. sarak vā vā chaūri bāni hāī. aggō [di] ḫat jáo, moṭar edhar ā rāi hāī. ḫat paṭ ḫat jáo ji. jihre bachche sarak utte khecān jāde ne, unhā nū moṭar di ḫakkar lagan ā ār rahidā hāī. varhe de varhe hazārā lokī, khās kar ke bachche, moṭrā hēṭhā ā jāde han.

[5]

jhagrā der dá chal rahiā sí. kalāth mill vich harṭāl ho gai. seth lachhhū nū bārā dukh hoiā. thore din tā uh chup rahiā, pheh us ne pūre zor nāl kamm kītā. maz-dūrā nū phor-phāt ke nāl ralā līa. chaukJdārā utte ik ḫhūṭhā mukaddamā karvā dittā. māinejar de ghar aphim sutvā ke us de varāt kaḍhvā ditte. edhar us de bharā ne do tinn kalarkā nū nāukriū kaḍhvā dittā.

[6]

mānū sarhō dá sāg bahut chāgā lagdā hāī. ik vār shikār te jāde hoe gurgāvā de kol sāḍī kār kharāb ho gai. rāt pāi rāi sí. assī nere de pīḍ chale gāe. utthō de lokā nē sāḍī moṭar kār dhak ke ik bōr thalle kharī kar dittā. ik jhuggi vich assī rāt kaṭṭī. chār jane sū, bhukkhe bhāne. bhāīrā hāl bāke dhīrē. utthe assī sarhō dá sāg te makki di roṭī khādhī. sārī umar sānū ū sarhō dá sāg yād rāegā.
Attempts have been made to explain the mode of writing in a number of languages by means of arrows and figures showing the direction and order of strokes. But Gurmukhi script is so simple and methodical that it can be learnt by means of two or three easy rules.

It is now presumed that you can identify the various letters of Gurmukhi alphabet. Note that Gurmukhi is written as it is printed.

There are three kinds of strokes or lines which make a letter. The horizontal line—which is a head-line, serving also as a link-line, is written from left to right. The vertical line |, which appears in not more than a dozen letters, is written downwards. And, a few curve-strokes.

Remember that अ a, ख kha, ग gha, घ pa, and म ma have no full head-line, except at the end which is used to link them to the following letters.

The Gurmukhi letters may be divided into three categories:

3.1. Those which have no vertical line. In such letters the stroke starts from above and comes downwards. This is the first step.

<table>
<thead>
<tr>
<th>अ</th>
<th>आ</th>
<th>इ</th>
<th>ई</th>
<th>उ</th>
<th>ऊ</th>
<th>ऋ</th>
<th>ऌ</th>
<th>ह</th>
<th>क</th>
<th>ग</th>
<th>घ</th>
<th>ङ</th>
</tr>
</thead>
<tbody>
<tr>
<td>न</td>
<td>य</td>
<td>र</td>
<td>ल</td>
<td>व</td>
<td>श</td>
<td>ष</td>
<td>व</td>
<td>ह</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The vowel signs (mátrás) are then tagged on. Thus अ इ उ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ औ ए ऐ ओ ऐ ए ओ... etc.

The head-line is given either at the start or at the end. It is a question of habit.

र is formed by writing द first, and द after writing र.
3.2. The second category of letters is one in which there is a vertical line | and a curve-stroke to its left, high up to the level of the head-line. Such letters suit with the curve stroke. Thus:

\[ \text{ਦ ਨ ਦ ਨ} \quad \text{--- first step.} \]

The same is joined at the right-hand end by a vertical line which is written downwards—

\[ \text{ਦ ਨ ਦ ਨ} \quad \text{--- second step.} \]

\[ \text{ਦ ā gha pa ba ya} \]

Then vowel signs (matras), if any, त उ उ etc.—third step.

Head-line may be given first or last.

From ਦ, we get ਦ ਦ ਦ।

kha tha dha. Note the difference.

3.3 न ja and (x) la form their own categories. In न the curve stroke is not on level with the head-line, and it hangs on to the vertical line which is written first.

Gurmukhi la has two forms in writing ल and ल।

3.4 Please refer to 1.3 and note carefully, for purposes of writing, the subtle differences in the formation of similar letters.

3.5 The basic vowels are अ ए इ ई उ ऊ य र. You remember how other vowels are formed with the help of matras—

\[ \text{अ आ ओ इ ई उ ऊ य \quad ए ए ओ ऐ ऑ ऐ ऑ ऐ} \]

3.6 For nasal signs ' (bindi) and " (tipi), please refer to 1.4.2.

3.7 The sign ["] over a letter means that the following consonant is long or doubled.

3.8 The punctuation marks are the same as in English, except that full-stop is .

3.9 The figures are —

\[ \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & ... & ...
\end{array} \]

3.10 **Read and Write**

(a) नवम दिवस बड़ा चक्र। उस बड़ा बड़े चक्र संग।

इंस बड़े लाई टेक्स दीली। मरन बेलो जगही अघि।
(b) ہے، سمجھتے ہوئے برہم، اس کو انتہائی بڑے ایشیائی۔ اسی کو مٹھا سمجھتے ہوئے برہم، "اہم کچھ اسے گناہ کیا تھا۔ اگر ہیں تو یہ کھلی صورت میں۔ اسی کو انتہائی بڑے ایشیائی۔ اسی کو مٹھا سمجھتے ہوئے برہم، "اہم کچھ اسے گناہ کیا تھا۔ اگر ہیں تو یہ کھلی صورت میں۔

(c) میں بیٹھا، پہتلا لگا وہاں پھول، کہیں ہے۔ وہاں وہاں کھا۔ وہاں وہاں کھا۔ وہاں وہاں کھا۔
STRUCTURES:
Lessons in Patterns

Pattern - 1

This what is What is this?
This book is This is a book.
That what is What is that?
That table is That is a table.

1. Note that the position of the interrogative pronoun वी (what) in the question form is the same as that of the noun (विउँप्त अर भेँ) in answer.
2. The verb comes at the end of a Panjabi sentence.
3. Panjabi has no articles for a, an, the.

[Introduce other nouns in place of विउँप्त, book, or भेँ, table].

VOCABULARY

रेख्लाइट्त्र, door  बुझी f., chair
बाँध, roof, ceiling वचाण, paper
लीहाड़ f., wall धिभादर f., pencil
घाटी f., window वसल्फ f., pen
दराम, floor टेल्फ f., inkpot
भसमवंती f., shelf बाग्मी f., copy-book.

किर वी रे? किर बाँध रे। किर बुझी रे। किर वाताल रे।
किर अभभादी रे। किर दराम रे। किर वसल्फ रे। किर किर वी रे? किर बाँध रे।
किर दराम रे। किर धिभादर रे। किर वाताल रे। किर बाग्मी रे। किर टेल्फ रे। किर बुझी रे।

किर वी रे? or किर वी रे? is a useful sentence. You can get words from any person for anything by putting such a question.
Pattern - 2

What (is it that) it book is. Is it a book?

Yes please, this book is. Yes please, it is a book.

What (is it that) that man not is. Is that not a man?

Please no (no please), that man not is.

Both the above questions can be expressed without the interrogative word वो, the sense of interrogation being conveyed by the same intonation (rising at the end).

Note the position of ना, not. It comes immediately before the verb. ना is pronounced as nā, i.e., -h-is a tone.

Compare the place of वो in pattern 1 with that in pattern 2. When it begins a sentence, it is not translated into 'what'.

There is an interesting difference between English and Panjabi expressions of reply in such contexts. In English, in reply to 'Is it not a book'?, you say, "No, it is not a book., but in Panjabi we may say, "(जी)", yes, वो बिगदग ना न जी?

When respect is not meant in the reply, ना is omitted.

[Introduce other nouns in place of बिगदग and आसभी].

Vocabulary

आं, जी, yes

ना, please

ना, no, not

पहुँच, house, home

स्कूल, school

हस्पताल, hospital

स्टेशन, (Rly.)station

बाजार, market

वो बिगदग ना जी? वो बिगदग स्कूल जी? जी, बिगदग आसभी. ना, ना, बिगदग स्कूल जी. ना, ना, बिगदग बाजार जी. ना, बिगदग आसभी.
**Structures**

**Pattern - 3**

**Singular-Plural**

<table>
<thead>
<tr>
<th>Feminine</th>
<th>Masculine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing. ending in -á</td>
<td>sing. ending in -á</td>
</tr>
<tr>
<td>Pl. add -vā</td>
<td>pl. change - á to -e</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>भाई</th>
<th>भाईने</th>
</tr>
</thead>
<tbody>
<tr>
<td>बहू</td>
<td>बहूने</td>
</tr>
</tbody>
</table>

1. Panjabi has only two genders—masculine and feminine.
2. Note that the pronouns इस this, it, he, she, and इस that, it, he, she do not change in gender and number.
3. एस, are, is more common than उस which is rather pedantic.
4. Under a, we have feminine nouns and their forms; and under b, masculine nouns and their forms. The following rules may be noted —

[Introduce & decline other nouns in place of the above.]

All feminine nouns in this book have been indicated by f.
Also refer to 5.3
Pattern - 4
Adjectives

1. इस एक पलक ने दिखाया।
This a (one) table is

2. इस तीन गाड़ीने दिखाया।
That old house is

3. इस छह दीवार ने दिखाया।
That old pen is

4. इस चार गायने दिखाया।
That old servant

1. Attributive adjectives are placed immediately before nouns as in English.

2. Adjectives ending in -ा (mas.) change in number and gender, as in No. 2 above.

3. Adjectives other than those ending in -ा and cardinal numbers do not change in number and gender.

Vocabulary

| एक, one     | नया, new     |
| दो, two     | वृद्ध, old    |
| तीन, three  | सुंदर, clean  |
| चार, four   | गंगा, dirty   |
| पाँच, five  | बुजुर्ग, young |
| माघ, old.   |
STRUCTURES

Pattern - 5

Attributive & Predicative Adjectives

(a) With pattern 1.

- ਇਸ ਪੇਨ ਮੈਂ ਹਨੀ। ਇਸ ਪੇਨ ਮੈਂ ਹਨੀ, This pen is mine.
- ਇਸ ਪੇਨ ਆਪਣੀ ਹੀ ਹਨੀ। ਇਸ ਪੇਨ ਆਪਣੀ ਹੀ ਹਨੀ, This pencil is yours.
- ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ। ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ, This pen is old.
- ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ, This is my old pen.
- ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ, This pen of mine is old.
- ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ, This old pen is mine.

Plural ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ। ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ। ਇਸ ਪੇਨ ਵਾਲੀ ਤਰੀਕੀ ਹੀ ਹਨੀ। Etc.

(b) With pattern 2.

- ਬੀ ਇਸ ਹਾਊਸ ਵਾਲੂ ਹੈ ? Is it my house?

Attr. ਆਪਣੇ ਨੀ (ਨੀ ਜਨ), ਇਹ ਇੱਕ ਵਾਲੂ ਹੈ।

Yes please, this is your house.

Pred. ਨੀ ਨੀਜਾਂ, ਇਹ ਵਾਲੂ ਇੱਕ ਨੀਜਾਂ (ਨੀ)।

No sir, this house is not yours.

- ਬੀ ਇਹ ਕਫ਼ ਪੁਰਾਣ ਹੈ ? Is this house old (Predicative).

ਅਤੇ ਨੀ (ਨੀ ਜਨ), ਇਹ ਕਫ਼ ਪੁਰਾਣ ਹੈ। Yes sir, this house is old.

Plural ਇਹ ਕਫ਼ ਪੁਰਾਣੇ ਹੈ ਜਿਨ੍ਹਾਂ ਤਰੀਕੀ।

The order of attributive and predicative adjectives in a Panjabi sentence is the same as in English. But remember that Panjabi adjectives, if they end in -ਅ (not cardinal numbers), change in gender and number; as, e.g.

- Mas. Sing. ਬੇਤਾ, Mas. Pl. ਬੇਤਾ
- Fem. Sing. ਬੇਵੀ, Fem. Pl. ਬੇਵੀਆਂ

[Make more sentences using the following attributively and predicatively].

Vocabulary

ਨੋਹ, six
ਮੇਡੀ, seven
ਕੁਤਾਰ, high
ਟਾਲ, tall, long
Eight, low
Nine, small, short
Ten, big
My, mine

Additional vocabulary

Nouns

<table>
<thead>
<tr>
<th>English</th>
<th>Panjabi</th>
</tr>
</thead>
<tbody>
<tr>
<td>'jan, engine</td>
<td>जीजी</td>
</tr>
<tr>
<td>'uglí, finger</td>
<td>गुड़ी</td>
</tr>
<tr>
<td>'sarak, road</td>
<td>डूंग</td>
</tr>
<tr>
<td>'sábañ, soap</td>
<td>नाई</td>
</tr>
<tr>
<td>Havá, air</td>
<td>धङ्ङ</td>
</tr>
<tr>
<td>'kaprá, cloth</td>
<td>पाठी</td>
</tr>
<tr>
<td>'chával, rice</td>
<td>बिजनी</td>
</tr>
<tr>
<td>'chitā, bird, sparrow</td>
<td>'चिप्पी</td>
</tr>
<tr>
<td>'chija, thing</td>
<td>मिटी</td>
</tr>
<tr>
<td>'jägal, forest</td>
<td>रात्त f.</td>
</tr>
<tr>
<td>'roṭi, bread</td>
<td>बेटी f.</td>
</tr>
</tbody>
</table>

Adjectives

<table>
<thead>
<tr>
<th>English</th>
<th>Panjabi</th>
</tr>
</thead>
<tbody>
<tr>
<td>'hará, green</td>
<td>खाँचा</td>
</tr>
<tr>
<td>'kálá, black</td>
<td>'पक्का</td>
</tr>
<tr>
<td>'gorá, white, fair</td>
<td>'टायर, strong</td>
</tr>
<tr>
<td>(person)</td>
<td>अँगर</td>
</tr>
<tr>
<td>'chitta, white</td>
<td>मूल्ला</td>
</tr>
<tr>
<td>'nìla, blue</td>
<td>'भाईरा</td>
</tr>
<tr>
<td>'pilá, yellow</td>
<td>'मारा</td>
</tr>
<tr>
<td>'bhúrá, brown</td>
<td>मार</td>
</tr>
<tr>
<td>lál, red</td>
<td>'निक्का</td>
</tr>
<tr>
<td>tāg, narrow</td>
<td>खुला</td>
</tr>
</tbody>
</table>

Teach Yourself Panjabi
Pattern - 6

Imperative (Command)

\[ \text{you go} \quad \text{go} \quad \text{you go} \quad \text{go} \]

(Sing.) (Pl.)

1. तू, like 'thou' in English, is a familiar form. Foreigners should avoid this form.

2. The plural form [उम्मी] चढ़े is used for singular as well as for plural, exactly as in English. उम्मी is honorific and plural, too.

3. चढ़ is, in fact, the root form which is used as imperative 2nd person singular. Here, too, Panjabi and English treatment is similar.

4. Note that we can use the verb without the pronoun in imperative mood, as in English. The pronoun is used for emphasis.

Vocabulary

\[ \text{get up} \quad \text{pl. get up} \]
\[ \text{sit} \quad \text{pl. sit} \]
\[ \text{go} \quad \text{pl. go} \]
\[ \text{read} \quad \text{pl. read} \]
\[ \text{go} \quad \text{pl. go} \]
\[ \text{come} \quad \text{pl. come} \]
\[ \text{write} \quad \text{pl. write} \]
\[ \text{give} \quad \text{pl. give} \]
\[ \text{do} \quad \text{pl. do} \]


You remember that the verb in a Panjabi sentence comes at the end.

The negative is expressed by ना put before the verb—र भठ।

But for emphasis ना is used after the verb—ना भठी, do not go.

Pattern - 7

Infinitive

Cf. Pattern 5.

किसी चढ़ा वैभ दे।

to write good work is

To write is a good work.
It is good to go home.

To do work is easy.

Not to read a book is not a good work.

1. Root plus -ट is the infinitive form. In dictionaries, verbs are given in their infinitive form, and we can say that the root is obtained by eliminating -ट at the end.

2. If the root ends in -ट, -ड or -ड, the infinitive termination is -ट. This is phonetically more convenient. Thus, पढ़ता, to read, बढ़ता, to do, सुनता, to hear.

3. The verbal phrase with infinitive follows the ordinary rule of keeping the verb (i.e. the infinitive) at the end. Compare —

Eng. to go home, Panj. घर स्थान गया।
Eng. to do a good work, Panj. वर्ग वर्ग या।

4. The place of not, is the same as in English.

5. The infinitive often serves the purpose of the imperative.

Examples —

you home to go. You go home.

Do not go to school.

Sit in the house.

VOCABULARY

to eat मेंटा
to drink पीटा
to see देखता
to run दौड़ता
to smile माँगता
to weep झेंटा
to sleep मेंटा
to wake up सुनता
to read बढ़ता
to write हिघटा
to listen मङटा
to touch झुर्गटा.

Roots end in a consonant or in -अर, -घी, -छि, -छे, -अे, -चे, -ौ।
Pattern - 8

What is he doing? or, What does he do?

He is reading, he rises, he sits; he is doing work; he is reading a book.

1. We find that the present tense (mas, sing.) is formed by adding -ा to the root, and supplementing it with sing. े or pl. रह।

2. But, if the root ends in a vowel, the latter is nasalized; as: गाता goes; पीता, drinks; लेता, takes; देता, gives; चूल्ला, touches; बैठा, weeps; सोता, sleeps.

3. If the root ends in -ा, we have a u-glide optionally. as गाता, sings, or देता, sings.

4. In fact, in these cases -ा is a present participle form; and because participles behave like adjectives, the form is declined in gender and number. See pattern 4 also.

Masc. sing. -ा बोला बोले उठ।
the child speaks. the dog walks. a he-sparrow sings.  

Masc. pl -e बोलता बोलते उठ।
what do doctors say? 
साहु तरी बनते उठ।
Sādhus do not fear.

Fem. sing. -ि बोली बोली उठ।
what does a female child say? A bitch runs. 
िझी बांधी उठ।
A she-sparrow sings.

Fem. pl. ती बोलती बोलती उठ।
Girls dance. 
Mothers do work.

5. Note that in the present tense, the auxiliary verb ends the sentence and has no gender.

6. When an assertion is made, or a natural fact stated, the
English words *is* and *are* rendered by ਹੁਣਾ ਹੁਣਾ, ਹੁਣਦੇ ਹੁਣਦੇ, etc., as ਹੁਣਦੇ ਹੁਣਦੇ, ਹੁਣਦੇ. A dog is ugly; ਕੁੱਛ ਕੁੱਛ ਖੁਲਾਸੀ ਖੁਲਾਸੀ, mothers are good.

7. ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ? ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ? ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ? ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ? are useful sentences. By asking such questions, the learners can get any number of verbs from native speakers.

**Vocabulary**

ਰੋਸ਼ਨਾ, male child
ਰੋਸ਼ਨੀ, female child
ਰੋਸ਼ਨੀ, dog
ਰੋਸ਼ਨੀ, bitch
ਰੋਸ਼ਨੀ, he-sparrow
ਰੋਸ਼ਨੀ, she-sparrow
ਰੋਸ਼ਨੀ, to become, to be
ਰੋਸ਼ਨੀ, to speak
ਰੋਸ਼ਨੀ, to say
ਰੋਸ਼ਨੀ, to walk
ਰੋਸ਼ਨੀ, to sing
ਰੋਸ਼ਨੀ, to fear
ਰੋਸ਼ਨੀ, to run
ਰੋਸ਼ਨੀ, to dance.

**Pattern - 9**

Present Tense — 1st and 2nd Persons

Mas. sing. ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ?
I what doing am
You bathing are

Fem. sing. ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ?
What am I doing?
You are reading.

Mas. pl. ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ?
What do we do?
You are going home.

Fem. pl. ਹੁਣ ਵੀ ਬਜਾਰ ਹੈ?
What are we (ladies) doing?
You (ladies) are walking.

1. In English ‘we go’ or ‘you go’, the gender is not clear; but in the Panjabi form, gender is made clear in the participle. Hence the declension of the verbal form according to gender is very significant and essential. But it is not difficult.

2. The participle changes with gender and number, and the auxiliary verb with number and person.
3. The following are the forms of the auxiliary verb, ਹੂਂ, to be, in present tense—

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd per.</td>
<td>ਹੂ</td>
<td>ਹੂ (ਹੂ)</td>
</tr>
<tr>
<td>2nd per.</td>
<td>ਹੋ</td>
<td>ਹੋ</td>
</tr>
<tr>
<td>1st per.</td>
<td>ਹੋ</td>
<td>ਹੋ</td>
</tr>
</tbody>
</table>

4. The auxiliary forms, above, also show ‘existence’ — he is a boy ਹੋਂ ਭੁੱਗਰ ਹੈ। you are good, ਹੋਂ ਚੇਲਗਾ ਹੈ; ਹੋਂ ਚੇਲੀ ਹੈ। I am a doctor, ਹੋਂ ਬੋਦਾ ਹੈ; etc.

[SUBSTITUTE OTHER MAIN VERBS IN THE MODEL SENTENCES]

**Vocabulary**

<table>
<thead>
<tr>
<th>ਹੋਂ</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਹੋਂ we</td>
<td>ਹੋਂ to sink, to be drowned.</td>
</tr>
<tr>
<td>ਹੋਂ to bathe</td>
<td>ਹੋਂ to ask</td>
</tr>
<tr>
<td>ਹੋਂ to ask</td>
<td>ਹੋਂ to quarrel</td>
</tr>
<tr>
<td>ਹੋਂ to think</td>
<td>ਹੋਂ to stop</td>
</tr>
<tr>
<td>ਹੋਂ to swim</td>
<td>ਹੋਂ to stay, to stop</td>
</tr>
</tbody>
</table>

**Pattern - 10**

The Object

ਹੋਂ ਵੀ ਧਾਰਿਆ ਹੈ? 
You what eat  
ਹੋਂ ਬਦੇ ਧਾਰਿਆ ਹੈ।
I bread am eating.

1. You know the general principle that the verb in a Panjabi sentence comes at the end of a sentence. It means that the object must
come before it.

2. In the last sentence above, the order is:

Subject (preceded by its adjective), Object (preceded by its adjective) and verb ending in its auxiliary.

[STUDY THE FOLLOWING TRANSITIVE VERBS AND USE THEM IN SENTENCES USING OBJECTS GIVEN IN COLUMN 2.]

Vocabulary

<table>
<thead>
<tr>
<th>Panjabi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਕਟਾਂ</td>
<td>to eat</td>
</tr>
<tr>
<td>ਬਿਨੀਸਟਾ</td>
<td>to buy</td>
</tr>
<tr>
<td>ਸੇਟਾਂ</td>
<td>to sell</td>
</tr>
<tr>
<td>ਹੇਟਾਂ</td>
<td>to give</td>
</tr>
<tr>
<td>ਹੇਟਾਂ</td>
<td>to take</td>
</tr>
<tr>
<td>ਬੇਟਾਂ</td>
<td>to cut</td>
</tr>
<tr>
<td>ਹੱਲਾਂ</td>
<td>to catch,</td>
</tr>
<tr>
<td>ਕੱਹੜਾਂ</td>
<td>to take hold of</td>
</tr>
</tbody>
</table>

Also Compare Panjabi and English structure in—

ਮੇਂ ਵਰਤਮ ਦੇ, give my pen (pattern 6); ਮੇਰੀ ਵਰਤਮ ਦੇ, (you) read the book (pattern 6); ਦੀਰੀ ਵੀ ਵਰਤਮ ਦੇ ? What does he do (pattern 8); ਮੇਰੀ ਵਰਤਮ ਦੇ, mothers do work (pattern 8).

REVISION: Patterns 1-10

4.2 Nouns

A. Masculine

<table>
<thead>
<tr>
<th>Panjabi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਅਗੁਰ</td>
<td>grape</td>
</tr>
<tr>
<td>ਅਖੱਬ, amb, mango</td>
<td></td>
</tr>
<tr>
<td>ਅਤਨਾਰ, pomegranate</td>
<td></td>
</tr>
<tr>
<td>ਅਫਸਰ, officer</td>
<td></td>
</tr>
<tr>
<td>ਆਦਮ, man</td>
<td></td>
</tr>
<tr>
<td>ਸਕੁਲ, school</td>
<td></td>
</tr>
<tr>
<td>ਤੇਸ਼ਾਨ, (Rly.) station</td>
<td></td>
</tr>
<tr>
<td>ਚਿਰਾ, he-sparrow</td>
<td></td>
</tr>
<tr>
<td>ਹੱਤ, roof, ceiling</td>
<td></td>
</tr>
<tr>
<td>ਤਾਕਾਲ, 'dákkháná, post-office</td>
<td></td>
</tr>
<tr>
<td>ਦਾਕਤ, doctor</td>
<td></td>
</tr>
<tr>
<td>ਦਰਵਾਜ਼ਾ, door</td>
<td></td>
</tr>
<tr>
<td>ਨੁਕਾਰ, servant</td>
<td></td>
</tr>
<tr>
<td>ਫਰਾਸ਼, floor</td>
<td></td>
</tr>
<tr>
<td>ਫਲ, fruit</td>
<td></td>
</tr>
</tbody>
</table>
The plural of masculine nouns ending in -á is formed by substituting -e for -á.

B. Feminine

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>अभिभवी</td>
<td>al'mári, shelf</td>
</tr>
<tr>
<td>मवत्ती</td>
<td>sabzí, vegetable</td>
</tr>
<tr>
<td>वक्त्र</td>
<td>kalam, pen</td>
</tr>
<tr>
<td>वत्ती</td>
<td>kábí, exercise book</td>
</tr>
<tr>
<td>बिउसक</td>
<td>ki'táb, book</td>
</tr>
<tr>
<td>बैंडी</td>
<td>'kutti, bitch</td>
</tr>
<tr>
<td>बुतमी</td>
<td>'kursí, chair</td>
</tr>
<tr>
<td>बुज्जी</td>
<td>kuri, girl</td>
</tr>
</tbody>
</table>

The plural of feminine nouns is formed by adding -í. But, if a word ends in -á, a ए—glide is inserted before -á, as in महौं मावां, mothers.

4.3 Verbs

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>अभिरू</td>
<td>ákhná, to say</td>
</tr>
<tr>
<td>टुठर</td>
<td>uthná, to get up</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>sunná, to hear</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>sochná, to think</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>saúná, to sleep</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>hasná, to smile, to laugh</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>honá, to be</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>kahiná, to say</td>
</tr>
<tr>
<td>ग्रहर</td>
<td>katná, to cut</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>टुठर</td>
<td>turná, to walk</td>
</tr>
<tr>
<td>टुठर</td>
<td>ārná, to fear</td>
</tr>
<tr>
<td>टुठर</td>
<td>dhbhná, to sink, to be drowned</td>
</tr>
<tr>
<td>टुठर</td>
<td>ārná, to swim</td>
</tr>
<tr>
<td>टुठर</td>
<td>dená, to give</td>
</tr>
<tr>
<td>टुठर</td>
<td>dāmná, to run</td>
</tr>
<tr>
<td>टुठर</td>
<td>dhoná, to wash</td>
</tr>
<tr>
<td>टुठर</td>
<td>nachná, to dance</td>
</tr>
<tr>
<td>टुठर</td>
<td>nháná, to bathe</td>
</tr>
</tbody>
</table>
If you omit -र, you get the root. The infinitive as well as the root serves as imperative (command). If we add -ो to the root, we get plural form of imperative which is also used to signify singular. If we add -र to the root, nasalizing the vowel if it is then final, we get present participle which is declinable in gender and number—mas. sing. -र, mas. pl. -स, fem. sing. -नी, fem. pl. -नी।

[MAKE ROOTS, IMPERATIVES AND PRESENT PARTICIPLES FROM EACH OF THE ABOVE INFINITIVES].

For the form of the auxiliary उंटर, to be, in present tense, see under pattern 9.

4.4 Other Parts of Speech

A. Adjectives

<table>
<thead>
<tr>
<th>अंक</th>
<th>सन्दर्भ</th>
<th>संस्करण</th>
</tr>
</thead>
<tbody>
<tr>
<td>एक्शन</td>
<td>अच्छा, अच्छा</td>
<td>तेरा, तुम्हारा</td>
</tr>
<tr>
<td>उच्च</td>
<td>उच्चायु</td>
<td>नव, नवायु</td>
</tr>
<tr>
<td>सफेद</td>
<td>सफेद</td>
<td>साल, सालायु</td>
</tr>
<tr>
<td>गदा</td>
<td>गदा</td>
<td>धारा, धारायु</td>
</tr>
<tr>
<td>छोटा</td>
<td>छोटा</td>
<td>मेरा, मेरायु</td>
</tr>
<tr>
<td>मृत्यु</td>
<td>मृत्यु</td>
<td>लंबा, लंबायु</td>
</tr>
</tbody>
</table>

Adjectives ending in -ा take -e in plural, -i in fem. sing. and -ī in fem. pl., thus, मेंरा, मेंरे, मेंरी, मेंरी।

Cardinal numerals—एक्शन ik, one; दो do, two; तीन tin, three; चार chár, four; पाँच pāj, five; छह chhe, six; सात sat, seven; अष्ट aṯī, eight;
B. Pronouns

I, thou, he, she, it, they, this, these.

The pronouns have no gender.

C. Indeclibles

Adverbs — रात, रात्रि, नाट, not.
Interjections — ये हां, नात, yes; सी जी, please; रात्रि, नाट, no.

4.5 Text A

He (it, she) is. He (it, she) is not (there). He (she) is not at home. It is a window. This is a high chair. This pen is not yours. Those bananas are good. My children are big (grown up). Your new exercise books are good. That young doctor is new. Your feet are dirty. These two girls are small.

4.6 Text B

(You) sit. I do work. What are you doing? I am eating an orange.
4.7 Text C

A boy gets up, takes bath, does work, reads, writes.
He touches the book, grasps, sees, takes (it).
The servant buys new chairs, sells old tables.
The doctor makes the papers dirty, thinks, smiles.
Girls go home, do work, dance (and) sing. Female children eat vegetable fruit.
Male children take bananas.

Pattern - 11

Compare with pattern 1.

a. ਹੀ ਵੇਟ ਹੀ?
He who is  ਵੇਟ = Who.
He doctor is.
He is my brother.

The reply to ਹੀ ਵੇਟ ਹੀ? can be simply 'ਬਰਹ ਹੀ' or 'ਬਰਾਏ ਹੀ'!
So ਵੇਟ of the question is just replaced by the name of a person.

b. Q. ਹੀ ਵੇਟ ਸਾਂਗ ਹੀ?
He who goes  Who goes (there)?
A. में बड़ी।
my brother. Or
में बड़ी सांड़ खे। Here बड़ी will be stressed.
My brother goes (is going).

[Introduce other verbs in questions of B type & introduce suitable nouns in reply].

Vocabulary

| सिर | barber | बर्तन | brother |
| सिर्फी | cobbler | बड़ी | brother |
| स्कार्थरर पु | shop-keeper | फेरी | sister |
| स्कार्थरर | clerk | भाग | mother |
| स्कार्थरर | sweeper | चित्र | father |
| वेंट | Who? | चाँद | uncle, father's |
| सात | younger brother. |

बर्तन does not change its -ा into -े in plural or oblique form.

Pattern -12 A

किसका घर है?
This whose of house is Whose house is this?
किसका बर्तन है?
It is cobbler's house.

Note 1. किस्म is the oblique form of वेंट, i.e. the form ready to receive any postposition (see next three patterns for postpositions), घर, of, is a postposition, showing possession. What is a preposition in English is a postposition in Panjabi.

2. बर्तन makes possessive adjective of the noun or pronoun which precedes it. Thus, बर्तन घर=whose; ठंबढ़ घर=wooden (lit. of wood); ठंबढ़ बर्तन=of iron; बर्तन बर्तन= cobbler's.

3. Note the relationship between the possessor and the possessed and also the word-order. If we translate all such word-groups into possessive case (with apostrophe's) in English, the word-order would be easily understood.
4. On the pattern of ਤਸਾਨਾ, we can form possessive cases of other 3rd person pronouns ਦਿੱਤਾ, ਦਿੱਤਾ, ਦਿੱਤਾ, ਦਿੱਤਾ।

5. ਲਾਏਂ ਲਾਏਂ is a sign of possessive adjective, and we know that adjectives ending in -ਾ change in gender and number agreeing with the noun possessed.

Fem. sing. ਦਿੱਤਾ ਹੁਣਿਆ ਲੀ ਤੁਕਸੀ ਹੈ।
It wood's chair is.          It is a wooden chair.
Fem. pl. ਦਿੱਤਾ ਮੇਂਸੀ ਲੀ ਪੀਏਂਗ ਰੇਠ (ਜ਼ਜ)।
These are my books.
ਦਿੱਤਾ ਦੇਸਾ (ਦੇਸਾ) ਸੌਰਾਂ ਰੇਠ।
These are his inkpots.
Mas. sing. ਦਿੱਤਾ ਮੇਂ ਹੁੰਬਰੂ ਲੀ ਡੇੜ ਹੈ।
This is my house's roof.
This is the roof of my house.
Mas. pl. ਦਿੱਤਾ ਮੇਂ ਹੁੰਬਰੂ ਦੁੱਜੀ ਰੇਠ।
These are the doors of my house.
ਸੇਹਾ ਲਈ to ਮੇਂ ਲਾਏਂ (of I, my, mine)

**Pattern - 12 B**

**Postpositions ਢੂਂ, ਢੈਂ, ਢੇ**

ਢੂਂ, to            ਵਿਚੇ, where?        ਧੋਣਾ, horse  
ਢੈਂ, from         ਬਿੇਜਾਂ is a phonetic variant)     ਚੱਣੁ, knife
ਢੇ, on             ਅਨਗਤ, to beat.

ਪੋਂਡੇ ਢੂਂ ਪਾਟੀ ਢੇ
horse to.  water give.
ਸੇਹਾ ਢੂਂ ਸ਼ਾਬਦਤਰੰ ਢੇ?
I whom to knife strike.
ਬੋਚੇ ਢੈਂ ਸ਼ਾਬਦਤਰ ਢੇਂ
Child from knife not take.

Give water to the horse.
Whom do I stab the knife?
Do not take the knife from the child.
It is to be reminded that all postpositions must follow an oblique form of the noun or pronoun they govern. The oblique forms are detailed below—

### a. Nouns:

<table>
<thead>
<tr>
<th>Nouns ending in  -ा</th>
<th>Masculine</th>
<th>Feminine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing.  -ा  &gt; -े</td>
<td>no change रेवर</td>
<td>Sing. no change बृजी, विनाश</td>
</tr>
<tr>
<td>Pl.    -ा  &gt; -िा</td>
<td>add. -ा, रेवर</td>
<td>Pl. ordinary plural form बृजीभं, विनाशं</td>
</tr>
</tbody>
</table>

Thus we get प्रेषिे ठूँ, प्रेषिभं ठूँ, बृजी ठूँ, बृजीभं ठूँ।

### b. Pronouns:

<table>
<thead>
<tr>
<th>3rd. per. sing.  प्रिंम, प्रिंम, प्रिम—प्रिम डै, प्रिमठूँ, प्रिम</th>
<th>3rd. per. pl.  प्रिम, प्रिम, प्रिम — प्रिमठूँ, प्रिम प्र, प्रिम प्र</th>
<th>2nd. per. sing.  प्रेषिे, प्रेषिे, प्रेषि—प्रेषिे ठूँ, प्रेषिे प्र, प्रेषिे प्र</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd. per. pl. प्रेषि—प्रेषि डै, on you.</td>
<td>1st per. sing. प्रेषि, प्रेषि—प्रेषि डै, to me, प्रेषिे, from me.</td>
<td>1st per. pl. प्राम—प्राम ठूँ, प्राम प्र, प्राम डै</td>
</tr>
<tr>
<td>प्राम ठूँ is economized in प्रामठूँ, which is more common.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Pattern - 12 C

The postpositions

- प्राम with रुप pen-knife
- प्राम from ह्री f. knife
- प्राम for चभृच f. spoon
- प्राम in लग्जर to keep
- प्राम near प्रामठर to ask
- प्राम from near लस्टर to cut.
1. मे हु राना बसा गृह।
   I knife with cut.
   I cut with a knife.

2. तुम विल सभी हुड़ते ते?
   You what for ask?
   What do you ask for?

3. मे प्रदे वाँ वडी रा राह।
   Me from knife not take.
   Do not take the knife from me.

4. स्पोन्न हड़ते बेठ गई।
   Spoon him (her) near keep.
   Keep the spoon near him (her).

Note 'the' full form of postpositions is दे राना, दे राना, दे राना,
दे विल, दे बेठ, दे बेठ, as in sentence No. 3 above. 'दे' is, sometimes,
omitted after nouns or pronouns for the sake of economy of effort,
and this form is getting more popular.

You know that the 1st person possessive case is मे रा, my, and
2nd person दे रा, thine (not मे रा or दे रा). In pl. भुरा रा becomes महुरा,
our, and भुरा रा becomes भुरा रा and even भुरा रा, your, yours.

Pattern - 12 D

Postpositions

दे विल (देव), दे उठा, दे भांजो, दे फिंटे, दे फिंटे (भजज)
   दे प्रभुर, दे अंत, दे वज, दे तेड़े

विल over, on
विल on
उठा below
भांजो in front
फिंटे behind

The same words (without दे) can also be used as adverbs.

Compare —

<table>
<thead>
<tr>
<th>Postposition</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. मे प्रदे विल (देव) बेठ।</td>
<td>विल नाग।</td>
</tr>
<tr>
<td>Put (it) on the table.</td>
<td>go up.</td>
</tr>
<tr>
<td>2. मे प्रदे फिंटे ता आफिट।</td>
<td>फिंटे उठ।</td>
</tr>
<tr>
<td>Do not come behind me.</td>
<td>move/get behind.</td>
</tr>
</tbody>
</table>
3. बहे दे भट्टज/भाटज वी दे?
What is there inside/outside the room?

4. डूंग भाट रे भाटज घाट रे।
he sits in front of the house.

5. में ल्याइले ते तेज़ बुद्धिमानं उद्यान नं।
I keep chairs near the rooms.

No further comments are needed, as it is not a different pattern.
Only the postpositions are different.

**Pattern - 12 E**

Adjectives in oblique form

- खुब पेषे दूरे दा चेड़ा दे।
This is my child's shirt.

- हेंग धिकटे भीतरे दे ल्याय ल्याय दे।
He has been working since the last month.

- हेंग घड़ड़ा भागी जली विच दे।
His office is in the next street.

- आम्हे मुख्यीमं नॊन निकट धड़ रुवीं दे।
Common people have no knowledge of it.

- पाँच भवान दे भाजी भाजी दे।
A cow is sitting in front of the brick-built house.

- सेतीमात्र ताढ़ीमात्र दिल्ल मिळीमं भेंटंत नंदीमं उठ।
In wide streets all motor-cars go.

- मुरातिमात्र बयातिमात्र तांब आवामी चेंजा चढ़ाव दे।
With beautiful clothes a man looks fine.

- तकतुत वेलिमात्र हाट एल्डिमात्र दे ल्याय ल्याय दे।
The labourer works (has been working) for some days/weeks.

See pattern 12 B.

There is nothing peculiar about the forms of adjectives of nouns which are followed by postpositions. If they end in -á, they must change in gender and number according to the gender and number of the nouns they qualify. This is, of course, unknown in English.
**Vocabulary**

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>चेहरा</td>
<td>shirt</td>
</tr>
<tr>
<td>विड्डचा</td>
<td>last</td>
</tr>
<tr>
<td>महीना</td>
<td>month</td>
</tr>
<tr>
<td>पौर्णिमा</td>
<td>brick-built, ripe (fruit)</td>
</tr>
<tr>
<td>दिन</td>
<td>day</td>
</tr>
<tr>
<td>वाँचा</td>
<td>mud-built, unripe (fruit)</td>
</tr>
<tr>
<td>वर्ष</td>
<td>year</td>
</tr>
<tr>
<td>निकटका</td>
<td>next</td>
</tr>
<tr>
<td>महीना</td>
<td>month</td>
</tr>
<tr>
<td>विड्डचा</td>
<td>wide</td>
</tr>
<tr>
<td>मंजिला</td>
<td>office</td>
</tr>
<tr>
<td>मंजिला</td>
<td>whole, all</td>
</tr>
<tr>
<td>साइती f.</td>
<td>street</td>
</tr>
<tr>
<td>बेटे</td>
<td>a little</td>
</tr>
<tr>
<td>ज्ञान</td>
<td>knowledge</td>
</tr>
<tr>
<td>बेटे</td>
<td>a few</td>
</tr>
<tr>
<td>सजना</td>
<td>looks lit. applies</td>
</tr>
</tbody>
</table>

**Pattern - 13**

**Past Tense — (a)**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Masc.</strong> इन दिन, he came</td>
<td>इन दिन, they came</td>
</tr>
<tr>
<td>इन वांच, you ran</td>
<td>इन दिन, you ran</td>
</tr>
<tr>
<td>इन मुहर, I slept</td>
<td>इन दिन, we slept.</td>
</tr>
<tr>
<td><strong>Fem.</strong> एट आपी, the sister came</td>
<td>एट आपी, the sisters came</td>
</tr>
<tr>
<td>एट राउती, the girl ran</td>
<td>एट आपी, the girls ran</td>
</tr>
<tr>
<td>एट मुंडी, the female</td>
<td>एट आपी, the female</td>
</tr>
<tr>
<td>child slept</td>
<td>babies slept.</td>
</tr>
</tbody>
</table>

1. Note that in each of these cases, the verb is intransitive.
2. The subject is in its ordinary form—see patterns 8 and 9.
3. The past tense is, in fact, past participle in form. And we know that a participle, like an adjective, ending in -ा is changed to -e in masc. pl., -i in fem. sing. and -i in fem. pl. Thus इन मुहर, he slept; इन मुहरे, they slept; इन मुंडी, she slept; इन मुंडी, they (fem.) slept.
4. The normal or most common ending of masc. sing. is -iá, added to the root, as in आपी, (he) came; टेंजिता, (he) ran; तन्द्राता, (he) woke up; शहदू, (he) walked; दस्तिता, (it) rang; वैदिता, (he) sat; टिछिता, (he) got up; etc.
5. There are certain other categories, in one of which comes मूर्णा, slept. A list is attached in the next section 5.10.
6. ना... not, immediately precedes the verb, as usual, मैं ना... शुरू, I did not sleep; ना... रे... रे... the girls did not run. Of course, the Panjabi construction is easier.

**Vocabulary**

**More intransitive verbs**

- खेलता, खेलता, to play
- डूबता, to fall
- सवार, to ring
- टूटता, to break
- बॉक्स, to jump
- पहुँचता, to reach
- गिरता, to fall down

- बैठना, बैठना, to stay, to live
- ज्ञाता, to dance
- सिखना, to be seen
- जाना, to be
- सीता, to live, to be alive
- इंचना, to escape, to remain
- ठीकना, to stop.

**Pattern - 14**

**Past Tense—(b)**

(a) मैं/ते/ते [लेज] [पढ़] पढ़ता

I⁄you/he [by] [lesson] listened.

- पढ़ा... मुझे mas. pl.
- पढ़ा... लिस्टेड lessons
- पढ़ा... लिस्टेड the word
- पढ़ा... पढ़ा f. pl.
- पढ़ा... पढ़ा words.

बैठना/बैठना [लेज] [पढ़] पढ़ता

We⁄you⁄they listened a lesson.

- पढ़ा... मुझे
- पढ़ा... लिस्टेड lessons
- पढ़ा... लिस्टेड the word
- पढ़ा... लिस्टेड words.

(b) मैं/ते/ते or बैठना/बैठना [लेज] [पढ़] पढ़ता दू... दूरीभा

I⁄you/he or we⁄you⁄they told the doctor.

