

# A START IN PUNJABI

(Based on comparative structures of Punjabi and American English)

HENRY A. GLEASON, JR.  
HARJEET SINGH GILL

2013 edition, revised by  
MUKHTIAR SINGH GILL



PUNJABI UNIVERSITY, PATIALA

A START IN PUNJABI

*by*

*Henry A. Gleason, jr.*

*Harjeet Singh Gill*

2013 edition, revised by  
MUKHTIAR SINGH GILL

The Advanced Centre for the Technical Development of Punjabi Language,  
Literature and Culture.  
Punjabi University Patiala.

## **PREFACE**

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

Harjeet Singh Gill  
Punjabi University, Patiala, 1970.

The 2013 edition is annotated and revised by Mukhtiar Singh Gill, Project Associate, with the active participation of Professor Gurpreet Singh Lehal, Director of the Advanced Centre for the Technical Development of Punjabi Language, Literature and Culture, Punjabi University, Patiala.

Harjeet Singh Gill  
Professor of Eminence  
Punjabi University, Patiala, 2013.

# CONTENTS

Lesson one	: Introduction – unaspirated consonants – high tone.	...1
Lesson two	: Welcome Home – vowels.	...10
Lesson three	: Welcome Home – consonants (k c t p / g j d b), r.	...17
Lesson four	: Dining – consonants (k c t p / kh ch th ph), Punjabi and English v/w.	...23
Lesson five	: Fruit Market – single and double consonants, Punjabi and English a/ā, present/ future.	...32
Lesson six	: Sweets shop – retroflex sounds, Punjabi and English r/ṛ, feminine/ masculine, counting.	...38
Lesson seven	: Market – tones, counting.	...45
Lesson eight	: Directions, hiring a rickshaw-ṛ/ḍ/ṭ/ṇ, tones, infinitive, present, future, counting in fractions.	...50
Lesson nine	: Fruit Market-retroflex lateral,ḷ/ḍ, singular/plural, feminine/ masculine, positive/ negative.	...58
Lesson ten	: Golden Temple Amritsar –tones, narrative, present continuous.	...63

Lesson eleven	: A Folk-Tale (of a crow and sparrow) - summary of consonants and vowels, ph/f, j/z, nasals, tones on different syllables, narrative past tense.	...69
Lesson twelve	: A Legend (Guru Nanak and Mardana) - narrative, different forms of past tense, instrumental constructions, case forms.	...77
Lesson thirteen	: Diwali (the festival of lights) – the sentence structure, narrative present tense, forms of the auxiliary.	...83
Lesson fourteen	: Id (an important Muslim festival) – narrative present tense, verb phrases.	...88
Lesson fifteen	: Lohri (the winter festival of fire) – future tense, past tense.	...97
Lesson sixteen	: Agriculture – use of what, where, who, why, emphatic, negative, other forms of questions.	... 105
Lesson seventeen	: On the Farm – general dialogue, imperatives, pronouns.	...112
Lesson eighteen	: Around the kitchen in village – present, past, future commands, requests, suggestions, subordinate clauses.	...119
Lesson nineteen	: Vegetable Market – emphatics, intonation.	...129
Lesson twenty	: Suggestions for further study.	...138

## LESSON ONE

### DIALOGUES

1.1

Dialogues in Gurmukhi	
ਮੋਹਣ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।
ਸੋਹਣ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।
ਮੋਹਣ ਸਿੰਘ	ਕੀ ਹਾਲ ਏ?
ਸੋਹਣ ਸਿੰਘ	ਅੱਛਾ, ਤੁਸੀਂ ਸੁਣਾਓ।
ਮੋਹਣ ਸਿੰਘ	ਮਿਹਰਬਾਨੀ।

1.2

ਰਾਮ ਲਾਲ	ਨਮਸਤੇ।
ਮੋਤੀ	ਨਮਸਤੇ।
ਰਾਮ ਲਾਲ	ਚਾਹ ਪੀਓਗੇ?
ਮੋਤੀ	ਨਹੀਂ, ਕੋਈ ਤਕਲੀਫ ਨਾ ਕਰੋ।
ਰਾਮ ਲਾਲ	ਨਹੀਂ, ਕੋਈ ਤਕਲੀਫ ਨਹੀਂ।
ਮੋਤੀ	ਅੱਛਾ, ਮਿਹਰਬਾਨੀ।

1.3

ਦੀਨ	ਸਲਾਮ।
ਬੇਗ	ਸਲਾਮ। ਆਓ, ਏਧਰ ਆਓ। ਕਿਵੇਂ ਆਏ?
ਦੀਨ	ਏਵੇਂ, ਮਿਲਣ ਵਾਸਤੇ।
ਬੇਗ	ਚਾਹ ਪੀਓਗੇ ?
ਦੀਨ	ਅੱਛਾ।

1.1

<b>Transcription of above Dialogues</b>	
món sġg	sat sirġ akāl.
són sġg	sat sirġ akāl.
món sġg	kġ hāl e?
són sġg	aččhā, tusġ suṇāo.
món sġg	mėrbānġ.

1.2

rām lāl	namaste.
motġ	namaste.
rām lāl	čā pġoge?
motġ	naġ, koġ taklġf nā karo.
rām lāl	naġ, koġ taklġf naġ.
motġ	aččhā, mėrbānġ.

1.3

dġn	salām.
beg	salām. āo, édar āo. kiwě āe?
dġn	ewě, miḷḷ wāste.
beg	čā pġoge ?
dġn	aččhā.

1.1

<b>Translation of above Dialogues</b>	
Mohan Singh	/sat sirġ akāl./
Sohan Singh	/sat sirġ akāl./
Mohan Singh	How are you ?
Sohan Singh	Fine. How about you?
Mohan Singh	Fine, thank you

1.2

Ram Lal	/namaste./
Moti	/namaste./
Ram Lal	Will you have some tea?
Moti	No thanks. Don't bother.
Ram Lal	It's no trouble.
Moti	O.K., thanks.

1.3

Din	/salām./
Beg	/salām./ Come in. What brings you here?
Din	Just to see you.
Beg	Have some tea?
Din	All right.

### USAGE NOTES

- 1.4 /sat sirī akāl./ is the usual greeting between Sikhs. /namaste./ is usual greeting between Hindus. /salām. / is a usual and informal greeting between Muslims or Christians. If you are observant, you will soon learn which is appropriate under any set of circumstances. The remainder of each of the three opening dialogues above can be used with any of the three opening formulas. For example, you might start with /namaste/ and continue with /kī hāl e?/. After practicing the dialogues just as they are given try making these re-combinations.
- 1.5 Dialogue 1.1 is a typical brief interchange as two people meet. It can be used in almost any place or in almost any situation. 1.2 and 1.3 are typical greetings as one person comes to visit another in his home. 1.3 might be used even if the visitor comes for some serious business. Etiquette demands that the business should not be brought up until after some exchange of pleasantries. All of these, of course, are short. Frequently longer interchanges will be used.

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

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

- 1.7 If you do not hear or understand something, you may say

ਤੁਸੀਂ ਕੀ ਕਿਹਾ?	tusī kī kiā?
----------------	--------------

or for short, just :

ਕੀ ਕਿਹਾ?	kī kiā?
----------	---------

or even:

ਕੀ?	kī?
-----	-----

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

## PRONUNCIATION

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

Gurmukhi	I.P.A	English Word	Gurmukhi	I.P.A	English Word
ਤਿਨ	tin	'tin'	ਤਨ	tan	'ton'
ਤੋਲ	tol	'toll'	ਨੀਤ	nīt	'neat'
ਮੀਤ	mīt	'meat'	ਸੀਤ	sīt	'seat'

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

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

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

- 1.9 Your instructor will pronounce the following words for you as a model. Imitate him in every detail, concentrating especially on /t/. Be sure to pronounce it dental and unaspirated.

Gurmukhi	I.P.A	Gurmukhi	I.P.A	Gurmukhi	I.P.A
ਤਿਨ	tin	ਤੋਪ	top	ਤੋਰ	tor
ਮੋਤੀ	motī	ਰਾਤ	rāt	ਤੀਰ	tīr
ਤਾਰ	tār	ਤੀਹ	tī	ਪੋਤਾ	potā
ਬਾਤ	bāt	ਤੋਲ	tol	ਤਾਪ	tāp
ਤੂਰ	tūr	ਜੀਤੀ	jītī	ਜੋਤ	jot

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

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

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

Gurmukhi	I.P.A	English Word	Gurmukhi	I.P.A	English Word
ਪਾਰ	pār	‘par’	ਪਰ	par	‘purr’
ਪੁਲ	pul	‘pull’	ਪੀਸ	pīs	‘peace’
ਪੇਲ	pel	‘pail’	ਪੂਰ	pūr	‘poor’
ਕਿਨ	kin	‘kin’	ਕਾਲ	kāl	‘call’
ਕਿਸ	kis	‘kiss’	ਕਾਰ	kār	‘car’
ਕਿਲ	kil	‘kill’	ਕਾਮ	kām	‘calm’

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

Gurmukhi	I.P.A	Gurmukhi	I.P.A	Gurmukhi	I.P.A
ਪਾਰ	pār	ਪੀ	pī	ਪਲ	pal
ਰੂਪ	rūp	ਆਪ	āp	ਨਾਪ	nāp
ਪੋਲ	pol	ਪੋਹ	pó	ਚੂਪ	čūp
ਜਾਪ	jāp	ਚੀਪ	čīp	ਪਾਲ	pāl
ਪੋਰ	por	ਪੇਕੇ	peke	ਤੋਪ	top
ਸਪ	sap	ਸੀਪ	sīp	ਕਲੂ	kál
ਕਾਰ	kār	ਕੋਰੀ	korī	ਕੂਰ	kūr
ਆਕੀ	ākī	ਤਾਕ	tāk	ਕਮ	kam
ਕਾਪੀ	kāpī	ਕੋ	ko	ਕੂਚ	kūč

ਤਾਕੀ	tākī	ਸੇਕ	sek	ਕਤ	kat
ਕਾਲੀ	kālī	ਕੋਲੀ	kolī	ਲੋਕ	lok
ਕਾਕੀ	kākī	ਸਾਕ	sāk		

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

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

Gurmukhi	I.P.A	English Translation	Gurmukhi	I.P.A	English Translation
ਚਾ	čā	‘enthusias’	ਚਾਹ	čhá	‘tea’
ਲਾ	lā	‘attach’	ਲਾਹ	lhá	‘detach’
ਬਾਰ	bār	‘farm’	ਬਾਹਰ	bárh	‘outside’
ਆਰ	ār	‘needle’	ਆਹਰ	árh	‘business’
ਮਾਲ	māl	‘property’	ਮਾਹਲ	máhl	‘chain’
ਵਾਰ	wār	‘turn’	ਵਾਹਰ	wárh	‘crowd’
ਕਾਲ	kāl	‘draught’	ਕਾਹਲ	káhl	‘urgency’
ਪੀ	pī	‘drink’	ਪੀਹ	píh	‘grind’
ਲੋ	lo	‘light’	ਲੋਹ	lóh	‘griddle’
ਮੋਰ	mor	‘peacock’	ਮੋਹਰ	mórh	‘seal’
ਮੋਰੀ	morī	‘hole’	ਮੋਹਰੀ	mórhī	‘leading’
ਕਾਰੀ	kārī	‘useful’	ਕਾਹਰੀ	kárhī	‘single-fold’

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

accurately, as otherwise you will not be understood, or, worse, you may be misunderstood.

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

Intonation and pitch interact in Punjabi in ways that are very difficult to describe. Fortunately, they can be learned even without a clear description. If you will practice the sentences of the dialogues carefully until you can say each with the proper pitch, prominence, and rhythm, you will soon learn to hear the intonation and tones of the sentences. If you cannot now hear a consistent difference between words marked // and words not so marked, do not worry about it. That will come in time.

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

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

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

Do not worry over the meanings of single words in the dialogue sentences. That also will come later. The translations given are intended to indicate the meanings of whole sentences. Very often

the internal structure of the sentences is very different from that of any English sentence.

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

When sentences in the Pattern Practices do parallel those in the dialogues; they permit you to vary the dialogues a little. For example, you might change dialogue 1.2 by saying /kāfī pīoge?/ instead of /čā pīoge?/. It is more usual to offer tea, but one might offer coffee. Or, you might say / čā loge ?/. It would be very strange to say /sabzī loge?/, but only because you would not ordinarily offer vegetables to a visitor until you had sat down to a meal.

### PATTERN PRACTICE

1.16

Gurmukhi	I.P.A	English
ਚਾਹ ਪੀਓਗੇ?	čā pīoge?	Will you drink some tea?
ਦੁੱਧ ਪੀਓਗੇ?	dúd pīoge?	Will you drink some milk?
ਸ਼ਰਬਤ ਪੀਓਗੇ?	šarbat pīoge?	Will you drink some fruit juice?
ਕਾਫੀ ਪੀਓਗੇ?	kafī pīoge?	Will you drink some coffee?

1.17

ਚਾਹ ਲਓਗੇ?	čā loge?	Will you have some tea?
ਦੁੱਧ ਲਓਗੇ?	dúd loge?	Will you have some milk?
ਬਰਫੀ ਲਓਗੇ?	barfī loge?	Will you have some barfi?
ਸਬਜ਼ੀ ਲਓਗੇ?	sabzī loge?	Will you have some vegetables?

1.18

ਏਹ ਕੀ ਏ?	é kī e?	What is this?
ਓਹ ਕੀ ਏ?	ó kī e?	What is that?

1.19

ਏਹ ਚਾਹ ਏ।	é čǎ e.	This is tea.
ਏਹ ਦੁੱਧ ਏ।	é dúd e.	This is milk
ਏਹ ਸ਼ਰਬਤ ਏ।	é šarbat e.	This is fruit juice.
ਏਹ ਬਰਫੀ ਏ।	é barfī e.	This is /barfī/.

1.20

ਓਹ ਚਾਹ ਏ।	ó čǎ e.	That is tea.
ਓਹ ਕਾਫੀ ਏ।	ó kafī e.	That is coffee.
ਓਹ ਸਬਜ਼ੀ ਏ।	ó sabzī e.	That is vegetable.
ਓਹ ਦੁੱਧ ਏ।	ó dúd e.	That is milk.

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

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

does not mean exactly the same as English 'tea', as you will learn when you are served tea in Punjabi villages.

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

## LESSON TWO

### DIALOGUES

#### 2.1

Dialogues in Gurmukhi	
ਸੁੰਦਰ ਲਾਲ	ਨਮਸਤੇ ।
ਰਾਮ ਗੋਪਾਲ	ਨਮਸਤੇ ।
ਸੁੰਦਰ ਲਾਲ	ਆਓ, ਅੰਦਰ ਆ ਜਾਓ। ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ। ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ। ਇਹ ਨੇ ਬਰੂਸ ਬੰਕਰ। ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ।
ਰਾਮ ਗੋਪਾਲ	ਕਦੋਂ ਆਏ?
ਸੁੰਦਰ ਲਾਲ	ਦਸ ਦਿਨ ਹੋਏ।
ਰਾਮ ਗੋਪਾਲ	ਪੰਜਾਬ ਪਸੰਦ ਆਇਆ ?
ਬਰੂਸ ਬੰਕਰ	ਜੀ, ਬਹੁਤ ।

#### 2.2

ਬਰੂਸ ਬੰਕਰ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।
ਰਾਮ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ। ਤੁਸੀਂ ਅੰਗਰੇਜ਼ ਓ।
ਬਰੂਸ ਬੰਕਰ	ਨਹੀਂ ਜੀ, ਅਮਰੀਕਨ।
ਰਾਮ ਸਿੰਘ	ਕੀ ਕੰਮ ਕਰਦੇ ਓ।
ਬਰੂਸ ਬੰਕਰ	ਪੀਸ ਕੋਰ ਵਿਚ ਆਂ ।
ਰਾਮ ਸਿੰਘ	ਬਹੁਤ ਅੱਛਾ ।

#### 2.3

ਬਰੂਸ ਬੰਕਰ	ਸਲਾਮ ।
ਮਿਰਜ਼ਾ	ਸਲਾਮ । ਆਓ, ਜੀ । ਕੀ ਹਾਲ ਏ ? ਜੀ ਲਗ ਗਿਆ ?
ਬਰੂਸ ਬੰਕਰ	ਹਾਂ ਜੀ, ਬਹੁਤ ।
ਮਿਰਜ਼ਾ	ਕੋਈ ਚੀਜ਼ ਚਾਹੀਦੀ ਏ ?
ਬਰੂਸ ਬੰਕਰ	ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾ ਨੀ ।

## 2.1

<b>Transcription of Above Dialogues</b>	
sūdar lāl	namaste.
rām gopāl	namaste.
sūdar lāl	āo ādar ā jāo. énā nū milo. é ne mere dost, rām gopāl. é ne brūs bankar. amrikā tō āe ne.
rām gopāl	kadō āe ?
sūdar lāl	das din hoe.
rām gopāl	pājāb pasād aiā ?
brūs bankar	jī, bót.

## 2.2

brūs bankar	sat sirī akāl.
rām síg	sat sirī akāl. tusī angrez o?
brūs bankar	naī jī, amrīkan.
rām síg	kī kām karde o?
brūs bankar	pīs kor wic ā.

rām síg	bót ačchā.
---------	------------

2.3

brūsbankar	salām.
mirzā	salām. āo jī. kī hāl e? jī lag giā?
brūs bankar	hā jī, bót.
mirzā	koī čīz čāīdī e?
brūs bankar	naī jī, mérbānī.

2.1

<b>Translation of Above Dialogues</b>	
Sunder Lal	/namaste/
Ram Gopal	/namaste/
Sunder Lal	Come in, please. I'd like you to meet somebody. This is my friend, Ram Gopal. This is Bruce Bunker. He has just arrived from America.
Ram Gopal	When did he come?
Sunder Lal	Ten days ago.
Ram Gopal	Do you like Punjab?
Bruce Bunker	Yes, very much.

2.2

Bruce Bunker	/sat sirī akāl./
Ram Singh	/sat sirī akāl./ Are you an Englishman?
Bruce Bunker	No, sir. I am an American.
Ram Singh	What do you do?
Bruce Bunker	I am in the Peace Corps.
Ram Singh	Very good.

### 2.3

Bruce Bunker	/salām./
Mirza	/salām./ Come in. How are you? Do you like it here?
Bruce Bunker	Yes, sir, very much.
Mirza	Do you need anything?
Bruce Bunker	No, thank you.

## USAGE NOTES

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

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

be very unfortunate for your efforts to attain a good Punjabi pronunciation.

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

## PRONUNCIATION

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

Compare the following pairs of words as you have done before. Your instructor will read a Punjabi word. Then one member of the class will read the paired English word. You may hear some very minor differences in the vowels, but most of the differences will be in the consonants. You may consider that these three vowels will give you no trouble, *if* you continue to imitate your instructor's speech as meticulously as possible. Hard work at this will polish off any problems with these three vowels easily. While you are working on these, be very careful about the tone or pitch of the word. More than anything else, English pitch patterns will make these words sound

foreign. Most other mistakes will be minor if you master the Punjabi tone system.

Gurmukhi	I.P.A	English Word	Gurmukhi	I.P.A	English Word
ਬਿਲ	bil	‘bill’	ਪੁਲ	pul	‘pull’
ਬਸ	bas	‘bus’	ਜਿਨ	jin	‘gin’
ਰੁਕ	ruk	‘rook’	ਕਲੂ	kāl	‘cull’
ਕਿਸ	kis	‘kiss’	ਜੁਲਾਈ	julāī	‘july’
ਸਬ	sab	‘sub’			

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

Gurmukhi	I.P.A	English Word	Gurmukhi	I.P.A	English Word
ਚੀਜ਼	čīz	‘cheese’	ਜੂਨ	jūn	‘june’
ਬੀਤ	bīt	‘beat’	ਸੂਦ	sūd	‘sued’
ਲੀਕ	līk	‘leak’	ਨੂਨ	nūn	‘noon’
ਮੇਜ਼	mez	‘maize’	ਰੋਜ਼	roz	‘rose’
ਤੇਲ	tel	‘tail’	ਚੋਰ	čor	‘chore’
ਰੇਤ	ret	‘rate’	ਗੋ	go	‘go’

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

The other English vowels in this list are also diphthongized. In a word like ‘gay’, you can feel your tongue rising but the lips do not move. It is a little harder to observe when a consonant follows, as in

'rate', but comparison with a Punjabi pronunciation /ret/ will show the difference clearly. None of /ī e o ū/ are diphthongized in Punjabi the way the nearest English equivalents are. To pronounce Punjabi with the English-type diphthongized vowels gives a very foreign sound which must be avoided carefully.

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

Punjabi	I.P.A	Punjabi	I.P.A	Punjabi	I.P.A	Punjabi	I.P.A
ਪੀ	pī	ਪੀਹ	pí	ਲੂ	lū	ਲੂਹ	lú
ਲੀਕ	līk	ਲੀਹਕ	lík	ਸੂ	sū	ਸੂਹ	sú
ਤੀਰਾ	tīrā	ਤੀਹਰਾ	tírā	ਦੂਜਾ	dūjā	ਦੂਹਰਾ	dúrā
ਵੀ	wī	ਵੀਹ	wí				
ਤੇਰ	ter	ਤੇਰੁ	tér	ਮੋਰ	mor	ਮੋਹਰ	mór
ਮੇਰ	mer	ਮੇਰੁ	mér	ਮੋਰੀ	morī	ਮੋਹਰੀ	mórī
ਤੇਲ	tel	ਜੇਲੁ	jél	ਚੋਰ	čor	ਚੋਭ	čób
ਸੇਕ	sek	ਸੇਧ	séd	ਸੋਕ	sok	ਸੋਧ	sód

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

Gurmukhi	I.P.A	Gurmukhi	I.P.A	Gurmukhi	I.P.A	Gurmukhi	I.P.A
ਜਾ	jā	ਵਾ	wā	ਕਾਰ	kār	ਜਾਲ	jāl
ਜਾਹ	jā́	ਵਾਹ	wā́	ਕਾਹਰ	kā́r	ਜਾਹਲ	jā́l
ਲਾ	lā	ਚਾ	čā	ਬਾਰ	bār	ਮਾਲ	māl
ਲਾਹ	lā́	ਚਾਹ	čā́	ਬਾਹਰ	bā́r	ਮਾਹਲ	mā́l

## PATTERN PRACTICE

### 2.10

Gurmukhi	I.P.A	English
ਇਹ ਮੇਰੇ ਦੋਸਤ ਨੇ ।	é mere dost ne.	He is my friend. This is my friend.
ਇਹ ਰਾਮ ਗੋਪਾਲ ਨੇ।	é rām gopāl ne.	This is Ram Gopal.
ਇਹ ਹਰਦਿਆਲ ਸਿੰਘ ਨੇ।	é hardiāl síḡ ne.	This is Hardial Singh.
ਇਹ ਮਿਰਜ਼ਾ ਨੇ।	é mirzā ne.	This is Mirza.
ਇਹ ਸੀਤਾ ਨੇ।	é sītā ne.	This is Sita. She is Sita.
ਓਹ ਮੋਹਨ ਸਿੰਘ ਨੇ।	ó monḡ síḡ ne.	That is Mohan Singh. He is Mohan Singh.

### 2.11

ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਸੋਹਣ ਸਿੰਘ ।	é ne mere dost, soḡ síḡ.	This is my friend, Sohan Singh.
ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਮੋਤੀ ।	é ne mere dost, motī.	This is my friend, Moti.
ਓਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਬੇਗ।	ó ne mere dost, beg.	That is my friend, Beg.

## 2.12

ਮੇਰਾ ਨਾਂ ਰਾਮ ਲਾਲ ਏ।	merā nā rām lāl e.	My name is Ram Lal.
ਮੇਰਾ ਨਾਂ ਮੋਹਣ ਸਿੰਘ ਏ।	merā nā mōṇ sīḡ e.	My name is Mohan Singh.
ਮੇਰਾ ਨਾਂ ਦੀਨ ਏ।	merā nā dīn e.	My name is Din.

## 2.13

ਚਾਹ ਚਾਹੀਦੀ?	čā čāīdī ?	Do you want tea?
ਕਾਫੀ ਚਾਹੀਦੀ?	kāfī čāīdī ?	Do you want coffee?
ਕੋਈ ਚੀਜ਼ ਚਾਹੀਦੀ?	koī cīz čāīdī ?	Do you want anything?

## 2.14

ਦੁਧ ਚਾਹੀਦਾ?	dúd čāīdā?	Do you want milk?
ਸ਼ਰਬਤ ਚਾਹੀਦਾ?	šarbat čāīdā?	Do you want fruit syrup?
ਕੁਝ ਚਾਹੀਦਾ?	kúj čāīdā?	Do you want anything?

## 2.15

ਦਸ ਦਿਨ ਹੋਏ।	das din hoe.	Ten days ago.
ਵੀਹ ਦਿਨ ਹੋਏ।	wī din hoe.	Twenty days ago.
ਤੀਹ ਦਿਨ ਹੋਏ।	tī din hoe.	Thirty days ago.

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

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

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

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

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

## LESSON THREE

### DIALOGUES

3.1

<b>Dialouges in Gurmukhi</b>	
ਰਾਮ	ਨਮਸਤੇ ਜੀ।
ਸੋਹਣ	ਨਮਸਤੇ। ਆਓ, ਕਿਵੇਂ ਆਏ।
ਰਾਮ	ਸੋਹਣ ਏਧਰ ਆਇਆ?
ਸੋਹਣ	ਨਹੀਂ ਜੀ। ਉਹ ਕਾਲਜ ਗਿਆ।
ਰਾਮ	ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ।

3.2

ਦਲੀਪ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।
ਜਾਨ ਸਨੌਲ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ। ਮੇਰਾ ਨਾਂ ਜਾਨ ਸਨੌਲ ਏ। ਅਮਰੀਕਾ ਤੋਂ ਆਇਆਂ।
ਦਲੀਪ ਸਿੰਘ	ਆਓ ਜੀ, ਅੰਦਰ ਆ ਜਾਓ। ਚਾਹ ਪੀਓਗੇ ਨਾ ?
ਜਾਨ ਸਨੌਲ	ਨਹੀਂ ਜੀ, ਮਿਹਰਬਾਨੀ। ਪੀ ਕੇ ਆਇਆਂ।

3.3

ਸੀਤਾ	ਨਮਸਤੇ।
ਬਿਮਲਾ	ਨਮਸਤੇ। ਮੇਰਾ ਨਾਂ ਬਿਮਲਾ ਏ। ਤੇ ਆਪ ਦਾ ?
ਸੀਤਾ	ਸੀਤਾ। ਆਓ, ਕਾਲਜ ਚੱਲੀਏ।

बिभला	अँढा ।
-------	--------

### 3.1

Transcription of Above Dialogues	
rām	namaste jī.
món	namaste jī. āo, kiwē āe?
rām	són édar āiā?
món	naĩ jī. ó kalij giā.
rām	aččhā jī, mérbānī.

### 3.2

dalīp síg	sat sirī akāl.
ján sanel	sat sirī akāl merā nā ján sanel e. amrīkā tō āiā.
dalīp síg	āo jī. ādar ā jāo. čá pīoge nā?
ján sanel	naĩ jī, mérbānī. pī ke āiā.

### 3.3

sītā	namaste.
bīmlā	namaste. merā nā bīmlā e. te āp dā ?
sītā	sītā. āo kālij čallīe.
bīmlā	aččhā.

3.1

<b>Translation of Above Dialogues</b>	
Ram	/namaste jī./
Mohan	/namaste./ Come in. What can I do for you?
Ram	Did Sohn come here?
Mohan	No, he has gone to the college.
Ram	Thank you.

3.2

Dalip Singh	/sat sirī akāl./
John Snell	/sat sirī akāl./ My name is John Snell. I am from America.
Dalip Singh	Come in, please. You will have some tea, won't you?
John Snell	No, thank you. I have just had some.

3.3

Sita	/namaste./
Bimla	/namaste./ My name is Bimla. What is yours?
Sita	Sita. Let's go to the college.
Bimla	Fine.

## USAGE NOTES

3.4

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

3.5

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

## PRONUNCIATION

3.6

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

English 'k č t p' and 'g j d b' differ mainly in that one set is usually aspirated and the other never. For some speakers 'g j d b' are voiced. For others, they are not. For the latter, the major distinguishing features are the lack of aspiration and the weaker pronunciation. Even when English 'g j d b' are voiced, they are usually weakly voiced. We tend to start weak voicing in the middle of the first 'b' in 'bob' and to drop the voicing gradually during the second 'b'.

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

/golī (ਗੋਲੀ) gāk (ਗਾਕ) gop (ਗੋਪ) gārā (ਗਾਰਾ) gil (ਗਿਲ) gād (ਗਾਂਦ)  
gerī (ਗੇਰੀ) gorī (ਗੋਰੀ) gād (ਗਾਦ) jīd (ਜਿੰਦ) jor (ਜੋਰ) jālī (ਜਾਲੀ)

jél (ਜੇਲ੍ਹ) jas (ਜਸ) jūlā (ਜੂਲਾ) jok (ਜੋਕ) jis (ਜਿਸ) dūr (ਦੂਰ) din (ਦਿਨ) der (ਦੇਰ) dūsrā (ਦੂਸਰਾ) deg (ਦੇਗ) dāg (ਦਾਗ) dī (ਦੀ) dā (ਦਾ) dōrī (ਦੋਹਰੀ) bolī (ਬੋਲੀ) bokī (ਬੋਕੀ) bas (ਬਸ) ber (ਬੇਰ) beg (ਬੇਗ) bāg (ਬਾਗ) borī (ਬੋਰੀ) bārī (ਬਾਰੀ).

/sāg (ਸਾਗ) dāg (ਦਾਗ) rog (ਰੋਗ) kāg (ਕਾਗ) lāg (ਲਾਗ) nāg (ਨਾਗ) log (ਲੋਗ) níg (ਨਿਘ) ag (ਅਗ) soj (ਸੋਜ) moj (ਮੌਜ) rāj (ਰਾਜ) kój (ਕੋਝ) bāj (ਬਾਝ) sāj (ਸਾਝ) čaj (ਚਜ) kaj (ਕਜ) laj (ਲਜ) rīj (ਰਿਝ) kad (ਕਦ) sūd (ਸੂਦ) sād (ਸਾਧ) nīd (ਨੀਂਦ) rōd (ਰੋਂਦ) dōd (ਦੋਂਦ) čōd (ਚੋਂਦ) tad (ਤਦ) modī (ਮੋਦੀ) hōd (ਹੋਂਦ) lób (ਲੋਭ) sab (ਸਬ) rób (ਰੋਹਬ) čób (ਚੋਭ) lāb (ਲਾਭ) sāb (ਸਾਹਬ) jeb (ਜੇਬ) seb (ਸੇਬ) āb (ਅੰਬ)/

### 3.7

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

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

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

/gār (ਗਾਰ) kār (ਕਾਰ) jor (ਜੋਰ) čor (ਚੋਰ) dāl (ਦਾਲ) tāl (ਤਾਲ) bol (ਬੋਲ) pol (ਪੋਲ)

sāk (ਸਾਕ) sāg (ਸਾਗ) čor (ਚੋਰ) jor (ਜੋਰ) dād (ਦੰਦ) tād (ਤੰਦ) bīr (ਬੀਰ) pīr (ਪੀਰ)

čuk (ਚੁਕ) čug (ਚੁਗ) čam (ਚਮ) jam (ਜਮ) tār (ਤਾਰ) dār (ਦਾਰ) pok (ਪੋਕ) bok (ਬੋਕ)

gol (ਗੋਲ) kol (ਕੋਲ) jālī (ਜਾਲੀ) čālī (ਚਾਲੀ) kad (ਕਦ) kat (ਕਤ) pālī (ਪਾਲੀ) bālī (ਬਾਲੀ)

gol (ਗੋਲ) kol (ਕੋਲ) jūs (ਜੂਸ) čūs (ਚੂਸ) rat (ਰਤ) rad (ਰਦ) pār (ਪਾਰ) bār (ਬਾਰ)/

/gāl (ਗਾਹਲ) kāl (ਕਾਹਲ) čāl (ਚਾਹਲ) jāl (ਜਾਹਲ) dé (ਦੇਹ) té (ਤੇਹ) pó (ਪੋਹ) bójā (ਬੋਝਾ)  
kó (ਕੋਹ) gó (ਗੋਹ) čá (ਚਾਹ) já (ਜਾਹ) tírā (ਤੀਹਰਾ) dūrā (ਦੂਹਰਾ) bó (ਬੋਹ) pó (ਪੋਹ)/

### 3.8

There is no sound in Punjabi like the consonant ‘r’ in most English dialects. The letter r has, therefore, been free to be used for some Punjabi sound which has no close match in American English. This is a tongue-tip trill /r/ which you have been hearing from the very first dialogue. The closest English equivalent, sometimes called “rolled r,” is a special sound occasionally used in place of ‘r’ in singing or in answering the telephone (in ‘thr-r—ree) While closer than the normal English ‘r’ in ‘rub’ or ‘burr’, even this kind of “rolled r” is not an entirely satisfactory equivalent for Punjabi /r/.

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

<b>Gurmukhi</b>	<b>I.P.A</b>	<b>Gurmukhi</b>	<b>I.P.A</b>	<b>Gurmukhi</b>	<b>I.P.A</b>
ਰਾਤ	rāt	ਤਾਹਰੁ	tārū	ਤਾਰ	tār
ਰੋਕ	rok	ਤਾਰੀ	tārī	ਚਾਰ	čār
ਰਤ	rat	ਮੋਰੀ	morī	ਕਾਹਰ	kār
ਰਾਹ	rā	ਲਾਰੀ	lārī	ਆਹਰ	ār
ਰੋਹ	ró	ਕਾਹਰੀ	kārī	ਮੋਹਰ	mór
ਰੀਸ	rīs	ਸਾਰੀ	sārī	ਕਰ	kar

### 3.9

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

that you forget that there are real and significant differences between *all* Punjabi sounds and any similar English sounds.

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

Transcriptions in the English alphabet can be misleading if you forget one thing: They are *not* an attempt to show the pronunciation of Punjabi sentences in English terms. Use them only to remind you of what you have heard. Get the proper pronunciation by listening to your instructor and imitating him. Do not attempt to guess at it from transcription until all features of Punjabi pronunciation have become thoroughly familiar and you are already able to speak accurately and fluently.

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

## PATTERN PRACTICE

3.10

Gurmukhi	I.P.A	English
ਓਹ ਕਾਲਿਜ ਗਿਆ ਏ।	ó kālīj giā e.	He has gone to the college.
ਓਹ ਸ਼ਹਿਰ ਗਿਆ ਏ।	ó šér giā e.	He has gone to the city.
ਓਹ ਏਧਰ ਗਿਆ ਏ।	ó édar giā e.	He has gone this way.
ਓਹ ਅੰਦਰ ਗਿਆ ਏ।	ó ādar giā e.	He has gone inside.

3.11

ਓਹ ਕਾਲਿਜ ਗਿਆ ਏ?	ó kālīj giā e ?	Has he gone to the college?
ਸੋਹਣ ਕਾਲਿਜ ਗਿਆ ਏ?	són kālīj giā e?	Has Sohan gone to the college?
ਸੋਹਣ ਅੰਦਰ ਗਿਆ ਏ?	són ādar giā e?	Has Sohan gone inside?

