A START IN PUNJABI
(Based on comparative structures of Punjabi and American English)

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HARJEET SINGH GILL

2013 edition, revised by
MUKHTIAR SINGH GILL

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

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.
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Lesson twelve : A Legend (Guru Nanak and Mardana) - narrative, different forms of past tense, instrumental constructions, case forms.

Lesson thirteen : Diwali (the festival of lights) – the sentence structure, narrative present tense, forms of the auxiliary.

Lesson fourteen : Id (an important Muslim festival) – narrative present tense, verb phrases.

Lesson fifteen : Lohri (the winter festival of fire) – future tense, past tense.

Lesson sixteen : Agriculture – use of what, where, who, why, emphatic, negative, other forms of questions.

Lesson seventeen : On the Farm – general dialogue, imperatives, pronouns.

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Lesson nineteen : Vegetable Market – emphatics, intonation.

Lesson twenty : Suggestions for further study.
**LESSON ONE**

**DIALOGUES**

1.1

<table>
<thead>
<tr>
<th>Dialogues in Gurmukhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮੋਹਣ ਮਿਖਾ ਮੋਹਣ ਮੂ ਭਵਾਂ।</td>
</tr>
<tr>
<td>ਮੋਹਣ ਮਿਖਾ ਮੋਹਣ ਮੂ ਭਵਾਂ।</td>
</tr>
<tr>
<td>ਮੋਹਣ ਮਿਖਾ ਵੀ ਜਾਣ ਹੈ?</td>
</tr>
<tr>
<td>ਮੋਹਣ ਮਿਖਾ ਅੰਬਾ, ਕੁਮਾਰ ਮੁਰਤੀ।</td>
</tr>
<tr>
<td>ਮੋਹਣ ਮਿਖਾ ਭਿਰਦਾਲਗਿ।</td>
</tr>
</tbody>
</table>

1.2

| ਰਾਮ ਲਾਲ ਮਿਸਕੇ ਮਿਸਕੇ। |
| ਮੋਹਣ ਮਿਸਕੇ। |
| ਰਾਮ ਲਾਲ ਚਾਹ ਪ੍ਓਗੇ ਮਿਸਕੇ, ਕੋਈ ਤਕਲ੍ਫ ਨਾ ਕਰੋ। |
| ਮੋਹਣ ਅੰਬਾ। |

1.3

| ਬੇਗ ਸਲਾਮ। |
| ਬੇਗ ਸਲਾਮ। |
| ਚਾਹ ਪ੍ਓਗੇ ਮਿਸਕੇ। |
| ਬੇਗ ਅੰਬਾ। |
| ਚਾਹ ਪ੍ਓਗੇ। |
| ਬੇਗ ਅੰਬਾ। |
### 1.1

**Transcription of above Dialogues**

<table>
<thead>
<tr>
<th>Mohan Singh</th>
<th>Sat sirī akāl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sohan Singh</td>
<td>Sat sirī akāl.</td>
</tr>
<tr>
<td>Mohan Singh</td>
<td>Kī hāl e?</td>
</tr>
<tr>
<td>Sohan Singh</td>
<td>Aččhā, tusī sunāo.</td>
</tr>
<tr>
<td>Mohan Singh</td>
<td>Mērbānī.</td>
</tr>
</tbody>
</table>

### 1.2

<table>
<thead>
<tr>
<th>Rām lāl</th>
<th>Namaste.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motī</td>
<td>Namaste.</td>
</tr>
<tr>
<td>Rām lāl</td>
<td>Čā pīoge?</td>
</tr>
<tr>
<td>Motī</td>
<td>Naī, koī taklīf nā karo.</td>
</tr>
<tr>
<td>Rām lāl</td>
<td>Naī, koī taklīf nāi.</td>
</tr>
<tr>
<td>Motī</td>
<td>Aččhā, Mērbānī.</td>
</tr>
</tbody>
</table>

### 1.3

<table>
<thead>
<tr>
<th>Dīn</th>
<th>Salām.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beg</td>
<td>Salām. āo, ēdar āo. kiwē āe?</td>
</tr>
<tr>
<td>Dīn</td>
<td>Ewē, milṇ wāste.</td>
</tr>
<tr>
<td>Beg</td>
<td>Čā pīoge?</td>
</tr>
<tr>
<td>Dīn</td>
<td>Aččhā.</td>
</tr>
</tbody>
</table>

### 1.1

**Translation of above Dialogues**

<table>
<thead>
<tr>
<th>Mohan Singh</th>
<th>Sat sirī akāl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sohan Singh</td>
<td>Sat sirī akāl.</td>
</tr>
<tr>
<td>Mohan Singh</td>
<td>How are you?</td>
</tr>
<tr>
<td>Sohan Singh</td>
<td>Fine. How about you?</td>
</tr>
<tr>
<td>Mohan Singh</td>
<td>Fine, thank you</td>
</tr>
</tbody>
</table>
1.2

<table>
<thead>
<tr>
<th>Ram Lal</th>
<th>/namaste./</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moti</td>
<td>/namaste./</td>
</tr>
<tr>
<td>Ram Lal</td>
<td>Will you have some tea?</td>
</tr>
<tr>
<td>Moti</td>
<td>No thanks. Don’t bother.</td>
</tr>
<tr>
<td>Ram Lal</td>
<td>It’s no trouble.</td>
</tr>
<tr>
<td>Moti</td>
<td>O.K., thanks.</td>
</tr>
</tbody>
</table>

1.3

<table>
<thead>
<tr>
<th>Din</th>
<th>/salām./</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beg</td>
<td>/salām./ Come in. What brings you here?</td>
</tr>
<tr>
<td>Din</td>
<td>Just to see you.</td>
</tr>
<tr>
<td>Beg</td>
<td>Have some tea?</td>
</tr>
<tr>
<td>Din</td>
<td>All right.</td>
</tr>
</tbody>
</table>

**USAGE NOTES**

1.4 /sat sīrī 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

\[\text{ਤੁਸੀ ਕੀ ਕਿਆ?} \quad \text{tusī kī kiā?}\]

or for short, just:

\[\text{ਕੀ ਕਿਆ?} \quad \text{kī kiā?}\]

or even:

\[\text{ਕੀ?} \quad \text{kī?}\]

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.
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.
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.

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਪਾਰ</td>
<td>pār</td>
<td>‘par’</td>
<td>ਪਾਰ</td>
<td>par</td>
<td>‘purr’</td>
</tr>
<tr>
<td>ਪੁਲ</td>
<td>pul</td>
<td>‘pull’</td>
<td>ਪੀਸ</td>
<td>pīs</td>
<td>‘peace’</td>
</tr>
<tr>
<td>ਪੀਲ</td>
<td>pel</td>
<td>‘pail’</td>
<td>ਪੂਰ</td>
<td>pūr</td>
<td>‘poor’</td>
</tr>
<tr>
<td>ਕਿਨ</td>
<td>kin</td>
<td>‘kin’</td>
<td>ਕਾਲ</td>
<td>kāl</td>
<td>‘call’</td>
</tr>
<tr>
<td>ਕੀਸ</td>
<td>kis</td>
<td>‘kiss’</td>
<td>ਕਾਰ</td>
<td>kār</td>
<td>‘car’</td>
</tr>
<tr>
<td>ਕਿਲ</td>
<td>kil</td>
<td>‘kill’</td>
<td>ਕਾਮ</td>
<td>kām</td>
<td>‘calm’</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਪਾਰ</td>
<td>pār</td>
<td>ਪੀ</td>
<td>pī</td>
<td>ਪਲ</td>
<td>pal</td>
</tr>
<tr>
<td>ਰੂਪ</td>
<td>rūp</td>
<td>ਅਪ</td>
<td>āp</td>
<td>ਚੂਪ</td>
<td>čūp</td>
</tr>
<tr>
<td>ਪੋਲ</td>
<td>pol</td>
<td>ਪੌਹ</td>
<td>po</td>
<td>ਚਿਪ</td>
<td>čīp</td>
</tr>
<tr>
<td>ਜਾਪ</td>
<td>jāp</td>
<td>ਚਿਧ</td>
<td>čīd</td>
<td>ਪਲ</td>
<td>pāl</td>
</tr>
<tr>
<td>ਪੋਰ</td>
<td>por</td>
<td>ਪੇਕੀ</td>
<td>peke</td>
<td>ਟੋਪ</td>
<td>top</td>
</tr>
<tr>
<td>ਸਾਪ</td>
<td>sap</td>
<td>ਸੀਪ</td>
<td>sīp</td>
<td>ਕਾਲ</td>
<td>kāl</td>
</tr>
<tr>
<td>ਕਾਰ</td>
<td>kār</td>
<td>ਕੋਰੀ</td>
<td>korī</td>
<td>ਕੋ</td>
<td>ko</td>
</tr>
<tr>
<td>ਅਕੀ</td>
<td>ākī</td>
<td>ਤਾਕ</td>
<td>ākī</td>
<td>ਕਮ</td>
<td>kam</td>
</tr>
<tr>
<td>ਕਾਪੀ</td>
<td>kāpī</td>
<td>ਕੋ</td>
<td>ko</td>
<td>ਕੁੜ</td>
<td>kūč</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Translation</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਚਾ</td>
<td>čā</td>
<td>‘enthusias’</td>
<td>ਚਾਹ</td>
<td>čā́</td>
<td>‘tea’</td>
</tr>
<tr>
<td>ਲਾ</td>
<td>lā</td>
<td>‘attach’</td>
<td>ਲਾਹ</td>
<td>lā́</td>
<td>‘detach’</td>
</tr>
<tr>
<td>ਬਾਰ</td>
<td>bār</td>
<td>‘farm’</td>
<td>ਬਾਹਰ</td>
<td>bā́r</td>
<td>‘outside’</td>
</tr>
<tr>
<td>ਆਰ</td>
<td>ār</td>
<td>‘needle’</td>
<td>ਆਹਰ</td>
<td>ā́r</td>
<td>‘business’</td>
</tr>
<tr>
<td>ਮਾਲ</td>
<td>māl</td>
<td>‘property’</td>
<td>ਮਾਹਲ</td>
<td>mā́l</td>
<td>‘chain’</td>
</tr>
<tr>
<td>ਵਾਰ</td>
<td>wār</td>
<td>‘turn’</td>
<td>ਵਾਹਰ</td>
<td>wā́r</td>
<td>‘crowd’</td>
</tr>
<tr>
<td>ਕਾਲ</td>
<td>kāl</td>
<td>‘draught’</td>
<td>ਕਾਹਲ</td>
<td>kā́l</td>
<td>‘urgency’</td>
</tr>
<tr>
<td>ਪੀ</td>
<td>pī</td>
<td>‘drink’</td>
<td>ਪੀ਼</td>
<td>pī́</td>
<td>‘grind’</td>
</tr>
<tr>
<td>ਲੋ</td>
<td>lo</td>
<td>‘light’</td>
<td>ਲੋ ਹ</td>
<td>ló</td>
<td>‘griddle’</td>
</tr>
<tr>
<td>ਮੋਰ</td>
<td>mor</td>
<td>‘peacock’</td>
<td>ਮੋਹਰ</td>
<td>mór</td>
<td>‘seal’</td>
</tr>
<tr>
<td>ਮੋਰ੍</td>
<td>morī</td>
<td>‘hole’</td>
<td>ਮੋਹਰ੍</td>
<td>mórī</td>
<td>‘leading’</td>
</tr>
<tr>
<td>ਕਾਰ੍</td>
<td>kārī</td>
<td>‘useful’</td>
<td>ਕਾਹਰ੍</td>
<td>kā́rī</td>
<td>‘single-fold’</td>
</tr>
</tbody>
</table>

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 lāge?/. It would be very strange to say /sabzī lāge?/, but only because you would not ordinarily offer vegetables to a visitor until you had sat down to a meal.