- पढ़ा... मुझे or पढ़ा... पढ़ा [लेज] [पढ़] पढ़ा... दूरीभा.

I⁄you/he or we⁄you⁄they told the mother.

- पढ़ा... मुझे or पढ़ा... पढ़ा [लेज] [पढ़] पढ़ा... दूरीभा.

I⁄you/he or we⁄you⁄they told the doctors.

- पढ़ा... मुझे or पढ़ा... पढ़ा [लेज] [पढ़] पढ़ा... दूरीभा.

I⁄you/he or we⁄you⁄they told the mothers.

1. When the verb is transitive, we have a passive construction, and the verb has no concord with the subject.
2. If no object is expressed or if the object is followed by a
postposition दूर or any other, then the verb is masculine singular in
form irrespective of the gender, number or person of the object, as the
first sentence under (a) or as all the sentences under (b). The verb
here is impersonal.

3. If the object is without a postposition, then the verb agrees
in number and gender with the object, as under (a).

4. क with subject is not very common in Panjabi.

Vocabulary

More transitive verbs

भित्ता, to meet वड्डा, to take out
चन्ता, to wish मीटा, to sew
श्रृङ्खला, to call दंड्डा, to divide, to distribute
भण्डार, to beat धंध्डा, to burn
घरगृह, to make ठट्टा, to keep
डेढ़ा, to leave पाँटूटा, to put, to put on.

Pattern - 15

Subjunctive

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person मैं बसू, I may do, if I do.</td>
<td>आमी भङ्ग, we may read, if we read.</td>
</tr>
<tr>
<td>2nd person तू किसे, you may write,</td>
<td>तूम फुटै, you may listen, if you listen.</td>
</tr>
<tr>
<td>if you write.</td>
<td>If you listen.</td>
</tr>
<tr>
<td>3rd person ते टे, he/she may</td>
<td>ते फुटै, they may get up, if they get up.</td>
</tr>
<tr>
<td>break, if he/she breaks.</td>
<td></td>
</tr>
</tbody>
</table>

1. Here we do not have a participle form. There is no change
with gender.

2. But the form is inflected in number and person.

3. The different meaningful terminations may be noted.

4. In fact, this form has a sense of futurity, and it can also be
called 'optative', as it expresses desire, requirement or purpose, besides
condition.

5. There is a र- glide after the root ending in a vowel, as in राघ्रे,
he may eat; मैं, you may sleep, पैठा, I may drink.

6. Among the tenses or moods in Panjabi, this is the only one in which a verb takes six varied forms.

INFLECT THE FOLLOWING VERBS IN SUBJUNCTIVE MOOD

VOCABULARY

मीटर, to sew
बत्तर, to take out
बत्तर, to tremble
बुर्टर, to open (intr.)
बुर्टर, to open (tr.)
बुर्टर, to leave

नाटर, to know
लीटर, to live
रचर, to dance
घटर, to burn (intr.)
घटर, to tie, to bind
रचर, to enter.

Pattern - 16

Future

Mas. मैं बैठूँ वैं वड़णगा, I shall do work tomorrow.
तू विजुग्याविजुग्य बिक्षेन्तुः, you will write a book/books.
चाचा/भाई/वुर्त हूँ उड़ेगा, uncle/he will pluck flowers.
भाई पता वैं वड़णगोः, We shall do work day after tomorrow.
उम्री विजुग्याविजुग्य बिक्षेन्तुः, you will write a book/books.
सनेचा/भायी/वुर्त हूँ उड़ेगाः, uncle/they will pluck flowers.

Fem. मैं भाऊ हूँ वैं वड़णगी.
तू विजुग्याविजुग्य बिक्षेन्ती.
माँ/भाई/वुर्त हूँ उड़ेगी.
भांजी/भाई/वुर्त हूँ उड़ेगी.
उम्री विजुग्याविजुग्य बिक्षेन्ती.
माँ/भाई/वुर्त हूँ उड़ेगी.

Notes : 1. -आ is another form (besides nouns, adjectives and participles) which ends in -ा. As such, it changes with number and gender. The change is simple and regular, as already explained.

2. -आ and its forms are added to the subjunctive forms. See 15 and also compare with pattern 17.

VOCABULARY

चाचा, uncle, father's younger brother  चाणी f., aunt
भाभा, uncle, mother's brother  भाभी f., aunt
Pattern - 17

More about auxiliaries

We have already learnt that the verb ता, to be, shows existence, and at the same time serves as an auxiliary, as in forming present tense. See pattern 9. It is therefore, very important to make oneself thoroughly familiar with these auxiliaries. We have detailed their forms in present tense. For past and other tenses, the following may be noted—

\[
\begin{align*}
\text{Past} & : \text{मे}/\text{उ} / \text{है} \quad \text{मी} & & \text{We/you/they were ill.} \\
\text{हा} & & \text{मी} & & \text{We/you/they were ill.} \\
\text{मी} & & \text{does not change with gender, number or person.}
\end{align*}
\]

\[
\begin{align*}
\text{Singular} & & \text{Plural} \\
\text{Also} & & \text{Also} \\
1\text{st per.} & & \text{मे} \text{ था} & & \text{हा} \text{ था} \\
2\text{nd per.} & & \text{उ} \text{ था} & & \text{ हा} \text{ था} \\
3\text{rd per.} & & \text{है} \text{ था} & & \text{ है} \text{ था}
\end{align*}
\]

Compare these forms with those for present tense— pattern 9.

There is difference of ज- and म- only, except in 3rd person singular.

\[
\begin{align*}
\text{Subjunctive} & : \text{may be} & & \text{मे} \text{ था} & & \text{हा} \text{ था} \\
2\text{nd per.} & & \text{उ} \text{ था} & & \text{ हा} \text{ था} \\
3\text{rd per.} & & \text{है} \text{ था} & & \text{ है} \text{ था}
\end{align*}
\]

\[
\begin{align*}
\text{Future} & : \text{will be} & & \text{Sing. add} \text{-ा for masc.} & & \text{-ी for fem.} \\
& & & \text{pl. add} \text{-ा for masc.} & & \text{-ी for fem.}
\end{align*}
\]

Compare मे बैठा मे, I am seated; मे बैठा मे, I was sitting; मे बैठा बैठे, if I be sitting; मे बैठा बैठना, I will be sitting; मे बैठा बैठे, if I were sitting.

बैठा is as good an adjective as जा, fat; पत्ता, thin; माफ़, simple; बांध, mean, base; विद्युम, unfortunate; बौटा, beautiful; etc., so far as function is concerned. USE THESE ADJECTIVES IN PLACE OF बैठा.
with verbs in past and future tenses and in subjunctive mood. You may also use nouns instead; as, ਧੀਰ ਫਲਾ ਮੀ, he was a doctor, etc. Also see patterns 18 and 19.

Pattern 18 - A

Extensions of Present Participle

ਦੀਰ ਦੇਖਣਾ । If he had seen (Past conditional)
ਦੀਰ ਦੇਖਣਾ ਜੈ । He sees, he is seeing (Present perfect)
ਦੀਰ ਦੇਖਣਾ ਮੀ । He was seeing (Past imperfect)
ਦੀਰ ਦੇਖਣਾ ਵੇਂਦੇ । He may be seeing (Conditional imperfect)
ਦੀਰ ਦੇਖਣਾ ਵੇਂਦੇ ਨੇ ਤੇ । He may be seeing (Presumptive imperfect)
ਦੀਰ ਦੇਖਣਾ ਨੇ ਵੇਂ ਸਰਾ ਕੀਮਤਾ । If he had been seeing (Past conditional continuous)

If he had feared, he would not have eaten fruit.

Why do you go to the shop?

Do not shut the door, somebody may be coming.

If I had been doing this work, then it would have been good.

What do boys wear? —dress, shirt, pyjama, coat, shoe.

What do girls wear? —trousers, dhoti, saree, scarf, small scarf.

(If) some labourer be going then tell me.

1. The present participle also functions as past conditional. It is extended by the auxiliary ਦੀਰ which is conjugated according to person and number. English ‘to have’ and ‘to be’ both mean ‘ਦੀਰ’ in Panjabi.

2. In conditional mood, the Panjabi form in both subordinate and principal clauses is the same. Cf. English had ... would.

3. The participle form changes with number and gender.

4. Also see pattern 20 (b)—present participle used for continuance of action.
Pattern - 18 B

Extensions of Past Participle

हुया, he came. Past indefinite.
हुया हे, he has come. Present perfect.
हुया मी, he had come. Past perfect.
हुया उठे, if he has/might have come. Present conditional perfect.
हुया उठे गए, he would have come. Future perfect.
हुया मी उठे, if he had/might come. Past conditional perfect.

He had gone to the city. I had gone to my village. We had gone by train. What had you heard? We had gone with him/her. If we had had not been ill, it would have been good. She would have gone to her friend. (If) he/she might have plucked the flower then tell me. Have you come now? Look, stars have come out, the moon has come up.

There is not much difference in patterns 18 A and 18 B. In the last pattern, you had present participle as the main verb, and in this pattern it is past participle. You are familiar with both.

The main verb, being in participle form, is declined in number and gender. The meaning is modified by the auxiliary verb which determines particular tenses and moods.
See the book. Do not pluck rose flower. What does he read? These are bananas. This boy says good words. Do not put finger in (your) nose. The child weeps. The mother was sitting in her [own] room. Who is with the little girls? The uncle does not give knife to anybody. We shall go to uncle day after tomorrow. You will tell us the lesson. Two shopkeepers lived (used to live) in a village. Their houses were [made] of wood. What should I do? Why do you write letters to sisters? For the next four days what will be your work? They drink water. I eat fruit and sweets.

4.9 Text E

See the book. Do not pluck rose flower. What does he read? These are bananas. This boy says good words. Do not put finger in (your) nose. The child weeps. The mother was sitting in her [own] room. Who is with the little girls? The uncle does not give knife to anybody. We shall go to uncle day after tomorrow. You will tell us the lesson. Two shopkeepers lived (used to live) in a village. Their houses were [made] of wood. What should I do? Why do you write letters to sisters? For the next four days what will be your work? They drink water. I eat fruit and sweets.
Santi and Laloo were sister and brother. They never quarrelled. One day, they were playing. Laloo threw the ball, then it struck glass-pane and it broke down. Laloo said to Santi, “Father will beat (respectful and plural), what should I do now? You will save me, of course?” Santi said, “all right, [I] shall save.”

When father came, then he (respectful and plural) asked, “Who broke this glass? Tell me all thing.” Santi said nothing.

4.10 Text F

Look! ahead on a tree sits a crow. In his mouth there is bread. Below stands a fox. She wants, I may take this bread and eat (it). The job is difficult. What should she do? She thought, “The crow may speak, then bread will fall down.” The fox said, “Mr. crow, your speech is very sweet. I have never heard. Make me listen today.” The crow spoke, “Caw, caw, caw, caw.” Then the bread fell down from its mouth.

4.11 Text G

This boy rises early and has bath and wash. (He) sits at a beautiful place. (He) does his school-work. (If he) has to eat bread then (he) says to (his) mother. (If he) has to take money then he says to his father. (He) lives very clean.

Pattern - 19 A

Adverbs

Where do you live?
I live here nearby.
When will he go?
When train is obtained then (he) will go.

This room is clean from within and from without.

When I lived in the city then my work was done at-once.

1. The adverb immediately precedes an intransitive verb.
2. Adverb of time precedes the adverb of place, as in —
   उसी वस्तु विश्वे गाये मी?
   You yesterday where had gone?
3. Ordinarily the object precedes the transitive verb and the
   adverb precedes the object —
   भामी अत बसू चण पीये गं?
   We these days tea drink.
   We drink tea these days.
   उसी पुट विश्वे अष्टम मानन गं?
   You now here your luggage keep.
   You keep your luggage here now.

Vocabulary

विश्वे, where?
रिश्वे, here
झिंश्वे, there
विश्वे, where (rel.)
बच, when?
तत्त, when (rel.)
उस, then

अंतः, from within
वासूः, from without
लेंडे, near
बेंडी
सरहती
अन्न बेंसू, now-a-days
मानन, luggage.

Pattern - 19 B

Besides single words which are even originally indeclinable, we have some other terms which are used as adverbs.

(a) In English, adverbs are formed by adding the suffix -ly to adjectives. In Panjabi, such formations are achieved by adding the postposition रण्छ to nouns. Examples:
lovingly, comfortably, love with comfort with
(with force), loudly.

(b) The present participle with -iā ending —

We them singing had heard

(c) As in English, adjectives also serve as adverbs—

he speaks with difficulty.

we write well.

Vocabulary

love, affection.

shamefully

conveniently

loudly.

Pattern - 20

Continuance

a. Flies are flying.

Crows may be going somewhere this side.

The cat was passing [from] here.

... If parrots had been speaking in the cage then ...

b. We kept playing all the night.

The mare keeps on eating everything.

1. Under a, the main verb is in its root form (ਕੀਤਾ, ਲਾਈ, ਸੇਪਾ, ਬੇਠਾ); and under b; it is in present participle form which is declined with number and gender.
2. Under a, the auxiliary verb दिनेक is in past participle form which takes tense and person with the help of another auxiliary verb वठर. Under b, दिनेक can be conjugated in all tenses and moods.

3. Compare the meaning:

A. दिनेक ना दिनेक है, he is going; and
B. दिनेक लगः दिनेक है, he keeps on going;
   दिनेक लगः दिनेक मी, he used to go.

Vocabulary

- पुंज, to fly
- प्येप्यी, fly
- प्येप्य, to pass
- प्येप्य, parrot
- प्येप्य, pigeon
- प्येप्य, cage

Pattern - 21

Habit

दिनेक लगः दिनेक है, he is going; दिनेक लगः दिनेक है, he keeps on going;
   दिनेक लगः दिनेक मी, he used to go.

1. The main verb is in past participle form. सारा has सारा, not सारा। And this is not changed with gender or number.

2. The habitual sense is conveyed by the forms of दिनेक, to do, which is conjugated according to tense, mood, number, gender and person. It is called frequentative form.

3. It may be reminded that habit is also expressed (past imperfect) as दिनेक लगः दिनेक मी, then we used to bathe at the well.

4. Continuity of habit is expressed in pattern 20 —प्येप्य, to move (intr.)
I am in the habit of doing work day and night (morning and evening).

**Vocabulary**

- **टैगहहैं, daily**
- **परिल, by day**
- **लग्जी, by night**
- **परिलें, in the morning**
- **लग्जी, in the evening**
- **पाठी दुबे, again & again**

- **वर्करू, factory, mill**
- **पहुच, well**
- **उसर, tank**
- **चंगून f., canal**
- **रियर, river**
- **सप्रिटर, to apply.**

**Pattern - 22 A**

**Necessity**

a. **इटू पेंगी/टल्ली पालू वघड़े झिम्ब्ले पेटलो।**
   You will have to bring clothes from the washerman/tailor.

b. **नहं दे चेचा टू बाधी बचरो बेटेवी।**
   The gardener has to make a garland of flowers.

   **The mother will have to comb the child(‘s hair).**

   **The mechanic has to work till late.**

   **We have to go far off.**

1. The sense of ‘have to’ is expressed in Panjabi by ‘पेटर’ and ‘पेटर’, the former being more forceful.

2. The main verb is in infinitive form which is declined in number and gender, if there is an object having no postposition—जप्ने झिम्ब्ले, बाधी बचरो, वार बवरू, etc. In the last sentence, the verb is impersonal.

3. When पेटर is used, the subject takes डू, and thus, the sentence is passive in construction.

4. When पेटर is used, the subject takes oblique form with or without दे—आमं [ दे ] चंगूनधे झिम्ब्ले नाट
A. लॉच आप/ैंलहरू निखारा। He came/is tired down.
     मेरे लॉच खेला? May I get up?
     तुम्हारे लिए देश रह रहे। You finish up this job.
     तुम्हारे लिए वाम पड़े। We broke into laughter a little.

B. चित्र आपको तथ्य दिखा देखिए।
     Three men died drowning in the river.
     चित्र आपका देश चिहाए।
     He was going after doing his work.
     मेरे हिस्से रिमोट आप भिड़िया।
     A friend came and met me.
     तुम्हारे दिखा अध्याय देश रही रहने।
     We cannot do such a difficult task.

1. The structure of the verb is the same in both categories, i.e. the main verb is in the root form and the subsidiary verb is conjugated according to tense, mood, number, gender and person.

2. You are already familiar with this structure under pattern 20 and 21.

3. The verbs in patterns 20, 21 and 22 are all compounds, but here it is desired to reopen the question on account of its peculiar importance and place in Panjabi language. They occur very frequently.

4. There is special purpose in making two categories. Under A, two verbs are put to convey a single idea, while under B, the two verbs retain their individual meaning. In fact, in the second category, it is said that one action (subsidiary) takes place after the other (main
one). Also see pattern 23. Category A is difficult for foreigners.

5. The following verbs follow the main verb in its root form—
आपूर्तिकन, to come; नामां, to go; उठान, to rise; बैठान, to sit; अयान, to take; डैट, to give; पैट, to fall; गिरान, to throw; जानान, to continue; 
सवाल, can; अवसर, to die; अखान, to beat; अपान, to keep; छान, to leave.

6. Under category A, the idea of ‘completeness’ is there in 
नामां, बैठान (in desperation), डैट (for oneself), डैट (for another person), 
गिरान (with vigour), अपान (thoughtlessly), जानान, and जानान। पैट shows ‘suddenness’.

Thus, these subsidiary verbs denote an ‘aspect’ of the main verb.

7. Practically, every verb can be used as main verb in this pattern.

**Pattern 22 C**

*Compounds with Present Participles*

मोहन डैट द्वारा उठान गिरान (जलका) नामां है।

Mohan goes on running very fast.

अभी रोशन जोर से बादले जलका अपान (अपान होने) नामां।

We have been living here for several years.

1. As in pattern 20 (Category b), the idea of continuity is there even when the subsidiary verb is नामां, बैठान or गिरान।

2. The main verb is in present participle form which changes with gender and number.

3. The subsidiary verb is conjugated in tense, mood, gender, number and person.

4. The number of such compound verbs is very limited.

**Pattern - 22 D**

*Compounds with Infinitives*

a. भुज डैटी धान डाला है।

He is about to eat bread (to take meals).

मैं तिन देख नृत्य बांट(ँ) डाला।

This work cannot be done by me.

मैं धुंधू एकम भवी धीर टेर करणा।

I shall not let (allow) him (to) drink wine.
b. मैं गुटे लाटर चापूछा गूं।
I want to go just now.
केूटे दिन तैम बजर घड़िया (घड़िया)।
You will have to do this work.
मर्गुटे दिने निरू तैम बजते पैड़े रुत।
We have to do such jobs.

1. There are certain subsidiary verbs (खगटा denoting ‘to begin to ...’, रेटा denoting ‘possibility’ and रेटा denoting ‘permission’) with which the main verb is in indeclinable infinitive form i.e. without terminal -ः.

2. Other verbs (चपुटा, to want; वेटा as in pattern 22 A, वेटा also in pattern 22 A) with which the infinitive is declined according to gender and number.

3. Note the difference between में दिन तैम तैग बजर(र) घुटा, I cannot do this work; and में दिन तैम तैग बजर घुटा, I have not to do this work.

Vocabulary

समुज f., wine                  पुटे, just now
सलगु, syrup                    दिने निच प, like this
सलाउर, soup                   दिबे निच, like which,
मू, juice.

MORE COMPOUND VERBS

There is another important category of compound verbs which are formed with nouns or adjectives. The idea of action is one, although there are two words. The following are the common verbs added to substantives—

1. बचरठ, as भाषा बचरठ, to pardon, to forgive; धिवण बचरठ, to hunt; बचरठ, to close; मर्ग बचरठ, to remember; समेत बचरठ, to add; अन्दरण बचरठ, to regret; बचरठ, to spoil; चेत बचरठ, to pile; भाषा बचरठ, to salute; भाषा बचरठ, to accept. The number of such compounds is quite large.

2. छेट, as मछल छेट, to ride, to mount; बॉमे छेट, to be angry.

3. अबर्ना, as बौं अबर्ना, to be angry; बौं अबर्ना, to be ashamed; सम अबर्ना, to remember; बौं अबर्ना, to feel fever; देश अबर्ना, to come to senses; बौं अबर्ना, to be useful.
4. ਅਕਾਰ, as in ਅਕਾਰ, to tell lie; ਬਣਾਰ ਅਕਾਰ, to shout.
5. ਸਕਾਰ, as in ਸਕਾਰ ਸਕਾਰ, to feel hungry; ਧਿਆਂ ਸਕਾਰ, to feel thirsty; ਸਕਾਰ ਸਕਾਰ, to take ill; ਪਹਾਣ ਸਕਾਰ, to come to knowledge.
6. ਟੇਕਰ, as in ਟੇਕਰ ਟੇਕਰ, to lend; ਪਤਾ ਟੇਕਰ, to push; ਮਰਨ ਟੇਕਰ, to advise (exactly like ‘to give an advice’).

Of the above, ਅਕਾਰ ਅਤੇ ਸਕਾਰ take passive construction — ਮੈਂ ਸਕਾਰ ਆਕਾਰ, lit. to me shame came; ਮੈਂ ਸਕਾਰ ਆਕਾਰ, to me hunger did attack, I felt hungry.

**Pattern - 23**

Absolutive

ਮੈਂ ਹਉਦ ਘੀ ਲੇ ਆਕਾਰ, I shall come after drinking (taking) tea.
ਟੇਕਰ ਟੇਕਰ ਆਕਾਰ, he came running.
ਟੇਕਰ ਟੇਕਰ ਆਕਾਰ, he came via that place, lit. he came after having been to that place.
ਟੇਕਰ ਆਕਾਰ ਦੋ ਵੇਦ ਧਾਰ ਆਕਾਰ, he came and sat down.

1. When one action immediately follows the other, the one occurring first takes the absolutive form—root+ਲੇ (after doing, having done); as in ਲੇ ਲੇ, after taking, having taken; ਲੇ ਲੇ, after drinking; ਟੇਕਰ ਲੇ, after running, having run.

2. The absolutive form is adverbial in nature and, therefore, not affected by gender, number, or person.

3. The order in the sentence is the logical order in the action.

**[USE THE FOLLOWING IN SENTENCES WITH ABSOLUTIVE ADVERBIAL]**

**Vocabulary**

ਹੂਂਟੀ f., leave, holiday
ਭੇਠ੍ਰਾ, field
ਵੋੇੜ ਫ., ball
ਪਲੀਛਾ ਫ., kite
ਭਾਧਾਣ ਫ., difficulty
ਨਾਠ ਫ., life
ਹੋਣ, blacksmith
ਭਸਨ, way
ਜੀਟਾਰ ਟੇਕ, to assemble
ਝਰਟਾਰ, to throw
ਟੂਟਾਰ, to get back
ਵਿੱਸਾਰਟਾਰ, to slip
ਦੇਸ਼ੀ ਫ., rope
ਹਰਾਰ ਟੇਕ, to hold, to catch
ਸਿੱਖਾਰਟਾਰ, wise, intelligent
ਸਿੰਚੀ, obstinate.
1. Causal verbs are an important feature of Panjabi. Causals invariably are transitive, as in a, above. In English, there are separate words for intransitive as ‘see’ and transitive sense as ‘show’. Sometimes the same word, as ‘melt’ or ‘burn’ serves as transitive as well as intransitive. Sometimes, we have to translate into ‘make somebody do’ or ‘get a thing done’, as in b above. In Panjabi, there is uniformity of construction.

2. The causals are usually made by appending -ਤਾ or -ਹਦੁੱਤ to the root. But, as in such cases, the stress is on the second syllable, the first (i.e. prestressed) syllable becomes weak and short. Compare—

ਮੁੱਟਾ, to throw ਮੁੱਟਹਦੁੱਤਾ, to get it thrown
ਦੇਖਟਾ, to see ਦੇਖਹਦੁੱਤਾ, to show
ਹੋਟਾ, to hold ਹੋਹਦੁੱਤਾ, to make somebody hold.

3. A v-glide is inserted when a root ends in a long vowel. The shortening of that vowel is, of course, essential. Examples—

ਪੜਟਾ, to wash ਪੜਤਹਦੁੱਤਾ, to get washed
ਖਟਾ, to eat ਖਟਹਦੁੱਤਾ, to get eaten

See Lists under 5.12.

4. Some verbs have the -ਤਾ inserted between the letters of the
roots, as in—

<table>
<thead>
<tr>
<th>Root</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਸਾਧਿਰ</td>
<td>to burn (intr.)</td>
</tr>
<tr>
<td>ਮਹੜਤ</td>
<td>to thrust.</td>
</tr>
<tr>
<td>ਚੇਤਰ</td>
<td>to enter</td>
</tr>
</tbody>
</table>

See Lists under 5.12.

5. If the active verb is transitive, the causal form has two objects, expressed or unexpressed, as in.

ਪੁੱਤਰ ਮੋਦ੍ਧ ਪੀਟਿ ਹੈ, the child drinks (sucks) milk.
ਆਂ ਪਰਵੇ ਦੂੱਖਾ ਦਿਖਾਉਣੀ ਹੈ, the mother makes the child drink milk.

In b (3) above, the clothes do not do the action. The verb is not active.

**Pattern - 25**

*Causative*

| ਹੋਰ ਕਰੁਸ | I write a letter.            |
| ਹੋਰ ਕਰੁਸ | I dictate a letter.          |
| ਹੋਰ ਕਰੁਸ | I get a letter dictated.     |

(by someone to someone else).

1. Some verbs have an additional causal form, usually called the ‘Second Causal’ which is made by appending -ਨ੍ਰ or -ਕਿਛਾ to the root. Lists under 5.12.

2. Such verbs are those which indicate real activity in the second causal sense, as ਚੇਤਰ ਪਹੁੱਚਾਂ, to get a person ask another person to read the letter.

3. Verbs ending in long consonants have only one causal form. See the last pattern, para 3, as the ਰ - form is already there due to phonetic reasons.

**Vocabulary**

ਪੁੱਤਰ, to see; ਚਾਬਾਕਾਂ, to show, to make somebody see;
ਬੰਧਸਤਾ ਦੋ, to tell someone to get another person see.
ਪ੍ਰਦੇਸ਼, to wake up; ਮਾਜਾਂ, to awaken, to make a person wake up;


**STRUCTURES**

- सुनना, to listen; सुनाना, to make listen; सुनाचा, to get a person make someone else listen.
- बोलना, to speak; बोलना, to call, to make a person speak; बोलना, to make someone to call someone else or get someone else to speak.
- ठगना, to quarrel; ठगना, to make ... fight; ठगना, to make somebody else excite others to fight.
- बचना, to save oneself; बचना, to save another; बचना, to get somebody save another.

Similarly, बटना, to take out; बदला, to open (intr.); बटना, to play; बटना, to cut; बदला, to tie; बदला, to move (intr.); बटना, to get aside, get their forms in -आर and -चा.

**REVISION**

4.12 Text H

होटों का ही सी। लोग खिलकर वहे वे खेला खेल रहे तो अब तभै बचा खेला रहा। लोग यान्त्रिक ये जोर होती हैं उन्हें हौसला हो। बचा लोग ये जोर वहीं जोर होता है। बचा होता बोला विभिन्न विभिन्न सी। बचा होता मानिंग कौन सी आविष्कार - "बची भली! बचा हो तो कर। लेकिन ना वहे बची हो तो कर ना।" बचा मुख्यतः लेहा, तब बिमे ना मुख्यता। लेहा तने सु बदला खेला निंदा बोला भूल बदला बेठ निंदा नी। अलगभाषे बदला खेला विभिन्न विभिन्न वे बदला भूल बदला ना मिट्टा।

[It] was a leave (holi)day. Boys assembled and went towards the (play) ground, and started playing (with) ball. Near that place was a well. A boy threw the ball, then it went into the well. Among them (there) was a wise (intelligent) boy. He said to all (of them), “well (brothers) ! get behind, lest anyone may fall into the well.” He kept telling (them), but no one listened. A small boy, Bhagtu by name, was looking into the well. Suddenly his foot slipped and he went into the well.

4.13 Text I

लिंग भूला पड़ा चहुँ होता। पहुँचा भुँची चहुँ गयी। लिंग भूला चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो। लिंग पड़ा चहुँ भयाव हो।
A boy was raising (flying) a kite. The kite rose up high. He went home late. The mother asked,—why did you delay? He started saying, ‘My own friend caused delay. I was coming immediately. He did not let me get up. I made his mother tell him—let him go. But he was very obstinate. He kept talking. With difficulty I have come, escaping with life.

4.14 Text J

A blacksmith, mounted on a donkey, was going. He was driving the donkey slowly and slowly. On the way came up a hill. The donkey could not climb it. It was tired out. The blacksmith had to get down. Getting down, holding the donkey's rope, he started off. While going, night fell. What should he do now? Even before he used to come here.

It may be noted that if you add a suitable preposition after an English verb, it takes an emphatic sense and helps to convey the sense of the compound verb in Panjabi.

4.15 Text K

1. ਕੌਮੀ ਅਤੇ ਬੁੱਧ ਵਿਚੇ ਸੰਦੇ ਹੀ?
2. ਕੌਰ ਵਹੇਲੀ ਲੀਂ ਮਤਮ ਪਰਸੂਧਾਰੀ ਬਣ੍ਨਾ ਵਿਚਾਰ ਹੈ। ਹਿੰਦੂ, heart.
3. ਮੇਂ ਹੀਂ ਕੋਰੀ ਕਦੀ ਵਾਰਾਂ ਦਿੱਤਾ ਵੀ।
4. ਕੋਹਾਰੀ ਦੇ ਪਹੁੱਚਣ ਸੇ ਹੁਣ ਰਾਤ ਸੰਚਾਰ ਵਿਚਾਰ ਵੀ।
5. ਵਿਸ਼ੇਸ਼ ਮਾਤਾ ਦੇ ਕੋਰਟ ਸੁਨ ਕਰ ਵਾਰਾਂ ਕਿਤਾਂਤੀ ਪਹੇਲੀ।
6. ਮੈਂ ਹੀਂ ਹੋਈ ਵਿਚ ਵਰ^ਵਾਜ਼ਾ ਦੁਝੀ ਦੇਰਸ਼ਾ ਮੀ।
7. ਹੇਡ ਕੋਰਟ ਕਰੀ ਵੇਲੀ, ਬਏਣੀ ਹੋਰ ਘੰਗ ਹੈ।

Lit. To you hunger will have applied, ...
8. ਮਾਤੋ ਵਿਰੋਧ ਵੀਠੀ ਵਿਮ੍ਹੀ ਉਪਚਰ ਹੀ।
9. ਮੇਂ ਹੋਇ ਸੁਨ ਕਰ ਵਿਚ ਵਰ^ਵਾਜ਼ਾ ਦੁਝੀ ਬਰਾਬਰ ਸੇ ਬਣਾ ਪਰਾਂਤ ਜਾਂ।

1. Where do you go these days?
2. He does his study very whole-heartedly.
3. I had seen a parrot flying.
4. The canal water had been going into the tank.
5. The sick gardener will have to bring medicine from the doctor.
6. We had not seen such a factory.
7. You may be feeling hungry, eat a little bread.
8. Excuse (me), why are you angry on with me?
9. I get the room cleaned and clothes washed by the servant.

**Pattern - 26**

a. ਕਘੜ੍ਹੁ ਦੂ ਬੀ ਚਨੀਠੀ ਵਾ ਕਘੜ੍ਹੁ ਦੂ ਬੀ ਚਨੀਠੀ 
   He wants a blanket/towel.
   ਕਘੜ੍ਹੁ ਦੋ ਕਰ ਹਰਨਗਾਹ ਚਨੀਠੀ ਵਾ 
   He wants a carpet/quilt.

b. ਕੇੜੋ ਵਿੱਨੋ ਕੱਟੋ ਚਨੀਠੀ 
   I should write a letter.
   ਕੇੜੋ ਵਾਲੋ ਵਾਲੋ ਚਨੀਠੀ ਵਾ 
   I should have gone.

1. Note that in such sentences, the subject is also put in the objective case, as the main verb is in passive form, See pattern 27.
2. When a noun as object is intended, you can also use ਕਘੜ੍ਹ੍ਹਾੰਨ for ਚਨੀਠੀ.
3. With nouns as objectives, ਚਨੀਠੀ means ‘is wanted’, and with declinable infinitives, it means ‘should’.
4. ਕਘੜ੍ਹ੍ਹਾੰਨ is a participle, and it changes with number and gender.

**Vocabulary**

- ਕਘੜ੍ਹ੍ਹਾੰਨ, blanket
- ਕਘੜ੍ਹ੍ਹਾੰਨ, towel
- ਕਘੜ੍ਹ੍ਹਾੰਨ, pillow
- ਕਘੜ੍ਹ੍ਹਾੰਨ, bedding
- ਕਘੜ੍ਹ੍ਹਾੰਨ, wanted
- ਕਘੜ੍ਹ੍ਹਾੰਨ, carpet
- ਕਘੜ੍ਹ੍ਹਾੰਨ, quilt
- ਕਘੜ੍ਹ੍ਹਾੰਨ, cushion
- ਕਘੜ੍ਹ੍ਹਾੰਨ, sheet
- ਕਘੜ੍ਹ੍ਹਾੰਨ, needed.

**Pattern - 27**

**Passive Voice**

a. ਲਗਵੀ ਬੇਠ ਵਾਲ ਉਗਰੇ ਕਘੜ੍ਹ੍ਹਾੰਨ 
   How is this work done?
   ਕਘੜ੍ਹ੍ਹਾਂ ਕਘੜ੍ਹ੍ਹਾਂ ਦੇ ਪੰਜਾਬੀ ਵਾਲੀ 
   Here Panjabi is taught.
   ਹੇਠਾ ਵਲਾਨ ਕਘੜ੍ਹ੍ਹਾਂ 
   I should need gold.

b. ਕਰਪੁਤਰੀ ਸੀਕੀ ਕਘੜ੍ਹ੍ਹਾਂ ਵਾਲੇ 
   Two rupees were given in advance.
Here Panjabi is taught.

The prisoner was tightened with chains.

This work is done in this manner.

Here the study of Panjabi is done.

I cannot do this job.

1. The passive construction is formed in three ways in Panjabi:
   a. Add -i+dá to the root. This is, of course, inflected in number and gender. There is auxiliary verb to show tense, mood, etc.
   b. Add conjugated forms of ਸਹਿਤ, (originally) to go, serves here as 'to be'. The participle is, of course, changed into gender and number.
   c. ਸਹਿਤ, to be, is used after abstract nouns or infinitives. ਸਹਿਤ, of course, is conjugated according to tense, mood, etc.

2. The passive construction is to be avoided in Panjabi so far as possible. It is employed, usually, when the agent of the verb is not mentioned or is not known, or when obligation is intended.

3. Note also that there are certain intransitive verbs which are passive in meaning. Examples — ਸਹਿਤ, to be weighed, ਸਥਿਤ, to be sold, ਸਹਨਾਨ, to be tied. Also see more verbs under 5.13.

VOCABULARY

ਮੰਚੀ f., silver
ਰੂਪਾਠੀ f., rupee
ਪੰਤੀ ਪੜਇ, pice
ਪੰਤੀ ਪੜਣ, pice
ਬੰਦੀ, prisoner
ਬੰਦਾਰਘਾਨ, prison
ਬੰਦ ਫ., imprisonment
ਬੰਦਾਰਘਾਨ f., writing.

Pattern - 28

a. ਜਦੋਂ ਇਸ ਦਲਮੀ ਦੁੱਧ ਵਹਣਸਤਾ। Just call the fruit-seller.
   ਜਦੋਂ ਇਸ ਦਲਮੀ ਬਿਪਾਲ ਵਹਣ ਦੋਂ ਕੇਡੀ ਦਾਸਨੀ।
   His (house) wife has gone somewhere outside.
The case concerning theft will come up for hearing to-day.

What is the name of the one having black cap.

It is not a thing for eating.

The boys with studies do not sleep for more than seven hours.

From Delhi some guests are about (due) to come.

1. वाण is used with nouns, showing ‘one concerned with’, ‘one possessing or having’.
2. With gerundial infinitive, it is agentive or objective; and also means ‘about to’ when used predicatively as in sentences of C category.
3. In nature, it makes adjectives. As such and on account of its -ा termination, it changes with gender, number and case—mas. sing. वाण, वाणा ठूँ; Masc. pl वाणे, वाणिमा ठूँ; fem. sing. वाणी; fem. pl. वाणीमा.
4. वाण can be used with some adverbs—जहुँ वाण, yesterday’s; अनि वाण, today’s; ताज वाण, adjoining; प्रभुठे वाण, the front one; अरूण वाण, interior; गार्द वाण, exterior etc.
5. वाण should not be used with adjectives.

Vocabulary

चाहा, just, a little
पत्र वाणी f., housewife
चैनी f., thief
वाण, thief
भवचाग, law-suit
भेट, hour
मिट, minute
वेहरा, guest.

Pattern - 29

Vocative

चे चीरुङ्ग! पिघुः आ। O brother/boy! come here.
हो मात्रे/युङ्गी! मेरी बाँड मुट। O mother/girl! listen my word.
I gentleman! give me help.
O boys/brothers! tell me the way to the city.
O girls! just give (pay) attention.
O Master/God, listen my request.
O uncle.

1. The following is the mode of formation of nouns in vocative case:
   Masc. ending in -a or consonant sing. add -â, as in ਚੋਂਦ;  
       pl. add -ਓ, ਚੋਂਦ
   " " " -ਾ  
       sing. -ਆ> -ਾਂ, as in ਮੁੱਖਾਂ;  
       pl. -ਆ> -ਾਂ, ਮੁੱਖਾਂ
   " " " other vowels  
       sing. No change, as in ਪਾਣੀ,  
       ਕਿਵੀ;  
       Pl. add - ਓ, ਪਾਣੀ
   Fem ending in - ਓ  
       sing. no change, as ਦਾਰੀ, pl. add -ਆ  
   " " " other vowels  
       sing. add -ਓ, as ਬਿੱਝੀਂ, ਭਾਈ  
       or any consonant  
       pl. add -ਓ, as ਬਿੱਝੀਂ.

2. There are some important exceptions in masculine forms. In singular, terms for relations, for instance, remain unchanged, as ਚਿਤਰ,  
   ਭਾਭਾਰ, ਬਵਰੇਲ.

3. Proper nouns are optionally declined in vocative. ਬਵਰੇਲ ਮਿਸੀਣ and ਬਵਰੇਲ ਮਿਸ਼ਰ are both popular.

4. The interjections ਕੀ, ਕੀ ਕੀ, ਕੀਡੀ, ਦੇ, etc. are optionally used.

**Pattern - 30**

ਆਪ/ਆਪੇ and ਅਪਾਟਰ

a. ਮੈਂ ਅਪ/ਆਪੇ ਵਾਲ ਵਰੰਗਾ। I shall do myself/by myself.  
   ਵਾਲੀਆ ਅਪੇ ਵਰੰਗਾ। You go yourself.  
   ਵਾਲੀਆ ਅਪੇ ਦਾ ਗਰੇ। He ran away himself.

b. ਵਾਲੀਆ ਅਪਾਟਰਾਂ ਦਾਖਣ ਵਰੰਗਾ। You go to your homes.  
   ਵਾਲੀਆ ਅਪਾਟਰਾਂ ਦਾ ਗਰੇ। He is my own companion.  
   ਵਾਲੀਆ ਅਪਾਟਰਾਂ ਦਾ ਗਰੇ। We had our arms broken.
1. अपना अपने means ‘self’. It is indeclinable and signifies myself, yourself, himself, ourselves, themselves, herself, itself etc., according to the context. You can use अपना instead.

2. अपना is pronominal adjective (in possessive case) from अपन, and means ‘own’ also ‘my’, ‘your’, ‘his’, ‘her’, ‘their’ etc. according to context. It changes with gender, number and case, but not with person. We do not say तुम्हारे अपने ऐसा नहीं or आपके साथ हैं अपने ज्यादा बालकों, etc.

[MAKE SENTENCES WITH अपन OR अपना AND USE THE FOLLOWING WORDS]

Vocabulary

बैठी, companion, बिंदु, belly  
दुश्मन, enemy, चंद, leg  
दोहरें, neighbour, फिन, f., chest  
बाँध f., arm, दाटा, throat  
लीला, tongue, मेंता, shoulder  
लोट, tooth, अंडी f., heel  
रेड्लू, nose, बीड़ा, knee  
बैलू, ear, शाँत, waist.

Pattern - 31

Repetitives & Echo-words

A peculiar feature of Panjabi is the reduplication of words (nouns, adjectives, pronouns, verbs and adverbs) to convey extra meanings. It may imply—

1. Distribution, as in

अम्बाटे अपने ऐसा नहीं दाख देंगे।

Give ten pice to each of the beggars.

अम्बाटे अपने ऐसा नहीं देंगे।

They went to their respective homes.

In every home there are disputes going on.

2. Variety, as in

क्या आप वो दो लिखना चाहते हैं?

What (different things) will you bring from the fair?
Princes from various countries came.

3. quite, as in

Collect just green leaves.

Go very slowly/quickly.

4. Intensity, as in

get away, get away.

please do come.

5. Reciprocity, as in

love of a brother for his brother.

6. Adverbial sense is most common—

go on along the line.

speak out rightly.

along the bank of the river.

the night fell while walking.

In verbals, it denotes repetition of action done successively—

left them thoroughly chopped.

they became clever by doing it repeatedly.

7. Repetition by substituting the initial sound with ए-, as in common mode of making echo words in Panjabi. It denotes 'etc., etc.',

as in बाजी बाजी, bread, etc.; गरुड़ गरुड़, pulses, etc. Also see 'Compounds'.

Pattern - 32

Particles

Particles in Panjabi are adverbial words of a subsidiary nature.

1. देघ अ त विम्न मी, he had, of course, come. ‘indeed’.

2. a. देघ वेषी द्रम गी मी, it was, indeed, somebody else.

b. Emphatic. दिघ (देघ दी) दे में अन्त बनान वैदेढ़ा, 'This work will have to be done to-day.'
This work will have to be done to-day.

This work will have to be done to-day.

This work will have to be done to-day.

There was all water there.

I also will take bath.

I did not even come here.

Anybody can go.

Although I went, the work was not done.

Do let it go, (it is not worth while).

You will come in the evening. Isn't it?

give just a little.

I agree to two.

Some words have attained a new form with दी, as दिए, this
very, दिए, only one, दिए, मे, that alone, दि, by him alone, आप, by
self alone, दि, just now.

Pattern - 33

Conjunctions

There is nothing peculiar about Panjabi conjunctions. You need
only to have a practical list—

1. रूपों का अनेक पड़े पड़े रुप।

Roots and leaves are lying.

Nihal brought a stick and returned the bigger

one.

2. मैं ट्विंकल बत देंगा वह ट्विंकल उसे भेजा।

I would have excused him but he should have

just asked for pardon.

3. मैं ट्विंकल बत देंगा वह ट्विंकल उसे भेजा।

Moti quarrels as well as weeps along.
4. ਭੋਟ ਸੌਣਾ ਧੁਂਚਾ ਹੈ ਬਿ/ਸ ਮੇਹਤਾ?
   Is peacock beautiful or peahen?

5. ਮਸ਼ਾ ਵਰਗਤ ਤੁੱਚ ਰੱਖਣ ਦਾ ਤੀਜਾ, ਮਾਂ ਤੇ ਜਾਂ ਤੇ ਜਾਂ।
   Our college is not far off, rather it is quite near.

6. ਕਵੇਲੇ ਨਾ ਕਵੇਲੇ ਰਾ ਲਾ। Either go or not. You may or may not
   go.

7. ਭੇ ਪੁੱਛੇ ਭਗ ਕੀ ਵਿਗ਼ਾਣ, ਬੀਠ ਉੱਤੇ, ਉੱਤੇ ਬੀਠ ਰਾ ਮੇਹਤਾ।
   I went to his house, even then he did not agree.