3.12

ਏਧਰ ਆ ਜਾਓ।	édar ā jāo.	Come here, please.
ਅੰਦਰ ਆ ਜਾਓ।	ādar ā jāo.	Come in, please.
ਬਾਹਰ ਆ ਜਾਓ।	bār ā jāo.	Come outside, please.

3.13

ਸੋਹਣ ਏਧਰ ਆਇਆ?	són édar āiā?	Did Sohan come here?
ਓਹ ਏਧਰ ਆਇਆ?	ó édar āiā?	Did he come here?
ਓਹ ਅੰਦਰ ਆਇਆ?	ó ādar āiā?	Did he come inside?

3.14

ਅਮਰੀਕਾ ਤੋਂ ਆਇਆਂ।	amrīkā tō āiā.	I am from America.
ਪੰਜਾਬ ਤੋਂ ਆਇਆਂ।	pājāb tō āiā.	I am from Punjab.
ਦਿੱਲੀ ਤੋਂ ਆਇਆਂ।	dillī tō āiā.	I am from Delhi.

3.15

ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ।	amrīkā tō āe ne.	He is from America.
ਪੰਜਾਬ ਤੋਂ ਆਏ ਨੇ।	pājāb tō āe ne.	He is from Punjab.
ਪਾਕਿਸਤਾਨ ਤੋਂ ਆਏ ਨੇ।	pākistān tō āe ne.	He is from Pakistan.

3.16

ਆਓ, ਸ਼ਹਿਰ ਚੱਲੀਏ।	āo, š́er čallīe.	Let's go to the city.
ਆਓ, ਅੰਦਰ ਚੱਲੀਏ।	āo, ādar čallīe.	Let's go inside.
ਆਓ, ਬਾਹਰ ਚੱਲੀਏ।	āo, bār čallīe.	Let's go outside.

3.17 The only difference between the patterns of 3.10 and 3.11 is in the intonation. Listen to this carefully as your instructor pronounces these sentences, and practice the intonation thoroughly.

## LESSON FOUR

### DIALOGUES

#### Dialogues in Gurmukhi

- 4.1 ਮੋਹਣ ਸਿੰਘ ਆਓ ਜੀ, ਏਥੇ ਆ ਜਾਓ ।  
ਖਾਣੇ ਨਾਲ ਚਾਹ ਪੀਓਗੇ ?  
ਜਾਨ ਜੀ ।  
ਮੋਹਣ ਸਿੰਘ ਫੁਲਕਾ ਹੋਰ ਲਓਗੇ ?  
ਜਾਨ ਜੀ ਬਸ ।  
ਮੋਹਣ ਸਿੰਘ ਸਬਜ਼ੀ ?  
ਜਾਨ ਹਾਂ, ਕੁਝ ।  
ਮੋਹਣ ਸਿੰਘ ਮੇਥੀ ਕਿ ਗੋਭੀ ?  
ਜਾਨ ਮੇਥੀ ।
- 4.2 ਰਾਮ ਲਾਲ ਖਾਣਾ ਖਾਓਗੇ ?  
ਜਾਨ ਨਹੀਂ ਜੀ ।  
ਖਾ ਕੇ ਆਇਆਂ ।  
ਰਾਮ ਲਾਲ ਚਾਹ ਤੇ ਪੀਓਗੇ ?  
ਜਾਨ ਅੱਛਾ ।
- 4.3 ਮਿਰਜ਼ਾ ਆਓ, ਖਾਣਾ ਤਿਆਰ ਏ ।  
ਸਾਗ ਲਓਗੇ ਨਾ ?  
ਜਾਨ ਹਾਂ ਜੀ ।  
ਮਿਰਜ਼ਾ ਇਹ ਮਾਂਹ ਦੀ ਦਾਲ ਏ ।  
ਜਾਨ ਅੱਛਾ, ਕੁਝ ਦੇ ਦਿਓ ।  
ਮਿਰਜ਼ਾ ਮਾਸ ਵੀ ਲਓ ।  
ਮਿਰਜ਼ਾ ਮਿਰਚਾਂ ਬਹੁਤ ਨਹੀਂ ।  
ਜਾਨ ਅੱਛਾ ।
- 4.4 ਸੰਤੋਖ ਸਿੰਘ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
ਜਾਨ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
ਸੰਤੋਖ ਸਿੰਘ ਇਹ ਮੇਰਾ ਕਾਕਾ ਏ, ਹਰਦਿਆਲ ।  
ਖਾਲਸਾ ਸਕੂਲੇ ਜਾਂਦਾ ਏ ।

	ਇਹਨਾਂ ਨੂੰ ਮਿਲੋ ।
	ਇਹ ਮੇਰੇ ਦੋਸਤ ਨੇ, ਜਾਨ ਸਮਿਥ ।
	ਅਮਰੀਕਾ ਤੋਂ ਆਏ ਨੇ ।
ਜਾਨ	ਕਿਸ ਕਲਾਸ ਵਿਚ ?
ਹਰਦਿਆਲ	ਛੇਵੀਂ ਵਿਚ ।
ਜਾਨ	ਸਕੂਲ ਕਿੰਨੀ ਦੂਰ ਏ ?
ਹਰਦਿਆਲ	ਤਿੰਨ ਮੀਲ ।
ਜਾਨ	ਕਿਵੇਂ ਜਾਈਦਾ ?
ਹਰਦਿਆਲ	ਸਾਈਕਲ ਤੇ ।

### Transcription of Above Dialogues

- |     |             |                         |
|-----|-------------|-------------------------|
| 4.1 | món sǐg     | āo jī, ethe ā jāo.      |
|     | jǎn         | khāṇe nāl čǎ pīoge?     |
|     | món sǐg     | jī.                     |
|     | jǎn         | phulkā hor loge?        |
|     | món sǐg     | jī bas.                 |
|     | jǎn         | sabzī?                  |
|     | món sǐg     | hǎ kúj.                 |
|     | jǎn         | methī ki góbī?          |
|     | jǎn         | methī.                  |
| 4.2 | rām lāl     | khāṇā khāoge?           |
|     | jǎn         | naǐ jī.                 |
|     | rām lāl     | khā ke āiǎ.             |
|     | jǎn         | čǎ te pīoge?            |
|     | jǎn         | aččhā.                  |
| 4.3 | mirzā       | āo, khāṇā tiār e.       |
|     | jǎn         | sāg loge nā?            |
|     | mirzā       | hǎ jī.                  |
|     | jǎn         | é mǎ dī dāl e.          |
|     | mirzā       | aččhā, kúj de dio.      |
|     | jǎn         | mās wī lo.              |
|     | mirzā       | mirčǎ bót naǐ.          |
|     | jǎn         | aččhā jī.               |
| 4.4 | santokh sǐg | sat sirī akāl.          |
|     | jǎn         | sat sirī akāl.          |
|     | santokh sǐg | é merā kākā e, hardiāl. |
|     |             | khālsā sakūle jādā e.   |
|     |             | énǎ nū milo.            |

	é mere dost ne, ján samith.
	amrikā tō āe ne.
jān	kis kalās wič?
hardiāl	čewĩ wič.
jān	sekūl kinnī dūr e?
hardiāl	tin mīl.
jān	kiwē jāidā?
hardiāl	sāikal te.

### Translation of Above Dialogues

- |     |               |   |
|-----|---------------|---|
| 4.1 | Mohan Singh   | Come in, Come here.<br>Will you have tea with your dinner ?   |
|     | John          | Yes, please.  |
|     | Mohan Singh   | Will you have another /phulkā/ ?  |
|     | John          | No, thanks.   |
|     | Mohan Singh   | Vegetables?   |
|     | John          | Yes, a little.  |
|     | Mohan Singh   | /methī/ or cauliflower?   |
|     | John          | /methī/.  |
| 4.2 | Ram Lal       | Will you have dinner?   |
|     | John          | No, thank you.<br>I have just eaten.  |
|     | Ram Lal       | You will have tea, of course?   |
|     | John          | Yes.  |
| 4.3 | Mirza         | Come, dinner is ready.<br>Will you have some /sāg/ ?  |
|     | John          | Yes, indeed.  |
|     | Mirza         | This is mā dī dāl.  |
|     | John          | Fine give me a little.  |
|     | Mirza         | Have some meat, too.<br>There isn't much chilli.  |
|     | John          | All right, thank you.   |
| 4.4 | Santokh Singh | sat sirī akāl.  |
|     | John          | sat sirī akāl.  |
|     | Santokh Singh | This is my son, Hardial.<br>He goes to the Khalsa School.<br>I would like you to meet him.<br>This is my friend, John Smith.<br>He is from America. |
|     | John          | What class are you in?  |

Hardial	Sixth.
John	How far is the school?
Hardial	Three miles.
John	How do you go?
Hardial	By cycle.

## USAGE NOTES

- 4.5 In 4.4 note the contrast between *é merā kākā e*, *hardiāl*. and the polite form *é mere dost ne, jān samith*.
- 4.6 The staple food in most Punjabi families is some kind of bread. *phulkā* is neither the most ordinary nor the fanciest. With this is usually served some kind of vegetable, collectively, *sabzī*. There are many kinds. Some like *góbī* ‘cauliflower’ are familiar in America, though often prepared somewhat differently. Others like *methi*, a kind of greens, are not known in the West. *sāg* is another vegetable preparation unknown to Americans. Some kind of legume preparation is also commonly served. These are generally known as *dāl*. There are many kinds, most of them common English names. *mā dī dāl* is one kind. Meat, *mās*, is eaten only occasionally, but of course more often when there is company.

## PRONUNCIATION

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

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

The difference between *k č t p* and *kh čh th ph* very frequently distinguishes words in Punjabi, and must therefore be carefully observed and maintained. The following are a few such pairs of words. Listen to your instructor pronounce them. After a

bit of such listening practice, he will give you various words from this list to identify as aspirated or unaspirated.

pal (ਪਲ) phal (ਫਲ) tāl (ਤਾਲ) thāl (ਥਾਲ) kat (ਕਤ) khat (ਖਤ)  
 pol (ਪੋਲ) khol (ਖੋਲ) tak (ਤਕ) thak (ਥਕ) kār (ਕਾਰ) khār (ਖਾਰ)  
 pīs (ਪੀਸ) phīs (ਫੀਸ) sat (ਸਤ) sath (ਸਥ) lak (ਲਕ) lakh (ਲਖ)  
 lep (ਲੇਪ) leph (ਲੇਫ) mit (ਮਿਤ) mith (ਮਿਥ) suk (ਸੁਕ) sukh (ਸੁਖ)

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

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

parī (ਪਰੀ) pol (ਪੋਲ) phir (ਫਿਰ) pī (ਪੀਹ) phītā (ਫੀਤਾ) khāl (ਖਾਲ)  
 pó (ਪੋਹ) phé (ਫੇਹ) pāp (ਪਾਪ) phāl (ਫਾਲ) pītā (ਪੀਤਾ) potā (ਪੋਤਾ)  
 tārī (ਤਾਰੀ) thap (ਥਪ) tol (ਤੋਲ) tīrā (ਤੀਹਰਾ) thuk (ਥੁਕ) thā (ਥਾਂ)  
 pat (ਪਤ) topā (ਤੋਪਾ) tīk (ਤੀਕ) tāj (ਤਾਜ) tor (ਤੋਰ) tā (ਤਾਂ)  
 kam (ਕਮ) kādā (ਕਾਹਦਾ) khālī (ਖਾਲੀ) kó (ਕੋਹ) kītā (ਕੀਤਾ) khatam  
 (ਖਤਮ)  
 khā (ਖਾਹ) khol (ਖੋਲ) kol (ਕੋਲ) kār (ਕਾਰ) khabar (ਖਬਰ) khól (ਖੋਲ੍ਹ)  
 čūp (ਚੂਪ) pāp (ਪਾਪ) rūp (ਰੂਪ) nephā (ਨੇਫਾ) nāpī (ਨਾਪੀ) topā (ਤੋਪਾ)  
 haphiā (ਹਫਿਆ) kaprā (ਕਪੜਾ) kulphī (ਕੁਲਫੀ) jāpiā (ਜਾਪਿਆ) nepre  
 (ਨੇਪਰੇ) dīpā (ਦੀਪਾ)  
 hit (ਹਿਤ) sāthō (ਸਾਥੋ) jā (ਜਾਤ) sat (ਸਤ) jīto (ਜੀਤੋ) ethe (ਏਥੇ)  
 rāt (ਰਾਤ) sītā (ਸੀਤਾ) othō (ਓਥੋ) tetī (ਤੇਤੀ) bót (ਬਹੁਤ) jit (ਜਿਤ)  
 ik (ਇਕ) wakh (ਵਖ) lekh (ਲੇਖ) dukh (ਦੁਖ) jok (ਜੋਕ) sāk (ਸਾਕ)  
 ākhar (ਆਖਰ) kālakh (ਕਾਲਖ) čīk (ਚੀਕ) sukna (ਸੁਕਨਾ) sakdā (ਸਕਦਾ)  
 čukā (ਚੁਕਾ)  
 čār (ਚਾਰ) čhe (ਛੇ) čāwī (ਚੜੀ) čūp (ਚੂਪ) čhawī (ਛਵੀ) čhil (ਛਿਲ)  
 čar (ਚਰ) čo (ਚੋ) čhip (ਛਿਪ) čhin (ਛਿਨ) čīk (ਚੀਕ) čug (ਚੁਗ)  
 kūč (ਕੂਚ) bač (ਬਚ) wičh (ਵਿਛ) boč (ਬੋਚ) jāč (ਜਾਚ) sač (ਸਚ)  
 nāčā (ਨਾਚਾ) hočhī (ਹੋਛੀ) sočīā (ਸੋਚਿਆ) bāčhā (ਬਾਛਾਂ) pačīā (ਪਚਿਆ)  
 račīā (ਰਚਿਆ)

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

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

This is exactly comparable to the situation in English that we have noted. English ‘pin’ and ‘spin’ have two very different sounds. Yet any normal American will think of them as one : ‘p’. This is because, when initial in a word, only ph-like sounds occur. If you examine all the other places in English words, you will find that in each place only one type of ‘p’ occurs. Thus, there cannot be a pair of words in English differentiated only by the fact that one has a ph-like sound and the other a p-like sound. Nothing forces the average American to learn to hear the difference, and he is therefore completely confident that the ‘p’ in ‘pin’ and the ‘p’ in ‘spin’ are exactly the same. Indeed, he tends to think it quite ridiculous to raise the question at all. In a sense he is right : the two sounds are functionally exactly equivalent in English, they are both ‘p’, and that is what really matters.

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

Punjabi is to sound right and sometimes simply if we are to be understood at all.

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

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

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

- 4.10 In Punjabi, vowels may be either nasalized or non-nasalized. There are many pairs of words where this is the only distinguishing factor. The following will illustrate. First listen to your instructor's pronunciation. Later carefully imitate until you can make the difference easily and accurately.

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਲਾ	lā	ਲਾਂ	lā̃
ਜਾ	jā	ਜਾਂ	jā̃
ਵਾਸ	wās	ਵਾਂਸ	wā̃s
ਹੈ	he	ਹੈਂ	hē̃
ਤਾ	tā	ਤਾਂ	tā̃

ਕਾ	kā	ਕਾਂ	kā̃
ਸੌ	so	ਸੌਂ	sō̃
ਲੁ	lū	ਲੁਂ	lū̃

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

torī (ਤੋਰੀ) lokī (ਲੋਕੀ) tolā (ਤੋਲਾ) nītī (ਨੀਤੀ) jītā̃ (ਜੀਤਾਂ) sītā (ਸੀਤਾ)  
 pīte (ਪੀਤੇ) nītā̃ (ਨੀਤਾਂ) édrō (ਏਧਰੋ) rō (ਰੋ) rū (ਰੂ) jāī (ਜਾਈ)  
 lā (ਲਾ) bārō (ਬਾਰੋ) sāthō (ਸਾਥੋ) pūrā (ਪੂਰਾ) dūrā (ਦੂਰਾ) cālī (ਚਾਲੀ)  
 tī (ਤੀਹ) tī̃ (ਤੀਹ) raī (ਰਹੀ) raī̃ (ਰਹੀ) sūtī (ਸੂਤੀ) laī̃ (ਲਹੀ)  
 juttī (ਜੁੱਤੀ) juttī̃ (ਜੁੱਤੀ) hālī (ਹਾਲੀ) hālī̃ (ਹਾਲੀ) terā (ਤੇਰਾ) terā̃ (ਤੇਰਾਂ)

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
4..11	ਸਬਜ਼ੀ ਹੋਰ ਲਓਗੇ?	sabzī hor loge?	Will you have more vegetables?
	ਚਾਹ ਹੋਰ ਲਓਗੇ?	čā hor loge ?	Will you have more tea?
	ਦੁੱਧ ਹੋਰ ਲਓਗੇ?	dúd hor loge?	Will you have more milk?
4.12	ਚਾਹ ਕਿ ਦੁੱਧ?	čā ki dúd ?	Tea or milk?
	ਚਾਹ ਕਿ ਕਾਫੀ?	čā ki kāfī?	Tea or coffee?
	ਗੋਭੀ ਕਿ ਮੇਥੀ?	góbī ki methī?	Cauliflower or methi?
4.13	ਖਾ ਕੇ ਆਇਆਂ।	khā ke āiā̃	I have eaten.
	ਪੀ ਕੇ ਆਇਆਂ।	pī ke āiā̃	I have drunk.
	ਤੁਰ ਕੇ ਆਇਆਂ।	tur ke āiā̃	I came on foot.
4.14	ਚਾਹ ਤੇ ਪੀਓਗੇ?	čā te pīoge?	You will have tea, of course?
	ਦੁੱਧ ਤੇ ਪੀਓਗੇ?	dúd te pīoge?	You will have milk, of course?
	ਖਾਣਾ ਤੇ ਖਾਓਗੇ?	khāṇā te khāoge?	You will have dinner, of course?
4.15	ਮਿਰਚਾਂ ਬਹੁਤ ਨਹੀਂ।	mircā bót naī̃.	Not much chilli.
	ਗਰਮੀ ਬਹੁਤ ਨਹੀਂ।	garmī bót naī̃.	It's not very hot.

	ਦੁੱਧ ਬਹੁਤ ਨਹੀਂ।	dúd bót naí.	There's not much milk.
4.16	ਖਾਲਸਾ ਕਾਲਿਜ ਜਾਂਦਾ ਏ।	khālsā kālij jā́dā e.	He goes to Khalsa College.
	ਸਕੂਲੇ ਜਾਂਦਾ ਏ।	sakūle jā́dā e.	He goes to school.
	ਬਾਹਰ ਜਾਂਦਾ ਏ।	bār jā́dā e.	He goes outside.
4.17	ਬਾਜ਼ਾਰ ਜਾਂਦੀ ਏ।	bāzār jā́dī e.	She goes to bazar.
	ਸਕੂਲੇ ਜਾਂਦੀ ਏ।	sakūle jā́dī e.	She goes to school.
	ਸ਼ਹਿਰ ਜਾਂਦੀ ਏ।	šér jā́dī e.	She goes to the city.

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

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

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

## LESSON FIVE

### DIALOGUES

#### Dialogues in Gurmukhi

- 5.1 ਗਾਹਕ ਨਮਸਤੇ।  
ਦੁਕਾਨਦਾਰ ਨਮਸਤੇ ਜੀ।  
ਆਓ ਜੀ, ਕੀ ਚਾਹੀਦਾ ?  
ਗਾਹਕ ਕੁਝ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ।  
ਕਿਵੇਂ ਦਿੱਤੇ ਨੇ ?  
ਦੁਕਾਨਦਾਰ ਬਹੁਤ ਸਸਤੇ ਨੇ ਜੀ।  
ਚਾਲੀ ਰੁਪੈ ਦਰਜਨ।  
ਗਾਹਕ ਨਹੀਂ, ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ।  
ਦੁਕਾਨਦਾਰ ਚਲੋ, ਤੁਸੀਂ ਤੀਹ ਦੇ ਦਿਓ।  
ਗਾਹਕ ਅੱਛਾ।
- 5.2 ਗਾਹਕ ਤਾਜ਼ੇ ਅੰਬ ਹੈ ਨੇ ਜੀ ?  
ਦੁਕਾਨਦਾਰ ਜੀ ਹਾਂ, ਅੱਜ ਈ ਆਏ ਨੇ।  
ਆਹ ਸੰਧੂਰੀ ਨੇ,  
ਬਹੁਤ ਅੱਛੇ।  
ਗਾਹਕ ਕਿਵੇਂ ਲਾਏ ਨੇ ?  
ਦੁਕਾਨਦਾਰ ਪੰਜਾਹ ਰੁਪੈ ਕਿੱਲੇ।  
ਗਾਹਕ ਮੈਂ ਤੇ ਚਾਲੀ ਰੁਪੈ ਦਿਆਂਗਾ  
ਕਲ੍ਹ ਏਨੇ ਤੋਂ ਲਏ ਸੀ।  
ਦੁਕਾਨਦਾਰ ਅੱਛਾ ਜੀ, ਆਪ ਦੀ ਮਰਜ਼ੀ।  
ਆਹ ਲਓ।
- 5.3 ਗਾਹਕ ਅੰਧ ਕੇਲੇ ਵਿਖਾਇਓ।  
ਦੁਕਾਨਦਾਰ ਆਹ ਲਓ, ਬਹੁਤ ਚੰਗੇ ਨੇ।  
ਗਾਹਕ ਕਿਵੇਂ ਦਿੱਤੇ ?  
ਦੁਕਾਨਦਾਰ ਸੱਠ ਰੁਪੈ ਦਰਜਨ।  
ਗਾਹਕ ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ।

ਦੁਕਾਨਦਾਰ	ਮੈਂ ਤੇ ਚਾਲੀ ਰੁਪਏ ਦਿਆਂਗਾ।
ਗਾਹਕ	ਚਲੋ ਜੀ, ਪੰਜਾਹ ਸਹੀ।
ਦੁਕਾਨਦਾਰ	ਸੰਤਾਲੀ ਲਓਗੇ ?
	ਅੱਛਾ।

### Transcription of Above Dialogues

- |     |          |                        |
|-----|----------|------------------------|
| 5.1 | gāk      | namaste.               |
|     | dukāndār | namaste jī.            |
|     |          | āo jī, kī čāīdā ?      |
|     | gāk      | kúj sātre čāīde ne.    |
|     |          | kiwē ditte ne ?        |
|     | dukāndār | bót saste ne jī.       |
|     |          | čālī rupe darjan.      |
|     | gāk      | naī, é te bót mége ne. |
|     | dukāndār | čalo, tūsī tí de dio.  |
|     | gāk      | aččhā.                 |
| 5.2 | gāk      | tāze āb he ne jī ?     |
|     | dukāndār | jī hā, aj ī āe ne.     |
|     |          | ā sādūrī ne, bót ačče. |
|     | gāk      | kiwē lāe ne ?          |
|     | dukāndār | pājā rupe killo.       |
|     | gāk      | mē te čālī rupe diāgā. |
|     |          | kāl ene tō lae sī.     |
|     | dukāndār | aččhā jī, āp dī marzī. |
|     |          | ā lo.                  |
| 5.3 | gāk      | ó kele wakhāio.        |
|     | dukāndār | ā lo, bót čāge ne.     |
|     | gāk      | kiwē ditte ?           |
|     | dukāndār | sāṭh rupe darjan.      |
|     | gāk      | é te bót mége ne.      |
|     |          | mē te čālī rupe diāgā. |
|     | dukāndār | čalo jī, pājā sai.     |
|     | gāk      | sātālī loge ?          |
|     | dukāndār | aččhā.                 |

## Translation of Above Dialogues

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

## USAGE NOTES

- 5.4 In Punjab, shops are generally small and specialized. These three dialogues deal with fruit shops. Ordinarily vegetables will be sold in different shops. Moreover, it is quite usual to have a number of fruit shops together. The vegetables shops will also be together at another

place, perhaps not far away. Grain merchants may be on another street. Some fruit sellers will be in regular shops. Others will be in stalls in the fruit market, a large building usually put up and maintained by the city. A few will simply do business from the street or sidewalk.

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

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

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

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

## PRONUNCIATION

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

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

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

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਸਦੀ	sadī	ਸੱਦੀ	saddī	ਕਮਾ	kamā
ਕੰਮੀ	kammī	ਕੱਚਾ	kaččā	ਬੱਧਾ	báddā
ਚੁਕਿਆ	čukiā	ਚੁੱਕਿਆ	čukkiā	ਕੂਚਾ	kūčā
ਬੱਝਾ	bájjā	ਲੱਭੀ	lábbī	ਕੱਸੀ	kassī
ਬਾਕੀ	bākī	ਬੱਕੀ	bakkī	ਵਾਧੂ	wádū
ਜਤੀ	jatī	ਜੁੱਤੀ	juttī	ਬਜਾ	bajā
ਚਾਬੀ	čābī	ਚੱਬੀ	čabbī	ਲੋਭੀ	lóbī
ਲੇਪੀ	lepī	ਲੱਪੀ	lappī	ਕਸੀ	kasī
ਨਾਚੀ	nāčī	ਨੱਚੀ	naččī	ਕੁਲੀ	kulī
ਕੁੱਲੀ	kullī				

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

/kɛ (ਕੈ) jɛ (ਜੈ) lɛ (ਲਹਿ) lɛ (ਲੈ) rɛ (ਰਹਿ) kɛ (ਕਹਿ)  
 sɛ (ਸੈ) nɛr (ਨਹਿਰ) lɛr (ਲਹਿਰ) tɛr (ਤੈਰ) ʃɛr (ਸ਼ਹਿਰ) mɛrā (ਮਹਿਰਾ)  
 pɛrā (ਪਹਿਰਾ) pɛsā (ਪੈਸਾ) pɛlī (ਪਹਿਲੀ) pɛd (ਪੈਦ) bɛde (ਬਹਿੰਦੇ) wɛrī (ਵੈਰੀ)/  
 kó (ਕਹੁ) jó (ਜੋ) ló (ਲਹੁ) čó (ਚੋ) no (ਨੋ) ró (ਰਹੁ)  
 kor (ਕੌਰ) pór (ਪਹੁਰ) tor (ਤੌਰ) čor (ਚੌਰ) dor (ਦੌਰ) mórī (ਮਹੁਰੀ)  
 bót (ਬਹੁਤ) gól (ਗੌਲ) don (ਦੌਨ) čodā (ਚੌਦਾਂ) taró (ਤੌਰ) don (ਦੌਨ)  
 lɛ (ਲੈ) hɛ (ਹੈ) sǒ (ਸਹੁ) gǒ (ਗੌ) sǒ (ਸੌ) jǒ (ਜੌ)

### PATTERN PRACTICE

- |      | (Gurmukhi)   | (I.P.A)   | (English)  |
|------|--|---|--|
| 5.8  | ਇਕ ਸੰਤਰਾ ਚਾਹੀਦਾ ਏ।<br>ਇਕ ਅੰਬ ਚਾਹੀਦਾ ਏ।<br>ਇਕ ਕੇਲਾ ਚਾਹੀਦਾ ਏ।                            | ik sãtrā čãidā e.<br>ik āb čãidā e.<br>ik kelā čãidā e.                             | I want one orange.<br>I want one mango.<br>I want one banana.                              |
| 5.9  | ਕੁਝ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ।<br>ਕੁਝ ਅੰਬ ਚਾਹੀਦੇ ਨੇ।<br>ਕੁਝ ਕੇਲੇ ਚਾਹੀਦੇ ਨੇ।<br>ਕੁਝ ਫਲ ਚਾਹੀਦੇ ਨੇ। | kúj sãtre čãide ne.<br>kúj āb čãide ne.<br>kúj kele čãide ne.<br>kúj phal čãide ne. | I want some oranges.<br>I want some mangoes.<br>I want some bananas.<br>I want some fruit. |
| 5.10 | ਚਾਲੀ ਰੁਪੈ ਦਰਜਨ।<br>ਸਵਾ ਤੀਹ ਰੁਪੈ ਦਰਜਨ।<br>ਸਠ ਰੁਪੈ ਕਿੱਲੋ।                                | čālī rupe darjan.<br>sawā tī rupe darjan.<br>saṭh rupe killo.                       | Forty rupees a dozen.<br>Thirty and a quarter<br>rupees a dozen.<br>Sixty rupees a kilo.   |
| 5.11 | ਓਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ।<br>ਏ ਤੇ ਬਹੁਤ ਸਸਤੇ ਨੇ।  | ó te bót měge ne.<br>é te bót saste ne.   | Those are really too<br>expensive.<br>These are very cheap.                                |
| 5.12 | ਮੈਂ ਤੇ ਚਾਲੀ ਰੁਪੈ ਦਿਆਂਗਾ।   | mẽ te čālī rupe<br>diãgā.   | I will give only forty<br>rupees.  |

ਮੈਂ ਤੇ ਸੱਤਰ ਰੁਪੈ ਦਿਆਂਗਾ	mẽ te sattar rupe diãgã.	I will give only seventy rupees.
ਮੈਂ ਤੇ ਵੀਹ ਰੁਪੈ ਦਿਆਂਗਾ।	mẽ te wí rupe diãgã.	I will give only twenty rupees.
ਮੈਂ ਤੇ ਤੀਹ ਰੁਪੈ ਦਿਆਂਗਾ।	mẽ te tí rupe diãgã.	I will give only thirty rupees.

5.13 ਮੈਂ ਤੇ ਤੀਹ ਰੁਪੈ ਦਿਆਂਗੀ।	mẽ te tí rupe diãgī.	I will give only thirty rupees.
ਮੈਂ ਤੇ ਚਾਲੀ ਰੁਪੈ ਦਿਆਂਗੀ।	mẽ te čālī rupe diãgī.	I will give only forty rupees.
ਮੈਂ ਤੇ ਸਵਾ ਵੀਹ ਰੁਪੈ ਦਿਆਂਗੀ।	mẽ te sawā wí rupe diãgī.	I will give only twenty and a quarter rupees.

5.14 Patterns 5.11, 5.12 and 5.13 all contain /te/. All of them to be used only when these sentences are set off against some other statement. Compare /bót saste ne jī./ and naĩ, é te bót mēge ne./ in dialogue 5.1. Practice these same patterns with /te/ omitted.

5.15 Pattern 5.12 would be used by a male speaker. Pattern 5.13 would be used by a female speaker. The two are otherwise exactly identical.

## LESSON SIX

### DIALOGUES

#### Dialogues in Gurmukhi

- 6.1 ਗਾਹਕ ਨਮਸਤੇ ।  
ਹਲਵਾਈ ਨਮਸਤੇ ਜੀ ।  
ਆਓ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?  
ਗਾਹਕ ਜਲੇਬੀਆਂ ਕਿਵੇਂ ਨੇ ?  
ਹਲਵਾਈ ਚਾਲੀ ਰੁਪੈ ਕਿੱਲੋ ।  
ਗਾਹਕ ਤੇ ਬਰਫੀ ?  
ਹਲਵਾਈ ਸੱਤਰ ਰੁਪੈ ।  
ਗਾਹਕ ਜਲੇਬੀਆਂ ਤਾਜ਼ੀਆਂ ਨੇ ?  
ਹਲਵਾਈ ਜੀ, ਹੁਣੇ ਕੱਢੀਆਂ ਨੇ ।  
ਗਾਹਕ ਅੱਛਾ, ਇਕ ਕਿੱਲੋ ਦਿਓ ।  
ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਓ ।  
ਹਲਵਾਈ ਅੱਛਾ ਜੀ ।
- 6.2 ਗਾਹਕ ਆਹ ਲੱਭੂ ਚੰਗੇ ਨੇ ?  
ਹਲਵਾਈ ਜੀ, ਕਲ੍ਹ ਬਣਾਏ ਸਨ ।  
ਕਲਾਕੰਦ ਵੀ ਤਾਜ਼ੀ ਏ ।  
ਗਾਹਕ ਕਿਵੇਂ ਏ ?  
ਹਲਵਾਈ ਸੱਠ ਰੁਪੈ ਕਿੱਲੋ ।  
ਗਾਹਕ ਇਹ ਤੇ ਬਹੁਤ ਮਹਿੰਗੀ ਏ ।  
ਹਲਵਾਈ ਦੁੱਧ ਬਹੁਤ ਮਹਿੰਗਾ ਏ ਜੀ ।  
ਗਾਹਕ ਨਹੀਂ, ਪੌਣੇ ਸੱਠ ਲੈ ਲਓ ।  
ਹਲਵਾਈ ਅੱਛਾ, ਜਿਵੇਂ ਆਪ ਦੀ ਮਰਜ਼ੀ ।
- 6.3 ਸੁਰਿੰਦਰ ਮਠਿਆਈ ਵੀ ਲਓ ਨਾ ।  
ਜਾਨ ਅੱਛਾ ।



jān	asī āp baṇāiā e.
surīdar	bót miṭṭhā e.
	te é maṭṭhīā ne.
	namak wālīā ne.
jān	é ṭhīk ne.
surīdar	pānī loḡe ?
	bót ṭhāḍā e.
jān	jī.

### Translation of Above Dialogues

6.1	Customer	/namaste/.
	Confectioner	/namaste/, sir.
		Yes sir, what do you want ?
	Customer	How much are the /jalebīā/ ?
	Confectioner	Forty rupees kilo.
	Customer	And the /barfī/ ?
	Confectioner	Seventy rupees.
	Customer	Are the /jalebīā/ fresh ?
	Confectioner	Yes, I just prepared these.
	Customer	Fine. Give me a kilo.
		Put in the basket.
	Confectioner	Yes sir.
6.2	Customer	Are these /laḍḍū/ good ?
	Confectioner	Yes, they were made yesterday.
		The /kalākād/ is also fresh.
	Customer	How much is it ?
	Confectioner	Sixty rupees a kilo.
	Customer	That's too much.
	Confectioner	The milk is very high, sir.
	Customer	No, I'll give fifty nine and three-quarters.
	Confectioner	O.K., just as you please.
6.3	Surindar	Have some sweets also.
	John	Thanks.
	Surindar	This is /peṭhā/.
		We made it ourselves.
	John	It is very sweet.
	Surindar	And these are /maṭṭhīā/.
		They are very salty.

John	They are very good.
Surindar	Will you have some water?
	It is very cold.
John	Yes, thank you.