**PATTERN PRACTICE**

1.16

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਚਾਹ ਪ੍ਓਗੇ?</td>
<td>čā pīoge?</td>
<td>Will you drink some tea?</td>
</tr>
<tr>
<td>ਦੁੱਧ ਪ੍ਓਗੇ?</td>
<td>dúd pīoge?</td>
<td>Will you drink some milk?</td>
</tr>
<tr>
<td>ਸ਼ਰਬਤ ਪ੍ਓਗੇ?</td>
<td>šarbat pīoge?</td>
<td>Will you drink some fruit juice?</td>
</tr>
<tr>
<td>ਕਫ੍ ਪ੍ਓਗੇ?</td>
<td>kafī pīoge?</td>
<td>Will you drink some coffee?</td>
</tr>
</tbody>
</table>

1.17

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English</th>
</tr>
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<tbody>
<tr>
<td>ਚਾਹ ਲਓਗੇ?</td>
<td>čā lāge?</td>
<td>Will you have some tea?</td>
</tr>
<tr>
<td>ਦੁੱਧ ਲਓਗੇ?</td>
<td>dúd lāge?</td>
<td>Will you have some milk?</td>
</tr>
<tr>
<td>ਬਰਫ੍ ਲਓਗੇ?</td>
<td>barfī lāge?</td>
<td>Will you have some barfi?</td>
</tr>
<tr>
<td>ਸਬਜ਼੍ ਲਓਗੇ?</td>
<td>sabzī lāge?</td>
<td>Will you have some vegetables?</td>
</tr>
</tbody>
</table>
1.18

| ਏਹ ਵੀ ਹੈ? | é kī e? | What is this? |
| ਓਹ ਵੀ ਹੈ? | ó kī e? | What is that? |

1.19

| ਏਹ ਚਾਹ ਹੈ। | é čā́ e. | This is tea. |
| ਏਹ ਦੁੱਧ ਹੈ। | é dúd e. | This is milk. |
| ਏਹ ਸਰਬਤ ਹੈ। | é šarbat e. | This is fruit juice. |
| ਏਹ ਬਰਫੀ ਹੈ। | é barfī e. | This is /barfī/. |

1.20

| ਓਹ ਚਾਹ ਹੈ। | ó čā́ e. | That is tea. |
| ਓਹ ਕਾਫੀ ਹੈ। | ó kafī e. | That is coffee. |
| ਓਹ ਸਬਜ਼ੀ ਹੈ। | ó sabzī e. | That is vegetable. |
| ਓਹ ਦੁੱਧ ਹੈ। | 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 /čā/
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

<table>
<thead>
<tr>
<th>Dialogues in Gurmukhi</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਸੁੰਦਰ ਲਾਲ</td>
</tr>
<tr>
<td>ਨਮਸਤੇ ਰਾਮ ਗੋਪਾਲ</td>
</tr>
<tr>
<td>ਆਓ ਅੰਦਰ ਆ ਜਾਓ।</td>
</tr>
<tr>
<td>ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ ਰਾਮ ਗੋਪਾਲ।</td>
</tr>
<tr>
<td>ਅਮਰਕਾ ਅਏ ਨੇ।</td>
</tr>
<tr>
<td>ਸੁੰਦਰ ਲਾਲ ਦਸ ਇਲਾਦ।</td>
</tr>
<tr>
<td>ਰਾਮ ਗੋਪਾਲ ਪੰਜਾਬ ਪਸੰਦ।</td>
</tr>
<tr>
<td>ਰਾਮ ਿਸੰਘ ਤੁਸੀ ਅੰਗਰੇਜੀ ਓ।</td>
</tr>
</tbody>
</table>

2.2

| ਬਰੂਸ ਬੰਕਰ ਸਿਤ ਸਰ੍ ਅਕਾਲ। | ਰਾਮ ਿਸੰਘ ਸਿਤ ਸਰ੍ ਅਕਾਲ। ਤੁਸੀ ਅੰਗਰੇਜੀ ਓ। |
| ਬਰੂਸ ਬੰਕਰ ਨਹੀ ਜ਼ਿਸ ਕੋਰਨੇ। | ਰਾਮ ਿਸੰਘ ਕੰਮ ਕਰਦੇ ਓ। |
| ਰਾਮ ਿਸੰਘ ਪਹਿਚਾਣਾ ਆਧਿਕਾਰ। | ਰਾਮ ਿਸੰਘ ਪ੍ਰਸ ਕਦੇ ਦੀ ਅਮਰਕਾ। |

2.3
| ब्रूस बंकर | मस्तफा। |
| भिखारी | मस्तफा। |
| | आवाज़, नी। |
| | जी आठ हे? |
| | नी हो? तिमाह? |
| ब्रूस बंकर | उं, नी, ब्रूस। |
| भिखारी | वेनी चीन्न चर्चीये हे? |
| ब्रूस बंकर | रची नी, भिखारी हो। |

2.1

<table>
<thead>
<tr>
<th>Transcription of Above Dialogues</th>
</tr>
</thead>
<tbody>
<tr>
<td>सूदार लाल</td>
</tr>
<tr>
<td>राम गोपाल</td>
</tr>
<tr>
<td>सूदार लाल</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>राम गोपाल</td>
</tr>
<tr>
<td>सूदार लाल</td>
</tr>
<tr>
<td>राम गोपाल</td>
</tr>
<tr>
<td>ब्रूस बंकर</td>
</tr>
</tbody>
</table>

2.2

| ब्रूस बंकर | सत सिरी अकाल। |
| राम सिंग | सत सिरी अकाल। |
| | तुसी अंग्रेज़ ओ? |
| ब्रूस बंकर | नौ जी, अमरिकन। |
| राम सिंग | की काम कर्दे ओ? |
| ब्रूस बंकर | पिस कर विक आ। |
rām sı̄g  |  bòt ačchā.

2.3

| brūs bankar | salām. |
| mirzā | salām.  
|       | āo jī.  
|       | kī hāl e?  
|       | jī lag giā?  |
| brūs bankar | hā jī, bōt.  |
| mirzā | koī čīz čāīdī e? |
| brūs bankar | nā ā jī, mērbānī. |

2.1

<table>
<thead>
<tr>
<th>Translation of Above Dialogues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunder Lal</td>
</tr>
<tr>
<td>Ram Gopal</td>
</tr>
<tr>
<td>Sunder Lal</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Ram Gopal</td>
</tr>
<tr>
<td>Sunder Lal</td>
</tr>
<tr>
<td>Ram Gopal</td>
</tr>
<tr>
<td>Bruce Bunker</td>
</tr>
</tbody>
</table>

2.2
<table>
<thead>
<tr>
<th>Bruce Bunker</th>
<th>/sat sīrī akāl./</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ram Singh</td>
<td>/sat sīrī akāl./ Are you an Englishman?</td>
</tr>
<tr>
<td>Bruce Bunker</td>
<td>No, sir. I am an American.</td>
</tr>
<tr>
<td>Ram Singh</td>
<td>What do you do?</td>
</tr>
<tr>
<td>Bruce Bunker</td>
<td>I am in the Peace Corps.</td>
</tr>
<tr>
<td>Ram Singh</td>
<td>Very good.</td>
</tr>
</tbody>
</table>

2.3

<table>
<thead>
<tr>
<th>Bruce Bunker</th>
<th>/salām./</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirza</td>
<td>/salām./</td>
</tr>
<tr>
<td></td>
<td>Come in.</td>
</tr>
<tr>
<td></td>
<td>How are you?</td>
</tr>
<tr>
<td></td>
<td>Do you like it here?</td>
</tr>
<tr>
<td>Bruce Bunker</td>
<td>Yes, sir, very much.</td>
</tr>
<tr>
<td>Mirza</td>
<td>Do you need anything?</td>
</tr>
<tr>
<td>Bruce Bunker</td>
<td>No, thank you.</td>
</tr>
</tbody>
</table>

**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 Bunker' or any other foreign name in other than a Punjabi way when embedded in a Punjabi sentence. The result will sound strange to an American. Of course, Americans speaking of Punjabis in English will assimilate the name to English patterns in the same way. The result will sound just as strange to a Punjabi.

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

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

**PRONUNCIATION**

2.5 Punjabi has ten basic vowels. These will be indicated in transcription by the ten letters /ī (◌੍) e (◌ੇ) ā (◌ਾ) 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 'put'. (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.

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਬਿਲ</td>
<td>bil</td>
<td>‘bill’</td>
<td>ਪੁਲ</td>
<td>pul</td>
<td>‘pull’</td>
</tr>
<tr>
<td>ਬਸ</td>
<td>bas</td>
<td>‘bus’</td>
<td>ਜਿਨ</td>
<td>jin</td>
<td>‘gin’</td>
</tr>
<tr>
<td>ਰੁਕ</td>
<td>ruk</td>
<td>‘rook’</td>
<td>ਕਲਾਹ</td>
<td>kāl</td>
<td>‘cull’</td>
</tr>
<tr>
<td>ਕਿਸ</td>
<td>kis</td>
<td>‘kiss’</td>
<td>ਜੂਲਾਈ</td>
<td>julāī</td>
<td>‘july’</td>
</tr>
<tr>
<td>ਸਾਬ</td>
<td>sab</td>
<td>‘sub’</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਚਿੇਜ</td>
<td>čīz</td>
<td>‘cheese’</td>
<td>ਜੁਨ</td>
<td>jūn</td>
<td>‘june’</td>
</tr>
<tr>
<td>ਬੀਟ</td>
<td>bīt</td>
<td>‘beat’</td>
<td>ਸੂਦ</td>
<td>sūd</td>
<td>‘sued’</td>
</tr>
<tr>
<td>ਲੀਕ</td>
<td>līk</td>
<td>‘leak’</td>
<td>ਨੁੰਨ</td>
<td>nūn</td>
<td>‘noon’</td>
</tr>
<tr>
<td>ਮੇਜ਼</td>
<td>mez</td>
<td>‘maize’</td>
<td>ਰੋਜ਼</td>
<td>roz</td>
<td>‘rose’</td>
</tr>
<tr>
<td>ਤੇਲ</td>
<td>tel</td>
<td>‘tail’</td>
<td>ਚੋਰ</td>
<td>čhore</td>
<td>‘chore’</td>
</tr>
<tr>
<td>ਰੇਤ</td>
<td>ret</td>
<td>‘rate’</td>
<td>ਗੋ</td>
<td>go</td>
<td>‘go’</td>
</tr>
</tbody>
</table>

These four English vowels are always diphthongizes. 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.

<table>
<thead>
<tr>
<th>Punjabi</th>
<th>I.P.A</th>
<th>Punjabi</th>
<th>I.P.A</th>
<th>Punjabi</th>
<th>I.P.A</th>
<th>Punjabi</th>
<th>I.P.A</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਪੀ</td>
<td>pī</td>
<td>ਪੀਘ</td>
<td>pī</td>
<td>ਲੁ</td>
<td>lū</td>
<td>ਲੁਘ</td>
<td>lū</td>
</tr>
<tr>
<td>ਖੀਘ</td>
<td>līk</td>
<td>ਖੀਘਾ</td>
<td>līk</td>
<td>ਲੂ</td>
<td>sū</td>
<td>ਲੂਘ</td>
<td>sū</td>
</tr>
<tr>
<td>ਟੀਰਾ</td>
<td>tīrā</td>
<td>ਟੀਰਾਘ</td>
<td>tīrā</td>
<td>ਦੁਜਾ</td>
<td>dūjā</td>
<td>ਦੁਜਾਘ</td>
<td>dūjā</td>
</tr>
<tr>
<td>ਟੀ</td>
<td>wī</td>
<td>ਟੀਘ</td>
<td>wī</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ਟੇਘ</td>
<td>ter</td>
<td>ਟੇਘਾ</td>
<td>tēr</td>
<td>ਮੇਰ</td>
<td>mor</td>
<td>ਮੇਰਘ</td>
<td>mör</td>
</tr>
<tr>
<td>ਮੇਰ</td>
<td>mer</td>
<td>ਮੇਰਘ</td>
<td>mēr</td>
<td>ਮੇਰਘੀ</td>
<td>morī</td>
<td>ਮੇਰਘੀ</td>
<td>mōrī</td>
</tr>
<tr>
<td>ਟੇਲ</td>
<td>tel</td>
<td>ਟੇਲਘ</td>
<td>jēl</td>
<td>ਚੋਰ</td>
<td>čor</td>
<td>ਚੋਘ</td>
<td>čób</td>
</tr>
<tr>
<td>ਮੇਘ</td>
<td>sek</td>
<td>ਮੇਘਘ</td>
<td>sēd</td>
<td>ਮੇਘ</td>
<td>sok</td>
<td>ਮੇਘ</td>
<td>sód</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ਜਾਂ ਵਾਂ</td>
<td>jā wā</td>
<td>ਕਾਰ ਜਲ</td>
<td>kār jāl</td>
<td>ਚਾ ਬਾਰ</td>
<td>čā bār</td>
<td>ਮਾਲ</td>
<td>māl</td>
</tr>
<tr>
<td>ਜਾਂ ਵਾਂ</td>
<td>jā wā</td>
<td>ਕਾਰ ਜਲ</td>
<td>kār jāl</td>
<td>ਚਾ ਬਾਰ</td>
<td>čā bār</td>
<td>ਮਾਲ</td>
<td>māl</td>
</tr>
</tbody>
</table>