8. ਹਿਸਤਾ ਆ ਕੇ ਬੀਠ ਰਾ, ਰਹਿਣ ਦੋ ਅਮਲਆਗ।
   Come this side and sit down, or else (otherwise)
   I will beat you.

9. ਸਿੰਦ ਪੁੱਛ ਆਦਦਾਰਾ ਸੰ ਭੇ। Either he or I will come.

10. ਸੰ ਪੁੱਛ ਆਦਦਾਰਾ ਰਾ ਭੇ। Neither he will come nor I.

11. ਭੇ ਵਿਚਾਰ ਮੀ ਨਿ (ਤੂ, ਬੱਧਿ, ਬਿਚ) ਫਿਲਾਡਰੜ ਅਲਾਹੇ ਮਾਪਨਾਂ ਵੇਚਦਾ।
   You had said that the examination will (be held)
   next month.

12. ਮੱਧ ਤਹਾਡੇ ਹੁਂ ਨਿ (ਬੀਜ) ਚੇਂ ਦੇ ਪੇਠ ਰਹਿਣ ਪਿੰਡੇ।
   All know that a thief has no feet.

13. ਭੁੱਢਾ ਪੁੱਛੇ ਬਿ (ਤੂ, ਨਿ, ਬਿਸ਼ ਰਹਿਣ ਬਿਚ, ਬਿਸ਼ ਬਹਿਣ ਬਿਚ, ਬਿਚਤੀਗੁਣ, ਬਿਚਤੀਗੁਣ) ਪੁੱਛ ਫਿਲਾਡਰੜ ਫਿੰਚ ਪੁੱਛ ਦੇ ਮਾਸੇ ਹੈ।
   The boy is happy that (because) he has passed through
   the examination.

14. ਹੁੱਛ ਪੁੱਛੇ ਵਿਚਾਰ ਮੀ, ਬੀਸ਼ ਰਹਿਣ (ਚਾਲਵੇ, ਚਾਲਵੇ) ਹੁੱਛ ਦੁਆਰ ਫਿਲਾਇ ਭਿਚਦੀਆ।
   He had passed, therefore he will get a prize.

15. ਪਾ ਵਹਾਂ ਹੇਡਟੀ ਰਹਿਣ ਮੀ ਉੱਤ ਸੋਨਾਗ਼ਿਆਂ ਵਿਚਿਇਆ?
   If [you] had not to eat bread then why did [you] send
   for it?

Conjunctions are used to make compound and complex
sentences as in English.

Words without co-ordinating ‘and’ are very commonly used in
Panjabi.

ਖੱਲੇ ਖੱਲੇ, the small (and) the big ones.
ਪੋਲੋ ਪੋਲੀਸ, boys (and) girls.
ਆੰਦਲੇ ਬਾਰਾ, inside (and) outside.
Interjections

Here is a list of interjections. They form sentences by themselves.

- ध्वनि, वे (masc.), ती (fem.), सी (respectful)—O, for addressing.
- आप, श्रद्धा दीयो जय (praise be yours) joy.
- ताह, प्रमाण, गौर धन, भक्ति—applause.
- मधुमेष, भक्ति—used generally by ladies.
- अंदृत—approval.
- भ्रमी—pain.
- उजाए, भुग, अंज—regret.
- न्यू, न्यू, न्यू, ती, न्यू—surprise.
- टुबु, टुबु, टुबु, टुबु—down yourself.
- अधिक नी, ती अधिक नी, अधिक नी अधि—welcome.
- धक्कादड़—beware. घंटे घंटे—bravo.

माथी बढ़ा वच, may God do you good; नीचे स्वस्त, may you live;
लक्षाती भर्ती, may you enjoy your youth; लिखे माफी, may you live
by God's grace; उठो जा तो कँधो, may you escape hardships; बैठी
घूमो! may you live long; बॉय (महबब), मृत्यु माफी, मृत्यु सोची, मंज़ चुकी
उन्देह (for married ladies).—blessings.
- ते देखो, O God; ते चरवाह, O God.
- मृतमय (dead), मित्र प्रतिमय (with head burnt), मात्रे नैना (about to
die), भर्ती पैला (fit for cremation), etc.—curses.
- चेष्टा, लो! मूर्त नी, listen! ब्रजुड अंदृत, very well.

Pattern - 35

Degrees of Comparison

(a) ये बड़ा बड़ा जैसा लड़ा (डे/बैं/वेंदे) चेजा/बड़ा/बड़ा है।
This dog is better/blacker/bigger than that.
(b) ये तैयार तीना चेजा/बड़ा/बड़ा है।
It is still better/blacker/bigger.
(c) नाथा माफी नाथा (धनी/ठी, ती, बैंदे) है।
Natha is worst of all.
(d) Shila is best of all girls.

1. The adjective itself (ਚੈਣਾ, ਬਲੋਂ, ਚੈਨਾ, ਬਲੋਂ) does not undergo any change for degrees of comparison. The comparative is expressed by ਹਰੇਣ, ਹਰੇ, ਹਰੇਣ, ਹਰੇ, which means ‘than’. Also see pattern 12 C.

2. The superlative is expressed by ਮਾਫ਼ੀਸਾਂ, mas., ਮਾਫ਼ੀਸਾਂ fem. all ਜਾਨਿਆ (ਹਰੇ, ਹਰੇ, ਹਰੇ), as compared with, or ਹਰੇ, out of.

3. In b, the formation is just like ‘more beautiful’, where the adjective in positive degree is made comparative by the addition of ‘more’—ਚੇਵਾ in Panjabi.

4. Like the comparative-er in English larger, better, etc., we have some cases of -ਪ਼ਾਤਰ in ਚੇਊਰਾ, better, from ਚੇਊਰਾ; ਲੱਖੇਰਾ, longer; ਤਲਾਣ, nobler, from ਬਸਰਾ; ਹੋਰਟਸਾਰ, smaller, from ਹੋਸਾਰ; ਰਾਮਜਜ਼, bigger, from ਰਾਮਜਜ਼; ਹੇੜਾਂ, higher, from ਹੇੜਾਂ. Even before these, ਹਰੇ or ਹਰੇਣ is used for ‘than’.

5. The superlative is also expressed by the repetition of the adjective with ਜਾਂ in between, as ਮਾਫ਼ੀਸਾਂ ਜਾਂ ਮਾਫ਼ੀਸਾਂ, the poor of the poor, poorest, ਮਾਫ਼ੀਸਾਂ ਜਾਂ ਮਾਫ਼ੀਸਾਂ, the richest.

6. Mere repetition of adjectives and adverbs denotes comparison with self—

ਖਿੱਕੇ ਖਿੱਕੇ, lower still, adv. ਖਿੱਤਾ ਖਿੱਤਾ, still bigger

ਚੇਊਰਾ ਚੇਊਰਾ, good in the lot.

**REVISION**

4.16 Text L

A vegetable-seller had collected with him some rupees (money), then he thought, “I may leave this shop and do some other job.” He
should have developed his own business. But he had lost his wisdom. The friends made him understand that there was no other work better than this. He did not agree. Gradually, all his money was finished. Now he started lamenting—Ah, what should I do? People asked—boy, what did you do? It is not to be done in this way. You should have continued doing your job.

4.17 Text M

A monkey used to come to our house again and again. The people in the house were fed up. What it did was that entering the kitchen it would eat up breads. All were afraid of it. One day another monkey bigger than this one came in. Both began to quarrel and bicker. We also threw stones and struck with big sticks, as a thief is beaten and thrashed. The monkey ran away. Again it never came. Our aim was accomplished by itself.

4.18 Text N

O auntie, listen. This work cannot be done by me. For uncle it was desired that he and father should have done some other business. But, what should be done, no one agrees. Only you can make them understand. The best of all jobs I like concerns radio, although in it great hardwork is involved. All right, leave it aside. I shall talk myself. I need, in all, five thousand rupees. If it may come out of our own house, then what is better than this?
Pattern - 36

a. तभ ते बिरू मी बि मे आत्मगां।
Ram had said (that), "I will come".
तभ ते बिरू मी, "मे आत्मगां!"
Ram had said, "I will come."

b. मे रटी नागरण [बि] की बत्रू, I do not know what to do.
I not know [that] what I may do.
बि रटेन मी [हू] बिंचे वेटी बेटी।
He would tell where theft was committed.
वी डेटू असलू बि बि रटेन रटी भागिता?
Do you know why he has not come?
रटेन नागरण बि बि बाटी घर घटणीसी बे?
Do you know how coffee is made?

He would tell where theft was committed.
Do you know why he has not come?
Do you know how coffee is made?

Tell him that he should not make it a habit to come here.

1. As a rule, there is no indirect narration in Panjabi. The oratio recta i.e. the actual words (or thoughts) of the speaker are given even after बि (हू), that, which is optional.

2. Not that बि, that, can be used in Panjabi even before बेटे, who, बिंचे, where, बेटे, when, and other interrogative words, but not so in English.

3. Indirect narration can be optionally used (as in C above), when an order or message is given through another person.

4. Note that असलू takes passive form i.e. objective case in the subject, बि डेटू असलू बे actually means, "Is it known to you".

Vocabulary:

चेली f., theft
असलू, known
बिंचे, bearer, boy
असलाम, cook

टेटा, hotel
वेमरतां, restaurant
बाटी गन्द्रम, coffee house
टी मटर, tea-stall.
Pattern - 37

Relative and correlative links

1. से भल विच आयें, विचित्र बन जाई।
   What comes into your mind, do that. Do what comes into your mind.

2. तिजो चेष्टा उड़ाँदा पुण बेघर।
   He who speaks may open the door.

3. तिसे (तिम उड़ाँ) चेढ़ा माफ़करे वे तिजे (तिमे उड़ा) बेघर।
   As you think best so do. Do as you think best.

4. तबे आदियो उठे उड़ाँदे रुप सर्द बाँध बन लिखा।
   When you will come then we shall have a talk with you.

5. तिम दे पल ऊढ़े उड़ाँदे बांधे हो मिसार्टे।
   He who has grains, even his fools are wise people.

6. तिसे विसे हूँ अर्थमन्त्र हूँसे वी रत्री मृतिसमा।
   Whomsoever I told, he did not listen.

7. ते दुख राधिश्च चेढ़ा राधिश्च।
   Whatever has happened is well.

8. तिसे भा चार्नी को बंधे हूँ दे नाम्नी मी।
   The mother took the child where she wished.

9. तिसे विसे भाग मिह नाका हे ईटूँ पुड़ा है।
   Wherever lalā meets, (he) asks about you.

10. तिसप बासीकरे वेदीकरे धूपाड़ बाझे अस्तार।
    Where went the boats that went boatmen, too.

11. तिसे लह ते हे [धि्तर] घर बर्च।
    Use as much force as you have.

1. In such sentences, called complex, the relative (or subordinate) clause usually precedes the principal clause. English order is not uniformly so.

2. The relative is a pronoun as, चैं, तिम, तिक्ष्ण or adjective as तिम दे, तिसुँ दे, or adverb as तिक्ष्ण, तिक्ष्ण, तिमय. In the next (main) clause it may be balanced, optionally, by another word called the correlative which begins that clause, as in the first four sentences. In sentences Nos. 7, 8 and 9, there are no correlatives.
3. The relative and the correlative pronoun or adjective need not be in the same case.

The man who enquired about you, his mother has died. Also see sentence No. 6.

**Pattern - 38**

**Question and answer tags**

a. वे [वि ] ता? He is here. Isn't it?
   वे लहर ता? वैसे ता?
   Your clothes are, of course, new. Aren't they?
   वे ब्लू वेस्ट खींची तो आहेत ना?
   You cannot speak Panjabi. Can you?
   वे रांदीर अंगिना मंगे ता?
   I came late. Didn't I?

b. दुसर्या-अंग्रेजी विच दे स्रोत दे देह। Reply वैसे ता?
   There are two lions in the zoo. So there are!
   वे ग्लेशनारे वि वे बेल दे स्रोत दे देह। Reply ती ता?
   I have heard that you have failed. No, I haven't.
   वे विद्यापीठारे वि वे बेल दे स्रोत दे देह। Reply-जे, विद्यापीठारे।
   Did you find it? Yes, I did.

1. In these question tags, the first category only confirms a statement. Panjabi has a simple form, which means to ask, “Is it or not?” ‘ता’ is a very common expression to elicit approval or confirmation from another person.

2. In English, ‘to do’ takes the place of a verb in answers of category b. There is nothing like it in Panjabi, which repeats the verb.

**Vocabulary**

- चिजी धार, zoo
- लेव, लियू, lion
- शाहीरंगा, wolf
- बिंद, bear
- जिज्ञ, deer
- अंग्रेजी, elephant
- चीट, leopard
- ब्राह्म, camel.
Pattern - 39

Compare

1. डेढ़ बिस्तर छप्पीय कर्ज कि?
   How much money do you want?

   and डेढ़ बिस्तर छप्पीय कर्ज कि?
   How many rupees do you want?

2. तू हिंदा अंक हिंदा हुस्न कि?
   Why are thou so much uneasy?

   तू हिंदा अंक हिंदा हुस्न कि?
   Why are you so much uneasy?

   मेरे हिंदा बाटो हिंदा मिरुर में धी मतल
   Give me as much water as I can drink.

   and मेरे हिंदा बाटो हिंदा मिरुर में धी मतल
   I got so many marks that I passed.

3. निरा नौद न प जे जे.
   Use as much force as you have.

   निरा नौद न प जे जे.
   Bring as many people as can come.

1. There are certain words which have a different meaning in their plural form. In singular form they denote quantity or measure; while in plural, number——

   बिस्तर, how much
   निरा, as much
   हिंदा, this much
   हिंदा, that much
   बिच, a little
   बिच, much
   नौद, whole
   नौद, how many
   निरा, as many
   हिंदा, so many
   हिंदा, so many
   बिच, a few
   बिच, many
   नौद, all.

2. In adverbial -e form, the sense of quantity or measure is retained before adjectives, as in No. 2 above, or in भरुङ्गे अँधे very good, बेठे चैनो, a little better.

3. The plural form is masculine with -e, and fem. with -lā as of other adjectives ending in -ā; Thus फिरर, फिरे, फिरी, बिरीभर; etc.
Pattern - 40

a. ਟੇਕ, ਜਾਂ ਮੁੱਢੀ।

Brother, just you listen. O brother, just (you) listen.  
ਤੇਡੇ ਬੀ ਬੌਡਰ ਹੀ?

This what you did? What have you done?  
ਦੇਵੇਂ ਤੇ ਬੀ ਬੌਡਰ ਮਨ।  

Look do, what he/she did. See, what he/she did.  
ਤੇਹ ਆਗ ਟੇ ਮੇ। They have come, (mind you/ them).

The terminations with the verbs are pronominal suffixes—

<table>
<thead>
<tr>
<th>Person</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>nil</td>
</tr>
<tr>
<td>2nd</td>
<td>sing. -i pl. -je</td>
</tr>
<tr>
<td>3rd</td>
<td>sing. -sú pl. -ne</td>
</tr>
</tbody>
</table>

b. (1) ਕਿਸੇ ਲਿ ਬੜੀ ਹੀ?

What can be obtained by fearing?  
ਕੇਵੇਲੇ ਕਿਸੇ ਜਾਨਾ ਮੁਦੀਆਂ ਮੁੱਢੇ ਬਚਾਓ ਵਾਲ。

By listening bad songs, boys are spoilt.

(2) ਮੇਂ ਆਪਨੇ ਬੇਟੇ ਮੁਦੀਆ।

I heart (it) with my own ears.  
ਮੇਂ ਹਿੰਦ ਆਪਨੇ ਬੇਟੇ ਬੌਡਰ ਮੇ।  

I had done this work with my own hands.

(3) ਕਲਮੀ ਕਲਾਜੀਨੇ ਲੋਕਾਂ ਤੇ।

The train leaves at night/in day time.

(4) ਤੇਹ ਬੁੱਧੀਚ ਲਗੀ ਬੇਠਾਈ।

He spoke nothing from (his) mouth.

(5) ਤੇਹ ਜਾਣਾ ਆਸਵਾਦ। He came from outside.

(6) ਤੇਹ ਸੂਬਾਵੇ ਪੁੰਧੀ ਬੇਠਾ ਚੇਟਾ ਤੇ।

He should be sitting in school in the sun.

1. The terminations with substantives (participles in No. 1 and nouns in Nos. 2-5) are case-endings—relics of Sanskrit declension.  
   root + - ਇਾ, as in ਕਿਸੇ, ਮੁਦੀਆ।  
   noun + ਇ (with), noun + ਇ or ਇ (at), noun + ਫੰ (from), noun + ਇ (in), as in ਕੇਵੇਲੇ, ਕਾਢੀ, ਮੁੱਢੀ, ਪੁੱਢੀ।  

2. They all act as adverbs.

3. The adverbial form in No. 1 is very common. More examples:—
I saw the girl dancing.

By laughing much, pain started in my belly.
Also see pattern 31 (6), and 19 B.

**Pattern - 41**

a. See pattern 5.

A man in sleep is like a dead man.

Weeping boys are not liked.

You have seen books written by me.

Men coming from afar come up to sight.

b. The boy was going weeping.

The girl fell down playing.

The bread was burnt.

1. Participles like adjectives [see pattern 8 (4), and pattern 13 (3)], may be used attributively (a) or predicatively (b) above.

2. The noun may be expressed, as in A man in sleep... unexpressed as in Weeping boys are not liked...

3. Predicatively, when it indicates a state, the participle has an adverbial sense, especially when it is repeated, as The boy was going weeping.

4. Under the last pattern, b(1) is another adverbial use of participles.

**Pattern - 42**

1. Aggregatives Both/the three/the four boys were there.

The five/the seven/the eight girls got assembled.
2. **Total aggregatives**

All the five/all the seven dogs died.

3. **Fractionals**

Half/three-fourth water was left.

4. **Ordinals**

The second/the fifth woman sat down.

5. **Multiplicatives**

Multiply it by two/four.

Make it twice/four times.

We got double/four time present.

1. These forms of numeral adjectives have been detailed in the next section—5.4. Here it is intended to show their use. They, like other adjectives, are employed attributively as well as predicatively.

2. Aggregatives after तीन, three, are formed with -e suffix.

3. Total aggregatives literally mean 'five of the five', etc., etc.

4. For fractionals also see next pattern. Fractionals after two are formed by prefixing मात्रे to the cardinal numeral - as मात्रे दूसरा, three and a half.

5. Ordinals upto 'fourth' are irregular—पहला, first; दूसरा, second; तृतीय, third; and चौथा, fourth. After this -था is suffixed to the cardinal number, as पंतवां, fifth; महत्त्व, seventh, etc.

6. Multiplicatives are formed with the suffixed -दो and उन्नत, but then दे, दिन, उन change into दू, दिन, उन. Other numerals remain intact.

### Pattern - 43 A

**विशे चैंसे चलेंगे?** How many striking you will go.

At what o'clock will you go (start)?

अग्नि मात्रे दोनों दूसरे पुत्र सहस्रांके, We shall reach at half past eleven.

में मात्र दोनों दूसरी सहस्रांके, I shall start at quarter past seven.

गुट वौ दोनों दूसरा वन्द दै? What is the time now?

गुट वौ दोनों दूसरा वन्द दै। It is one o'clock at this time.

उससे उभे मात्रे पहले सहस्रांके It is after all 2-30.

As yet it is too early—It is after all 2-30.
Oho, it has been late. Is it about quarter to nine.

Is it exact eight o'clock?

No, as yet it is only 7 o'clock.

Yes please, it is getting half past seven o'clock.

1. स्नात्क or धूमबाज means 'to sound', 'to ring' or 'to strike'. The expression started with the ringing of gongs and bells, then applied to striking of clocks, but is now used for watches—in fact, for time in general. The verbal form is used in the last question above.

2. स्नात्क is past participle singular and स्नात्क p. p. plural. स्नात्क may be translated into 'at ... o'clock'.

3. Half hours are expressed as under —

   | 1 — 30 | घंटा, meaning 'one and a half' = half past one.

   | 2 — 30 | घंटी, meaning 'two and a half' = half past two.

   | 3 — 30 | माँझे घंटी, meaning 'three and a half' = half past three.

   after 3, माँझे is used for every half—माँझे घंट, माँझे घंट etc.

4. 'Quarter past' is rendered into घंटा, as in

   माँझे घंट, माँझे घंट etc. for quarter past two, quarter past three, etc.

5. 'Quarter to so much' is expressed by घंटा (sing.) and घंटे (pl.), as

   घंटा घंट घंट, quarter to one

   घंटे घंट, घंटे घंट etc., quarter to two, quarter to five, etc.

6. 'Full', meaning 'full' expresses full hours, as

   घंटे घंट, exact twelve.

Pattern - 43 B

Well Please, what is the time by your watch?
My watch is fast by ten minutes. By this it is 9—20.

At this time it is five minutes to half past nine i.e. 9—25.

At what does the train arrive?

Please, at 8-40.

8-40 a.m. or p.m. ?

of day or of night—i.e. eight forty of day or 8-40 of night ?

But I have heard that it arrives at fifteen minutes to eight.

1. When minutes are to be expressed, then we use conjunctive participle form of 'past' i.e. दो मिनट. दो मिनट 'past', as मीनट दो मिनट, twenty minutes past nine, lit. 'after striking nine, twenty minutes'. Note the order in Panjabi construction due to logical sequence of time.

2. We use देंदे or 'from', out of, to mean 'so much less out of', as दो मिनट दो मिनट दो मिनट. दो मिनट, lit. five minutes to (less out of) nine are left. Note the order of words.

3. Time in minutes can also be expressed as in English—

<table>
<thead>
<tr>
<th>English</th>
<th>Panjabi</th>
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<tbody>
<tr>
<td>8-40</td>
<td>एट घण्डी</td>
</tr>
<tr>
<td>10-10</td>
<td>अम राम</td>
</tr>
</tbody>
</table>

**Vocabulary**

<table>
<thead>
<tr>
<th>English</th>
<th>Panjabi</th>
</tr>
</thead>
<tbody>
<tr>
<td>eleven</td>
<td>बाली, nineteen</td>
</tr>
<tr>
<td>twelve</td>
<td>चौंग, twenty</td>
</tr>
<tr>
<td>thirteen</td>
<td>चौंग, thirty</td>
</tr>
<tr>
<td>fourteen</td>
<td>चौंग, forty</td>
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<td>fifteen</td>
<td>चौंग, fifty</td>
</tr>
<tr>
<td>sixteen</td>
<td>चौंग, sixty</td>
</tr>
<tr>
<td>seventeen</td>
<td>चौंग, eighteen</td>
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5
SUPERSTRUCTURE
5.0

It has been confessed by most of the honest structurists that the entire language of a community cannot be reduced into set patterns. Patterns are extremely useful for a beginner, but they do not carry him further.

In this section, attempt has been made to take the learner to higher fields of Panjabi language. The purpose of these pages may be stated as follows—

1. To revise and consolidate old lessons. But if a student has not properly assimilated and memorized the previous lessons, he is advised not to proceed further.

2. To elaborate the patterns, vocabularies and grammatical rules already learnt.

3. To explain and detail exceptions to general rules. It is generally these exceptions which challenge the thoroughness of structural approach, and it is the exceptions which really form the idiom of Panjabi.

4. To introduce richer and wider vocabularies concerning various fields of Panjabi culture. For example, it will be seen from the idioms explained in the last item (5.23) that a knowledge of Panjabi manners and customs alone enables a foreigner to understand the implications of meanings of such usages and idioms. That is why, literal meanings of all such forms have been given.

5.1 Questions

What is your name? (ਨਾਮ ਹੀ ਹੈ?
What name is yours? (ਨਾਮ ਹੀ ਹੈ?
How do you do? (ਗ੍ਰਾਤਵੀ ਹੀ ਹੈ?)

ਗ੍ਰਾਤਵੀ=condition.
Is it a holiday today?
Is there any hotel here?

Whose house is this?
Who knows?
Who (among you) will go?
How old is your child?

How many chairs have you?

In what time will this job be done?

How will you go back from this place?

How far/near is our village?

When (at what time) will the servant come?

What companions came to your marriage?

What like is the new bride?

Where is my pencil lying?

Why are you sitting here, and since when?

Say how many days will pass by day after to-morrow since medicine was taken?

Which side did our ball go?

Has she begotten a son or a daughter?

The bitch has died. Isn't it?

Today, of course, fever is not there. Is it?
Is the coat-cloth good? Is it a holiday, leave; बच्चा, child; घर, house; पति, husband; माता, mother; घर में, at home; स्त्री, wife; पति में, at husband's house; स्त्री घर में, at wife's house.

5.2 Number

1. Masculine nouns, pronouns, adjectives and verbs ending in -ा are singular in number, as घर, house; पति, husband; माता, mother; घर में, at home; स्त्री, wife; पति में, at husband's house; स्त्री घर में, at wife's house.

2. The number of nouns or pronouns not ending in -ा is indicated by adjectives or verbs—दिन, elephant/pigeon/mendicant was going; निजित, his house; निजीता, went.

3. Feminine nouns, pronouns, adjectives and verbs ending in -ि are singular in number, as माया, mare; माया, sister-in-law; तिहार, which; गलती, own; गला, black; बैठा, sitting; गला घर, his house; निजी, went.

4. The number of nouns or pronouns not ending in -ि is known from adjectives or verbs—दिन, elephant/pigeon/mendicant was going; निजीत, his house; निजीता, went.

Caution — मी, was, does not indicate gender.

5. Masculine nouns, pronouns, adjectives and verbs ending in -ा, take -e for -ा in plural, as घर, house; पति, brothers-in-law; निजीता, which; गला, own; गला, black; बैठा, sitting; गला घर, his house; निजी, went.

6. Other masculine nouns do not change in number, but their plurality is known from -e in pronouns, adjectives and verbs, as in —पति दिन में घर में घर में एक घर में एक, my white shoes are washed (clean).

7. भाड़ी, parents; उम्र बच्चे, mother's parents; उम्र बच्चे, father's parents; बच्चे, a lady's parents; माया, wife's or husband's parents; सूरज या सूरजी, people, are only masculine plural.

8. बच्चे, brother; आत्मा, soul; धर्म, father; सहित, river; do not change for plural number.

9. Feminine nouns, pronouns, adjectives and verbs take -ा to form plural number, as माया, mares; सूरजी, sisters-in-law;
10. Some feminine nouns end in -a. They take a v-glide before the plural termination, as \( \text{वक्ष्य} \), winds; \( \text{मेडिस} \), medicines; \( \text{घमन} \), miseries; \( \text{देश} \), desires. Another plural form of such words has -\( \ddot{a} \) termination, as in \( \text{उक्ष्य} \), \( \text{समी} \), \( \text{धमन} \), etc.

11. If the final vowel of a feminine noun is nasalized, it is denasalized and then -\( \ddot{a} \) is appended, as

\( \text{मा, mother भाग, mothers मां, buffalo मांत, buffalos गा, cow गां, गां, cows गू, louse गु, lice.} \)

12. In respectful terms, expressed with दीर्घ (before a name or designation), and नी, भां, भां, भां, etc. after a name, relation or designation), or even unexpressed, adjectives and verbs are in plural.

Examples—

\( \text{माँडे फिछा नी बाईरे उड़े मधु, our father used to say.} \)
\( \text{माँडे फिछा उड़े मधु, Mr. Sher Singh has gone.} \)
\( \text{उड़े उड़े भां, भां, भां, भां, etc. after a name, relation or designation, Our father formerly never went to the village.} \)

13. Authors, editors and officers commonly use plural in first person, as भां फिछा विहार फिछा है, I have written this book; भां अंत उड़े उड़े भां, भां, भां, भां, I shall not come to office to-day.

14. It has been explained under pattern 39 how some pronouns and adjectives have special meanings when employed in plural number.

### 5.3 Gender

1. As there are only two genders in Panjabi, even inanimate objects are used either in masculine or feminine gender. There are no hard and fast rules about distinction of gender in such words. As in many European languages, grammatical gender is just a matter of convention. Some clearly distinctive and useful rules are being given below.

2. All nouns meaning males are masculine and those meaning females are feminine, as फिछा, father (m.); भां, mother (f.); भां, brother (m.); भां, sister (f.); भां, lion (m.); भां, lioness (f.).
3. Nearly all nouns, denoting inanimate objects, which end in -ा are masculine, as मिठास, pillow; चिट्ठा, door; स्वाम, room; मेटा, baton; जैड़ा, knee; खैटर, ankle; मस्ता, way; धीप, pocket; द्राक्ष, fan.

    Some important exceptions are चप्टा, medicine; घड़ा, misery, चक्रवत्ती, world; घर or दर, air; स्वार, lamp, from Persian; श्रीनार, worship, बिजलिय, kindness भग्ना, garland; मङ्गा, assembly, जीवा, the Ganga river, भक्त, Mathura city, हैं, Ceylon, etc. from Sanskrit.

4. Infinitives end in -ा (ना) and are masculine, as नहना चेतान देवै, studying is a good work; देवदूत निष्ठा स्वीस्त्र नै, you should write.

5. Abstract nouns, ending in -व, -प, -पन, -पना, -प्या are masculine, as श्रेष्ठ, sentiment, ख़िर्दी, attachment; भिलाश्य, wisdom; रुचिपुल, debauchery; वैसे, widowhood; are all masculine.

6. Nouns ending in -ि are feminine, as बुधी, chair, पृथी, a small fan; मैंटी, stick; जीती, a pebble; बाजार, beard; काढी, chest.

    Some important exceptions are पनी, water; पानी, rectified butter; मेघी, pearl.

    पनी, curd, is more commonly used in masculine than in feminine gender.

7. Abstract nouns ending in -त्र, -ि, -अ, -वल, -अत, -ish are all feminine in gender. Examples —

    भिलाश्य, friendship, भीली, quickness, श्रीनारप, goodness, जीनाष्टी, wages for dying, व्यान्त (व्यान्त), perplexity, व्यान्त, mixing, भूमिक्षाय, calamity, व्यान्त, attempt.

8. Names of languages are all feminine:

    हिन्दी, ओरं, Russian, जापानी, जापानी, Japanese, etc.

9. The real difficulty is about words ending in consonants, and there only practice and experience will help.

10. Pronouns, adjectives and verbs (excepting roots) ending in -ा are masculine, those ending in -ि are feminine, and those ending in a consonant or any other vowel have no gender. Examples:

    Mas. विज्ञ, which one; अपेक्षा, own; सेवा, good; लीटर, did; संस्क्र, going.

    Fem. विज्ञी, which one; अपेक्षी, own; सेवी, good; लीटी, did; संस्क्री, going.

    Com. मैं, I; दूर, that; ताजी, poor; लड़े, he/she may do; लड़, do.

11. The gender of nouns is clearly indicated by the pronouns,
adjectives and adverbs. Examples:

- The same thing which I asked has been obtained (fem).
- The small book is very difficult (fem.)
- A black snake was going (mas.)

Formation of Feminines

A. The principal feminine suffixes in Hindi are -ी, -नी, -ानी, -ती, -न, -न. Of these most common is -ी. If a masculine noun ends in a consonant, -ी is added, and if it ends in -ा, -ाती is substituted for that final -ाती.

- चाचा, uncle; चाची, aunt; अंचल, horse; बेटी, mare; बहार, baton; टॉस, stick; पंवर, fan; खबर, a small fan; खत, spinning wheel; माती, a small spinner; or बुढ़ू, pigeon, बुढ़ूता, she-pigeon; भंडाल, a male large fish; भंडी, fish; स्तन, माँ, monkey etc.

B. Masculine -ा in pronouns, adjectives and verbs invariably changes into -ा, as in अज फिसीना है, चँटी फिसीना है, a letter is written; फिसीना अच्छा देखा है तू, रामजंगा, I shall tell him who will come; फिसीना आच्छादी दुम हूँ समस्ती (f.). In English there is no such distinction.

C. Masculine nouns, denoting certain classes, usually add -नी in feminine as मैत्री, a female Saint; माधुरी, a female Sādhu; मिठाटी, a Sikh woman; मटटी, a female juggler; मण्डोटी, a female religious chief; मटटी, a bard woman; माजुटी, a female devotee; मजटी, a buffoon woman; मजटी, a Bhī woman; मजटी, a female mendicant.

Names of certain female animals and birds also take -नी, as बूढ़टी, a she camel; घनी, a peahen; चबूटी, female of a CHAKOR bird; पुनूरी, she-pig; रंदटी, she-bear; बेगती, lioness.

D. There are certain classes of people, the feminine nouns of which add -ानी to masculine forms, as टिलटी, wife of husband’s younger brother (from टेट); दिलटी, wife of husband’s elder brother (from टेट); वैज्ञानी, a maid servant (from वैज्ञ); पांज्ञानी, wife of a Pandit; भंदालटी, a mistress; पुंजईटी, wife of a Brahmin (भंजई); पुंजईटी, wife of a Prohit; गिंगादीटी, a Hindu woman.

The number of such formations is quite limited.
E. The use of -ti suffix is still less common. It occurs in महिला, girl; मूल्यवान, a small box, and पण्डित, a small nose-ring.

F. Masculine nouns denoting 'residents of' or 'professionals' and ending in -i or -ia, get that ending replaced by -an in feminine gender, as:

हरिवंशी, resident of the Doab; हरिवंशी, resident of Peshawar; फिरंदी, resident of a hill; पंजाब, उद्योग, oilman; पंजाब, पंजाब, washerman; पंजाब, मछ, fisherman; पंजाब, तैलो, tailor; पंजाब, उद्योग, उद्योग, ploughman; पंजाब, मछ, gardener; पंजाब, मछ, cobbler; पंजाब, पंजाब, village accountant; पंजाब, मछ, butcher; पंजाब, etc.

G. Some masculine nouns do not form feminines with suffixes but have different words in feminine gender —

ब्राह्मण, brother; ब्राह्मण, sister 
माता, father; माता, mother 
पिया, father; माता, mother 
पुत्र, man; पुत्री, woman 
पुत्र, man; पुत्री, woman 
अप्सरा, man; अप्सरा, woman 
अप्सरा, man; अप्सरा, woman 
घर, bull; घर, cow 
घर, husband; घर, wife, 
घर, man; घर, woman 
घर, son; घर, daughter.

5.4 Numerals

A. Cardinals —

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**B. Ordinals**

first, पहला | fifth, पाँचवें
second, दूसरा | Add -वें to all cardinals beyond it, as—
third, तीसरा | अठाँठवें, eighth; मेरवें, hundredth; उंचिवें, thousandth.
fourth, चेतवां |

**Important** — If a cardinal number ends in -ा, the latter is elided before -वें, as घनवें, 12th; बादङवें, 52nd.
The ordinal number changes in the oblique case and fem. gender, but it is singular, as—

Mas. Sing. दश, tenth; mas. sing. obl. दशे दश, of tenth grade.

Fem. Sing. दस or obl. दसी, [in] the tenth street.

C. Aggregatives —

एकें, only one, दोनें, both, तीनें, all the three, and so forth, with -e appended to the cardinal number. These words are not inflected.

Another way of expressing the same is —पानों डे पान lit. five out of five, i.e. all the five. Note the -a suffix which occurs in all cardinal numbers excepting एक, one, में, hundred, दस, thousand, दश, hundred thousand; बालें, ten million, as दिव द दिव; में डे में; दश डे दश; सच डे सच, etc. The postposition डे, out of, is changed in fem. pl. to डनें, as अँठ डनें अँठ बुज्जें, all the eight girls.

Note also—

दसी पानें सात, दसी दी पाप डे गाड़े।

There were forty boys, the forty passed.

D. Fractionals—

\[
\begin{align*}
\frac{1}{2} & \text{ दूसरा} & \frac{1}{3} & \text{ तृतीया} \\
\frac{1}{4} & \text{ चौथा} & \frac{1}{5} & \text{ पेंता} \\
\frac{2}{3} & \text{ तीन दिना} & \frac{2}{5} & \text{ पाँच दिना} \\
\frac{3}{4} & \text{ चार दिना} & \frac{3}{5} & \text{ पाँच दिना} \\
\frac{1}{2} & \text{ छह} & \frac{1}{3} & \text{ तीन दिना} & \text{ पेंता} \\
\frac{2}{3} & \text{ दोहरा} & \frac{2}{5} & \text{ पाँच दिना} \\
\end{align*}
\]

and so on.

जितने literally means 'plus half',

\[
\begin{align*}
\frac{1}{2} & \text{ दूसरा} \text{ दिना} & \frac{1}{3} & \text{ तृतीया} \text{ दिना} \\
\frac{2}{3} & \text{ तीन दिना} & \frac{2}{5} & \text{ पाँच दिना} \\
\frac{3}{4} & \text{ चार दिना} & \frac{3}{5} & \text{ पाँच दिना} \\
\text{ and so on.} & & \text{ and so on.} \\
\frac{1}{2} & \text{ छह} & \text{ पेंता} & \text{ दिना} & \text{ पेंता} \\
\frac{2}{3} & \text{ दोहरा} & \text{ पेंता} & \text{ दिना} & \text{ पेंता} \\
\end{align*}
\]

and so on.

If the words अँठ, half, पेंता, three-quarters, तीन, one and a quarter, are used singly, they are declined in number and gender as they end in -ा. Other fractions do not end in -ा and are, therefore, uninflected.

E. Multiplicatives are of two kinds—

विभवान, इंग्रजी, अंग्रे, अंग्रे, अंग्रे, etc. with -अंग्रे suffix mean 'fold',
one-fold, two-fold, three-fold, four-fold and so on.

They are declined in number and gender.

F. A peculiar way of giving indefinite number is to count in succession like this—

1. Consecutive—

Thus, two times, three times, four times, and so on.

1. Consecutive—

two (or) three

two (or) three

two (or) three

2. Alternate Numbers—

there were two (or) three men there.

I had a talk with four (or) five men.

2. Alternate Numbers—

There were two (or) four/eight (or) ten/ten (or) twelve men.

3. Fives—

There were five-ten/ten-fifteen men there.

3. Fives—
### 5.5 Pronouns

#### A. Table of Declension —

<table>
<thead>
<tr>
<th>Pronouns</th>
<th>Direct form</th>
<th>Oblique i.e. before हूँ, है</th>
<th>Genitive</th>
<th>Obl. genitive i.e. before adverbial postpositions</th>
<th>Remarks</th>
</tr>
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<tbody>
<tr>
<td>1st person sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td>1 For adverbial postpositions see patterns 12C &amp; 12D</td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>अम (वू)</td>
<td>स्मृति</td>
<td>स्मृति</td>
<td></td>
</tr>
<tr>
<td>2nd person sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>अम (वू)</td>
<td>स्मृति</td>
<td>स्मृति</td>
<td></td>
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<tr>
<td>3rd person</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>proximate sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>remote sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>Relative sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>Interrogative¹</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>Indefinite¹ sing.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>Reflexive</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
<tr>
<td>sing., pl.</td>
<td>है</td>
<td>है</td>
<td>प्रेम</td>
<td>प्रेमे</td>
<td></td>
</tr>
</tbody>
</table>

1 For adverbial postpositions see patterns 12C & 12D
2 मे, that, is a correlative of मे and is declined exactly like the latter.
3 Agentive case sing. निर विद; pl. निर्दी, विद्म
4 विद्म, who, which, is declined like a noun ending in -ा, forms fem, in -ि.
5 बॉह, some, is another indeclinable pronouns, but it is indeclinable.
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TEACH YOURSELF PANJABI

अप्न is a modern respectful term, used in cities, for second person. It is indeclinable.

अप्ना, we ourselves, is used in some districts even for 'I myself", and is indeclinable.

इसे, another, अठार, many, are also indeclinable, except that obl. pl. is इसें, अठारें.

माने, all, दिवाने, a few, and घर, many, also are indefinite pronouns. They are used only in plural, forming feminine in ब्रजीया, ब्रजीया, and mas. oblique in ब्रजीया, ब्रजीया, ब्रजीया.

B. The following are some of the important compound pronouns:

1. ली-ली, what things severally. ली-ली क्या दिखाई देते?

What things are lying there?

से में, who/which individually. से में नामेंण एस, he who goes ....

बुध बुध, somewhat, a little. बुध हुए-बुध है। जल्दी—light

Fever is somewhat light.

वेंट वेंट, which persons. वेंट वेंट वेंट जोड़ेंगी?

Which of you will play with me?

वेंटी वेंटी, some, a few. वेंटी वेंटी पुट ची चढ़े सांसे गए।

Some people go even now.

बछाटा, so and so.

बछाटा बछाटा वजबा शी। So and so was sitting there.

2. ली ... ली, all equally. ली अभेंद ली नींद, में तली शव्स बल्श। बल्श—care

Difficulties or facilities, I don't mind.

में ... में, he/she/it ... who, which. में बेंगा में बेंगा।

He who does will repay.

बुध बुध, some...some बुध बुध से है, बुध भजें। ठाँटी,

You may take some now and some afterwards.

वेंटी ... वेंटी, one...another, some ... others.

वेंटी चुंबा वेंटी भेंजा, someone is good, the other is bad.

3. ली रा ली quite दिर्र अवसभय की शा ली (बुध बुध, बुध) वे हिया।

बुध रा बुध different. He is become quite a different man.

4. ली रा ली, something different. ली रा ली तामरा है,

something untoward happens.

बुध रा बुध, something or other. भामी बुध रा बुध बत ठंड़ा हो।

We shall arrange something or other.
5.6 Postpositions

A. Special uses of some simple Postpositions:

You know that दे, by, डूः, to, दें, from, से, of, दे, on, and partially दें, with, are postpositions—see patterns 12A and 12B. They have multifarious uses and meanings. The meanings of adverbial postpositions, on the other hand, are almost fixed. It is desired here to detail some important significations of the simple postpositions.

The use of दे is not very significant in Panjabi. It is attached to the subject of a transitive verb when it is used in the past (participle) form excepting लिखान्त, to bring, लेन्न, to fear, which are, in fact, intransitive in Panjabi.
It is not commonly used with मैं, I, तू, you, आप, we, आपकर, you. It is optional with third person pronoun, and compulsory with आप, respectful you.

**हूँ**

हूँ is used with —

(a) Animate object. मैं इसे प्रेमिका हूँ आपका माता, I was telling both the boys ...

हूँ पारसे हूँ समय अभी मी, you had whipped the horse.

(b) Object of a verb requiring some predicative word:—

हूँ भ्रदे हूँ घरबाड़ी माहरा है।

He considers the boy to be naughty.

मैं विस्मयुक्त हूँ पथ मेरा संग।

I take bribing as a sin.

(c) Object of a verb in impersonal construction :—

देख ते भ्रदे हूँ अकिला मी। Nathu had beaten the boy.

(d) Object in apposition :—

हूँ अपने पारसे हूँ घरबाड़ी माहरा है।

He will make his son a doctor.

(e) Time of action :— मैं गाड़ हूँ समकाल विका,

I kept awake at night.

हूँ पेट उतीब हूँ आ समकालो।

We shall come on the 5th. वार्षिक, at night, शामी, in the evening, can also be used in place of गाड़ हूँ, प्रभास हूँ।

(f) Dative (usually animate) :— मैं हूँ इलेक्ट्रिका।

I will give the mother some flowers.

प्रेमे हूँ चिट्ठी पा रेटा। Send a letter to the boy.

(g) Logical subject of certain verbs, such as घटाए, to be felt, तैरा, to be, आघटाए, to be felt, पेटा, to be compelled, भिघटाए, to be obtained, to be met, आपवन तैरा, to have a right, पत्ता तैरा, to have a knowledge, तरीका, should. Examples—

मैं हूँ वुँख मता है, I feel hungry.

मैंहूँ वत्ता अधि वेदिका, I had a great difficulty.

हूँगढ़ हौजी समथ आती। He felt awful shame.

समय f., whip; भट्टड़िया, naughty; विस्मयुक्तेची f., bribing.
The servant had to be turned out.

I have received the rupees.