### USAGE NOTES

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

### PRONUNCIATION

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

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

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

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਮੋਤੀ	motī	ਮੋਟੀ	moṭī	ਮੋਦੀ	modī
ਮੋਢੀ	móḍī	ਮੋਠੀ	monī	ਮੋਹਣੀ	móṇī

ਸੀਤੀ	sītī	ਸੀਟੀ	sīṭī	ਸਾਦੀ	sādī
ਸਾਡੀ	sāḍī	ਸੋਨਾ	sonā	ਸੋਹਣੀ	soṇī
ਪਤਾ	patā	ਪਟਾ	paṭā	ਪਦਾ	padā
ਪੀੜ੍ਹਾ	pīḍhā	ਚਨਾ	čanā	ਪਣਾ	paṇā
ਕੀਤੀ	kītī	ਕੱਟੀ	kaṭṭī	ਕੀਹਦਾ	kīdā
ਕਾਢਾ	kāḍā	ਕਾਨਾ	kānā	ਕਾਣਾ	kāṇā
ਜਤ	jat	ਜਟ	jaṭ	ਜਦ	jad
ਜੇਡੀ	jeḍī	ਜਾਨੀ	jānī	ਜਾਣੀ	jāṇī
ਬਹੁਤਾ	bōṭā	ਬਟੂਆ	baṭūā	ਬੰਦੀ	bāḍī
ਬੰਡੀ	bāḍī	ਬਾਨੀ	bānī	ਬਾਣੀ	bāṇī
ਲਤ	lat	ਲਟ	laṭ	ਲਦ	lad
ਕਢੁ	kāḍ	ਲਾਨੀ	lānī	ਲਾਣੀ	lāṇī/

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

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
/ਥੋਕ	thok	ਠੋਕ	ṭhok	ਥਪ	thap
ਠਾਪ	ṭhāp	ਥਾਣ	thāṇ	ਠਾਣ	ṭhāṇ
ਸਾਥੀ	sāthī	ਪਾਠੀ	pāṭhī	ਹਾਥੀ	hāthī
ਕਾਠੀ	kāṭhī	ਪੱਥੀ	paṭṭhī	ਪੱਠੀ	paṭṭhī
ਲਥ	lath	ਲਠ	laṭh	ਹਥ	hath
ਹਠ	haṭh	ਚੌਥ	čōth	ਚੌਹਠ	čōṭh
ਟੀਕ	ṭīk	ਠੀਕ	ṭhīk	ਟੋਕ	ṭok
ਠੋਕ	ṭhok	ਟਪ	ṭap	ਠਪ	ṭhap
ਪਾਟੀ	pāṭī	ਪਾਠੀ	pāṭhī	ਲਾਟੀ	lāṭī
ਲਾਠੀ	lāṭhī	ਸੋਟੀ	soṭī	ਕੋਠੀ	koṭhī
ਚਟ	čaṭ	ਚਠ	čaṭh	ਹਟ	haṭ
ਹਠ	haṭh	ਕਟ	kaṭ	ਕਠ	kaṭh/

## PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
6.7	<p>ਏਹ ਸਸਤੀ ਏ। ਬਰਫੀ ਸਸਤੀ ਏ। ਗੋਭੀ ਸਸਤੀ ਏ। ਕਲਾਕੰਦ ਮਹਿੰਗੀ ਏ।</p>	<p>é sastī e. barfī sastī e. góbī sastī e. kalākāḁ mĕḡgī e.</p>	<p>It is cheap. /barfī/ is cheap. Cauliflower is cheap. /kalākāḁ/ is expensive.</p>
6.8	<p>ਏਹ ਸਸਤੀਆਂ ਨੇ। ਜਲੇਬੀਆਂ ਸਸਤੀਆਂ ਨੇ। ਨਰੰਗੀਆਂ ਮਹਿੰਗੀਆਂ ਨੇ।  ਮੱਠੀਆਂ ਚੰਗੀਆਂ ਨੇ।</p>	<p>é sastīā ne. jalebīā sastīā ne. narāḡgīā mĕḡgīā ne.  maṭṭhīā čāḡgīā ne.</p>	<p>These are cheap. The /jalebīā/ are cheap. The oranges are expensive. The /maṭṭhīā/ are good.</p>
6.9	<p>ਏ ਸਸਤੀ ਏ। ਦੁੱਧ ਸਸਤਾ ਏ। ਕੇਲਾ ਚੰਗਾ ਏ। ਅੰਬ ਤਾਜ਼ਾ ਏ। ਫੁਲਕਾ ਚੰਗਾ ਏ।</p>	<p>é sastī e. dūd sastā e. kelā čāḡgā e. āb tāzā e. phulkā čāḡgā e.</p>	<p>It is cheap. Milk is cheap. The banana is good. The mango is fresh. The bread is good.</p>
6.10	<p>ਏਹ ਸਸਤੇ ਨੇ। ਕੇਲੇ ਸਸਤੇ ਨੇ। ਸੰਤਰੇ ਮਹਿੰਗੇ ਨੇ।  ਅੰਬ ਚੰਗੇ ਨੇ। ਲੱਡੂ ਤਾਜ਼ੇ ਨੇ।</p>	<p>é saste ne. kele saste ne. sātre mĕḡge ne.  āb čāḡge ne. laḁḁū tāze ne.</p>	<p>These are cheap. The bananas are cheap. The oranges are expensive. The mangoes are good. The /laḁḁū/ are fresh.</p>
6.11	<p>ਅਸੀਂ ਲੱਡੂ ਬਣਾਏ। ਮੈਂ ਫੁਲਕਾ ਬਣਾਇਆ। ਅਸੀਂ ਬਰਫੀ ਬਣਾਈ। ਮੈਂ ਆਪ ਜਲੇਬੀਆਂ ਬਣਾਈਆਂ।</p>	<p>asī laḁḁū baṇāe. mĕ phulkā baṇāīā. asī barfī baṇāī. mĕ āp jalebīā baṇāīā.</p>	<p>We made / laḁḁū/. I made /phulkā/. We made /barfī/. I myself made /jalebīā/.</p>

6.12 Punjabi nouns are divided into two genders. The following are feminine. Feminine nouns can be used in patterns 6.7 and 6.8.

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਜਲੇਬੀਆਂ	jalebīā	ਬਰਫੀ	barfī
ਕਲਾਕੰਦ	kalākāḍ	ਮੱਠੀ	maṭṭhī
ਨਾਰੰਗੀ	nārāṅgī	ਗੋਭੀ	góbī
ਸਬਜ਼ੀ	sabzī	ਮੇਥੀ	methī
ਚਾਹ	ਚਾਹ	ਕਾਫੀ	kāfī/

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

ਲੱਡੂ	laḍḍū	ਪੇਠਾ	peṭhā
ਦੁੱਧ	dúḍ	ਪਾਣੀ	pāṇī
ਸੰਤਰਾ	sāṭrā	ਅੰਬ	āb
ਕੇਲਾ	kelā	ਫਲ	phal
ਫੁਲਕਾ	phulkā	ਸ਼ਰਬਤ	šarbat/

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

## COUNTING

6.13 Several of the following numbers are already familiar to you.

(Gurmukhi)	(I.P.A)	(English Word)
ਇਕ	ik	'one'
ਦੋ	do	'two'
ਤਿੰਨ	tin	'three'
ਚਾਰ	čār	'four'
ਪੰਜ	pāj	'five'
ਛੇ	čhe	'six'
ਸਤ	sat	'seven'
ਅੱਠ	aṭh	'eight'
ਨੌਂ	nõ	'nine'
ਦਸ	das	'ten'

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

(Gurmukhi)	(I.P.A)	(English)
ਇਕ ਸੰਤਰਾ ਚਾਹੀਦਾ ਏ।	ik sātrā čāīdā e.	I want one orange.
ਵੀਹ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ।	wī sātre čāīde ne.	I want twenty oranges.
ਤੀਹ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ।	tī sātre čāīde ne.	I want thirty oranges.
ਇਕ ਰੁਪਿਆ ਦਿਆਂਗਾ।	ik rupiā diāṅgā.	I will give one rupee.
ਚਾਲੀ ਰੁਪੈ ਦਿਆਂਗਾ।	čālī rupe diāṅgā.	I will give forty rupees.
ਸੱਠ ਰੁਪੈ ਦਿਆਂਗਾ।	sāṭh rupe diāṅgā.	I will give sixty rupees.

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

## LESSON SEVEN

### DIALOGUES

#### Dialogues in Gurmukhi

- 7.1 ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ
- ਆਓ ਜੀ, ਅੰਦਰ ਆ ਜਾਓ ।  
ਕੁਝ ਰਸਗੁਲੇ ਲੈਣੇ ਨੇ ।  
ਕੀ ਭਾ ਨੇ ?  
ਇਕੱਤੀ ਰੁਪੈ ਕਿੱਲੋ ਨੇ ।  
ਤੁਹਾਥੋਂ ਪੌਣੇ ਇਕੱਤੀ ਲੈ ਲਵਾਂਗੇ ।  
ਅੱਛਾ, ਇਕ ਕਿੱਲੋ ਦੇਣਾ ।  
ਤੇ ਨਾਲੇ ਇਕ ਕਿੱਲੋ ਸ਼ੱਕਰਪਾਰੇ ਵੀ ਦੇਣਾ ।  
ਹੋਰ ਕੁਝ ?  
ਨਹੀਂ, ਬਸ ।  
ਟੋਕਰੀ ਵਿਚ ਪਾ ਦਿਓ ।  
ਕਿੰਨੇ ਪੈਸੇ ਹੋਏ ?  
ਸਾਰੇ ਸਾਢੇ ਇਕਾਹਠ ਰੁਪੈ ਜੀ ।  
ਆਹ ਲਓ, ਬਾਕੀ ਭਾਨ ਦੇ ਦਿਓ ।  
ਆਹ ਲਓ, ਬਾਕੀ ਪੈਸੇ ।
- 7.2 ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ  
ਗਾਹਕ  
ਹਲਵਾਈ
- ਕਲਾਕੰਦ ਕਿਵੇਂ ਲਾਈ ?  
ਚਾਲੀ ਰੁਪੈ ਕਿੱਲੋ ।  
ਏਨੀ ਮਹਿੰਗੀ ?  
ਅੰਹ ਹਲਵਾਈ ਤੇ ਤੀਹਾਂ ਦੀ ਦਿੰਦਾ ਏ ।  
ਇਹ ਓਹਦੇ ਨਾਲੋਂ ਚੰਗੀ ਏ ।  
ਚਲੋ ਤੁਸੀਂ ਪੌਣੇ ਚਾਲੀ ਦੇ ਦਿਓ ।  
ਨਹੀਂ, ਮੈਂ ਸਾਢੇ ਤੀਹ ਦਿਆਂਗਾ ।  
ਅੱਛਾ ਲਓ ।

#### Transcription of Above Dialogues

7.1	halwāī gāk	āo jī, ādār ā jāo. kúj rasgulle leṇe ne. ki pā ne ?
	halwāī gāk	ikatti rupe killo ne. tuāthō pṛṇe ikattī le lāge. ačchā. ik killo deṇe. te nāle ik killo šakkar pāre wī deṇā.
	halwāī gāk	hor kúj ? nāī, bas. tokrī wič pā dio. kinne pese hoe ?
	halwāī gāk halwāī	sare sāḍe ikāth rupe jī. ā lo, bākī pāṇ de dio. ā lo bākī pese.
7.2	gāk halwāī gāk	kalākād kiwē lāī ? čālī rupe killo. enī mēgī ? ó halwāī te tīā dī dīdā e.
	halwāī	é óde nālō čāgī e. čalo, tusī pṛṇe čālī de dio.
	gāk halwāī	nāī mē sāḍe tí diāgā. ačchā, lo.

### Translation of Above Dialogues

7.1	Confectioner	Come in please.
	Customer	I want some /rasgulle/. What do they sell for?
	Confectioner	They are thirty one rupees a killo. I will charge you thirty and three quarters.
	Customer	Fine. Give me a kilo. And also give me a kilo of /šakkar pāre/.
	Confectioner	Anything else?
	Customer	No, that's all. Put them in a basket. How much do I owe you

Confectioner	All together sixty one and half rupees.
Customer	Here it is. Give me the change.
Confectioner	Here is the change.
7.2 Customer	How much is the /kalākād/?
Confectioner	Forty rupees a kilo.
Customer	Isn't that expensive?
Confectioner	That confectioner sells it for thirty.
Confectioner	That is better than that.
Confectioner	Well, give me thirty nine and three-quarters.
Customer	No, I will give thirty and a half.
Confectioner	All right, take it.

### PRONUNCIATION

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

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

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਲਾ	lā	ਲਾ	lā	ਲਾਹ	lá
ਝਾ	čā	ਝਾ	čā	ਝਾਹ	čá
ਨਾ	nā	ਨਾ	nā	ਨਾਹ	ná
ਕਰ	kàr	ਕਰ	kar	ਕਲ੍ਹ	kál
ਪਾਣ	pāṅ	ਪਾਣ	pāṅ	ਪਾਹਣ	pán
ਪਾਰ	pār	ਪਾਰ	pār	ਪਾਹਰ	pár
ਪੈਣ	pèṅ	ਪੈਣ	pèṅ	ਪੈਹਣ	pén
ਪੀਰ	tīr	ਤੀਰ	tīr	ਤੀਹਰ	tír
ਪੀਰਾ	tīrā	ਤੀਰਾ	tīrā	ਤੀਹਰਾ	tírā

ਭਾਜੀ	pājī	ਪਾਜੀ	pājī	ਮਾਝੀ	mājī
ਝੋਰਾ	čòrā	ਚੋਰੀ	čorī	ਕੋਹਲੀ	kólī

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

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

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

(Gurmukhi)	(I.P.A)	(English)
ਮੈਂ ਘਰ ਜਾਣਾ ।	mě kàr jāṇā.	I must go to the house.
ਮੈਂ ਪਿੰਡ ਜਾਣਾ ।	mě pīḍ jāṇā.	I must go to the village.
ਮੈਂ ਸ਼ਹਿਰ ਜਾਣਾ ।	mě šér jāṇā.	I must go to the city.
ਮੇਰੇ ਘਰ ਆਓ ।	mere kàr āo.	Come to my house.
ਮੇਰੇ ਸ਼ਹਿਰ ਆਓ ।	mere šér āo.	Come to my city.
ਓਹ ਮੇਰਾ ਘਰ ਏ ।	ó merā kàr e.	That is my house.
ਓਹ ਮੇਰਾ ਪਿੰਡ ਏ ।	ó merā pīḍ e.	That is my village.
ਓਹ ਮੇਰਾ ਸ਼ਹਿਰ ਏ ।	ó merā šér e.	That is my city.
ਓਹ ਮੇਰਾ ਘਰ ਏ ?	ó merā kàr e?	Is that my house?
ਓਹ ਮੇਰਾ ਪਿੰਡ ਏ ?	ó merā pīḍ e?	Is that my village?
ਓਹ ਮੇਰਾ ਸ਼ਹਿਰ ਏ ?	ó merā šér e?	Is that my city?

7.6 ਇਕ ਰਸਗੁੱਲਾ ਲੈਣਾ ਏ ।	ik rasgullā leṇā e.	I want one /rasgullā/.
ਇਕ ਅੰਬ ਲੈਣਾ ਏ ।	ik āb leṇā e.	I want one mango.
ਇਕ ਸੰਤਰਾ ਲੈਣਾ ਏ ।	ik sātrā leṇā e.	I want one orange.
ਇਕ ਕੇਲਾ ਲੈਣਾ ਏ ।	ik kelā leṇā e.	I want one banana.
ਕੁਝ ਪਾਣੀ ਲੈਣਾ ਏ ।	kúj pāṇī leṇā e.	I want some water.

- |      |  |   |  |
|------|--|---|--|
| 7.7  | ਦੋ ਰਸਗੁੱਲੇ ਲੈਣੇ ਨੇ ।<br>ਤਿੰਨ ਅੰਬ ਲੈਣੇ ਨੇ ।<br>ਚਾਰ ਸੰਤਰੇ ਲੈਣੇ ਨੇ ।<br>ਕੁਝ ਕੇਲੇ ਲੈਣੇ ਨੇ ।                                  | do rasgulle leṇe ne.<br>tin āb leṇe ne.<br>čār sātre leṇe ne.<br>kúj kele leṇe ne.                                      | I want two /rasgulle/.<br>I want three mangoes.<br>I want four oranges.<br>I want some bananas.  |
| 7.8  | ਇਕ ਨਾਰੰਗੀ ਲੈਣੀ ਏ ।<br>ਇਕ ਜਲੇਬੀ ਲੈਣੀ ਏ ।<br>ਕੁਝ ਦਾਲ ਲੈਣੀ ਏ ।  | ik nārāṅgī leṇī e.<br>ik jalebī leṇī e.<br>kúj dāl leṇī e.  | I want one orange.<br>I want one /jalebī/<br>I want some /dāl/.  |
| 7.9  | ਦੋ ਨਾਰੰਗੀਆਂ ਲੈਣੀਆਂ ਨੇ ।<br>ਤਿੰਨ ਜਲੇਬੀਆਂ ਲੈਣੀਆਂ ਨੇ ।  | do nārāṅgīā leṇīā ne.<br>tin jalebīā leṇīā ne.  | I want two oranges.<br>I want three /jalebīā/.   |
| 7.10 | ਇਕ ਕਿੱਲੋ ਕਲਾਕੰਦ<br>ਦੇਣਾ ।<br>ਦੋ ਕਿੱਲੋ ਬਰਫੀ ਦੇਣਾ ।<br><br>ਦੋ ਸੰਤਰੇ ਦੇਣਾ ।<br>ਤਿੰਨ ਨਾਰੰਗੀਆਂ ਦੇਣਾ ।<br>ਕੁਝ ਖਾਣਾ ਦੇਣਾ ।      | ik killo kalākād<br>deṇā.<br>do killo barfī deṇā.<br><br>do sātre deṇā.<br>tin nārāṅgīā deṇā.<br>kúj khāṇā deṇā.        | Give me a kilo of<br>/kalākād/.<br>Give me two kilos of<br>/ barfī/.<br>Give me two oranges.<br>Give me three oranges.<br>Give me some food.       |
| 7.11 | ਟੋਕਰੀ ਵਿਚ ਕਲਾਕੰਦ<br>ਪਾ ਦਿਓ ।<br>ਟੋਕਰੀ ਵਿਚ ਜਲੇਬੀਆਂ<br>ਪਾ ਦਿਓ ।<br>ਟੋਕਰੀ ਵਿਚ ਫਲ<br>ਪਾ ਦਿਓ ।<br>ਟੋਕਰੀ ਵਿਚ ਸੰਤਰੇ<br>ਪਾ ਦਿਓ । | ṭokrī wič kalākād<br>pā dio.<br>ṭokrī wič jalebīā<br>pā dio.<br>ṭokrī wič phal<br>pā dio.<br>ṭokrī wič sātre<br>pā dio. | Put the /kalākād/<br>in the basket.<br>Put the /jalebīā/ in<br>the basket.<br>Put the fruit in<br>the basket.<br>Put the oranges in<br>the basket. |
| 7.12 | Patterns 7.6, 7.7, 7.8 and 7.9 are affected by gender. Patterns 7.10 and 7.11 are not.                                   |   |  |

## COUNTING

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

(Gurmukhi)	(I.P.A)	(English)
ਯਾਰਾਂ	yārā̃	‘eleven’
ਬਾਰਾਂ	bārā̃	‘twelve’
ਤੇਰਾਂ	terā̃	‘thirteen’
ਚੌਦਾਂ	čodā̃	‘fourteen’
ਪੰਦਰਾਂ	pādrā̃	‘fifteen’

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

(Gurmukhi)	(I.P.A)	(English)
------------	---------	-----------

ਦੋ ਤੇ ਦੋ ਚਾਰ ਹੁੰਦੇ ਨੇ । /do te do čār hūde ne./ ‘Two and two is four’.

## LESSON EIGHT

### DIALOGUES

#### Dialogues in Gurmukhi

- 8.1 ਜਾਨ ਰਿਕਸ਼ੇਵਾਲਾ  
ਰਿਕਸ਼ੇਵਾਲਾ ਜਾਨ  
ਰਿਕਸ਼ੇਵਾਲਾ ਜਾਨ
- ਰਿਕਸ਼ਾ ।  
ਜੀ ।  
ਹਾਲ ਬਾਜ਼ਾਰ ਜਾਣਾ ਏ ।  
ਆਓ ਜੀ ।  
ਕਿਨੇ ਪੈਸੇ ?  
ਦਸ ਰੁਪੈ ਜੀ ।  
ਇਹ ਤੇ ਬਹੁਤ ਏ ।  
ਕੁਝ ਘੱਟ ਕਰੋ ।  
ਚਲੋ, ਅੱਠ ਰੁਪੈ ਦੇ ਦੇਣਾ ।  
ਨਹੀਂ, ਸੱਤ ਰੁਪੈ ਦਿਆਂਗਾ ।  
ਅੱਛਾ, ਆਓ ।
- 8.2 ਜਾਨ  
ਹਰੀ ਸਿੰਘ  
ਜਾਨ
- ਖਾਲਸਾ ਕਾਲਿਜ ਕਿਵੇਂ ਜਾਈਦਾ ਏ ?  
ਏਥੋਂ ਸਿੱਧੇ ਤੁਰੇ ਜਾਓ ।  
ਅੱਛਾ ।  
ਅੱਗੋਂ ਚੌਕ ਆਏਗਾ, ਓਥੋਂ ਸੱਜੇ ਹੱਥ ਮੁੜ ਜਾਣਾ ।  
ਠੀਕ, ਫਿਰ ?  
ਫਿਰ ਅਗਲੀ ਸੜਕ ਤੋਂ ਖੱਬੇ ਹੋ ਜਾਣਾ ।  
ਜੀ ।  
ਓਥੋਂ ਸਾਹਮਣੇ ਖਾਲਸਾ ਕਾਲਿਜ ਦਿਸ ਪਵੇਗਾ ।  
ਬਹੁਤ ਦੂਰ ਨਹੀਂ ।  
ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ ।
- 8.3 ਜਾਨ  
ਹਰਦਿਆਲ  
ਜਾਨ  
ਹਰਦਿਆਲ  
ਜਾਨ  
ਹਰਦਿਆਲ
- ਮੰਡੀ ਨੂੰ ਕਿਹੜਾ ਰਾਹ ਜਾਂਦਾ ਏ ?  
ਤੁਸੀਂ ਏਸ ਬਾਜ਼ਾਰ ਤੁਰੇ ਜਾਓ। ਅੱਗੋਂ ਖੱਬੇ ਹੱਥ ਇਕ ਗਲੀ  
ਆਏਗੀ ।  
ਅੱਛਾ ।  
ਗਲੀ ਲੰਘ ਕੇ ਮੋੜ ਤੋਂ ਸੱਜੇ ਹੱਥ ਹੋ ਜਾਣਾ ।  
ਜੀ ।  
ਅੱਗੋਂ ਸਾਹਮਣੇ ਮੰਡੀ ਆ ਜਾਏਗੀ ।  
ਏਥੋਂ ਨੇੜੇ ਈ ਏ ।

ਜਾਨ

ਅੱਛਾ ਜੀ, ਮਿਹਰਬਾਨੀ।

### Transcription of Above Dialogues

- 8.1 ਜਾਨ ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਜਾਨ ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਜਾਨ ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਜਾਨ ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਰਿਕਸ਼ੇ ਵਾਲਾ  
ਜਾਨ ਰਿਕਸ਼ੇ ਵਾਲਾ
- rikṣā.  
jī.  
hāl bazār jāṇā e.  
āo jī.  
kinne p̄ese ?  
das ruṇe jī.  
é te bōt e,  
kúj kàṭ karo.  
čalo, aṭh ruṇe de deṇā.  
naī, sat ruṇe diāḡā.  
ačchā āo.
- 8.2 ਜਾਨ ਹਾਰੀ ਸੰਗ  
ਜਾਨ
- khālsā kalij kiwē jāīdā e?  
ethō sidde ture jāo.  
ačchā.  
agge čok āegā.  
othō sajje hath muṛ jāṇā.  
ṭhīk, phir ?  
phir aglī saṛk tō khabbe ho jāṇā.  
jī.  
othō sāmṇe khālsā kālij dis pawegā.  
bōt dūr naī.  
ačchā jī, mérbānī.
- 8.3 ਜਾਨ ਹਾਰੀ  
ਜਾਨ ਹਾਰੀ  
ਜਾਨ ਹਾਰੀ  
ਜਾਨ ਹਾਰੀ  
ਜਾਨ
- māḡī nū kērā rā jāīdā e ?  
tusī es bazār ture jāo.  
agge khabbe hath ik gali āegī.  
ačchā.  
galī lāḡ ke moṛ tō sajje hath ho jāṇā.  
jī.  
agge sāmṇe māḡī ā jāegī.  
ethō neṛe ī e.  
ačchā jī mérbānī.

### Translation of Above Dialogues

- 8.1 John Rickshaw!

- |              |  |
|--------------|--|
| Rickshaw Man | Yes sir.                                 |
| John         | I want to go to Hall Bazar.              |
| Rickshaw Man | Come on.                                 |
| John         | How much?                                |
| Rickshaw Man | Ten rupees, sir.                         |
| John         | That's too much.<br>Reduce it a little.  |
| Rickshaw Man | All right, you may give me eight rupees. |
| John         | No, I will give seven rupees.            |
| Rickshaw Man | O.K., come on.                           |
- 8.2 John                      How do you get to Khalsa College?  
 Hari Singh                  Go straight from here.  
 John                            Thanks.  
 Hari Singh                  Just ahead you will come to a /čok/.  
                                     Turn left from there.  
 John                            Fine. Then what?  
 Hari Singh                  Then at the next street turn left.  
 John                            Yes.  
 Hari Singh                  From there you will see Khalsa College.  
                                     in front of you.  
                                     It is not very far.  
 John                            Thank you very much.
- 8.3 John                      What is the route to the market?  
 Hardial                      Keep on going in this bazar.  
                                     A little ahead on your left is a /galī/.  
 John                            Yes.  
 Hardial                      After crossing the /galī/, turn right at the  
                                     corner.  
 John                            Yes.  
 Hardial                      The market is straight ahead.  
                                     It is quite near here.  
 John                            All right. Thank you.

### USAGE NOTES

- 8.4 There is a wide variety of public conveyances in Indian cities. The /rikšā/ originally was pulled by the /rikšā wālā/. That type has pretty

well disappeared. In some cities it has been replaced by a machine built on a bicycle frame and propelled by pedalling. In others the /rikšā/ is now a rebuilt motor-scooter, often referred to as a /phaṭphaṭī/. A /rikšā/ never carries more than two, and is more convenient for just one.

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

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

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

A /moṛ/ is any corner on any thoroughfare. Most of them, of course, are relatively unimportant and do not bear names. A /čok/ usually is named. A very usual of locating a place in a city is to say that it is in a certain /čok/.

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

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

- 8.6 Indian ways of giving directions are often confusing to Americans. For example, when they say /sídde ture jāo/ it means little more than 'Go

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

## PRONUNCIATION

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

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

(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)	(Gurmukhi)	(I.P.A)
ਸਾਡਾ	sāḍā	ਸਾਰਾ	sārā	ਸਾਰਾ	sārā
ਕਾਢਾ	kāḍā	ਕਾਰਾ	kārā	ਕਾਰਾ	kārā
ਰੋੜੀ	roḍī	ਤੋੜੀ	toṛī	ਤੋਰੀ	torī
ਵਾਢੀ	wāḍī	ਵਾਰੀ	wārī	ਵਾਰੀ	wārī

ਛੱਡ	čhaḍ	ਛੜ	čhar	ਛੋਹਰ	čhór
ਭੇਡ	pèḍ	ਭੇੜ	pèṛ	ਪਰ	par
ਕੱਢ	káḍ	ਕੜੁ	kár	ਕਰ	kar
ਝੰਡੀ	čãḍī	ਝਾੜੀ	čãṛī	ਚਾਰੀ	čārī
ਪੀਢੀ	pīḍī	ਪੀੜੀ	pīṛī	ਪੀਰੀ	pīrī
ਚਾੜੀ	čãḍī	ਤਾੜੀ	tārī	ਤਾਰੀ	tārī

8.8 The following sentences are for practicing tones in context:

(Gurmukhi)	(I.P.A)	(English)
ਓਹ ਘੋੜਾ ਏ ।	ó kòṛā e.	That is a horse.
ਓਹ ਕੋੜਾ ਏ ।	ó koṛā e.	That is a whip.
ਓਹ ਕੋੜਾ ਏ ।	ó kórā e.	That is a leper.
ਓਹ ਘੋੜਾ ਚੰਗਾ ਏ ।	ó kòṛā čãgā e.	That horse is good.
ਓਹ ਕੋੜਾ ਚੰਗਾ ਏ ।	ó koṛā čãgā e.	That whip is good.
ਓਹ ਕੋੜਾ ਚੰਗਾ ਏ ।	ó kórā čãgā e.	That leper is good.
ਓਹ ਘੋੜਾ ਬਹੁਤ ਚੰਗਾ ਏ ।	ó kòṛā bót čãgā e.	That horse is very good.
ਓਹ ਕੋੜਾ ਬਹੁਤ ਚੰਗਾ ਏ ।	ó koṛā bót čãgā e.	That whip is very good.
ਓਹ ਕੋੜਾ ਬਹੁਤ ਚੰਗਾ ਏ ।	ó kórā bót čãgā e.	That leper is very good.
ਓਹ ਚੰਗਾ ਘੋੜਾ ਏ ।	ó čãgā kòṛā e.	That is good horse.
ਓਹ ਚੰਗਾ ਕੋੜਾ ਏ ।	ó čãgā koṛā e.	That is good whip.
ਓਹ ਚੰਗਾ ਕੋੜਾ ਏ ।	ó čãgā kórā e.	That is a good leper.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਘੋੜਾ ਏ ।	ó bót čãgā kòṛā e.	That is a very good horse.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਕੋੜਾ ਏ ।	ó bót čãgā koṛā e.	That is a very good whip.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਕੋੜਾ ਏ ।	ó bót čãgā kórā e.	That is a very good leper.

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
8.9	ਓਹ ਸ਼ਹਿਰ ਜਾਂਦਾ ਏ ।	ó šér jãḍā e.	He is going to the city.
	ਮੁੰਡਾ ਬਾਹਰ ਜਾਂਦਾ ਏ ।	mūḍā bár jãḍā e.	The boy is going outside.
	ਮੋਤੀ ਸਕੂਲੇ ਜਾਂਦਾ ਏ ।	motī sakūle jãḍā e.	Moti is going to school.

	ਹਲਵਾਈ ਬਜ਼ਾਰ ਜਾਂਦਾ ਏ ।	halwāi bazār jāḍā e.	The confectioner is going to the bazar.
8.10	ਓਹ ਬਜ਼ਾਰ ਜਾਂਦੀ ਏ ।	ó bazār jāḍī e.	She is going to the bazār.
	ਕੁੜੀ ਓਧਰ ਜਾਂਦੀ ਏ ।	kuṛī ódar jāḍī e.	The girl is going there.
	ਸੀਤਾ ਕਾਲਿਜ ਜਾਂਦੀ ਏ ।	sīta kālij jāḍī e.	Sita is going to college.
8.11	ਓਹ ਪਿੰਡ ਜਾਂਦੇ ਨੇ ।	ó piṅḍ jāḍe ne.	They are going to the village.
	ਮੁੰਡੇ ਅੰਦਰ ਜਾਂਦੇ ਨੇ ।	mūḍe ādar jāḍe ne.	The boys are going inside.
	ਮੋਤੀ ਤੇ ਰਾਮ ਹਾਲ ਬਜ਼ਾਰ ਜਾਂਦੇ ਨੇ ।	moti te ram hal bazār jāḍe ne.	Moti and Ram are going to Hall Bazar.
8.12	ਓਹ ਘਰ ਜਾਂਦੀਆਂ ਨੇ ।	ó kār jāḍīāṅ ne.	They are going home.
	ਕੁੜੀਆਂ ਸ਼ਹਿਰ ਜਾਂਦੀਆਂ ਨੇ ।	kuṛīāṅ š́er jāḍīāṅ ne.	The girls are going to the city.
	ਸੀਤਾ ਤੇ ਬਿਮਲਾ ਸਕੂਲੇ ਜਾਂਦੀਆਂ ਨੇ ।	sīta te bimlā sakūle jāḍīāṅ ne.	Sita and Bimla are going to school.
8.13	ਸੱਜੇ ਹਥ ਮੁੜ ਜਾਣਾ ।	sajje hath muṛ jāṅā.	Turn to the right.
	ਸੱਜੇ ਹਥ ਮੁੜ ਜਾਂਦਾ ਏ ।	sajje hath muṛ jāḍā e.	He is turning to the right.
	ਖੱਬੇ ਹਥ ਮੁੜ ਗਿਆ ।	khabbe hath muṛ giā.	He turned to the left.
	ਏਧਰ ਮੁੜ ਜਾਏਗਾ ।	édar muṛ jāegā.	He will turn this way.
8.14	ਖੱਬੇ ਹਥ ਮੁੜ ਜਾਣਾ ।	khabbe hath muṛ jāṅā.	Turn to the left.
	ਸੱਜੇ ਹਥ ਮੁੜ ਜਾਂਦੀ ਏ ।	sajje hath muṛ jāḍī e.	She is turning to the right.
	ਸੱਜੇ ਹਥ ਮੁੜ ਗਈ ।	sajje hath muṛ gāi.	She turned to the right.
	ਓਧਰ ਮੁੜ ਜਾਏਗੀ ।	ódar muṛ jāegī.	She will turn that way.

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

The verb in /sajje hath muṛ jāṅā/ and many similar sentences, however, does not change no matter whom the command is addressed to.

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

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

(Gurmukhi)	(I.P.A)	(English)
ਸਵਾ	sawā	'one quarter more'
ਸਾਢੇ	sāḍe	'one half more'
ਪੌਣੇ	poṇe	'one quarter less'

For example :

ਸਵਾ ਤਿੰਨ	sawā tin	'three and a quarter'
ਸਾਢੇ ਤਿੰਨ	sāḍe tin	'three and a half'
ਪੌਣੇ ਚਾਰ	poṇe čār	'three and three-quarter'

There are two exceptions :

ਡੇੜ੍ਹਾ	ḍēr	'one and a half'
ਦਾਈ	ḍāī	'two and a half'

Fractions less than one are expressed as follows :

ਅੱਧਾ	áddā	'one half'
ਪੌਣਾ	poṇā	'three quarters'

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

## LESSON NINE

### DIALOGUES

## Dialogues in Gurmukhi

- 9.1 ਜਾਨ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
ਦੁਕਾਨਦਾਰ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।  
ਆਓ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?
- ਜਾਨ ਕੁਝ ਫਲ ਲੈਣੇ ਨੇ ।  
ਦੁਕਾਨਦਾਰ ਜੇ ਕਹੋ ਮਿਲ ਜਾਏਗਾ ।  
ਸੰਤਰੇ, ਅੰਬ, ਸੇਬ, ਨਾਸ਼ਪਾਤੀਆਂ, ਕੇਲੇ, ਅਮਰੂਦ, ਅੰਗੂਰ ।  
ਨਾਸ਼ਪਾਤੀਆਂ ਮਿੱਠੀਆਂ ਨੇ ?
- ਜਾਨ ਹਾਂ ਜੀ ।  
ਦੁਕਾਨਦਾਰ ਕੀ ਭਾ ਨੇ ?  
ਜਾਨ ਤੀਹ ਰੁਪੈ ਕਿੱਲੇ ।  
ਦੁਕਾਨਦਾਰ ਤੇ ਅੰਬ ਕਿਵੇਂ ਨੇ ?  
ਜਾਨ ਬੜੇ ਵਧੀਆ ਨੇ ਜੀ ।  
ਦੁਕਾਨਦਾਰ ਚਾਲੀ ਰੁਪੈ ਕਿੱਲੇ ।  
ਸੰਧੂਰੀ ਨੇ ।
- ਜਾਨ ਸੇਬ ਕਿਵੇਂ ਨੇ ?  
ਦੁਕਾਨਦਾਰ ਬੜੇ ਮਿੱਠੇ ਨੇ। ਕਸ਼ਮੀਰੀ ਨੇ। ਸੱਠ ਰੁਪੈ ਕਿੱਲੇ ।  
ਜਾਨ ਏਨੇ ਮਹਿੰਗੇ ?  
ਦੁਕਾਨਦਾਰ ਹਾਲੀ ਨਵੇਂ ਨੇ ।  
ਜਾਨ ਅੱਛਾ, ਇਕ ਕਿੱਲੇ ਅੰਬ ਤੇ ਇਕ ਕਿੱਲੇ ਸੇਬ ਦੇ ਦਿਓ ।  
ਕਿਨੇ ਪੈਸੇ ਹੋਏ ।
- ਦੁਕਾਨਦਾਰ ਆਹ ਲਓ ਜੀ। ਸਾਰੇ ਸੌ ਰੁਪੈ ਹੋਏ ।  
ਜਾਨ ਅੱਛਾ ਮਿਹਰਬਾਨੀ ।  
ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ  
ਦੁਕਾਨਦਾਰ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।

## Transcription of Above Dialogues

- 9.1 jān sat sirī akāl.  
dukāndār sat sirī akāl.  
āo jī, kī čāīdā e ?
- jān kūj phal leṇe ne.  
dukāndār jo kō mil jāegā.  
sātre, āb, seb, nāšpātīā, kele, amrūd, āgūr.  
nāšpātīā miṭṭhīā ne ?
- jān hā jī.  
dukāndār kī pāe ne ?  
jān tī rupe killo.  
dukāndār

jān dukāndār	te āb kiwē ne ? baṛe wādīā ne jī. čālī rupe killo. sāndūrī ne.
jān dukāndār	seb kiwē ne ? baṛe miṭṭhe ne. kašmīrī ne. saṭh rupe killo.
jān dukāndār	ene mége ? hālī nawē ne.
jān dukāndār	ačchā, ik killo āb te ik killo seb de dio. kinne pēse hoe ? ā lo jī. sāre so rupe hoe.
jān dukāndār	ačchā, mérbānī. sat sirī akāl. sat sirī akāl.