**PATTERN PRACTICE**

2.10

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਇਹ ਮੇਨੇ ਚੇਕਵਾਂ ਹੇ।</td>
<td>é mere dost ne.</td>
<td>He is my friend.</td>
</tr>
<tr>
<td>ਇਹ ਲਗ ਬੋੜਗਾਂ ਹੇ।</td>
<td>é rām gopāl ne.</td>
<td>This is Ram Gopal.</td>
</tr>
<tr>
<td>ਇਹ ਉਤਸ਼ਾਹ ਸਿੰਘ ਹੇ।</td>
<td>é hardiāl sı̃̄g ne.</td>
<td>This is Hardial Singh.</td>
</tr>
<tr>
<td>ਇਹ ਬਲਵਾਂ ਹੇ।</td>
<td>é mirzā ne.</td>
<td>This is Mirza.</td>
</tr>
<tr>
<td>ਇਹ ਮੀੜਾ ਹੇ।</td>
<td>é sītā ne.</td>
<td>This is Sita.</td>
</tr>
<tr>
<td>ਇਹ ਮੇਨੇ ਚੇਕਵਾਂ ਹੇ।</td>
<td>ò mó mō nı̃̄g ne.</td>
<td>The is Mohan Singh.</td>
</tr>
</tbody>
</table>

2.11

<p>| ਇਹ ਮੇਨੇ ਚੇਕਵਾਂ, ਮੇਨੇ ਚੇਕਵਾਂ ਹੇ। | é ne mere dost, sōn sı̃̄g. | This is my friend, Sohan Singh. |
| ਇਹ ਮੇਨੇ ਚੇਕਵਾਂ, ਮੇਨੇ ਚੇਕਵਾਂ ਹੇ। | é ne mere dost, motī. | This is my friend, Moti. |
| ਇਹ ਮੇਨੇ ਚੇਕਵਾਂ, ਮੇਨੇ ਚੇਕਵਾਂ ਹੇ। | ò ne mere dost, beg. | That is my friend, Beg. |</p>
<table>
<thead>
<tr>
<th>2.12</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮੇਰਾ ਨਾਂ ਰਾਮ ਲਾਲ ਹੈ।</td>
<td>merā nāṁ rām lāl e.</td>
<td>My name is Ram Lal.</td>
</tr>
<tr>
<td>ਮੇਰਾ ਨਾਂ ਮੋਹਾਂ ਸਿੰਘ ਹੈ।</td>
<td>merā nāṁ mōṁ sig e.</td>
<td>My name is Mohan Singh.</td>
</tr>
<tr>
<td>ਮੇਰਾ ਨਾਂ ਦਿਨ ਹੈ।</td>
<td>merā nāṁ dīn e.</td>
<td>My name is Din.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.13</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ਚਾ ਚਾਹਦਾ?</td>
<td>čā čāīdī?</td>
<td>Do you want tea?</td>
</tr>
<tr>
<td>ਕਾਫ਼ੀ ਚਾ ਚਾਹਦਾ?</td>
<td>kāfī čā čāīdī?</td>
<td>Do you want coffee?</td>
</tr>
<tr>
<td>ਕੋਈ ਚ੍ਜ਼ ਚਾਹਦਾ?</td>
<td>koī cīz čāīdī?</td>
<td>Do you want anything?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.14</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ਦੁਧ ਚਾਹਦਾ?</td>
<td>dūd čāīdā?</td>
<td>Do you want milk?</td>
</tr>
<tr>
<td>ਝਰਮਣੀ ਚਾਹ ਦਾ?</td>
<td>šarbat čāīdā?</td>
<td>Do you want fruit syrup?</td>
</tr>
<tr>
<td>ਕੁ ਝ ਚਾਹਦਾ?</td>
<td>kūj čāīdā?</td>
<td>Do you want anything?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.15</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ਦਸ ਦਿਨ ਹੋਏ।</td>
<td>das din hoe.</td>
<td>Ten days ago.</td>
</tr>
<tr>
<td>ਵੀਂ ਦਿਨ ਹੋਏ।</td>
<td>wī′ din hoe.</td>
<td>Twenty days ago.</td>
</tr>
<tr>
<td>ਤੀਜੀ ਦਿਨ ਹੋਏ।</td>
<td>tī din hoe.</td>
<td>Thirty days ago.</td>
</tr>
</tbody>
</table>
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.

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.

Patterns 2.13 and 2.14 are very similar, except that certain nouns (e.g. čā, 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 Dialouges in Gurmukhi

<table>
<thead>
<tr>
<th>दास</th>
<th>गूढ़म्य</th>
<th>नी।</th>
</tr>
</thead>
<tbody>
<tr>
<td>राम</td>
<td>नमस्ते।</td>
<td>आपँ, वहँ आपँ।</td>
</tr>
<tr>
<td>मोहन</td>
<td>मेदर एप आपिशा?</td>
<td></td>
</tr>
<tr>
<td>राम</td>
<td>ना।</td>
<td>उँह कालज गिया।</td>
</tr>
<tr>
<td>मोहन</td>
<td>अच्छा, ज्य।</td>
<td>अभिदिह्य।</td>
</tr>
</tbody>
</table>

### 3.2 दल्पिसंघ सित सर्न्काल ।

| रामजीप मिंग  | महु मी अब्जां। |
| सार महेंद्र  | महु मी अब्जां। |
| सिचा तो सार महेंद्र है। | अभितिह उँह अभिदिह्य। |
| रामजीप मिंग  | आपँ सी, अब्ज आ सापँ। |
| चाँ धिहिलो रा? |
| सार महेंद्र  | उँह सी, भिवुलवर्ही। |
| उँह वे अभिदिह्य। |

### 3.3 स्ता स्ता ।

| मीउँ  | तभाम्य। |
| विमला  | तभाम्य। |
| भेंदा तो विमल ने। | उँह अप रा? |
| मीउँ  | मीउँ। |
| आपँ, बड़ध चेंड़ी। |
### 3.1

**Transcription of Above Dialogues**

<table>
<thead>
<tr>
<th>राम</th>
<th>namaste ji.</th>
</tr>
</thead>
<tbody>
<tr>
<td>मोन</td>
<td>namaste ji.</td>
</tr>
<tr>
<td></td>
<td>आ, किवे आ?</td>
</tr>
<tr>
<td>राम</td>
<td>सो एदार आआ?</td>
</tr>
<tr>
<td>मोन</td>
<td>नँ जी.</td>
</tr>
<tr>
<td></td>
<td>ओ कालिज गिः</td>
</tr>
<tr>
<td>राम</td>
<td>अच्छा जी, मेरबानी.</td>
</tr>
</tbody>
</table>

### 3.2

<table>
<thead>
<tr>
<th>डलीप सिग</th>
<th>sat sirī akāl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>जान सानेल</td>
<td>sat sirī akāl</td>
</tr>
<tr>
<td></td>
<td>merā nā jān sānēl e.</td>
</tr>
<tr>
<td></td>
<td>amrīkā tō āiā.</td>
</tr>
<tr>
<td>डलीप सिग</td>
<td>आ जी.</td>
</tr>
<tr>
<td></td>
<td>एदार ए जाओ.</td>
</tr>
<tr>
<td></td>
<td>चा पिगे नाह?</td>
</tr>
<tr>
<td>जान सानेल</td>
<td>नाँ जी, मेरबानी.</td>
</tr>
<tr>
<td></td>
<td>पी के āiā.</td>
</tr>
</tbody>
</table>

### 3.3

<table>
<thead>
<tr>
<th>सीता</th>
<th>namaste.</th>
</tr>
</thead>
<tbody>
<tr>
<td>बीमला</td>
<td>namaste.</td>
</tr>
<tr>
<td></td>
<td>merā nā bīmlā e.</td>
</tr>
<tr>
<td></td>
<td>te āp dā?</td>
</tr>
<tr>
<td>सीता</td>
<td>sītā.</td>
</tr>
<tr>
<td></td>
<td>आो कालिज चाली.</td>
</tr>
<tr>
<td>बीमला</td>
<td>aĉchā.</td>
</tr>
</tbody>
</table>
### 3.1 Translation of Above Dialogues

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ram</td>
<td>/namaste ji./</td>
</tr>
<tr>
<td>Mohan</td>
<td>/namaste./</td>
</tr>
<tr>
<td></td>
<td>Come in. What can I do for you?</td>
</tr>
<tr>
<td>Ram</td>
<td>Did Sohn come here?</td>
</tr>
<tr>
<td>Mohan</td>
<td>No, he has gone to the college.</td>
</tr>
<tr>
<td>Ram</td>
<td>Thank you.</td>
</tr>
</tbody>
</table>

### 3.2

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dalip Singh</td>
<td>/sat sirī akāl./</td>
</tr>
<tr>
<td>John Snell</td>
<td>/sat sirī akāl./</td>
</tr>
<tr>
<td></td>
<td>My name is John Snell.</td>
</tr>
<tr>
<td></td>
<td>I am from America.</td>
</tr>
<tr>
<td>Dalip Singh</td>
<td>Come in, please.</td>
</tr>
<tr>
<td></td>
<td>You will have some tea, won't you?</td>
</tr>
<tr>
<td>John Snell</td>
<td>No, thank you.</td>
</tr>
<tr>
<td></td>
<td>I have just had some.</td>
</tr>
</tbody>
</table>

### 3.3

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sita</td>
<td>/namaste./</td>
</tr>
<tr>
<td>Bimla</td>
<td>/namaste./</td>
</tr>
<tr>
<td></td>
<td>My name is Bimla.</td>
</tr>
<tr>
<td></td>
<td>What is yours?</td>
</tr>
<tr>
<td>Sita</td>
<td>Sita.</td>
</tr>
<tr>
<td></td>
<td>Let's go to the college.</td>
</tr>
<tr>
<td>Bimla</td>
<td>Fine.</td>
</tr>
</tbody>
</table>
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.

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 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 (ਗਾਦ) gerī (ਗੇਰੀ) gorī (ਗੋਰੀ) gād (ਗਾਦ) jīd (ਜੀਦ) jor (ਜੋਰ) jālī (ਜਾਲੀ)
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.

3.7
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 /ɾ/ 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—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 /ɾ/.

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

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>Gurmukhi</th>
<th>I.P.A</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਰਾਤ</td>
<td>rāt</td>
<td>ਤਾਹਰੂ</td>
<td>tārū</td>
<td>ਤਾਰ</td>
<td>tār</td>
</tr>
<tr>
<td>ਰੋਕ</td>
<td>rok</td>
<td>ਤਾਰੀ</td>
<td>tārī</td>
<td>ਚਾਰ</td>
<td>čār</td>
</tr>
<tr>
<td>ਰੂ</td>
<td>rat</td>
<td>ਮੋਰੀ</td>
<td>morī</td>
<td>ਕਾਹਰ</td>
<td>kā́r</td>
</tr>
<tr>
<td>ਰਾ</td>
<td>rā</td>
<td>ਲਾਰੀ</td>
<td>lārī</td>
<td>ਆਰਪੂ</td>
<td>ā́r</td>
</tr>
<tr>
<td>ਰੋ</td>
<td>ró</td>
<td>ਕਾਰੀ</td>
<td>kā́rī</td>
<td>ਮੋਰ</td>
<td>mór</td>
</tr>
<tr>
<td>ਰੀਸ</td>
<td>rīs</td>
<td>ਸਾਰੀ</td>
<td>sārī</td>
<td>ਵਰ</td>
<td>kar</td>
</tr>
</tbody>
</table>

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 or 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

<table>
<thead>
<tr>
<th>Gurmukhi</th>
<th>I.P.A</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਓਹ ਕਾਲਜ ਗਿਆ ਏ।</td>
<td>ó kālij giā e.</td>
<td>He has gone to the college.</td>
</tr>
<tr>
<td>ਓਹ ਸ਼ਿਹਰ ਗਿਆ ਏ।</td>
<td>ó šēr giā e.</td>
<td>He has gone to the city.</td>
</tr>
<tr>
<td>ਓਹ ਏਧਰ ਗਿਆ ਏ।</td>
<td>ó édar giā e.</td>
<td>He has gone this way.</td>
</tr>
<tr>
<td>ਓਹ ਅੰਦਰ ਗਿਆ ਏ।</td>
<td>ó ādar giā e.</td>
<td>He has gone inside.</td>
</tr>
</tbody>
</table>

#### 3.11

| ਓਹ ਕਾਲਜ ਗਿਆ ਏ? | ó kālij giā e? | Has he gone to the college? |
| ਓਹ ਸ਼ਿਹਰ ਗਿਆ ਏ? | ó šēr giā e? | Has he gone to the city? |
| ਓਹ ਏਧਰ ਗਿਆ ਏ? | ó édar giā e? | Has he gone this way? |
| ਓਹ ਅੰਦਰ ਗਿਆ ਏ? | ó ādar giā e? | Has he 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। | bā́r ā jāo. | Come outside, please. |

#### 3.13

| ਓਹ ਏਧਰ ਆਇਆ? | ó édar āiā? | Did he come here? |
| ਓਹ ਅੰਦਰ ਆਇਆ? | ó ādar āiā? | Did he come inside? |