It is desired of you ...

The father knows it.

(h) With predicative infinitives showing purpose:

He is ready to go.

(i) In certain other constructions:

Congratulations to you.

It does not concern us.

बेठी (बेठी)

बेठी is used to denote:

(a) Subject of a verb in passive voice:

this job cannot be done by me.

(b) Place from:

How far is the market from the house?

(c) Time from:

I shall start work from tomorrow.

(d) Duration (for since):

He has been ill for four days.

I have been eating nothing since Tuesday.

(e) Difference and Comparison:

This radio-set is better than that.

(f) Relationship with certain verbs as प्रेषण, to ask, भेजा, to beg; बचाव, to escape; बचाव, to fear

I asked him.

These days one should avoid sunshine.

he fears nobody.

उद्देश्य f., date; भ्रष्टि f., hunger; धर्म f., shame; व्यापारी f., congratulation; प्रयाप्ति f., sunshine.
_ra_ denotes any of the following relations between a noun/pronoun and another noun which follows _ra_-_ra_

(a) Possession and ownership: _हरदार घर_, his house.
_तेघु लो_ झण्डी, Nathu's watch.

(b) Kinship: _रम सिंह भाई_/उद्धर/माता_,
Ram Singh's brother/uncle/maternal uncle.
_बिजार्गस वोपस सिंह दी_ बलदी/भाई,
Kirpal's/Sadhu Singh's/Baldev's wife/mother.

(c) Material or Composition (adjectival): 
_केरें ले_ रेस्तर, iron lock.
_बकरी दी_ बुगमी, wooden chair.

(d) Use or purpose (for): _पीट रे_ धाटी, drinking water;
_मेह दी_ पत्थर, sheet for the table.

(e) Source (from): _पक्क/पले रे_ धाटी, well-water, pipe-water;
_पृथ्व दी_ जान, eastern wind.

(f) Price: _ये_ उधारसी_ दी_ चीज़ी, sugar for two rupees

(g) Doer of: _बकरी दी_ वि. हाई, tailor's work.
_बेघर दी_ वि. हाई, writer's book.

(h) Objective: _बाँध्रा_ दी_ प्रदर्शी, children's education;
_बुँदी_ दी_ हाई, dog's (wretched) death.

(i) Part of whole: _पैठ_ दी_ हूंगासी, foot-finger, toe;
_वि. पंडत_ दी_ पेंगा, page of the book.

(j) Time: _परेण_ दी_ क्वाड, winter-season.

(k) Age: _हर_ बुँदी_ रे_ हाई, a boy aged four.

(l) Characteristic: _भाई_ दी_ भाईरा, mother's affection;
_बुँदी_ दी_ बिजार्गस, the innocence of the child.

(m) Totality: _पेंग_ दे_ पेंग, all the five; _डाँ_ दे_ डाँ, flocks after flocks.

(n) In some adjectival phrases: _चों_ दे_ मुक्त, honest.

See 5.23 (8,b)
on, denotes:

(i) the place where (on, upon):

he was sitting on the ground.

(ii) the time at which:

the train arrives at five minutes past ten.

(iii) imminence:

the wall is about to collapse.

(iv) sequence of action:

He woke up when I reached there.

(v) Relationship with certain verbs:

have a kind eye on us.

in, is used for denoting:

(i) place in which:

A physician lived in Lahore.

(ii) time in which:

in eight minutes' time.

(iii) price at which:

at what price will the shoe be procured?

(iv) age at which:

at this age.

(v) action in which:

The wife kept busy in cooking.

(vi) state in which:

My work was spoilt during my illness.
(vii) Comparison: ਹੋਰਾਂ ਹੋਰੀ ਮਾਤਾ ਹੋਰੀ ਹਨ।
This girl is most beautiful of all.

ਰਹਣਾ
ਰਹਣਾ, with, is used to denote—
(i) instrument: ਰਹਣ ਦ੊ੜ, eat with your hand.
(ii) cause: ਰਹਣ ਨੂੰ ਪਿੱਛੀ ਠਿੱਕਰੀ ਹੈ।
Life is being lost on account of hunger.
(iii) manner: ਹੋਰਾਂ ਮਾਤਾ ਹੋਰੀ ਉਡਨਾ ਰਹਣਾ ਹੈ।
Understand the matter properly.
(iv) companionship: ਮਾਤਾ ਮਾਤੀ ਰਹਣਾ ਹੈ।
Shāmū was going with his uncle.
(v) proximity: ਮੋਈ ਰਹਣੀ ਬਕਸੀ ਪਿੱਛੀ ਹੈ,
Just near the table is lying a chair.
(vi) along: ਰਹਣੀ ਦੇ ਰਹਣ ਉਤਰ ਨਾ।
Go on along the wall.

Verbs: ਬਾਜ਼ਾਰ, to talk; ਮਰਹੋਂ ਵਾਰਾਰ, to treat; ਬੈਜ਼ਾਰ, to tie;
ਬਜਾਨ ਵਾਰਾਰ, to marry; ਬਾਜ਼ਾਰ ਤੋਂ ਤੇਰਾ, to love; ਬੈਜ਼ਾਰ, to join; ਬਕਸੀ, to combine, to compare.

ਮੇਂ ਹੋਰਾਂ ਦੇ ਰਹਣੀ ਦੇ ਰਹਾਂ ਵਾਰਾਰ ਵਿਚੀ।
I kept talking with him for two hours.

ਲੋਕ ਦੀ ਬੁਰੁਣ ਹੂੰਦੇ ਰੋਕੇ ਬੁਰੁਣ ਵਿੱਚੀ।
Tie the end of girl's cloth to the boy's handkerchief.

ਰਾਤ ਦੇ ਬਜਾਨ ਲਗ ਰਹਣੀ ਦੁਕਾਨ ਵਿਚੀ।
Radho was married to the blacksmith.

ਮੇਂ ਹੋਰਾਂ ਦੇ ਰਹਣੀ ਬਜਾਨ ਵਿਚੀ। I fell in love with her.

ਵਾਸਤ ਹੋਰੀ ਰਹਣੀ ਨੇਚ ਵਿਚੀ। Glue the paper with paste.

ਰਾਤ ਦੇ ਹੋਰਾਂ ਦੁਕਾਨ ਬਹੁਤ ਵੇਚੇ।
See after mixing this colour with that.

Note that 'For' is expressed in Panjabi by
(i) ਕੀ—ਐਕਾਂ ਕੀ ਕੀ ਬੋਲਿਆਇਆ?
What will you bring for me?
(ii) ਦੇਖੇ—ਦੇਖੇ ਬਹੁਤ ਤੇਰਾ ਚਰਨ ਦੇਖੇ ਦੇ ਬੁਰੁਣ ਦੀਆਂ ਦੁਕਾਨਾਂ ਦਾ ਦੁਆਰ।
He has been eating nothing for the last four days.

ਹੋਰਾਂ, hunger; ਮਾਤਾ, matter; ਮਰਹੋਂ, treatment; ਬਜਾਨ, (ਫੜਿਆ ਸਤਰੀ),
marriage; ਬਾਜ਼ਾਰ, love; ਬੁਰੁਣ, end of a cloth; ਬਕਸੀ, handkerchief; ਲੋਕ ਸਤਰੀ,
paste.
(iii) zero—रिश्ते पेंच पारे वेंव बीतः।
He worked for five days.
रेवे ने रिश्ते हिचे टिकत्वः। I shall stay here for six days.
(iv) सच—रिश्ते रिश्ते निकुटी रि विश्व मैठ विश्वः?
What did you repay for this she-deer?
(v) भावना—रिश्ते वहम भावना भावना चुप वहि निश्वः।
He kept silent for shame.
(vi) बदल—मनुष्येण वेंविन्ती बदल टुन पडः।
Our companions started for Delhi.
(vii) टी बांटे दे—बिजग टी बांटे दे मनुष्येण बांटे बांटी हे हे।
Take a copy book for your book.
(viii) बिंदु—रेवे रित नात्रितरुपीमात्र 'न धवली हे।
I have bought this cow for thirty rupees.
(ix) For sale=विक्रेतापूर्वी
for nothing=विक्रेतापूर्वी
for life=विक्रेतापूर्वी
for ever=विक्रेतापूर्वी
for the first time=विक्रेतापूर्वी, विक्रेतापूर्वी रुपः।

5.7 Varying Functions—1

A. Nouns used as adjectives:

रेवे रिश्ते फ., patriotism
मिस्विया संभिंदरुः,
educational conference
पंजाब फ., Panjab
Government
सचन—रिश्ते फ., official language
समधन—रिश्ते, social reform
सचनित्या प्रदेशी, defence minister

Nouns with genitive सच also form a number of adjectives:—
चालान आरी वेंवी, paper-boat; मेते रन बांटग, golden bangle; चवजी रा
सिक्स, wooden box; सचन—रा भोमात, rainy season.

टिवेद, to stay; प्राच, price; चुप, silent; वेंवी, companion; रेवे, towards.
B. Adjectives used as nouns:

What should the poor one do?

A poor person is the victim of God's rage.

Respect the elderly people.

What is the fault of the small people in this?

The good get bad (children).

C. Participles used as nouns:

You will reap what you sow.

What is it to kill the dead?

The educated do not do like this.

To make a weeping person laugh is a good work.

To save a drowning person is also a good work.

This is the condition of the moneyed people.

D. Pronouns used as adjectives:

That man is very cunning.

The coat that you were wearing...

No boy should go up.

Do you feel a little relief?

Ask any one who meets you.

E. Adjectives used as pronouns:

some laugh while others weep.

two died and two survived.
You have already known the use of participles as verbs (Patterns 9, 13, 18A, B), of participles as adjectives (pattern 40), of conjunctive (absolutive) participles as adverbs (Pattern 23), and of other participles and adjectives as adverbs (pattern 19).

5.8 Varying Functions—2

Verbs

A. Present tense referring to future:

I shall be coming just now.

Keep quiet, father is getting food for you.

Lo, we will do it.

B. Present continuous for future:

Uncle is (will be) coming.

the gardener is coming immediately.

C. Negatived present tense denoting ‘unwillingness’:

I won't go.

this coin will not be in currency.

D. Present for past:

The parrot goes and tells the cat

The train arrives and at once we will get in.

E. The past tense for future:

I shall be coming just now.

he will soon go.

F. In conditional sentences, past for future:

If I go to Chandigarh, I shall bring your luggage.

The train arrives and at once we will get in.

G. Past for future conditional:

If he is coming, then we shall see.

If you are sleeping, I shall wake you up.
H. The present perfect for past:

अबमूल वर्तमान वाचिया है।

There was a king, Akbar (by name).

I. In conditional or relative clauses, future for general truth:

पहें जा खराब उसे अबमूल उसे जराया, When it does not rain, famine will be there, of course.

J. Future for polite request:

भेज वैभ वत लिखिया रहा ? Will you (kindly) do my work?

K. Future for presumptive:

दिने दिना वट वर्तमान से इन्हें आप्ता मना पर हे देंगे?

Who would be there that gives you all the money?

L. Subjunctive for present tense:

उदाहरण वर्तमान वत लिखिया, the universe praises you.

M. Future, as in a remark, expresses indifference:

इनचें वेट जवा पेना है, he has ample money. आदेश, “what of it?”

5.9 Infinitives

A. -टा form

1. As a noun—

Subject—रुड्डना चंद्रा घुटा है, bathing is good.

संग्राम स्नाता सप्तस्त महला है, going appears to be essential.

Object—मे लिखिआूंटी गुड़ तिला।

I forgot to bring the book.

इन भेज वट वर्तमान मना है, he acts according to my instruction.

With the verbs मिठरा, to learn; चुपट्टा, to want; झूँ वबरा, to begin; the infinitive serves as an object, as in:

इन भेज मिठरा वट वर्तमान मना है।

She learns how to play on the SITAR.

मे संग्राम स्नाता सप्तस्त महला है। I want to go.

इन भेज वैभ वत लिखिआूंटी गुड़ तिला। (passive construction)

You should do this job.

इन्हें अनुशासन झूँ वबरा वट लिखिआूंटी। You (may) start bathing.

इन भेज मिठरा वट वर्तमान मना है।

They know reading and writing.

शापांव, king; दस्रूँ, to rain; अपराध, famine; नमुना f., praise;

संग्राम, to appear; मिठरा, to learn; मिठरा f., a musical instrument.
2. As element of a compound verb showing necessity (See pattern 22A). Here also, it is a nominal.

Here a'so, it is a nominal.

As a noun, the infinitive is declined in gender and number. (For case see B.I., next page)

2. As element of a compound verb showing necessity (See pattern 22A). Here also, it is a nominal.

As a noun, the infinitive is declined in gender and number. (For case see B.I., next page)

B -अर्थ form

1. In oblique case:

This is our dining room.

I saved him from drowning.

Four guests are coming to visit us.

There is no harm in going there.

2. With -दिखा (See pattern 28):

Our companion is likely to go tomorrow.

3. In certain compound verbs:

I shall come to see your factory.

You were about to go at that very time.

Let him think a little.

विशेषण, love: पंच्चाॅर, guest: विद्वान, harm: वेद्धा, time.
5.10 Participles

1. As a rule, present participle is formed by adding -ਕਿਤਾ to the root, as in ਵਹਿਤਾ, seeing; ਬਹਤਾ, doing; ਬਹਤਾ, walking; ਮਹਤਾ, dying; ਹਤਾ, dyeing; ਪਸ਼ਤਾ, listening; ਪੱਤਾ, reading, studying; ਭਿਤਾ, writing; ਵਕਤਾ, moving; ਪੋਤਾ, swinging; ਪੋਟਾ, selecting; ਵਹਾਤਾ, fearing; ਹਤਾ, falling; etc., etc.

2. But, if the root ends in a vowel (toned or toneless) the latter is nasalized, as in ਪੀਤਾ, drinking; ਪਿਤਾ, eating; ਪਿਤਾ, going; ਬਲਕਾਤਾ, bringing; ਅਮਹਾਤਾ, weeping; ਅਮਹਾਤਾ, washing; ਅਮਹਾਤਾ, giving; ਅਮਹਾਤਾ, sitting; ਅਮਹਾਤਾ, lying; ਪੀਤਾ, sleeping; ਪੀਤਾ, grinding; etc.

   Under this rule, all causal forms (see 5.12) have their root-vowel nasalized.

3. Commonly, past participle form is obtained by adding -ਤਾ to the root as ਜਮਤਾ, adorned; ਵਰਾਤਾ, brought out; ਕਰਤਾ, mounted; ਸ਼ਿਕਾਰਤਾ, stayed; ਸੀਕਾਰਤਾ, opened; ਤੁਕਾਤਾ, sucked; ਪੰਛੀਤਾ, wounded; ਤੁਕਾਤਾ, joint; ਤਾਕਾਤਾ, boiled; ਤੁਕਾਤਾ, swum; ਤੁਕਾਤਾ, forgotten; ਤੁਕਾਤਾ, broken; ਤੁਕਾਤਾ, dried; ਤੁਕਾਤਾ, burnt; ਤੁਕਾਤਾ, lived; etc.

4. There are certain irregular or unusual formations of past participles which are detailed below:

   (a) -ਉ ending:

   |------|--------|------|--------|
   ਖੋਈ | ਖੋਈਉ, sewn | ਧੇਈ | ਧੇਈਉ, washed |
   ਮੇੜੇ | ਮੇੜੇਉ, slept | ਕਲਪਣਤਾ | ਕਲਪਣਤਾ, bathed |
   ਬੇਲੜੀ | ਬੇਲੜੀਉ, done | ਪੈਡੇਕਾਲ | ਪੈਡੇਕਾਲ, reached |
   ਫਰੇਰੇਂ | ਫਰੇਰੇਂਉ, stood | ਫੀ | ਫੀਉ, drunk |
   ਰੀਟਾ | ਰੀਟਾਉ, sifted | ਪੀਫਾਟਾ | ਪੀਫਾਟਾ, recognized. |
   ਸਾਟਾ | ਸਾਟਾਉ, known | ਪੈਈ | ਪੈਈਉ, wreathed. |
   ਤੇ | ਤੇਉ, given. |

   (b) -ਤਾ ending:

   |------|--------|------|--------|
   ਪੈਡੇ | ਪੈਡੇਤਾ, seen | ਪੈਡੇ | ਪੈਡੇਤਾ, grounded |
   ਭਟਾ | ਭਟਾਤਾ, slain | ਭਟਾ | ਭਟਾਤਾ, swindled |
   ਵਾਪੀ | ਵਾਪੀਤਾ, terrified | ਵਾਪੀ | ਵਾਪੀਤਾ, displeased |
   ਤਮਾ | ਤਮਾਤਾ, fled | ਤਮਾ | ਤਮਾਤਾ, fallen. |

   (c) -ਵਾ ending:

   |------|--------|
   ਪੁੰਮ | ਪੁੰਮਵਾ, missed | ਬੋਸ | ਬੋਸਵਾ, entangled |
Note—Participles are very useful as adjectives and especially as verbal forms effected by auxiliary verb था, to be, which when inflected expresses various tenses and moods.

See patterns 18A, 18B, 20(B), 21, 22C, 24, 25, 26, 27, pages 134-139 (2nd and 3rd columns) and pages 140.
### 5.11 Conjugation of Verbs

**Infinitive**  
केरता, to see, आएता, to come

<table>
<thead>
<tr>
<th>Root</th>
<th>केरता, आएता</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Imperative</strong></td>
<td>केरता/आएता</td>
</tr>
<tr>
<td>दूः केरता/आएता</td>
<td></td>
</tr>
<tr>
<td>प्रम्ता/आएता/अपे दूः केरता/आएता</td>
<td></td>
</tr>
<tr>
<td><strong>Future Conditional</strong></td>
<td>केरता, आएता</td>
</tr>
<tr>
<td><strong>Subjunctive</strong></td>
<td>केरता, आएता</td>
</tr>
<tr>
<td>दूः केरता/आएता</td>
<td></td>
</tr>
<tr>
<td>प्रम्ता/आएता/अपे दूः केरता/आएता</td>
<td></td>
</tr>
</tbody>
</table>

**Past Participle**  
केरता, आएता

**Past Conditional**  
अफि (if) I had (would have) seen etc.

| दूः केरता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |

**Indefinite Imperfect**  
केरता, आएता |

| दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |

**Present Participle**  
केरता, आएता |

| दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |

**Past Indefinite**  
केरता, आएता |

| दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |

**Transitive**  
I saw, etc.

| दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |
| प्रम्ता/आएता/अपे दूः केरता/आएता |

Change according to number and gender of object.

For fem.

| सिंग. केरता/आएता |
| पल. केरता/आएता |

See 5.9, and Pattern 7
<table>
<thead>
<tr>
<th>From root</th>
<th>Future</th>
<th>Indicative</th>
<th>Present Participle</th>
<th>Present Imperfect</th>
<th>Simple Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>shall/will see</td>
<td>I see, etc.</td>
<td>From present participle</td>
<td>I came, etc. (v.i.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. मैं देखना जा ना मैं देखते आ ना</td>
<td>1. मैं देखता जा ना मैं देखते आ ना</td>
<td>1. मैं आतिशा आ ना मैं आतैँ आ ना</td>
<td>1. मैं आति आ ना मैं आतैँ आ ना</td>
<td>1. मैं आतैँ आ ना मैं आतैँ आ ना</td>
<td></td>
</tr>
<tr>
<td>2. तू देखेगा तू मैं देखते आ तू</td>
<td>2. तू देखता तू मैं देखते आ तू</td>
<td>2. तू मार्गिया मैं मैं आतैँ आ ना</td>
<td>2. तू मार्गिया मैं मैं आतैँ आ ना</td>
<td>2. तू मार्गिया मैं मैं आतैँ आ ना</td>
<td></td>
</tr>
<tr>
<td>3. वे देखेगा वे मैं देखते आ वे</td>
<td>3. वे देखता वे मैं देखते आ वे</td>
<td>3. वे मार्गिया मैं मैं आतैँ आ ना</td>
<td>3. वे मार्गिया मैं मैं आतैँ आ ना</td>
<td>3. वे मार्गिया मैं मैं आतैँ आ ना</td>
<td></td>
</tr>
</tbody>
</table>

Change in fem. For fem. only difference For fem. sing. आ ती pl. आ ती
<table>
<thead>
<tr>
<th>From root</th>
<th>Present Continuous</th>
<th>Present Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am seeing, etc.</td>
<td>I was seeing, etc.</td>
<td>I have seen, etc. (v.t.)</td>
</tr>
<tr>
<td>1. मैं देख रहा हूँ</td>
<td>मैं देख रहा हूँ</td>
<td>मैं देख रहा हूँ उसका ( वि. ) देख रहा हूँ</td>
</tr>
<tr>
<td>2. तू देख रहा हैं</td>
<td>तू देख रहा हैं</td>
<td>तू देख रहा हैं उसका ( वि. ) देख रहा हैं</td>
</tr>
<tr>
<td>3. हम देख रहे हैं</td>
<td>हम देख रहे हैं</td>
<td>हम देख रहे हैं उसका ( वि. ) देख रहे हैं</td>
</tr>
<tr>
<td>For fem.</td>
<td>Only change in fem.</td>
<td>Change according to number and gender of object.</td>
</tr>
<tr>
<td>sing. हवी</td>
<td>sing. देखती</td>
<td></td>
</tr>
<tr>
<td>pl. क्रीभ</td>
<td>pl. देखती</td>
<td></td>
</tr>
<tr>
<td>Also we can have unchangeable auxiliary मी.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From root

**Past Continuous**

I was seeing

1. मैं देख रहा हूँ
   आमी देख रहे हैं
2. तू देख रहे हैं
   दूमी देख रहे हैं
3. हू है
   हू है

Only change in fem.

sing. देखती है
pl. देखती है

We can also use one unchangeable form मी
in place of the changeable auxiliary मं, मे, मह, etc.

From present participle

**Past Contingent**

(i) I had been seeing etc.

1. मैं देख रहा है
   आमी देख रहे हैं
2. तू देख रहा है
   दूमी देख रहे हैं
3. हू है
   हू है

For fem.

sing. देखती है
pl. देखती है

From past participle

**Present Perfect**

I have come, etc. (v.i.)

1. मैं आया हूँ
   आमी आये हैं
2. तू आया है
   दूमी आये हैं
3. हू आया है
   हू आया है

For fem.

sing. आयी है
pl. आयी है
From present participle

*Presumptive Imperfect*

I may/must be seeing etc.

1. ਮੇਂ ਬੇਦਿਆਂ ਤੇਹਾਂ
   ਆਂਤੀ ਬੇਦਿਆਂ ਤੇਹਾਂ
2. ਉੱਤੇ ਬੇਦਿਆਂ ਤੇਹਾਂ
   ਆਂਤੀ ਬੇਦਿਆਂ ਤੇਹਾਂ
3. ਉੱਤੇ ਬੇਦਿਆਂ ਤੇਹਾਂ
   ਆਂਤੀ ਬੇਦਿਆਂ ਤੇਹਾਂ

Change in fcm.

sing. -ਟੀ -ਤੀ
pl. -ਟੀਆਂ -ਤੀਆਂ

From past participle

*Past Perfect*

I had seen etc. (v.t.)

1. ਮੇਂ ਬੇਦਿਆਂ ਸੀ/ਰੇ ਸੀ/ਰੇ ਸੀ/ਰੇ ਸੀ ਸੀ
   ਆਂਤੀ " " " "
2. ਉੱਤੇ " " " "
   ਆਂਤੀ " " " "
3. ਉੱਤੇ " " " "
   ਆਂਤੀ " " " "

Change according to number
and gender of object.

From past participle

*Past Contingent Perfect*

had (he) come etc. (v.i.)

1. ਮੇਂ ਅਧਿਆਂ ਉੱਭਰੇ
   ਆਂਤੀ ਆਪੇ ਪੁੱਹਚੇ
2. ਉੱਤੇ ਅਧਿਆਂ ਉੱਭਰੇ
   ਆਂਤੀ ਆਪੇ ਪੁੱਹਚੇ
3. ਉੱਤੇ ਅਧਿਆਂ ਉੱਭਰੇ
   ਆਂਤੀ ਆਪੇ ਪੁੱਹਚੇ

Change in fcm.

sing. ਆਂਤੀ ਪੁੱਹਚੀ
pl. ਆਂਤੀਆਂ ਪੁੱਹਚਾਂ
<table>
<thead>
<tr>
<th>From present participle</th>
<th>From past participle</th>
<th>From past participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contingent Imperfect</td>
<td>Past Perfect</td>
<td>Past Contingent Perfect</td>
</tr>
<tr>
<td>I may be seeing, etc.</td>
<td>I had come, etc. (v.i.)</td>
<td>Had he seen, etc. (v.i.)</td>
</tr>
<tr>
<td>1. मैं देशपा जातः</td>
<td>1. मैं आपांत मां</td>
<td>मे सीतामां कह बोसी</td>
</tr>
<tr>
<td>आते आते खोरे</td>
<td>आते आते मां</td>
<td>मे सीतामां कह बोसी</td>
</tr>
<tr>
<td>2. दू देशपा नावे</td>
<td>2. दू आपांत मैं</td>
<td>दू आपांत नावि</td>
</tr>
<tr>
<td>दू आते नावि</td>
<td>दू आते नावि</td>
<td>दू आते नावि</td>
</tr>
<tr>
<td>3. दू देशपा नावे</td>
<td>3. दू आपांत मैं</td>
<td>दू आपांत नावि</td>
</tr>
<tr>
<td>दू आते नावि</td>
<td>दू आते नावि</td>
<td>दू आते नावि</td>
</tr>
<tr>
<td>Change in fem.</td>
<td>Change in fem.</td>
<td>Change according to the</td>
</tr>
<tr>
<td>sing. देखती...</td>
<td>sing. आपी...</td>
<td>gender and number of the</td>
</tr>
<tr>
<td>pl. देखतीहाँ...</td>
<td>pl. आपीहाँ...</td>
<td>object.</td>
</tr>
</tbody>
</table>
From Past participle

**Presumptive perfect**
I may/must have seen, etc.

(v.t.)

| मैं    | देखिए उद्हार अन्तरो       |
| मां    | देखिए उद्धार अन्तरो       |
| यू    | देखी उद्धार अन्तरो       |
| उं    | देखी उद्धार अन्तरो       |
| टे    | देखिए उद्धार अन्तरो       |
| टे    | देखिए उद्धार अन्तरो       |

Change according to gender and number of the object.

**Contingent perfect**
I may have seen, etc.

(v.t.)

| मैं    | देखिए उद्धार अन्तरो       |
| मां    | देखिए उद्धार अन्तरो       |
| यू    | देखी उद्धार अन्तरो       |
| उं    | देखी उद्धार अन्तरो       |
| टे    | देखिए उद्धार अन्तरो       |
| टे    | देखिए उद्धार अन्तरो       |

Change according to gender and number of the object.

**Presumptive perfect**
I may/must have come, etc.

(v.i.)

1. मैं आगाज चलाना    अगाज मार चलने
2. हूं आगाज चलाना    अगाज मार चलने
3. उं आगाज चलाना    अगाज मार चलने

Change in fem.

| sing. अपी     -वी    |
| pl. अपी --वी    |

**Contingent perfect**
I may have come, etc.

(v.i.)

1. मैं आगाज चलना    अगाज मार चलने
2. हूं आगाज चलना    अगाज मार चलने
3. हूं आगाज चलना    अगाज मार चलने

Change in fem.

| sing. अपी     |
| pl. अपी    |

### 5.12 Verbs and their Causals

**CATEGORY 1**

- -áu- (1st causal) and -váu- (2nd causal) added to the root.

- फ्लाइटर, to fly
- फ्लेचफ्लाइटर, to make fly
- फ्लेचफ्लाइटर, to get one make (it) fly.

---

**Note:** फ्लेच और फ्लेचफ्लाइटर are phonetic variations.
Similarly—

*हृदि*<sup>119</sup>, to become deserted; 
*हृदि*<sup>119</sup>, to be upset; 
*हृदि*<sup>119</sup>, to get checked or detained; 
*हृदि*<sup>119</sup>, to be adorned; 
*हृदि*<sup>119</sup>, to get dried; 
*हृदि*<sup>119</sup>, to be swollen; 
*हृदि*<sup>119</sup>, to throw; 
*हृदि*<sup>119</sup>, to listen; 
*हृदि*<sup>119</sup>, to smell; 
*हृदि*<sup>119</sup>, to move (v.i.); 
*हृदि*<sup>119</sup>, to cut; 
*हृदि*<sup>119</sup>, to do; 
*हृदि*<sup>119</sup>, to take out; 
*हृदि*<sup>119</sup>, to dig, to earn; 
*ध्वन्द्रा*<sup>224</sup>, to fret; 
*ध्वन्द्रा*<sup>224</sup>, to slip away; 
*ध्वन्द्रा*<sup>224</sup>, to pull; 
*ध्वन्द्रा*<sup>224</sup>, to count; 
*ध्वन्द्रा*<sup>224</sup>, to knead; 
*ध्वन्द्रा*<sup>224</sup>, to be lost; 
*ध्वन्द्रा*<sup>224</sup>, to turn (v.i.); 
*ध्वन्द्रा*<sup>224</sup>, to lick; 
*ध्वन्द्रा*<sup>224</sup>, to mount, to rise; 
*ध्वन्द्रा*<sup>224</sup>, to shine; 
*ध्वन्द्रा*<sup>224</sup>, to graze; 
*ध्वन्द्रा*<sup>224</sup>, to walk; 
*ध्वन्द्रा*<sup>224</sup>, to besetted; 
*ध्वन्द्रा*<sup>224</sup>, to kiss; 
*ध्वन्द्रा*<sup>224</sup>, to eat; 
*ध्वन्द्रा*<sup>224</sup>, to leave; 
*ध्वन्द्रा*<sup>224</sup>, to peel; 
*ध्वन्द्रा*<sup>224</sup>, to win; 
*ध्वन्द्रा*<sup>224</sup>, to stay; 
*ध्वन्द्रा*<sup>224</sup>, to cheat; 
*ध्वन्द्रा*<sup>224</sup>, to fear; 
*ध्वन्द्रा*<sup>224</sup>, to be drowned; 
*ध्वन्द्रा*<sup>224</sup>, to fit (v.i.); 
*ध्वन्द्रा*<sup>224</sup>, to see; 
*ध्वन्द्रा*<sup>224</sup>, to feel pain; 
*ध्वन्द्रा*<sup>224</sup>, to put; 
*ध्वन्द्रा*<sup>224</sup>, to be separated; 
*ध्वन्द्रा*<sup>224</sup>, to be fulfilled; 
*ध्वन्द्रा*<sup>224</sup>, to ripen; 
*ध्वन्द्रा*<sup>224</sup>, to read; 
*ध्वन्द्रा*<sup>224</sup>, to arrest; 
*ध्वन्द्रा*<sup>224</sup>, to be completed; 
*ध्वन्द्रा*<sup>224</sup>, to get entangled; 
*ध्वन्द्रा*<sup>224</sup>, to flutter; 
*ध्वन्द्रा*<sup>224</sup>, to hold, to catch; 
*ध्वन्द्रा*<sup>224</sup>, to swell; 
*ध्वन्द्रा*<sup>224</sup>, to bind; 
*ध्वन्द्रा*<sup>224</sup>, to wander; 
*ध्वन्द्रा*<sup>224</sup>, to kindle; 
*ध्वन्द्रा*<sup>224</sup>, to shine; 
*ध्वन्द्रा*<sup>224</sup>, to slander; 
*ध्वन्द्रा*<sup>224</sup>, to fear; 
*ध्वन्द्रा*<sup>224</sup>, to forget; 
*ध्वन्द्रा*<sup>224</sup>, to rub; 
*ध्वन्द्रा*<sup>224</sup>, to be wiped off; 
*ध्वन्द्रा*<sup>224</sup>, to be finished; 
*ध्वन्द्रा*<sup>224</sup>, to keep; 
*ध्वन्द्रा*<sup>224</sup>, to dye; 
*ध्वन्द्रा*<sup>224</sup>, to mince; 
*ध्वन्द्रा*<sup>224</sup>, to get mixed up; 
*ध्वन्द्रा*<sup>224</sup>, to get displeased; 
*ध्वन्द्रा*<sup>224</sup>, to apply; 
*ध्वन्द्रा*<sup>224</sup>, to quarrel; 
*ध्वन्द्रा*<sup>224</sup>, to hang (v.i.); 
*ध्वन्द्रा*<sup>224</sup>, to find out; 
*ध्वन्द्रा*<sup>224</sup>, to write; 
*ध्वन्द्रा*<sup>224</sup>, to shine; 
*ध्वन्द्रा*<sup>224</sup>, to hide; 
*ध्वन्द्रा*<sup>224</sup>, to rob; 
*ध्वन्द्रा*<sup>224</sup>, to leak out; 
*ध्वन्द्रा*<sup>224</sup>, to ring; 
*ध्वन्द्रा*<sup>224</sup>, to cut; 
*ध्वन्द्रा*<sup>224</sup>, to change; 
*ध्वन्द्रा*<sup>224</sup>, to grow.

**Category 2**

-āu- (1st causal) and -vāu- (2nd causal) appended to the root, but change in initial vowel, generally shortening.

*आवजन्त*<sup>119</sup>, to get cramped; 
*आवजन्त*<sup>119</sup>, to cramp; 
*आवजन्त*<sup>119</sup>, to get (it) cramped; 
*पैर*<sup>123</sup>, to speak; 
*पैर*<sup>123</sup>, to call; 
*पैर*<sup>123</sup>, to get (a person) called.

Similarly—

*पैर*<sup>123</sup>, to play; 
*पैर*<sup>123</sup>, to open; 
*पैर*<sup>123</sup>, to grind; 
*पैर*<sup>123</sup>, to suck; 
*पैर*<sup>123</sup>, to wake up; 
*पैर*<sup>123</sup>, to join; 
*पैर*<sup>123</sup>, to swing; 
*पैर*<sup>123</sup>, to weigh; 
*पैर*<sup>123</sup>, to see; 
*पैर*<sup>123</sup>, to run; 
*पैर*<sup>123</sup>, to search; 
*पैर*<sup>123</sup>, to worship; 
*पैर*<sup>123</sup>, to sit.
Intransitive verbs that form three derivatives, i.e. (a) lengthening of the penultimate vowel of the root to make transitives; (b) adding -āu, as in category 1 to make first causals; and (c) appending -vāu to the root to make second causals; as—

जाखट, to melt (v.i.); जाखट, to melt (v.t.); जाखट, to make (it) melt; जाखट, to get (it) melt.

Similarly—बुझकट, to be uprooted; बुझकट, to jump; बुझकट, to burn; बुझकट, to be boiled; बिखट, to be scattered; बिखट, to be thrust in; पुखट, to open; पुखट, to be dissolved; पुखट, to be released; पुखट, to move away; पुखट, to walk; पिखट, to fall; पुखट, to sink, to be drowned; पुखट, to swim; पुखट, to be weighed; पुखट, to be brought up; पुखट, to burn; पुखट, to die; पिखट, to be wiped out; पुखट, to turn; पिखट, to be spoilt.

Roots with -s at the end, get this -s changed to -h for transitive, as in पुखट, to be plucked; पुखट, to pluck; पिखट, to be crushed; पिि, to crush.

Category 4

Roots ending in a vowel other than -ā and some roots ending in -ā get a v-glise with shortening of the vowel.

The second causal, then, does not exist.

But in some dialects, an additional -l- is appended. The second causal is formed by changing the place of this -l-. Thus:

<table>
<thead>
<tr>
<th>छाँट, to sew</th>
<th>छाँट, to sleep</th>
<th>छाँट, to eat</th>
<th>छाँट, to carry</th>
<th>छाँट, to give</th>
<th>छाँट, to wash</th>
<th>छाँट, to bathe</th>
<th>छाँट, to drink</th>
</tr>
</thead>
<tbody>
<tr>
<td>छाँट, to sew</td>
<td>छाँट, to sleep</td>
<td>छाँट, to eat</td>
<td>छाँट, to carry</td>
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<td>छाँट, to wash</td>
<td>छाँट, to bathe</td>
<td>छाँट, to drink</td>
</tr>
</tbody>
</table>

िट, to put, छुट, to touch, have only one Causal form छिट and छिट. The causals: छिट, to seat, छिट, to show, छिट, to train, have alternatives in -l- form — छिट and छिट, छिट and छिट, छिट and छिट.
There are certain verbs which have irregular formations, as:

- बिखरा, to be sold; बेचा, to sell.
- रहें, to remain; रखा, to keep
- आए, to come, and जाए, to go, and verbs which cannot logically have causation, have no causal forms.

5.13 Verbs in passive sense
(all intransitives)

- विखरा, to be desolate
- विखरता, to be topsyturvy
- अटबा, to be checked/detained
- मखरा, to be adorned
- मृबा, to be dried
- बनाए, to be boiled
- भिन्नता, to be scattered
- भुलाए, to be torn
- भुलाया, to be opened, to open (v.i.)
- गश्ता, to be dissolved
- भूभटा, to be lost
- प्रत्या, to be dissolved
- विवाह, to be settled
- नृत्य, to be united
- धूपिया, to be broken
- धूपिया, to be drowned
- धूपिया, to be weighed
- धिरोत्स, to be seen
- धिन्दुरता, to be separated
- धिन्द्वता, to be fulfilled
- पवित्र, to be cooked
- बैतेया, to be entangled
- बिल्ला, to be crushed
- बंधुता, to be tied.
- बिन्द, to be wet
- भिद्वता, to be wiped off
- भ्याटा, to be finished
- बज्जर्ता, to be mixed up
- बिखरा, to be sold
- बिखराया, to be spoilt.

5.14 Some verbs having multifarious significations

1. भिन्नता-भिन्नता
   मैंने तैयार किया ही हांगारी भिन्नता,
   I got leave for one month and a half.
   डूर्बनी तिंडी भिन्न, your letter was received.
   कभी हिंद दिन रघु किन्नता, an elephant met on the way.
   मेरे प्रेत मैंने कर भिन्नता, may be that they do not see me.
both the brothers are very much like each other.

water has mixed up with milk.

they agreed.

we shall eat together.

his goat has been found.

is a transitive form of भिघ्तर, see both the books by comparing.

join both the ends.

the milkman mixes water in milk.

Four days are spent on this job.

Three yards of cloth is used for a pant.

He is an uncle to me—relationship.

When did you catch cold?

the Sahib began to ask.

His service was fixed up; he got employment.

the shoe hurt the child.

he got engaged in work.

is idiomatically used in the following :

| देंव स्कैला | to be late |
| प्रेम स्कैला | to be stamped |
| जिबर स्कैला | to catch fire |
| रंग (रंगा) स्कैला | to feel hunger (thirst) |
| लड़की स्कैला | key to fit in |
| पांच (रंगा) स्कैला | to come into hands |
| साहब स्कैला | to be stained |
| बेचव भूल स्कैला | the servant has become over-indulgent |
| लेंश स्कैला | to feel at home |
| बरह स्कैला | to bear fruit |

संस्कृत f., consultation; पेड़ f., book; भिघ्तर, end; लूठास्कर, cowherd; बास, yard; नव भाषा, cold; तेंढी f., service; देंज f., delay; प्रेमज f., seal; जुखी f., key; पांज (रंगा), spot;
3. चलना
अभी बच्चा चल लीगी मजबूर, as yet the child cannot walk.
अभी मैं दूर चलाने, we shall go for a walk.
गुड मेंटर लड़की चली, the motor-car does not move now.
वांछी चली, the train started.
लड़की चली, the watch is not in order.
राजा चला गया, the river flows.
लेकिन ची चली गई, a strong wind blows.
इस मिंग त्रुणी चलाना, this coin is not current.
अच्छा, विश्व मिलता चलाना है, how long does flour last?
चुप विस्मय विच तत्त्व, She cannot get on in Maths.
मेंढ़े वर लोक चलानो, when will mangoes be in season?
फाड़ता विच उठा विलास, how did the quarrel start?
मेंढ़े उठा विच तत्त्व, my wish does not prevail.
वैभव वर वेला चला गया है, the business is very well flourishing.
लालवाली चल गई, fire was shot.
वैंची चली गई, the scissors work.
वैंटी चली गई, we subsist.

4. English ‘to have’

The rhinoceros has one horn, टौंचे एक हिंद मिना दुर्गा है।
This room has two windows, दिम दोनों दिखे दें वर्दीसंहि उठा।
This lock has two keys, दिम दोनों सीज़िं में राष्ट्रिय उठा।
I have two sons and two daughters.
मेंढ़े दो पूर्व उठा दें दो पीहुँ।

We had eight chairs and two tables.
मेंढ़े वंड एक्ष घरमीलों उठा दें मेंढ़ मह।

He has fever/complaint. चुपटूँ हरमार/विलासित है।

5. English ‘to get’

I got two weeks’ leave. मेंढ़े दो वर्ष में दो हूँटी हिंदी।
I got a shock. मेंढ़े चेत गई।

मेंढीं f., walking; विस्मय, counting, arithmetic; शीर्षीं f., bullet, बैंचीं f.,
scissors; गुड़ा, rhinoceros; मिना, horn; विलासित f., complaint; देठ f., injury.
Get me some milk.
Get a pen and write.
He got a fine/fever.

Note the passive construction in some usages.

5.15 Adverbs


du, there
du, then
du, thither
du, from there, thence
du, up
du, from upwards
du, on the other hand
du, in future, in front
du, in future, from the front
du, in future
du, suddenly
du, to-day
du, as yet
du, of course
du, around
du, across
du, therefore
du, therefore
du, like this
du, here
du, from here, hence
du, in this manner
du, hither
du, from here
du, hither and thither

ma, always
ma, early in the morning
ma, in front
ma, only
ma, always
ma, every moment
ma, (every day), every day (daily)
ma, every time
ma, yes
ma, now
ma, just now
ma, (till now)
ma, from now
ma, below
ma, from below
ma, slowly
ma, very slowly
ma, several times
ma, when
ma, sometime
ma, occasionally
ma, whence
ma, never

For participles used as adverbs see patterns
19B, 31 and section 5.8
like this, casually
easily, all the more
really, truly
to the right
whither
how
approximately
to the left
immediately
very quickly
there
here
where
when
whenever
when
(when), when
whence
of course
a little
just as
where
just as
with force
See pattern 19B (a)
at once
immediately
falsely
true
then
to-morrow, yesterday
why
how
somehow, maybe
anywhere
where
like that
how
very well
early in the morning
below
twice
away, far off
no, not
well
totally, entirely
entirely
along with
day after to-morrow
day before yesterday.
two years back
across
last year
aside
this side
that side
which way
all around
to the right
to the left
behind
afterwards
again
at once
without
5.16 More about Particles
(See pattern 32)

उ—

a. of course

He, of course, eats apples, but not his brother.

b. contrasting

Three are new and three old.

c. just

Just read the letter.

d. I fear

Did you go?

You are, I believe, not displeased.

e. after all

He has stolen the watch, after all he is a thief.

f. at least

I shall stay there at least five days.

g. then

Then he had reached.

ही, ची—

a. only

I alone had gone there.

b. very

We returned in the very next month.

c. just

Just near the fort.

d. own

It is your own fault.