### Translation of Above Dialogues

9.1	John Shopkeeper	/sat sirī akāl./ /sat sirī akāl./ Come in, please. What would you like?
	John Shopkeeper	I would like some fruit. You will get anything you ask for : oranges, mangoes, apples, pears, bananas, guavas, grapes.
	John Shopkeeper	Are the pears sweet? Yes, sir.
	John Shopkeeper	How much? Thirty rupees a kilo.
	John Shopkeeper	And how are the mangoes? They are very good. Forty rupees a kilo. These are Sandhuri.
	John Shopkeeper	How are the apples? They are very sweet. They are from Kashmir. Sixty rupees a kilo.
	John	That's too much.

Shopkeeper	They are from the new crop.
John	Well then, give me a kilo each of mangoes and apples.
	How much is that?
Shopkeeper	Here they are.
	All together, Hundred rupees.
John	Thank you.
	/sat sirī akāl./
Shopkeeper	/sat sirī akāl./

## PRONUNCIATION

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

(Gur.)	(I.P.A)	(Gur.)	(I.P.A)	(Gur.)	(I.P.A)	(Gur.)	(I.P.A)
ਸਾਡਾ	sāḍā	ਸਾੜਾ	sāṛā	ਸਾਲਾ	sālā	ਸਲਾਈ	salāi
ਮੋਢਾ	mōḍā	ਮਾੜਾ	mārā	ਮਾਲਾ	mālā	ਮੱਲੀ	malli
ਕਾਢਾ	kāḍā	ਕਾੜਾ	kārā	ਕਾਲਾ	kālā	ਕੱਲੀ	kāllī
ਪੀਢਾ	pīḍā	ਪੀੜੀ	pīṛī	ਪੈਲੀ	peḷī	ਪਹਿਲੀ	pēḷī
ਕਿੱਡੀ	kiḍḍī	ਕਾੜੀ	kārī	ਕਾਹਲੀ	kāḷī	ਕਾਲੀ	kālī
ਪੀਢੀ	pīḍī	ਪਾੜੀ	pārī	ਭੋਲੀ	ḷōḷī	ਪੋਲੀ	polī
ਪੈਂਦ	peḍ	ਪੀੜੀ	pīṛī	ਪੀਲੀ	pīḷī	ਪਿੱਲੀ	pillī
ਗੋਡੀ	gōḍī	ਗੇੜੀ	geṛī	ਘੋਲੀ	khōḷī	ਕੋਹਲੀ	kōḷī
ਗਾਡੀ	gāḍī	ਗਾੜੀ	gārī	ਗਲੀ	galī	ਪਾਲੀ	pālī
ਭਾੜ	ḷār	ਸਾਡੀ	sāḍī	ਕਾਲੀ	kālī	ਤਾਲੀ	tālī
ਕਾੜੀ	kārī	ਠਾਲ	ṭāl	ਮੀਢੀ	mīḍī	ਸਾਹੜੀ	sārī
ਵਾੜ	vār	ਪਾੜ	pār	ਪੋਲੀ	polī	ਡੋਲ	ḍol
ਗੋਡੀ	gōḍī	ਗੋਲੀ	golī	ਹਾੜੀ	hārī	ਜੋਡ	jēḍ
ਆੜੂ	āṛū	ਕੋਲ	kol	ਰੋਡੀ	roḍī	ਫਾਡੀ	phāḍī
ਵਾਢੀ	vāḍī	ਰੋੜੀ	roṛī	ਕੋੜੀ	koṛī	ਠਾਲੀ	nālī

9.3 The following sentences are for practicing tones in context:

(Gurmukhi)	(I.P.A)	(English)
ਓਹ ਸਾਡੇ ਘਰ ਆਇਆ ।	ó sāḍe kàr āiā.	He came to our home.
ਓਹ ਸਾਡੇ ਪਿੰਡ ਆਇਆ ।	ó sāḍe pīḍ āiā.	He came to our village.

ਓਹ ਸਾਡੇ ਸ਼ਹਿਰ ਆਇਆ ।	ó sāḍe šér āiā.	He came to our city.
ਓਹ ਬਾਹਰ ਆਇਆ ।	ó bār āiā.	He came outside.
ਮੈਂ ਬਾਹਰ ਆਇਆ ।	mẽ bār āiā.	I came outside.
ਭਾਈ ਬਾਹਰ ਆਇਆ ।	pāi bār āiā.	Brother came outside.
ਗੇਂਦ ਭਾਈ ਕੋਲ਼ ਏ ।	gēd pāi koḷ e.	The ball is with brother.
ਗੇਂਦ ਮੇਰੇ ਕੋਲ਼ ਏ ।	gēd mere koḷ e.	The ball is with me.
ਗੇਂਦ ਓਹਦੇ ਕੋਲ਼ ਏ ।	gēd óde koḷ e.	The ball is with him.
ਓਹ ਕਾਹਲ਼ਾ ਏ ।	ó kālā e.	He is in a hurry.
ਓਹ ਕਾਲ਼ਾ ਏ ।	ó kālā e.	That is black.
ਓਹ ਭਾਰਾ ਏ ।	ó pāra e.	That is heavy.
ਓਹ ਓਧਰ ਗਿਆ ।	ó ódar giā.	He went there.
ਓਹ ਅੰਦਰ ਗਿਆ ।	ó ādar giā.	He went inside.
ਓਹ ਭਰ ਗਿਆ ।	ó pāre giā.	That is filled.

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
9.4	ਫੁਲਕਾ ਚਾਹੀਦਾ ਏ ।	phulkā čāidā e.	I want bread.
	ਖਾਣਾ ਚਾਹੀਦਾ ਏ ।	khāṇā čāidā e.	I want food.
	ਚੰਗਾ ਅੰਬ ਚਾਹੀਦਾ ਏ ।	čāṅgā āb čāidā e.	I want a good mango.
	ਠੰਢਾ ਪਾਣੀ ਚਾਹੀਦਾ ਏ ।	ṭhāḍā pāṇī čāidā e.	I want some cold water.
9.5	ਕਲਾਕੰਦ ਚਾਹੀਦੀ ਏ ।	kalākāḍ čāidī e.	I want some /kalākāḍ/.
	ਤਾਜ਼ੀ ਬਰਫੀ ਚਾਹੀਦੀ ਏ ।	tāzī barfī čāidī e.	I want some fresh /barfī/.
	ਚੰਗੀ ਟੋਕਰੀ ਚਾਹੀਦੀ ਏ ।	čāṅgī ṭokrī čāidī e.	I want a good basket.
	ਹੋਰ ਦਾਲ ਚਾਹੀਦੀ ਏ ।	hor dāl čāidī e.	I want more /dāl/.
9.6	ਰਸਗੁਲੇ ਚਾਹੀਦੇ ਨੇ ।	rasgulle čāide ne.	I want some /rasgulle/.
	ਚੰਗੇ ਅੰਬ ਚਾਹੀਦੇ ਨੇ ।	čāṅge āb čāide ne.	I want some good mangoes.
	ਤਾਜ਼ੇ ਸੰਤਰੇ ਚਾਹੀਦੇ ਨੇ ।	tāze sātre čāide ne.	I want some fresh oranges.
	ਇਕ ਦਰਜਨ ਕੇਲੇ ਚਾਹੀਦੇ ਨੇ ।	ik darjan kele čāide ne.	I want a dozen bananas.
9.7	ਨਾਰੰਗੀਆਂ ਚਾਹੀਦੀਆਂ ਨੇ ।	nārāṅgīā čāidīā ne.	I want oranges.
	ਤਾਜ਼ੀਆਂ ਨਾਸ਼ਪਾਤੀਆਂ ਚਾਹੀਦੀਆਂ ਨੇ ।	tāzīā nāšpātīā čāidīā ne.	I want some fresh pears.
	ਚੰਗੀਆਂ ਜਲੇਬੀਆਂ ਚਾਹੀਦੀਆਂ	čāṅgīā jalebīā čāidīā	I want some good

	ਨੇ ।	ne.	/jalebīā/.
9.8	ਕੁਝ ਫਲ ਲੈਣੇ ਨੇ ।	kúj phal leṇe ne.	I would like some fruit.
	ਕੁਝ ਮੱਠੀਆਂ ਲੈਣੀਆਂ ਨੇ ।	kúj maṭṭhīā leṇīā	I would like some
		ne.	/maṭṭhīā/.
	ਇਕ ਸੇਬ ਲੈਣਾ ਏ ।	ik seb leṇā e.	I would like one apple.
	ਨਾਸ਼ਪਾਤੀ ਲੈਣੀ ਏ ।	nāšpātī leṇī e.	I would like a pear.
9.9	ਕੋਈ ਚੀਜ਼ ਨਹੀਂ ਚਾਹੀਦੀ ।	koī čīz naī čāīdī.	I don't want anything.
	ਹੋਰ ਬਰਫੀ ਨਹੀਂ ਚਾਹੀਦੀ ।	hor barfī naī čāīdī.	I don't want any more
			/barfī/.
	ਸ਼ਰਬਤ ਨਹੀਂ ਚਾਹੀਦਾ ।	šarbat naī čāīdā.	I don't want any /šarbat/.
	ਹੋਰ ਫਲ ਨਹੀਂ ਚਾਹੀਦੇ ।	hor phal naī čāīde.	I don't want any more
			fruit.

9.10 Certain verb forms vary according to the number and gender of the object.

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

### 9.11 COUNTING

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

(Gurmukhi)	(I.P.A)	(English)
ਦਸ	das	'ten'
ਵੀਹ	wī	'twenty'
ਤੀਹ	tī	'thirty'
ਚਾਲੀ	čālī	'forty'
ਪੰਜਾਹ	pājā	'fifty'
ਸਠ	sath	'sixty' (compare /sat/ 'seven')
ਸੱਤਰ	sattar	'seventy'
ਅੱਸੀ	assī	'eighty'
ਨੌਬੇ	nabbe	'ninety'
ਸੌ	so	'hundred'

9.12 ਦੋ ਸੌ do so 'two hundred'

ਤਿਨ ਸੌ	tin so	'three hundred'
ਚਾਰ ਸੌ	čār so	'four hundred'
ਪੰਜ ਸੌ	pāj so	'five hundred'
ਛੇ ਸੌ	čhe so	'six hundred'
ਸਤ ਸੌ	sat so	'seven hundred'
ਅਠ ਸੌ	aṭh so	'eight hundred'
ਨੌ ਸੌ	nō so	'nine hundred'
ਹਜ਼ਾਰ	hazār	'thousand'

## LESSON TEN

### DIALOGUES

## Dialogues in Gurmukhi

10.1 ਜਾਗੀਰ ਸਿੰਘ	ਇਹ ਦਰਬਾਰ ਸਾਹਿਬ ਏ ।
ਜਾਨ	ਇਸ ਦੇ ਸੁਨਹਿਰੀ ਗੁੰਬਦ ਸੋਹਣੇ ਲਗਦੇ ਨੇ ।
ਜਾਗੀਰ ਸਿੰਘ	ਜੀ, ਤੇ ਇਹਨਾਂ ਦਾ ਪਰਛਾਂਵਾ ਵੀ ਸਰੋਵਰ ਵਿੱਚ ਸੁੰਦਰ ਲਗਦਾ ਏ ।
ਜਾਨ	ਇਹ ਕਦੋਂ ਬਣਿਆ ਸੀ ?
ਜਾਗੀਰ ਸਿੰਘ	ਚਾਰ ਸੌ ਸਾਲ ਹੋਏ । ਇਸ ਦੀ ਨੀਂਹ ਮੀਆਂ ਮੀਰ ਨੇ ਰੱਖੀ ਸੀ ।
ਜਾਨ	ਤਾਂ ਤੇ ਇਹ ਬਹੁਤ ਪੁਰਾਣਾ ਏ ।
ਜਾਗੀਰ ਸਿੰਘ	ਹਾਂ ਜੀ। ਪਰ ਸੋਨੇ ਦਾ ਕੰਮ ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਨੇ ਕਰਵਾਇਆ ਸੀ ।
ਜਾਨ	ਇਸ ਨੂੰ ਹਰੀ ਮੰਦਰ ਵੀ ਕਹਿੰਦੇ ਨੇ ?
ਜਾਗੀਰ ਸਿੰਘ	ਜੀ । ਆਓ ਅੰਦਰ ਚੱਲੀਏ ।
ਜਾਨ	ਇਹ ਕੀ ਗਾ ਰਹੇ ਨੇ ?
ਜਾਗੀਰ ਸਿੰਘ	ਇਹ ਕੀਰਤਨ ਕਰ ਰਹੇ ਨੇ । ਗੁੰਬ ਸਾਹਿਬ ਦੇ ਸ਼ਬਦ ਗਾ ਰਹੇ ਨੇ ।
ਜਾਨ	ਬਹੁਤ ਸੋਹਣਾ ਗਾਓਂਦੇ ਨੇ ।
ਜਾਗੀਰ ਸਿੰਘ	ਹਾਂ ਜੀ, ਇਹ ਬਹੁਤ ਚੰਗੇ ਰਾਗੀ ਨੇ । ਏਧਰ ਮੇਰੇ ਨਾਲ ਆਓ ।
ਜਾਨ	ਪ੍ਰਸ਼ਾਦ ਲਓ ।
ਜਾਗੀਰ ਸਿੰਘ	ਅੱਛਾ ਜੀ ।
ਜਾਨ	ਦਰਬਾਰ ਸਾਹਿਬ ਪਸੰਦ ਆਇਆ ?
ਜਾਨ	ਹਾਂ ਜੀ, ਬਹੁਤ ।

## Transcription of Above Dialogues

10.1 jagīr sīṅg	é darbār sáḡ e.
jān	is de sunērī gūbad bót sóṅe lagde ne.
jagīr sīṅg	jī, te enā dā parčhāwā wī sarowar wič bót sūdar lagdā e.
jān	é kadō baṅiā sī?
jagīr sīṅg	čār so sāl hoe. is dī nī mīā mīr ne rakkhī sī.
jān	tā te é bót purāṅā e.

jagīr sīg	hā jī. par sone dā kām mārājā ranjīt sīg ne karwāiā sī.
jān jagīr sīg	is nū harī mādar wī kēde ne nā. jī. āo, ādar čallīe.
jān jagīr sīg	é kī gā raé ne ? é kīrtan kar raé ne. grāth sāb de šabd gā raé ne.
jān jagīr sīg	bót sōṇā gōde ne. hā jī, é bót čāge rāgī ne. édar mere nāl āo. paršād lo.
jān jagīr sīg jān	aččhā jī. darbār sāb pasād āiā? hā jī, bót.

### Translation of Above Dialogues

10.1 Jagir Singh	This is Darbar Sahib.
John	Its golden domes are very pretty.
Jagir Singh	Yes. And their reflection in the lake is also very beautiful.
John	When was it built?
Jagir Singh	About four hundred years ago. Mian Mir laid its foundation stone.
John	Then it is quite old.
Jagir Singh	Yes. But Maharaja Ranjit Singh had this gold work done.
John	It is also called Hari Mandir, isn't it?
Jagir Singh	Yes. Let us go in.
John	What they are singing?
Jagir Singh	They are performing the Kirtan. They are singing hymns from the Granth Sahib.
John	They sing very nicely.
Jagir Singh	Yes, they are very good singers. Come here with me. Take Parshad.



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

(Gur.)	(I.P.A)	(Gur.)	(I.P.A)	(Gur.)	(I.P.A)	(Gur.)	(I.P.A)
ਕਾਣਾ	kāṇā	ਪੌਣੇ	poṇe	ਸਾਡਾ	sāḍā	ਸਾਢੇ	sāḍe
ਮਾੜਾ	māṛā	ਸਾੜਾ	sāṛā	ਜਾਣਾ	jāṇā	ਆਉਣਾ	oṇā
ਨੱਢੀ	nāḍḍī	ਵੱਢੀ	vāḍḍī	ਤਾੜੀ	tāṛī	ਚਾੜੀ	čāṛī
ਪਾਣੀ	pāṇī	ਛਾਹਣੀ	čhāṇī	ਵਾਢੀ	vāḍī	ਲੱਡੂ	laḍḍū
ਸੜਕ	sarḱ	ਰੜਕ	raṛḱ	ਰੋਣਾ	roṇā	ਤੋਣਾ	toṇā
ਢਾੜੀ	ṭāḍī	ਭੰਡ	pāḍ	ਲੜੀ	laṛī	ਸੜੀ	saṛī
ਮਣਕਾ	maṇkā	ਰੌਣਕ	roṇak	ਮੋਢਾ	móḍā	ਪਿੰਡ	pīḍ
ਕੜੀ	kāṛī	ਨੜੀ	naṛī	ਪਾਹਣ	pāṇ	ਢਾਣੀ	ṭāṇī
ਭੇਡ	peḍ	ਛਡ	čhaḍ	ਭਾੜਾ	pāṛā	ਘੜੀ	kāṛī

10.4 More tone practice in frames :

(Gurmukhi)	(I.P.A)	(English)
ਓਹ ਲੁਧਿਆਣੇ ਜਾਏਗਾ ।	ó ludiāṇe jāegā.	He will go to Ludhiana.
ਓਹ ਅੰਮ੍ਰਿਤਸਰ ਜਾਏਗਾ ।	ó amritsar jāegā.	He will go to Amritsar.
ਓਹ ਜਲੰਧਰ ਜਾਏਗਾ ।	ó jalāḍar jāegā.	He will go to Jullundur.
ਅਸੀਂ ਲੁਧਿਆਣੇ ਜਾਵਾਂਗੇ ।	asīṅ ludiāṇe jāwāṅge.	We will go to Ludhiana.
ਅਸੀਂ ਅੰਮ੍ਰਿਤਸਰ ਜਾਵਾਂਗੇ ।	asīṅ amritsar jāwāṅge.	We will go to Amritsar.
ਅਸੀਂ ਜਲੰਧਰ ਜਾਵਾਂਗੇ ।	asīṅ jalāḍar jāwāṅge.	We will go to Jullundur.
ਮੈਂ ਲੁਧਿਆਣੇ ਸਾਂ ।	mē ludiāṇe sā.	I was at Ludhiana.
ਮੈਂ ਅੰਮ੍ਰਿਤਸਰ ਸਾਂ ।	mē amritsar sā.	I was at Amritsar.
ਮੈਂ ਜਲੰਧਰ ਸਾਂ ।	mē jalāḍar sā.	I was at Jullundur.
ਲੁਧਿਆਣੇ ਗਏ ਸਾਂ ਅਸੀਂ ।	ludiāṇe gae sā asīṅ.	We went to Ludhiana.
ਅੰਮ੍ਰਿਤਸਰ ਗਏ ਸਾਂ ਅਸੀਂ ।	amritsar gae sā asīṅ.	We went to Amritsar.
ਜਲੰਧਰ ਗਏ ਸਾਂ ਅਸੀਂ ।	jalāḍar gae sā asīṅ.	We went to Jullundur.
ਓਹ ਸਾਡੇ ਨਾਲ ਲੁਧਿਆਣੇ ਗਿਆ ।	ó sāḍe nāl ludiāṇe giā.	He went to Ludhiana with us.
ਓਹ ਸਾਡੇ ਨਾਲ ਅੰਮ੍ਰਿਤਸਰ	ó sāḍe nāl amritsar	He went to Amritsar

	ਗਿਆ ।	giā.	with us.
	ਓਹ ਸਾਡੇ ਨਾਲ ਜਲੰਧਰ ਗਿਆ ।	ó sādē nāl jaládar giā.	He went to Jullundur with us.
10.5	ਗੁੰਬਦ ਸੋਹਣੇ ਲਗਦੇ ਨੇ ।  ਗੁੰਬਦ ਬਹੁਤ ਸੋਹਣੇ ਲਗਦੇ ਨੇ । ਸੁਨਹਿਰੀ ਗੁੰਬਦ ਸੋਹਣੇ ਲਗਦੇ ਨੇ । ਇਸ ਦੇ ਗੁੰਬਦ ਸੋਹਣੇ ਲਗਦੇ ਨੇ ।	gūbad sóṇe lagde ne. gūbad bót sóṇe lagde ne. sunérī gūbad sóṇe lagde ne. is de gūbad sóṇe lagde ne.	The domes look pretty. The domes look very pretty. The golden domes look pretty. Its domes look pretty.
10.6	ਪਰਛਾਵਾਂ ਸੁੰਦਰ ਲਗਦਾ ਏ । ਪਰਛਾਵਾਂ ਬਹੁਤ ਸੁੰਦਰ ਲਗਦਾ ਏ । ਇਹਨਾਂ ਦਾ ਪਰਛਾਵਾਂ ਸੁੰਦਰ ਲਗਦਾ ਏ । ਪਰਛਾਵਾਂ ਸਰੋਵਰ ਵਿਚ ਸੁੰਦਰ ਲਗਦਾ ਏ ।	parčhāwā sūdar lagdā e. parčhāwā bót sūdar lagdā e. énā dā parčhāwā sūdar lagdā e. parčhāwā sarowar wič sūdar lagdā e.	The reflection looks beautiful. The reflection looks very beautiful. Their reflection looks beautiful. The reflection in the pool looks beautiful.
10.7	ਦਰਬਾਰ ਸਾਹਿਬ ਕਦੋਂ ਬਣਿਆ ਸੀ? ਗੁੰਬਦ ਕਦੋਂ ਬਣੇ ਸਨ? ਸੋਨੇ ਦਾ ਕੰਮ ਕਦੋਂ ਕਰਵਾਇਆ ਸੀ? ਇਸ ਦੀ ਨੀਂਹ ਕਦੋਂ ਰੱਖੀ ਸੀ?	darbār sáḥ kadō baṇiā sī? gūbad kadō baṇe san? sone da kām kadō karwāiā si? is dī nī kadō rakkhī sī?	When was the Darbar Sahib built? When were the domes built? When was the gold work done? When was its corner- stone laid?
10.8	ਇਹ ਕੀ ਕਰ ਰਹੇ ਨੇ? ਇਹ ਕੀ ਖੇਡ ਰਹੇ ਨੇ? ਜਗੀਰ ਸਿੰਘ ਕੀ ਕਰ ਰਿਹਾ ਏ?	é kī kar raé ne? é kī khéd raé ne? jagīr síḡ kī kar riā e?	What are they doing? What are they playing? What is Jagir Singh doing?
	ਅਮ੍ਰਿਤ ਕੌਰ ਕੀ ਗਾ	amrit kor kī gā	What is Amrit Kaur

	ਰਹੀ ਏ?	raī e?	singing?
10.9	ਓਹ ਕੀ ਕਰਦਾ ਏ?	ó kī kardā e?	What is he doing?
	ਇਹ ਕੀ ਗਾਉਂਦੇ ਨੇ?	é kī gōḍe ne?	What are they singing?
	ਮੁੰਡੇ ਕੀ ਖੇਡਦੇ ਨੇ?	mūḍe kī khéḍde ne?	What are the boys playing?
	ਕੁੜੀਆਂ ਕੀ ਗਾਉਂਦੀਆਂ ਨੇ?	kuṛīā kī gōḍīā ne?	What are the girls singing?
10.10	ਇਹ ਦਿੱਲੀ ਦੀ ਸੜਕ ਏ ।	é dillī dī saṛk e.	This is the Delhi Road.
	ਇਹ ਸ਼ਹਿਰ ਦੀਆਂ ਸੜਕਾਂ ਨੇ ।	é šér dīā serkā ne.	These are city roads.
	ਇਹ ਮੋਹਣ ਦਾ ਘੋੜਾ ਏ ।	é mōṇ dā kòṛā e.	This is Mohan's horse.
	ਇਹ ਰਾਮ ਦੇ ਘੋੜੇ ਨੇ ।	é rām de kòṛe ne.	These are Ram's horses.
10.11	ਆਪ ਦਾ ਪਿੰਡ ਪਸੰਦ ਆਇਆ ।	āp dā pīḍ pasād āiā.	I liked your village.
	ਆਪ ਦੀ ਕਾਫੀ ਪਸੰਦ ਆਈ ।	āp dī kāfī pasād āi.	I liked your coffee.
	ਆਪ ਦੇ ਅੰਗੂਰ ਪਸੰਦ ਆਏ ।	āp de āṅgūr pasād āe.	I liked you grapes.
	ਆਪ ਦੀਆਂ ਜਲੇਬੀਆਂ ਪਸੰਦ ਆਈਆਂ ।	āp dīā jalebīā pasād āiā.	I liked you /jalebīā/.

## COUNTING

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

(Gurmukhi)	(I.P.A)	(English)
ਸੋਲਾਂ	soḷā	'sixteen'
ਸਤਾਰਾਂ	satārā	'seventeen'
ਅਠਾਰਾਂ	aṭhārā	'eighteen'
ਉੱਨੀ	unnī	'nineteen'

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

For example, /pājattar/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /pāj/ and /sattar/. But there is no easy

way of figuring out what the form should be, so the only way would be to memorize the whole set. Some are much less obvious. /pě̃ṭh/ 'sixty-five' does not look much like /pāj/ and /saṭh/. After you have acquired greater fluency in Punjabi, you may desire to learn some more numerals. For the present, it is better to avoid them as far as possible.

## LESSON ELEVEN

### A TALE

#### Dialogues in Gurmukhi

- 11.1
1. ਇਕ ਸੀ ਚਿੜੀ ਤੇ ਇਕ ਸੀ ਕਾਂ ।
  2. ਦੋਵੇਂ ਰਲ ਕੇ ਖਿਚੜੀ ਰਿੰਨ੍ਹਣ ਲੱਗੇ ।
  3. ਚਿੜੀ ਨੇ ਲਿਆਂਦਾ ਚੌਲਾਂ ਦਾ ਦਾਣਾ ।
  4. ਤੇ ਕਾਂ ਨੇ ਲਿਆਂਦਾ ਮੋਠਾਂ ਦਾ ਦਾਣਾ ।
  5. ਚਿੜੀ ਅੱਗ ਬਾਲਣ ਲੱਗੀ ।
  6. ਓਹਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
  7. ਕਾਵਾਂ, ਕਾਵਾਂ ਜਾਹ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲਿਆ ।
  8. ਕਾਂ ਨੇ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲੈ ਆਂਦਾ ।
  9. ਚਿੜੀ ਨੇ ਕਾਂ ਨੂੰ ਕਿਹਾ ।
  10. ਇਹ ਪਾਣੀ ਬੋਹੜਾ ਏ ।
  11. ਜਾਹ ਹੋਰ ਲਿਆ ।
  12. ਕਾਂ ਪਾਣੀ ਲੈਣ ਚਲਾ ਗਿਆ ।
  13. ਪਿੱਛੋਂ ਚਿੜੀ ਨੇ ਖਿਚੜੀ ਰਿੰਨ੍ਹ ਕੇ ਖਾ ਲਈ ।
  14. ਤੇ ਚੱਕੀ ਦੇ ਗੰਡ ਵਿੱਚ ਲੁਕ ਗਈ ।
  15. ਜਦੋਂ ਕਾਂ ਪਾਣੀ ਲੈ ਕੇ ਆਇਆ,
  16. ਤਾਂ ਚਿੜੀ ਓਥੇ ਕੋਈ ਨਹੀਂ ਸੀ ।
  17. ਏਧਰ ਓਧਰ ਵੇਖਦਿਆਂ ਓਹਨੂੰ ਚਿੜੀ ਦਾ ਪੁੰਝਾ ਦਿਸ ਪਿਆ ।
  18. ਕਾਂ ਨੇ ਅੱਗ ਵਿੱਚ ਸਲਾਈ ਤੱਤੀ ਕੀਤੀ ।
  19. ਤੇ ਚਿੜੀ ਦੇ ਪੁੰਝੇ ਵਿੱਚ ਦੇ ਦਿੱਤੀ ।
  20. ਚਿੜੀ ਲੱਗੀ ਚੀਕਣ,
  21. ਚੀਂ ਚੀਂ ਮੇਰਾ ਪੁੰਝਾ ਸੜਿਆ ।
  22. ਕਾਂ ਨੇ ਅੱਗੋਂ ਕਿਹਾ,
  23. ਕਿਓਂ ਪਰਾਇਆ ਖਿੱਚੜ ਖਾਧਾ ।
  24. ਇਹੋ ਮੇਰੀ ਬਾਤ, ਤੇ ਉੱਤੋਂ ਪੈ ਗਈ ਰਾਤ ।

## Transcription of Above Dialogues

- 11.1
1. ik sī cīṛī te ik sī kã.
  2. dowē ral ke khičṛī rínaᅇ lagge.
  3. čīṛī ne liãdã čolã dã dãnã.
  4. te kã ne liãdã moᅇhã dã dãnã.
  5. čīṛī ag bālaᅇ laggī.
  6. óne kã nũ kiã.
  7. kãwã kãwã, já khú tō pāᅇī liã.
  8. kã ne khú tō pāᅇī le ãdã.
  9. čīṛī ne kã nũ kiã.
  10. é pāᅇī thóṛã e.
  11. já hor liã.
  12. kã pāᅇī leᅇ čalã giã.
  13. piččhō čīṛī ne khičṛī rín ke khã lai.
  14. te čakkī de gãᅇ wič luk gaī.
  15. jadō kã pāᅇī le ke ãiã.
  16. tã čīṛī othe koī naĩ sī.
  17. édar ódar wekhdiã ónũ čīṛī dã pũjã dis piã.
  18. kã ne ag wič salã tattī kītī.
  19. te čīṛī de pũje wič de dittī.
  20. čīṛī laggī čīkaᅇ,
  21. čĩ čĩ merã pũjã saṛiã.
  22. kã ne aggō kiã,
  23. kiō parãiã khiččar khãdã.
  24. eó merī bāt, te uttō pe gaī rāt.

## Translation of Above Dialogues

- 11.1
1. There was a sparrow and a crow.
  2. They together began to cook /khičṛī/.
  3. The sparrow brought a grain of rice.
  4. And the crow brought a grain of /moᅇh/.
  5. The sparrow began to make fire.
  6. She said to the crow :
  7. O crow, O crow, go and bring water from the well.
  8. The crow brought water from the well.
  9. The sparrow said to the crow :
  10. This water is little.
  11. Go and bring some more.

12. The crow went to bring the water.
13. After this the sparrow cooked the /khičřī/ and ate it.
14. And hid herself in the hole of the grinding-wheel.
15. When the crow returned with water.
16. The sparrow wasn't there any more.
17. Looking around, he saw the sparrow's tail.
18. The crow heated a needle in the fire,
19. And pushed it in the tail of the sparrow.
20. The sparrow began to cry :
21. /čĩ čĩ/, my tail is burning.
22. The crow replied:
23. Why did she eat another person's /khičřī/?
24. This is my tale and the night is late.

### USAGE NOTES

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

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

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

Line 23 is a well known proverb. It uses /khičřar/ instead of the more usual /khičřī/. Being a proverb, it would not do to change it, of course. /kiõ parāi khičřī khādī/. would, however, mean exactly the same thing.

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

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

## PRONUNCIATION

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

	Velar	Palatal	Retroflex	Dental	Labial
Stops: voiceless	k	č	ṭ	t	p
aspirated	kh	čh	ṭh	th	ph
voiced	g	j	ḍ	d	b
Nasals	ŋ	ñ	ṇ	n	m
Flap and trill			ɽ	r	
Laterals			l̥	l	
Fricatives: voiceless			š	s	f
voiced				z	
Semi-vowels		y			w
Glottal	h				
Nasalization	~				
Tones	˘				
Vowels	ī e ε ā	o o	ū i a u		

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

11.6 Certain of the sounds listed require some comment:

There is a clear contrast in Punjabi between /ãb/ and /ab, /ãd/ and /ad/, and /ãḍ/ and /aḍ/. This is shown by such pairs of words as the following:

(Gur.)	(I.P.A)	(English)	(Gur.)	(I.P.A)	(English)
ਕੰਬ	/kãb/	‘tremble’	ਲਬ	/lab/	‘greed’
ਸੰਦ	/sãd/	‘tool’	ਸਦ	/sad/	‘call’
ਕੰਡ	/kãḍ/	‘back’	ਕਢ	/káḍ/	‘take out’

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

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

11.8 In some parts of Punjab, /ɭ/ is not distinguished from /l/. In others, /ɭ/ is used in fewer words than is indicated in these lessons. Your instructor's pronunciation, therefore, may not coincide exactly with that shown. In any case, imitate his pronunciation. If you do so, you will be understood in any part of the Punjab. Punjabis who distinguish /ɭ/ and /l/ are accustomed to hearing dialects that do not. If you make the distinction in a community that does not, there can be no difficulty.

- 11.9 Not all Punjabis make a clear distinction between /ph/ (which is rather common) and /f/ (which is much rarer). In certain positions in the word, some people will pronounce both much like English ‘f’. The distinction is mostly likely to be made in initial position. Educated people are more likely to make the distinction than uneducated. Again, the best practice is to imitate your instructor. His speech probably represents a very good type of Punjabi that should be acceptable anywhere.
- 11.10 /z/ is a sound that occurs most often in words borrowed from Urdu. As such, it is very much more common in Pakistani Punjabi than in Indian. Its pronunciation presents no difficulty for Americans, being very much like ‘z’ in ‘zoo’. But it does give trouble for some Punjabis. You will frequently hear /j/ substituted, particularly in rural areas. Thus, you may hear /jarūr/ for /zarūr/. It is probably best to use /z/, but you must be prepared to hear and understand /j/.
- 11.11 There are three tones in Punjabi. Every word has just one tone. It may occur on the first syllable or (very much more rarely) on the second syllable. Normal tone is very much the most frequent. For this reason it is convenient to leave it unmarked except when it occurs on the second syllable. This makes it unnecessary to write any tone mark on more than half the words. Though not written the tone is still to be pronounced. Every Punjabi word has a tone. The following indicate the possibilities.