#### 3.14

| ਅਮਰਿਕਾ ਤੋ ਆਇਆ। | amrīkā tō āiā। | I am from America. |
| ਪੰਜਾਬ ਤੋ ਆਇਆ। | pājāb tō āiā। | I am from Punjab. |
| ਦੀਲੀ ਤੋ ਆਇਆ। | dillī tō āiā। | I am from Delhi. |
3.15

| ਅਮਰੀਕਾ ਤੋ ਆਏ ਹੈ। | amrīkā tō āe ne. | He is from America. |
| ਪੰਜਾਬ ਤੋ ਆਏ ਹੈ। | pājāb tō āe ne. | He is from Punjab. |
| ਪਾਕਿਸਤਾਨ ਤੋ ਆਏ ਹੈ। | pākistān tō āe ne. | He is from Pakistan. |

3.16

| ਆਓ, ਸ਼ਿਹਰ ਚਲ੍ਹੀ। | āo, šēr čallīe. | Let's go to the city. |
| ਆਓ, ਅੰਦਰ ਚਲ੍ਹੀ। | āo, âdar čallīe. | Let's go inside. |
| ਆਓ, ਬਾਹਰ ਚਲ੍ਹੀ। | āo, bā́r 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 ਮਿੰਧਾ

<table>
<thead>
<tr>
<th>ਮੋਹਣ ਮਿੰਧਾ</th>
<th>ਆਰਾ ਮੀ, ਰੇਖੇ ਆ ਮਿੰਧਾ।</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮਿੰਧਾ</td>
<td>ਮੀ।</td>
</tr>
</tbody>
</table>

### 4.2 ਰਾਮ ਲਾਲ

<table>
<thead>
<tr>
<th>ਰਾਮ ਲਾਲ</th>
<th>ਖਾਣਾ ਖਾਓਗੇ?</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮਿੰਧਾ</td>
<td>ਖਾਣਾ ਖਾਓਗੇ।</td>
</tr>
</tbody>
</table>

### 4.3 ਭਿਲਾਸਾ

<table>
<thead>
<tr>
<th>ਭਿਲਾਸਾ</th>
<th>ਆਰਾ ਪਾਲਾਨ ਦੀਆਂ ਦੇ।</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮਿੰਧਾ</td>
<td>ਖਾਣਾ ਖਾਓਗੇ।</td>
</tr>
</tbody>
</table>

### 4.4 ਮੋਹਣ ਮਿੰਧਾ

<table>
<thead>
<tr>
<th>ਮੋਹਣ ਮਿੰਧਾ</th>
<th>ਖਾਲਸਾ ਸਕੂਲ ਜਾਂਦਾ।</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮਿੰਧਾ</td>
<td>ਮਿੰਧਾ ਮੀ ਭਵਣ।</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ਮੋਹਣ ਮਿੰਧਾ</th>
<th>ਪੋਰੇ ਮੇਂਦਾ ਨਾ ਹਕਾਰਾਤਮਕ।</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਮਿੰਧਾ</td>
<td>ਪੋਰੇ ਮੇਂਦਾ ਨਾ ਹਕਾਰਾਤਮਕ।</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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ਇਹਨਾਂ ਨੂੰ ਿਮਲੋ।
ਮੇਰੇ ਦੋਸਤ ਨੇ, ਜਾਨ ਸਿਮਥ ਅਮਰ੍ਕਾਏ ਨੇ।
ਹਰਿਦਆਲ ਛੇਵੇ ਵਿਚ?
ਜਾਨ ਕਲਾਸ ਵਿਚ?
ਹਰਿਦਆਲ ਿਤੰਨ ਮਲ।
ਜਾਨ ਿਕਵਾਈਦਾ?
ਹਰਿਦਆਲ ਸਾਈਕਲ ਤੇ।

Transcription of Above Dialogues

4.1 món sıģ āo jī, ethe ā jāo.
khāne nāl čā pīoge?
jān jī.
món sıģ phulkā hor lōge?
jān jī bas.
món sıģ sabzī?
jān hā kūj.
món sıģ methī ki gōbī?
jān methī.

4.2 rām lāl khānā khāoge?
jān naī jī.
khā ke āiā.
rām lāl čā te pīoge?
jān aččhā.

4.3 mirzā āo, khānā tiār e.
sāg lōge nā?
jān hā jī.
mirzā ē mā di dāl e.
jān aččhā, kūj de dio.
mirzā mās wī lo.
jān aččhā jī.

4.4 santokh sıģ sat sirī akāl.
jān sat sirī akāl.
santokh sıģ ē merā kākā e, hardiāl.
khālsā sakūle jādā e.
ēnā nū milo.
Translation of Above Dialogues

4.1 Mohan Singh  Come in, Come here.
     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.
              I have just eaten.
     Ram Lal  You will have tea, of course?
     John    Yes.

4.3 Mirza  Come, dinner is ready.
     Will you have some /sāg/ ?
     John    Yes, indeed.
     Mirza  This is mā dī dāl.
     John    Fine give me a little.
     Mirza  Have some meat, too.
              There isn't much chilli.
     John    All right, thank you.

4.4 Santokh Singh  sat sirī akāl.
     John    sat sirī akāl.
     Santokh Singh  This is my son, Hardial.
                        He goes to the Khalsa School.
                        I would like you to meet him.
                        This is my friend, John Smith.
                        He is from America.
     John    What class are you in?
Hardial                            Sixth.
John                                How far is the school?
Hardial                            Three miles.
John                                How do you go?
Hardial                            By cycle.

**USAGE NOTES**

4.5 In 4.4 note the contrast between é 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 gōbī ‘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. mādī 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
The following words should be used for additional practice with k t p and kh th ph:
parī (ਪਰੀ) pol (ਪੜੂ) phir (ਫੀਰ) pī (ਪੀ) phītā (ਫ਼ੀਤਾ) khāl (ਖਾਲ) pō (ਪੋ) phē (ਪੀ) pāp (ਪਾਪ) phāl (ਪਾਲ) pītā (ਪੀਤਾ) potā (ਪੰਤਾ) tārī (ਤਾਰੀ) thap (ਥਾਪ) tol (ਤੋਲ) tīrā (ਤੀਰਾ) thuk (ਥੁਕ) thā (ਥਾ) pat (ਪਟ) topā (ਤੋਪਾ) tīk (ਤੀਕ) tāj (ਤਾਜ) tor (ਤੋਰ) tā (ਤਾ)
kam (ਕਮ) kādā (ਕਾਦਾ) khālī (ਖਾਲੀ) kó (ਕੋ) kītā (ਕੀਤਾ) khatam (ਖਤਮ)
khā (ਖਾ) khol (ਕ਼ਹਲ) kol (ਕੋਲ) khabar (ਖਬਾਰ) khōl (ਕ਼ਾਲ) čūp (ਚੁਪ) pāp (ਪਾਪ) rūp (ਰੂਪ) nepā (ਨੇਪਾ) nāpī (ਨਾਪੀ) topā (ਤੋਪਾ)
haphiā (ਹਫ਼ੀਆ) kaprā (ਕਪ੍ਰਾ) kulphī (ਕੁਲਫ਼ੀ) jāpiā (ਜਾਪਿਆ) nepre (ਨੇਪ੍ਰੀ) dipā (ਦੀਪਾ)
hit (ਹਿਟ) sāthō (ਸਾਥੋ) jāt (ਜਾਤ) sat (ਸਤ) jīto (ਜੀਤੋ) ethe (ਈਥੇ)
rāt (ਰਾਤ) sītā (ਸੀਤਾ) othō (ਓਠੋ) tētī (ਤੇਤੀ) bōt (ਬੋਤ) jit (ਜੀਤ)
ık (ਈਕ) wakh (ਵਾਖ) lekh (ਲੇਖ) dukh (ਦੁਖ) jok (ਜੋਕ) sāk (ਸਕਾ)
ākhar (ਅਕਾਰ) kālakh (ਕਾਲਖ) čīk (ਚੀਕ) suknā (ਸੁਕਨਾ) sakdā (ਸਕਦਾ)
čūkā (ਚੁਕਾ)
čār (ਚਾਰ) čhe (ਚੇ) čāwī (ਚਾਵੀ) čūp (ਚੁਪ) čhawī (ਚਾਵੀ) čhil (ਚਿਲ)
čar (ਚਾਰ) čo (ਚੋ) čhip (ਚਿਪ) čhin (ਚਿਨ) čīk (ਚੀਕ) čug (ਚੁਗ)
kūč (ਕੁਚ) bač (ਬਚ) wich (ਵਿਚ) boč (ਬੋਚ) jāc (ਜਾਚ) sač (ਸਾਚ)
nāčā (ਨਾਚਾ) hočhī (ਹੋਚਿੀ) sočiā (ਸੋਚਿਆ) bāčhā (ਬਾਚਾ) pačiā (ਪਾਚਾ)
račiā (ਰਾਚਾ)
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 ē i, the w is ‘v’–like. Before ā 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.

<table>
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<tr>
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<th>(I.P.A)</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ਲਾ</td>
<td>lā</td>
<td>ਲਾ</td>
<td>lā</td>
</tr>
<tr>
<td>ਜਾ</td>
<td>jā</td>
<td>ਜਾ</td>
<td>jā</td>
</tr>
<tr>
<td>ਵਾਸ</td>
<td>wās</td>
<td>ਵਾਸ</td>
<td>wās</td>
</tr>
<tr>
<td>ਹੈ</td>
<td>ḫ̣</td>
<td>ਹੈ</td>
<td>ḫ̣</td>
</tr>
<tr>
<td>ਤਾ</td>
<td>tā</td>
<td>ਤਾ</td>
<td>tā</td>
</tr>
</tbody>
</table>
The following are additional words for practice. Be particularly careful to get the tones right as you practice nasalized vowels.

torī (torī)  lokī (lokī)  tolā (tolā)  nītī (nītī)  jītī (jītī)  sītā (sītā)  pīte (pīte)  nītā (nītā)  édrō (édrō)  rū (rū)  ṭū (ṭū)  jāī (jāī)  lā (lā)  bārō (bārō)  sāthō (sāthō)  pūrā (pūrā)  dūrā (dūrā)  cālī (cālī)  tī (tī)  rī (rī)  ṭū (ṭū)  sūtī (sūtī)  laī (laī)  juttī (juttī)  juttī (juttī)  hālī (hālī)  hālī (hālī)  terā (terā)  terā (terā)

<table>
<thead>
<tr>
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<th>(English)</th>
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<tbody>
<tr>
<td>4..11</td>
<td>sabzī</td>
<td>Will you have more vegetables?</td>
</tr>
<tr>
<td>ਸਿਰਜਾਂ ਹੋਰ ਲੋਗੇ</td>
<td>hor</td>
<td>Will you have more tea?</td>
</tr>
<tr>
<td>ਚੰਦ ਹੋਰ ਲੋਗੇ</td>
<td>dūd</td>
<td>Will you have more milk?</td>
</tr>
<tr>
<td>4.12</td>
<td>čā ki</td>
<td>Tea or milk?</td>
</tr>
<tr>
<td>ਚੰਦ ਬਰਾਹਕੀ?</td>
<td>čā ki kāfī?</td>
<td>Tea or coffee?</td>
</tr>
<tr>
<td>ਚੰਦ ਬਰਾਹਕੀ?</td>
<td>góbī ki methī?</td>
<td>Cauliflower or methi?</td>
</tr>
<tr>
<td>4.13</td>
<td>khā ke</td>
<td>I have eaten.</td>
</tr>
<tr>
<td>ਪ੍ਹਾ ਬੇ ਆਪਾਣਆਂ</td>
<td>pī ke</td>
<td>I have drunk.</td>
</tr>
<tr>
<td>ਤੁਰ ਬੇ ਆਪਾਣਆਂ</td>
<td>tur ke</td>
<td>I came on foot.</td>
</tr>
<tr>
<td>4.14</td>
<td>čā te</td>
<td>You will have tea, of course?</td>
</tr>
<tr>
<td>ਚੰਦ ਚੰਦ ਪੀਓਂ</td>
<td>dūd te</td>
<td>You will have milk, of course?</td>
</tr>
<tr>
<td>ਚੰਦ ਚੰਦ ਪੀਓਂ</td>
<td>khaṇa te</td>
<td>You will have dinner, of course?</td>
</tr>
<tr>
<td>4.15</td>
<td>mircā bōt naī</td>
<td>Not much chilli.</td>
</tr>
<tr>
<td>ਗਰਮ ਬੇ ਆਪਾਣਆਂ</td>
<td>garmī bōt naī</td>
<td>It's not very hot.</td>
</tr>
</tbody>
</table>
There's not much milk.

He goes to Khalsa College.

He goes to school.

He goes outside.

She goes to bazar.

She goes to school.

She goes to the city.

Note the variety of translations given for 4.13 and 4.15. /garmī bōt nāī./ 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 āīā./ 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 āīā./ in Punjabi. If /khā/ means ‘eat’ and /pī/ means ‘drink’, what would you guess as to the literal meaning of /tur/?

Notice the difference between /čā pīoge ?/ and čā 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 /čā pīoge/? is used as the first invitation. /čā te pīoge/? would not normally be used in this situation. In 4.2 John has just turned down an invitation to eat. (Notice that /khāṇā khāoge ?/ is parallel in form to /čā pīoge/?). Ram Lal then says /čā 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 /čā te pīoge/? is quite polite.