---

mistake.
5.17 Concord

1. The intransitive verb agrees with the grammatical subject in number, gender and person —

<table>
<thead>
<tr>
<th>Subject</th>
<th>Verb</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>The boy</td>
<td>went</td>
<td>The girls went</td>
</tr>
<tr>
<td>She</td>
<td>reads</td>
<td>The boys went</td>
</tr>
<tr>
<td>You</td>
<td>reads</td>
<td>We may read the book</td>
</tr>
<tr>
<td>He</td>
<td>may</td>
<td>They will write a letter or letters</td>
</tr>
<tr>
<td>They</td>
<td>come</td>
<td>You may read the book</td>
</tr>
<tr>
<td>The girl</td>
<td>went</td>
<td>She is/was writing a letter</td>
</tr>
<tr>
<td>She</td>
<td>read</td>
<td>They are/were writing letters</td>
</tr>
</tbody>
</table>

2. The transitive verb with present participle form or in imperative or subjunctive mood, or in simple future or continuous tense, also agrees with the grammatical subject—

<table>
<thead>
<tr>
<th>Subject</th>
<th>Verb</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>read</td>
<td>You ate mangoes</td>
</tr>
<tr>
<td>You</td>
<td>may</td>
<td>You took tea</td>
</tr>
<tr>
<td>He</td>
<td>will</td>
<td>They have a letter</td>
</tr>
<tr>
<td>She</td>
<td>is/was writing</td>
<td>They are/were writing letters</td>
</tr>
</tbody>
</table>

3. The transitive verb, with past participle form, agrees with the object —

<table>
<thead>
<tr>
<th>Subject</th>
<th>Verb</th>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>You</td>
<td>ate</td>
<td>You read books</td>
</tr>
</tbody>
</table>
| But, if the object is in oblique form and has postp. (expressed or unexpressed), the verb is impersonal or neutral i.e. it agrees neither with the subject nor with the object. It is in the 3rd person singular (-iá form)—

<table>
<thead>
<tr>
<th>Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/we/he beat the boy/girl/girls etc.</td>
</tr>
</tbody>
</table>
4. In objectival construction, i.e. when the subject is in accusative, the verb agrees with the primary object, i.e. the one in direct case—

I feel hunger. The child will have to eat breads.
The servant was given rupees. The girl was given a book.
Bread cannot be eaten by me. PAPAR cannot be eaten by me.

5. If there is no object in passive voice or if predication is appositional in passive voice, the verb is impersonal or neutral—

Mohan was said to be a fool. The girl was taken to be crazy.
I am/he is not consulted.

6. (a) If there are two or more subjects, the verb is usually in the plural—

Rama and Sitá went to the forests.

(b) The gender of such a verb is feminine, only if all the subjects are feminine, otherwise it is masculine.

His wife, son and daughters remain ill.

(c) At times, the verb agrees with the nearest subject—

His wife and son remain sickly.
(d) If the subjects are two or more pronouns in different persons, first-second-third person receive this order of preference in agreement with the verb which is plural—

I, you and Karam Singh will run. You and Karam Singh may run. I and you will run.

(e) It is usual to sum up the subjects by the words दोनों, both, दोनों, the three, तीन, all, or तीन, any, with which the verb is made to agree:

Nathu, Didar and Radho, all ran.
Nathu, Didar and Radho, the three kept talking. N., D. and R. no one spoke.

(f) If subjects are separated by और, the verb agrees with the last.

In the market, there were all sorts of horses, blue, black and white.

It is better to repeat the adjective, if gender of the nouns is different:

Blue mares and blue horses were standing.

5.18 Order of Words

1. Subject—verb दोनों चढ़ा। The horse started.
Subject—object—verb खाते हैं घाय। The horse ate grass.
Subject—secondary object with न—primary object—verb
मे वर्धन मिले और उपहरे दिए।
I gave Karam Singh money.

Subject—secondary object—noun with dative छान—
primary object—verb मे दूध भरे काम देंगा।
I gave him milk for the boy.

Adjuncts of subject—subject—Adjuncts of secondary
1 2 3
object—secondary object—adjuncts and the noun with dative
4 5 6
छान—adjuncts and the primary object—simple adverb such as
7 8 9
negation of verb—verb or verbs (compound).
10
(Why) Daśrath's son Ram did not give black grams to the capped juggler for a bigghish money.

If there is no postposition with the subject or the object, it should be understood that the first is subject, and the second object:

ने बांस घटें घेये
if the hawk may see the quail.

2. The possessor is put before the thing possessed or related :

ले लग गयी।
Mohan's and Sohan's sum is right.

King's elephant ने देशे घेये
My friend's brother

The possessor and is adjectival in nature and it can be predicative also, as in घिर उधी उपले रन दे,

This elephant is king's

If there are two or more possessors, न comes after the last :

राज्य दे मेन्त ला मेन्त ठीक दे
Mohan's and Sohan's sum is right.

If the possessors are pronouns, then the genitive sign is repeated with every word :

महाराजी, juggler; दूध, pl. gram; प्रश्न, question; बांस, hawk; घटें, quail.
My, thine and Shamu's share has been received.

3. Postpositions follow the noun or pronoun, as we have seen about

JJ, at and ए under 1 and 2 above. Also see patterns 12A ff.

without, without, and मत्रे, with, can also occur before
the noun or pronoun: दोमटे विर or विर दोमटे, without him.

4. Place of interrogative word—see patterns 1 and 2 and 5.1

5. The adverbs of time and place come after the subject, and the
adverb of time precedes the adverb of place. See patterns 19A and 23
(absolutive):

Shamu reached the top of the mountain in two hours.

6. Particles त, त, etc. are placed after the word which they
emphasize. See pattern 32.

7. The subordinate clause with relative conjunction precedes the
principal clause. See pattern 37.

8. The order of other conjunctions is the same in Panjabi as in English.

9. The rhetorical order can be different, but the order as described
under 2, 3, 6 and 8 cannot be disturbed.

5.19 Transformations

The following patterns summarize a large number of principles
laid down in the last pages. They explain clearly the entire structure of
Panjabi. Learners can practise such things on the basis of any
sentences.

+ add × substitute T transference

1. कल्पना वे The boy is (there).

कल्पना विश्व। × went. विरहे कल्पना वहे ? + how many.

कल्पना विद्युः विश्व ? + why? कल्पना विद्युव्व/विद्युव्व विश्व ?

× whither/when/how?

कल्पना पत्र विश्व। × home. कल्पने वे पत्र रत्नी सथिताव सम्पराग।

+ negative, T passive.

कल्पना अपघे पत्र विश्व। + own.

चेटी f., summit, top.
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सजबे जौं आपने भिड़ तही साँखना सांछा। T passive.

हूमर लगबा पड़ते आपने भिड़ जिना। + his, + in the morning.

हूमर बेटा लगबा पड़े पड़ते आपने भिड़ जिना। + small, + early

" " " " " " देश पड़े पड़ते आपने भिड़ सांछा है,

+ daily, + goes.

" " " " " " " लहर सांछा है,

+ compounding.

" " " " " " " ;देश पड़े लहर सांछा है।

+ new.

हूमर मजे उंट बेटा लगबा देश पड़े पड़ते आपने भिड़ चढ़ा सांछा है। + of all.

हूमर मजे उंट बेटा लगबा देश पड़े पड़ते आपने भिड़ चढ़ा सांछा है?

+ why?

2. लगबा जै। The boy is. भेटा लगबा जै। + fat (attributive).

लगबा भेटा जै। T predicative.

लगबा लगबा उंट भेटा जै। + girl, + than, (comparison)

लगबा लगबा भेटा में भेटा जै। + like.

लगबा लगबा उंट भेटा भेटा में भेटा जै। + more (much).

लगबा लगबा उंट भेटा भेटा में भेटा जै। + much (very much).

3. भुजा भिड़ सांछा है। The boy goes home. भिड़ सांछा भुजा जै।

T phrase.

भुजा चिटी लिखता है। लिखता चिटी भुजा जै। T phrase.

भुजा चिटी लिखता है। + causal.

भुजा बेटा वें किती लिखता है। + by his sister,

× second causal.

4. भुजा भिड़ सांछा है। The boy goes home.

भुजा तूँ वटना है। तूँ वटना भुजा है।

× second causal

भुजा पड़ते अंठ रहने तूँ वटना है। + at 8 A.M.

भुजा भुजा पड़ते अंठ रहने तूँ वटना विचक है।

+ that, + daily, + continuous tense.

भुजा भुजा पड़ते अंठ रहने तूँ वटना विचक नाही रहे तूँ वटना विचक है।

+ having gone to the garden.

भुजा भुजा अंठ रहने तूँ वटना विचक नाही रहे भेंटी तूँ वटना विचक है।

+ by Moti, + second causal.
5. The boy goes home. + negative.
   The boy comes home. + thou, + why, + negative.

6. The boy goes.
   The cow grazes.
   + in the field, + continuous.
   + subject, + second causal.

   Book read by Nanku. + of course.

8. Nanku's cap.
   House-builder Nanku.
   Nanku builds a house.
   Nanku's house under construction.
   Nanku's cap.

9. Hari had broken the glass-pane.
    We go to the factory these days.
Forgive this mistake of ours.
I made this mistake on behalf of.
Write a letter to him.

10. The master gave the servant prize.

The master gave the servant prize.

The servant received prize from the master.

The servant cooked meal for the master.

We went to the college after taking meals.

We took meals and went to the college.

Having been poor, he does not beg.

He is of course poor, but even then he does not beg.

The cat came and the mice ran away.

As soon as the cat came, the mice ran away.

When the cat came, the mice ran away.

These are transferences from simple to compound or complex sentences.

mistake; on behalf of; prize; mouse; to run away.
13. \( \text{Who will go to the fair?} \) (Ans) Moti. Nobody.
You will go home, \( \text{Will you?} \) Yes. No, of course.
What is there lying in the room? Cot. Nothing.

14. \( \text{Nanku may read or write.} \)
Nanku may read or he may write.
It is N's wish that he may or may not read.
If Nanku wants to read he may, and if he does not want he may not read.
Nanku may read when he likes and write when he likes.
Nanku neither reads nor writes.
Nanku reads neither a book nor a newspaper.
Somebody reads, another writes.
Nanku reads quickly, but writes slowly.
Nanku does read, but he cannot write.

15. \( \text{Nanku says, 'Don't go'.} \)
Nanku wants me not to go. I want to go.
It is proper that I should go.

16. \( \text{Sunder is liar and dishonest.} \)
Sunder is liar, and dishonest too.

\( \text{बैठनी} f., \text{room; लूटा}, \text{liar; बेपत्ता}, \text{dishonest.} \)
5.20 Some Useful Additional Vocabularies

**Time**

- ਸਫ਼ਾਂ ਫ., ¹⁄₆ hour
- ਸਫ਼ਾਂ, moment
- ਸਫ਼ਾਂ, minute
- ਸਫ਼ਾਂ, hour
- ਸਫ਼ਾਂ, day
- ਸਫ਼ਾਂ ਫ., night
- ਸਫ਼ਾਂ ਫ., evening.
- ਸਫ਼ਾਂ ਦੇਸ਼ਾ, dusk
- ਸਫ਼ਾਂ ਫ., early
- ਸਫ਼ਾਂ ਫ., noon
- ਸਫ਼ਾਂ, week
- ਸਫ਼ਾਂ, month
- ਸਫ਼ਾਂ, fortnight

**Days**

- ਸ੍ਰੀਸਤ, Monday
- ਸ੍ਰੀਸਤ, Tuesday
- ਸ੍ਰੀਸਤ, Wednesday
- ਸ੍ਰੀਸਤ, Thursday
- ਸ੍ਰੀਸਤ, Friday
- ਸ੍ਰੀਸਤ, Saturday
- ਸ੍ਰੀਸਤ, Sunday

**Months**

- ਜਨਵਰੀ, March-April
- ਜਨਵਰੀ, May-June
- ਜਨਵਰੀ, June-July
- ਜਨਵਰੀ, July-August
- ਜਨਵਰੀ, August-September
- ਜਨਵਰੀ, September-October
- ਜਨਵਰੀ, October-November
- ਜਨਵਰੀ, November-December
- ਜਨਵਰੀ, December-January
- ਜਨਵਰੀ, January-February
- ਜਨਵਰੀ, February-March
- ਜਨਵਰੀ, March-April.

Indian solar months start about the middle of Christian months, which are also commonly used.

**Body**

- ਹੱਥ, hand
- ਹੱਥ, body
- ਹੱਥ, neck
- ਹੱਥ, tooth
- ਹੱਥ, tongue
- ਹੱਥ, chin
- ਹੱਥ, head
Building

बिंदू, fort
माधुर्य, hospital
वनस्पति, factory f., mill
महुर्त, school
मंडर, station
भविष्य, palace
पुल, bridge
विघ्न, courtyard
पेंटी f., staircase
बला, floor
छंदर, ventilator
गिरजा, church
भीमुत f., mosque
मद f., inn
बड़ा, college
बड़ाखाना, post-office
गॉस्माह, godown
प्रेसिट्र, prison
बृजविले, f., court
ऋन्धनार, telegraph office
भेंडर, temple
बेठां, room
वाणिज्य, room
रस्तांगां, door
बाजी, f., window
चूल्हा f., shop
चेउटा, hotel
घर, house
बैजां, bungalow
बेठो, f., bungalow
घाटव, f., barracks
श्रामस्थल, bathroom
घैठव, f., sitting room
कमरी, f., kitchen
टेंटी, f., latrine.

**Dress**

See English words in next section.

मास्ती f., saree
बुर्जा, a shirt
उंडा, Dhoti
मसस्वना, Salwar
धन्धा, pyjama
सौंभाग्य f., underwear, vest
वेहव, underwear
खिंडव, f., knickers
सूंग f., socks
टांडाफ, drawers

**Household Goods**

भेंडर, cot
उदाएनी f., cot
परठा, bedstead
बृजमी, f., chair
हँडसा, cushioned stool
अस्थाफ़ती f., shelf
उद्धाव, dais
भेंडर, table
मटुश, stool

सल्ट
भवां
भिवां, pepper, chillie
उहारी, f., turmeric
सीवा, cummin seed.
गारभ भज्ञ, spices
आगटा, flour
एंडु f., pulses
मवती f., vegetable
Family

परिवार, family
परिवार, family
भाई f., mother
भाई, father
भानु, paternal uncle
भानु, elder paternal uncle
भानु, maternal uncle
भानु, aunt's husband
भानु, aunt's husband
भानु, m. uncle's son
भानु, p. uncle's son
भानु, mother's sister's son
भानु, m. grandfather
भानु, p. grandfather
भानु, sister's son
भानु, brother's son
भानु, sister's husband
भानु, daughter's husband
भानु, brother
भानु, sister
भानु, f., brother's wife
भानु, husband's younger brother
भानु, husband's elder brother
भानु, husband, man.
भानु, wife, woman
भानु, wife's brother
भानु, f., wife's sister
भानु, f., husband
भानु, f., m. uncle's wife
भानु, f., mother's sister
भानु, f., father's sister
भानु, f., p. uncle's wife
भानु, f., p. uncle's wife
भानु, f., m. grand mother
भानु, f., p. grand-mother
भानु, f., brother's daughter
भानु, f., sister's daughter
भानु, grandson
भानु, f., granddaughter
भानु, daughter's son
भानु, f., daughter's daughter
### In the City

<table>
<thead>
<tr>
<th>English</th>
<th>Panjabi</th>
</tr>
</thead>
<tbody>
<tr>
<td>city</td>
<td>ਸ਼ਹਿਰ</td>
</tr>
<tr>
<td>road</td>
<td>ਰੋਡ</td>
</tr>
<tr>
<td>way, path</td>
<td>ਦੱਖਣ</td>
</tr>
<tr>
<td>street</td>
<td>ਰੋਡ</td>
</tr>
<tr>
<td>locality</td>
<td>ਕਸਬਾ</td>
</tr>
<tr>
<td>roadside</td>
<td>ਕਸਬਾ</td>
</tr>
<tr>
<td>crossing of roads</td>
<td>ਮਾਲਕ</td>
</tr>
<tr>
<td>park</td>
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</tr>
<tr>
<td>fare, rent</td>
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### Nature

<table>
<thead>
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<th>Panjabi</th>
</tr>
</thead>
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<td>water</td>
<td>ਪਨਟੀ</td>
</tr>
<tr>
<td>air, wind</td>
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</tr>
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<td>fire</td>
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<td>ice, snow</td>
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<tr>
<td>hailstone</td>
<td></td>
</tr>
<tr>
<td>hot wind</td>
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</table>

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The document is a list of words in English and their corresponding Panjabi translations, organized into sections for In the City and Nature.
<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ध्रुव, cloud</td>
<td>cloud</td>
</tr>
<tr>
<td>पूप f., fog</td>
<td>fogy</td>
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<tr>
<td>भ्रम, weather</td>
<td>weather</td>
</tr>
<tr>
<td>निळ, frost</td>
<td>frost</td>
</tr>
<tr>
<td>घर, frost</td>
<td>frost</td>
</tr>
<tr>
<td>मनो f., cold</td>
<td>cold</td>
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<tr>
<td>चित्रीं f., sparrows</td>
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<tr>
<td>भट्टी f., fish</td>
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<td>मठ, snake</td>
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<td>तेंठ, flower</td>
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<td>वली f., bud</td>
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<td>नगरबंध, animal</td>
<td>animal</td>
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<td>लीला, insect, reptile</td>
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<td>पर्वती, moth</td>
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<td>चंद्र, moon</td>
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<tr>
<td>मून, sun</td>
<td>sun</td>
</tr>
<tr>
<td>तारे, stars</td>
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<tr>
<td>पर्वत, mountain</td>
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<tr>
<td>पर्वती f., hill</td>
<td>hill</td>
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**Colours**

<table>
<thead>
<tr>
<th>Sanskrit</th>
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<tbody>
<tr>
<td>त्रिता, colour</td>
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<td>त्रिता, fast colour</td>
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<td>त्रिता, light colour</td>
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</tr>
<tr>
<td>त्रिता, deep colour</td>
<td>deep colour</td>
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<tr>
<td>अभ्र, light blue</td>
<td>light blue</td>
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<tr>
<td>तुरं, scarlet</td>
<td>scarlet</td>
</tr>
<tr>
<td>तुरं, black</td>
<td>black</td>
</tr>
<tr>
<td>तुरं, green</td>
<td>green</td>
</tr>
<tr>
<td>तुरं, white</td>
<td>white</td>
</tr>
<tr>
<td>तुरं, crimson</td>
<td>crimson</td>
</tr>
<tr>
<td>त्रिता, corn colour</td>
<td>corn colour</td>
</tr>
<tr>
<td>तुरं, green</td>
<td>green</td>
</tr>
<tr>
<td>तुरं, flesh colour</td>
<td>flesh colour</td>
</tr>
<tr>
<td>तुरं, dark red</td>
<td>dark red</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>त्रिता, pink</td>
<td>pink</td>
</tr>
<tr>
<td>त्रिता, white</td>
<td>white</td>
</tr>
<tr>
<td>त्रिता, white</td>
<td>white</td>
</tr>
<tr>
<td>त्रिता, blue</td>
<td>blue</td>
</tr>
<tr>
<td>त्रिता, leather colour</td>
<td>leather colour</td>
</tr>
<tr>
<td>त्रिता, yellow</td>
<td>yellow</td>
</tr>
<tr>
<td>त्रिता, white</td>
<td>white</td>
</tr>
<tr>
<td>त्रिता, chocolate</td>
<td>chocolate</td>
</tr>
<tr>
<td>त्रिता, pink</td>
<td>pink</td>
</tr>
<tr>
<td>त्रिता, light brown</td>
<td>light brown</td>
</tr>
<tr>
<td>त्रिता, red</td>
<td>red</td>
</tr>
<tr>
<td>त्रिता, ochre</td>
<td>ochre</td>
</tr>
</tbody>
</table>
Collective Nouns

ਅਗਲਾ, of earthenware,     ਟੇਕੀ f., of boys, girls, men,
           of bricks                women
ਖੱਤਾ, of goats and sheep  ਟਾਂਡਾ, of wood, coal
ਮਾਰ f., of persons        ਬੱਗ, of deer, geese, insects,
ਝੰਡੀ, of animals         ਪੌਰਤੀ, parrots, pigeons, sheep,
ਸੁੰਦਰ, of grapes, flowers, keys & yarn  ਸ਼ਹਵਰੀ, soldiers
                ਨਿਣ, of cattle
ਜਿਤਨ f., of wrestlers
 ਨਾਵਰ, of soldiers, men, ladies  ਪ੍ਰੁਣਗ f., of soldiers, children
ਸ਼ਹਵਰੀ, of trees
ਸੁੰਦਰ, of vehicles, of persons
ਸੁੰਦਰ, of trees, plants, birds, animals
ਖੁਬਾਟਿ, of flies, mosquitos, birds, trees, ladies
ਵੋਲਾਡ f., of congregation.

Voices

For men, owls, parrots, partridges, ਲੈਖਤਾਰ for monkeys, ਹੀਵਚਤਾ
for cows, ਤੇਲਰਾ for cats, ਹੀਵਚਤਾਰ ਹੀਵਚਤਾਰ
for asses, ਜੀਵਚਤਾਰ for lions, ਜਾਂਤਾਂਗ
for horses, ਗ਼ੀਵਚਤਾਰ for bulls, ਜ਼ੂਲਾਟਾ
for camels, ਅਲਾਟਾ for birds in general, ਪਾਲ਼ਤਾਂਗ
for elephants, ਸ਼ੀਖਚਤਾਰ for sparrows, ਚੀ ਚੀ ਬਲਚਤਾਂ
for buffalos, ਅਲਹਾਟਾਰ for cocks, ਬਹਾਂਠਾਰ
for sheep and goats, ਬਹਾਂਠਾਰ for hens, ਬ਼ੁਰ ਬੁਰ ਬਲਚਤਾਂ
for puppies, ਪੁੱਢ ਪੁੱਢ ਬਲਚਤਾਂ for peacocks, ducks, ਪਾਲਪਾਲਾਂ
for dogs, ਲੈਖਤਾਰ for quails, ਸੀਲਾਟਾਰ
for pigeons, ਲੂਟਾਟਾर
for jackals, ਜੰਵਾਟ
for mosquitos, ਝਵਲਟ,
for flies, ਝਵਲਟ

5.21 English Words in Panjabi

ਅਬਦਮਥ, officer
ਅਪੀਲ f., appeal
ਅਬੰਧ, orderly
ਅਬਦਮਕਿਸਵੀਫ਼ f., ice-cream
ਅਬੰਧਰੇਟ, omelette
ਅਬੰਧਸ਼, office
ਅਬੰਧਾਪਿੰਡ f., express
ਅਬੰਧੇਟ, agent
ਅਬੰਧ ਸਟੰਪ, stamp
ਅਬੰਧ ਐਂਜ਼, engine
ਅਬੰਧਸੀਕੋਤਾ, engineer
ਅਬੰਧਾਐਂਟਵਿੱਧੀ, interview
ਅਬੰਧਸੋੱਂਪੇਕਸਟਵਤ, inspector
ਅਬੰਧਸੁਣਾਟ, scooter
ਅਬੰਧਸਕ਼ੂਲ, school
ਅਬੰਧਸਟੇਜ f., stage
ਅਬੰਧਸਟੋੜ, stop
ਅਬੰਧਸਟੇਜ਼ ਸਟੇਸ਼ਨ, station
ਅਬੰਧਸਟੋੰਡ, store
ਅਬੰਧਸਟਾੰਡ, stand
ਅਬੰਧਸਸ਼ਨਜ਼ਮ, summons
ਅਬੰਧਸਟੀਟਰ, sweater
ਅਬੰਧਸਟ੍ਰੀਗਨ, spring
ਅਬੰਧਸਸ਼ੇਵਾਫ਼ f., service
ਅਬੰਧਸਸ਼ੈਨਜ਼ਮ f., science
ਅਬੰਧਸਸ਼ੀਲਨਜ਼ਮ, slippers
ਅਬੰਧਸਸ਼ੇਟ f., slate

ਅਬੰਧਸਸ਼ੋਲਜ, cycle
ਅਬੰਧਸਮੋਟ f., seat
ਅਬੰਧਸਸਮਾਲਾਲਾ, signal
ਅਬੰਧਸਸਤੁਤ, suit
ਅਬੰਧਸਸਤੁਜ਼ਮਜ਼ਮ, suit-case
ਅਬੰਧਸਸਤਿਜ਼ਮਜ਼ਮਜ਼ਮ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, sandwich
ਅਬੰਧਸਸਤੇਂਟ, set
ਅਬੰਧਸਸਤੇਂਡ, sofa
ਅਬੰਧਸਸਤੋਡ ਸੋਗਾ, soda
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, sandal
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hospital
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hockey
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hockey
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, horn
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hall
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hair-pin
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hostel
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, hotel
ਅਬੰਧਸਸਤੋਡ ਆਫ਼ਲੀਜ਼ਮ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, clerk
ਬਾੜਣਪੁਕੀ, clip
ਬਾ ਕਪ, cup
ਬਾ ਕਫ, cuff
ਬਾ ਪੁਸਡਰ, compounder
ਬਾ ਮਰਮਰਮਰ, cartridge
ਬਾ ਬਿਮਾ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, cream
ਬਾ ਬਿਮਾ ਫ਼ਸ਼ਟਾਂਤਮਜ਼ਮ, collar
ਬਾ ਮੋਟਰਸਟੇਜ਼ਮ, constable
बापी f., copy
tेलीफोन, telephone
खास, cricket
tेलीग्राफ, telegram
कमेटी f., committee
डॉक्टर, double
क्विनिन f., quinine
केक, cake
केटल, kettle
dरवड़, doctor
कैमेरा, camera
dरवड़, director
कोट, coat
dरवड़, driver
गवर्नर, governor
tेनिस, tennis
गेट, gate
tेनिस, director
गौर, guard
tेनिस, driver
गेट, gate
tेनिस, director
गैस, gas
डे, duty
gोल, goal (sports)
dरवड़, director
ग्येट, cheque
dरवड़, director
चिमनी f., chimney
tेनिस, director
चेन, chain
dरवड़, director
चॉक, chalk
dरवड़, director
चौंढा, gentleman (ironical)
dरवड़, director
cोटी, judge
tेनिस, director
कैरेट f., jersey
tेनिस, director
ट्रैम f., tram
tेनिस, director
ट्रेन f., train
tेनिस, director
टाइप, type
tेनिस, director
टाइप-टाइप, type-writer
tेनिस, director
टाइटल f., tie
tेनिस, director
टाइर, tyre
tेनिस, director
टेनिस-टेनिस, town-hall
tेनिस, director
टेस्पस, tops
tेनिस, director
टेक्स्स, tax
tेनिस, director
टिकट, ticket, stamp
tेनिस, director
टिंक्टर, tincture
tेनिस, director
टैक्सी f., taxi
tेनिस, director
टेशिल, tennis
प्रथमता f., pension
प्रथमता f., pencil
पर्याय f., Polish
पर्याय, poultice
पर्याय, pudding
पर्याय f., police
पर्याय f., pastry
पेन f., pen
पेन f., pant
पेडोल, petticoat
पेडोल, paper
पेडोलवाण, postcard
पेडोलवाण, post master
प्रमुखता, principal
प्रमुखता, president
प्रमुखता, professor
प्रयोग, furniture
प्रयोग, farm, form
प्रयोग, fitter
प्रयोग f., fees
प्रयोग f., photo
प्रयोग, fail
प्रयोग f., bus
प्रयोग, bank
प्रयोग, bomb
प्रयोग, button
प्रयोग, bundle
प्रयोग, box
प्रयोग, blade
प्रयोग, blouse
प्रयोग, ball
प्रयोग, bicycle
प्रयोग, biscuit
प्रयोग, bill
प्रयोग f., billet, way bill
प्रयोग, boot
प्रयोग, brush
प्रयोगस, bush-shirt
प्रयोग, bearer
प्रयोग, bench
प्रयोग, band
प्रयोग f., boat
प्रयोग, mutton
प्रयोग, manager
प्रयोग f., machine
प्रयोग, money-order
प्रयोग, master
प्रयोग, magistrate
प्रयोग, meat
प्रयोग, municipality
प्रयोग, match
प्रयोग f., motor
प्रयोग f., motor-car
प्रयोग वेल, motor-boat
प्रयोग, register
प्रयोग f., registration
प्रयोग, recruit
प्रयोग f., rifle
प्रयोग, ration
प्रयोग, record
प्रयोग, report
प्रयोग, radio
प्रयोग, rail
प्रयोग, referee
प्रयोग, restaurant
प्रयोग ५瓶子, rest-house
5.22 Word-Formation

Derivatives

The best and most essential way to increase vocabulary is to know how a language extends words to signify new and allied meanings.

Panjabi does it in three ways—by prefixes, by suffixes and by compounding.

The number of prefixes and suffixes in Panjabi is very large. Here, we have given only the most fertile affixes.

A. PREFIXES

अ- not, अबस, unspeakable; अवस, unutterable; अवह, untold; अभव, immortal; अस्व, unavoidable; अस्व, invaluable; अतिव, without disease, healthy; अपरिश्र, unsacred.

अ- not, in-. अस्व, not swimming; अस्व, unfamiliar; अस्व, invaluable; अस्व, unwashed; अस्व, unheard of; अस्व, unsifted; अस्व, unrecognized; अस्व, illiterate; अस्व, incomparable; अस्व, indigestion; अस्व, unharvested; अस्व, unseen.

बूध- sub-, vice-. बूध-पूप, vice-president; बूध-ग, surname; बूध, subdivision; बूध, deputy minister; बूध, sub-clause; बूध, by-law; बूध, advice.

ह- good. हलवाण, lucky; हलवाण, good actions; हलवाण, fortunate; हलवाण, good son; हलवाण, a woman having good qualifications.

मै- self-. मैचाण, self-respect; मैचाण, home-made; मैचाण, self-determination; मैचाण, self-power; मैचाण, self-government; मैचाण, self-confidence.
चुः, ill-चुः फ, ill-understanding; चुः, ill-manner; चुः फ, disgrace; चुः फ, evil-mindedness; चुः फ, bad conduct; चुः, ill-shaped; चुः, unworthy son; चुः, an evil way; चुः, bad company; चुः, unarranged.
चुः, little. चुः, weak; चुः, weakminded; चुः फ, stupidness; चुः फ, of low extraction; चुः, thrifty.
चुः, hard; bad. चुः, bad smell; चुः, a bad person; चुः, rare; चुः, abuses; चुः, evil-minded; चुः, deplorable state, wretched condition; चुः, weak.
चुः, less. चुः (चुः फ), fruitless, unsuccessful; चुः, selfless; चुः, motionless, steady; चुः, spotless; चुः, carefree; चुः, without arms.
चुः, less. चुः, fearless; चुः, unimical; चुः, disappointed; चुः, faultless; चुः, penniless; चुः, inanimate, lifeless; चुः, dirtless, clear; चुः, incorporeal.
चुः, other. चुः, other country; चुः फ, other's woman; चुः फ, other's property; चुः, dependent; चुः, under another's control; चुः, the other world; चुः, good to others.
घें, without. घें, rhythmless; घें, unintelligent; घें, dishonest; घें, contrary; घें, guideless; घें, sinless; घें, unscrupulous; घें, homeless; घें, restless; घें, fearless; घें, countless; घें, unbridled; घें, useless; घें, ungay.
भृं, great. भृं, very mean; भृं, a great scholar; भृं, a great man; भृं, a great criminal; भृं फ, a great warrior; भृं, a great chief; भृं फ, a great meal, lit. the great food; भृं फ, the great doom's day.
भृं, great. भृं फ, great grandfather (paternal); भृं फ, great grandfather (maternal); भृं फ, great grandson; भृं फ, great grandson (on daughter's side).
छ, without. छ, without a successor, heirless; छ, hopeless as a medical case; छ, helpless.
B. SUFFIXES

1. Suffixes forming adjectives —

-ਟੀ, accumulating; ਟੋਟਾ, wasetful; ਟੁਜ਼ੇਟਵੇਅਲ, extravagant; ਟਿੱਡੂ, embezzling; ਟਿੱਡੂ, sycophant; ਟਾਡੋ, shirking; ਟਾਡੋ, portable; ਟਾਡੋ, earning; ਟਾਡੋ, lasting; ਟਾਡੋ, quarrelsome; ਟਾਡੋ, rustic; ਟਾਡੋ, saleable; ਟਾਡੋ, gluttonous; ਟਾਡੋ, separating; ਟਾਡੋ, timid.

-ਅਰ, common; ਅਰ, dry; ਅਰ, ochre-coloured; ਅਰ, difficult; ਅਰ, easy; ਅਰ, loose; ਅਰ, saltish; ਅਰ, red; ਅਰ, dirty.

-ਅਲਾਨ, ਅਲਾਨ, ਅਲਾਨ, swimmer; ਅਲਾਨ, quarrelsome.

-ਅਵ, ਅਵ, ਅਵ, practical; ਅਵ, worldly; ਅਵ, joining; ਅਵ, authentic; ਅਵ, religious; ਅਵ, philosophical; ਅਵ, reformer; ਅਵ, illusionary; ਅਵ, based on; ਅਵ, social; ਅਵ, spiritual; ਅਵ, worldly.

-ਕੇਲਾਲ, ਕੇਲਾਲ, ਕੇਲਾਲ, peeved; ਕੇਲਾਲ, intractable; ਕੇਲਾਲ, lean and thin; ਕੇਲਾਲ, having thick moustaches.

-ਕੇਲਾਲ, ਕੇਲਾਲ, ਕੇਲਾਲ, merciful; ਕੇਲਾਲ, kind; ਕੇਲਾਲ, obstinate.

-ਕੇਲਾਲ, ਕੇਲਾਲ, ਕੇਲਾਲ, merciful; ਕੇਲਾਲ, kind; ਕੇਲਾਲ, devotee.

-ਟੀਨਾ, ਟੀਨਾ, smaller; ਟੀਨਾ, bigger; ਟੀਨਾ, thicker; etc.

(See pattern 35).

-ਦੀ, ਦੀ, ਦੀ, Japanese; ਦੀ, military; ਦੀ, artificial; ਦੀ, real; ਦੀ, rosy; ਦੀ, idle; ਦੀ, sea; ਦੀ, happy; ਦੀ, crazy; ਦੀ, soapy; ਦੀ, angry; ਦੀ, learned; ਦੀ, notorious; ਦੀ, greedy; ਦੀ, of Bengal; ਦੀ, of Madras; ਦੀ, Russian; etc.

-ਦੀਠਰ, ਦੀਠਰ, of Doab; ਦੀਠਰ, merry go lucky; ਦੀਠਰ, humorous; ਦੀਠਰ, deceitful; ਦੀਠਰ, of hills; ਦੀਠਰ, serving.

-ਦੀਠਾਰ, ਦੀਠਾਰ, shining; ਦੀਠਾਰ, gaudy; ਦੀਠਾਰ, pointed; ਦੀਠਾਰ, stony; ਦੀਠਾਰ, poisonous; ਦੀਠਾਰ, coloured.

-ਦੀਠਾਰ, ਦੀਠਾਰ, written; ਦੀਠਾਰ, pained; ਦੀਠਾਰ, filled; ਦੀਠਾਰ, made.

-ਦੀਠਾਰ, ਦੀਠਾਰ, dirty; ਦੀਠਾਰ, high-bred; ਦੀਠਾਰ, salty; ਦੀਠਾਰ, coloured.

-ਤਾਰ, ਤਾਰ, cows; ਤਾਰ, rustic; ਤਾਰ, of maternal grandfather's house.
2. Suffixes forming abstract nouns—

-अशृष्टि f., truth; श्रेष्ठता f., goodness; धारण f., lathing; श्रद्धा f., dearness; लिखति f., writing; गुण f., study; लगभग f., battle; लंबाई f., roundness; आयत्ति f., rubbing; वस्त्र f., washing; दरहँ f., descent; उठन f., ascent; देवता f., goodness.
-वी दोस्ति f., friendship; दुस्मनता f., enmity; दैर्घ्य f., length; चौंक f., width; अभिलोचन f., obstinacy; धोती f., earning; गोत्र f., cheating; उद्विगन्त f., swimming; तपशी f., uproar; विद्यान f., a good; अग्नि f., shamelessness; शान्ति f., richness; धनराशि f., prosperity; सुन्दरी f., youth.

See 5.3

4. Suffixes forming nouns of agency.

-ਅਰਤੀ, lifter, deauch; ਜਗਾਈ, talkative; ਪੇਚਾ, carder.
-स्थान, -अव धर, blacksmith (from धर, iron); धर, cobbler (from धर, skin); धर, potter (from धर, pitcher); धर, player (from धर, to play); धर, goldsmith (from धर, gold).

-दु बटु, learner by rote; दुकाटु, destroyer; दु, learner by rote.

-अव धर, protector; धर, worshipper; धर, writer.

See also 5.22 (B.1)

5. **Suffixes forming nouns of instrumentality:**

-अव धर, duster; धर, cover, lid.
-अव धर, chopper (from धर, to chop).
-दु धर, broom (from धर, to dust).
-डर धर, roller, धर, grinder; धर, a big sieve; धर, strainer.
-टी धर, f., blow-pipe (धर, to blow); धर, f., a sieve (धर, to sift); धर, f., strainer.

6. **Suffixes forming nouns of place:**

-अव धर, womb (धर, to put in).
-अव धर, the country of the Lodhis.
-अव धर, sitting room.

7. **Suffixed forming relationship:**

-हट धर, f., a kid (धर, goat); धर, young of a buffalo (धर).
-हट धर, f., a kitten (धर, cat).
-टी धर, f., ring (धर, thumb).
-टी धर, nose-ring (धर, nose).
-टी (son of) धर, son of धर, uncle; धर, son of धर, uncle; धर, son of धर, aunt; धर, son of धर, aunt.

8. **Suffixes forming diminitives:**

-दु धर, धर, showing low status.
-अव धर, f., a small drum; धर, f., fruit-stone.
-टी धर, f., bullet (धर, bomb); धर, f., stick (धर, baton); धर, f., bell (धर, gong); धर, f., splinter (धर, plank).

9. **Suffixes showing price:**

-अव पेड़ी means the wages for
धिरणी f., wages for grinding; वटाशी f., wages for cutting; फिराशी f., wages for sewing; टपाशी f., wages for printing, printing charges; ट्रावाशी, dyeing charges.

C. COMPOUNDS

1. Co-ordinative Compounds (generally on account of elision of 'and')—

   (a) related nouns—माता-पिता, mother [and] father, parents; भिवानि भजाण, spices, etc.; उंग-पेँत, all limbs; साप्ता-पार्टी, all eatables; भाज-भाउ, food; बेहन-चण्ठ f., conversation; नाट-प्रान्त f., familiarity.

   (b) mostly synonyms (emphatic)—मधु-द्वीब, mendicants of all types; मृद-धन f., complete happiness; बिताव-चचनी f., deeds; बिधान-ढ़ाँग, clothes, etc.; मैंको-पर्याप्त, companions; वाणी-पत्र, documents; पाठ-प्रांचं, correspondence; वेवा-वां, business; गाँव-पीठ, guide; चिंठि-पंडत f., correspondence; रियास-रव, special days; दीदा-प्रजा, religious faith; टूसीपा-नाला, world; गुड़ बन्ध, children, etc., family; भाज-पट्टी f., quarrel; भिंठि-पट्टर, dust, etc.; गरम-उन्न f., shamefulness.

   (c) Sometimes antonyms—अंध-मधि, all circumstances; खेट-रेट, give and take.

   (d) Adjective and adjective—चिना ब्र/TR, quite good (synonyms); भूरा भूरार, quite loose (synonyms); बुज्जा ब्र/TR, good or bad (antonyms); धौंढ ठीर, high or low (antonyms).

   (e) Numerals—ए चार, two or four, a few; पौने ढे, five or six, a few; पौने टम, five or ten, several; टम घाँ, ten or twelve, several.

   Also see 5.4 (F)

   (f) Adverbs—अच्छे धिँँचे, before and after; धूंचे खेँचे, up and down; अच्छे बढूँ, these days; धिँचे धिँचे, here and there; बेह बेह, quite near. See pattern 32 also.

2. Dependent Compounds, in which one part depends structurally and semantically on the other.

   (a) By elision of the postposition which shows relationship. The most common is the compound in which तस्, of, has elided:

   तस्कालो f., hand-cuff; तस्क-ब्रादी f., patriotism; भूमि-ब्रांत, solar
5.23 Some Useful Usages & Idiomatic Phrases

A. USAGES

1. There are certain expressions, which will appear peculiar to foreign learners. The use of compound verbs, especially when opposite ideas are expressed in one action, is difficult, indeed. See patterns 20-22. Note, particularly, that उठे-ढूंढ़े, literally means ‘got up and sat down’, but actually it means, “got up”, आ जिता (lit. came and went) means “came up”.

2. Some combinations of nouns and adjectives, including numerals, without the use of conjunction, are also important items of Panjabi usage. See page 178.

3. Repetitives and echoic words have been given under pattern 31. It is desirable to give some more examples of words of this family—
In each of the above combinations, one word is meaningful while the other is just an echo or some meaningless item which, however, adds a meaning.

4. Sometimes, two meaningful words are combined to show intensity. Examples—

बूढ़ बूढ़, clothes, etc.  
भट भट, beating and thrashing  
लंभ लंभ, name & address  
माँ बेटी f., mere food  
वेटी पुटी, mere food  
चबुरी चबुरी f., vicissitudes  
दंग दंग, cattle  
देवी देवी f., hard circumstances  
पटट पटट, old and torn.

5. Some expressions contain similes and make intensive adjectives. Examples—

अंसू अंसू, like a blind pony.  
अजीभक्ष अजीभक्ष, as obstinate as a horse.
Some customary similes indicate a fine quality of a thing:

- चूकरः चमचा, like a pure pearl.
- चुनारः छेत्र, beautiful like a flower.
- छिम्भरः वर, wise like a crow
- बुझः बल्ल, very green
- गिंपा सीव, very straight (like an arrow)
- भृश्चरः भृगुर, open (as a ground)
- वैंधी वुद्वेशः, very ugly (like a witch)
- भेंजः सलिंघ, very bitter (like poison)
- बिंटा टूँच, extremely white (like milk)
- दृडः देशः, very hot (like oil)
- दुः बेदः, very timid (like a sheep)
- ठाडः पशः, very cold (like ice)
- चण्डी बजः, very generous (like Karan)
- ढेसः वमुशः, innocent like a pigeon
- भीमभः टुँटः, weak like a pony
- भूँडः घेडः, very sweet (like sugar)
- ठेंगः ठण्डः, very red (like ruby)
- भजः भरणः, very open
- ठंघः भन्त्रः, very tall (like cyprus)
- राग बल्कः बेशः, fast like air
- बां बल्कः धल्लः, mischievous like a crow
- हुङ बल्कः धीरः, pale like onion.

6. Some customary similes indicate a fine quality of a thing:
- शेखः शाकः तेंग, colour like an apple, i.e. red.
- बैंसिठ चल्वी अवमाः, voice like cuckoo's, i.e. sweet
- बीरसः चल्वी भूर्माः, young woman like stalk, i.e. delicate
- बालः चल्वीं वासः, cheeks like rose, i.e. blooming
- भविष्य चल्वा रिछः, heart like river, i.e. liberal
- भरभः चल्वा पेट, stomach like cream, i.e. soft
- भेलीभः चल्वी चंचः, teeth like pearls, i.e. clean
- प्रेम चल्वी चरः, gait like peacock's, i.e. graceful
- देमागः चल्वों बांसः, hair like silk, i.e. very soft
- बांजः चल्वा नरः, youth like a beam, i.e. tall.
7. Certain nouns take specific verbs, which are interesting to a foreigner:

चूंच धर्ता, to go round, lit. to eat circles
भग धर्ता, to be beaten, lit. to eat beating
ठण्डे ठण्डे धर्ता, to go astray, lit. to eat wanderings
छेद धर्ता, to be deceived, lit to eat deceit
गांठे धर्ता, to be abused, lit. to eat abuses
टैंबर धर्ता, to collide, lit. to eat a collision
ठीवर धर्ता, to stumble, lit. to eat a stumble
हुकीमे धर्ता, to be shoe-beaten, lit. to eat shoes
सादृ धर्ता, to vex, lit. to eat life
मिर धर्ता, to tax one's brain, lit. to eat head

अंद्रे भावता:}
वेचक भावता:}

सो:ल धर्ता, to go round, lit. to beat a circle
हुंढरा भावता, to upset the scale, lit. to strike thumb in weighing
उंख पैत भावता, to make efforts, lit. to beat hands and feet
रबरा भावता, to copy, lit. to beat copying
झुक भावता, to peep, lit. to beat peeping
झेका भावता, to sting, lit. to strike a sting
झुंब भावता, to blow, lit. to strike a puff
भारा भावता, to embezzle, lit. to kill money

झग्रा भावता, to jump, lit. to beat jump

रेवरा भावता, to wander aimlessly; lit. to beat collisions
पात्र भावता:}
पात्र भावता:}

संसर भावता, to lock; lit. to strike a lock
भारा भावता, to subdue one's feeling, lit. to kill the mind
अंध भावता, to make a sign, lit. to strike an eye
चित वर्ता, to pass (lit cut) days
नजार वर्ता, to strike (cut) at the root
चिकिए वर्ता, to root out (lit. cut) rubbish
वेच वर्ता, to complete (lit. cut) imprisonment
8. There is another category of phrases—nominal and adjectival—in possessive case. Note the special meanings conveyed by them.