1. syllable            2. syllables            3. syllables

Tone on first syllable :

normal च़ /čā/ ‘enthusiasm’ ਕੋੜਾ /koṛā/ ‘whip’ ਬੋਲੀਏ /bolīe/ ‘let's talk’  
 low ਝਾ /čā̃/ ‘peep’ ਘੋੜਾ /kòṛā/ ‘horse’ ਭੇਜੁੰਗਾ /pèjũgā/ ‘will send’  
 high ਚਾਹ /čā́/ ‘tea’ ਕੋੜਾ /kóṛā/ ‘leper’ ਖਾਉਂਗਾ /kháũgā/ ‘will eat’

Tone on second syllable :

normal -- ਛਲਾ /čhalā/ ‘deceive’ ਕਰਾਈ /karāī/ ‘get it done’  
 low -- ਭਰਾ /parā̃/ ‘fill’ ਪੜ੍ਹਾਈ /paṛā̃/ ‘studies’  
 high -- ਵਗਾਹ /wagā́/ ‘throw’ ਕਰਾਉਂ /karāũ/ ‘will get it done’

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

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
11.12	ਚਿੜੀ ਨੇ ਚੌਲਾਂ ਦਾ ਦਾਣਾ ਲਿਆਂਦਾ। ਕਾਂ ਨੇ ਪਾਣੀ ਲਿਆਂਦਾ। ਇਹਨੇ ਸਲਾਈ ਲਿਆਂਦੀ। ਇਹਨੇ ਫਲ ਲਿਆਂਦੇ।	čirī ne čolā dā dāṇā liādā kā ne pāṇī liādā éne salāi liādī. éne phal liāde.	The sparrow brought a grain of rice. The crow brought water. He brought a needle. He brought fruit.
11.13	ਕਾਂ ਅਗ ਬਾਲਣ ਲੱਗਾ। ਮੁੰਡਾ ਕੰਮ ਕਰਨ ਲੱਗਾ। ਕੁੜੀ ਕੰਮ ਕਰਨ ਲੱਗੀ। ਕੁੜੀਆਂ ਪਾਣੀ ਲੈਣ ਲੱਗੀਆਂ।	kā ag balaṇ laggā. mūḍā kām karn laggā. kuṛī kām karn laggī. kuṛīā pāṇī leṇ laggīā.	The crow began to make a fire. The boy began to work. The girl began to work. The girls began to bring water.
11.14	ਚਿੜੀ ਅਗ ਬਾਲਣ ਲਈ ਗਈ। ਕਾਂ ਖਿਚੜੀ ਰਿੰਨ੍ਹਣ ਚਲਾ ਗਿਆ। ਕੁੜੀਆਂ ਪਾਣੀ ਲੈਣ ਚਲੀਆਂ ਗਈਆਂ। ਮੁੰਡੇ ਕੰਮ ਕਰਨ ਚਲੇ ਗਏ।	čirī ag balaṇ lai gāi. kā khičṛī rinaṇ čalā giā. kuṛīā pāṇī leṇ čaliā gāiā. mūḍe kām karn čale gae.	The sparrow went to make a fire. The crow went to cook /khičṛī/. The girls went to get water. The boys went to work.
11.15	ਓਹਨੇ ਸਲਾਈ ਪੂਝੇ ਵਿਚ ਦਿੱਤੀ। ਓਹਨੇ ਪੈਸਾ ਹਥ ਵਿਚ ਦੇ ਦਿੱਤਾ। ਕਾਂ ਨੇ ਪਾਣੀ ਓਹਨੂੰ ਦੇ ਦਿੱਤਾ। ਚਿੜੀ ਨੇ ਕਾਂ ਨੂੰ ਖਿਚੜੀ ਦੇ ਦਿੱਤੀ।	óne salāi pūḷe wič dittī. óne pesā hath wič de dittā. kā ne pāṇī ónū de dittā. čirī ne kā nū khičṛī de dittī.	He put the needle into the tail. He put the money in the hand. The crow gave her the water. The sparrow gave the crow /khičṛī/.
11.16	ਜਾਓ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲਿਆਓ।	jāo khū tō pāṇī liāo.	Go and get water from

	ਜਾਓ ਬਜ਼ਾਰ ਤੋਂ ਸਬਜ਼ੀ ਲਿਆਓ।	jāo bazār tō sabzī liāo.	the well. Go and get vegetables from the market.
	ਜਾਓ ਹੋਰ ਖਿਚੜੀ ਲਿਆਓ।	jāo hor khīčṛī liāo.	Go and get more /khīčṛī/.
	ਜਾਓ ਹੋਰ ਚੌਲ ਲਿਆਓ।	jāo hor čōl liāo.	Go and get more rice.
11.17	ਕਾਂ ਨੇ ਚਿੜੀ ਨੂੰ ਕਿਹਾ।	kāñ ne čīṛī nū kiā.	The crow said to the sparrow.
	ਓਹਨੇ ਦੁਕਾਨਦਾਰ ਨੂੰ ਕਿਹਾ।	óne dukāndār nū kiā.	He said to the shopkeeper.
	ਹਲਵਾਈ ਨੇ ਓਹਨੂੰ ਕਿਹਾ।	halwāī ne ónū kiā.	The confectioner said to him.
	ਇਹਨੇ ਓਹਨੂੰ ਕਿਹਾ।	éne ónū kiā.	He said to her. She said to him. He said to him. etc.

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

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

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

11.20 /karn/ is to /kar/ as /lɛŋ/ is to /lɛ/ or /rínan/ is to /rín/. The ending here is /-n/ after /r/, /-ŋ/ after vowels, and /-an/ after most consonants.

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

The pattern practices give what is usually considered as the normal order. In colloquial Punjabi, however, there are many departures from this "standard". Perhaps the commonest differs by

only one change: one word or a group of closely related words is taken out and put at the end of the sentences after the verb. Sentences of this kind have appeared many times before in these lessons. For example, in 2.1 :

ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ. /é ne mere dost, rām gopāl/.

Compare:

ਇਹ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ ਨੇ. /é mere dost, rām gopāl, ne/.

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

## LESSON TWELVE

### A LEGEND Dialogues in Gurmukhi

- 12.1
1. ਇੱਕ ਵੇਰਾਂ ਦੀ ਗੱਲ ਏ ।
  2. ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕਿਸੇ ਪਿੰਡ ਗਏ ।
  3. ਓਥੋਂ ਦੇ ਲੋਕਾਂ ਨੇ ਓਹਨਾਂ ਦਾ ਬੜਾ ਆਦਰ ਕੀਤਾ ।
  4. ਗੁਰੂ ਜੀ ਨੇ ਕਿਹਾ :
  5. ਇਹ ਪਿੰਡ ਉੱਜੜ ਜਾਏ ।
  6. ਫਿਰ ਗੁਰੂ ਜੀ ਤੇ ਮਰਦਾਨਾ ਦੂਸਰੇ ਪਿੰਡ ਗਏ ।
  7. ਓਥੋਂ ਦਿਆਂ ਲੋਕਾਂ ਨੇ ਓਹਨਾਂ ਦਾ ਬੜਾ ਨਿਰਾਦਰ ਕੀਤਾ ।
  8. ਗੁਰੂ ਜੀ ਨੇ ਅਸੀਸ ਦਿੱਤੀ :
  9. ਇਹ ਪਿੰਡ ਵਸਦਾ ਰਹੇ ।
  10. ਮਰਦਾਨੇ ਨੇ ਪੁੱਛਿਆ ।
  11. ਇਹ ਕਿਓਂ ?
  12. ਗੁਰੂ ਜੀ ਨੇ ਉੱਤਰ ਦਿੱਤਾ ।
  13. ਜੇ ਚੰਗੇ ਲੋਕ ਉੱਜੜ ਜਾਣਗੇ,
  14. ਤਾਂ ਜਿੱਥੇ ਵੀ ਜਾਣਗੇ, ਆਪਣੀ ਚੰਗਿਆਈ ਨਾਲ ਲੈ ਜਾਣਗੇ ।
  15. ਭੈੜੇ ਲੋਕ ਆਪਣੇ ਪਿੰਡ ਵਿੱਚ ਈ ਰਹਿਣ ਤਾਂ ਚੰਗਾ ਏ ।

### Transcription of Above Dialogues

- 12.1
1. ik werā dī gal e.
  2. gurū nānak te mardānā kise pīḍ gae.
  3. othō de lokā ne onā dā baṛā ādar kītā.
  4. gurū jī ne kiā :
  5. é pīḍ ujjar jāe.
  6. phir gurū jī te mardānā dūsre pīḍ gae.
  7. othō diā lokā ne onā dā baṛā nirādar kītā.
  8. gurū jī ne asīs dittī :
  9. é pīḍ wasdā raé.
  10. mardāne ne pučchiā :
  11. é kiō ?
  12. gurū jī ne uttar dittā :
  13. je čāge lok ujjar jānge,

14. tã jitthe wī jāṅge āpnī čāgiāī nāl le jāṅge.
15. pèṛe lok apṇe pīḍ wič ī rēṅ tã čāgā e.

### Translation of Above Dialogues

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

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

/ik werã dī gal e./, literally ‘It is the happening of one time’, is a conventional opening for tales and legends.

### GRAMMAR

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

When such facts are systematically presented, we call it “grammar”. Americans are often conditioned to think of grammar as

merely a long list of definitions and a number of rather pointless rules. That is a mistake. The terminology is really rather unimportant and formal definitions are often beside the point. Rules are much less important than understanding.

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

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

#### 12.4 Punjabi expresses certain relationships by means of *postpositions*.

These are words like :

(Gur.)	(I.P.A)	(English)	(Gur.)	(I.P.A)	(English)
ਵਿਚ	/wič/	'in'	ਨਾਲ	/nāl/	'with'
ਤੋਂ	/tõ/	'from'	ਦਾ	/dā/	'of'
ਨੂੰ	/nũ/	'to'	ਨੇ	/ne/	'has'

All of these have occurred in past lessons, some of them many times.

"Translations" have been given for five of the six. With any kind of word, one-word "meanings" are notoriously treacherous. With postpositions they are worse than average. Sentences containing /wič/ can often be translated by sentences containing 'in'. This is probably more often the case than not, but there are instances where 'in' simply will not work. So to say "/wič/ means 'in' " can be most misleading. With some others, the situation is even worse. Probably more sentences with /nũ/ can be translated by sentences with 'to' than with any other English word. 'To', therefore, is probably the best one-word "translation" for /nũ/. But there are very many ways in which sentences containing /nũ/ can be translated, and the use of 'to' is only

one of the many. 'To' is unsatisfactory in more instances than it is satisfactory. We gave it merely because nothing is better.

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

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

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

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

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

ਰਾਮ ਦਾ ਪਿੰਡ                    /rām dā pīḍ/                    ‘Ram's village’

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

ਰਾਮ ਦਾ ਪਿੰਡ                    /rām dā pīḍ/                    ‘the village of Ram’

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

(Gurmukhi)	(I.P.A)	(English)
ਮੋਹਣ ਦਾ ਸੰਤਰਾ	/món dā sātrā/	‘Mohan's orange’

ਚੰਗਾ ਸੰਤਰਾ	/čãgā sātrā/	‘a good orange’
ਮੋਹਣ ਦੀ ਨਾਰੰਗੀ	/món dī nārãgī/	‘Mohan's orange’
ਚੰਗੀ ਨਾਰੰਗੀ	/čãgī nārãgī/	‘a good orange’
ਮੋਹਣ ਦੇ ਸੰਤਰੇ	/món de sātre/	‘Mohan's oranges’
ਚੰਗੇ ਸੰਤਰੇ	/čãge sātre/	‘a good oranges’
ਮੋਹਣ ਦੀਆਂ ਨਾਰੰਗੀਆਂ	/món dīã nārãgīã/	‘Mohan's oranges’
ਚੰਗੀਆਂ ਨਾਰੰਗੀਆਂ	/čãgīã nārãgīã/	‘a good oranges’

12.7 Before postpositions, some nouns have a distinctive form.

ਮੁੰਡਾ	/mũḍā/	‘the boy’
ਮੁੰਡੇ ਦਾ ਦੋਸਤ	/mũḍe dā dost/	‘the boy's friend’
ਮੁੰਡੇ	/mũḍe/	‘boys’
ਮੁੰਡਿਆਂ ਦਾ ਦੋਸਤ	/mũḍiã dā dost/	‘the boys’ friend’

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

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

	masculine I ‘boy’	masculine II ‘washerman’	feminine ‘girl’
nominative singular	ਮੁੰਡਾ mũḍā	ਧੋਬੀ tøbī	ਕੁੜੀ kuṛī
oblique singular	ਮੁੰਡੇ mũḍe	ਧੋਬੀ tøbī	ਕੁੜੀ kuṛī
nominative plural	ਮੁੰਡੇ mũḍe	ਧੋਬੀ tøbī	ਕੁੜੀਆਂ kuṛīã
oblique plural	ਮੁੰਡਿਆਂ mũḍiã	ਧੋਬੀਆਂ tøbīã	ਕੁੜੀਆਂ kuṛīã

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

## PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
12.9	ਰਾਮ ਪਿੰਡ ਗਿਆ। ਸੀਤਾ ਪਿੰਡ ਗਈ। ਮੁੰਡੇ ਪਿੰਡ ਗਏ।  ਕੁੜੀਆਂ ਪਿੰਡ ਗਈਆਂ।	rām pīḍ giā. sītā pīḍ gaī. mūḍe pīḍ gae.  kuṛīā pīḍ gaīā.	Ram went to the village. Sita went to the village. The boys went to the village. The girls went to the village.
12.10	ਗੁਰੂ ਜੀ ਨੇ ਅਸੀਸ ਦਿੱਤੀ।  ਲੋਕਾਂ ਨੇ ਕੰਮ ਕੀਤਾ। ਮਰਦਾਨੇ ਨੇ ਸਵਾਲ ਕੀਤਾ।  ਮਰਦਾਨੇ ਨੇ ਗਲ ਕੀਤੀ। ਮੁੰਡਿਆਂ ਨੇ ਆਦਰ ਕੀਤਾ।  ਕੁੜੀਆਂ ਨੇ ਨਿਰਾਦਰ ਕੀਤਾ।	gurū jī ne asīs dittī.  lokā ne kām kītā. mardāne ne sawāl kītā. mardāne ne gal kītī. mūḍiā ne ādar kītā.  kuṛīā ne nirādar kītā.	The Guru gave blessings. The people worked. Mardana asked a question. Mardana said. The boys treated them with respect.  The girls treated them with disrespect.
12.11	ਪਿੰਡ ਵਿਆਂ ਲੋਕਾਂ ਨੇ ਆਦਰ ਕੀਤਾ। ਪਿੰਡ ਦੀਆਂ ਕੁੜੀਆਂ ਨੇ ਕੰਮ ਕੀਤਾ। ਮੋਹਣ ਦੇ ਦੋਸਤ ਨੇ ਉੱਤਰ ਦਿੱਤਾ। ਮੋਹਣ ਵਿਆਂ ਦੋਸਤਾਂ ਨੇ ਕੰਮ ਕੀਤਾ।	pīḍ diā lokā ne ādar kītā. pīḍ dīā kuṛīā ne kām kītā. món de dost ne uttar dittā. món diā dostā ne kām kītā.	The village people were respectful. The village girls worked. Mohan's friend said. Mohan's friends worked.
12.12	ਮੋਹਣ ਦਾ ਘਰ ਪਿੰਡ ਵਿਚ ਏ। ਰਾਮ ਦੇ ਦੋਸਤ ਸ਼ਹਿਰ ਵਿਚ ਨੇ। ਮਿਰਜ਼ੇ ਦੀਆਂ ਚੀਜ਼ਾਂ ਘਰ ਵਿਚ ਨੇ।	món dā kār pīḍ wič e. rām de dost šér wič ne. mirze dīā čīzā kār wič ne.	Mohan's house is in the village. Ram's friends are in the city. Mirza's things are in the house.

	ਓਹਦਾ ਸਾਈਕਲ ਕਾਲਿਜ ਵਿਚ ਏ।	ó dā sāikel kālij wič e.	His cycle is in the college.
12.13	ਓਹ ਕੁੜੀ ਨਾਲ ਸੀ। ਓਹ ਮੇਰੇ ਨਾਲ ਸੀ।	ó kuṛī nāl sī. ó mere nāl sī.	She was with the girl. He was with me.
	ਓਹ ਮੁੰਡਿਆਂ ਨਾਲ ਬੈਠਾ ਸੀ।	ó mūḍiā̃ nāl beṭhā sī.	He was sitting with the boys.
	ਓਹ ਕੁੜੀਆਂ ਨਾਲ ਬੈਠੀ ਸੀ।	ó kuṛiā̃ nāl beṭhī sī.	She was sitting with the girls.
12.14	ਜਾਹਨ ਅਮਰੀਕਾ ਤੋਂ ਏ। ਓਹ ਦਿੱਲੀ ਤੋਂ ਆਇਆ। ਮੁੰਡੇ ਪੰਜਾਬ ਤੋਂ ਆਏ।	jān amṛīkā tō e. ó dillī tō āiā. mūḍe pājāb tō āe.	John is from America. He came from Delhi. The boys came from Punjab.
	ਓਹ ਪਾਕਿਸਤਾਨ ਤੋਂ ਆਏ।	ó pākistān tō āe.	They came from Pakistan.

12.15 The verb /kar/ ‘do’ with its present tense /kardā e/ and the past /kītā/ occurs very frequently in phrases with a noun, e.g. /kām/ ‘work’. These phrases often have idiomatic meanings and should be thought of as units.

## LESSON THIRTEEN

### ਦੀਵਾਲੀ

### Dialogues in Gurmukhi

- 13.1
1. ਦੀਵਾਲੀ ਸਾਰੇ ਭਾਰਤ ਵਿੱਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।
  2. ਇਹਦੇ ਨਾਲ ਸਿਆਲ ਦੀ ਰੁਤ ਸ਼ੁਰੂ ਹੁੰਦੀ ਏ ।
  3. ਲੋਕ ਆਪਣੇ ਘਰਾਂ ਨੂੰ ਸਾਫ ਕਰਦੇ ਤੇ ਸਜਾਉਂਦੇ ਨੇ,
  4. ਹਲਵਾਈ ਨਵੀਆਂ ਮਠਿਆਈਆਂ ਕੱਢਦੇ ਨੇ ।
  5. ਜਲੇਬੀਆ, ਪੇੜੇ, ਲੱਡੂ, ਕਲਾਕੰਦ, ਬਰਫੀ ਸਭ ਕੁਝ ਬਣਾਉਂਦੇ ਨੇ ।
  6. ਛੋਟੇ ਮੁੰਡੇ ਪਟਾਕੇ ਲਈ ਫਿਰਦੇ ਨੇ ।
  7. ਦੀਵਾਲੀ ਦੀ ਰਾਤ ਨੂੰ ਘਰ ਘਰ ਦੀਪ ਮਾਲਾ ਹੁੰਦੀ ਏ ।
  8. ਸਭ ਪਾਸੇ ਬੜੀਆਂ ਰੌਣਕਾਂ ਹੁੰਦੀਆਂ ਨੇ ।
  9. ਕਹਿੰਦੇ ਨੇ :
  10. ਇਸ ਦਿਨ ਰਾਮ ਚੰਦਰ ਜੀ ਸੀਤਾ ਨੂੰ ਲੈ ਕੇ ਅਯੁਧਿਆ ਆਏ ਸਨ ।
  11. ਦੀਵਾਲੀ ਉਸ ਖੁਸ਼ੀ ਵਿੱਚ ਮਨਾਈ ਜਾਂਦੀ ਏ ।

### Transcription of Above Dialogues

### DIWALI

- 13.1
1. diwālī sāre p̄arat wič manāī jāḍī e.
  2. éde nāl siāl dī rut šurū hūdī e.
  3. lok āpṇe kārāñ nū sāf karde te sajōde ne.
  4. halwāī nawīāñ maṭhiāīāñ kāḍde ne.
  5. jalebīāñ, peṛe, laḍḍu, kalākāḍ, barfī, sāb kūj baṇōde ne.
  6. čhoṭe mūḍe paṭāke laī phirde ne.
  7. diwālī dī rāt nū kār kār dīp māḷā hūdī e.
  8. sāb pāse baṛīāñ roṅkāñ hūdīāñ ne.
  9. kēde ne :
  10. es din rām čādar jī sītā nū le ke ajūddiā āe san.
  11. diwālī us khušī wič manāī jāḍī e.

## Translation of Above Dialogues

- 13.1
1. Diwali is celebrated all over India.
  2. With this the winter season begins.
  3. People clean their houses and decorate them.
  4. Confectioners make fresh sweets.
  5. /jalebīā, peṛe, laḍḍū, kalākād, barfī/, they prepare everything.
  6. Small boys carry firecrackers,
  7. On the night of Diwali in every house lamps are lit.
  8. Everywhere there are great celebrations.
  9. It is said,
  10. On this day Rama brought Sita and came to Ayudhia.
  11. Diwali is celebrated in this joy.
- 13.2 Diwali is a celebration of Hindu origin, but for many people of little religious significance, and generally celebrated by all communities.

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

Rama is known by a number of different names. /rām čādar/ is a rather common one.

- 13.3 /dīp māḷā/ is literally ‘a garland of lamps’. Originally small clay lamps were used, but recently candles or electric lights have tended to supplant them.

## GRAMMAR

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

sentence element is the object. This also may consist of any number of words.

	subject	object	verb phrase
4	ਹਲਵਾਈ halwāī	ਨਵੀਆਂ ਮਠਿਆਈਆਂ nawīāñ maṭhiāīāñ	ਕਢਦੇ ਨੇ। kádde ne.
6	ਛੋਟੇ ਮੁੰਡੇ čhoṭe mūḍe	ਪਟਾਕੇ paṭāke	ਲਈ ਫਿਰਦੇ ਨੇ। lāī phirde ne.

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

5	ਹਲਵਾਈ halwāī	ਸਭ ਕੁਝ sáb kúj	ਬਣਾਉਂਦੇ ਨੇ। baṇōde ne
---	-----------------	-------------------	--------------------------

In English this word generally be indicated by using a pronoun for the subject.

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

- 4 ਹਲਵਾਈ halwāī (masc. plur.)... ਕਢ-ਦੇ ਨੇ। kád-de ne.  
 1 ਦਿਵਾਲੀ diwālī (fem. sing.)... ਜਾਂ-ਦੀ ਏ। jā-dī e.  
 8...ਬੜੀਆਂ ਰੌਣਕਾਂ baṛīāñ rōṅkāñ (fem. plur.)... ਹੁੰ-ਦੀਆਂ ਨੇ। hū-dīāñ ne.

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

Singular

first person	ਆਂ ਐਂ	ਸਾਂ ਸੈਂ
second person	ਏਂ ਏਂ	ਸੈਂ ਸੈਂ
third person	ਏ e	ਸੀ ਸੀ

Plural

first person	ਆਂ ਐਂ	ਸਾਂ ਸੈਂ
second person	ਓ o	ਸੋ so
third person	ਨੇ ne	ਸਨ san

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

### MASCULINE

(Gurmukhi)	(I.P.A)	(English)	(Gurmukhi)	(I.P.A)	(English)
ਮੈਂ ਜਾਂਦਾ ਆਂ।	/mẽ jãdã ã./	'I go'.	ਮੈਂ ਕਰਦਾ ਆਂ।	/mẽ kardã ã./	'I do'.
ਤੂੰ ਜਾਂਦਾ ਏਂ।	/tũ jãdã ë./	'You go'.	ਤੂੰ ਕਰਦਾ ਏਂ।	/tũ kardã ë./	'You do'.
ਉਹ ਜਾਂਦਾ ਏ।	/ó jãdã e./	'He goes'.	ਉਹ ਕਰਦਾ ਏ।	/ó kardã e./	'He does'.
ਅਸੀਂ ਜਾਂਦੇ ਆਂ।	/asĩ jãde ã./	'We go'.	ਅਸੀਂ ਕਰਦੇ ਆਂ।	/asĩ karde ã./	'we do'.
ਤੁਸੀਂ ਜਾਂਦੇ ਓ।	/tusĩ jãde o./	'You go'	ਤੁਸੀਂ ਕਰਦੇ ਓ।	/tusĩ karde o./	'You do'.
ਉਹ ਜਾਂਦੇ ਨੇ।	/ó jãde ne./	'They go'.	ਉਹ ਕਰਦੇ ਨੇ।	/ó karde ne./	'They do'.

### FEMININE

ਮੈਂ ਜਾਂਦੀ ਆਂ।	/mẽ jãdĩ ã./	'I go'.	ਮੈਂ ਕਰਦੀ ਆਂ।	/mẽ kardĩ ã./	'I do'.
ਤੂੰ ਜਾਂਦੀ ਏਂ।	/tũ jãdĩ ë./	'You go'.	ਤੂੰ ਕਰਦੀ ਏਂ।	/tũ kardĩ ë./	'You do'.
ਉਹ ਜਾਂਦੀ ਏ।	/ó jãdĩ e./	'She goes'.	ਉਹ ਕਰਦੀ ਏ।	/ó kardĩ e./	'She does'.
ਅਸੀਂ ਜਾਂਦੀਆਂ	/asĩ jãdĩã ã./	'We go'.	ਅਸੀਂ ਕਰਦੀਆਂ	/asĩ kardĩã ã./	'we do'.
ਆਂ।			ਆਂ।		
ਤੁਸੀਂ ਜਾਂਦੀਆਂ	/tusĩ jãdĩã o./	'You go'.	ਤੁਸੀਂ ਕਰਦੀਆਂ	/tusĩ kardĩã o./	'You
ਓ।			ਓ।		do'.
ਉਹ ਜਾਂਦੀਆਂ	/ó jãdĩã ne./	'They go'.	ਉਹ ਕਰਦੀਆਂ	/ó kardĩã ne./	'They do'.
ਨੇ।			ਨੇ।		

- 13.8 The forms with /tũ/ are related to sentences like /jã khũ tã pãnĩ liã./ As such they are seldom used in speaking to a chance acquaintance, or in most of the situations where you will find yourself in Punjab. /tusĩ/ is preferred even when speaking to single person. It remains grammatically plural, of course. /tusĩ/ is related to sentence like /jão khũ tã pãnĩ lião/. (See 11.18) That is, /tusĩ/ is used in the same situations as /jão/ and /tũ/ in the same situations as /jã/.

### PRONUNCIATION

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

to practice them in the other forms also. They can all be practiced in such a context as /ó.....e/. or /ó .....ne/.

(Gur.) (I.P.A)	(Gur.) (I.P.A)	(Gur.) (I.P.A)	(Gur.) (I.P.A)
ਕਢਦਾ /kádḏā	ਚੜ੍ਹਦਾ čáṛḏā	ਚਟਦਾ čaṭḏā	ਉਠਦਾ uṭhḏā
ਉਡਦਾ uḏḏā	ਕੜ੍ਹਦਾ káṛḏā	ਕਟਦਾ kaṭḏā	ਨਠਦਾ naṭhḏā
ਵਢਦਾ wáḏḏā	ਪੜ੍ਹਦਾ páṛḏā	ਪੁਟਦਾ puṭḏā	ਮਾਠਦਾ māṭhḏā
ਖੇਢਦਾ khédḏā	ਰੜ੍ਹਦਾ rúṛḏā	ਕੁਟਦਾ kuṭḏā	ਬੈਠਦਾ beṭhḏā/

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
13.10	ਲੋਕ ਆਪਣੇ ਘਰਾਂ ਨੂੰ ਸਾਫ਼ ਕਰਦੇ ਨੇ। ਔਰਤਾਂ ਆਪਣੇ ਘਰਾਂ ਨੂੰ ਸਜਾਉਂਦੀਆਂ ਨੇ। ਔਰਤ ਆਪਣੇ ਘਰ ਨੂੰ ਸਾਫ਼ ਕਰਦੀ ਏ। ਓਹ ਮੇਰੇ ਘਰ ਨੂੰ ਸਾਫ਼ ਕਰਦਾ ਏ।	lok āpṇe kàṛā̃ nū sāf karde ne. ortā̃ āpṇe kàṛā̃ nū sajõḏīā̃ ne. orat āpṇe kàṛ nū sāf kardī e. ó mere kàṛ nū sāf kardā e.	The people clean their houses. The women decorate their houses. The woman cleans her house. He cleans my house.
13.11	ਦਿਵਾਲੀ ਨਾਲ ਸਿਆਲ ਦੀ ਰੁੱਤ ਸ਼ੁਰੂ ਹੁੰਦੀ ਏ। ਸ਼ਾਮ ਨੂੰ ਖੇਢ ਸ਼ੁਰੂ ਹੁੰਦੀ ਏ। ਰਾਤ ਨੂੰ ਦੁਕਾਨ ਬੰਦ ਹੁੰਦੀ ਏ। ਰਾਤ ਨੂੰ ਦੀਪ ਮਾਲਾ ਹੁੰਦੀ ਏ।	diwālī nāl siāl dī rut šurū hūḏī e. šām nū khéd šurū hūḏī e. rāt nū dukān bāḏ hūḏī e. rāt nū dīp māḏā hūḏī e.	The winter season starts with Diwali. The game begins in the evening. The shop closes at night. At night lamps are lit.
13.12	ਮੇਲਾ ਉਸ ਖੁਸ਼ੀ ਵਿਚ ਮਨਾਇਆ ਜਾਂਦਾ ਏ। ਹਰ ਸਾਲ ਦਿਵਾਲੀ ਮਨਾਈ ਜਾਂਦੀ ਏ। ਬਹੁਤ ਮੇਲੇ ਮਨਾਏ ਜਾਂਦੇ ਨੇ।	melā us khušī wič manāiā jāḏā e. har sāl diwālī manāi jāḏī e. bót mele manāe jāḏe ne.	The festival is celebrated on account of that. Diwlai is celebrated every year. Many festivals are celebrated.

	ਈਦ ਪਾਕਿਸਤਾਨ ਵਿਚ ਮਨਾਈ ਜਾਂਦੀ ਏ।	īd pākistān wič manāi jāḍī e.	Id is celebrated in Pakistan.
13.13	ਓਹ ਰੋਟੀ ਖਾਂਦੇ ਨੇ। ਮੈਂ ਘਰ ਵਿਚ ਬੈਠਾ ਅਾਂ।	ó roṭī khāḍe ne. mẽ kàr wīč beṭhā ā̃.	They are eating dinner. I am sitting in the house.
	ਅਸੀਂ ਸ਼ਹਿਰ ਚੱਲੇ ਅਾਂ। ਤੁਸੀਂ ਕੀ ਪੀਂਦੇ ਓ।	asī šér čalle ā̃. tusī kī pīḍe o?	We are going to the city. What are you drinking?
13.14	ਓਹ ਰੋਟੀ ਖਾਂਦੀਆਂ ਨੇ। ਮੈਂ ਘਰ ਵਿਚ ਬੈਠੀ ਅਾਂ। ਅਸੀਂ ਸ਼ਹਿਰ ਚੱਲੇ ਅਾਂ। ਤੁਸੀਂ ਕੀ ਪੀਂਦੀਆਂ ਓ।	ó roṭī khāḍīā̃ ne. mẽ kàr wič beṭhī ā̃. asī šér čalle ā̃. tusī kī pīḍīā̃ o?	They are eating dinner. I am sitting in the house. We are going to the city. What are you drinking?
13.15	ਮੈਂ ਚਾਹ ਪੀਂਦਾ ਸਾਂ। ਅਸੀਂ ਰੋਟੀ ਖਾਂਦੇ ਸਾਂ। ਤੁਸੀਂ ਓਥੇ ਖੇਡਦੇ ਸੋ। ਓਹ ਕੰਮ ਕਰਦੇ ਸਨ।	mẽ čā pīḍā sā̃. asī roṭī khāḍe sā̃. tusī othe khéḍde so. ó kām karde san.	I was drinking tea. We were eating dinner. You were playing there. They were working.

## LESSON FOURTEEN

ਈਦ

### Dialogues in Gurmukhi

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

ID  
**Transcription of Above Dialogues**

- 14.1 1. īdā do hūdīā ne.  
2. ik čhoṭī te ik waḍḍī.  
3. čhoṭī īd dā mazā ziādā ī e.  
4. é īd roze khatam hoṇ te ǔdī e.  
5. pičhle sāl īd wāle din mẽ lāhor wič sã.  
6. jadō nawā čān čāriā,  
7. lokā ne ik dusre nũ mubārkaḱā dittiā,  
8. dusre din tarke uṭh ke lokā ne nawē kapre pāe.  
9. ādmī masjid wič namāz párn čale gae.  
10. te ɔrtā kār ráiā.  
11. guāḍīā ne ik dusre nũ sewīā pakā ke dittiā.  
12. sāre baččiā nũ īdī milī.  
13. kārā de nokar-čākar wī īdī leṇ āe.  
14. ḍākīe nũ wī īdī milī.  
15. kāi lok bāgā wič ser karn čale gae.  
16. kāi thāwā te īd de mele lagge.  
17. lāhor wič baṛā waḍḍā ṭārū dā melā laggā,  
14.2 6. jadō nawā čān čārdā e,  
7. lok ik dusre nũ mubārkaḱā dēde ne.  
8. dusre din tarke uṭh ke nawē kapre pōde ne.  
9. ādmī masjid wič namāz párn čale jāde ne.  
10. te ɔrtā kār rēdīā ne.  
11. guāḍī ik dusre nũ sewīā pakā ke dēde ne.  
12. sāre baččiā nũ īdī mildī e.  
13. kārā de nokar-čākar wī īdī leṇ ōde ne.  
14. ḍākīe nũ wī īdī mildī e.  
15. kāi lok bāgā wič ser karn čale jāde ne.  
16. kāi thāwā te īd de mele lagde ne.  
17. lāhor wič baṛā waḍḍā ṭārū dā melā lagdā e.

**Translation of Above Dialogues**

- 14.1 1. There are two Ids.  
2. A small one and a great one.  
3. The small one is the more interesting.  
4. This Id is held when the day [of fasting] have come to an end.

5. Last year I was in Lahore on the day of Id.
  6. When the new moon arose.
  7. The people greeted each other.
  8. The next day the people got up early in the morning and put on new clothes.
  9. The men went to the mosque for prayers.
  10. And the women remained at home.
  11. The neighbours cooked and gave /sewīā̃/ to each other.
  12. /īdī/ was given to all the children.
  13. The servants of the household also came to receive /īdī/.
  14. The postman was also given /īdī/.
  15. Some of the people went to the parks for a stroll.
  16. At several places, Id fairs were held.
  17. In Lahore, a great /ṭārū/ fair was held.
- 14.2
6. When the new moon comes up.
  7. the people give each other greetings.
  8. On the second day, after they have gotten up early, they put on new clothes.
  9. The men go into the mosque to recite prayers.
  10. But the women stay home.
  11. The neighbours cook /sewīā̃/ and then give them to each other.
  12. Small gifts are given to all the children.
  13. The household servants also come for gifts.
  14. The postman also gets gifts.
  15. Some people go to take walks in the parks.
  16. Id fairs are held at many places.
  17. In Lahore a great ṭārū fair is held.

## NOTES

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

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

ਈਦੀ /īdī/ is some small gift given at Id.