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 jādā e./, depending, of course, on the context and situation.
LESSON FIVE

DIALOGUES

Dialogues in Gurmukhi

5.1 ਗਾਹਕ
ਰਹਾ ਮੇਂ।
ਦੁਕਾਨਦਾਰ
ਰਹਾ ਮੇਂ ਨੀ।
ਅਧੀ ਨੀ, ਨੀ ਸਾਹੀਬਾ? 
ਗਾਹਕ
ਬੁੱਧ ਮੇਂ ਤੁਸੀਤੇ ਹੈ।
ਉਹੀ ਦੀ ਹੈ?
ਦੁਕਾਨਦਾਰ
ਬੁੱਧ ਮੇਂ ਹੈ ਨੀ।
ਸ਼ਰੀ ਤੁਪੀ ਰਾਹਣਾ।
ਗਾਹਕ
ਰੁੱਗੀ, ਹੇਠ ਉੱਤੇ ਭਿੱਨਣ ਹੈ।
ਦੁਕਾਨਦਾਰ
ਰੁੱਗੀ, ਇਸ ਹੁੰਦੀ ਦੀਜਿਆ ਹੈ।
ਗਾਹਕ
ਅੱਠਾ।

5.2 ਗਾਹਕ
ਉਹੀ ਅੰਘ ਤੁਪੀ ਹੈ ਨੀ?
ਦੁਕਾਨਦਾਰ
ਨੀ ਤੋਂ, ਅੰਸ ਦੀ ਅੰਘੀ ਹੈ।
ਆਪ ਮਾਸਰੀ ਹੈ,
ਬੁੱਧ ਅਠਾ।
ਗਾਹਕ
ਉਹੀ ਦੀ ਹੈ?
ਦੁਕਾਨਦਾਰ
ਪੰਜਾਹ ਤੂਘੀ ਡੀਹੀ।
ਗਾਹਕ
ਮੇਂ ਤੁੱਕੀ ਤੂਘੀ ਹੇਠ ਵਧਾਉਂਗਾ
ਵਸ਼ੁ ਰੋਹੇ ਉੱਤੇ ਰੁੱਗੀ ਹੈ।
ਦੁਕਾਨਦਾਰ
ਅੱਠਾ ਨੀ, ਆਪ ਦੀ ਭਵਸੀ।
ਆਪ ਰੁੱਗੀ।

5.3 ਗਾਹਕ
ਓਹ ਵੇਠੇ ਬਿਘਾਣਾਂ।
ਦੁਕਾਨਦਾਰ
ਅਧੀ ਰੁੱਗੀ, ਬੁੱਧ ਚੋਹੀ ਹੈ।
ਗਾਹਕ
ਉਹੀ ਦੀ ਹੈ?
ਦੁਕਾਨਦਾਰ
ਮੇਂ ਤੂਘੀ ਰਾਹਣਾ।
ਗਾਹਕ
ਹੇਠ ਉੱਤੇ ਭਿੱਨਣ ਹੈ।
दुकानदार
गाहक
दुकानदार

मैं दे चली तुम्हें दिखाओ।
हूँ नी, पहार मजी।
मंगली सुखी कै तो ?
भूषण।

Transcription of Above Dialogues

5.1  गाक

नमस्ते।
दुकानदार
नमस्ते जी।
अो जी, की चाली ?
गाक
कुछ सातरे चाली देने?
दुकानदार
बॉट सातरे नी?
छाली रुपे दरजन।
गाक
नः, ए बॉट में गे नी?
दुकानदार
छालो, तुसी ती दी दी जी।
गाक
अच्छा।

5.2  गाक

ताजे अब हे दी?
दुकानदार
जी हां, अइ आ नी?
अ सादुरी नी, बॉट अच्छे।
गाक
कौंस लाई नी?
दुकानदार
पाजा रुपे किलो।
गाक
मे ते छाली रुपे दिगाई?
दुकानदार
अच्छा जी अपं डी मर्जी।
अ लो।

5.3  गाक

सो केले वाखाई।
दुकानदार
अ लो, बॉट छांगे नी?
गाक
कौंस दिते?
दुकानदार
साठ रुपे दरजन।
गाक
ए ते बॉट में गे नी?
मे ते छाली रुपे दिगाई?
दुकानदार
छालो जी, पाजा साई।
गाक
साताली लोगे?
दुकानदार
अच्छा।
Translation of Above Dialogues

5.1 Customer /namaste./
Shopkeeper /namaste/, sir.
Come in. What would you like ?
Customer I want some oranges.
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 kinds of oranges in Punjab, /sātrā/ and /nārâgī/. Though they are quite distinct, English calls them both 'oranges'. Most American oranges are /nārâgī/ rather than /sātrā/. /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.
Punjabi has both single and double consonants. Double consonants are held longer than single. Some pairs of words are distinguished only by the length of a consonant. There are not many such pairs. Nevertheless, it is important to pronounce the double consonants correctly, because otherwise the word may not be recognized.

Double consonants are not distinctive in spoken English. 'nil' and 'mill' rime exactly. In spelling, doubling of consonant letters is used most commonly to indicate something about the vowels. Thus 'hoping' and 'hopping' differ in the vowels, not in the consonants. Because you are accustomed to reading 'p' and 'pp' alike, it is easy to overlook the difference when you work on Punjabi. This is another reason to depend on your hearing of the instructor's pronunciation rather than 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.

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
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<tbody>
<tr>
<td>ਸਦ੍ਹ</td>
<td>sadī</td>
<td>ਸਦ੍ਹ</td>
<td>saddī</td>
<td>ਕਮਾ</td>
<td>kamā</td>
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<td>ਕੰਮ੍ਹ</td>
<td>kammī</td>
<td>ਵੋਕ</td>
<td>kaččā</td>
<td>ਬਾਡ</td>
<td>bāddā</td>
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<td>ਚੁਕਾ</td>
<td>čukiā</td>
<td>ਚੁਕਾ</td>
<td>čukkiā</td>
<td>ਕੁਚ</td>
<td>kūčā</td>
</tr>
<tr>
<td>ਬੁੱਝ</td>
<td>bājjā</td>
<td>ਰੋਕ</td>
<td>lábbī</td>
<td>ਵਧ</td>
<td>wādū</td>
</tr>
<tr>
<td>ਲੇਪ੍ਹ</td>
<td>lepī</td>
<td>ਲੋਪ</td>
<td>lappī</td>
<td>ਪ੍ਰ</td>
<td>pā</td>
</tr>
</tbody>
</table>
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 (ਕੇ)/ je (ਸੇ) le (ਸ੍ਰੀ) le (ਲੇ) re (ਰੇ) ke (ਕੇ) se (ਸੇ) nér (ਰੇਵਜ) lér (ਲੇਰਜ) ter (ਤੇਰ) šér (ਸ੍ਰੇਵਜ) mérā (ਮੇਰਾਜ) pérā (ਪੇਰਾਜ) pesā (ਪੇਜ) pěl (ਪੇਲਜ) ped (ਪੇਡਜ) běde (ਬੇਡਜ) wērē (ਵੇਡਜ)/ kő (ਕੋ) jo (ਜੋ) lo (ਲੋ) čo (ਚੋ) no (ਨਾ) rō (ਰਾ)/ kor (ਕੜਰ) pór (ਪੌਰ) tar (ਤੌਰ) čor (ਚਾਰ) dór (ਦੌਰ) mórē (ਮੋਰੇਜ) bót (ਬੰਦੂ) gól (ਗੌਲ) dōn (ਦੋਨ) čedā (ਚੇਦਾਜ) tarō (ਤਾਰੋ) dōn (ਦੋਨ)/ lē (ਲੇ) he (ਹੇ) sō (ਸੋ) gō (ਗੋ) sō (ਸੋ) jō (ਜੋ)/

**PATTERN PRACTICE**

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.8 ਇਕ ਸੰਤਰਾ ਚਾਹ੍ਦਾ ਏ।</td>
<td>ik sātrā čā́īdā e.</td>
<td>I want one orange.</td>
</tr>
<tr>
<td>ਇਕ ਅੰਬ ਚਾਹ੍ਦਾ ਏ।</td>
<td>ik ãb čā́īdā e.</td>
<td>I want one mango.</td>
</tr>
<tr>
<td>ਇਕ ਕੇਲਾ ਚਾਹ੍ਦਾ ਏ।</td>
<td>ik kelā čā́īdā e.</td>
<td>I want one banana.</td>
</tr>
</tbody>
</table>

| 5.9 ਕੁਝ ਸੰਤਰੇ ਚਾਹ੍ਦੇ ਨੇ। | kúj sātre čā́īde ne. | I want some oranges. |
| ਕੁਝ ਅੰਬ ਚਾਹ੍ਦੇ ਨੇ। | kúj ãb čā́īde ne. | I want some mangoes. |
| ਕੁਝ ਕੇਲੇ ਚਾਹ੍ਦੇ ਨੇ। | kúj kele čā́īde ne. | I want some bananas. |
| ਕੁਝ ਫਲ ਚਾਹ੍ਦੇ ਨੇ। | kúj phal čā́īde ne. | I want some fruit. |

| 5.10 ਜਾਣਾ ਤ੍ਹਾਕੁ ਤ੍ਹਾਕੁ। | čāli rupe ḍarjan. | Forty rupees a dozen. |
| ਮਾਤਾ ਤ੍ਹਾਕੁ ਤ੍ਹਾਕੁ। | sawā tī rupe ḍarjan. | Thirty and a quarter rupees a dozen. |
| ਮਾਤਾ ਤ੍ਹਾਕੁ ਤ੍ਹਾਕੁ। | saṭh rupe killo. | Sixty rupees a kilo. |

| 5.11 ਲੇ ਤੁੱਥ ਮਹੜਣ ਹੈ। | o te bōt mēge ne. | Those are really too expensive. |
| ਲੇ ਤੁੱਥ ਮਹੜਣ ਹੈ। | é te bōt saste ne. | These are very cheap. |

| 5.12 ਮੇਂ ਤੁੱਥ ਸਿਫਾਰੀਅਾ। | mē te čālī rupe diāgā. | I will give only forty rupees. |
I will give only seventy rupees.
I will give only twenty rupees.
I will give only thirty rupees.
I will give only thirty rupees.
I will give only forty rupees.
I will give only twenty and a quarter rupees.

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 /bō t saste ne jī./ and naī, é te bō t mēge ne./ in dialogue 5.1. Practice these same patterns with /te/ omitted.

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।
ਆਓ, ਕ੍ਚਾਹ੍ਦਾ ਏ?
ਗਾਹਕ
ਜਲੇਬ੍ਹਾਂ ਕਵੀ?
ਹਲਵਾਈ
ਚਾਲ੍ ਰੁਪੇ ਕੇਲੇ।
ਗਾਹਕ
tੇ ਬਰਫ?
ਹਲਵਾਈ
ਸੱਠ ਰੁਪੇ।
ਗਾਹਕ
ਜਲੇਬ੍ਹਾਂ ਤਾਜ਼ਾਂ ਕੇ?
ਹਲਵਾਈ
ਜ੍ਹਨ ਕਢਾਂ ਕੇ?
ਗਾਹਕ
ਅੱਛਾ ਇਕ ਕੱਲੋ ਦੇ।
ਟੋਕਰ ਵਿਚ ਪਾਇੋ।
ਹਲਵਾਈ
ਅੱਛਾ।

6.2 ਗਾਹਕ
ਭਾਵ ਲੱਡੂ ਚੰਗੇ ਕੇ?
ਹਲਵਾਈ
ਨੀ, ਬਹੁਤ ਵਰਤਤੀ ਮਠ।
ਗਾਹਕ
ਚੱਤ ਦੀ ਉਪਫ਼ਾਂ ਕੇ?
ਹਲਵਾਈ
ਬਹੁਤ ਮਿਹੰਗਾ ਕੇ?
ਗਾਹਕ
ਨਹੋ, ਪੌਣੇ ਸੱਠ ਲਾਓ।
ਹਲਵਾਈ
ਅੱਛਾ, ਮਿਹੰਗ ਅਧ ਦੀ ਭਰਨੀ।

6.3 ਸੁਰੰਦਰ
ਮਿਠਾਈ ਵਿਚ ਲੌ ਨਾ।
ਜਾਨ ਅੱਛਾ।
ਸੁਰੀੰਦਰ  ਇਹ ਪੇਠਾ ਏ।  
ਅਸੰਦੋਂ ਬਣਾਇਆ ਏ।  
ਜਾਨ ਬਹੁਤ ਮਂਘਾਏ।  
ਸੁਰੀੰਦਰ ਦੇ ਮੱਠੀਆਂ ਤੇ।  
ਨਾਠ ਬਹੁਤ ਠੰਢਾ ਏ।  
ਜਾਨ ਠ੍ਥਕ ਨੇ।  
ਸੁਰੀੰਦਰ ਪਾਣ੍ਗੇ।  
ਬਹੁਤ ਠੰਢਾ ਏ।  
ਜਾਨ ਇਹ ਸੰਦੋਂ ਨਹੀਂ।  

Transcription of Above Dialogues

6.1  gāk  namaste.
    halwāī namaste jī.
    āo jī, kī ċāīdā ?
    gāk  jalebiā kiwē ne ?
    halwāī  čāḷī rupe killo.
    gāk  te barfī ?
    halwāī sattar rupe.
    gāk  jalebiā tāziā ne ?
    halwāī  jī, huṇe kāḍķiā ne.
    gāk  aċčhā, ik killo dio.
    halwāī  aċčhā jī.