(a) अँधेरा रा उठना, dear, pupil (lit. star) of the eyes.
बबू रा भ्रूण, root of strife, i.e. mischief-monger
वड़ा रा ढाला, wooden owl, i.e. foolish
ढ़ौंड़ रा उठना, bone of a dog i.e. very obstinate
ढौंड़ रा धाग गढ़ (जालकपड़), mountain of talks, i.e. talkative
ढौंड़ रा ठोक, fish of the pitcher, i.e. controllable
ढौंड़ रा वृंदावनी, hen of the house, i.e. controllable
ढौंड़ रा झील, a round of 84 births, i.e. transmigration of soul
ढौंड़ रा खुल्लें, root-cause of quarrel, i.e. mischief-monger
ढौंड़ रा घाटी, water of the plate, i.e. shallow
ढौंड़ रा धैर्य, straightness of the nose, i.e. front direction
ढौंड़ रा महान, brother-in-law of a Nawab, i.e. haughty
ढौंड़ रा गृह, friend of selfishness, i.e. selfish.

(b) उधर रा मौजा, true of bone i.e. well-bred
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dhār te mārā, pure of hand, i.e. honest
dhōndr te ṭaṇā, dog of a dhobi, i.e. homeless.
dhēj te bhāchā, weak by ear, i.e. not keeping secret

hālu te ḍhuḍgā, harsh of tongue, i.e. ill-tongued
bhūṭ te mārā, sweet of mouth, sweet-tongued.

9. How Panjabi tells time is a matter of usage. See pattern 42.
10. See also uses of postpositions.

B. IDIOMS

Like item No. 7 above, the following is a long list of verbal phrases, commonly called idioms. In some of them, the idiomatic sense lies in the noun, in some it is in the verb, while in others it is in both. The last category forms full idioms. In most of them, Panjabi culture is evident. Idioms are, in fact, a record of the social thinking of a community.

ḍūḍu ḍastāṭṭa, to make fool (lit. owl), to befool
ḍūḍu ḍētā ṭu ḍānghā, not to know even ABC
ḍūḍu ḍe ḍīnghā, to keep (lit. flying) in spirits
ḍūḍu ḍē ḍhāṇnā ṭu nāṭā, to disappear, lit. to fly away

āṇā ḍhēṭī, to be very hot (lit. to rain fire)

āṇā ḍhā ṭu nāṭā, to become costly (lit. to catch fire)
āṇā ḍhā ṭu ṭu nāṭā, to come to senses (lit. to open eyes)

āṇā ḍhā ṭu nāṭā, to have sore eyes (lit. coming of eyes)

āṇā ḍhā ṭu nāṭā, to make a sign (lit. to strike an eye)

āṇā ḍhā ṭu nāṭā, to keep an eye on

āṇā ḍhā ṭu nāṭā, to fall asleep, to fall in love (lit. joining the eye)

āṇā ḍhā ṭu nāṭā, to crush somebody's pride

āṇā ḍhā ṭu nāṭā, to be over-naughty (lit. to carry fire)

āṇā ḍhā ṭu nāṭā, to be insignificant (lit. salt in flour)

āṇā ḍhā ṭu nāṭā, to hurry forward too much (lit. running ahead and ruining behind)

āṇā ḍhā ṭu nāṭā, to find omen (lit. to cast figures)

āṇā ḍhā ṭu nāṭā, to worry for oneself
to be united (like a fist)
blindly imitate (to hang by the same rope)
to create havoc (to strike brick against brick)
to know nothing (to be unable to distinguish a kite from a cock)
to become extremely weak (to have no more breath or life)
to be horrified (lit. drying up of breath)
not to take rest (lit. breath)
to neglect totally (not to take intelligence)
to get the credit (lit. to have a crown on head)
to feel exhausted (to throw down head)
to comb hair (lit. to arrange the head)
to give shelter (lit. to put hand on one's head)
to accord respect (lit. to carry on the head)
to have a control (lit. to have a hook on the head)
to be confounded (lit. to have the head turned)
to beat well (lit. to break head)
to dread (lit. to hide the head)
to kill (lit. to crush the head)
to remain incomplete (lit. not to reach the end)
to remain astounded
to obtain (lit. to come into hands)
to promise, to help (lit. to give hand)
to be in financial troubles (lit. to have tight hands)
to lose (lit. to wash off hands)
to regret (lit. to rub hands)
ਗੱਲ ਠਣਾਟਾ, to have good profit (lit. to colour hands)
ਗੱਲ ਲਖਾਟਾ, to obtain (lit. to come into hands)
ਗੱਲ ਪ੍ਰਾਂ ਖੇਟੇ, to take signature (lit. to cut down another's hand)
ਗੱਲ ਚਿਛਾ ਮਰੋਂ, to take under control (lit to take into one's hands)
ਗੱਲੀ ਹਾਂਦੀ ਬਲਿੰਗਾ, to shower respects (lit. to cast shades of hands)
ਗੱਲ ਨੀੰਦੇ ਨਗ ਨਗੇ, to feel too weak ((lit. to have bones and knees run out)
ਗੱਲ ਪੈਟ ਟ੍ਰੇਟੇ, to feel feverish (lit. to feel breaking of bones and feet)
ਤਿੱਚ ਦੇ ਤਚ ਭਾਵਹਰ, to challenge (lit. to pat the chest with hand)
ਤਿੱਚ ਸਰਾ ਸਫ਼ੁੱਟਰ, to embrace (lit. to take to chest)
ਤਿੱਚ ਸਿਂਘ ਬਲਰ, to laugh loudly (lit. to do hee-hee)
ਤਿੱਚ ਬੌਕਰੀ, to entreat
ਤਿੱਚ ਪੁਰਤਿਆਦੀ ਗਤਰਾ, to become a puppet
ਵੇਲ ਤੇਟੇ, to beware (lit. to have ears)
ਵੇਲ ਧੀਤੇ, to chastise (lit. to pull ears, as school-master does)
ਵੇਲ ਧੀਤੇ ਤੇਟੇ, to be alarmed (lit. to have ears raised, as a horse)
ਵੇਲ ਬੁਲਟਰ, to make attentive (lit. to open ears)
ਵੇਲ ਬੱਖਰੇ, to poison ears (lit. to fill ears)
ਵੇਲ ਹੂ ਤੇ ਤੇ ਸਫ਼ੁੱਟਰ, to regret (lit. to touch ears)
ਵੇਲ ਗਿਲਾਵਿਤੀਆਂ, to renew (reawaken) quarrel
ਵੇਲ ਪਿੰਝਿਆਂ, to be repaid for what one has done
ਵੇਲ ਪ੍ਰੋਟ ਬਲਰਾ, to take risk (lit. to have a bitter sip)
ਵੇਲਾ ਭੀਟੇ ਟੀਟ ਬੀਟਰ, to be pregnant (lit. to have bitter and sweet days)
ਵੇਲਾ ਕਵਰੁਟੀ, to rob, to kill (lit. to extract hide)
ਵੇਲਾ ਹੂ ਪੈਟਰ, to speak harshly (lit. to come to eat, as if)
ਵੇਲਾ ਪੁੰਝਿਆਂ, to scandalize (lit. to raise dust)
ਵੇਲਾ ਪਹਾਣਿਆਂ, to beat (lit. to reduce to bad condition)
ਵੇਲਾ ਮਾਛ ਪਹਾਣਿਆਂ ਅਫ ਲਾਟਰ, to be in hardship (lit. to have water upto neck)
ਵੇਲਾ ਮਾਛ ਪਹਾਣਿਆਂ, to give affection (lit. to take to neck)
to repent, to regret (lit. to put scarf on neck and grass in mouth)

to do the assigned responsibility (lit. to beat the drum put on the neck)

to avoid (lit. to put off from the neck)

to finish a big task (lit. to bathe in the Ganga)

to flourish (lit. to have the kite flown up)

to enjoy one's own loss (lit. to enjoy the scene after burning one's house)

to satisfy (lit. to make full the house)

to open a secret (lit. knot)

to go to marry (lit. to ride a mare)

to show devotion (lit. to drink after washing feet)

to have complete peace (lit. not a bird to come in)

to burn, to give up (lit. to throw into furnace)

to be displeased (lit. to have the dove-tail wrong)

to tease (lit. to pound pulses on chest)

to disappear (lit. to be touched by a charm)

to go about begging (lit. to go about ringing cymbals)

to give word (lit. tongue)

to embrace (lit. to put embraces)

to cut at the root.

to destroy (lit. to put oil in the roots)

to talk too much (lit. to turn out foam of the mouth)

to clean, to ruin (lit. to broom)

to subsist (lit. to pass the time)

to give blank refusal (lit. to give reply in cash)

to interfere (lit. to entangle a leg)

to beat (lit. to break legs)

to reduce to submission (lit. to pass under legs)
ठँठँ ठँठँ वबला, to tremble (lit. to say 'cold, cold')
ढँढँ तिम्बँक्र, to refuse to give (lit. to show the thumb)
ढँढँ डाँड़िक्र, to be very poor (lit. to have to eat just a meal)
ढँढँ टापँक्र, to pass time
ढँढँ रा भान्नर, not to feel (lit. not to belch)
ढँढँ खान्नर, to stay long (lit. to put up a camp)
ढँढँ जे उबँ डेरर, to feel satiated (lit. to move hand on the belly)
ढँढँ डांगुटो, to get disappointed (lit. to pull down the pile)
ढँढँ वा रा खान्नर, to have no trouble (lit. not to feel hot air)
ढँढँ बरे वररे, to entreat
ढँढँ वा ना सागर, to flee away (lit. to become partridge/arrow)
ढँढँ पत्रु ढुँ घां ता वेटर, to be congested (lit. not to have space for a sesamum seed)
ढँढँ वे झुषरा, to go back on word (lit. to lick the spittle)
ढँढँ झुङ्किलु, to swindle (lit. to apply spittle)
ढँढँ के खे पारँक्र, to get the aim at no cost (lit. to cook something in spittle)
ढँढँ बचन्नर, to laugh at (lit. to show teeth)
ढँढँ धेरे वररे, to defeat (lit. to make other's teeth sour)
ढँढँ हिंच धुँ जाको हेटी, to be astounded (lit. to take finger between the teeth)
ढँढँ राशे धे अंबे धरन्नर, to wander aimlessly (lit. to be pushed from door to door)
ढँढँ झान सागर, to feel at home (lit. to have the mind engaged)
ढँढँ अङ्किलु, to fall in love (lit. coming of the heart)
ढँढँ भान्नर, to have 'sit down' strike
ढँढँ धे अबल रा वेटर, not to have the least intelligence (lit. even worth half a pice)
ढँढँ नूँतुर, to hate (lit. to raise the nose)
ढँढँ विंय वारेक घण्टी, to control (lit. to put a nose-ring)
ढँढँ जे भरे ता झिंट डेरती, to remain untarnished (lit. not allow a fly sit on a nose)
to disgrace (lit. to cut nose)
to vex (lit. to tighten felt)
to become close friends (lit. to exchange turbans)
to be angry (lit. rising of mercury).
to disgrace (lit. to pull down anybody's turban)
to be ashamed (lit. to melt into water)
to feel ashamed (lit. dying of father)
to spoil the whole show (sarcastic)
to lose all [respect, etc.] (lit. not to have even mouthful left)
to come to a loss (lit. to have alum parched)
to give/seek help (lit. to hold other's arm)
to lose a support (lit. to get the arm broken)
to be made prisoner (lit. to be put in irons)
to be ruined (lit. sinking of the ship)
to be successful (lit. crossing by the ship)
to submit to (God's) will
to thrash well (lit. to arrange punishment)
to make responsible (lit. to put on other's head)
to feel ashamed (lit. to become dust)
to scandalize (lit. to dig out earth)
to be outspoken (lit. to gather force in the mouth)
to show regard (lit. to keep face)
to eat (lit. to strike mouth)
to be displeased (lit. to change face)
to do an evil act (lit. to blacken one's face)
to start dispute
to feel awkward (lit. dimming of colour)
to have prosperity
to work hard (lit. to have blood and water mixed)
to lose all affection (lit. turning white of blood)
to lose heart (lit. to get the waist broken)

to make false promises.

to have a calamity (lit. time)

to have an evil custom (lit. wind).
6
READER

[Graded Lessons with Linguistic & Cultural Notes]

Note—Literal translation of each word in the following texts is given below it. Remember (1) that the verb in Panjabi comes at the end of a sentence; (2) that what is preposition in English is post position in Panjabi; (3) that the auxiliary was follows the main verb. Thus:

Smoke up wards going is

Smoke is going upwards:

Very often it is advisable first take the subject with its (adjunct) and then translate from the end backwards.

Example: चैत्रीसात्र अंड ता बन्धः उंतवी आर बिगर भी।

The watchman eight ten days for not coming had been.
—The watchman had not been coming for eight or ten days.

6.1 घर, Kitchen

1. भूरे नी की घर में चिंच थे उठे।
Mother (honorific particle) kitchen-in sitting (are) is.
Mother is sitting in the kitchen.

2. पुराने बिभाग आंत वह तक है।
Stove in fire burning is.
Fire is burning in the stove.

3. पुराने बिभाग है तक चिंच है।
Smoke up wards going is.
Smoke is going upwards.
4. ਫੀਰੇ ਕੀੜੇ ਖਿੱਚ ਰੇ।
Frying-pan on bread is.
   There is bread on the frying-pan.

5. ਕੇਨਣਦੀ ਬੀਜ ਅਟਾ ਰੇ।
Kneading vessel -in flour is.
   There is flour in the kneading vessel.

6. ਬੈਠੀ ਬ੍ਰਤੀ ਚਿੱਚ ਰੇ।
Bread plate -in is.
   A bread is in the plate.

7. ਰਾਮ ਦੇਟੀ ਧਰ ਦਿੱਚ ਰੇ।
Ram bread eat -ing is.
   Ram is eating bread.

8. ਦੱਖਾ ਬੌਲੀ ਬੀਜ ਬਗਨੀ ਰੇ।
One bowl -in vegetable is.
   In one bowl there is vegetable.

9. ਦੋਵੀ ਬੌਲੀ ਬੀਜ ਭੀੜ ਰੇ।
Second (other) bowl -in riced milk is.
   In the other bowl, there is rice cooked in milk (Khir).

10. ਜਾਨੁਮ ਬੀਜ ਖਾਂ ਰੋਖ ਬਚਨੀ ਰੇ।
Tumbler -in pitcher-of cold water is.
    In the tumbler there is cold water of the pitcher.

11. ਰਾਮ ਦੀ ਮਾਸਤ ਭਰਵ ਬਗੀ ਰੇ।
Ram-of vegetable finished off is.
    Ram’s vegetable has been used up.

12. ਮਾਤੀ ਬੈਠੀ ਰੋਖ ਮਾਸਤ ਪਾਣੀ ਕੀੜੇ ਰੇ।
Mother (respectful) ladle-with vegetable putting are.
    Mother is putting vegetable with a ladle.

13. ਰਾਮ ਧੀਰ ਭੇਟਾਪ੍ਰੇ।
Ram riced milk ask s.
    Ram asks for riced milk.

14. ਰਾਮ ਬਟੀ ਧੀਰ ਚੜ ਕੁਜਾਟੀ ਰੇ।
Ram-to riced milk good feel is.
    Ram likes Khir.
15. क्षिर पड़ी चिपचप घरी है।

Khir cooking-pot in lying is.

Khir is in the cooking pot.

16. राम की बहन राम की क्षिर देती है।

Ram's sister him-to khir gives.

Ram's sister gives him khir.

Notes

1. नी (1) is an honorific particle used with proper as well as common names of persons, as भाँडा नी, mother, धिजा नी, father, बापू नी, Mr., भाट्यत नी, master, बैठ नी, sister, बेंगती नी, Mr. Kohli, राम सिंध नी, Mr. Ram Singh, etc. The noun may be masculine or feminine, but the adjective and the verb are in masculine plural form भाँडा नी/धिजा नी/बैठ नी/बेंगती नी घड़ी चोंज़ी घड़ा।

Another such particle is माँग, but usually it is not used with names of relatives. We can say बापू माँग, बेंगती माँग, बैठ माँग, माँग माँग, but never धिजा माँग, or भाठ माँग. It is not used with feminine nouns except with भें माँग, a lady, madam. माँग, too, takes adjective and verb in masculine plural form.

2. Names of certain utensils and kitchen articles have been given in this lesson. But it may be mentioned that almost all these things are different from those used in the West. चुका (2) is generally made of masonry on the ground and wood is burnt in it. A portable चुका is made of iron and coal is used in it. There may be a gas stove or an electric stove or an oil stove, for which the word मर्मच is becoming popular. But the most common term for all these forms also is चुका.

Indian त्वस्त्र (4) is a round and flat piece of iron-sheet, a little depressed in the centre. चैती (6) is also made of metal; its rim is raised a little. It is of various sizes, the bigger ones are called त्वस्त्र. चैिस्टी (8) is smaller than a bowl and is used for curry, etc. चैिस्टी is a little bigger than चैिस्टी, but that too is smaller than a bowl. वज्ञाण (10) is 'glass', a little different from tumbler. त्वस्त्र (15) is used for cooking meat, rice, curried vegetables, etc. त्वस्त्र is also used for the same purposes, but it is
roundish in shape. The other utensils commonly found in a Panjabi kitchen are:

- बटी (bati, bowl), गर्दी (gariddy, a bowl with edges outwards), गाढ़ा (smaller one गाढ़ी), a pot for water, बज़ार (bazar, a pot for cooking vegetables or making pudding, a very big one is called बज़ार; धिलस, cup, धिलच, saucer, चस्क, spoon, चित्ता, pincers, बक्स, a flat round piece of wood or stone for flattening loaf, पैकल, a small roller, भड़ड़, plate-like metal pot for kneading flour

3. Bread is actually वध वेटी (vedti) in Panjabi. वेटी (vedti) (4) is a flat round cooked piece of flour, between 2 to 6 millimeters thick, and between 10 to 14 centimeters in radius. The smaller one is called इस्कर.

4. चीर (9) is prepared by putting 10-15 grams of rice in a litre of boiling milk and letting it boil till the rice is softened and milk thickened. Sugar is put according to taste.

5. The verb ब्योग, be finished (11), is usually used as a compound verb पूर्ण भट.

6. Note the passive construction मेसा चेंग खवरल दे (14) or मेल्ट भाँट दे for ‘I like it’.

6.2 Compound Verbs

1. विचित्रबन्ध—मल मी अवस्थ, भगवड़ नी।
   Student—Greetings (lit. Truth is that Immortal One), teacher Sir.

2. भगवड़ नी—मल मी अवस्थ। आ जाइ ने। आज
   Teacher—Greetings. (You) have come. Today तरं चेड़ भिज बा चिंड़ हे। बैठ नारिए। of course a little delay effected you have. Sit down.
   विचित्र चह भरिए। पृथक घट बर रिए।
   Books open. Study begin.

3. विचित्र विचित्रबन्ध—भगवड़ नी। तरुं विच भगड़ धम विचः
   One student—Teacher Sir, way in our bus wrong गाय नी। मच वेड़ी चमठ रही।
   gone had. Our any fault no.

Figures in brackets relate to lines in the lesson.
4. भास्तर नी—ऑडर ऑडर। बेही ऑडर ठही।  
   Well well. Any matter no.
5. दिब उठ बिरियानयो—भास्तर नी, भेड़े मित फोट उठ
   Another student—Teacher Sir, my head (in) pain being
   started. Me leave give, then great kindness.
6. भास्तर नी—दू सा मदरा भे। सर, बावटन वेड़ी चड़ड़ी
   Teacher—You go can. Go, doctor from medicine
   take. ... All right, stop. O Natha Singh, You
   started. Me leave give, then great kindness.

   May be way-in some untoward not happen (to him).
7. ठंगा मिंज—ऑडर नी। मैं दिचू थे नंदा।
   Nattha Singh—All right Sir. I him take go.
8. भास्तर नी—चेना बची। भूरे ठेव बिउचिण बॉच कठीण
   Teacher—Well dear. You people books out taken
   must have. Open page two hundred thirty seventh,
   ठंगा मिंज—ऑडर नी। मैं दिचू थे नंदा।
   lesson twelfth; along with copy-books also out keep.
   भूरे ठेव बिउचिण बॉच कठीण
   Difficult words and their meanings writing go on.
   भास्तर नी—चेना बची। भूरे ठेव बिउचिण बॉच कठीण
   Tomorrow meaning memorized having come
   ठंगा मिंज—ऑडर नी। मैं दिचू थे नंदा।
   will have to.
9. दिब बिहियानयो—भास्तर नी, भूरे ठेव बिउचिण
   One student—Teacher Sir, You of course yesterday
   दिब बिहियानयो—भास्तर नी, भूरे ठेव बिउचिण
   said had that today you to us any story will tell.
   दिब बिहियानयो—भास्तर नी, भूरे ठेव बिउचिण
   One good interesting like story tell.
10. भाषात ली—अस में दह शह धर छेत सिर्फ।
   Teacher—Today me this lesson teach let.
   वहे वर्कने शहादियर वर्क मूटा देरांत।
   Tomorrow to you must one story tell I will.

11. दिन देव दिइरावर्णी—मैं को किते बावर जंगा इंट।
   Another student—I also the same to say going was
   जांटी अस उठ अमी विदर वर्की लघु लघु that today of course we books copy-books out
   लखीमा गठ। एसबी वर्क मूट ठंडी।
   taken have. Tomorrow story listen we shall.

Notes

1. Note that a Panjabi student will not address his teacher by
   name as Mr./Shri Nand Lal or Mr./Sardar Gurbachan Singh. He may
   utter his name in his absence. Elders in the locality will be addressed
   as जांट (मी) or वर्किर (मी), uncle, or some such term. For distinction,
   one can say जांट नूनवाव ंजंग or उषरी (aunt) जर्मी।

2. माइ अलाग (I) is a greeting between or for Sikhs, and can be
   used at all times between persons of any ranks, age or sex. Another
   term is नूनवाव नी वर धम, नी नूनवाव नी वी जव (lit. the Sikh
   belongs to the Supreme Preceptor, may victory be His). The terms
   stand for ‘Good morning’, ‘good evening’, ‘good night’, ‘good-bye’,
   etc.

3. सप्टरा (2), to put, to fix, makes useful verbal phrases, as अंगा सप्टरा, to put on fire, to burn; अंगा सप्टरा, to take to bosom; अंगा
   (नूनवाव) सप्टरा, to be obstinate; अंगा सप्टरा, to fall in love; अंगा सप्टरा, to make an estimate; माइ सप्टरा, to strike; नूनवाव सप्टरा, to complain;
   नूनवाव सप्टरा, to delay; लच लटरा, to spend time; लच लटरा, to indulge in a whim. The intransitive form of सप्टरा is सफरा which can
   be used with the above words.

4. Note the construction बेदी बेदी बमल रही (3) lit. any fault of
   mine (is) not. I have no fault. Compare बेदी आमली रहीं, there is nobody,
   बेदी रहीं नाचेवा, no one will go.
5. The vocative (address) form of masculine proper nouns optionally takes -a, as वज्रीति, O Wazir!, वर्मिन्दि, O, Ramsingh! (6). This form is getting obsolete. -म in नम is a pronominal suffix. Panjabi has such suffixes in 2nd person (टॉ, दू) and 3rd person (म, धू) - वेंजित, you have done, वींज़ or वींज़म he has done. In intransitive verbs, it refers to both these persons, as नम, you go to him. विंजित, he has gone to you. Also see pattern 40.

6. वेंज़ (8) = वेंज़ and it is used to mean any body present, even a wife or a husband, son or father.

We can also say पैंज़ीह थेंज़ and वर्मिन्द थेंज़ or थेंज़ पेर्वी and थेंज़ वुज़.

7. वसुदेविन्द (9) lit. means make one listen, i.e. causal form of वसुदेविन्द, to listen.

8. The form वच-वच (11) (Kaḍh-Kaḍhá) is emphatic. The meaning is that they were taken out 'fully'. Ordinarily, all verbs can take such forms, eg. वच-वच, listen, वच-वच, make, वच-वच, do etc.

9. Additional vocabulary about school :-

ब्राष्ट, paper । फिसेस, maths
मिश्र, ink । फिसिटम, history
ढ़म्ब, desk । फिन्टम फं, study, reading
इंग्रजी, चक्साराग्रिफ, geography । इंग्रजी फं, inkpot
वेंजी, f., dialect । वेंजी, bench
मार्टिन्स, f., science । अंग्रेजी फं, English
वर्मिन्द, f., pen । ब्राष्ट फं, language
वसुदेविन्द, satchel । फिसेस फं., writing.

6.3 वसुदेविन्द, Market

1. फिसिटम वमिन्द वसुदेविन्द दें वादा वसुदेविन्द दें। अर्थ: This this town's all-than big market is. Come वेंजीहें, वेंजी वो-वो विदवा, विदवा उड़वत हो, see-let-us, here what-what sold is. This-side confectioner's दें वजित, वजित दें, बौंडित, भिंडित, फिसेस shop is. Its near milk, curd, cream, sweets, these
like things available are. Ahead see! This fish-man sitting
fish sell -ing is. Next shop vegetable-seller's is. It to near
potato, cauliflower, peas, tomato, brinjal, ladyfinger, onion,
and some other vegetables lying are.

2. There in front see. Cloth-of shop (it) is. Cold warm
suits-of cloth, shirts-of variety variety-of clothes, several
colours of—red, yellow, blue, violet, almond-colour, onion-
colours of Sarees available are.

3. Ahead go. You say -ing were, that eating drinking-
of goods to take have. Come see-let-us. Here somewhere
merchant’s shop should be. Walking go on. There left
side shop is. See-let-us here what-what sold is.

4. Customer—Merchant Sir, rectified butter is you-with?

5. Shopkeeper—country ghee shall be. Vegetable (ghee) not is.

6. Customer—yes yes, to me also country (ghee) indeed wanted
is. Pure should (it) be.

7. Shopkeeper—Please, totally unmixed and fresh it is.
Taking see.

8. गणव— वी जम्भ दे?
Customer—what rate is (it)?

9. दुर्गातिरच—लाम जगहे विल— दिखे धृतवी जाँठ।
Shopkeeper—Ten rupees (per) kilo—Only finishing word.

10. गणव— बध विलेव तली बहाएगे?
Customer—Some concession won’t you do?

11. दुर्गातिरच—तो, परिहार ही बांध विलेव जाँठ।
Shopkeeper—Sir, firstly of course have said that दिखे जाँठ। दुर्गातिरच तो उं प्यें में उं only-one word. To you suits if does then five seven विले ही ताधी। प्यें आपेथङ्ग उं दें दें kilos take away Liking it will come then again दी आपेथङ्ग। बधे उं देंखे। also you will come. If you say then I may give.

12. गणव— बधी विलेव बटे, उं टडाएगे।
Customer—Well concession if you do, then we may take. अम्रं तें री में टडाए टेंटर है। लगभग We other also merchandise to take have. Rice देंघाड़ ट्युड ला है सा?
Dehra Doon's you have indeed?

13. दुर्गातिरच— सिंहर भंजी। चावन, लाढ,
Shopkeeper—As much as you demand. Rice, lintels, चौली, समव, द्वीनस, पूड़ण, भास्ते, मड बुध sugar, salt, Barees, Papar, spices, all something दुर्गातिरच तरहीं में जाँठ ही देंखङ्गसा। to you market compared cheap of course I shall give. दुमाँ तें दुर्गातिरच पृड-पृड दिश।
You two shops enquire about.

14. गणव— चावन की जम्भ दे?
Customer—Rice what rate is?

15. दुर्गातिरच— बध मूडे उं दे धृते विले,
Shopkeeper—Rate if you ask then two rupees (per) kilo,
but to you quarter-to two charge I will. See, just grain you see.

16. ग्रामध्यप - अधिक तो है। दो बिंदू बी टा दें
Customer—All right give. Two kilos ghee and two
only kilos rice.

17. शृङ्गाररस - यिच्छा है एक ही दो दें
Shopkeeper—Ghee of have amounted ten into two
two kilo दे माफ़ दिन दाबः दे। दो दे वादः
twenty and Half-and three rice -of. All (they) become माफ़ दें।
Half and twenty-three (rupees).

18. ग्रामध्यप - अधिक तो है, एक ही दो दें पेन।
Customer—Here take Sir, ten and ten and five
(руpee notes), Remainder return.

19. शृङ्गाररस - यिच्छा नि, देव दुध्दीशा।
Shopkeeper—Take Sir, one and a half rupee. दें।
Something more tell.

20. ग्रामध्यप - धन भित्रहालो। देव दुर्ग
Customer—That's all your kindness. More of course दुध नौ टी टुपी।
something not is wanted.

21. शृङ्गाररस - अधिक नि, दामठे।
Shopkeeper—All right Sir, Greetings.

22. ग्रामध्यप - दामठे, दामठे।
Customer—Greetings.

Notes

1. The word ग्रामध्यप (1), for a town with a population between five and fifteen thousand, is not very commonly used. We have either
2. भलेहरी is scum which comes over boiled milk. 'Cream' is also called भलेहरी, now दूध.

3. वृंदावन (1) is in fact a caste of people who keep a farm and sell vegetables. Every vegetable-seller cannot be called a वृंदावन. He is just a नमनीदेखर.

4. ठहर मूट (2) is either cotton or silken suit, and नग्र मूट (2) is woollen.

5. माझी (2) is ladies’ cloth, untailed. It is tied round the waist and hung in loose flaps, a part of it being wrapped about the upper part of the body. Usually it is five meters in length. An inferior (cotton) form of it is called माँजीः.

6. ब्रह्मी (3), that may be compared with ब्रह्मी, brother, and ब्रह्मी, any person—6.2 (note 6).

7. साज्जा (4) is a term used for non-Brahmin Hindu shopkeepers and elderly people (साज्जा ली).

8. पी (4) is prepared by boiling butter and burning the whey in it. रसोई पी (5) is in fact pure ghee.

9. Note the passive construction with उपाचार (6). Also Cf. 6.1 (note 6).

10. थे (7) is 2nd person pronominal suffix in plural or showing respect. Cf. थी (non-honorific and singular)—6.2 (note 5).

11. थे (8) is now more common than था. The aspiration in all conjugational forms of था is subdued.

12. Many customers are in the habit of haggling. The shopkeepers, naturally, first quote a higher price, and reduce it gradually as the customer starts quoting the lowest. In cities, most of the shopkeepers keep fixed prices हिंदी मृदु. To avoid haggling, a shopkeeper would warn the customer and the former would say हिंदी मृदु, one word, or भावतो बोल (9), the last word.

13. ओ/ह, h, in medial position of a syllable, is deaspirated, and unstressed. Thus ब्राह्मी (11) sounds very much like 'kao'.

14. वृंदा (12) is the name of a town and district in Uttar Pradesh about 300 Kilometers in the north from Delhi.
15. ਬੁੰਦੀ (13) = a small lump of wet ground pulse-cereals mixed with spices.

ਧੰਡ (13), a thin crisp cake like a ਨੂੰਕਰ (vide 1.6, note 3), made of any pulse-cereal.

16. ਪੁੰਦਾਦਾਤਰ (14). Cf. this formation with ਬਚਾਦਾਤਰ, etc. (6.2, note 8). ਪੁੰਦਾਦਾਤਰ means ‘asking, et cetera’. Also see pattern 180 (3).

17. ਸਮ (20) is used to denote ‘finished, ‘that’s all’.

Other uses are—ਸਮ ਵਿਚੇ, finish; ਵੇਚ ਸਮ, nothing more.

ਸਤਕਰਤਾ, kindness, is commonly used to mean ‘thanks’. It actually means ਸਤਕਤੀ ਸਤਕਰਤਾ, it is kind of you.

18. ਸਮਾਰੋਹ (21) is a term of greeting used by a large number of educated Hindus. It is used to mean ‘good morning’, ‘good evening’, ‘good night’, ‘good bye’ etc. Older and more common forms are ਗੁਰਮ ਗੁਰਮ i.e. may Rama bless you; ਗੁਰਮ ਲੀ ਲੀ, Rama’s victory to you; ਗੁਰਮ ਮੀ ਵਿਵਤਤ, Krishna’s victory to you. The other person also usually responds in the same form—ਸਮਾਰੋਹ, ਗੁਰਮ ਗੁਰਮ, ਗੁਰਮ ਲੀ ਲੀ, ਗੁਰਮ ਮੀ ਵਿਵਤਤ, as the case may be.

6.4 ਮਮਾਰ ਭਗਤ, Our Meal

1. ਹੋਏ ਹੋਏ ਮਿਕ ਭਗਤ ਵੇ ਬੇਸਾ ਟੇ ਟੇ
   Above given picture-in Madan and Kánta two sister brother are.

2. ਹੋਏ ਹੋਏ ਸੁਆਹੇ ਅਕ ਗਤ।
   They just-now school-from come are (have).

3. ਹੋਏ ਹੋਏ ਹੋਏ ਮਿਕ ਭਗਤ ਵੇ ਬੇਸਾ ਟੇ ਟੇ ਵੇ ਟੇ ਟੇ
   Them-of mother square in seated meal ready do ਕਿਸੀ ਸੀ।
   -ing was.

4. ਹੋਏ ਧਾਨ ਟੇ ਹੋਏ ਪੁਲਾਕੇ ਕੇ ਗਤ।
   One side-on two stools lying are.

5. ਹੋਏ ਹੋਏ ਹੋਏ ਭਗਤ ਹੇਢਾ ਟੇ; ਟੇ ਟੇ ਹੋਏ ਹੋਏ
   One stool -on Madan seated is; other stool -on
6. रेते दे अभी देटी उे मध्यावधि फर्मी खेती गए।
Both-of in front bread and vegetables served are.

7. रेतें थ्ये मध्यावधि तमो केलं भा गए।
Both great taste-with meal eat-ing are.

8. दियें दिलें ला दुरावधि देता है।
This their's noon-of meal is.

9. मरें दें दर देश दे दियें लोगों वुड़ था
Morning-in whey time-at also these people something eat भी जाये गए।
drink go.

10. धूँढ़ ठंब उस ठंडी, भशि, भिन्नी ठंटी, ठूंंग,
Villager people then whey, butter, coarse bread, milk,
अन्य, जीवा धारे गए।
pickle, onion eat.

11. शतील दे लगीचा चाव, देब, दगदे ठंटी, भूल्लंगर, आंडे
City-of residents tea, cake, bread, jam, eggs
था खेले गए।
do eat-up.

12. मदन ले दंदा संभृं दी वुड़ धारे गए।
Madan and Kāntā evening-to (in) also something eat.

13. ददुंहूँ ठंब, ठंटी था खेले गए।
Night-to (in) pulses, bread do eat-up.

14. वुड़ ठंब ठंडा दी धारे गए।
Some people rice also eat.

15. धूँढ़ ठंब फर्मी, नहे ला प्राण, भन्नी दी ठंटी
Villager people vermicelli, mustard pot-herbs, maize-bread,
था बेके खाये गए।
pleasing (they) eat.

16. भदर ली भे भमालेके देश धारे धसैं बनली।
Madan's mother spiced food like not does.

17. धूँढ़े ठंबे हूँ भिगत भमालेके देश ठंबे खुला है।
Many people-to chillies spice-of fondness is.
Notes

1. ਸਾਈਨ (2) is a syncopated form of ਸਾਈਨ, school-from. Similarly, we have ਪ੍ਰਤਜ਼, from the house (wife), ਪ੍ਰਤੂਨਿਕ, from the city, ਪ੍ਰਤੀਕ, from outside, ਪ੍ਰਤੂਨਿਕ, from inside, etc.

2. ਨੋਟ (3), bread, also stands for the entire meal, including bread, curry, vegetables, curd and all that.

3. ਭੁਨਾ (4) is a stool made of reeds, its seat being woven with strings.

4. Names of Sikh males end in ਸਿੰਘ, and of Sikh females in ਸਿੰਘ. Those of Hindu males end generally in ਕਰਨ, ਟੌਰ, ਤਾਰਨਾਟ, ਟੌਰ, ਸਣ, ਄ਗ and many other epithets, and of females in ਬੁਰਾਨੀ, ਟੰਡੀ (ਟੰਡੀ); etc.

   Examples:
   ਤਾਰ ਮਿਸ਼, ਪੁਰਾਣੀ ਮਿਸ਼, ਸਾਈਨ ਮਿਸ਼, ਮੁੰਡ ਮਿਸ਼, ਷ਟਾਪਨ ਮਿਸ਼, ਨੋਟ ਮਿਸ਼, ਜਦੋਂ ਮੀਸ਼, ਅਧੂਰ ਬੀਡੀ, ਪ੍ਰਤੂਨਿਕ ਬੀਡੀ, ਪੁਰਵੇ ਬੀਡੀ, ਪੁਰਵ ਬੀਡੀ, ਅੱਧੌਂ ਬੀਡੀ, ਪੁਰਵਵਾਂ ਬੀਡੀ; ਤਾਰ ਨਾਟ ਜਦੋਂ, ਪ੍ਰਤੂਨਿਕ ਨਾਟ, ਬੁਰਾਨੀ ਹਾਰਦਕ, ਸਣ ਹਾਰਦਕ, ਟੰਡੀ ਹਾਰਦਕ, ਲੌਂ ਟੰਡੀ, ਟੰਡਵੇਰ ਦਾਰਦਕ, ਸਣ ਟੰਡਵੇਰ, ਮਾਰਮਤੀ ਟੰਡੀ, ਟੰਡ ਬੁਰਾਨੀ, ਪੁਰਵਵਾਂ ਟੰਡੀ, ਪੁਰਵ ਟੰਡੀ, ਪੁਰਵੇ ਟੰਡੀ, ਪੁਰਵਵਾਂ ਟੰਡੀ, ਪੁਰਵੇ ਟੰਡੀ, etc., etc.

   Names are shortened by omitting the second element, and then we say ਮੀਸ਼, ਹਾਰਦਕ (5), ਟੰਡੀ (5), ਟੰਡਵੇਰ, ਪੁਰਵਵਾਂ and so on.

5. The names of divisions of time are interesting. They show the real cultural need of the villagers ਸੰਘ ਬੇਲ੍ਹ (or Sikhs' ਲੁਠ ਬੇਲ੍ਹ), before sunrise; ਜਗ ਬੇਲ੍ਹ (9), at about 8 a.m., when they take sour milk (ਬੁਰਾਨ); ਹੋਰੀ ਬੇਲ੍ਹ, at about 10 a.m., when they take meal; ਸੰਘਿਤ ਨਾਂ, noon, when two parts of the day are passed and two left; ਬੇਲ੍ਹ (ਵਿਝਾਸ਼ਟਾ) ਬੇਲ੍ਹ, evening etc.

6. ਪ੍ਰਿਸੀ ਮੀਸ਼ (10) literally means mixed bread, i.e. composed of flour of wheat, gram, barley, maize, etc. But bread made of any one grain other than wheat is called ਪ੍ਰਿਸੀ ਮੀਸ਼.

7. ਬੰਡ ਮੀਸ਼ (11) is the western form of bread obtained from bakery.

8. Additional Vocabulary:
   ਜੀਰ, fruit—ਵੀਰ, banana; ਸਾਧ ਕੋ, cocoa-nut; ਲੀਡ, custard-apple; ਅੰਬੁਰ, grape; ਅੱਠਵਾਲ, guava; ਦੋਇ, mango; ਸਿੰਘ, melon; ਅੱਠਵਾਲ, muskmelon; ਖੰਡਰ, water-melon; ਮੈਲਾਡ਼ਾਰ, orange; ਅੱਠਵਾਲ, thick orange;
鞍山, peach; आर्द्र, pear; आदर, plum; आलू, potato;
पुस्ती, apple.

सब्जी, vegetables—वेट ब्यौँ, brinjal; बंगर ब्यौँ, cabbage;
मासार, carrot; (हर) ब्यौँ, cauliflower; भिन्न, onion; बेंग, pumpkin;
पेढ़ा, gourd; बिंडी, lady-finger; बेटियौँ, okra, भट्ट, peas; आंधु, potato;
मुक्ती, radish; मटाब, turnip; टमाटर, tomato; पाप्पर, spinach.

अंडा, grain—बरबर्गुड़, wheat; सैं, barlay; बांड़, millet; कबूत, maize/corn; चावल, rice; राक, pulse; पाट, paddy; मच्छर, black bean; धनिया, kidney bean; बिंडी, sesame; अटरा, flour.

6.5 भाषागत, Meeting

1. तभ चेंदा-- बेटी है अंदर? बिंडी अटरा मध बांधरी?
   Anybody is inside? Well, you of the house?

2. जौधस मिश्र-(अच्छा उदहार बें) गलत है तभ
   (recognizing the voice) (it) appears (it) Ram
   चेंदा है। आ सार बाढ़ी। अटरा आ ताग।
   Chand is. Come on brother. In come on.

3. तभ चेंदा-- अच्छा बिंधार। सैंटर, डंगर, वी राक (चावल) है?
   (1) have come up. Tell, brother, what matter is?

4. जौधस मिश्र- प्रब ठीव है। तृघे तृघे ब्यौँ मिश्र
   All well is (O.K.). Just now Fakir Singh
   बेटी मी। गम देवीश्री नी गाड़ में तवे मी।
   seated was. Just your alone talk (we) do ing were.
   बेटी दूरह ने बेटी। सैंटर की राक है?
   Long life is yours. Tell what condition is yours?

5. तभ चेंदा-- गाड़ वी बढ़से घडे मस, उड़ी।
   Talk what do ing (you) were, brother?

6. जौधस मिश्र- दीवी ने उपभोग ग्यां अटरा धिंहारी
   This much that Ramchand very good player
   है।... बेटी ता, धर्मुक नी मच्छर ही बिः
   is ... Sit down, standing alone to remain you have, is it?
7. अपने एक साथी बाहर बसा है। आपके मेरा एक साथी बाहर बसा है।
   My one companion outside standing is. We
   somewhere going are.

8. एक गुरु बाहर बसा है। उसे भी अच्छे विचार है।
   Well brother well! Him also inside why
   happening are. You sight not (you) brought? Outside where stand you-made-him?

9. जब तुम बाहर बसा है। तुम्हारा मेरा दोस्त है। … भीमेश भीमेश,
   He a little shy feeling was. ... Mr. Smith,
   आप कैसे आए? बाहर बसा ही मेरा विचार है। वह कैसे आए?
   come. Inside come in. He is my old friend. He
   है आपके अभी तक मेरा दोस्त भीमेश भीमेश। है तुम्हारा
   is our American guest Mr. Smith. And with (him)
   is his son.

10. भीमेश-भीमेश है।
    Greetings.

11. ग्रीटिंग्स, मैं अच्छे भीमेश! भीमेश भीमेश
    Greetings, Mr. Smith! Your sight
    बसा है। मैं एक गुरु बसा है। तुम्हारे को है।
    having done to me very much pleasure has been.
    बैठें।
    Please sit.