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

- 14.4 Punjabi often forms compounds consisting of a common word and a similar but slightly different word. The latter may be a word used elsewhere, or just something suggested by the first. /nōkar-čākar/ is an example. It can perhaps be translated as ‘servants and people like that’. /pāñī-tāñī/ means something like ‘water and things’. Such forms are more common in less formal Punjabi, and sometimes serve to signal that informality.
- 14.5 /mubārkā/ is the plural of /mubārak/, a common word of greeting among Muslims. The formation is comparable to /ṙtā/ ‘women’, plural of /ṙrat/ ‘woman’.

## GRAMMAR

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

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

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

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

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

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

If /ne/ is not used, the past tense verb agrees with the subject: (Examples are taken from 12.1).

2. ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕਿਸੇ ਪਿੰਡ ਗਏ।	/gurū nānak te mardānā kise pīḍ gae/.
---	--

Compare

ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕਿਸੇ ਪਿੰਡ ਜਾਂਦੇ ਨੇ।	/gurū nānak te mardānā kise pīḍ jāḍe ne/.
--	--

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

12. ਗੁਰੂ ਜੀ ਨੇ ਉੱਤਰ ਦਿੱਤਾ।	/gurū jī ne uttar dittā/.
----------------------------	---------------------------

Compare

ਗੁਰੂ ਜੀ ਉੱਤਰ ਦਿੱਤੇ ਨੇ।	/gurū jī uttar dēḍe ne/.
------------------------	--------------------------

3. ਲੋਕਾਂ ਨੇ ਆਦਰ ਕੀਤਾ। /lokā̃ ne ādar kītā/.

Compare

ਲੋਕ ਆਦਰ ਕਰਦੇ ਨੇ। /lok ādar karde ne/.

In 12 /dittā/ is masculine singular, agreeing with /uttar/. /dēde ne/ agrees with /gurū jī/, being masculine plural for respect. In 3 /kītā/ is masculine singular, agreeing with /ādar/. /karde ne/ is masculine plural, agreeing with /lok/.

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

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

10. ਮਰਦਾਨੇ ਨੇ ਪੁਛਿਆ /mardāne ne pučchiā/.

ਮਰਦਾਨਾ ਪੁਛਦਾ ਏ। /mardānā pučhdā e/.

/pučchiā/ is masculine singular because there is no object /pučhdā e/ agrees with /mardānā/.

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

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

14.10 Past tense verbs may sometimes be followed by an auxiliary. The difference in meaning is subtle. Sometimes the auxiliary makes the time a little more definite. When the auxiliary is /ā̃/ it sometimes

fuses with the verb. A few sentences that have appeared in dialogues have contained this construction. For example /khā ke āiã/. ‘I have just eaten’ in 4.2. This is shortened from /khā ke āiā ã/. Do not use this construction except where you hear it. This note is given only to explain certain sentences which you learned earlier.

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

ਓਹ ਗਿਆ /ó giā/. or ਇਹ ਗਿਆ /é giā/. ‘He went’.  
ਓਹ ਗਈ /ó gāi/. or ਇਹ ਗਈ /é gāi/. ‘She went’.

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

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

ਓਹਨੇ ਦਿੱਤਾ /óne dittā/. or ਇਹਨੇ ਦਿੱਤਾ /éne dittā/. ‘He gave’. or ‘She gave’.

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

ਓਹ ਗਏ /ó gae/. or ਇਹ ਗਏ /é gae/. ‘They went’.  
ਓਹ ਗਈਆਂ /ó gāiã/. or ਇਹ ਗਈਆਂ /é gāiã/. ‘They went’.

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

ਓਹਨਾਂ ਨੇ ਦਿੱਤਾ /ónã ne dittā/. or ਇਹਨਾਂ ਨੇ ਦਿੱਤਾ /énã ne dittā/.  
‘They gave’.

/ónã/ and /énã/ are normal plural oblique forms, and are used with other postpositions as well.

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

(Gurmukhi)	(I.P.A)	(English)
ਮੋਹਣ ਨੇ ਓਹਨੂੰ ਦਿੱਤਾ।	mónḥ ne ónũ dittā.	'Mohan gave it to him'.
ਸੋਹਣ ਨੇ ਓਹਨੂੰ ਦਿੱਤਾ।	sónḥ ne énũ dittā.	'Mohan gave it to her'. 'Sohan gave it to him'.
ਰਾਮ ਨੇ ਓਹਨਾਂ ਨੂੰ ਦਿੱਤਾ।	rām ne ónā̃ nũ dittā.	'Sohan gave it to her'. 'Ram gave it to them'.
ਬੇਗ ਨੇ ਓਹਨਾਂ ਨੂੰ ਦਿੱਤਾ।	beg ne énā̃ nũ dittā.	'Beg gave it to them'.
ਓਹਦਾ ਘਰ।	ódā kār.	'His house' or 'Her house'.
ਓਹਦੇ ਘਰ ਵਿਚ।	óde kār wič.	'In his house' (oblique).
ਓਹਦੀ ਚਾਹ।	ódī čā.	'His tea' or 'Her tea'.
ਓਹਨਾਂ ਦਾ ਘਰ।	ónā̃ dā kār.	'Their house'
ਓਹਦਾ ਪਿੰਡ।	édā pīḍ.	'His village'
ਓਹਨਾਂ ਦਾ ਪਿੰਡ।	énā̃ dā pīḍ.	'Their village'.

### PATTERN PRACTICE

14.14 ਮੈਂ ਓਦੋਂ ਲਾਹੌਰ ਵਿਚ ਸਾਂ।	mẽ odõ lāhor wič sã.	At that time I was in Lahore.
ਅਸੀਂ ਓਦੋਂ ਘਰ ਵਿਚ ਸਾਂ।	asĩ odõ kār wič sã.	At that time we were in the house.
ਪਿਛਲੇ ਸਾਲ ਓਹ ਦਿੱਲੀ ਵਿਚ ਸੀ।	pičhle sāl ó dillī wič sī.	Last year he was in Delhi.
ਈਦ ਵਾਲੇ ਦਿਨ ਓਹ ਪਾਕਿਸਤਾਨ ਵਿਚ ਸਨ।	īd wāle din ó pākistān wič san.	On the day of īd they were in Pakistan.
14.15 ਪਿਛਲੇ ਸਾਲ ਨਵੇਂ ਕਪੜੇ ਬਣੇ।	pičhle sāl nawẽ kapre baṇe.	Last year new clothes were made.
ਓਦੋਂ ਓਹ ਘੋੜੇ ਤੇ ਚੜ੍ਹਿਆ।	odõ ó kòre te čāriā.	At that time he was going on the horse.
ਓਦੋਂ ਓਹ ਘੋੜੇ ਤੇ ਸੀ।	odõ ó kòre te sī.	At that time he was on the horse.

ਜਦੋਂ ਨਵਾਂ ਘਰ ਬਣਿਆ, ਮੈਂ ਦਿੱਲੀ ਵਿਚ ਸਾਂ।	jadõ nawã kàr baniã, mẽ dillī wič sã.	When the new house was built, I was in Delhi.
14.16 ਲੋਕਾਂ ਨੇ ਮੁਬਾਰਕਾਂ ਦਿੱਤੀਆਂ। ਮੇਰੇ ਗੁਆਂਢੀ ਨੇ ਸੇਵੀਆਂ ਦਿੱਤੀਆਂ। ਗੁਆਂਢੀਆਂ ਨੇ ਬਰਫੀ ਦਿੱਤੀ। ਓਹਨਾਂ ਨੇ ਸੇਵੀਆਂ ਪਕਾਈਆਂ।	lokã ne mubãrkã dittĩã. mere guãḍī ne sewĩã dittĩã. guãḍĩã ne barfī dittī. ónã ne sewĩã pakãĩã.	The people gave greetings. My neighbour gave /sewĩã/. The neighbours gave /barfī/. They cooked /sewĩã/.
14.17 ਲੋਕ ਨਮਾਜ਼ ਪੜ੍ਹਨ ਚਲੇ ਗਏ। ਆਦਮੀ ਕੰਮ ਕਰਨ ਚਲੇ ਗਏ। ਔਰਤਾਂ ਸੈਰ ਕਰਨ ਚਲੀਆਂ ਗਈਆਂ। ਮੁੰਡੇ ਫੁਟਬਾਲ ਖੇਡਣ ਚਲੇ ਗਏ।	lok namãz párn čale gae. ãdmī kãm karn čale gae. ortã ser karn čalĩã gaĩã. mũḍe fuṭbãl khéḍan čale gae.	The people went to say prayers. The men went to work. The women went for a stroll. The boys went to play football.
14.18 ਮੈਂ ਉਹਦੇ ਦੋਸਤ ਨੂੰ ਮਿਲਿਆ। ਓਹ ਮੋਹਣ ਨੂੰ ਮਿਲੀ। ਓਹਦੀਆਂ ਬੱਚੀਆਂ ਨੂੰ ਈਦੀ ਮਿਲੀ। ਓਹਨਾਂ ਦੀਆਂ ਬੱਚੀਆਂ ਨੂੰ ਲੱਭੂ ਮਿਲੇ।	mẽ óde dost nũ miliã. ó món nũ milī. ódĩã baččĩã nũ īdī milī. ónã dīã baččĩã nũ laḍḍū mile.	I met his friend. She met Mohan. His children were given /īdī/. /laḍḍū/ were given to their children.

## LESSON FIFTEEN

ਲੋਹੜੀ

### Dialogues in Gurmukhi

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

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

ਪੰਜਾਬ

- 15.3
11. ਪੰਜਾਬ ਕਿਸਾਨਾਂ ਦਾ ਦੇਸ਼ ਏ ।
  12. ਏਥੋਂ ਦੀਆਂ ਜ਼ਮੀਨਾਂ ਬੜੀਆਂ ਜ਼ਰਖੇਜ਼ ਨੇ ।
  13. ਤੇ ਲੋਕ ਬੜੇ ਮਿਹਨਤੀ ਨੇ ।
  14. ਹਲ ਵਾਹੁੰਦੇ ਤੇ ਕਣਕਾਂ ਬੀਜਦੇ ਨੇ ।

15. ਰਜਵੀਂ ਰੋਟੀ ਖਾ ਕੇ ਪੰਜਾਬ ਦੇ ਕਿਸਾਨ ਤਕੜੇ ਰਹਿੰਦੇ ਨੇ ।
16. ਮੇਲਿਆਂ ਵਿੱਚ ਜਾ ਕੇ ਪੰਜਾਬੀ ਗੱਭਰੂ ਭੰਗੜਾ ਪਾਉਂਦੇ ਨੇ ।
17. ਸਾਉਣ ਵਿੱਚ ਕੁੜੀਆਂ ਖੂਹ ਤੇ ਜਾ ਕੇ ਪੀਘਾਂ ਝੂਟਦੀਆਂ ਨੇ ।
18. ਮੁੰਡੇ ਕਬੱਡੀ ਖੇਡਦੇ ਨੇ ।
19. ਕਈ ਥਾਵਾਂ ਤੇ ਘੋਲ ਹੁੰਦੇ ਨੇ ।
20. ਵੱਡੇ ਹੋ ਕੇ ਕਈ ਮੁੰਡੇ ਫੌਜ ਵਿੱਚ ਭਰਤੀ ਹੋ ਜਾਂਦੇ ਨੇ ।
21. ਪੰਜਾਬੀ ਕਿਸਾਨ ਖੂਹ ਵਾਹੁੰਦੇ ਤੇ ਪਾਣੀ ਲਾਉਂਦੇ ਨੇ ।
22. ਇਸ ਤਰ੍ਹਾਂ ਉਹ ਖੇਤਾਂ ਵਿੱਚ ਰੁੱਝੇ ਰਹਿੰਦੇ ਨੇ ।

## LOHRI

### Transcription of Above Dialogues

- 15.1
1. janwarī wič lóṛī āegī.
  2. sāre mūḍe kuṛīā ikaṭṭhe ho ke gīt gōṅge.
  3. kàro kàṛī jā ke lóṛī māḡaṅge.
  4. lok ónā nū phulle rioṛīā deṅge.
  5. kāi guṛ dīā pèliā wī dēde ne.
  6. lóṛī dī rāt nū ag bālī jāegī.
  7. áddī rāt tāi mūḍe kuṛīā načde te gōde réṅge.
  8. waḍde koḷ beṭhe wekhde réṅge.
  9. sāre khušīā manōṅge.
  10. is tarā hasdiā gōdiā lóṛī dī rāt lāḡ jāegī.
- 15.2
1. janwarī wič lóṛī ōdī e.
  2. sāre mūḍe kuṛīā ikaṭṭhe ho ke gīt gōde ne.
  3. kàro kàṛī jā ke lóṛī māḡde ne.
  4. lok ónā nū phulle rioṛīā dēde ne.
  5. kāi guṛ dīā pèliā wī dēde ne.
  6. lóṛī dī rāt nū ag bālī jādī e.
  7. áddī rāt tāi mūḍe kuṛīā načde te gōde réde ne.
  8. waḍde koḷ beṭhe wekhde réde ne.
  9. sāre khušīā manōde ne.
  10. es tarā hasdiā gōdiā lóṛī dī rāt lāḡ jādī e.

pājāb

- 15.3 11. pājāb kisānā dā des e.  
 12. ethō dīā zamīnā baṛīā zarkhez ne,  
 13. te lok baṛe méntī ne.  
 14. hal wōde te kaṅkā bījde ne.  
 15. rajwī roṭī khā ke pājāb de kisān takṛe rēde ne.  
 16. meliā wič jā ke pājābī gábrū pāgrā pōde ne.  
 17. sāwīā wič kuṛīā khū te jā ke pīgā čūṭdīā ne.  
 18. mūde kabaḍḍī khédde ne.  
 19. kaī thāwā te kòl hūde ne.  
 20. waḍde ho ke kaī mūde foj wič pārtī ho jāde ne.  
 21. pājābī kisān khū wōde te pānī lōde ne.  
 22. is tarā ó khetā wič rújje rēde ne.

### Translation of Above Dialogues

- 15.1 1. In January Lohri will come.  
 2. All the boys and girls will gather together and sing.  
 3. Going from house to house they will ask for Lohri.  
 4. The people will give them popcorn and /rioṛīā/.  
 5. They will also give them some cakes of /guṛ/.  
 6. On the night of Lohri, a fire will be lit.  
 7. The boys and girls will go on singing and dancing untill midnight.  
 8. The older people will sit near by and watch.  
 9. Every body will be happy.  
 10. In this way, the night of Lohri will be passed in laughing and singing.
- 15.2 1. In January, comes Lohri.  
 2. All the boys and girls gather together and sing.  
 3. Going from house to house they ask for Lohri.  
 4. The people give them popcorn and /rioṛīā/.  
 5. They also give them some cakes of /guṛ/.  
 6. On the night of Lohri, a fire is lit.  
 7. The boys and girls sing and dance untill midnight.  
 8. The older people sit near by and watch.  
 9. Every body is happy.  
 10. In this way, the night of Lohri passes in laughter and singing.
- 15.3 11. Punjab is a land of farmers.  
 12. The land is very fertile.  
 13. And the people are very hard working.

14. They plough and plant wheat.
15. Because they eat rich food, the farmers of Punjab are strong.
16. When they go to a fair, the Punjabi young men dance the /pāgrā/.
17. In the month of /sāwan/ the girls go to the well and swing on the swings.
18. The boys play /kabaḍḍī/.
19. In various places they have wrestling matches.
20. When they grow up, many of the boys enlist in the army.
  
21. The Punjabi farmers operate the wells and lead the water (over the land).
22. In this way they are kept busy in the fields.

### USAGE NOTES

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

ਰਿਓੜੀ /rioṛī/ is a confection made of /gur/ and sesame seeds.

15.5 Certain pairs of words that are conventionally associated are commonly joined by mere juxtaposition without /te/ ‘and’. There are three examples in 15.1 : /mūḍḍe kuṛīā/ ‘boys and girls’. /phulle rioṛīā/ ‘popcorn and /rioṛīā/’, /hasde gōde/ ‘laughing and singing’.

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

The traditional Hindu calendar has twelve months in the year. It is solar like the Western calendar, but the divisions do not coincide. The month of /sāwan/ falls in July and August. There are four sundays in the month, each known as /sāwā/. There is a small /melā/ on each of these in most villages. /sāwiā wič/ means literally on these festivals. Everyone is expected to swing at least once, but, of course, it is the younger people that make the most of it.

ਕਬੱਡੀ /kabaḍḍī/ is a game played by two groups of boys. One boy crosses over to the other side, tags someone and tries to escape to his own side of the line. His opponent tries to hold him. All this is done during one breath, the player saying /kabaḍḍī kabaḍḍī.../ as long as he can. It may be played at any time of the year, but is commonest in

/sāwan/. At this time the crop has been harvested, the land ploughed, but not yet planted. /kabaddī/ is played in the fields in connection with the /sāwā/ festival.

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

## GRAMMAR

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

15.8 The forms of the future tense are as follows :

	‘go’	‘say’	‘remain’
Masculine subjects :			
‘I will...’	ਜਾਊਗਾ jāũgā	ਬੋਲੁੰਗਾ bolũgā	ਰਹੂੰਗਾ raũgā
‘You will...’	ਜਾਏਗਾ jāẽgā	ਬੋਲੇਗਾ bolẽgā	ਰਵੇਗਾ rawẽgā
‘He will...’	ਜਾਏਗਾ jāegā	ਬੋਲੇਗਾ bolegā	ਰਵੇਗਾ rawegā
‘We will...’	ਜਾਵਾਂਗੇ jāwāẽge	ਬੋਲਾਂਗੇ bolāẽge	ਰਵਾਂਗੇ rawāẽge
‘You will...’	ਜਾਓਗੇ jāogē	ਬੋਲੋਗੇ bologē	ਰਵੋਗੇ rawogē
‘They will...’	ਜਾਣਗੇ jāᅇge	ਬੋਲਣਗੇ bolāᅇge	ਰਹਿਣਗੇ rēᅇge

Femine subjects :			
‘I will...’	ਜਾਊਗੀ jāũgī	ਬੋਲੁੰਗੀ bolũgī	ਰਹੂੰਗੀ raũgī
‘You will...’	ਜਾਏਗੀ jāẽgī	ਬੋਲੇਗੀ bolẽgī	ਰਵੇਗੀ rawẽgī
‘She will...’	ਜਾਏਗੀ jāegī	ਬੋਲੇਗੀ bolegī	ਰਵੇਗੀ rawegī
‘We will...’	ਜਾਵਾਂਗੀਆਂ jāwāẽgīā	ਬੋਲਾਂਗੀਆਂ bolāẽgīā	ਰਵਾਂਗੀਆਂ rawāẽgīā
‘You will...’	ਜਾਓਗੀਆਂ jāogīā	ਬੋਲੋਗੀਆਂ bologīā	ਰਵੋਗੀਆਂ rawogīā
‘They will...’	ਜਾਣਗੀਆਂ jāᅇgīā	ਬੋਲਣਗੀਆਂ bolāᅇgīā	ਰਹਿਣਗੀਆਂ rēᅇgīā

There is no need to memorize these lists. They are given primarily to explain the forms that have appeared from time to time in this and past

lessons. Note that the feminine forms are exactly like the masculine except that /-ī/ and /-īā̃/ are substituted for /-ā/ and /-e/.

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

ਪੀ ਕੇ ਆਇਆਂ।	pī ke āiā̃. (3.2)	‘I drank just before I came’.
ਚਿੜੀ ਨੇ ਖਿਚੜੀ ਰਿੰਨੁ ਕੇ ਖਾ ਲਈ।	čirī ne khičrī rīn ke khā laī. (11.1)	‘After the sparrow cooked the /khičrī/ she ate it’.
ਕਾਂ ਪਾਣੀ ਲੈ ਕੇ ਆਇਆ।	kā̃ pāṇī lē ke āiā. (11.1)	‘The crow got water and came’.

The parallelism can be shown by a rather forced translation :

‘I, having drunk, came’.  
 ‘The sparrow, having cooked /khičrī/, ate’.  
 ‘The crow, having got water, came’.

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

ਚਿੜੀ ਨੇ ਖਾ ਲਈ।      čirī ne khā laī.      ‘The sparrow ate’.

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

All verb stems with normal tone change to high tone in the future. This is the only change for many. /čūp/ ‘suck’ is an example of this sort. The present tense is /čūpdā e/, the past tense is /čūpiā̃/, the future is /čūpūgā̃/.

Other changes are minimal. In /bol/ ‘say’, some forms have /l/ : /boldā e/, /boliā/, /bolūgā/. /bol/ was selected in this lesson to illustrate the most simple and regular set of future forms.

In a few the changes are mere extensive. /ré/ ‘live, remain’ has /rédā e/, /riā/, /raūgā/, and the stem does not remain the same throughout the future. This verb was selected to illustrate the extreme of complexity in the future. It is not irregular, however, as other stems ending in /ε/ are subject to all the same changes. An example is /ε/ ‘take’ with /laūgā/, /lawegā/, léṅge and all other future forms parallel to those of /ré/. The present and the past are /lēdā e/ and /liā/.

One verb stem is very irregular, changing completely in the past. /jā/ ‘go’ has the forms /ōdā e/, /giā/, /jāūgā/. But the only irregularity is in the past. That is no trouble, because the verb is so frequent that it is quickly learned.

15.12 There are a few other details that look like irregularities, but really are not. For example, if we take /bolāge/ ‘we will speak’ as a model, we might expect /jāwāge/ ‘we will go’. 15.8 lists /jāwāge/. This is perfectly regular. There are a few regular patterns that apply when certain combinations of sounds would occur. One is to insert /w/ between two /ā/. These are puzzling at first, but will quickly become natural and automatic.

15.13 As we have noted, the one extreme case of irregularity is in the past tense form /giā/ ‘went’. (Note that this is the one really strange past tense in English too). There are a number of other past tense forms that are unpredictable, though not as strange as /giā/. Most of these are very common verbs : /de/ ‘give’ /dittā/, /kar/ ‘do’ /kītā/, /rīn/ ‘cook’ /rīdā/, /khā/ ‘eat’ /khādā/, /pī/ ‘drink’ /pītā/. That is not the whole list, but it is not really a very long one. Most of them you will learn fairly soon.

### PATTERN PRACTICE

	(Gurmukhi)	(I.P.A)	(English)
15.14	ਮੁੰਡੇ ਕੁੜੀਆਂ ਸਕੂਲ ਨੂੰ ਤੁਰੇ ਜਾਂਦੇ ਨੇ। ਕਿਸਾਨ ਖੇਤਾਂ ਨੂੰ ਚਲੇ ਗਏ।	mūḍe kuṛīā sakūl nū ture jāde ne. kisān khetā nū čale gae.	The boys and girls walk to school. The farmers went to the fields.

	ਓਹ ਕਲੁ ਏਥੇ ਆ ਜਾਣਗੇ। ਔਰਤ ਨੇ ਖੂਹ ਤੇ ਜਾ ਕੇ ਪਾਣੀ ਲਿਆ।	ó kál ethe ā jāṅge. orat ne khū te jā ke pāṇī liā.	They will come here tomorrow. The woman went to the well and got water.
15.15	ਲੋਕ ਓਹਨਾਂ ਨੂੰ ਲੋਹੜੀ ਦੇਣਗੇ। ਮਿਰਜ਼ੇ ਨੇ ਬੇਗ ਨੂੰ ਪੈਨਸਿਲ ਦਿੱਤੀ।	lok ónā nū lóṛī deṅge. mirze ne beg nū pensil dittī.	The people will give them Lohri. Mirza gave Beg a pencil.
	ਕਿਸਾਨ ਲੋਕਾਂ ਨੂੰ ਖਰਬੂਜੇ ਦੇਂਦੇ ਨੇ। ਲੋਕ ਓਹਨਾਂ ਨੂੰ ਈਦੀ ਦੇ ਕੇ ਖੁਸ਼ ਹੁੰਦੇ ਨੇ।	kisān lokā nū kharbuze dēde ne. lok ónā nū īdī de ke khuṣ hūde ne.	The farmers are giving the people melons. The people gave them /īdī/ and were happy.
15.16	ਕਿਸਾਨ ਕਲੁ ਬਹੁਤ ਕੰਮ ਕਰੇਗਾ। ਪਿੰਡ ਦੀਆਂ ਔਰਤਾਂ ਨੇ ਘਰਾਂ ਨੂੰ ਸਾਫ ਕੀਤਾ। ਵੱਡੇ ਲੋਕ ਬਾਗ ਵਿਚ ਸੈਰ ਕਰਦੇ ਨੇ। ਔਰਤਾਂ ਨੇ ਘਰਾਂ ਨੂੰ ਸਾਫ ਕਰ ਕੇ ਦਾਲ ਰਿੱਧੀ।	kisān kál bót kām karegā. pīṅḍ dīā ōṛtā ne kārā nū sāf kītā. wadde lok bāg wič ser karde ne. ōṛtā ne kārā nū sāf kar ke dāl riddī.	Tomorrow the farmer will work hard. The village women cleaned the houses. The older people are walking in the park. The women, having cleaned the houses, cooked /dāl/.
15.17	ਓਹਨੇ ਚੌਲ ਰਿੰਨੁ ਕੇ ਖਾਧੇ। ਓਹ ਮਿੱਠੇ ਚੌਲ ਰਿੰਨੋਗੀ।  ਔਰਤਾਂ ਰੋਜ਼ ਦਾਲ ਰਿੰਨੁਦੀਆਂ ਨੇ। ਬਾਨੋ ਨੇ ਬਰੀਆਨੀ ਰਿੱਧੀ।	óne čol rīn ke khāde. ó miṭṭhe čol rīnneḡī.  ōṛtā roz dāl rīndīā ne. bāno ne barīānī riddī.	She cooked and ate rice. She will cook sweet rice. The women cook dāl every day. Bano cooked /barīānī/.
15.18	ਰਾਮ ਰੋਟੀ ਖਾਂਦਾ ਏ। ਬੱਚੇ ਸ਼ਾਮ ਨੂੰ ਸੰਤਰੇ ਖਾਣਗੇ। ਬਸ਼ੀਰ ਸਕੂਲ ਤੋਂ ਆ ਕੇ	rām roṭī khādā e. bačče šām nū sātre khāṅge. bašīr sakūl tō ā ke roṭī	Ram is eating dinner. The children will eat oranges in the evening. When Bashir comes

	ਰੋਟੀ ਖਾਏਗਾ।	khāegā.	home from school he will eat dinner.
	ਅਸੀਂ ਬੜੀਆਂ ਜਲੇਬੀਆਂ ਖਾਧੀਆਂ।	asī̃ baṛī̃ jalebī̃ khāḍī̃.	We ate a lot of /jalebī̃/.
15.19	ਬੱਚੇ ਦੁਧ ਪੀਂਦੇ ਨੇ। ਮੇਰੇ ਦੋਸਤ ਚਾਹ ਪੀਣਗੇ।	bačče dūd pī̃de ne. mere dost čā̃ pī̃nge.	Children drink milk. My friends will drink tea.
	ਮੁੰਡਿਆਂ ਕੁੜੀਆਂ ਨੇ ਸ਼ਰਬਤ ਪੀਤਾ।	mūḍī̃ kuṛī̃ ne šarbat pītā.	The boys and girls drank fruit syrup.
	ਮੈਂ ਚਾਹ ਪੀ ਕੇ ਘਰ ਆਇਆਂ।	mē̃ čā̃ pī̃ ke kār āī̃.	After I had tea I came home.
15.20	ਮੁੰਡੇ ਘਰੇ ਘਰੀ ਜਾਂਦੇ ਨੇ।	mūḍe kàro kārī̃ jā̃de ne.	The boys go from house to house.
	ਫਕੀਰ ਪਿੰਡੇ ਪਿੰਡੀ ਜਾਂਦੇ ਨੇ।	fakīr pī̃ḍo pī̃ḍī̃ jā̃de ne.	Fakirs go from village to village.
	ਓਹ ਸ਼ਹਿਰੇ ਸ਼ਹਿਰੀ ਚਲੇ ਗਏ।	ó šéro šérī̃ čale gae.	They went from one city to another.

## LESSON SIXTEEN

### Dialogues in Gurmukhi

16.1 ਦਲੀਪ ਸਿੰਘ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
ਜਾਨ	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ।
ਦਲੀਪ ਸਿੰਘ	ਸੁਣਾਓ ਜੀ, ਕੀ ਹਾਲ ਚਾਲ ਏ ?
ਜਾਨ	ਸਭ ਠੀਕ ਏ । ਤੁਸੀਂ ਸੁਣਾਓ ।
ਦਲੀਪ ਸਿੰਘ	ਕਈ ਦਿਨ ਹੋਏ, ਮੀਂਹ ਨਹੀਂ ਪਿਆ । ਫਸਲਾਂ ਸੁੱਕੀਆਂ ਪਈਆਂ ਨੇ ।
ਜਾਨ	ਨਹਿਰ ਵਿੱਚ ਪਾਣੀ ਨਹੀਂ ਆਇਆ ?
ਦਲੀਪ ਸਿੰਘ	ਅਗਲੇ ਹਫ਼ਤੇ ਆਏਗਾ । ਮੈਂ ਖੇਤਾਂ ਨੂੰ ਚੱਲਿਆ ਆਂ । ਮੇਰਾ ਖੂਹ ਵਗਦਾ ਏ ।
ਜਾਨ	ਚਲੇ ਮੈਂ ਵੀ ਨਾਲ ਚਲਦਾ ਆਂ ।
ਦਲੀਪ ਸਿੰਘ	ਐਤਕੀਂ ਮਕਈ ਬੀਜੀ ਏ ਕਿ ਨਹੀਂ ? ਹਾਂ, ਥੋਹੜੀ ਜਿਹੀ, ਦੋ ਏਕੜ । ਬਾਕੀ ਜ਼ਮੀਨ ਵਿੱਚ ਕਣਕ ਬੀਜੀ ਏ । ਖੂਹ ਤੇ ਥੋਹੜੀ ਜਿਹੀ ਸਬਜ਼ੀ ਵੀ ਲਾਈ ਏ ।
ਜਾਨ	ਕੀ ਕੀ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਮਟਰ, ਆਲੂ, ਟਮਾਟਰ, ਕੱਦੂ ਤੇ ਕੁਝ ਬਤਾਉਂ ।
ਜਾਨ	ਐਤਕੀਂ ਖਰਬੂਜ਼ੇ ਨਹੀਂ ਬੀਜਣੇ ?
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ, ਇੱਕ ਵਿਘਾ ਖਰਬੂਜ਼ਿਆਂ ਤੇ ਤਰਬੂਜ਼ਾਂ ਲਈ ਰੱਖਿਆ ਏ ।

### Transcription of Above Dialogues

16.1 dalīp sīḡ	sat sirī akāl.
jān	sat sirī akāl.
dalīp sīḡ	sunāo jī. kī hāl-čāl e?
jān	sáb ṭhīk e? tusī āpnā sunāo.
dalīp sīḡ	kaī din ho gae ne, mī nāī piā.

jān	faslā sukkā paīā ne.
dalīp sīg	nér wič pānī nāī āīā? agle hafte āegā. mē khetā nū čalliā ā.
jān	merā khū wagdā e. čalo, mē wī nāl čaldā ā. etkī makaī bījī e ke nāī ?
dalīp sīg	hā, thōrī jaī, do ekaṛ. bākī zamīn wič kaṅk bījī e. khū te thōrī jaī sabzī wī lāī e.
jān	kī kī lāīā e?
dalīp sīg	maṭar, ālū, ṭamāṭar, kaddū te kúj batāū.
jān	etkī kharbuze nāī bījīe?
dalīp sīg	hā, ik wīgā kharbuzīā te tarbūzā laī rakkhiā e.

### Translation of Above Dialogues

16.1 Dalip Singh	/sat sirī akāl/.
John	/sat sirī akāl/.
Dalip Singh	Say, how are you?
John	Everything is fine. And you?
Dalip Singh	It is several days since it has rained. The crops are dry.
John	Isn't there any water in the canal?
Dalip Singh	It will come next week. I am going to my fields. My /khū/ is running.
John	Let's go. I'll go with you. Have you planted corn this year?
Dalip Singh	Yes, a little, two acres. Wheat is sown in the rest of the land also, I have planted vegetables near the /khū/.
John	What did you plant?
Dalip Singh	Peas, potatoes, tomatoes, pumpkin, and some eggplant.
John	Won't you plant melons this year?
Dalip Singh	Yes, I have saved one /wīgā/ for melons and watermelons.

### NOTES

- 16.2 /hāl-čāl/ is another compound like /nōkar-čākar/. It means very nearly the same as /hāl/, but carries a connotation of less formality.
- 16.3 The best one-word equivalent for /khū/ would be 'well', but its meaning is a good deal broader. At one place in the dialogue it obviously means the equipment used to draw water up out of the well. This is most likely a Persian wheel, a device consisting of buckets on an endless chain. The machine is operated by animal power. In another place /khū/ obviously means the land right around the well. Dalip Singh says that he has planted vegetables, literally, 'on the well'.
- 16.4 A /wīgā/ is a measure of land, about half an acre.

## GRAMMAR

- 16.5 Questions that expect a yes-or-no answer are most commonly formed in exactly the same way as statements, but with a different intonation pattern. Questions of this kind have appeared in the lessons since the beginning and are certainly familiar by this time.

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

(Grumukhi)	(I.P.A)	(English)
ਤੁਸੀਂ ਚੱਲੋਗੇ ਨਾਂ?	tusī čallogē nā?	'You will go, won't you?'
ਓਹ ਗਿਆ ਸੀ ਨਾਂ?	ó giā sī nā?	'He went, didn't he?'
ਚਾਹ ਪੀਓਗੇ ਨਾਂ?	čā pīogē nā?	'You will drink some tea, won't You?'
ਓਹ ਗਿਆ ਸੀ ਕਿ ਨਹੀਂ?	ó giā sī ke nā?	'Did he go or didn't he?'
ਤੁਸੀਂ ਆਓਗੇ ਕਿ ਨਹੀਂ?	tusī āogē ke nā?	'Will you come or won't you?'
ਓਹਨੇ ਕੰਮ ਕੀਤਾ ਸੀ ਕਿ ਨਹੀਂ?	óne kām kītā sī ke nā?	'Did he work or didn't he?'

- 16.6 Other types of questions are usually made by means of a number of question words. These are inserted in the sentence in place of some

sentence element. Most of them begin with /k/. Among them are the following:

ਕੀ	kī	‘what?’	ਇਹ ਕੀ ਏ?	é kī e?	‘what is this?’
ਕੌਣ	kṓṇ	‘who?’	ਕੌਣ ਆਇਆ?	kṓṇ āiā?	‘Who came?’
ਕੀਹਦਾ	kīdā	‘whose?’	ਇਹ ਕੀਹਦਾ ਏ?	é kīdā e?	‘Whose is this?’

As a subject in a sentence requiring /ne/:

ਕੀਹਨੇ	kīne	‘who?’	ਕੀਹਨੇ ਦਿੱਤਾ ਏ?	kīne dittā e?	‘Who gave it?’
-------	------	--------	----------------	---------------	----------------

As the oblique case of either /kī/ or /kṓṇ/:

ਕਿਸ	kis	‘who? what?’	ਕਿਸ ਮੁੰਡੇ ਕੋਲ ਗੇਂਦ ਸੀ	kis mūḍe koḷ gēḍ sī.	
-----	-----	--------------	-----------------------	----------------------	--

‘Which boy had the ball?’