6.2  gāk  ā laḍḍū čāge ne ?
    halwāī jī, kāl baṅāe san.
    kalākād wī tāzi e.
    gāk  kiwē e ?
    halwāī saṭh rupe killo.
    gāk  é te bōt mēgi e.
    halwāī  dūd bōt mēgā e jī.
    gāk  nāį, poņe saṭh le lō.
    halwāī  aċčhā, jiwē āp dī marzī.

6.3  surīdar  maṭhiāī wī lō nā.
    jān  aċčhā.
    surīdar  ē peṭhā e.
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 /kalākãd/ 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 : /maṭhiāī lɔ/.

**PRONUNCIATION**

6.5 Punjabi /ʈ ɖ ŋ/ 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 /ʈ/ is slightly farther back than English 't'./ɖ/ and /ŋ/ are pronounced with the same tongue position as /ʈ/. All of these vary a little, of course, from word to word.

English 't ɖ ŋ' 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 /ʈ ɖ ŋ/. (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.

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
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<tbody>
<tr>
<td>ਮੋਤੀ</td>
<td>moṭī</td>
<td>ਮੋਟੀ</td>
<td>moṭī</td>
<td>ਮੇਟੀ</td>
<td>moḍī</td>
</tr>
<tr>
<td>ਮੋਡੀ</td>
<td>moḍī</td>
<td>ਮੇਠੀ</td>
<td>monī</td>
<td>ਮੇਟੀ</td>
<td>monī</td>
</tr>
</tbody>
</table>
6.6 /t/ also has an aspirated counterpart, /ṭh/. This makes it necessary, of course, to pronounce /t/ quite unaspirated. The following words will be useful for practice.

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
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<tr>
<td>/थोक</td>
<td>thok</td>
<td>/ठोक</td>
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<td>ṭhāṭh</td>
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<td>čṭh</td>
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</tbody>
</table>
(Gurmukhi) (I.P.A) (English)
6.7 ਏਹ ਸਸਤ੍ ਏ। é sastī e. It is cheap.
ਬਰਫ੍ ਸਸਤ੍ ਏ। barfī sastī e. /barfī/ is cheap.
ਗੋਭ੍ ਸਸਤ੍ ਏ। góbī sastī e. Cauliflower is cheap.
ਰਾਤਦ੍ਵੇਂ ਭਿਰਿਤੀ ਹੈ। kalākād mēgī e. /kalākād/ is expensive.
6.8 ਏਹ ਸਸਤ੍ਆਂ ਨੇ। é sastīā̃ ne. These are cheap.
ਜਹਾਂ ਸਸਤ੍ਆਂ ਨੇ। jalebīā̃ sastīā̃ ne. The /jalebīā̃/ are cheap.
ਰਾਤਦ੍ਵੇਂ ਭਿਰਿਤੀਆਂ ਹੈ। narāgīā mẽgīā ne. The oranges are expensive.
ਮੱਠ੍ ਚੰਗ੍ ਹੈ। maṭṭhīā čãgīā ne. The /maṭṭhīā/ are good.
6.9 ਏ ਸਸਤ੍ ਏ। é sastī e. It is cheap.
ਦੁੱਧ ਸਸਤਾ ਏ। dūd sastā e. Milk is cheap.
ਕੇਲਾ ਚੰਗਾ ਏ। kelā čãgā e. The banana is good.
ਅੰਬ ਤਾਜ਼ਾ ਏ। ãb tāzā e. The mango is fresh.
6.10 ਏਹ ਸਸਤੇ ਨੇ। é saste ne. These are cheap.
ਬੇਲੇ ਸਸਤੇ ਨੇ। kele saste ne. The bananas are cheap.
ਸੰਤਰੇ ਮਿਹੰਗੇ ਨੇ। sãtre mɛ̃ge ne. The oranges are expensive.
ਅੰਬ ਚੰਗੇ ਨੇ। ãb čãge ne. The mangoes are good.
6.11 ਅਸੀ ਲਡੂ ਬਣਾਏ। asī̃ laḍḍū baṇāe. We made / laḍḍū/.
ਮੇ ਮੱਠ ਘਰਾਣਾ। mɛ phulkā baṇāiā. I made /phulkā/.
ਅਸੀ ਬਰਫ੍ ਬਣਾਈ। asī̃ barfī baṇāī. We made /barfī/.
ਮੇ ਅਪ ਜਲੇਬ੍ ਬਣਾ ਬਣਾ ਜਲੇਬ੍। mɛ āp jalebīā baṇāī. I myself made /jalebīā/.
Punjabi nouns are divided into two genders. The following are feminine. Feminine nouns can be used in patterns 6.7 and 6.8.

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਜਲੇਬੀਆਂ</td>
<td>jalebīā</td>
<td>ਬਰਫੀ</td>
<td>barfī</td>
</tr>
<tr>
<td>ਕਲਾਕੰਦ</td>
<td>kalākād</td>
<td>ਮਾਠੀ</td>
<td>maṭṭhī</td>
</tr>
<tr>
<td>ਨਾਰੰਗਾ</td>
<td>nārãgī</td>
<td>ਗੋਬੀ</td>
<td>góbī</td>
</tr>
<tr>
<td>ਸਬਜ਼ੀ</td>
<td>sabzī</td>
<td>ਮੇਥੀ</td>
<td>methī</td>
</tr>
<tr>
<td>ਚਾ</td>
<td>čā</td>
<td>ਕਫੀ</td>
<td>kāfī</td>
</tr>
</tbody>
</table>

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

| ਲੱਡੂ | laḍḍū | ਪੇਥ | peṭhā |
| ਪੇਠਾ | peṭhā | ਪਾਣੀ | pāṇī |
| ਦੁਧ | dūd | ਅੰਬ | āb |
| ਫਲ | phal | ਫ਼ਲਕਾ | phulkā |
| ਸ਼ਰਬਤ | šarbat | 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**

Several of the following numbers are already familiar to you.
<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English Word)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਇਕ</td>
<td>ik</td>
<td>‘one’</td>
</tr>
<tr>
<td>ਦੋ</td>
<td>do</td>
<td>‘two’</td>
</tr>
<tr>
<td>ਤੰਤੰ</td>
<td>tin</td>
<td>‘three’</td>
</tr>
<tr>
<td>ਚਾਰ</td>
<td>čār</td>
<td>‘four’</td>
</tr>
<tr>
<td>ਪੰਜ</td>
<td>pãj</td>
<td>‘five’</td>
</tr>
<tr>
<td>ਛੇ</td>
<td>čhe</td>
<td>‘six’</td>
</tr>
<tr>
<td>ਸਤ</td>
<td>sat</td>
<td>‘seven’</td>
</tr>
<tr>
<td>ਅੱਠ</td>
<td>ἀṭh</td>
<td>‘eight’</td>
</tr>
<tr>
<td>ਨੰ</td>
<td>nõ</td>
<td>‘nine’</td>
</tr>
<tr>
<td>ਦਸ</td>
<td>das</td>
<td>‘ten’</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਇਕ ਰੁਪਾ ਿਦਆਂਗਾ।</td>
<td>ik rupiā diā̃gā.</td>
<td>I will give one rupee.</td>
</tr>
<tr>
<td>ਚਾਲ਼੍ ਰੁਪੈ ਿਦਆਂਗਾ।</td>
<td>čāḷī rup ɛ diā̃gā.</td>
<td>I will give forty rupees.</td>
</tr>
<tr>
<td>ਸੱਠ ਰੁਪੈ ਿਦਆਂਗਾ।</td>
<td>saṭh rup ɛ diā̃gā.</td>
<td>I will give sixty rupees.</td>
</tr>
</tbody>
</table>

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 | गाहक | आदी सी, अंदर आ साध। |
|      | गाहक | वसूल कमलूं छैठें हे। |
|      | गाहक | भी जा हे? |
|      | गाहक | ਟਿੱਕ੍ਟੀ ਤੁਘੀ ਬਿੰਧੇ ਹੇ। |
|      | गाहक | ਉਤਕ੍ਤ ਪੋਂ ਟਿੱਕ੍ਟੀ ਹੈ ਹਰਾਂ। |
|      | गाहक | ਤਸੀ, ਹਿੰਦ ਬਿੰਧੇ ਰੋਕ। |
|      | गाहक | ਸੋ ਤਸੀ ਹੇ ਖੋਬਰਾਪਨਾ ਹੀ ਰੋਕ। |
|      | गाहक | ਤੁੱਹਾਂ ਬੁਸ? |
|      | गाहक | ਤਸੀ, ਹਮ। |
|      | गाहक | ਇੰਦਰ ਹੀ ਹੀ ਰੋਕ। |
|      | गाहक | ਹੋਏ ਤਸੀ ਸ਼੍ਰੋਕ। |
|      | गाहक | ਹੋਰ ਕਝ? |

| 7.2 | गाहक | ਤਾਕਲੇ ਖਾਣੀ ਹੈ? |
|      | गाहਕ | ਸੋਣੀ ਤੁਘੀ ਬਿੰਧੇ। |
|      | गाहਕ | ਚੇਲੀ ਭੀਰੀਯੀ? |
|      | गाहਕ | ਅੰਤ ਉਤਕ੍ਤਾਂ ਤੇ ਤਾਕਲੇ ਹੀ ਰੋਕ। |
|      | गाहਕ | ਹੀ ਰੋਕਣ ਵਾਲੇ ਬੁਸ਼ੀ ਹੈ। |
|      | गाहਕ | ਸੋਣੀ ਪੋਂ ਸੋਣੀ ਹੇ ਰੋਕ। |
|      | गाहਕ | ਹੋਏ ਮੈਂ ਚੋਣੀ ਰੀਹਾਣ। |
|      | गाहਕ | ਭੋਗ ਸਰਨ। |

**Transcription of Above Dialogues**
7.1  halwāī  āo jī, ādār ā jāo.
gāṅ  kǔj rasgulle leṇe ne.
    ki pā ne?
halwāī  ikattī rupe killo ne.
gāṅ  tuāṭhō pōne ikattī le lāge.
halwāī  aččhā. ik killo deṇe.
gāṅ  te nāle ik killo šakkar pāre wī deṇā.
halwāī  hor kǔj?
gāṅ  nā́, bas.
halwāī  tokṛī wīc pā dio.
gāṅ  kinne pēse hoe?
halwāī  sare sāde ikāth rupe jī.
gāṅ  ā lo, bākī pāṇ de dio.
halwāī  ā lo bākī pēse.

7.2  gāṅ  kalākād kiwē lāī?
halwāī  čāḷī rupe killo.
gāṅ  enī mēgī?
    ó halwāī te tiā dī didā e.
halwāī  é óde nālō čāgī e.
    čalo, tusī pōne čāli de dio.
gāṅ  nā́ mē sāde tí diāgā.
halwāī  aččhā, lā.

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.

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

7.2 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)
ਲਹਾ  lā̀  ਲਾ  lā  ਲਾਹ  lā́
ਝਾ  čā̀  ਚਾ  čā  ਚਾਹ  čā́
ਨਹਾ  nā̀  ਨਾ  nā  ਨਾਹ  nā́
ਪਣ ਕਾਰ  kār  ਕਰ  kar  ਕਲਹ  kā́
ਪਣ ਪਾਣ  pāṇ  ਪਾਣ  pā́ਣ  ਪਾਣ  pā̀ਣ
ਪਣ ਪਾਰ  pār  ਪਾਰ  pā̀  ਪਾਰ  pā̀
ਪੈਣ ਪੈਣ  pɛṇ  ਪੈਣ  pɛ̀ਣ  ਪੈਣ  pɛ̀ਣ
ਪੈਣ ਤ੍ਰੀਂਹਾ  tī̀r  ਤ੍ਰੀਂਹਾ  tī̀r  ਤ੍ਰੀਂਹਾ  tī̀rà
ਪੈਣ ਤ੍ਰਹਾ  tī̀rā  ਤ੍ਰਹਾ  tī̀rā  ਤ੍ਰਹਾ  tī̀rā
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)
ਮੇਰੇ ਘਰ ਆਓ।          mere kār āo.          Come to my house.
ਸ਼ਿਹਰ ਆਓ।          šēr āo.          Come to my city.
ਪੰਡ ਆਓ।          pĩḍ āo.         That is my village.
ਸ਼ਿਹਰ ਆਓ।          šēr āo.         That is my city.
ਮੇਰੇ ਘਰ ਏ।          merā kàr ē.          That is my house.
ਐਉ ਮੇਰਾ ਘਰ ਏ।          ō merā kàr ē?        Is that my house?
ਐਉ ਮੇਰਾ ਿਪੰਡ ਏ।          ō merā pĩḍ ē?      Is that my village?
ਐਉ ਮੇਰਾ ਸ਼ਿਹਰ ਏ।          ō merā šēr ē?       Is that my city?