12. भीमेश-भीमेश है। आपके की अच्छी हिस्से धर्म है।
    Thanks. We also you having met pleased are,
    तुम्हें भी धर्म है। उसे धर्म है।
    Ram Chand Sir. His auspicious name of course
    you have told not.

13. ग्रीटिंग्स, भीमेश भीमेश। भीमेश भीमेश है।
    My name Gopal Singh is. Your honour’s
14. full name what is?

Richard Henry Smith.

15. Boy, your what name is?

Richard Henry Smith.

16. He Panjabi not knows. His with English-
in talk do. His name William is.

17. America-in your house where about is?

We California - in Berkley's near of residents are. Near quite a village is.

18. You what work do?

We agriculture do. This boy school-
in studies.

19. School-in or college-in? Looks of course bigger is.

20. I not did understand. A little slowly speak.

21. Appears that his age much is. To him now till college-in should be.

22. No Sir. He of course as yet in all fifteen
25. ਹੋਰਾ ਸਿੰਘ-ਭੰਡਰ ਬਾਬਾ। ਮੈਂ ਹੋਰਾ ਸਿੰਘ ਦੀ ਇਕ ਤਰ੍ਹਾਂ।
   Excuse (me). I talkings-in forgot
   ਤੁਹਾਡੀ ਜਿਨਾਹ। ਤੇਨੀ ਚੌਂ ਪੀਤੀਂ ਜਾ ਵਿਚ ਹੋਣਾ?
   altogether. Say tea you will drink or coffee?
26. ਤੁਮਾਂ ਤੋਂਅਲੀ ਚੱਲੁ ਮੇਰੇ ਘਰ ਆਇਆ ਰਹੇ ਗਏ।
   We tea, etc. drinking have come.
27. ਹੋਰਾ ਸਿੰਘ-ਭੰਡਰ, ਤਿਉਂ ਅਲੀ ਇਸ ਘਰ ਮੇਰੇ ਘਰ ਹੋਣਾ।
   Brother, one or half fruit just eat up.
28. ਸਥਿਤਿ-ਦੇਸ਼ ਦੇ। ਮਰੂਦ ਟੇਂਗ ਦੇ ਤੋਂ ਜਿਤੇ ਰਹੇ। ਆਲੋਚਣਾ ਦੱਸਵਾਂ
   Thanks, To us delay getting is. We Post-office
   ਸਟਾਂਟ ਦੇ। ਪਾਂਡੀ ਥੈ ਘਰ ਮੇਰੇ ਘਰ।
   to go have. Five o’clock closed (it) will be.
   ਪੈਂਡੀ ਪਾਂਡੀ ਿਸ ਕੋਂ ਜਾਂ।
   Quarter to five striking are.
29. ਹੋਰਾ ਸਿੰਘ- ਭੰਡਰ ਵਿਚਾਰ ਤੋਂ ਹਨ ਵਾਲੇ? ਹਨ
   Post-office what distance is? This (just)
   ਵਨ ਬਚਾ।
   two paces.
30. ਤੁਮਾਂ ਤੋਂਅਲੀ ਬਚਾ ਵਥ ਸੀ ਉਤਾਂ ਹੈ।
   There a little work also of course is.
   ਸਟੇਟ ਹੀ।
   Go let (us).
31. ਹੋਰਾ ਸਿੰਘ-ਅੰਦਰ, ਭਾਸਤ ਸਥਿਤਿ; ਇੰਦਰ ਵਿਚਾਰ-
   Allright, Mr. Smith. You how many
   ਖੁਦ ਦਿਖੈ ਕਰੇਂਦੇ।
   approximately days here will be.
32. ਸਥਿਤਿ-ਦੀਲ ਘਰ ਪੈਟਰ।
   Three (or) four days.
33. ਹੋਰਾ ਸਿੰਘ-ਉਤਾਂ ਬਚਾ ਜਾ ਰੇ ਸੁ ਰੇ ਦਿਖੈ ਭੇਖੇ ਘਾਟ
   Then tomorrow or day-after here me-with
   ਘਾਟ ਘਾਟ ਆ ਸੰਖਣੇ ਉਤ?
   meal to eat come can you?
34. अभिष्य- उसी विचों उबलिए (पेचल) बढ़े न?
   You why trouble do?
35. देहाङ मिश-रणी सची। विचों मभरे?
   No no. How is it Ramchand?
36. उभरे- बृंगी मेरू विहंगवत न?
   Brother, to me what refusal is?
37. देहाङ मिश-वर?
   When?
38. उभरे-भिमरत मभिष, वसू थी ठीब न?
   Mr. Smith, tomorrow just right (it) is.
39 मभिष- ठीब न?
   Right (it) is.
40. उभरे मिश-आहा। भवेई मास न भासी। वरवे ठू?
   All right. Fixed word has been. To boy ठू तहा फिमराट। वसू घाटूँ
   also along with bring. Tomorrow twelve
   सवेदे घाटूँ दुः।
   half (past) twelve o'clock.
41. उभरे-बगुर आहा। चहंदे। मउ मी अबगा।
   Verry well. Let us go. Greetings.
42. मउ-मउ मी अबगा।
   Greetings.

Notes

1. विचों (1, 35) meaning ‘why’, is commonly used simply to draw attention, as Eng. ‘well’ or ‘please’.
2. Vocative of ब्राह, brother, is ब्रा or ब्राह्म (3) (sing.), and ब्राहो (pl.).
3. वी उग्य उग्य न? (3) is a very common question when people meet. It means ‘How do you do’?
4. वि (6), or, at the end of a question, stands for ‘वि रची’ ‘or not’.
5. वग (8) is an interjection, meaning ‘well done!’ ‘good!’ expressing appreciation.
6. दी in दी गुर्दार की (6) and दी घर दी (8) is a pronominal suffix, meaning 'you'.

7. दे in देव हे मे देव हे (9), is a form of दे, are, also हे हे।

8. सिकसिक (11) visit of a respectable person, is plural in Panjabi.

9. Note the passive construction in मैं सागर दे दिये है (11), मैं सागर उदयी दे दिया है, to me trouble had happened, i.e. I was put to trouble, दुरुश्तु रच्छ दे दिया है, to him pain is going on, he is feeling pain, etc.

10. We noted in the 2nd chapter that although the conjunct consonant/sm/in ‘smith’ (9, 11, 14, etc.) is not written as such in Gurmukhi, it is usually pronounced properly.

11. The enclitic -इ may be noted (17). It means 'approximately'. Thus, we have—एन -इ, about four, सजा -इ, just a little, विघि-इ (17), approximately where, बेन्त्र-इ, approximately when, etc.

12. Compare चल-चल (26) and देवी-देवी (20). These are two forms of compounds. In one case, the first word is echoed with धि-. It can be used with any nouns, to mean 'et cetra', as चल-चल, घटी-घटी, सीढ़ी-सीढ़ी. The other form consists of two meaningful related words. This also denotes 'et cetra', as in सजा-सजा, नटी-नटी, मौसू-मौसू, etc.

13. दृष्टि (24) is 3rd person pronominal suffix. The real form is तौ। or तै। Also refer to 2.6 (note 5).

14. दिम्ब-ऑफ (27) lit. one or a half, means 'a few'.

15. भिजली दूल्हे है (29) is interrogative in form but means ‘it is at a little distance’, ‘it is not distant’.

16. In Panjabi, we have one word दूल्हे (33) for ‘day after tomorrow’ and ‘day before yesterday’. The verb, in past or future tense, determines the meaning.

6.6 विसे है धर्म निविधता,
Hospitality at Somebody's Residence

1. दुरुश्तु है, दुरुश्तु है। दुरुश्तु दुरुश्तु?
O Gopal Singh, Gopal Singh. How is it brother?

केसी है? दुरुश्तु दुरुश्तु आस कहे है।
Anybody is (there) ? Your guests come have.
2. लेखक सिंध-अर्थ नी। नी अर्थनार हूँ।
Come, Sir. Good to the comer (welcome)
सदू मी अवर।सदू मी अवर।
Greetings. Greetings.
3. तभसेसे उे मभिई - सदू मी अवर।
and — Greetings.
4. लेखक सिंध-ठीब उँ बरवर नी? असे अर्थ।
All right (you) are, boy dear? Forward come.
ठें भिलार।
Hands join.
5. मभिई-भङ्ग वरदर। सरूँ बली टेट उँ जाथी थँ।
Excuse (me). To us a little delay been has.
इंगुए छिढोरटर धिखा थँ।
To you waiting has to be done.
6. लेखक सिंध-रली, रली। डूमी उँ ठीव वरद उँ
No, no. You of course right time -at
आ जाइए उँ। ठेठ।
come have. Sit.
7. मभिई- (बङ्गि भङ्गिभङ्ग) भङ्ग वरदर। झुम लिरु, झुम,
(Sitting) Excuse (me). That day, yesterday,
आमी जता वरवसी डिच मी। सरूँ डार्कचे झरव
we bit hurry -in were. To us post-office-at very
सलूँ लेम मी।
important work was.
8. लेखक सिंध- बदी अटल रुजी नी। सटर्गु न्याग्गु लिय
Any matter not is sir. Tell, to you this
सिंध परवर है?
city liked is?
9. मभिई- हरूँ। झुवर वन्गर मलिसम है। विहसभ लबिंडर है
To me(it) very good felt us. William says
वि फेंबे' टे झंव घरे लेज़े उत।
that here (this place)-cf people very good are.
10. लेखक सिंध-पन्न बरवर। ... भन्न वरदर। ... वर्णु,
Good luck. ... Excuse (me). ... Shamoo,
Shamoo... Hither come.


12. Boy, meal ready has been or not? What likely delay (there) is?

13. Sir, meal of course ready lying is. Just order’s delay is.

14. How is it, Mr. Smith? How is it, Ram Chand, what thought is (yours)? Meal should be served?

15. What your wish (is).


17. Just your house see let (us).

18. Yes yes. Great pleasure-with. Come on. of course. In all five rooms (there) are— three below, two above. Below this sitting-room is, adjacent just this side right side (on) dining room and left side-on kitchen is. Ahead adjacent attached bathroom.
Above sleeping rooms are. Adjacent joined is. latrine - bathroom.

19. Very good. Very beautiful. How much family is (there), welfare with?

20. We four beings are and a servant.

21. Your wife here is or no?

22. Sir, inside meal (she) preparing is. Two children (there) are — a girl, a boy. Small family, only two children.

23. To me great pleasure has been.

24. Mr. Smith, To you Indian meal how like felt is?

25. To us very very liked is. These Koftas, mutton Pulao meat- with greens and ...

26. Something more take do. You of course something eat not ing. Meat vegetable take. Take, some little milked rice more take.
27. ਸਭਿਆਂ। ਖੱਡ। ਖਾਣ ਸਟੀਟ ਸੁਮਾਰੇ।
That is all. That’s all. Food so much tasteful

28. ਕਚਾਤਾ ਮਿਲਣਾ-ਵਾਣੀ ਰਜੀ ਚੀਜ਼ਾ?
Coffee not (you) will drink?

29. ਸਭਿਆਂ-ਵਾਣੀ ਦੇ ਖੇਡ ਰਜੀ ਹੈ। ਪ੍ਰਤਿੰਬ। ਟੁਟਾਈ।
Coffee’s fondness not is. Thanks. To you

30. ਕਚਾਤਾ ਮਿਲਣਾ-ਵਾਣੀ, ਰਜੀ। ਖੇਡ ਵਾਣੀ। ਟੁਟਾਈ ਸਿੱਚੇ
No no: Trouble of what? You-like

31. ਸਭਿਆਂ-ਆਕਸਰ, ਗੁੱਟ ਹਿਆਸਤਵਾਦ ਦਿਖੈ। ਲਗਸਾਂ।
All right, now permission give. Greetings.

32. ਸੋ—ਲਗਸਾਂ। ਸੋ ਮੀ ਅਲਾਫ਼।
Everybody—Namaste. Sat Sri Akal.

Notes

1. ਸੇ stands for ਸੇ ਸੇ ਅਤੇ or ਸੇ, are. See 6.5 (note 7).

2. ਸੇ ਅਗਤਾ ਸੇ (2) lit. means ‘live long (ਸੇ ਸੇ) to those who come’. It is a form of ‘welcome’, combined with good wishes.

3. ਮੇਂ ਮਿਲਣਾ (4) lit. ‘to join hands’ means ‘to shake hands’. Hand-shaking is done among males of almost equal age, rank or standard. Another very common practice is for both parties to fold their own hands and say ਸੋ ਮੀ ਅਲਾਫ਼ or ਲਗਸਾਂ। Younger people bow down to touch the feet of their elders, especially near relatives, who give the former their blessings—ਸੋ ਬਲੇ, ਮੇਂ ਸਲਵਕ। ਸੋ ਸੋ ਪਲੀ, may you live long, ਸੋ ਸੋ ਪਲੀ, may you have long age, etc. Ladies do not shake hands with either men or ladies.
4. Note the passive construction with compound verb दिव्यत्रां कर्म, had to wait. Similarly, लादा कर्म, had to go, बदसा कर्म, had to do, घटा कर्म, had to eat, etc. take the doer in accusative form—
दिव्यत्रा, बदसा, गोष्ठि सिङ्ग हूँ and so on. Also see pattern 251 (4). (after soon)

The same passive construction with प्रमेय (8, 25) and चेतनामुक्त कर्म
खोजा है (9, 24) has already been noted earlier—6.1 (note 6).

5. धंत ब्रजा (10) lit. our luck (ब्रजा) is blessed, is an exclamation, meaning ‘we are lucky’. It is used in plural as मग्ने धंत ब्रजा।


7. Note the use of खवाता, खजाटा, खजाहटा with खटर (meal)
(14), to mean ‘serve’.

8. धेत रथ (19), with welfare, is said to express something in good faith, to avoid an evil eye, to wish well.

9. बेंद्रे (25) are small balls of minced meat with spices, fried in butter and prepared in curry. प्रस्त्र (25) is made of rice cooked in butter with दहिय, माता, मास, मस्त, मिश्रण, etc.

10. निघा (26) after adjectives has the sense of -ish in English, as ब्रह्म निघा, blackish, भूषण निघा, blindish, फस्क निघा, smallish, देहा निघा, biggish.

11. नीघ ‘मले (30), means ‘you live’ (स्वभ) and ‘I sacrifice myself (मले) for you, or ‘I sacrifice my heart’. It is a blessing combined with sympathy, uttered by the elders.

12. हिन्मल्लह दिधै, give permission, meaning ‘let me/us go’, is said by younger people to their elders.

6.7 प्रस्त्र पिंड, Our Village

This our village is. Village small-ish is. Houses बेंद्रे गी उठ। बेठे बेठे उठ। बेठे-बेठे a few, of course, are. Houses thatched are. Some or other बंटा भंडा बी है। अंत-बहु अभ उठे उे house bricked also is. Today-tomorrow-yesterday general-in
houses bricked and airy built are. Them in ventilators, windows and high doors (there) are. Streets also wide and clean-tidy are. Women house-of rubbish streets-in (do) not throw. Children streets-in dirt do not put. Water to drain-for bricked drains built have been.

Our village-in children's education-for a school is. There girls and boys together read. Here a hospital also is. Doctor patients-of treatment of course does, he village-of cleanliness-of care also keeps.

Notes

1. ਬੰਡਾ ਬੇਠਾ (para 1) is a house, rather a room, built of either sun-dried bricks or of lumps of mud, or uncut stones and plastered with clay-mud. It has no bricked or cemented floor. The roof is thatched with ordinary wood, branches of trees, reeds, etc. ਬੰਡਾ means 'raw', 'weak'. ਬੰਡਾ ਬੇਠਾ is built of baked bricks or chiselled stones, pointed or plastered with cement, with floor and roof, in contradistinction to a ਬੰਡਾ ਬੇਠਾ.
2. In the Panjab, we have co-education at primary stage and again at post-graduate stage. Ordinarily, it is not prevalent in Junior and Higher Secondary Schools. In degree colleges, girls study with boys where there are no separate institutions.

3. More Vocabulary:

<table>
<thead>
<tr>
<th>Hindi Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>गाथा f., street</td>
<td>street f.</td>
</tr>
<tr>
<td>भर्तर, locality</td>
<td>locality f.</td>
</tr>
<tr>
<td>बैठना, room</td>
<td>room f.</td>
</tr>
<tr>
<td>बैठनी f., house, bungalow</td>
<td>house f.</td>
</tr>
<tr>
<td>बेडरमी f., inner room</td>
<td>room f., inner room</td>
</tr>
<tr>
<td>घर में, field</td>
<td>field</td>
</tr>
<tr>
<td>तपान, streamlet</td>
<td>streamlet</td>
</tr>
<tr>
<td>तालाब f., canal</td>
<td>canal</td>
</tr>
<tr>
<td>तालाबी f., river</td>
<td>river</td>
</tr>
<tr>
<td>तालाबी, river</td>
<td>river</td>
</tr>
<tr>
<td>तालाब, mountain</td>
<td>mountain</td>
</tr>
<tr>
<td>तालाबी f., hill</td>
<td>hill</td>
</tr>
<tr>
<td>टिकड़ी, mound</td>
<td>mound</td>
</tr>
<tr>
<td>उठराठी, tank</td>
<td>tank</td>
</tr>
<tr>
<td>टेंड़ा, pool</td>
<td>pool</td>
</tr>
<tr>
<td>वैषय f., wall</td>
<td>wall</td>
</tr>
<tr>
<td>दीवार, floor</td>
<td>floor</td>
</tr>
<tr>
<td>करारी f., kitchen</td>
<td>kitchen</td>
</tr>
<tr>
<td>तुम्बक्का, bath-room</td>
<td>bath-room</td>
</tr>
<tr>
<td>घरवांद्र, verandah</td>
<td>verandah</td>
</tr>
<tr>
<td>मघर, school</td>
<td>school</td>
</tr>
<tr>
<td>पाठ्यालय f., (girls) school</td>
<td>school</td>
</tr>
<tr>
<td>रातैल f., drain</td>
<td>drain</td>
</tr>
<tr>
<td>बिँचर, courtyard</td>
<td>courtyard</td>
</tr>
<tr>
<td>टिंडर, mud</td>
<td>mud</td>
</tr>
<tr>
<td>भाग f., manure</td>
<td>manure</td>
</tr>
<tr>
<td>भुजाड़ी f., manger</td>
<td>manger</td>
</tr>
<tr>
<td>गोंड, cow-dung</td>
<td>cow-dung</td>
</tr>
<tr>
<td>ठिंड़ी f., horse-dung</td>
<td>horse-dung</td>
</tr>
<tr>
<td>खृो f., straw</td>
<td>straw</td>
</tr>
</tbody>
</table>

6.8 पिंड मे खेत, Village People

1. बैठो तो नाटक वि घर वे वर्ण आ, रस्तो ए, वह जाते, जो नहीं जाते,
Who not knows that villagers very strong, healthy, industrious and straight simple are. Although their houses thatched and streets day by day clean not made are, but their hearts clean, talks pure and affection natural is. They
within-from without-from one-like (alike) are. If anybody’s
friend (they) are then strong, if enemies are then even
are. They very complicated not are. They this
not know that within-from different and
without-from different.

2. ਪੰਜਾਬੀ ਦੇ ਸਮਾਨ ਬਿਖਰਾ ਹੋ ਲਿੱਖਣੇ ਸਾਧਣੇ
Villagers’ rites (and) customs also straight-simple
are. Them-in ostentation none (there) is. They milk,
curd and whey or one half vegetable-with meal
are. Their plates -in city-people like
five-five ten-ten bowls not (there) are. They sugar-canes
suck, carrots radishes eat and parched grain
crunch. And city-people of sweets and pistachios
almonds-of them-to ever thought even not comes.

3. ਪੰਜਾਬੀ ਦੇ ਸਮਾਨ ਬਿਖਰਾ ਹੋ ਲਿੱਖਣੇ
Villages-in education less is. There big-big
schools, colleges, hospitals and other comforts of means
very few are. Then even villagers their ordinary
work, etc. very well understand and anybody’s
dependent not are.
Notes

1. दैनिक (1), day by day, every day; मासिक (2), every year; मासिक (3), month by month; are adverbial phrases.
2. For विशेष अन्य (2) see 6.5 (note 14).
3. छोटी छांगी, small bowls, here denotes ‘dishes’.
4. Vocabulary:

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>वस्त्रार, खट्टर, carpenter</td>
<td>बस्त्रार, खट्टर, labourer</td>
</tr>
<tr>
<td>खट्टर, blacksmith</td>
<td>खट्टर, barber</td>
</tr>
<tr>
<td>पुंकिंट, potter</td>
<td>पुंकिंट, priest</td>
</tr>
<tr>
<td>जंगला, cobbler</td>
<td>जंगला, goldsmith</td>
</tr>
<tr>
<td>मेंगी, cobbler</td>
<td>मेंगी, carder</td>
</tr>
<tr>
<td>विज्ञाक, farmer</td>
<td>विज्ञाक, rustic</td>
</tr>
<tr>
<td>रात्री, tiller</td>
<td>रात्री, village accountant</td>
</tr>
<tr>
<td>लाल्स, sweeper</td>
<td>लाल्स, clerk or master</td>
</tr>
<tr>
<td>मजन, mason</td>
<td>मजन, headman</td>
</tr>
</tbody>
</table>

6.9 ऋषिके श्रमद्वक, A Train Passenger

1. ऋषिके श्रमद्वक - ऋषिके श्रमद्वक, विशेष अन्य वडले नगर स्टेशन Passenger—Brother Sir, Pleased be, just tell, (ते देख्न विधी दूर ते दुई विधी स्टेशन उन्हें भेजेंगा।) station how much distant (it) is and there how going shall be.
2. ऋषिके - विधी स्टेशन स्टेशन ते दुर मं?—City-man—Which station to go have you?—धर्म तं धर्म?
   Cantonment or City?
3. ऋषिके- दुर तं मं नगर स्टेशन तं?—This of course I know not. I भर्तरम मं भर्तरम मं. मं वर्तरम मं। भर्तरम मं. मं वर्तरम मं। stranger am. I Benaras to go have.
4. ऋषिके- दुर तं मं नगर स्टेशन तं?—Then you Cantonement’s railway station go स्टेशन। स्टेशन तं मं तं तं भर्तरम भर्तरम
   away. Station here from three-about miles
would be. You some Scooter rickshaw or taxi take up. Two four minutes-in bus also expected is, but its any trust not is.

5. भुमियांजन-पैठने! टैक्सी ठीक चेकी विद्रोहित भेजे

Thanks! Taxi allright would be because me-with luggage also is. O Taxi. Free yours is? Wait, brother. First dicky open. Luggage behind keep. That's all. Dicky shut up. Yes, go on.

6. भुमियांजन-(यादृच्छिक) मेरे रोच, तुरंत दिख चंद्र

—(On the way) My brother, just a business to memory come has. Way-in here somewhere any post-office be, then just vehicle stop.

7. टैक्सीनियांजन-जोगा रात्रि सो। भठ लेवेट एव रावन रक्षण Taximan — Allright, Sir. But detaining-of rent separate levied will be.

8. भुमियांजन-पैठने दंस ० दिव्विश अर्थश्रृंखला वि अर्थसंस्कर।

five minutes in coming as if coming.

9. भुमियांजन (रविद्वार आने)-छठ बन्ही। सहा भठ्ठी भठ्ठी (returning)—Go on brother. A little hurriedly taking (me) go.

10. टैक्सीनियांजन-वैथू वो टैक्सी जगती है? भठ इमी Me-to what delay to be has! But you
of course fifteen minutes spending come here.

11. भूमित-वृद्ध साधन करो। वृद्ध वृद्ध अधिक बड़ी।
Any matter not is. You some more money दे देंगें। तेन ली?
(1) shall give. Else what?

12. भूमित (पहुँच बैठे-) झूठी, झूठी। जियो अधिक बड़ी।
(Reaching)—Porter, porter. Hither come, brother.
हिंद सभार द्वीपण।
This luggage take-down.

13. झूठी-चुटकू ऑफर, ऊपर नी। विकटी लॉटी उन नाटर
Very well, Banker sir. Which train-on to go ने?
you have?

14. भूमित-वस्त्रवि भेष दे।
Calcutta Mail-by.

15. झूठी-भावमस्त पी, वस्त्रवि भेष उं नाटी।
Sir, Calcutta Mail of course has—gone.
उठी पर्यं झूठी प्रिंट आ नाटे उं (If) you five about minutes earlier come had, then चढ़ नाटे। झूठ उं अवासी लौटी
ascended would have. Now of course next train-के नाटर पहुँचा।
by to go (you) have.

16. भूमित-अलसी लॉटी विंटे बने भिक्षेजी?
Next train how many hours will be available?
हिंद उं मिसडिया ये जिसरा।
This of course misery befallen has.

17. झूठी-इमों नाटर बिंदे है ती? सुभस्ती बि
You to go where have, Sir? Lucknow or वस्त्रवि?
Calcutta?

18. भूमित-सार्टर उं ती घरखान।
To go of course (1) have to Benaras.
19. लैसी—हिन्दी वे बाही दिखें चले नामे हिंदी।
—Like this do that herefrom go (to) Delhi. हिंदी से दूरी ढूँढ़ि ले पपटिये दूर विह दिली। Delhi’s train you-to two hours-in available लाभेंगी। बिन ही वही जोड़ी वही गिड़ने वही will be. Then therefrom several trains available तत। मुन्नहरा है, अपने दिनीया सव उँचा है। are. Heard (it) is, Upper India all of best is.
स्विपी धड़म ते नामे है।
Straight to Benaras takes (you).

20. भुजाड़—बांधी भगीरथ घटी। हिंदी बहराऊं
Great calamity has become. This Calcutta में एक तू हिंदु धुघ मी ति विषवे
Mail’s of course this facility was that anywhere महसूला ता पैसा।
to change not had.

21. लैसी—खबर नौ, गुठ उँचे वेऐ हैगा
Respected Sir, Now of course any course ताली। ताली उँचे, वेिधी पंजे हबर (there) is not. Otherwise, twenty four hours to stay परेना।
(wait) will have.

22. भुजाड़—बूं ठोक बरहें वे। टू नव समर्थ ले बंस
You right say. You just luggage-of near बेठ। मैं ... ऑड़ा, हिंदी बेठ। समाधु—घज sit. I ... allright, like this do. Cloak-room हे बेठ। टूं हिंदू बिठा बु फिन वेऐ हैगी
to take it. You how-much time detained वभाग।
I shall keep.

23. लैसी—अट घठ, भगीरथ। भुट्टीयें ते चिमटिया—हिंदी
All right, Sir. Suit-case and bedding—these ते ठा—समाधु—घज फिठ तरा ठह दे बेठ—
two pieces—cloak-room-in kept get and smaller—
bigger effects hand-in take up.

24. बुच्छ-वही गोठ है।
   
   Good thing (it) is.

25. वान्हू- उठ नी, वें है। दुर्गा वी-वी सम्भव ने?
   
   Clerk—Yes sir, say. Your what luggage (there) is?

26. बुच्छ-मेहे दी तक उठ—पुट सेम है बिघाणा।
    
   My two pieces are—suit case and bedding.

27. बाप्पू-उठ-बाले कर भेड़े तर?
   
   Locks-etc. put (you) have, is it?

28. बुच्छ-पुट सेम उठ दिख हैट वे दे उभेदे
    
   Suit case-to of course one leaving two locks
   देंगे उठ, बैलाख़िब सा उठना तरी।
   struck are, holdall’s lock not (there) is.

29. वाप्पू- दिखी बेडी खेज तरी। दुर्गा तर?
   
   Its any need (there is) not. Your name?

30. बुच्छ-चिन्त मस्त।
    
   Brij Lal.

31. वाप्पू-दिखीं दा भड़र?
    
   This place-of address.

32. बुच्छ-नी, मेरे दिखिं दा विपद बूढ़ा तरी उ।
    
   Sir, 1 this place of resident not am.

33. वाप्पू-अंदर, दुर्गा पूढ़ दा भड़र?
    
   Well, Your home’s address.

34. बुच्छ-पिंछ बिटुपंड़ा घाटा वे उडीही
    
   Village Khajurankala, Police station and Tehsil
   भुवेश्वर, चिका युक्ति अंद्र।
   Mukerian, District Hoshiarpur.

35. बुच्छ-एवंजल सा बे वाप्पू नी। मेरूँ
    
   (Booking office-to going) Clerk Sir ! To me
   बनपाटली दा हूँसे देने दा दिख टिब्ब चमोक है।
   Varanasi’s 2nd class-of one ticket wanted is.
   दिसा विज्ञप्तियों चढ़ोगा?
   How much fare be charged will?
36. अर्थात मीत्री दूररहे पूछौले येने?
   Forty two rupees seventy five paise.

37. असाधुदुर नी। पूछौले।
   Take please. Forty five rupees (in-notes).
   Remaining two rupees twenty five paise in return दिए। ... चार नी, दिए बॉक्स ओ बी देगी?
   give. ... Clerk sir, This train's what name देखौ तै?
   number is?

38. असाधुदुर अभिमुख मेरे दे नाटर तै?
   You Amritsar Mail-by to go have?

39. पूछौले, दिए रिंडी दिए दसे पुलटी तै?
   Sir, It Delhi how many hours arrives?

40. असाधुदुर दसी पृढ-पृढी दी फिर्ती दे पुलटी वै?
   Adjoining enquiry-of window-from enquire.

41. वृटी-सृजा नी, मेंदू उंह नाटी ते दिए।
   Porter—Respected sir, me of course leave give.

42. असाधुदुर-दिए। तेंडू बृढ दिए वो ठी?
   O, to you anything given indeed (have) not !
   अंडेर अंडेर। बिइँ येने?
   All right. How many paisa?

43. वृटी-अभिमुख, वृटी अथ सप्त ठी। बैट
   Sir, You yourself understand do. Work (you)
   देख ठी।
   may see.

44. असाधुदुर-से डघी से!
   Take brother take !

45. वृटी-रू, ठाका नी! दरहती वेंत दिए।
   No, sir, one-fourth rupee more give.

46. असाधुदुर-से बनाइ। रम येने देगौ दे से। अंडेर, मुढौ।
   Take man. Ten paisa more take. Well, listen.
   दिए वांटे उब आए नाए। इै जी माँची दे?
   An hour within come back. You alone train-on
mount get (me).

47. चू ही-चू ही ओहर, ना। ने निच।

Very well, sir. Jai Hind.

48. भाग्यद-मै विच।

Jai Hind.

Notes

1. Railway station (1) is generally मटेर (टमटेर by village or illiterate people). Bus station is बार।

2. The proper form should be दी टैवली बालिखा ! But in hurry, they say ‘दी टैवली’ (5) ‘दी विजला’, ‘दी टंजा’, etc.

3. दी (5) is a dialectic variation of the pronominal suffix -ती — see 6.3 (note 5).

4. दुपे याच (6) is a syncopated form of दुपे विच. After a consonant 'च', is heard as 'चे, as in घर 'घे, in the house, विजला 'वे, in the book; but घरम 'चे in the boxes, बेठकी 'चे, in the inner room.

5. The construction आपि वि आपि (8), lit. come as if come, meaning instant action, may be noted. The form is past tense, but denotes an action in the near future. We can thus say विजला वि विजला, पूजा वि पूजा, लोटा वि लोटा etc.

6. आपी (12) has imperative form with personal pronoun meaning ‘thou’.

7. मभभार (5) and मभभार (12) are respectively colloquial and literary forms.

8. आपि (pron. māhrāj) ली (15) lit. lord sir, is an address of reverence.

9. बिलटा, be obtained, is used to mean ‘be available’ in बिलटी बिलटी (16). Other examples are, इदबे विजला इदबे विजला उर, books are available here, इदबे धुर बंदी आपी तरी बिलटी, no one will be available there at present.

10. आपि (16) is a form of collective mourning when ladies meet and lament and beat their chests. Figuratively, it means इलट,
perplexity, or अन्नि०d f. misery.

11. ठठल ती (17) is a form of address for Hindu elderly men.

12. मठ बच्चू (23), lit. true (be your) word, means O.K., I shall do as you say. चौथी बॉक्स वेत (24) this word is good, is, in fact, a translation of मठ बच्चू, and is used similarly to mean 'all right'.

13. धन्य (25) is a clerk or conductor in railway, a clerk in post-office, and now in any office. It has come to mean 'a man of education or status'. Hence it is a title of respect, meaning 'master, sir'. Hindus may use it even to denote 'father' or 'grandfather'.

14. अंग्रे ग्यास (27), ग्यास is an echo-word. It adds the meaning of 'etcetera' cf. प्रत्यु त्रुलागित (40) also.

15. Note the passive construction इami चप्पी वेत (27), where the subject governing 'सप्पी' is always in objective case and the object is in nominative. Thus, लाम्स एवी चप्पी वेत, lit. to him bread is wanted, he wants bread.

16. चताली (45) four-anna coin is now officially called 25 paise. Previously, a rupee had 16 annas as smaller units, and we had eight-anna coin (घाटें), four-anna coin (चब्बीं or चढ़ती), दुबें (two-anna coin) and एन्ना (one-anna coin). An anna meant four paise. Now a rupee has 100 paise.

17. धनी (46) has a number of meanings—'father, grand-father, old man', 'a monk', 'Sir', 'child', etc.

18. तै दांड़ (47), victory be to India, is now a form of salutation in offices and outside when religious or sectarian form has to be avoided.

6.10 प्रश्न उपरेड प्रश्न, Questions about (Rly.) Station or (Bus) Stand

1. टिकट्ते विशेष भिलाशे वेत?
   Tickets where obtained are?

2. टिकट्ते-घट विशेष देसे धारण वेत?
   Booking office what time opens?

3. वेसे टिकट्ते देसे धारण वेत, धन्य विशेष
   Anybody tickets giver not (there) is, Clerk where
4. अगर तत्काल सवारी विचार बॉडी चंदी उदेश्य?
   Agra-to to go in order which train good will be?
5. वो गई रहित विचार बहस्तर पहेला?
   Is it that way-in anywhere to change (1) have?
6. बॉडी सिंबी सांके रहे?
   Train direct goes?
7. निश्चित मेज़बान बिना बुरा कैंट है?
   Jaipur Mail how-much-about late is?
8. एक टिकट उे बिंदु समस्त सर सवार है?
   One ticket-on how much luggage go can?
9. रूप समान उे वो बाजू सवार है?
   Extra luggage-on what freight charged is?
10. एक बॉडी बिचारे पहले के अलग चढ़नी है?
    This train which platform from starts?
11. बृहत् हृद को टेंट है?
    Porter -to what to give have?
12. बॉडी दिखे बिना बिंदु बिना धड़ तो है?
    Train here how much time stops?
13. एक टिकट इंटर स्टेशन पूरा वो है?
    This station's name what is?
14. अभी बिने वजन उस अंक तह धड़ंडे?
    We what time-by Ambala reach will?
15. लिखिं नौ, मैं चया केट सञ्चार?
    Please, I just lie down may?
16. वस मंगल बिंदी बुजे बुजे है?
    Bus stop how much-about distant is?
17. एक बार बिंदी बिंदु टिकट सवार है?
    One passenger's how much ticket charged is?
18. धवला उत्तॊ वै विश्वा है, धवला चढ़ा बिंदी तकी?
    Time of course has been is, bus moves why not?
19. बृहत् हृद का बांटव धड़ है, विख्य तांदोहे?
    Railway's gate closed is, how we may go?
20. गेहूँ काटकर, बाबा शेखाने दूँ में से ध्यान मद्दर तै जाय।
Just tell, rest house-to right side to go have or
-choice? left hand?

21. पेट्रॉल पंप विषय का-महीने वि विषुके?
Petrol pump which side is—ahead or behind?

22. अमीर अपनी मेट्रो (वाह) ध्यान वा सब्जे उठा?
We our motor (car) stop can?

23. वैंटी पूँजी काट किस्मत उठा कैंसर वे बढ़ेगा?
Any policeman objection of course not will do?

24. वैंटी मेट्रो लाक्ष छेद बढ़ उठा कैंसर वे बढ़ेगा?
Anybody motor-with disturbing of course not will do?

25. अँगारी धार उठ अब भिज्जा नही?
Next bus when-by available will be?

26. वैंटी टेन हिक्रान्त विगतरी धेरे?
-how much time waiting to do shall have?

27. वैंटी वृट्ट ढीवर्टा पहेला?
How much-about to wait wil have?

Notes

1. भारा (9) means freight, rent, fare. Synonym विक्रियासा。
2. भार्व बैलास (20), lit. post-house, is now an officers’ rest
-house.

3. More Vocabulary—
नामाध्यक्ष, lit. traveller’s room, मिगास, signal
-waiting room द्वार, cart, truck
बेला, hand-cart भार्व बैलास, goods train
केच, ढाल्डी, basket with मशब्बी बैलास, passenger train
eatables, etc. पुल, bridge
रेल, railway, पथवी, railway-line एंडर, stairs
किया, compartment सतपुरा सिंह, Ladies
ग्रिनर, engine सतपुरा सिंह, compartment
उम्बू, latrine.
4. Most of the English vocabulary in this field is commonly understood, as: train, bogie, booking-clerk, station-master, cloak-room, gate, godown (गोदाम), express, mail train, restaurant, T.T.E. (traveller's ticket examiner), guard, fireman, driver, seat, berth, sleeper, reservation, ticket, coupon (कूपून), receipt (कमील), form, first class, second class, third class, de luxe, airconditioned, etc., etc.

6.11 वाणी, Story

1. A village in two brothers lived. One's name Sham Singh was. Other's name Ram Singh. Sham Singh very hardworker was and Ram Singh very lazy. Sham Singh (his) own work himself do would. Ram Singh wait would that somebody come and his work do.

2. April's month (it) was. Outside fields-in crops ripe stood had. Peasants happy were that their year whole-of hardwork ended been had. They Baisakhi's waiting-in were. Baisakhi came, they all together rejoicing celebrated.

3. Next day Asadh's reaping to fall had. Sham Singh and his sons reaping-for ready were. They theirs
sickles of teeth taken out had. Ram Singh and his son 
their worker Sheru coming sickles of teeth get taken out.

4. Sham Singh and his sons every day early 
would get up and reaping to do-for out would go.
They whole day night just reaping-in engaged would remain.
They reaping soon just did up, and reaped crop-of
sheaves having tied heaps they made. Then they threshing-

5. Otherside Ram Singh’s Sheru not came but not 
came. His illness dragged. Days passed off.
April passed off. May’s month came arrived (up).
Ram Singh and his son now even Sheru’s waiting -in 
sitting were. At last Sheru came.

6. Ram Singh and his son reaping put. Crop as yet 
half or so just reaped had been and by the way a few
just grains extracted had been that from above

Ram Singh's

grains outside field-in just wet got. His straw
water-in washed away. His half crop even home
not came. Great loss became.

7. मह सिंह ना मचा ढाई थोप बेदः मिठा बिखा।
   Sham Singh's whole work just time at finished.

His straw even loss not became.

Notes

1. The names of the months used in English are commonly known. The pronunciation may, however, be noted:

   नवं, जनवरें, मार्च, अप्रैल, मई, जून, जुलाई, अगस्त, सेप्टेंबर,
   अक्टूबर, नवम्बर, दिसंबर।

2. विषुवी (2) is the first day of the month of Visākh, i.e. 13th April. It is a widely celebrated festival in the Panjab. It is the harvest season. April, of course, is a very pleasant month. Most of the festivals are fixed according to Indian dates. Lohi or Lohri comes on the darkest night of Phāgun (Feb.-March); Diwali on the darkest night of Kattik (Oct.-Nov.), Guru Nanak's birthday on the full-moon day of Kattik, Dusserah on the 10th date of Kattik, and so on.

   Note the expression with विषुवी. We can also say: विषुवी विषुवी विषुवी विषुवी विषुवी, they were waiting for Visākhi.

3. ग्राम्य (3) also called Rabi crop. ग्राम्य is two months after Visākh, i.e. June-July, when crops are harvested and divided. The other crop is called मक्खनि which is sown in मक्खनि, July-August.

4. वधुष्ट (3) is causative form of वधुष्टा, to take out.
5. खातट (4) is a heap of unthreshed grain.
6. व आदिश धात त आदिशा (5) did not come at all, inspite of the fact that he was expected to come.
7. पन्नी (6) is an echo-word.
8. Cf. भींत टेंडर and भींत लम्बा (6).
9. वेंग दी (7), not even a straw, means ‘not a little’, as also in वेंग दी तोड़ी ताटसा, he knows nothing at all.

6.12 भेंह सरज्ज टे सुनती, Madam & Tailor

1. सुनती-टेंडर भेंह सरज्ज, वी मेरा टे? मूमल Tailor—Tell (me) Madam, what service there is? Order बढ़े।

do.
2. भेंह सरज्ज-हामस्टार नो, मैं दिख विबेड़ वहर अधी माम— Master Sir, I a complaint to do come तो। फिक्को उड़के वायर्स्टेट टे निगटे पुट से have. Last week children’s which suits taken जाही मट, दिव पुट तोड़ी विश मिक्कबर मे away (I) had, they (I) know not what learner घटने उड़ विद विले टा पुट भेंह दी made had that anyone’s face(or) head even तोड़ी, बैंडी बैंड एक वधट दी तोड़ी (there) is not, any method of cloth just not घटना।

is made.
3. टेंडर-टिकारी दिख ठीक वह दिखाएफो।
Bring again right make (it) we will.
4. भेंह सरज्ज-वी ठीक वह दिखाएफो। सुक्खाट।
What right make (it) you will. Ash!
दिख लेंदे पुटी एक्र भ्राब-देंगे प्रापट दिख दिख
This see Munni’s frock—the two sleeves-in one दिख लेंदे पुट भ्राब तोड़ी। व्हाट लेंदे—inch than less difference there is not. Collar see—
5. मदम, मेरे पति मार्ग था। उसने नहीं झुकाया। यही ज्ञात है।

Madam! Mistake done has been. भाद बतूरा। मैं वीस मिलाहूँ-बाढ़ी दे चिंता भी कर भी।

Excuse. I some marriage-on gone away had. निहूँ वीस मार्ग पहुँची। ज्ञात भी बतूँ।

In (my) absence, someone cutting did. All ठीब बता बतन्यार। फिर तर बरें।

right done I shall get. Worry not do.

6. मेरे मार्ग-मैंची लोह अर्थ है। तुम्हारे बुद्ध भा सवेदेन।

True word I may say. To you ill feel (it) will.

मार्ग मिले चापड़े नूआँ बड़ी बड़ी

Mr. (my husband) this account-on you-from clothes

नहीं सिकटे। बल्कि है, भास्तर मंगल कहूँ बड़ी

not gets sewn. (He) says, Master Sohan Lal-from

चापड़े मूट सिकटाहि। मरी। बेटा देवी मी,

(at) one time suit got sewn (I) had. Coat tight-fit was,

पहुँच थि ऐसी घरहो। निहूँ बराहकः बराहकः भास्तर से

pantaloons loose & baggy. Fit doing doing, the master

बच्चे ले राम भाग घिंटा।

cloth's destruction made.

7. मदम, मेरे मार्ग! आशा को झूठ दिया है बि अरों उँचा

Madam! Real thing this is that we of course

सिकट वीसीसंदर्भ हो बच्चे मि घरे गए। श्रीमान संवेद भी भास्तर only ladies' clothes sew. You people compel

बच्चे है उँचा दूरा हैं, बेंग घेता ये संबंध है। अङ्का (us) then other work take (we) have to. All right
8. आपने मांग़-सिपाइए! मिठेखिड़ खिलाए वि खिलाए।

    Complaint! Complaint this very is that price
    much you charge.

9. खरीदी-(जब बें) पैसे उंट भितन कर रहे हैं।

    (smiling) Price of course hard work-of is.

10. आपने मांग़-अंदार, हिज उंट भितना। में चार घड़ियां

    Right, this of course done. Me four blouses
    ढे हिज बनी-मकड़ा घड़ा खिला।
    and a shirt-salwar make.