ਕਿੱਥੇ	kitthe	‘where?’	ਮੋਹਣ ਕਿੱਥੇ ਏ?	móṇ kitthe e?	
-------	--------	----------	---------------	---------------	--

‘Where is Mohan?’

ਕਿੱਧਰ	kiddar	‘whither?’	ਕਿੱਧਰ ਗਿਆ?	kiddar giā?	
-------	--------	------------	------------	-------------	--

‘Where did he go?’

ਕਿੱਥੋਂ	kitthō	‘whence?’	ਕਿੱਥੋਂ ਆਇਆ?	kitthō āiā?	
--------	--------	-----------	-------------	-------------	--

‘Where did he come from?’

ਕਿਵੇਂ	kiwē	‘how?’	ਬਰਫੀ ਕਿਵੇਂ ਏ?	barfī kiwē e?	
-------	------	--------	---------------	---------------	--

‘How is the /barfī/?’

ਕਿੰਨਾ	kinnā	‘how much?’	ਕਿੰਨੇ ਨੇ?	kinne ne?	
-------	-------	-------------	-----------	-----------	--

‘How many are there?’

ਕਿਉਂ	kiō	‘why?’	ਕਿਉਂ ਕੀਤਾ?	kiō kītā?	
------	-----	--------	------------	-----------	--

‘Why did he do it?’

ਕਦੋਂ	kadō	‘when?’	ਓਹ ਕਦੋਂ ਆਇਆ?	ó kadō āiā?	
------	------	---------	--------------	-------------	--

‘When did he come?’

/kīdā, and /kinnā/ agree with nouns in the same way as do adjectives.

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

ਅੱਛਾ ਸੰਤਰਾ	ačchā sātrā	‘a good orange’
ਅੱਛੇ ਸੰਤਰੇ	ačche sātre	‘good oranges’
ਅੱਛੀ ਨਾਰੰਗੀ	ačchī nārāḡī	‘a good orange’
ਅੱਛੀਆਂ ਨਾਰੰਗੀਆਂ	ačchīā nārāḡīā	‘good oranges’
ਅੱਛੇ ਘਰ ਵਿਚ	ačche kār wič	‘in a good house’
ਅੱਛੀਆਂ ਘਰਾਂ ਵਿਚ	ačchīā kārā wič	‘in good houses’

ਅੱਛੀ ਗਲੀ ਵਿਚ	ačchī galī wič	‘in a good street’
ਅੱਛੀਆਂ ਗਲੀਆਂ ਵਿਚ	ačchīā gālīā wič	‘in good streets’

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

ਅੱਛਾ ਅੰਬ	ačchā āb	‘good mango’
ਅੱਛੇ ਅੰਬ	ačche āb	‘good mangoes’

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

ਅੱਛੇ ਘਰਾਂ ਵਿਚ	ačche kārā wič	‘in good houses’
---------------	----------------	------------------

16.8 There are some adjectives which do not change. /bót/ and /kúj/ are common examples.

ਬਹੁਤ ਸੰਤਰੇ	bót sātṛe	‘many oranges’
ਬਹੁਤ ਨਾਰੰਗੀਆਂ	bót nārāṅgīā	‘many oranges’
ਬਹੁਤ ਪਿੰਡਾਂ ਵਿਚ	bót piṅḍā wič	‘in many villages’
ਕੁਝ ਮੁੰਡੇ	kúj mūḍe	‘some boys’
ਕੁਝ ਕੁੜੀਆਂ	kúj kuṛīā	‘some girls’

16.9 /bót/ and /baṛā/ are used in ways that suggest translation by ‘very’. They are both adjectives, and /baṛā/ must agree with the noun.

ਬਹੁਤ ਅੱਛਾ ਸੰਤਰਾ ਜਾਂ ਬੜਾ ਅੱਛਾ ਸੰਤਰਾ	bót ačchā sātṛā or baṛā ačchā sātṛā	‘a very good orange’
ਬਹੁਤ ਅੱਛੀ ਨਾਰੰਗੀ ਜਾਂ ਬੜੀ ਅੱਛੀ ਨਾਰੰਗੀ	bót ačchī nārāṅgī or baṛī ačchī nārāṅgī	‘a very good orange’

16.10 ਕੌਣ ਆਇਆ ਸੀ ਖੂਹ      kṛṇ āiā sī khū te?      Who were those people

	ਤੇ?		who came to the well?
	ਖੂਹ ਤੇ ਕੌਣ ਆਇਆ ਸੀ?	khū te kəṅ āiā sī?	Who came to the <i>well</i> ?
	ਕੌਣ ਸੀ ਤੁਹਾਡੇ ਨਾਲ?	kəṅ sī tuāḍe nāl?	Who was that you were with?
	ਕੌਣ ਕੌਣ ਆਇਆ?	kəṅ kəṅ āiā?	Who were all those people that came?
16.11	ਇਹ ਕੀਹਦੀ ਮਕਈ ਏ?	é kīdī makaī e?	Whose corn is this? (a field of corn)
	ਓਹ ਕੀਹਦੀਆਂ ਛੱਲੀਆਂ ਨੇ?	ó kīdīā čhallīā ne?	Whose corn-cobs are these? (picked field)
	ਇਹ ਕੀਹਦੀ ਏ ਮਕਈ?	é kīdī e makaī?	Whose corn is this?
	ਓਹ ਕੀਹਦੇ ਘਰ ਗਿਆ ਸੀ?	ó kīde kār giā sī?	Whose house did he go to?
16.12	ਇਹ ਕਿਵੇਂ ਹੋ ਸਕਦਾ ਏ?	é kiwē ho sakdā e?	How can this be?
	ਓਹਨੂੰ ਕਿਵੇਂ ਪਤਾ ਲੱਗਾ?	ónū kiwē patā laggā?	How did he come to know?
	ਓਹ ਕਿਵੇਂ ਆਇਆ?	ó kiwē āiā?	What did he come for?
	ਕਿਵੇਂ ਹੋਵੇ, ਮੈਨੂੰ ਕੀ?	kiwē howe, menū kī?	However it is, what's that to me?
16.13	ਬਸ਼ੀਰ ਕਿੱਥੇ ਏ?	bašīr kitthe e?	Where is Bashir?
	ਸੁੰਦਰ ਕਿੱਧਰੋਂ ਆਇਆ ਸੀ?	sūdar kīddarō āiā sī?	Where did Sunder come from?
	ਮੋਤੀ ਕਿੱਧਰ ਚਲਾ ਗਿਆ?	motī kīddar čalā giā?	Where has Moti gone?
	ਕਿੱਧਰ ਵੇਖਿਆ ਸੀ?	kīddar wekhiā sī?	In what direction did you see him?
16.14	ਓਹਨਾਂ ਨੂੰ ਕੀਹਨੇ ਸੌਂਦਿਆ ਸੀ?	ónā nū kīne saddiā sī?	Who invited him?
	ਕੀਹਨੇ ਕਿਹਾ ਸੀ ਤੁਹਾਨੂੰ?	kīne kiā sī tuānū?	Who told you?
	ਤੁਹਾਨੂੰ ਕਿਸ ਚੀਜ਼ ਦੀ ਲੋੜ ਏ?	tuānū kis čīz dī loṛ e?	What thing do you need?
	ਓਹ ਕਿਸ ਤਰ੍ਹਾਂ ਗਿਆ?	ó kis tarā giā?	How did he go? (e.g. by cycle?)
16.15	ਦਿੱਲੀ ਹਾਲੀ ਕਿੰਨੀ ਦੂਰ	dillī hālī kinnī	How much further is it to

	ਏ? ਕਿਨੇ ਵਜੇ ਨੇ? ਕਿੰਨਾ ਦੁੱਧ ਪਾਵਾਂ?	dūr e? kinne waje ne? kinnā dúdd pāwā?	Delhi? What time is it? How much milk should I pour? How much?
	ਕਿਨੇ ਪੈਸੇ?	kinne pēse?	How much?
16.16	ਕਿਉਂ, ਕੀ ਗਲ ਏ? ਇਹ ਕਿਉਂ? ਮੈਨੂੰ ਕੀ?  ਓਹਨਾਂ ਨੂੰ ਕੀ ਹੋਇਆ?	kiō, kī gal e? é kiō? menū kī?  ónā nū kī hoiā?	Why, what's the matter? Why this? What's it to me? or So what? What happened to him?
16.17	ਓਹ ਕਦੋਂ ਵਾਪਿਸ ਆਉਣਗੇ? ਓਹ ਕਦੋਂ ਕਰਦਾ ਸੀ? ਤੂੰ ਕਦੋਂ ਪੜ੍ਹੇਗਾ?	ó kadō wāpas ɔṅge? ó kadō kardā sī? tū kadō páṛēgā?	When will they return? When did he ever do it? When are you going to study?
	ਓਹ ਕਦੋਂ ਚਲਾ ਗਿਆ?	ó kadō čalā giā?	It is a long time since he left.
16.18	ਕਈ ਸਾਲ ਹੋ ਗਏ ਨੇ, ਓਹ ਪਿੰਡ ਨਹੀਂ ਆਇਆ।	kaī sāl ho gae ne, ó piṅṅ nāī āiā.	It has been several years since he has come to the village.
	ਕਈ ਹਫ਼ਤੇ ਹੋ ਗਏ ਨੇ, ਮੈਂ ਬਜ਼ਾਰ ਨਹੀਂ ਗਿਆ।	kaī hafte ho gae ne, mē bazār nāī giā.	It has been several weeks since I have gone to the bazar.
	ਕਈ ਕੰਮ ਹੋ ਗਏ ਨੇ।	kaī kām ho gae ne.	Several things have been accomplished.
	ਦਸ ਦਿਨ ਹੋ ਗਏ ਨੇ।	das din ho gae ne.	Ten days have gone by.
16.19	ਮਕਈ ਸੁੱਕੀ ਪਈ ਏ। ਮੱਝਾਂ ਰੱਜੀਆਂ ਪਈਆਂ ਨੇ। ਕੁੜੀਆਂ ਸੁੱਤੀਆਂ ਪਈਆਂ ਨੇ। ਓਹ ਆਉਂਦਾ ਪਿਆ ਏ।	makaī sukkī pāī e. mājjā rajjīā pāīā ne. kuṛīā suttīā pāīā ne. ó ōdā piā e.	The corn is dried up. The buffaloes are well fed. The girls are asleep. He is on his way.

16.20 ਸਾਰੀ ਰਾਤ ਖੂਹ ਵਗਦਾ ਰਿਹਾ।	sārī rāt khū wagdā riā.	The well ran all night.
ਪਾਣੀ ਕਿੱਥੋ ਵਗਦਾ ਏ?	pāṇī kitthe wagdā e?	Where is the water running to?
ਅੱਜ ਨਹਿਰ ਨਹੀਂ ਵਗਦੀ।	aj nér naī wagdī.	Today the canal is not running.
ਖੂਹ ਅਗਲੇ ਹਫਤੇ ਵਗੇਗਾ।	khū agle hafte wagegā?	Next week the well will be working?

## LESSON SEVENTEEN

### DIALOGUE

#### Dialogues in Gurmukhi

17.1 ਦਲੀਪ ਸਿੰਘ	ਬ੍ਰੀਰੇ, ਜਾਹ ਲਿਆ, ਇਹਨਾਂ ਲਈ ਮੰਜਾ ।
ਬ੍ਰੀਰਾ	ਲਿਆਇਆ, ਬਾਪੂ ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਆਓ ਜੀ, ਬੈਠੋ ।
ਜਾਨ	ਅੱਛਾ ।
	ਅੱਜ ਪਾਣੀ ਕਿੱਥੋ ਲਾਇਆ ਏ ?
ਦਲੀਪ ਸਿੰਘ	ਕਮਾਦ ਨੂੰ ਲਾਇਆ ਏ ।
	ਮਕਈ ਦੀਆਂ ਛੱਲੀਆਂ ਖਾਓਗੇ ?
ਜਾਨ	ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਬ੍ਰੀਰੇ, ਜਾਹ ਕੁਝ ਛੱਲੀਆਂ ਭੰਨ ਲਿਆ ।
	ਚੰਗੀਆਂ ਚੰਗੀਆਂ ਲਿਆਈਂ ।
ਬ੍ਰੀਰਾ	ਅੱਛਾ ਜੀ ।
ਦਲੀਪ ਸਿੰਘ	ਅੱਗ ਬਾਲ ਕੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਭੁੰਨ ਦੇ ।
ਬ੍ਰੀਰਾ	ਕਿੰਨੀਆਂ ਭੁੰਨਾਂ ?
ਦਲੀਪ ਸਿੰਘ	ਭੁੰਨ ਦੇ ਪੰਜ ਸੱਤ ।
ਜਾਨ	ਇਹ ਛੱਲੀਆਂ ਬੜੀਆਂ ਸੁਆਦ ਨੇ ।
ਦਲੀਪ ਸਿੰਘ	ਹਾਂ ਜੀ ।
	ਹੋਰ ਲਓ, ਇਹ ਸਭ ਤੁਹਾਡੇ ਲਈ ਨੇ ।
	ਮੰਜੀ ਤੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਬੈਠ ਜਾਓ ।
	ਬੜੀ ਥਾਂ ਪਈ ਏ ।
ਜਾਨ	ਕੋਈ ਨਹੀਂ ਜੀ । ਮੈਂ ਠੀਕ ਆਂ ।
ਦਲੀਪ ਸਿੰਘ	ਬ੍ਰੀਰੇ ਜਾਹ ਬਲੁਦਾਂ ਨੂੰ ਹਿਕ ਆ ।
	ਖਲੋ ਗਏ ਨੇ ।
ਬ੍ਰੀਰਾ	ਮੈਂ ਜਾਨਾ, ਬਾਪੂ ਜੀ ।

#### Transcription of Above Dialogues

17.1 dalīp sīṅg	bīre , jā liā, éṅā laī māṅjā.
bīrā	liāiā, bāpū jī.

dalīp s'g	āo jī, beṭho.
jān	aččhā.
dalīp s'g	aj paṇī kitthe lāiā e?
	kamād nū lāiā e.
	makaī dīā čhallīā khaoge?
jān	jī.
dalīp s'g	bīre, já kúj čhallīā pān liā.
	čāgīā čāgīā liā.
bīrā	aččhā jī.
dalīp s'g	ag bāl ke čāgī tarā pūn de.
bīrā	kinnīā pūnnā?
dalīp s'g	pūn de pāj sat.
jān	é čhallīā baṛīā suād ne.
dalīp s'g	hā jī.
	hor lo , é sáb tuāde laī ne.
	māji te čāgī tarā beṭh jāo.
	baṛī thā paī e.
jān	koī nā jī.
	mē thīk ā.
dalīp s'g	bīre, já bāldā nū hik ā.
	khalo gae ne.
bīrā	mē jānā, bāpū jī.

### Translation of Above Dialogues

17.1 Dalip Singh	Bhira, go and get a cot for him.
Bhira	I'm getting it, Father.
Dalip Singh	Come on, sit down.
John	Thanks.
	Where is the water going today?
Dalip Singh	To the sugarcane.
	Won't you have some corn?
John	Fine.
Dalip Singh	Bhira, go and pick some corn.
	Make sure that they are good.
Bhira	Yes, sir.
Dalip Singh	Make a fire and roast them well.
Bhira	How many should I roast?
Dalip Singh	Roast about half a dozen.
John	This corn is very delicious.
Dalip Singh	Thank you.

	Have some more. These are all for you. Make yourself comfortable on the cot. There's lots of room.
John	That's O.K. I'm fine.
Dalip Singh	Bhira, go start the bullocks. They've stopped.
Bhira	I'm going, Father.

### NOTES

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

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

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

- 17.3 Sikh men generally bear names containing /síġ/. These names are assumed when they become adult. Boys have shorter names. /bîrā/ will perhaps become /ragbîr síġ/. Similar patterns are found in other communities. For example, a Hindu boy may be known as /rāmū/. Later he may become /rām lāl/, /rām čădar/, or something of the sort. A Muslim boy known as /mîdā/ might assume /émad/.

### GRAMMAR

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

			singular		plural	
ਬੋਲ	bol	‘speak’	ਬੋਲ	bol	ਬੋਲੋ	bolo
ਪੀ	pī	‘drink’	ਪੀ	pī	ਪੀਓ	pīo
ਜਾ	jā	‘go’	ਜਾਹ	jā	ਜਾਓ	jāo
ਲੈ	le	‘take’	ਲੈ	le	ਲੋ	lo

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

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

			singular		plural	
ਬੋਲ	bol	‘speak’	ਬੋਲੀ	bolī	ਬੋਲਿਓ	bolio
ਜਾ	jā	‘go’	ਜਾਈ	jāī	ਜਾਇਓ	jāio

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

ਖੁਹ ਨੂੰ ਜਾਣਾ /khú nū jāṅā/. ‘Please go to the well’.

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

ਖੁਹ ਨੂੰ ਜਾਣਾ ਪਵੇਗਾ /khú nū jāṅā pawegā/ ‘Go to the well, or else !’.

This form should be used very sparingly. It is extremely demanding, and would be quite impolite in most circumstances.

17.6 There is an alternative form of the present tense used only in the first person which is easily confused (by Americans !) with the infinitive. In the last line of the dialogue :

मैं जाऊँ, बापू जी /mẽ jānã, bāpū jī/. 'I am going, Father'.

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

- 17.7 Something akin to a command is expressed by the following forms : /bolīe/ 'let's speak', /jāīe/ 'let's go', laīe/ 'let's take'. /čallīe/ 'let's go'. etc.
- 17.8 The second person singular has restricted use. It includes such forms as the singular imperative /jā/ and such verb forms as /tũ jādā ē/, 'You are going', and /tũ jāēgā/ 'you will go'. It also includes all uses of the pronouns /tũ/ 'you', /terā/ 'your' etc. These forms are used in speaking to children, to servants, and to particularly close friends of long acquaintance. They are not used in addressing most adults. Instead the plural forms /jāo/ 'go!' /tusĩ jāde o/ 'you are going', tusĩ jaoge/, /tuāḍā/ 'your', etc. are used.

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

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

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

/jī/ is also appended to the names or titles of respected persons. /bāpū jī/ or /abbā jī/ (the latter chiefly among Muslims) is a respectful address to one's father, or to a respected elder in the village. Other senior kin are addressed in the same way : /čāčā jī/ 'uncle'. A holy man or a religious teacher is called /gurū jī/ 'master'. In Bharat, M.K.

Gandhi is generally known as /gāḍī jī/ ; this shows a mixture of respect and affection.

- 17.10 In speaking of a third person, respect is shown by using the masculine plural. This is the case when speaking of either men or women. It is quite usual when referring to any one older than the speaker or anyone in any position of dignity. By courtesy the same usage is applied in speaking of most strangers.
- 17.11 The first and second person pronouns with their corresponding possessives are as follows :

first singular	ਮੈਂ	mē	‘I’	ਮੇਰਾ	merā	‘my’
first plural	ਅਸੀਂ	aśī	‘we’	ਸਾਡਾ	sāḍā	‘our’
second singular	ਤੂੰ	tū	‘you’	ਤੇਰਾ	terā	‘your’
second plural	ਤੁਸੀਂ	tusi	‘you’	ਤੁਹਾਡਾ	tuḥāḍā	‘your’

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

ਮੇਰਾ ਸੰਤਰਾ /merā sātrā/ ‘my orange’

ਮੇਰੀ ਨਾਰੰਗੀ /merī nārāṅgī/ ‘my orange’

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

ਮੇਰੇ ਨਾਲ /mere nāl/ ‘with me’      ਸਾਡੇ ਨਾਲ /sāḍe nāl/ ‘with us’

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

## PATTERN PRACTICE

<p>17.13 ਓਹ ਮੇਰੇ ਨਾਲ ਖੂਹ ਨੂੰ ਗਿਆ। ਪਰੀਤਮ ਸਾਡੇ ਕੋਲ ਬੈਠਾ ਸੀ। ਅਸੀਂ ਤੇਰੇ ਨਾਲ ਸ਼ਹਿਰ ਚੱਲਾਂਗੇ। ਰਾਮ ਨੇ ਤੁਹਾਡੇ ਕੋਲ ਆਉਣਾ ਏ। ਬੇਗ ਓਹਨਾਂ ਵਿਚ ਸੀ। ਮੈਂ ਫਿਰੋਜ਼ ਦੀਨ ਨਾਲ ਸਾਂ।</p>	<p>ó mere nāl khú nū giā. parītam sāḍe kol beṭhā sī. asī tere nāl šér čallāḡe. rām ne tuāḍe kol ʔḡā e. beg ónā wič sī mē firoz dīn nāl sā.</p>	<p>He went with me to the well. Pritam was sitting near us. We will go with you to the city. Ram will come to you. Beg was among them. I was with Firoz Din.</p>
<p>17.14 ਓਹਨੇ ਮੈਨੂੰ ਫਲ ਦਿੱਤੇ। ਬਾਪੂ ਜੀ ਨੇ ਸਾਨੂੰ ਪੈਸੇ ਦਿੱਤੇ। ਮੈਂ ਤੇਨੂੰ ਦੁਧ ਦਿੱਤਾ ਸੀ। ਓਹਨਾਂ ਨੇ ਤੁਹਾਨੂੰ ਕੀ ਕਿਹਾ? ਸਮੀਰਾ ਨੇ ਓਹਨਾਂ ਨੂੰ ਸੱਦਿਆ। ਅਸੀਂ ਹਰਦਿਆਲ ਨੂੰ ਦੱਸਿਆ ਸੀ। ਮੈਂ ਓਹਨੂੰ ਕਿਹਾ।</p>	<p>óne menū phal ditte. bāpū jī ne sānū pese ditte. mē tenū dúd dittā sī. ónā ne tuānū kī kiā? samīrā ne ónā nū saddiā. asī hardiāl nū dassiā sī. mē ónū kiā</p>	<p>He gave me fruit. Father gave us money. I did give you milk. What did they say to you? Samira called them. We did tell Hardial. I spoke to her.</p>
<p>17.15 ਓਹਨੇ ਮੈਥੋਂ ਪੁੱਛਿਆ। ਬਸ਼ੀਰ ਨੇ ਅਹਿਮਦ ਤੋਂ ਪੁੱਛਿਆ। ਬ੍ਹੀਰੇ ਨੇ ਸਾਥੋਂ ਜੁਆਬ ਮੰਗਿਆ। ਬੇਗ ਨੇ ਤੈਥੋਂ ਕੀ ਮੰਗਿਆ ਸੀ? ਓਹਨੇ ਤੁਹਾਥੋਂ ਸੁਣਿਆ ਸੀ। ਮੈਂ ਓਹਦੇ ਤੋਂ ਪੁੱਛਿਆ। ਰਾਮ ਨੇ ਓਹਨਾਂ ਤੋਂ ਕੰਮ ਕਰਾਇਆ।</p>	<p>óne methō pučchiā. bašīr ne émad tō pučchiā. bhīre ne sathō juāb māgiā. beg ne tethō kī māgiā sī? éne tuāthō suṇiā sī. mē óde tō pučchiā. rām ne ónā tō kām karāiā.</p>	<p>He asked me. Bashir asked Ahmad. Bhira wanted an answer from us. What did Beg want from you? He learned this from you. I asked him. Ram had them do it.</p>

17.16	ਬਹੁਤ ਅੱਛਾ ਜੀ, ਅਸੀਂ ਜਾਨੇ ਆਂ।	bót ačchā jī, asī jāne ā.	Very well, sir, we will go.
	ਫਿਰ ਆਇਓ, ਮੈਂ ਰੋਟੀ ਖਾਨਾ ਆਂ।	phir āio, mē roṭī khānā ā.	Come back again, I'm eating dinner.
	ਫਿਰ ਆਇਓ, ਮੈਂ ਰੋਟੀ ਖਾਣੀ ਏ।	phir āio, mē roṭī khāṇī e.	Come back again, I have to eat.
	ਮੈਂ ਬਲੂਦਾਂ ਨੂੰ ਹਿਕ ਆਉਨਾ।	mē bāldā nū hik onā.	I am goading the bullocks.

## LESSON EIGHTEEN

### DIALOGUES

#### Dialogues in Gurmukhi

- 18.1 ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ
- ਨੀਂ ਜੀਤੋ, ਚਾਚੀ ਜੀ ਕਿੱਥੋ ਨੇ ?  
ਉਹ ਚਰਖਾ ਕਤਦੇ ਨੇ ।  
ਤੇ ਮੇਜ਼ੋ ਕੀ ਕਰਦੀ ਏ ?  
ਉਹ ਨਾਲਾ ਉਣਦੀ ਏ ।  
ਬਾਪੂ ਜੀ ਘਰ ਆ ਗਏ ਨੇ ?  
ਨਹੀਂ ਜੀ, ਉਹ ਹਾਲੀ ਖੂਹ ਤੇ ਈ ਨੇ ।  
ਅੱਜ ਹਲ ਵਗਦੇ ਨੇ ।
- ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ
- ਕਾਮਿਆਂ ਨੂੰ ਰੋਟੀ ਚਲੀ ਗਈ ਏ ?  
ਹਾਂ, ਵੀਰ ਲੈ ਗਿਆ ਸੀ :  
ਹੁਣ ਤੇ ਪਹੁੰਚ ਗਿਆ ਹੋਣਾ ।
- ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ
- ਤੁਸੀਂ ਤੰਦੂਰ ਤਾਇਆ ਸੀ ਅੱਜ ?  
ਹਾਂ, ਅਸੀਂ ਰੋਟੀਆਂ ਤੰਦੂਰੇ ਲਾਈਆਂ ਸਨ ।  
ਸਾਡਾ ਤੰਦੂਰ ਹਾਲੇ ਠੀਕ ਈ ਨਹੀਂ ਹੋਇਆ ।  
ਸਾਡਾ ਤੰਦੂਰ ਵਿਹਲਾ ਈ ਏ ।  
ਏਥੇ ਲਾ ਲਓ ।
- ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ
- ਅੱਛਾ, ਮੈਂ ਲਿਆਨੀ ਆਂ ਆਟਾ ।  
ਅੱਛਾ ।
- 18.2 ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ  
ਜੀਤੋ  
ਪ੍ਰੀਤਮ ਕੌਰ
- ਬੜਾ ਆਟਾ ਗੁੱਧਾ ਏ ?  
ਹਾਂ, ਸਾਡੇ ਵੀ ਅੱਜ ਹਲ ਵਗਦੇ ਨੇ ।  
ਕਿਨੋ ਨੇ ?  
ਤਿੰਨ ਸਾਡੇ ਤੇ ਦੋ ਗਿੱਲਾਂ ਦੇ ।  
ਤਾਂ ਤੇ ਦੋ ਪੂਰ ਲਾਉਣੇ ਪੈਣਗੇ ॥  
ਹਾਂ, ਅੱਗੋ ਈ ਦੇਰ ਹੋ ਗਈ ਏ,  
ਹਾਲੀ ਉਡੀਕਦੇ ਹੋਣੇ ਨੇ ।  
ਰੋਟੀ ਲੈ ਕੇ ਕੌਣ ਜਾਏਗਾ ?  
ਮੈਂ ਈ ਜਾਵਾਂਗੀ ।  
ਹੋਰ ਤੇ ਕੋਈ ਘਰ ਨਹੀਂ ।

## Transcription of Above Dialogues

- 18.1 parītam kōr                      nī jīto, čāčī jī kitthe ne?  
jīto                                      ó čarkhā katde pae ne.  
parītam kōr                          te mejo kī kardī e?  
jīto                                      ó nālā uṇḍī e.  
parītam kōr                          bāpū jī kār ā gae ne?  
jīto                                      naī jī. ó hālī khū te ī ne.  
aj haḷ wagde ne.  
parītam kōr                          kāmīā nū roṭī čalī gaī e?  
jīto                                      hā, wīr ḷe giā sī.  
   huṇ te pōč giā hoṇā.  
parītam kōr                          tuṣī tādūr tāiā sī aj?  
jīto                                      hā, aṣī roṭīā tādūre lāīā ṣan.  
parītam kōr                          sādā tādūr hālī ṭhīk ī naī hoiā.  
jīto                                      sādā tādūr wélā ī e.  
   ethe lā lo.  
parītam kōr                          aččhā, mē liānī ā āṭā.  
jīto                                      aččhā.  
18.2 jīto                                  baṛā āṭā gúddā e?  
parītam kōr                          hā sāde wī aj hal wagde ne.  
jīto                                      kinne ne?  
parītam kōr                          tin sāde te do gillā de.  
jīto                                      tā te do pūr loṇe peṇge.  
parītam kōr                          hā, agge ī der ho gaī e.  
   hālī uḍīkde hoṇe ne.  
jīto                                      roṭīā ḷe ke koṇ jāegā?  
parītam kōr                          mē ī jāwāgī.  
   hor te kār koī naī.

## Translation of Above Dialogues

- 18.1 Pritam Kaur                      O jito, where is your aunt?  
Jito                                      She's spinning.  
Pritam Kaur                          And what is Mejo doing?  
Jito                                      She's weaving a /nālā/.  
Pritam Kaur                          Has your father come home?  
Jito                                      No ma'am, he is still at the well.  
   Today they are ploughing.  
Pritam Kaur                          Has dinner been sent to the workers?  
Jito                                      Yes, brother took it.

- He must have gotten there by now.  
Pritam Kaur Did you heat your /tādūr/ today?  
Jito Yes, we cooked /roṭīā/ in the /tādūr/.  
Pritam Kaur Our /tādūr/ is not yet in working order.  
Jito Our /tādūr/ is not being used.  
You are welcome to cook here.  
Pritam Kaur All right, I'll bring some flour.  
Jito Fine.  
18.2 Jito You have kneaded a lot of flour?  
Pritam Kaur Yes, with us, too, they are ploughing  
today.  
Jito How many?  
Pritam Kaur Three of our ploughs and two of the Gill's.  
Jito Well then, you will have to do two bakings.  
Pritam Kaur Yes, it's already getting late.  
The ploughmen must be waiting.  
Jito Who will go and take the food to them?  
Pritam Kaur I suppose I will go.  
There's nobody else at home.

### NOTE

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

It is customary for farmers to help each other with the larger operations. In this instance, the Gill family has sent two ploughs with bullocks and the ploughmen to operate them. Pritam Kaur must feed the whole group. On such an occasion she would prepare a fairly elaborate meal.

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

Village houses have two kinds of stoves. The /čúllā/ is a small mud stove with a sheet of metal on the top. /roṭī/ is cooked on the top of the /čúllā/. The /tādūr/ is a much larger cylindrical structure, open

at the top. It is heated and then /roṭī/ is baked on the inside. At the times when the men are busy in the field, the /tādūr/ is preferred because it is quicker and easier to prepare a large quantity. Women from several households commonly meet together and bake in one/tādūr/. This gives occasion for visiting. The /tādūr/, therefore, has much the same place in the social life of the village women as the /khú/ has for the men.

- 18.5 Short names like /jīto/ are generally borne by unmarried girls still living at home. When jīto marries and leaves home, she will assume some longer name, perhaps /surjīt kōr/. The women in the dialogues are Sikhs. /kōr/ is characteristic much the same way as /śīg/ is for the men. In other communities, however, the patterns are often similar. For example, a Muslim girl might be called /sībo/ at home, but becomes /nasīb begam/ when she is married.

Pritam Kaur is a married woman from another household, as is evident from her name. Jīto uses respect forms in speaking to Pritam Kaur, but not as consistently as she would if Pritam Kaur were a much older woman. Both use respect forms in speaking of the aunt. (Pritam Kaur says /čāčī jī/; Jīto, /ó čarkhā katde pae ne/). Compare the reference to Mejo, presumably another unmarried girl in Jīto's family : /ó nālā uṇḍī e/.

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

## GRAMMAR

- 18.6 The end of a Punjabi verb phrase indicates the tense or various other categories which are in some ways similar, Most of these have occurred in the lessons. They can be summarized as follows.

Present :

/ó othe jāḍā e/. 'He is going there'. or 'He goes there'. This is used both to express general description or habitual act (compare the description of /diwālī/ in lesson 13), or to state, often somewhat

loosely, current fact (e.g. /ó nālā uṇḍī e/ in this lesson).

/ó othe jādā/. ‘He is going there’. or ‘He goes there’. Very much the same as the above. In some contexts a little less definite as to time.

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

Past :

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

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

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

Future :

/ó othe jāegā/. ‘He will go there’. The usual expression of all future actions.

/mē othe jāṇā/. ‘I am just about to go there’. The emphasis is on immediacy and definiteness. This is the infinitive.

Commands, Requests, and Suggestions :

/othe jāo/. ‘Go there!’ The usual way of expressing simple commands.

/othe jāṇā/. ‘You must go there’. or ‘You are to go there’. An expression of necessity or obligation. Less directly a command, but often just as forcibly.

/othe čallīe/. ‘Let's go’. The usual way of making a suggestion that includes the speaker. /jāīe/ is possible, but /čallīe/ is much more frequent.

/ónũ čǎ čǎīdī/. ‘He wants tea’. or ‘He needs tea’. This is the one verb with which this form is really common. It is most often used in statements in first person, with /menũ/ omitted -/čǎ čǎīdī/. ‘I want tea/’ and in questions in second person, with /tuǎnũ/ omitted -/čǎ čǎīdī?/ ‘Do you want tea?’

Subordinated :

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

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

Present :

/ó othe naĩ jǎdā/. ‘He isn't going there’. or ‘He doesn't go there’. This is the negative counterpart of both /ó othe jǎdā e/. and /ó othe jǎdā/. The distinction cannot be made in the negative.

/ó othe naĩ sī jǎdā/. ‘He was not going there’. The counterpart of /ó othe jǎdā sī/.

Past :

/ó othe naĩ giā/. ‘He didn't go there’. or ‘He hasn't gone there’. The counterpart of /ó othe giā e/.

/ó othe naĩ sī giā/. ‘He had not gone there’. The counterpart of /ó othe giā sī/.

Future :

/ó othe naĩ jāegā/. ‘He will not go there’. The counterpart of /ó othe jāegā/.

/mẽ othe naĩ jāṇā/. ‘I am definitely not going there’. The counterpart of /mẽ othe jāṇā/.

Commands, Requests and Suggestions :

/othe nā jāo/ ‘Don't go there!’ The counterpart of /othe jāo/. Note the

use of /nā/ rather than /naĩ / with the imperative.

/othe naĩ jāṇā/ ‘You are not supposed to go there’. The counterpart of /othe jāṇā/.

/othe nā čallīe.../ is the counterpart of /othe čallīe/, but would not be used outside some longer context, e.g /othe nā ī čallīe tā čāgā/. ‘It would be better if we didn't go there’.

/ónũ čā naĩ čāīdī/. ‘He doesn't want tea’. The counterpart of /ónũ čā čāīdī/.

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

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

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

The following are some of the commoner and more important.

/sak/ ‘be able, can’ The first verb is a bare stem.

/ó othe jā sakdā e/. ‘He can go there’.

/lagg-/ ‘begin’ The first verb has the ending /- ṇ/.

/ó othe jāṇ laggā/. ‘He started to go there.’

/le/ ‘take’ The first verb is a bare stem.

/óne le liā/. ‘He took it away’.

/pε/ ‘have to’ The first verb has the ending /- ṇā/.

/ónũ othe jāṇā pawegā/. ‘He will have to go there’.

This is very much stronger than /óne othe jāṇā/.

/pε/ adds some emphasis. The first verb has the ending /-dā/.

/ó othe jādā piā e/. ‘He is going there’.

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

/ó othe jā riá e/. ‘He is just now going there’.