7.6 ਇਕ ਰਸਗੁੱਲਾ ਲੈਣਾ।          ik rasgullā lɛṇā e.       I want one /rasgullā/.
ਐਉ ਿਬ ਲੈਣਾ।          ō āb lɛṇā e.           I want one mango.
ਐਉ ਸ਩ਾਦ ਲੈਣਾ।          ō sàthrá lɛṇā e.        I want one orange.
ਐਉ ਕੇਲਾ ਲੈਣਾ।          ō kelā lɛṇā e.          I want one banana.
ਐਉ ਪਾਣੀ ਲੈਣਾ।          ō kūj pāṇī lɛṇā e.       I want some water.
<table>
<thead>
<tr>
<th>Pattern</th>
<th>Example</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.7</td>
<td>do rasgulle lenē ne.</td>
<td>I want two /rasgulle/.</td>
</tr>
<tr>
<td></td>
<td>tin āb lenē ne.</td>
<td>I want three mangoes.</td>
</tr>
<tr>
<td></td>
<td>ċār sātre lenē ne.</td>
<td>I want four oranges.</td>
</tr>
<tr>
<td></td>
<td>kūj kele lenē ne.</td>
<td>I want some bananas.</td>
</tr>
<tr>
<td>7.8</td>
<td>ik nārāgī lenī e.</td>
<td>I want one orange.</td>
</tr>
<tr>
<td></td>
<td>ik jalebī lenī e.</td>
<td>I want one /jalebī/.</td>
</tr>
<tr>
<td></td>
<td>kūj dāl lenī e.</td>
<td>I want some /dāl/.</td>
</tr>
<tr>
<td>7.9</td>
<td>do nārāgīā̃ lenīā̃ ne.</td>
<td>I want two oranges.</td>
</tr>
<tr>
<td></td>
<td>tin jalebīā̃ lenīā̃ ne.</td>
<td>I want three /jalebīā̃/.</td>
</tr>
<tr>
<td>7.10</td>
<td>ik killo kalākād deṇā.</td>
<td>Give me a kilo of /kalākād/.</td>
</tr>
<tr>
<td></td>
<td>do killo barfī deṇā.</td>
<td>Give me two kilos of /barfī/.</td>
</tr>
<tr>
<td></td>
<td>do sātre deṇā.</td>
<td>Give me two oranges.</td>
</tr>
<tr>
<td></td>
<td>tin nārāgīā̃ deṇā.</td>
<td>Give me three oranges.</td>
</tr>
<tr>
<td></td>
<td>kūj khāṇā deṇā.</td>
<td>Give me some food.</td>
</tr>
<tr>
<td>7.11</td>
<td>tokrī wič kalākād pā dio.</td>
<td>Put the /kalākād/ in the basket.</td>
</tr>
<tr>
<td></td>
<td>tokrī wič jalebīā̃ pā dio.</td>
<td>Put the /jalebīā̃/ in the basket.</td>
</tr>
<tr>
<td></td>
<td>tokrī wič phal pā dio.</td>
<td>Put the fruit in the basket.</td>
</tr>
<tr>
<td></td>
<td>tokrī wič sātre pā dio.</td>
<td>Put the oranges in the basket.</td>
</tr>
</tbody>
</table>

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 /jalebīā̃/, but it is still good practice, linguistically:
<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਯਾਰਾਂ</td>
<td>yārā</td>
<td>‘eleven’</td>
</tr>
<tr>
<td>ਬਾਰਾਂ</td>
<td>bārā</td>
<td>‘twelve’</td>
</tr>
<tr>
<td>ਤੇਰਾਂ</td>
<td>terā</td>
<td>‘thirteen’</td>
</tr>
<tr>
<td>ਚੌਦਾਂ</td>
<td>čͻdā</td>
<td>‘fourteen’</td>
</tr>
<tr>
<td>ਪੰਦਰਾਂ</td>
<td>pãdrā</td>
<td>‘fifteen’</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਦੋ ਤੇ ਦੋ ਚਾਰ ਹੁੰਦੇ ਨੇ।</td>
<td>/do te do čār hũ de ne./</td>
<td>‘Two and two is four’</td>
</tr>
</tbody>
</table>
LESSON EIGHT

DIALOGUES

Dialogues in Gurmukhi

8.1 ਮਾਰਠ ਵਿਚਿਮਾ।
ਵਿਚਿਮਾਠਾ ਨੀ।
ਮਾਰਠ ਉਹ ਵਾਲਾ ਸਟੂ ਹੈ।
ਵਿਚਿਮਾਠਾ ਆਈ ਨੀ।
ਮਾਰਠ ਬੀਠੇ ਪੈਂਦੇ ਹਨ?
ਵਿਚਿਮਾਠਾ ਹੀਮ ਤੁਥੇ ਨੀ।
ਮਾਰਠ ਹੀਟ ਦੀ ਵਰਤੀ ਹੈ।
ਿਰਕਸ਼ੇਵਾਲਾ ਬੁਝ ਪ੍ਤ ਕਰੇ।
ਵਿਚਿਮਾਠਾ ਉਲੇ, ਬੋਠ ਤੁਥੇ ਦੇ ਦੇਟਾ।
ਮਾਰਠ ਰਹੀ, ਮੋਡ ਤੁਥੇ ਵੀਚਿਮਾਠਾ।
ਵਿਚਿਮਾਠਾ ਅੰਦਾ, ਆਈ।

8.2 ਮਾਰਠ ਧਾਗਾ ਵਾਇਸਮ ਵਿਚੇ ਮੁਸੀਬਤ ਹੈ?
ਵਿਚੇ ਮਿਸਿਸ ਦੇ ਨਹੀ।
ਮਾਰਠ ਅੰਦਾ।
ਵਿਚੇ ਮਿਸਿਸ ਕਹੀ ਕਹੀ ਭਾਸ਼ਾ ਵਿਚੇ ਵੀ ਅੰਦਾ।
ਮਾਰਠ ਥੀਵਾ, ਹੀਟ?
ਵਿਚੇ ਮਿਸਿਸ ਹੀਟ ਹਾਲਕੀ ਸਟੂ ਵੇ ਹੇਠੇ ਵੇ ਸਟੂ।
ਮਾਰਠ ਨੀ।
ਵਿਚੇ ਮਿਸਿਸ ਹੀਟ ਵੀ ਮਾਲਕ ਦੇ ਵਾਲੀ ਬਾਣ ਦੇ ਬੋਠ ਵੇ ਵਰਤੀ।
ਮਾਰਠ ਅੰਦਾ ਨੀ, ਭਿਨਪੁਰਟਲੀ।

8.3 ਮਾਰਠ ਭੁੱਡੀ ਦੂ ਵਿਚਿਮਾ ਵਾਲਾ ਸਟੂ ਹੈ?
ਵਿਚੇ ਮਿਸਿਸ ਉਹ ਵਾਲਾ ਵਰਤੀ ਨੀ। ਭੁੱਡੀ ਵੀ ਉਹ ਦੇ ਮੋਡ ਵੇ ਵੀ ਮੋਡ ਵੇ ਸਟੂ।
ਸਰਲ ਅੰਦਾ।
ਵਿਚੇ ਮਿਸਿਸ ਬਾਣ ਖ਼਼ਾਸ ਦੇ ਮੋਡ ਵੇ ਮੋਡ ਵੇ ਮੋਡ ਵੇ ਸਟੂ।
ਸਰਲ ਨੀ।
ਵਿਚੇ ਮਿਸਿਸ ਅੰਦਾ ਦੇ ਵਾਲਾ ਭੁੱਡੀ ਨਹ ਮੋਡ ਦੇ ਨਹ।
ਏਚ ਹੇਠੇ ਜੀ ਦੇ।
Transcription of Above Dialogues

8.1 jā́n         rikšā.
    rikše wālā      jī.
    jā́n          hāl bazār jāṇā e.
    rikše wālā      āo jī.
    jā́n          kinne pese ?
    rikše wālā      das rupe jī.
    jā́n          ē te bōt e,
              kūj kāṭ karo.
    rikše wālā      čalo, aṭh rupe de deṇā.
    jā́n          nāṭ, sat rupe diāgā.
    rikše wālā      ačchā āo.

8.2 jā́n          khālsā kalij kiwē jaīdā e?
    harī sig         ethō sidde ture jāo.
    jā́n          ačchā.
    harī sig         agge ēk āegā.
    othō sajje hath muṛ jāṇā.
    jā́n          thīk, phir ?
    harī sig         phir aglī saṛk tō khabbe ho jāṇā.
    jā́n          jī.
    harī sig         othō sāmne khālsā kāli jī dis pawegā.
              bōt dūr naī.
    jā́n          ačchā jī, mērbānī.

8.3 jā́n          māḍī nū kéṛā rā jādā e ?
    hardiāl        tusī es bazār ture jāo.
    agge khabbe hath ik gali āegī.
    jā́n          ačchā.
    hardiāl        galī lāg ke moṛ tō sajje hath ho jāṇā.
    jā́n          jī.
    hardiāl        agge sāmne māḍī ā jāegī.
    ethō neṛe ī e.
    jā́n          ačchā jī mērbānī.

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.
                    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 /čㄎ/.  
                                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 /tāgā/ 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 /čk/ is a place where several thoroughfare come together in a major intersection. The /čk/ 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 /čk/ usually is named. A very usual of locating a place in a city is to say that it is in a certain /čk/.

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 /māḍī/ is a market building in which there are small stalls for tradesmen Thus there may be a /sabzī māḍī/ 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 /śidde 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 /ṛ/ 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 ṇ/, which are held a short time. It is merely conventional to write it by a modified form of the letter /ṛ/. 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 /ṛ/ 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 /ṛ/ is from /ḍ/ and /ṛ/, If your /ḍ/ and /ṛ/ 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.
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 ਕੋੜਹਾ ਏ ।                  ó kóṛā 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 ਕੋੜਹਾ ਚੰਗਾ ਏ ।            ó kóṛā čãgā e.        That leper is good.
ਓਹ ਘੋੜਾ ਬਹੁਤ ਚੰਗਾ ਏ ।      ó kòṛā b̄hūt čãgā e.    That horse is very good.
ਓਹ ਕੋੜਾ ਬਹੁਤ ਚੰਗਾ ਏ ।      ó koṛā b̄hūt čãgā e.      That whip is very good.
ਓਹ ਕੋੜਹਾ ਬਹੁਤ ਚੰਗਾ ਏ ।      ó kóṛā b̄hūt 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 ਕੋੜਹਾ ਏ ।            ó čãgā kóṛā e.          That is a good leper.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਘੋੜਾ ਏ ।      ó b̄hūt čãgā kòṛā e.    That is a very good horse.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਕੋੜਾ ਏ ।      ó b̄hūt čãgā koṛā e.      That is a very good whip.
ਓਹ ਬਹੁਤ ਚੰਗਾ ਕੋੜਹਾ ਏ ।      ó b̄hūt čãgā kóṛā e.      That is a very good leper.

PATTERN PRACTICE

(Gurmukhi)                   (I.P.A)                         (English)
8.9 ਓਹ ਸ਼ਿਹਰ ਜਾਂਦਾ  ਏ ।      ó š ēr jā̃dā e.               He is going to the city.
ਮੁੰਡਾ ਬਾਹਰ ਜਾਂਦਾ ਏ ।      mũḍā bā̃r jā̃dā e.            The boy is going outside.
ਮੋਤ੍ ਸਕੂਲੇ ਜਾਂਦਾ ਏ ।       m ōtī sakūle jā̃dā e.        Moti is going to school.
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 jāṇā/ 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:

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਸਵਾਂ</td>
<td>sawā</td>
<td>‘one quarter more’</td>
</tr>
<tr>
<td>ਸਾਢੇ</td>
<td>sāḍē</td>
<td>‘one half more’</td>
</tr>
<tr>
<td>ਪੌਣੇ</td>
<td>pōṇē</td>
<td>‘one quarter less’</td>
</tr>
</tbody>
</table>

For example:
- ਸਵਾਂ ਟਿੰਨ    sawā tin ‘three and a quarter’
- ਸਾਢੇ ਟਿੰਨ    sāḍē tin ‘three and a half’
- ਪੌਣੇ ਚਾਰ    pōṇē čār ‘three and three-quarter’

There are two exceptions:
- ਢੇਰ    ḍēṛ ‘one and a half’
- ਢਾਈ    ḍāī ‘two and a half’

Fractions less than one are expressed as follows:
- ਅੱਧਾ        āddā ‘one half’
- ਪੌਣਾ        pōṇā ‘three quarters’

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

9.1 ਜਾਨ

ਜਾਨ ਸਿਤ ਸਰ੍ ਅਕਾਲ।

ਦੁਕਾਂਦਰ ਸਿਤ ਸਰ੍ ਅਕਾਲ।

ਅਚ ਸੀ, ਜੀ ਚਾਹੁੰਦੀ ਹੇ?