11. खरीदी- जोधी खुशी ठंडा। मैं 'चारझा बिज़ार' गै। तुम्ही

    Great pleasure-with. I cloth show you
    परमें खिला।
    liking do.

12. आपने मांग़-वस्त्रकू ठ चप्पे चर बेखी। बेखी मकड़ा, वरेह

    Blouses wanted are silken. Any satin, crepe
    विशारद।
    show.

13. खरीदी- तेज़ बिज़ार चप्पे है?

    Colour which (you) want?

14. आपने मांग़-आग़ूं बिग्गस्ती, बिस्कुटी, धीरा-

    तो में ऑनियों (pinkish), biscuit (brownish), yellow-
    रेदीसे निचे धीरे सीक्षें बेखी बेखी चलाए गए। हिज
    तो ये like light light colours good felt are. One
    वस्त्रकू ठ बिब्ब लड़ एलं सर्चः। चार टेडी हेडी। बनी-सा
    blouse chikkan-of be may. A little hurriedly. Shirt-
    लड़ टेकीटेकी चलाए चलाए। मकड़ा लड़ एलं लो। हिज
    for terene good will be. Salwar long-cloth's. Three
    मकड़ा रब्बू खिला। उंट ... बिब्ब उंट इंस मेतर, चर चर
    meter, tear away. Well ... CHIKKAN of course you
    विदंडिता जो लंडी। बिब्ब बर बिब्ब है वे खे
    shown at all not have. Its width how much is and
blouse-on how much will be used?

15. चुदङ्ग-वर घिंग भीतर है उ भजोगा चो घिंगे
   Width one meter is and used will be also one
   meter.

16. भें भजव-Chagen। बन्न दिँठक।
   All right. Tear (cut) away.

17. चुदङ्ग-सवा दु जांदा रघु फिंग से ठचं। बिंगे
   Just your measurement again take (I) may. O
   धिंग, डिंग बुड़ा है तलमट्ल। ... उै नी,
   boy, fetch the tape and register ... Yes please,
   आमदी दली विकली?
   sleeve will you keep or not?

18. भें भजव-वचीसू दी अपवीठ पुजी दशटो हे चुदङ्ग है
   Shirt's sleeve full have to keep and blouse's
   वेंटीआं उव। ... बल-उब विभाग
   middle of hind-arm-upto ... When-upto ready-
   तें नापो?
   will (they) be?

19. चुदङ्ग-आप न ह क्वत। बंधर हिंग, धुप
   Today is Tuesday. Tuesday one, Wednesday
   तें, चो घिंग, धुप चन। तुभी घिंग, घिंग
   two, Thursday three, Friday four. You Saturday
   आहे तो नाप्त?
   coming take away.

20. भें भजव-थग घिंगच है चत्रु। भें कोटें हेंग तर
   But Saturday-on must. Me invain round not
   भें नाप्त?
   made is.

21. चुदङ्ग-थुग नि चत्रु। ... भें, धुप एवहारी
   Must of course must ... Well, some advance
   भें नाप्त?
   giving go.
22. मेह सागर-प्रियजन। उप-घटन दुधे दें देखते?
   Advance. Ten fifteen rupees give may I ?
23. उड़नी-नी, बुझी वर्तिका हन पृष्ठ का हिँच। देख
   Please, You clothes-of price give. More
   पेषजा जाएँ रा नी हिँच।
   advance, if you wish, not indeed give.
24. मेह सागर-वर्तिका हे दिले पेषे घटे।
   Clothes-of how many pieces make up.
   सैदें।
   Add up.
25. उड़नी-मे' बेघ भीमे घटे हेंठ। हिँच। दिले घट
   I cash memo making give. Take. These make
   गाएं निर्देश दुधे में पेषे।
   up seventy three rupees sixty paise.
26. मेह सागर-घटे मे' भड़ गाड़ी हिँच। दिले पेषे
   Oh I dead am! So much! So many pices
   उँ मे' रिष्या पोली रही।
   of course I brought even not.
27. उड़नी-बंडी बंध रुजी, मे' भुंडे में दुधे राख देससा उँ
   Any matter not, I boy-to you with send.
   निल्गे हे हे देसे सार्ध, घर्भी पहें देस
   What have you giving go, the rest from house send
   थेट ली?
   up. Else what?
28. मेह सागर-घटुट अंबर।
   Very well.
29. उड़नी-अंबर मेह सागर, मारभ।
   Well madam, Greetings.
30. मेह सागर-मारभ।
   Greetings.

Notes

1. Although मे ह means ‘lady’ and सागर means ‘gentleman’,
   the term मे ह सागर is commonly used to denote a ‘lady’, especially
European or American. It is also employed by sophisticated people for their ‘Mrs.’.

2. आगाज (4), ash, means ‘trash’, ‘fie’ in such contexts.
3. चिप्चिप (4), shorts, short pants.
4. मिस्ट्री (4) is abstract noun from मिस्ट्रा, causative of मिस्ट्रा, to sew. Also मिस्ट्री from मिस्ट्रा. These two are dialectical variations.
5. चोदो (6) is the echo of चिँदो, loose.
6. वर्चुम्बा वर्चुम्बा (6) shows that the fitting was done again and again.
7. Note the passive use with विवर्चित (7). We say मैं नहीं विवर्चित हूँ, to me complaint is, I have a complaint; मैं नहीं विवर्चित हूँ, he has the hope, मैं नहीं विवर्चित हूँ, you have the trust, मैं नहीं विवर्चित हूँ, he became angry. Colloquial pronunciation of विवर्चित is विवर्चित।
8. मसार (10) is the Turkish form of trousers.
9. खूंख़र (14) is fine embroidered cloth, usually white.
10. घर (14) for ‘width’ is used for measuring cloth only. घरधर is the usual term for ‘width’.
11. बैठर (18) is the part of the arm from elbow to shoulder, also the biggest part of it, the muscular middle.
12. चेड़ा (25) is rapid form of चेड़ा।
13. खंडे में भड़ लाटी (26) is usually uttered by ladies to express shocking surprise.
14. मकान is a form of salutation to and by a Muslim, like समाज of the Hindus and मन मौ अब्वान of the Sikhs.

6.13 चंदा धंडा, A Good Boy

1. चंदरे देशे अगर हो विलक्षा दर अङ्गप Wise children themselves-to elders’ respect बढ़े उठा। दिम हरें देशुँ दर तं देशुँ धरुँ घरुँ है। do. This account-on their name bright becomes. सेव देशुँ धरुँ धंधर बढ़े उठा। देशुँ दें शर्म दू धरान People them love do. Their parents-to ‘well-done’ देशुँ उठ निशुँ है विशमिष्ट कुँ दिखी मिट्टी विकिरण दिखी। give who children-to this like breeding gave.
Suraj Parkash of this sort very a boy was. He early would-get-up and first of course his father's feet would-touch. Father sir would say, "Living keep, child, may you prosper." Then the mother's feet-at going head would-bend. Mother would-say, "Long live, I devote, O child, I sacrifice (myself)." Mother his face-head would-kiss and blessings give.

2. Suraj when to-school would-go then way-in all-to JAI HIND doing would-go-on. All him-to good would think and say—Aha, how sweet (he) speaks. Blessed is his birth-giver (i.e. mother).

3. When ever Panchayat's meeting was held then Suraj Prakash's house at held was, because his father village-of head was. Suraj door-at standing all-to 'welcome' would say and respect-with inside bringing seated (them). Them tea-water would make-drink. People his service seeing very pleased were.

4. Suraj Prakash-of neighbourhood an other boy
पत्रिका में। िंच िछ घटदाही का बूट था। िंच दर दर सी लिविंग राह। उसका नाम िमो मीरा था। उसका उपचार पात्री था। उसका नाम शमशेर सिंह। उसकी भाषा बहुत विचित्र और भावसागर, आशानी थी। उसका प्रेम सार्थक था। उसकी बात घटक समाज का दर्शन था। उसका प्रेम सार्थक था। उसकी बात घटक समाज का दर्शन था।

शमशेर सिंह। उसका नाम शमशेर सिंह। उसकी भाषा बहुत विचित्र और भावसागर, आशानी थी। उसका प्रेम सार्थक था। उसकी बात घटक समाज का दर्शन था। उसका प्रेम सार्थक था। उसकी बात घटक समाज का दर्शन था।

Whole day (he) would fighting quarrelling go-on, लड़का बच्चा उन्हें भांग बुराही बतर बतर था। तरंग बैठी abuses giving and beating doing would-move. When anybody िंच तू बैठा बेरहम उन्हें िंच पूरा बैठा him to Fateh (greeting) would say then his face would turn हॉक। विए निये जल्दीजी िंच दूं बैठा पूरा बतर away. This like ill-mannered boy-to who like would?

Year’s end-at school-of yearly/annual function िंच हिच निहुं। उसे िंचटी वाखिस्तन सरकार की was held. It-in district-of Deputy Commissioner Sir also आये। िंचए दिवाली िंचटे िंचए िंचए िंचए िंचए। मुख्त पूर्ण दर came. He good boys-to prizes gave. Suraj Prakash’s तक िंचटा राजा उसे राजाबीन िंचटे उस प्रमाणित से प्रती name called was, then all boys and teachers palms डाली। िंचटी वाखिस्तन से िंच ठूं में ठूं ठूं ठूं beat (cheered). The Deputy Commissioner him table-on बस बने िजेटी उसे िंच ठूं बीमा रंग पीते उन उन making stand patting gave and his shirt-with gold-of medal जोड़ी। आपके वेंड़े आने दूसे दूसे दूसे दूसे दूसे attached. Himself-on behalf of ten rupees more (as) prize give.

The Headmaster his photo got. After- िंचए िंचए से िंचए िंचए उसे िंचए। “िंचए विए दिशितें उ wards he lecture gave and said—“Dear children and िंचए। मैं िंचए सारे िंचए िंचए के िंचए िंचए उं िंचए comrades! I those all students-to congratulations give िंचए िंचए िंचए उं। सब उं दूं दूं दूं दूं दूं दूं दूं दूं who prizes obtained have. All-of most congratulations (1) give
Suraj Prakash—our school’s all-of noble boy is. Him-from this lesson take (we) should that elders’ respect doing-in greatness is.”

Notes

1. ख्यात, also ख्यात (1) is an expression of approval, praise and encouragement. Note the idiom ख्यात रेतो like अनोम रेतो, to give a blessing.

2. बुख्ता (1), to fruit, बुख्ता (1), to blossom. Hence बुख्ता—बुख्ता figuratively means ‘to prosper’.

3. मर्मते मर्म (1) is also a form of blessing. It means ‘I sacrifice myself’ for your welfare because you have deserved to live longer.

4. खंडहर (3) is a village assembly invested with municipal as well as judicial powers. The members of the body are called पंच, and the head is मर्म (3).

5. पट्टियाँ is a village official who keeps account of land and land revenue. In some parts of the country he is now called बड़खम्बा.

6. ध्वस्त मूर्तिस impure gold; ध्वस्त निर्मिति, counterfeit coin; ध्वस्त भांति, evil times; ध्वस्त स्विल, unfair or dishonest dealing; ध्वस्त अवस्था (4), worthless or wicked person.

7. Note the idiom बाढ़ून बुख्ता (4), also बाढ़ून रेता, to give abuses. बुख्ता, literally means ‘to take out’.

8. धर्म (4) lit. victory! is a form of salutation used among Sikhs. The full form is धर्मनिवृत्त तो वा धर्मन, मौं धर्मनिवृत्त तो वो धर्म, the Khalsa (Sikh) belongs to God; may God’s victory be yours.

9. अभ्ज़ी, clapping of hands.
10. तो रेडर के उपर (6), also तो तो व्यक्तियों, to get oneself photographed. तो रेडर के उपर or व्यक्तियों, to take a photo. रेडर के उपर means ‘to take down’, ‘to trace’, and ‘किसी’, to draw.

11. रेडर के उपर (6) is an abstract noun from बैंद्र, big, great.

12. Repetitive verb as दिखू-दिखू shows repetition or continuity of action.

6.14 धर्म धर्म, Post Office

1. पढ़ते-पढ़ते स्वर, मशहूर नी, मेरे खबरवर
Stranger—Listen, just, Sardar Ji, I post-office-to
tराना मार्केट जाना?
विषय तरह?
to go want. Whither may I go?

2. अश्वत निंज-निंजती?
Arjan Singh—To post-office? Post-office of course
मार्केट में is.

3. पढ़ते-पढ़ते निंज-निंज जाता है?
—Here from how much distant is? Any
मशहूर तरह बजेगा?
conveyance doing to go (you) will have?

4. अश्वत निंज-निंजती नी। तैरेज जी है। तिहाक
—No please. Near indeed (it) is. A
राना बजेगा तैरेजरा.
half furlong (it) will be.

5. पढ़ते-पढ़ते तैरेज से प्रश्न है?
—What time-at (it) opens?

6. अश्वत निंज-निंज तरह तरह उँच अँडे पत्र
—This post-office of course 24 hours
प्रश्न है। उँच तरह से दे दिशा ओपन remains. Other post-offices ten-from three
तैरेज से बत्ता प्रश्न है। बैंद्र तरह पस
o’clock-upto open remain. Head post-office five
तैरेज से उब प्रश्न है।
o’clock-upto open remains.
7. पढ़ाएं—(लूट लूट चल बे) बिहँटी नी घरघर लो!
   —(a little distance walking)—Please, Sir, जानबारा लिये थी?
   Post-office this very is?

8. दूसरा बस्ती—टिकिये थी। मंगे परमे चढ़के
   The other man—This is. Right hand-on verandah-
   चढ़के बंदु नज़र। 
   दूपद चढ़ नज़र।
   in stairs (there) are. Up mount on.

9. पढ़ाएं—भिजवतरी! (दूपद नर बे) बिहँटी नी, टिकिये
   —Thanks! (up going) Please, stamps
   बिहँटी धिवड़ी दें! भिजवतरी उठ?
   which window from available are?

10. दूपद बस्ती—दूपद धबले नज़र। अभीठी घरघर हूँ।
    A man—There left go. Last window-to.

11. पढ़ाएं—(मर बे)—घरघर नी, मेंटू टिकिये वरीवतरिये
    (going)—Mr. clerk, Me stamps wanted
    उठ। बीज बीज पैसे टीनिये दम हे पंटटे पंटटे
    are. Twenty twenty paise—for ten and fifteen fifteen
    पैसे टीनिये है।
    paise-for six.

12. घरघर—टिकिये थी।
    Clerk—Further say.

13. पढ़ाएं—मर मर ब्रें निले पंटट—ब्रड़ दी चार्चुरा ये। दिख
    —I a few just post-cards also want. One
    दूपदे दे दे टिकिये थी, मंगे। पंटट टिकिये ब्रें दें, टिकिये
    rupee-for give. Yes, truly. Five stamp-fixed envelopes
    धूम दे दिख। दिख टिकिये दे दिखं दे पैसे
    also give. One envelope-on how many paise
    charged are?

14. घरघर—टिकिये
    —Twenty

15. पढ़ाएं—उच्ची बस्ती के बिहँट टिकिये नज़र है?
   —Air mail on how-much stamp fixed is?
16. घर्प—बंट पत्र दिखाए उे दिख तुम्हारी पंसनी।
—Closed envelope on one rupee eighty five paise दें उे रुपये केटट दे बुख पंसनी पेंसे।
17. पत्रदेवी—अच्छा! अठड़ उबराँत्त केटट दे ली।
—All right! Seven air letters giving-of kindness वहें। ... बुख विले पेंसे kindness do. ... In all how many paise वहें?
have become?
18. घर्प—तने बुखे पंसने पेंसे।
—Nine rupees fifteen paise.
19. पत्रदेवी—पै! भें निम्न मुख नाट उं।
—Pardon! My account according-to of course तने बुखे पंसी पेंसे घटें उठ।
nine rupees twenty five paise make.
20. घर्प—(उस बैठे) ट्यूमी पंसी ते दिट्ट उं मातू।
|(smiling) If you twenty five give then to us तो दिट्टत उठ। घट घटें पंसठ ती उठ।
what refusal (there) is. But they make fifteen only do.
21. पत्रदेवी—हो मुखसर, हो। ... अच्छा नी, सर।
—Take please my lord, take ... well sir, please रणहर नि बुख दिश ती बिरविल विदह उं?
tell that enquiry-of window whither is?
22. घर्प—घम दिस तरस दस्ती दिशवो।
—Just this adjoining window.
23. पत्रदेवी—(अठड़ में बैठे) घर्प नी, अब चार ठह विलें
|(further going) Mr. clerk, next mail what इसे दिखवेंगी?
o’clock will clear?
24. घर्प—घर्प—घर्प दर्शी वहने उठ। मर्छे दिक्क
The other clerk—Now 2.30 o’clock are. 3.30
इसे घर्पी दिख बहने उब दिखवेंगी।
o’clock i.e. one hour-within will clear.
25. बढ़ेमी-लैट घर में बिस्तर है, नहीं?
—Letter box where is, please?

26. लैट-लैट पेड़ी लें।
—Outside stairs-near.

27. बढ़ेजी-अच्छा बिस्तर हैं, उठ?
—Money order where (they) take?

28. लैट-विस्तर लैट ठंडा पैन थे चरे सामग्री?
—Window No.5-at go on.

29. बढ़ेमी-तुरंत उठे। तब टाइट बिब |
Your good may happen. Please say that उठते तुरंत बिबले ठंडे करते हैं, नहीं?
telegrams जिस बिबले ठंडे करते हैं?

30. लैट-उठे ठंडा पैन ठंडा है। |
—Telegraph office of course separate is.

31. बढ़ेमी-बुध अच्छा नहीं। मेरे बुध थमकर जा। |
—Very well Sir. I very thankful am.

Notes

1. अच्छा नहीं (1) is a form of address to a Sikh gentleman. The feminine form is अच्छा नहीं। Also we say बहिस्ती (ली) to any lady.

2. बुध = बुधद (1), I want.

3. बुधद (3) means ‘conveyance’ here. It also means ‘passenger’, as घम रूढ़ (म) भर, the passengers of the bus. The form is feminine, but it means any person.
4. इकाईयाँ (4) = one eighth of a mile, is still used by the people. But the official measurements are kilometer, meter, centimeter, millimeter. 8 kilometers = 5 miles.

5. ग्राह (6), a unit of three hours. Therefore, अध ग्राह, eight pahars, is equal to 24 hours.

6. भिक्षुर्गणना (9), lit. kindness, is a very common word for 'thanks' पंचमुः.

7. Repetitive numeral shows distribution. Thus, तीन की (10) means twenty each; एक एक, ten each; दो दो, two each.

8. मैदी (13) as an exclamation means 'of course', or 'I am reminded'.

9. दुर्ग (21) is in vocative. The word has utterly lost its original sense (दुर्ग, king). It is just a catchword of exclamation.

10. तरंग दी किस्मती (22), also तरंग दी किस्मती.

11. Stair-case of wood or iron and step of bricks etc. are both called पंजी.

12. डृष्टि गठन देखे (29) means 'may you be blessed'.

13. पैस्टर्की (31) is an adjective from पैस्टर्क, thanks, and means 'thankful'.

14. पैस्टर्क (31) also means letter. Sometimes, two synonyms form a compound, meaning 'etcetra', as एट पैस्टर्क, letters etc.; एट बाब्ब, account etc.; एट ब्लोड, bickering; एट-एड, all well.

6.15 वनस्पति वृद्धी, A Brave Girl

1. जलंधर जिले के पिछ फिल्ड की जोड़ थी।

Jullunder District's a village-of story (it) is.

There a very rich person living was. Name was his लाखमात्र शह. लाखमात्र शह के पिछ फिल्डिंग गरिए थी Lachhman Shah. Him-with one or another watchman living थी मी, फिल्डिंग रिहा 'च देही पाइंटिंग चेंबीरिंग of course was, but these days-during any watchman guardsman रही मी। फिल्डिंग चेंबीरिंग भल रम रिहा 'च रही none (there) was. The last watchman eight ten days—for not
coming been had. Shah sir with some high low talk had
been. He displeased getting gone away had. One night
five dacoits to rob in-order his house came upon. God
knows (whether) this the same watchman’s misdeed (it) was or
natural matter (it) was.

2.  ਦਰਮਿਆਂ ਦੂੰ ਦੇਣੇ ਲੇੜੇ, ਕਰਭਾਲ ਪ੍ਰਦ ਲੇ ਪੁਰਾਂ ਦੁਖਵਲ ਜੈ ਗਈ।
Dacoits seeing, Lachhman Shah’s life dry became.
His wife much noise put. The dacoits her mouth-in cloth
filled in (gagged). She fainting fell down. Shah-to they
bedstead-on laying rope-with tightened up. Two dacoits roof-
on mounting guns to work began and three inside entering
iron’s chest (safe) to break began. This chest-in much
property (there) was—ornaments, pounds, (currency) notes,
gold silver’s utensils.

3.  ਮੈਂਦਗੀ ਕਾ ਦੇਣਾ ਖਰੰਗ ਲੇ ਸੁਵਿਖਾਲ ਚਰੁਕ,
The banker’s wife’s noise people heard of course,
and guns firing-of sound also (they) heard, but any one
whatsoever their help-for not came. They all the dacoits-
from fearing, own-own houses entered kept.
4. **Lachhman Shah’s house—of behind a military man living was.** He himself of course (at) home not was. His family (there) was. Banker’s wife’s cries their ears—in also fell.

A young girl’s courage look at. She mother—to said—

'It appears Lachhman Shah’s house (at) dacoity befallen has, and them-on calamity come has. I may go.'

Outside coming she the people warned. (She) to say began—"I ahead shall-go. You me—with go. I shall-fight dacoits-with. You me-to courage give."

Youthful girl’s words hearing many—to shame

They sticks, battons, hatchets, axes taking started off and going siege laid (at) Lachhman Shah’s house. One man-to they information to give in order police-station sent up.

Police-station far-off was. (The) man cycle-on running went.

Village-of people—two guns also (there) were. They bullet to fire started. Roof-on standing the two dacoits them-
7. Night very dark was. Hand to hand be-seen not could. Youthful girl sliding sliding her own roof-from Lachhman Shah's roof-on mounted. (The) dacoits her-to not dacoits her-to not near(them) reaching suddenly one dacoit-to going a push struck and him roof-from below threw away. The other girl-at bullet fired. Look God's kindness, the girl hair-hair (breadth) escaped was. Meanwhile a boy roof-over mounting this same time police arrived. Inside entered the three dacoits rear side street by way-of ran up. Lachhman Shah's whole property, etc. saved was. That girl's bravery-of praise to her one thousand rupees prize by way of gave.

Notes

1. (1) is the name of a big town in the Panjab. Hence the name of the district also. If we go from Delhi to Amritsar by the main
railway line, we pass through अंगरक्ष, चुयिल्लाट्ट्टर and संखेप, the last being 80 kilometers from अथिन्द्र, commonly called अथिन्द्र. We change at Jullundur for Ferozepur as well as Hoshiarpur, and also for Kashmir via Pathankot.

2. प्रथ (1) is generally not a part of a name. It is added to the first name in the case of moneyed men among Hindus, thus गाभ प्रथ, लोङ्ग प्रथ, ग्रिस्ट प्रथ, etc. Fem. प्रथ़ी.

3. ढिवर ता ढिवर (1), one or another; वैषी ता वैषी, someone or another; बुङ्ग ता बुङ्ग, something or another.

4. उ (1) is used to mean 'from' in भव उ घे उब, from the house to the field; 'than' in ञूम उ अंडर, better than that; 'for' in ञू नंड़़ रिशम उ वीभक्त दै, he has been ill for seven days; and 'since' in ञू बेलु उ गीधर्दु दै, he has been ill since yesterday.

5. In उप-अपकित्र (4) also we have two synonymous words compounded to give emphasis. See note no. 14(6.14).

6. More compound verbs
   
   (a) Substantivals (बनर्ग or टेट्ट, with nouns or adjectives)—
   सम्भ बर्ग, to add; सम्भ गैटर, to collect (v.i.); बेदाम बर्ग, to trust; बाच बर्ग, to heat; चेटर बर्ग, to widen; बिल्ल बर्ग, to worry; etc.

   (b) Intensives (with नाट्टा, टेट्टा, खेट्टा, पेट्टा) as धा नाट्टा, to eat up; बज टेट्टा, to lay by; प्लेट टेट्टा, to throw away; छुट पेट्टा, to rise up; चिट पेट्टा, to fall down; सेट टेट्टा, to take fully.

   (c) Potentials (with मवट्टा), as ना मवट्टा, to be able to go; में वह मवट्टा दो, I can do; दूे रा देह मवट्टा, he could not see.

   (d) Completives (with टेट्टा and वटटर), as दे डिंदर, gave away; पखु डिंनाफ्टर, has had read.

   (e) Continuatives (with नाट्टा and बविटटा) as घाटे नाट्टा, to go on prating; नाटे गाणटर, to keep reading.

   (f) Frequentatives (with बटटर) as दूे बलिस्म बटटर, he does frequently; गैटर बटटर, weeps habitually; दिघम्ब बटटर, sells generally.

   (g) Inceptives (with खवटटा), as खविट खविट, he began to say; खॅट खजी, she started washing.

   (h) झैटटा (घविटटा) shows suddenness in वा झैटट, did
unintentionally; to take undesirably.
Also see patterns 22A, 22B, 22C and 22D.

6.16 ਭੀੰਚ, A Patient

1. ਭੀੰਚ-ਉੱਤਰ, ਗੁਲਾਬ ਸਿੰਘ ਦੇ ਹੋਏ ਹਨ ਕੀ?
   —Aha, Gulab Singh are you! O, what condition is yours? (How do you do)?

2. ਗੁਲਾਬ ਸਿੰਘ-ਉੱਤਰ ਹੋਏ ਹੋਏ। ਮੈ ਉਸ ਵਧੀ ਚਲਣਾ।
   —Bad condition (it) is. I of course several days since sick have been.

3. ਗੁਲਾਬ ਸਿੰਘ-ਮੈ ਮੰਨਿਆ, ਹੁੰਦੇ ਹੋਏ ਹੋਏ। ਬੀ ਦੀ?
   —I thought, I not know who is. What has happened to you? Very weak become you have.

4. ਗੁਲਾਬ ਸਿੰਘ-ਉੱਤਰ ਵਾਲਾ ਬਣਟਾ। ਬਿਪਦੇ ਸਤਿਹੀ ਧਰ ਕਾਲ ਮਾਣ।
   —God’s will. Somewhere cold taken-in I had. At first bad cold remained. Then cough, fever.

5. ਗੁਲਾਬ ਸਿੰਘ-ਉੱਤਰ ਮੈ ਕਾਲ ਹੋਏ ਹੋਏ।
   —Me of course any knowledge indeed not became.

6. ਗੁਲਾਬ ਸਿੰਘ-ਉੱਤਰ ਵੀਚ ਸਿਰਾਜਾਂ! ਕੁਂਦੀਆਂ
   —Knowledge how could become! Holidays-vich sirajas ki bhise bhushamvanu suni di. Band during otherwise too meeting not happens. Friends are some where some where.

7. ਗੁਲਾਬ ਸਿੰਘ-ਪੁੰਤ ਕੀ ਉੱਤਰ ਹੇ?
   —Now what condition is?
8. गुलाब सिंह-पिताजी के उड़ने के बादवर गुलाब सिंह रहे।
—First two weeks Doctor Gurbakash Singh's treatment done getting (I) was. Any relief not getting. दे दिल सितारे दें ठापन दें दे सितारे दें।
was. Two three days since Thakar Vaid's medicine was going has been.
9. गुलाब- वह बना ते वि रहे?
—Any difference (there) is or no?
10. गुलाब सिंह-बना ते चर्चा ते। दिखे ती
—Difference of course (there) is. There exactly ना किया गया।
going (I) am.
11. गुलाब-दिखी खेचर! पढ़ वह गुलाब
—So much trouble! Home call (him)
दिखी।
you should have.
12. गुलाब सिंह-पढ़ गुलाब के बचत बिखे?
—Home calling-of power where (is) ?
13. गुलाब-अच्छा, चर, मे ' देवी राह चरचा गया। गुलाब
—All right, go on, I you-with go. Now उं भर्चु गया हाल है। देख सी तो of course reached indeed have you. Mr. Vaid's अच्छा लेंगे गया है। ... चर, विचरे वारलाई hospital near indeed is ... Go on. Rickshaw-man! मे ' पारलाई जे राह चरचा गया। ... (भर्चु वें)
I cycle-on along-side move. ... (reaching)
वें चर, मिखे उं घनी बोल ऊंगी वेंडी है।
Aha aha, here of course great crowd gathered is.
विखे' गुलाब सिंह। विखट वैं ची तर?
How is it Gulab Singh. Courage you have, is it?
वें गुलाब सिंह विखट घरे न गया।
one hour (or) one and half to sit (we) will have.
14. ਗੁੱਢਾਸ ਮੈਂ-ਦੀਸਟਾ ਉੱਨੇ ਦੇ ਪਟੇ ਦੀ ਸ਼ਾਕਾਥੀ-
This way of course two hours-in even our
ਰੋਜੀ ਸਾਗੀ ਆੰਡੇ ਜਾਂ। ਪਹਿਲਾਂ ਨਾਂ ਨਵੀਂ ਦੁੱਖ ਬੇਠ ਨਾਂ
turn not will come. But me like patients to Mr. Vaid
ਕੋਡਾ ਘੱਟ ਹੇਠੇ ਗਠ। ਕੋਡਾ-ਦੁਖ ਬਹੁਤ ਨਾਂ,
immediately calls. A little just sit down,
ਪੁਰਾਣ।
Parkash.

15. ਜੋ ਸੀ- ਗੁੱਢਾਸ ਮੈਂ, ਆ ਨਾਰ, ਬਣੀ ਦੁੱਖ ਨੇ
Mr. Vaid—Gulab Singh, come on, brother, you because
dੁੱਖ ਦੁਖਾ ਹੈ। ਦੁੱਖ ਘੱਟ ਸਿੱਧ ਸੱਲਾਂ ਕੇਵਲ
to you fever is. To you much time not detain
ਘਣੀ। ... ਮੁੱਟਾ, ਮੁੱਟ ਬੀ ਘਣ਼ ਟੀ?
should ... Tell, now what condition is ?

16. ਗੁੱਢਾਸ ਮੈਂ-ਰਾਮਾਦੇ ਜੋ ਸੀ। ਪਾਸ਼੍ਰਛੀਨਾਈਨ ਦੇ-
—Greetings Vaid Sir. Before than (more)
ਆਸਾਂ ਹੈ ਘਣਾ ਸੱਲਾਂ ਅਤੇ ਮੁੱਨ ਿਸਲਮੀ
relief is but fever of course mild mild now
ਹੀ ਹੈ। ਸਿੱਧ-ਪੀਟ ਸੱਲਾਂ ਦੁੱਖੀ। ਦੁੱਖ-
even (there) is. Head-ache not has been. Stomach-
ਪੀਟ ਬੀ ਸੱਲਾਂ ਦੁੱਖੀ।
ache also not has been.

17. ਜੋ ਸੀ- ਬਣੀ ਦੁੱਖ! ਦੁੱਖ ਦੁੱਖੀ ਬ੍ਰੈਕਿਨਗ ਹੀ ਸਟੜਾ ਹੈ।
—Good! You now soon well have to be.
ਦ੍ਰਥ ਸਾਹਿਤ ਦੁੱਖ ਵਿੱਚ ਸ਼ਾਖੀ?
Appetite is felt to you or not?

18. ਗੁੱਢਾਸ ਮੈਂ-ਦੋਖ-ਦੁੱਖ ਬ੍ਰੈਕਿਨਗ ਸਾਹਿਤ।
—Appetite, etc. straw not is felt.

19. ਜੋ-ਅੜ੍ਹਾ, ਦੁੱਖ ਦੁੱਖੀ। ਸ਼ੁਚਿ ਵਿਚਾਰ...। ਸ਼ੁਚਿ
—All right, mouth open. Tongue show ... Tongue
ਦੁੱਖ ਮੈਂ ਦੁੱਖ ਦੁੱਖੀ। ਭੀੰਕ ਬ੍ਰੈਕਿਨਗ ਸਾਹਿਤ ਵਿਚਾਰ।
of course dirty is. Stomach work not doing is.
ਪੈਟ ਸਾਹਿਤ ਸੱਲਾਂ ਹੀ। ... ਸਾਹਿਤ ਅਕਾਦ ਬੇ ਦੋਰ ਨਾ। ਬੇੜੀ
Bowel clear not is. ... Just bench-on lie down. Coat
Wipe out. Vest put off. Shirt up do. Now lie down. Long-long breaths take ... Here pain is felt or not?

— No, Sir.

21. दैर्घ्य नो-दिब्बे?
— Here?

22. दैर्घ्य नो-दिब्बे?
— No, Sir.

23. दैर्घ्य नो-दिब्बे?
— More breaths take. Here pressing pain felt is?

24. दैर्घ्य नो-दिब्बे?
— Ordinary.

25. दैर्घ्य नो-दिब्बे?
— Well, right (it) is. Stand up. Clothes put on ... Lungs-in a little just swelling remains and a little phlegm also (there) is. This-for an other medicine-giving (I) am.

26. दैर्घ्य नो-दिब्बे?
— Please, cough much comes.

27. दैर्घ्य नो-दिब्बे?
— Cough-for tablets taking go. One tablet morning, one at noon, one in the evening or sleeping time night at suck. Night-at same decoction take.

28. दैर्घ्य नो-दिब्बे?
— Vaid Sir, appetite for what we may do?

29. दैर्घ्य नो-दिब्बे?
— As as fever will abate, appetite will increase.
30. गुडनाग सिंघ-नी, मुझे बड़ें नीव देना?
—Sir, Fever when-by will go?

31. ब्रांड-नी-गइदी, नूं समोह बेबुं ने मन्दा है। सिहां ना लत।
—Brother, you soon well to be have. Worry not do.

32. गुडनाग सिंघ-ब्रांड नी, गइदी वती वती भियवहती। गइदी
—Vaid Sir, your great great kindness. Your

33. ब्रांड नी-गई ... से बूढ़ नोहों उन बड़े ला आन पा
—Yes ... If hunger is felt then fruits-of juice or

34. गुडनाग सिंघ-पत्र बचत, भवषण नी। बिंद बढ़े अगर
—All right, noble Sir. Again when to come

35. ब्रांड नी-गइदी रिल सी रचाठी है। गइदीं रिल अगरीं।
—Four days’ medicine (it) is. Fifth day-on come.

36. गुडनाग सिंघ-वरुँड अगर, नी। पंछिवेट।
—Very well, Sir. Thanks.

Notes

1. ऐ (1) has several intonations according to the sense desired.
It draws attention, as in ऐ ब्रांडी, isn’t it, brother! It means ‘beg your
pardon’ when lengthened a little. It shows surprise when uttered in
such an exclamatory tone.

2. दी (1) = ऐ दी, is yours, दी being a pronominal suffix.
3. He is one, the Sikhs call Him बापुराज (4), Hindus दीप or दरबार and Muslims अल्लाह or द्वार.
4. नीलकंठ नाम सगर is especially used when a disease is infectious, as चक्र्वर (4), तांग, cough.
5. चुंबन पुंज (4), do not ask anything, means in effect ‘the less said the better’.
6. बेशी विचे बेशी विचे (6) for ‘they are scattered’.
7. परिपत्र (also परिपत्र) (8) is an adverbial form of परिपत्र, first (adj.).
8. ज (16) as a pronominal suffix is a variant of जी.
9. घटन (17) has a number of meanings—
   (a) be attached, म्हिन्नी घना गाढी, विश्वास घना गाढी (clay, mind)
   (b) be employed, जेउर्ज वैभ घना गाढी तु (work).
   (c) be rooted, घुट्टर घना गाढी (plant).
   (d) be known, घटन घना गाढी (whereabouts).
   (e) be felt, मेहट देहस घना गाढी (so, thus)
   (f) be fixed, जेई घोंडे घने मह (poles).
   (g) be related, मेठ चण्डू घटन (uncle).
   (h) be fit, रसीली घना गाढी (key).
   (i) begin, बजन घना गाढी (to do).
   (j) hit, मेहट बेन्ट घना गाढी मी (stone).
   (k) be levied, ब्रजभांव घना गाढी (tax).
   (l) be arranged, बिन्नराष्ट्र घना गाढी (books).
   (m) be infected, सीम्बंधी घना गाढी (disease).

6.17 भवरू विचे घटना है?
How a house is built?

1. भवरू घटना है उ (4) परिपत्र विचे (If) house to build have, then first some देव-सीधा वेंडे घटना घटना पिंचा संगत है. घटना दी वेंडी overseer - from plan got made is. Town’s Committee पात्र है दुर घना पाम घटना प्लेंस है. घना पाम बनाते from that plan passed to do have. Plan passed having-done-
संपूर्ण भवन को घराणा ना सर्वर। से बेंची ढाटा without house not made built be can. If anybody build ढाटा उंगूर घराणा ना सर्वर है, सर्वर बीवा ना सर्वर है, may then it demolished be can, fine imposed be can, अदे भवनाम उदागिणा ना सर्वर है। बेंची ढाटा ऐन्ट है। and law-suit started be can. Great botheration involved is.

2. रब्बे के विस्तार राम तीन धर्माणी साही है।

Plan's accordance with foundation got dug is.

3. भवन को भुजरा सभता शिवाटा बीवा साही है।

House-for much articles collection made is.

िंते देवे उंगूर छुट्टी तारे वाला, बुख वटरा वे
If village be then stones made carried are, trees making cut
सर्वजी विराम वालारी साही है। लडूटी उंगूर आरे
timber ready got made is. Construction of course clay
महल उंगूर है, धड़ी चीत चाँदे प्रशीरणे भराणीमर
with done is, but other things city/town-from to be sent for
पैलीमा उस। पारीते दे तेड़े बढ़े घुटे उस। दैवीं
have. Towns-of near-near kilns (there) are. Therefrom
घिंटे छुट्टीमर साहीमा उस। घटी उंगूर भवनाम तारा है।
bricks made carried are. Water-of pipe made to lay is.

4. सीमेत, चुरर, सुधी, ढाँचे, ढेट, उंगूर चीत

Cement, lime, brick-dust, gravel, sand, every thing
भवनाम तामा है। सर्वजी विचार वे एकबाले, शाबाले,
sent-for (&) kept is. Timber getting sawn doors, ventilators,
वाबीमा, अदे रहाणीमा बटरा सही नीमा उस। ऐवासीमा पूज्यमा
windows, almirahs got made are. Frames first
dहाणीमा उस बिंगूमे नीमा घटक उंगूर है बटरा वे
got made are because foundation digging and filling-
भबले वेबसत दिंट बटरामा पैलीमा उस।
after frames got-fitted have to be.

5. बंचे दे रोमाणी साही है साही है। ऐवासीमा

Walls-of construction soon done is. Frames-
dिंगूमे अदे वसूँ बटरा घटक उंगूर नीमा विजर; धंते दे बट
over these days arch putting-of custom not left; iron-of bars
6. लंबे उधरे के विभिन्न प्रकार के लिंटल से बनाए जा रहे हैं।

Masons and carpenters besides iron-smith's work वृट्त है। दरार उपर निचें छती ढूंढे जिस चीजें से (there) खिला है। Roof on slab putting-for roof's width accordance दरार भेंटा छतीयाँ तानीयाँ गए। दरार दरार दे सिवे भूजन देइंगे बने बसे गए। उद्यमियाँ, घटीयाँ

are. Those bars-of ends got turned नांदे गए। बिंदुः छती ढूंढे बसने लिखे साधे गए। घटीयाँ, घटीयाँ

are. Fans-for staples got made are. Doors, windows-प्रकाश बने, लिंटल, टॉनटॉम, बूंढीयाँ घरवीयाँ तानीयाँ

of links, hinges, latches, chains market from purchased-रण। पिण्डः दिन वास्तवी दी दिन चीजे भुजन घरेलू साधे गए। उद्यमियाँ, घटीयाँ

are. Villages-in now even these things iron-smiths make.

7. भवन की छतीयाँ का निकास्तर बाँध गए?

House-of construction-of major work masons अंचल दरार का खीच है। दरार देव अभारी सी ब्यापारिया ताना है

and labourers-of is. This work on wages also got done is अब से ठेरे उ ची। ठेरे तो देव बड़ूट ब्यापार ठीजी

and contract-on also. Contract's work very good not समजना ताना। अभारी वांच भाँड़ बिंदु ताना है, विभिन्न नी

considered is. On wage work liked is, because अभारी भवनी भीभों ने चुरी लिखे लिखे चुरी एक बारें और

one's own wish-according to what you want what like you want लक्षण है। अभारी देव वांच ब्यापार हूँ अभारी गटे दे गटे

may get done. On wages workers-to wages week by week रैंडो तांदा है। घटी हों के दिन भुजन तिथि दे दिन निःजा प्रणा

given is. Many people a clerk keep who all विभिन्न उपस्तर है उ देव ची दिलाओ ती का बनें।

Account keeps- and work-of supervision also does.

8. भवन का पृथ्वी उ नाव, धवलधव उ नाव,

(When) house complete may be, plaster is done, दरार उ नाव, प्राणी दे नाव, उंट ठेव चढ़-floors put are, cleanliness done is, then people opening-
REACH YOURSELF PANJABI

This occasion—at their relatives and friends, etc. gathered are. Sikhs Guru Granth Sahib’s reading set up, hymn-singing done is, sweet victual distributed is.

9. रिथूँ छैंव गलत धुरां वाहांणे आता।
Hindu people fire sacrifice worship get done.

 Victual distribute. Brahmans—to feast give. Comers—to feasts given are. Whom—with nearness is, them meal also made to eat is.

also made to eat is.

10. बिघ रा मभैं ने उठा उब भवार रा वैभ
This not understand that then—by house-of work finished indeed is. Some or other goes on of course. Outer (four walls) to be built is. This side reservoir wanted is. That side cow—for manger may we get built. Thus like this work increasing goes on and increasing goes on.

Notes

1. रिथूँ (1) is ‘plan’ as well as ‘map’.
2. In (3), रेत्वे is echoic.
3. भ्रमाल धुरां (4) is in passive voice. The full form was भ्रमाल धुरां तयी संहट्टी आते, now संहट्टी is shortened to आती only. So also चिठ्ठी कची में (5) is चिठ्ठी कची में, letter is written; चिठ्ठी कची में, letter is written; चिठ्ठी कची में, papers are wanted.

It may be noted that in full form it is past participle before संहट्टी; but in this form the root takes -i and adds रा, जे, जी, as from वैभ, वैभ
4. चौँठा(4) is from चौँ, four, पठ, wood. The wooden sides of a frame are four. Hence this word.

5. हिंदू में तङ्के रु, is also हिंदू में तङ्के रु, the former is on the analogy of हिंदू, होट, पीटे; and is also more colloquial.

6. अठमी(7), in Panjabi, refers to ‘Patwari’ or village accountant, ‘a private clerk’, usually doing work according to native method, or ‘a primary school teacher’.

7. लॉक अठियां (8) is the sacred book of the Sikhs in which the teachings of the Gurus & some other saints have been collected. It is Guru and is so respected. Hence the word ‘Sahib’ used with it.

8. बोठड़ा (8) is singing of hymns collectively and repeating the hymns again & again, in accompaniment with instrumental music.

9. धर्माचार (8), sweets distributed in religious ceremonies. Sikhs generally have flour-pudding, called ब्रजप, Hindus have other varieties of sweets as well.

10. ऊकन (9) is fire-sacrifice. Some medicinal things are pounded into ओकली and put into fire while enchanting mantras from scriptures.

11. लॊर (9) is a ball-like sweetmeat of the size of a lemon and prepared from gram-flour, ghee and sugar.

12. For लॊर रूँ लॊर (10), see note no. 3 (6.15).