/ó rāt nū othe jā riá e/. ‘He is going there tonight’.

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

/ó othe jādā riá/. ‘He was continuously going there’.

/ho/ ‘used to, but no longer’. Both verbs have /-dā/ and the auxiliary is /sī/.

/ó othe jādā hūdā sī/. ‘He used to go there’.

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

/ó othe jādā hoṇā/. ‘He must be going there’.

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

ਓਹ ਓਥੇ ਆ ਜਾਏਗਾ। /ó othe ā jāegā/. ‘He will come there’.

ਓਹਨੇ ਓਥੇ ਪਾ ਦਿੱਤਾ। /óne othe pā dittā/. ‘He put it there’.

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

18.9 ਚਾਚੀ ਜੀ ਚਰਖਾ ਕੱਤਣ ਲੱਗੇ ਨੇ।	čāčī jī čarkhā kattāṇ lagge ne.	Auntie has begun to spin.
ਓਹਨੇ ਸੂਤ ਕਤ ਲਿਆ ਏ।	óne sūt kat liā e.	She has finished spinning thread.
ਮੇਜੋ ਨਾਲ਼ਾ ਉਣ ਰਹੀ ਏ।	mejo nālā uṇ raī e.	Mejo is making a /nālā/.

18.10	ਕਲ੍ਹ ਸਾਰਾ ਦਿਨ ਹਲ ਵਗਦੇ ਰਹੇ। ਸਾਡੇ ਕਈ ਦਿਨਾਂ ਤੋਂ ਹਲ ਨਹੀਂ ਵਗੇ। ਓਹ ਹਾਲੀ ਖੇਤਾਂ ਵਿਚ ਰਹਿੰਦੇ ਨੇ। ਹਾਲੀ ਖੇਤਾਂ ਵਿਚ ਰਹਿੰਦੇ ਨੇ।	kál sārā din hal wagde raé. sāde kaī dinā to hal naī wage. ó hālī khetā wič rēde ne. hālī khetā wič rēde ne.	Yesterday, the ploughs worked all day. We haven't ploughed for several days. They are still in the fields. The ploughmen are in the fields.
18.11	ਵੀਰ ਲੈ ਜਾਏਗਾ। ਓਹ ਜਲਦੀ ਪਹੁੰਚ ਜਾਏਗੀ। ਜਲਦੀ ਕਰੋ, ਦੇਰ ਹੋ ਜਾਏਗੀ। ਵੀਰ ਉਡੀਕਦਾ ਹੋਏਗਾ।	wīr le jāegā. ó jaldī pōč jāegī. jaldī karo, der ho jāegī. wīr uḍīkdā hoegā.	Brother will take it. She will get there soon.  Hurry up, it's getting late. Brother must be waiting.
18.12	ਅਸੀਂ ਅਜ ਤੰਦੂਰ ਨਹੀਂ ਤਾਇਆ। ਸਾਡਾ ਤੰਦੂਰ ਠੀਕ ਹੋ ਗਿਆ। ਓਹਨਾਂ ਦਾ ਤੰਦੂਰ ਰੁੱਝਾ ਹੋਇਆ ਏ। ਮੈਂ ਦੋ ਪੂਰ ਲਾ ਲਏ ਨੇ।	asī aj tāḍūr naī tāiā. sādā tāḍūr ṭhīk ho giā. ónā dā tāḍūr rújjā hoiā e. mē do pūr lā lae ne.	We haven't heated our /tāḍūr/ today. Our /tāḍūr/ is all right now. Their /tāḍūr/ is busy. I have baked two batches.
18.13	ਸੁਰਿੰਦਰ ਨਹੀਂ ਆ ਸਕਦਾ। ਰਾਮ ਲਾਲ ਕਲ੍ਹ ਨਹੀਂ ਜਾ ਸਕਦਾ। ਬੇਗ ਕਲ੍ਹ ਰੋਟੀ ਨਹੀਂ ਸੀ ਖਾ ਸਕਿਆ। ਓਹ ਏਥੇ ਰਹਿ ਸਕਣਗੇ।	surīdar naī ā sakdā. rām lāl kál naī jā sakegā. beg kál roṭī naī sī khā sakiā. ó ethe ré sakaṅge.	Surindar cannot come.  Ram Lal will not be able to go tomorrow. Beg was not able to eat yesterday. They will be able to stay here.
18.14	ਪਰੇਮ ਚਾਹ ਪੀਣ ਲੱਗਾ ਏ। ਓਹ ਚੰਗਾ ਲਗਦਾ ਏ। ਬੜੀ ਧੁਪ ਲੱਗੀ ਏ।	parem čā pīṅ laggā e. ó čāggā lagdā e. baṛī ṭup laggī e.	Prem is having tea.  That looks good. The sun is very bright.

	ਕਮਾਦ ਨੂੰ ਪਾਣੀ ਲੱਗਾ ਏ।	kamād nū pāṇī laggā e.	The sugarcane is being watered.
18.15	ਤੇਨੂੰ ਇਹ ਕੰਮ ਕਰਨਾ ਪਵੇਗਾ। ਬ੍ਹੀਰੋ ਰੋਟੀ ਖਾਂਦੀ ਪਈ ਸੀ।	tenū é kām karnā pawegā. bīro roṭī khāḍī pāī sī.	You will have to finish this work. Bhiro was eating dinner.
	ਖੂਹ ਵਗ ਰਿਹਾ ਸੀ। ਬਿਮਲਾ ਗਾਉਂਦੀ ਹੁੰਦੀ ਸੀ।	khū wag riā sī. bimlā gūḍī hūḍī sī.	The well was running. Bimla used to sing.
18.16	ਅਹਿਮਦ ਨੇ ਸਾਈਕਲ ਰੱਖਿਆ ਸੀ। ਬੇਗ ਨੇ ਹਲ ਰਖ ਦਿੱਤਾ ਸੀ।	émad ne sāikal rakkhiā sī. beg ne haḷ rakh dittā sī.	Ahmad put away the cycle. Beg put away the plough.

There is a slightly greater implication of completion in the second.

	ਓਹਨੇ ਹਲਵਾਈ ਨੂੰ ਪੈਸੇ ਦਿੱਤੇ।	óne halwāī nū pēse ditte.	He gave the confectioner money.
	ਓਹਨੇ ਦੁਕਾਨਦਾਰ ਨੂੰ ਪੈਸੇ ਦੇ ਦਿੱਤੇ।	óne dukāndār nū pēse de ditte.	He gave the merchant money.

The second perhaps implies that he paid off a debt.

18.17	ਆਓ, ਰੋਟੀ ਖਾਓ। ਆਓ, ਰੋਟੀ ਖਾ ਜਾਓ।	āo, roṭī khāo. āo, roṭī khā jāo.	Come, have dinner. Come and eat.
-------	-----------------------------------	-------------------------------------	-------------------------------------

The second implies impatience or mild insistence.

	ਓਹਨੇ ਕੰਮ ਕੀਤਾ।	óne kām kītā.	He did his work.
	ਓਹ ਕੰਮ ਕਰ ਗਿਆ।	ó kām kar giā.	He did his work.
	ਓਹਨੇ ਕੰਮ ਕਰ ਦਿੱਤਾ।	óne kām kar dittā.	He did his work.

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

18.18 ਸਾਰੀ ਰਾਤ ਖੂਹ ਵਗਦਾ ਰਿਹਾ।	sārī rāt khū wagdā riā.	The well ran all that night.
ਸਾਰੀ ਰਾਤ ਖੂਹ ਵਗਦੇ ਨੇ।	sārī rāt khū wagde ne.	The well runs all night.
ਸਾਰੀ ਰਾਤ ਖੂਹ ਵਗਦਾ ਹੁੰਦਾ ਸੀ।	sārī rāt khū wagdā hūdā sī.	The well used to run all night.

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

18.19 ਸ਼ਾਮ ਨੂੰ ਖੂਹ ਵਗੇਗਾ।	šām nū khū wagegā.	The well will run in the evening.
ਸ਼ਾਮ ਨੂੰ ਖੂਹ ਵਗ ਰਿਹਾ ਏ।	šām nū khū wag riā e.	The well will run this evening.
ਸ਼ਾਮ ਨੂੰ ਖੂਹ ਵਗਦਾ ਏ।	šām nū khū wagdā e.	The well runs in the evening.

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

## LESSON NINETEEN

### DIALOGUES

#### Dialogues in Gurmukhi

- 19.1 ਨਸੀਮ ਮੈਂ ਬਜ਼ਾਰ ਚੱਲੀ ਆਂ ।  
ਮੇਰੇ ਨਾਲ ਚੱਲੋਗੇ ?
- ਰੂਥ ਹਾਂ, ਮੈਂ ਵੀ ਕੁਝ ਚੀਜ਼ਾ ਲੈਣੀਆਂ ਨੇ ।  
ਨਸੀਮ ਏਥੇ ਹਰ ਰੋਜ਼ ਸਬਜ਼ੀ ਲੈਣ ਬਜ਼ਾਰ ਜਾਣਾ ਪੈਂਦਾ ।  
ਜਦੋਂ ਅਸੀਂ ਪਿੰਡ ਵਿੱਚ ਸਾਂ, ਸਾਡੀ ਆਪਣੀ ਸਬਜ਼ੀ ਹੁੰਦੀ ਸੀ ।
- ਰੂਥ ਉਹ ਤੇ ਬਹੁਤ ਚੰਗੀ ਹੁੰਦੀ ਹੋਵੇਗੀ ?  
ਨਸੀਮ ਹਾਂ ਜੀ, ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵਰਗੀ ਕੋਈ ਚੀਜ਼ ਨਹੀਂ ।  
ਅਸੀਂ ਕਈ ਕੁਝ ਲਾਇਆ ਹੋਇਆ ਸੀ: ਮਟਰ, ਟਮਾਟਰ, ਕੱਦੂ,  
ਤੇਰੀਆਂ, ਆਲੂ, ਬਤਾਉਂ ।
- ਰੂਥ ਤਾਂ ਤੇ ਬੜੇ ਮਜ਼ੇ ਹੋਣਗੇ ?  
ਨਸੀਮ ਹਾਂ ਜੀ, ਏਥੇ ਤੇ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ ।  
ਅਸੀਂ ਏਨੇ ਪੈਸੇ ਨਹੀਂ ਖਰਚ ਸਕਦੇ ।
- ਰੂਥ ਜੀ ।  
ਨਸੀਮ ਤੇ ਨਾਲੇ ਸ਼ਹਿਰ ਵਿੱਚ ਤਾਜ਼ੀ ਸਬਜ਼ੀ ਵੀ ਤੇ ਨਹੀਂ ਮਿਲ ਸਕਦੀ ।  
ਰੂਥ ਜੀ ।
- 19.2 ਦੁਕਾਨਦਾਰ ਆਓ ਜੀ, ਕੀ ਚਾਹੀਦਾ ਏ ?  
ਨਸੀਮ ਚਾਹੀਦਾ ਤੇ ਬਹੁਤ ਕੁਝ ਏ ।  
ਤਾਜ਼ੇ ਕੱਦੂ ਹੈ ਨੇ ?
- ਦੁਕਾਨਦਾਰ ਹਾਂ ਜੀ, ਅੱਜ ਈ ਆਏ ਨੇ ।  
ਆਹ ਵੇਖੋ ।
- ਨਸੀਮ ਕਿਵੇਂ ਨੇ ?  
ਦੁਕਾਨਦਾਰ ਪੰਜਾਹ ਰੁਪੈ ਕਿੱਲੇ ।  
ਨਸੀਮ ਏਨੇ ਮਹਿੰਗੇ ?  
ਮਟਰ ਕੀ ਭਾ ਨੇ ?
- ਦੁਕਾਨਦਾਰ ਇਹ ਚਾਲੀ ਰੁਪੈ ਕਿੱਲੇ ।  
ਤੇ ਉਹ ਸੱਤਰ ਰੁਪੈ ਕਿੱਲੇ ।

ਨਸੀਮ	ਹਰ ਚੰਗੀ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ । ਮੈਂ ਇਹਨਾਂ ਨੂੰ ਕੀ ਕਰਨਾ ? ਉਹਨਾਂ ਦੇ ਪੰਜਾਹ ਰੁਪੈ ਦੇਵਾਂਗੀ ।
ਦੁਕਾਨਦਾਰ ਨਸੀਮ	ਚਲੋ ਬੀਬੀ ਜੀ ਤੁਹਾਥੋਂ ਸੱਠ ਲੈ ਲਵਾਂਗੇ । ਅੱਛਾ ਇੱਕ ਕਿੱਲੋ ਦੇਣਾ । ਤੇ ਭਿੰਡੀ ਤੇਰੀ ਕਿਵੇਂ ਲਾਈ ਏ ।
ਦੁਕਾਨਦਾਰ	ਬੜੀ ਸਸਤੀ ਏ । ਵੀਹ ਰੁਪੈ ਕਿੱਲੋ।
ਨਸੀਮ	ਫਿਰ ਓਹੀ ਗੱਲ । ਤੇਰੀ ਹਰ ਚੀਜ਼ ਮਹਿੰਗੀ ਏ ।
ਦੁਕਾਨਦਾਰ	ਚਲੋ ਜੀ ਤੁਸੀਂ ਦਸ ਰੁਪੈ ਦੇ ਦਿਓ । ਤੁਸੀਂ ਤੇ ਸਾਡੇ ਪੁਰਾਣੇ ਗਾਹਕ ਓ ।
ਨਸੀਮ	ਅੱਛਾ ਇੱਕ ਕਿੱਲੋ ਪਾ ਦਿਓ ।
ਦੁਕਾਨਦਾਰ	ਆਹ ਲਓ ਜੀ ।
ਨਸੀਮ	ਸਾਰੇ ਸੱਤਰ ਰੁਪੈ ਹੋਏ । ਅੱਛਾ ।

### Transcription of Above Dialogues

19.1 nasīm	mē bazār čallī ā. mere nāl čallogē?
rūth nasīm	hā, mē wī kúj čīzā leṇā ne. ethe har roz sabzī leṇ bazār jāṇā pēdā. jadō asī pīḍ wič sā. sādī āṇī sabzī hūdī sī.
rūth nasīm	ó te bót čāgī hūdī howegī ? hā jī, tāzī sabzī wargī koī čīz naī. asī kā kúj lāiā hoiā sī :
rūth nasīm	maṭar, ṭamāṭar, kaddū, torīā, ālū, batāū. tā te baṛe maze hoṅge ? hā jī. ethe te har čīz mēgī e. asī ene peṣe naī kharč sakde.
rūth nasīm rūth	jī. te nāle šér wič tāzī sabzī wī te naī mil sakdī. jī.
19.2 dukāndār nasīm	āo jī, kī čāīdā e? čāīdā te bót kúj e.

dukāndār	tāze kaddū he ne? hã jī. aj ī āe ne. á wekho.
nasīm	kiwē ne.
dukāndār	pājá rupe killo.
nasīm	ene mége? maṭar kī pã ne?
dukāndār	é čālī rupe killo. te ó sattar rupe killo.
nasīm	har čāgī čīz mégī e. mē éná nū kī karnā ? ónã de pājá rupe dewāgī.
dukāndār	čalo bībī jī, tuāthō saṭh le lawāge.
nasīm	ačchā, ik killo deṇā. te pīḍī torī kiwē lāī e ?
dukāndār	baṛī sastī e. wī rupe killo.
nasīm	phir ó ī gal. terī har čīz mégī e.
dukāndār	čalo jī tusī das rupe de dio. tusī sāde purāṇe gāk o.
nasīm	ačchā ik killo pā dio.
dukāndār	á lo jī. sāre sattar rupe hoe.
nasīm	ačchā.

### Translation of Above Dialogues

19.1 Nasim	I am going to the bazar. Will you go with me?
Ruth	Yes, I want to get a few things too.
Nasim	At this place, I have to go to the bazar to get vegetables every day. When we were in the village, We used to have our own vegetables.
Ruth	That must have been very good ?
Nasim	Yes indeed, there is nothing like fresh vegetables. We used to plant all kinds of things : Peas, tomatoes, squash, okra, potatoes, eggplant.
Ruth	That must be a lot of fun ?
Nasim	It sure is !

- Here everything is expensive.  
We can't afford to spend this much.
- Ruth No.
- Nasim And on top of everything else, in the city you can't get fresh vegetables anyway.
- Ruth How right you are !
- 19.2 Shopkeeper Come in. What would you like?
- Nasim Well, I really want all kinds of things.  
You wouldn't have fresh squash, would you?
- Shopkeeper Yes ma'am. They came just today.  
Look at them.
- Nasim How much?
- Shopkeeper Fifty rupees a kilo.
- Nasim So expensive?  
What the price of the peas?
- Shopkeeper These are forty rupees a kilo.  
And these are seventy.
- Nasim Every good thing is expensive.  
What would I do with these?  
For those I will give you fifty rupees.
- Shopkeeper O.K., Miss, from you I will take sixty.
- Nasim Well, you can give me a kilo.  
And how do you sell the okra?
- Shopkeeper Very cheap, twenty rupees a kilo.
- Nasim Again it's just the same old thing?  
Everything you've got is high.
- Shopkeeper Well then. You just give me ten rupees.  
You are one of our old customers.
- Nasim O.K. Put in one kilo.
- Shopkeeper Here you are, ma'am.  
All together seventy rupees.
- Nasim Thanks.

## NOTES

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

*/torī/* is a general term for several kinds of vegetables, all long and slender. */pīḍī torī/* is a just one kind. For lack of a better term we

have translated /torī/ as 'okrā', but the meaning is, of course, wider than this.

## GRAMMAR

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

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

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

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

ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।	món šér giā sī.	Mohan went to the city.
ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ?	món šér giā sī ?	<i>Mohan</i> went to the city ?
ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ?	món šér giā sī ?	Mohan went to the <i>city</i> ?
ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ?	món šér giā sī ?	Mohan <i>went</i> to the city ?

This intonational emphasis is comparable in general to the intonational emphasis we use in English and which is indicated in the translation by underlining. It is, of course, different in many details.

For one thing, Punjabi has not only intonation but also tone. What we have indicated by italics is perhaps to be thought of as a higher baseline from which tone is to be computed. There will be a difference in pitch on the first syllable of the following two sentences.

ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।      *món* šér giā sī.  
 ਰਾਮ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।      *rām* šér giā sī.

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

ਰਾਮ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।      *rām* šér giā sī.  
 ਰਾਮ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।      rām šér' giā sī.

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

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

ਸ਼ਹਿਰ ਗਿਆ ਸੀ ਮੋਹਣ।      šér giā sī *món*.

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

Note Nasim's first reply to the shopkeeper. The very unusual word order, combined with intonation (the most natural way to say this would put intonational emphasis on /čāīdā/) and /te/, makes this sentence carry strong overtones, in this case a little bit of despair and sarcasm : 'I really want a lot of things, but I don't expect to get anything here'.

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

ਮੋਹਣ ਸ਼ਹਿਰ ਗਿਆ ਸੀ।      *món* ī šér giā sī.

can be given further emphasis by inserting /ī/ : /*món* ī šér giā sī./ It is not easy to show the difference by English equivalents, so there is no use translating.

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

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

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

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

In reply to Nasim's invitation to go to the market, Ruth says /mẽ wī kúj čīzã leñĩã ne/. 'I want a few things too'. The /wī/ associates this sentence closely with what Nasim has said.

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

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

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

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

ਇਸਤੋਂ ਅੱਗੇ ਤੇ ਗੱਡੀ ਨੇ ਜਾਣਾ ਈ  
ਨਹੀਂ ਸੀ।

/istō agge te gaḍḍī ne jāṇā ī  
naī sī/.

‘The train was not supposed to go any farther.’ The chief emphasis is on /naī sī jāṇā/ ‘was not to go’. Note that /ī/ causes the order to be shifted drastically; /ī/ cannot stand at the end of the sentence. There is lesser emphasis on /istō agge/ ‘forward from here’.

/te/ can combine with /ī/ or /wī/ to give a little further emphasis. Nasim in her last remark to Ruth says /te nāḷe šér wič tāzī sabzī wī te naī mil sakdī/. The strong emphasis indicates something of her state of mind about vegetables as she approaches the market, and explains something of her manner of bargaining.

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

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

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

- 19.11 ਸ਼ਹਿਰ ਵਿਚ ਹਰ ਰੋਜ਼ ਸਬਜ਼ੀ ਲੈਣ ਲਈ ਦੁਕਾਨ ਤੇ ਜਾਣਾ ਪੈਂਦਾ।  
har hafte phal leṇe pēde ne।
- šér wič har roz sabzī leṇ laī dukān te jāṇā pēdā.  
In the city I have to go to store to get vegetables every day. Every week I have to buy fruit.

ਪਿੰਡ ਵਿਚ ਸਬਜ਼ੀ ਲੈਣ ਬਜ਼ਾਰ ਨਹੀਂ ਜਾਈਦਾ।	pīḍ wič sabzī leṅ bazār naī jāīdā.	In the village it is not necessary to go to the market for vegetables. Now I have to go to the market every day.
ਹੁਣ ਰੋਜ਼ ਰੋਜ਼ ਬਜ਼ਾਰ ਜਾਣਾ ਪੈਂਦਾ।	huṅ roz roz bazār jāṅā pēdā.	
19.12 ਜਦੋਂ ਮੈਂ ਪਿੰਡ ਵਿਚ ਸਾਂ, ਬਹੁਤ ਸਬਜ਼ੀ ਹੁੰਦੀ ਸੀ।	jadō mē pīḍ wič sã, bót sabzī hūdī sī.	When I was in the village, there was plenty of vegetables.
ਜਦੋਂ ਅਸੀਂ ਓਥੇ ਸਾਂ, ਬਹੁਤ ਮੀਂਹ ਪੈਂਦਾ ਸੀ।	jadō asī othe sã, bót mī pēdā sī.	When we were there, it rained a lot.
ਜਦੋਂ ਉਹ ਆਇਆ, ਏਥੇ ਕੋਈ ਨਹੀਂ ਸੀ।	jadō ó aiā, ethe koī naī sī.	When he came, nobody was here.
ਜਦੋਂ ਉਹਨੇ ਕਿਹਾ, ਮੈਂ ਚਲਾ ਗਿਆ।	jadō óne kiā, mē čalā giā.	When he told me, I left.
19.13 ਉਹ ਤੇ ਬਹੁਤ ਕੰਮ ਕਰਦੇ ਹੋਣਗੇ।	ó te bót kām karde hoṅge.	He must be working a lot.
ਉਹ ਯਾਦ ਕਰਦੀ ਹੋਵੇਗੀ।	ó yād kardī howegī.	She must remember.
ਸਲੀਮ ਰੋਟੀ ਖਾਂਦਾ ਹੋਵੇਗਾ।	salīm roṭī khāḍā howegā.	Salim must be having dinner.
ਬੱਚੇ ਖੇਡਦੇ ਹੋਣਗੇ।	bačče khēḍde hoṅge.	The children must be playing.
19.14 ਉਹਦੇ ਵਰਗਾ ਕੋਈ ਆਦਮੀ ਨਹੀਂ।	óde wargā koī admī naī.	There is no man like him.
ਲਾਹੌਰ ਵਰਗਾ ਕੋਈ ਸ਼ਹਿਰ ਨਹੀਂ।	lāhor wargā koī šér naī.	There is no city like Lahore.
ਝਨਾਂ ਵਰਗਾ ਕੋਈ ਦਰਿਆ ਨਹੀਂ।	čanā wargā koī dariā naī.	There is no river like the Chanāb.
ਸਚ ਬੋਲਣ ਵਰਗੀ ਕੋਈ ਗਲ ਨਹੀਂ।	šač bolāṅ wargī koī gal naī.	There is nothing like speaking the truth.
19.15 ਸ਼ਹਿਰ ਵਿਚ ਚੰਗੇ ਫਲ ਨਹੀਂ ਮਿਲ ਸਕਦੇ।	šér wič čāge phal naī mil sakde.	In the city you can't get good fruit.
ਏਥੋਂ ਬਹੁਤ ਕੇਲੇ ਮਿਲ ਸਕਦੇ ਨੇ।	ethō bót ačče kele mil sakde ne.	Here you can get very good bananas.

ਏਸ ਦੁਕਾਨ ਵਿਚ ਬਹੁਤ	es dukān wič bōt	In this shop there
ਤੇਰੀਆਂ ਮਿਲ ਸਕਦੀਆਂ ਨੇ।	torīā mil sakdīā ne.	is a lot of /torī/.
ਪੰਜਾਬ ਵਿਚ ਤੁਹਾਨੂੰ ਅੱਛੇ	pājāb wič tuānū	In Punjab you will be
ਫਲ ਮਿਲ ਸਕਣਗੇ।	ačche phal mil	able to get good fruit.
	sakaṅge.	

## LESSON TWENTY

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

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

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

An inordinate amount of the dialogues in these lessons has been on one rather unimportant theme : making small purchases.

They have varied between fruit stores, confectioners, and the vegetable market, but the basic dialogue is much the same. Strike out /kaddū/ and put in /kelā/ and you have changed one situation into another. Much of the same kind of language has been put into other lessons, in bargaining for a rickshaw, for example. This has been done deliberately. This will prepare you relatively well in at least one area where you will be able to use your Punjabi immediately. Marketing is a particularly good one. It will be easy enough to find the opportunity – wherever you go there will be merchants eager to talk with you and quite willing to be patient with your struggles. It is easy to start – you just walk in. And you will know when you have succeeded. Indeed, you are very likely to succeed the first time, though probably not brilliantly.

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

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

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

What do you want ?

(ਆਓ ਜੀ), ਕੀ ਚਾਹੀਦਾ ? (āo jī), kī čāīdā ?

What do you want ?

ਕੀ ਲੈਣਾ (ਜੀ) ?

kī leṇā (jī) ?

What would you like to have ?

ਕੀ ਦੇਵਾਂ ?

kī dewā ?

What should I give you ?

I want some..... ਕੁਝ ਸੰਤਰੇ ਚਾਹੀਦੇ (ਨੇ) ।	kúj sãtre čãide (ne).	(I) want some oranges.
ਕੁਝ ਰਸਗੁਲੇ ਲੈਣੇ (ਨੇ) ।	kúj rasgulle leṇe (ne).	(I) want some rasgullas.
(ਚੰਗੇ) ਕੇਲੇ ਦਿਓ ।	(čãge) kele dio.	(I) want good bananas.
(ਤਾਜ਼ੀਆਂ) ਜਲੇਬੀਆਂ ਦੇਣੀਆਂ।	(tãzĩã) jalebĩã deṇĩã.	Please give me fresh jalebis.
ਇਕ ਕਿੱਲੋ ਅੰਬ ਦੇਣਾ।	ik killo ãb deṇã.	Please give me a kilo of mangoes.
Do you have ? (ਤਾਜ਼ੇ) ਅੰਬ (ਹੈ) ਨੇ (ਜੀ) ?	(tãze) ãb (hε) ne (jĩ) ?	Do you have fresh mangoes ?
ਤੁਹਾਡੇ ਕੋਲ ਕੇਲੇ ਨੇ ?	tuãḍe koḷ kele ne ?	Do you have bananas ?
ਅੱਜ ਸੰਤਰੇ ਹੈ ਨੇ ?	aj sãtre hε ne ?	Do you have today some oranges ?
(ਚੰਗੇ) ਸੰਤਰੇ ਹੈ ਨੇ ਤੁਹਾਡੇ ਕੋਲ ?	(čãge) sãtre hε ne tuãḍe koḷ ?	Do you have good oranges ?
(ਨਵੇਂ) ਸੇਬ ਆਏ ਨੇ ?	(nawẽ) seb ãe ne ?	Have fresh apples come ?
ਤੇ ਨਾਰੰਗੀਆਂ ?	te nãrãgĩã ?	And oranges ?
Are the ? ਜਲੇਬੀਆਂ ਤਾਜ਼ੀਆਂ ਨੇ ?	jalebĩã tãzĩã ne ?	Are the jalebis fresh ?
ਇਹ ਲੱਡੂ ਚੰਗੇ ਨੇ ?	é laḍḍũ čãge ne ?	Are the laddos good ?
ਇਹ ਬਰਫੀ ਚੰਗੀ ਏ ?	é barfĩ čãgĩ e ?	Is this barfĩ good ?
ਅੱਡੇ ਨੇ ?	ačče ne ?	Are they good ?
ਕਿਵੇਂ ਨੇ ?	kiwẽ ne ?	What is the rate ?
How much ? ਕਿਵੇਂ ਦਿੱਤੇ (ਨੇ) ?	kiwẽ ditte (ne) ?	What is the rate ?
ਕਿਵੇਂ ਲਾਏ ਨੇ ?	kiwẽ lãe ne ?	What is the rate ?

ਜਲੇਬੀਆਂ ਕਿਵੇਂ ਨੇ ?	jalebīā kiwē ne ?	How much for the jalebis ?
ਕਲਾਕੰਦ ਕਿਵੇਂ ਦਿੱਤੀ ?	kalākād kiwē dittī ?	How much for kalakand ?
ਕਿੰਨੇ ਪੈਸੇ ?	kinne pēse ?	How much ?
ਕਿੰਨੇ ?	kinne ?	(total). How much ?

The price is.....		
ਵੀਹ ਰੁਪੈ ਦਰਜਨ ।	wī rupe darjan.	Twenty rupees a dozen.
ਚਾਲੀ ਰੁਪੈ ਕਿੱਲੋ ।	čālī rupe killo.	Forty rupees a kilo.
ਸਾਢੇ ਤੀਹ ਰੁਪੈ ।	sāḍe tī rupe.	Thirty and a half a kilo.
ਸਠ ਰੁਪੈ ਸਹੀ ।	saṭh rupe saī.	Let it be sixty rupees.
ਤੁਹਾਡੇ ਕੋਲੋ ਪੰਜਾਹ ਰੁਪੈ ਈ ਸਹੀ ।	tuāḍe koḷō pāñā rupe ī saī.	I will take fifty rupees from you.
ਤੁਹਾਥੋਂ ਦਸ ਰੁਪੈ ਲੈ ਲਵਾਂਗੇ ।	tuāthō das rupe le lawāṅge.	I will take ten rupees from you.
ਬਹੁਤ ਸਸਤੇ ਨੇ (ਜੀ), ਚਾਲੀ ਰੁਪੈ ।	bōt saste ne (jī), čālī rupe.	Very cheap, forty rupees.

That's too much.		
ਇਹ (ਤੇ) ਬਹੁਤ ਮਹਿੰਗੇ ਨੇ ।	é (te) bōt mēṅge ne.	It is too expensive. (Its is too much.)
ਏਨੀ ਮਹਿੰਗੀ ?	enī mēṅgī ?	So expensive ?
ਇਹ ਤੇ ਬਹੁਤ ਏ ।	é te bōt e.	It is too much.
ਕੁਝ ਘਟ ਕਰੋ ।	kúj kàṭ karo.	Please reduce a little.
(ਬਹੁਤ) ਜ਼ਿਆਦਾ ਨੇ ।	(bōt) ziādā ne.	It is too much.

I will give you only....		
ਮੈਂ ਤੇ ਵੀਹ ਰੁਪੈ (ਦਿਆਂਗਾ) ।	mē te wī rupe (diāṅgā).	I will give you only twenty rupees.
ਪੰਜਾਹ ਰੁਪੈ ਦਿਆਂਗਾ ।	pāñā rupe diāṅgā.	(I) will give only fifty rupees.
ਸੱਤਰ ਲਓਗੇ ?	sattar loḡe ?	Will you take seventy ?
ਨਹੀਂ, ਪੌਣੇ ਸਠ ਲੈ ਲੋ ।	naī, pōṇe saṭh le lo.	No, take quarter to sixty.

Anything more ?

ਹੋਰ ਕੁਝ ?	hor kúj ?	What else ?
ਹੋਰ ਕੀ ਚਾਹੀਦਾ ?	hor kī čāīdā ?	What else do you want ?
ਹੋਰ ਕੀ ਲੈਣਾ ?	hor kī leṇā ?	What else you would like to have ?
ਕੁਝ ਹੋਰ ਦੇਵਾਂ ?	kúj hor dewā ?	May I give you something more?
ਹੋਰ ਕੀ ਦੇਵਾਂ ?	hor kī dewā ?	What else should I give you ?
ਤੇ ਕੀ ?	te kī ?	And what else ?

Nothing.

ਕੋਈ ਚੀਜ਼ ਨਹੀਂ ।	koī čīz naī.	Nothing.
ਕੋਈ ਨਹੀਂ ।	koī naī.	Nothing.
ਕੁਝ ਨਹੀਂ ।	kúj naī.	Nothing.
ਹੋਰ ਨਹੀਂ ।	hor naī.	Nothing.

How much altogether ?

ਕਿੰਨੇ (ਰੁਪਏ) ਹੋਏ ?	kinne (rupε) hoe ?	How many rupees ?
ਸਾਰੇ ਕਿੰਨੇ ਰੁਪਏ ?	sāre kinne rupε ?	How much in all ?
ਕਿੰਨੇ ਰੁਪਏ ਦੇਵਾਂ ?	kinne rupε dewā ?	How much should I give you ?
ਕਿੰਨੇ ਰੁਪਏ ?	kinne rupε ?	How many rupees ?

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

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

another. Perhaps if you are systematic about it, you can keep two or three going together. But do not scatter your efforts over more. Be thankful for whatever you learn incidentally, but concentrate your efforts in one or a very few places.

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

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

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

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

20.4 Very soon you will want to get started learning Punjabi in some field more directly connected with your work. You must use much the same tactics, but here you may have to start from scratch. It may be very difficult to learn the first few sentences. But just as with the market language, it will get easier as you go along. The hard part is at the beginning when you do not yet catch enough of what is said to follow the thread of the conversation. This makes it difficult or impossible to pick up new things. But if you persist through the difficult days and weeks at the beginning, you will find your progress accelerating.

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

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

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

There may be some people in the village who speak English and can answer some of your questions before you are already to ask them in Punjabi. They will probably be glad to help you if you do not make a nuisance of yourself. Remember that for many of them their English will be very limited. Some perhaps have had only a few years in school. (Remember your own ability in French from high school !)

Some may be very highly educated and speak English well. But even these may never have had opportunities to talk about crops, agricultural implements, or village life in English. They may not understand even simple questions on such subjects even though they could discuss English literature with ease. Above all, don't ask anybody a question like 'How do you say mold-board in Punjabi?' When you see a Punjabi plough you will know why, if you know what a mold-board is on an American plough. Instead, ask him to give you the names of the parts by pointing to them on a plough. But if you do that, you will not have to ask in English : /é kī e?/ will do most of the work.

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

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

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

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

- 20.5 Punjabi people speak a different language than Americans. That is obvious enough, but it is likely to divert your attention from another important difference : they talk about different things, and when they talk about the same things, they say different things about them. You will have to learn not only how to say things, but what to say.

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

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

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

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

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

Do your work with your instructor off by yourselves. It will be much harder for him to correct you in the presence of others. Find a quiet place where you can both hear well and where you will not be interrupted. (At least not very much. Absolute privacy in a village is a rare thing!)

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

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

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

- 20.8 Punjabi is written in two quite different ways, one is Bharat and one is Pakistan. You may want to learn to read and write. After a while it might be an excellent thing to do. But do not start too early ! To learn

to read is immensely difficult for one who does not speak the language easily. If you have some fluency it will be very much easier. Wait until you are quite at home in spoken Punjabi. But then, by all means, try it.