ਜਾਨ ਬੁਝ ਹੋ ਸੀ ਹੇ?

ਦੁਕਾਂਦਰ ਸੀ ਵਿਚ ਭਿੱਖ ਨਾਜੰਭਰ।

ਮੂਲੇ, ਅੱਢ, ਮੇਣ, ਰਾਸ਼ਟਰੀਅਂ, ਬੇਲੇ, ਭਰਨਾਂ, ਅਭਾਗ।

ਜਾਨ ਰਾਸ਼ਟਰੀਆਂ ਭਿੱਖਾਂ ਹੇ?

ਦੁਕਾਂਦਰ ਤੋਂ ਸੀ।

ਜਾਨ ਬੀ ਹੇ?

ਦੁਕਾਂਦਰ ਜੀ ਜਿੱਚ ਬਿੱਚੇ ਹੇ?

ਜਾਨ ਕਦੇ ਵਰਫ਼ ਹੇ?

ਦੁਕਾਂਦਰ ਕਹੋ ਮਿਲ ਜਾਏਗਾ।

ਸੰਧੂਰ੍, ਅੰਬ, ਸੇਬ, ਨਾਸਵੀਂ, ਕੇਲੇ, ਅਮਰੂਦ, ਅੰਗੂਰ।

ਜਾਨ ਨਾਸਵੀਂ ਮੱਠੀਆਂ ਹੇ?

ਦੁਕਾਂਦਰ ਹਾਂ।

ਜਾਨ ਕਹੋ?

ਦੁਕਾਂਦਰ ਤਾ ਰੂਪੇ ਕਲੋ।

ਜਾਨ ਤੇ ਅੰਬ ਕਵੈ?

ਦੁਕਾਂਦਰ ਬੇਕਾਰ ਵਧਾਏ ਹੋਏ ਜਿ।

ਜਾਨ ਰੁਪੇ ਕਲੋ।

ਦੁਕਾਂਦਰ ਕਸਮ ਹੋਏ।

ਜਾਨ ਸੇਬ ਕਵੈ?

ਦੁਕਾਂਦਰ ਬੇਕਾਰ ਮੱਠੇ ਹੋਏ।

ਜਾਨ ਏਨੇ ਮਿਹੰਗੇ?

ਦੁਕਾਂਦਰ ਹਾਲ ਨਵੀਂ ਹੋਏ।

ਜਾਨ ਅੱਛਾ?

ਦੁਕਾਂਦਰ ਅੱਠ ਕਲੋ;

ਜਾਨ ਇਕ ਕਲੋ ਅੰਬ ਤੇ ਇਕ ਕਲੋ ਸੇਬ ਦੇ ਦੇਓ।

ਪੰਡੀ ਹੋਏ।

ਦੁਕਾਂਦਰ ਜੀ ਕਲੋ।

ਦੁਕਾਂਦਰ ਸਿਤ ਸਰ੍ ਅਕਾਲ।

Transcription of Above Dialogues

9.1  jān    sat sirī akāl.
       dukāndār  sat sirī akāl.

              āo jī, kī cāi dā e?
       jān    kūj phal lēne ne.
       dukāndār  jo kō mil jāegā.

                sātre, āb, seb, nāšpāṭīā, kele, amrūd, āgūr.
       jān    nāšpāṭīā miṭṭhīā ne?
       dukāndār  hā jī.
       jān    kī pā ne?
       dukāndār  tī rupē  killo.
ján te āb kiwē ne ?
dukāndār bāre wādīā ne jī.
čālī rupe killo.
sāndūrī ne.

ján seb kiwē ne ?
dukāndār bāre mīṭthe ne.
kaśmīrī ne.
sāṭh rupe killo.

ján ene mége ?
dukāndār hālī nāwē ne.

ján aċchā, ik killo āb te ik killo seb de dio.
kinne pēse hoe ?
dukāndār ā lō jī.
sāre sō rupe hoe.

ján aċchā, mērbānī.
dukāndār sat sirī akāl.

Translation of Above Dialogues

9.1 John /sat sirī akāl./
Shopkeeper /sat sirī akāl./

Come in, please. What would you like?
John I would like some fruit.
Shopkeeper You will get anything you ask for:
John oranges, mangoes, apples, pears, bananas, guavas,
grapes.
John Are the pears sweet?
Shopkeeper Yes, sir.
John How much?
Shopkeeper Thirty rupees a kilo.
John And how are the mangoes?
Shopkeeper They are very good.
Forty rupees a kilo.
These are Sandhuri.
John How are the apples?
Shopkeeper 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.
Shopkeeper: How much is that?
Shopkeeper: Here they are. All together, Hundred rupees.
John: Thank you.

/sat sīrī akāl./

Shopkeeper: /sat sīrī akāl./

**Pronunciation**

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

<table>
<thead>
<tr>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(Gur.)</th>
<th>(I.P.A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਸਾਡਾ</td>
<td>sāḍā</td>
<td>ਸਾੜਾ</td>
<td>sāṛā</td>
<td>ਸਾਲ਼ਾ</td>
<td>sāḷā</td>
<td>ਸਲਾਈ</td>
<td>salāī</td>
</tr>
<tr>
<td>ਮੋਢਾ</td>
<td>móḍā</td>
<td>ਮਾੜਾ</td>
<td>māṛā</td>
<td>ਮਾਲ਼ਾ</td>
<td>māḷā</td>
<td>ਮਲ਼੍</td>
<td>mallī</td>
</tr>
<tr>
<td>ਕਾਢਾ</td>
<td>kāḍā</td>
<td>ਕਾੜਹਾ</td>
<td>kā́ṛā</td>
<td>ਕਾਲ਼ਾ</td>
<td>kāḷā</td>
<td>ਕੱਲ਼੍</td>
<td>kāllī</td>
</tr>
<tr>
<td>ਪੀਢਾ</td>
<td>pīḍā</td>
<td>ਪੀੜਹ ੍</td>
<td>pī́ṛī</td>
<td>ਪੈਲ਼੍</td>
<td>pɛḷī</td>
<td>ਪਿਹਲ੍</td>
<td>pɛlī</td>
</tr>
<tr>
<td>ਪੀਢ੍</td>
<td>pī́ḍī</td>
<td>ਪਾੜ੍</td>
<td>pāṛī</td>
<td>ਪਿਲ਼੍</td>
<td>p₁ḷī</td>
<td>ਪੋਲ੍</td>
<td>polī</td>
</tr>
<tr>
<td>ਗੋਢ੍</td>
<td>goḍī</td>
<td>ਗੇੜ੍</td>
<td>geṛī</td>
<td>ਘੋਲ਼੍</td>
<td>kòḷī</td>
<td>ਕੋਲ੍</td>
<td>kólī</td>
</tr>
<tr>
<td>ਵਾ੢</td>
<td>wāṛ</td>
<td>ਫਾਡ੍</td>
<td>phāḍī</td>
<td>ਫ਼ਾਡ੍</td>
<td>f ahdī</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9.3 The following sentences are for practicing tones in context:

- ਓਹ ਸਾਡੇ ਘਰ ਆਇਆ । ó sāḍe kàr āiā. He came to our home.
- ਓਹ ਸਾਡੇ ਿਪੰਡ ਆਇਆ । ó sāḍe pĩḍ āiā. He came to our village.
<table>
<thead>
<tr>
<th>Pattern Practice</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.4</td>
<td>ਫੁਲਕਾ ਚਾਹ੍ਦਾ ਏ</td>
<td>phulkā čāīdā e.</td>
<td>I want bread.</td>
</tr>
<tr>
<td>ਖਾਣਾ ਚਾਹ੍ਦਾ ਏ</td>
<td>khāṇā čāīdā e.</td>
<td>I want food.</td>
<td></td>
</tr>
<tr>
<td>ਚੰਗਾ ਅੰਬ ਚਾਹ੍ਦਾ ਏ</td>
<td>čãgā ãb čāīdā e.</td>
<td>I want a good mango.</td>
<td></td>
</tr>
<tr>
<td>ਠੰڈਾ ਪਾਣੀ ਚਾਹ੍ਦਾ ਏ</td>
<td>ṭhãḍā pāṇī čāīdā e.</td>
<td>I want some cold water.</td>
<td></td>
</tr>
<tr>
<td>9.5</td>
<td>ਕਲਾਕੰਦ ਚਾਹ੍ਦ੍ ਏ</td>
<td>kalākãd čāīdī e.</td>
<td>I want some /kalākãd/.</td>
</tr>
<tr>
<td>ਤਾਜ਼ੀ ਬਰਫ਼ ਚਾਹ੍ਦ੍ ਏ</td>
<td>tāzī barfī čāīdī e.</td>
<td>I want some fresh /barfī/.</td>
<td></td>
</tr>
<tr>
<td>ਚੰਗਾ ਟੋਕਰਾ ਚਾਹ੍ਦ੍ ਏ</td>
<td>čãgī ṭokrī čāīdī e.</td>
<td>I want a good basket.</td>
<td></td>
</tr>
<tr>
<td>ਹੋਰ ਦਾਲ ਚਾਹ੍ਦ੍ ਏ</td>
<td>hor dāl čāīdī e.</td>
<td>I want more /dāl/.</td>
<td></td>
</tr>
<tr>
<td>9.6</td>
<td>ਚੰਗੇ ਅੰਬ ਚਾਹ੍ਦੇ ਨੇ</td>
<td>čãge ãb čāīde ne</td>
<td>I want some good mangoes.</td>
</tr>
<tr>
<td>ਨਾਰੰਗਾਂ ਚਾਹ੍ਦੇ ਨੇ</td>
<td>nārãgīā̃ čāīdīā̃ ne</td>
<td>I want oranges.</td>
<td></td>
</tr>
<tr>
<td>ਤਾਜ਼ੀਆਂ ਨਾਸ਼ਪਾਤਾਂ ਚਾਹ੍ਦੇ ਨੇ</td>
<td>tāzīā̃ nāšpātīā̃ čāīdīā̃ ne</td>
<td>I want some fresh pears.</td>
<td></td>
</tr>
<tr>
<td>ਚੰਗੇ ਜਲੇਬੀਆਂ ਚਾਹ੍ਦੇ ਹੈ</td>
<td>čãgīā̃ jalebīā̃ čāīde hāi</td>
<td>I want some good</td>
<td></td>
</tr>
</tbody>
</table>
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.

**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)

<p>| ਦਸ   | das   | 'ten' |
| ਵਿੱਂ | wī   | 'twenty' |
| ਤੀ ਁ | tī   | 'thirty' |
| ਚਾਲ਼ੀ | čāḷī | 'forty' |
| ਪੰਜਾਹ | pâjâ | 'fifty' |
| ਸਠ | sa ṭ | 'sixty' (compare /sat/ 'seven') |
| ਸੱਤਰ ਵ੍ਰਟ | sattar | 'seventy' |
| ਅੱਸੀ | assī | 'eighty' |
| ਨਿਬ | nabbe | 'ninety' |
| ਸੌ | sō | 'hundred' |
| ਦੋ ਸੱਤਰ | do sattar | 'two hundred' |</p>
<table>
<thead>
<tr>
<th>ਤਿਨ ਮੇ</th>
<th>ਚੌਰ ਮੇ</th>
<th>ਪੰਜ ਮੇ</th>
<th>ਹੇ ਮੇ</th>
<th>ਮਾਤ ਮੇ</th>
<th>ਅਠਾ ਮੇ</th>
<th>ਨੂੰ ਮੇ</th>
<th>ਹਾਜ਼ਰ</th>
<th>ਤੀਸਰ</th>
<th>ਭਾਵ</th>
<th>ਤਿਨ</th>
<th>ਚੌਰ</th>
<th>ਪੰਜ</th>
<th>ਹੇ</th>
<th>ਮਾਤ</th>
<th>ਅਠਾ</th>
<th>ਨੂੰ</th>
<th>ਹਾਜ਼ਰ</th>
</tr>
</thead>
<tbody>
<tr>
<td>tin sə</td>
<td>čār sə</td>
<td>pāj sə</td>
<td>čhe sə</td>
<td>sat sə</td>
<td>aṭh sə</td>
<td>nū sə</td>
<td>hazār</td>
<td>‘three hundred’</td>
<td>‘four hundred’</td>
<td>‘five hundred’</td>
<td>‘six hundred’</td>
<td>‘seven hundred’</td>
<td>‘eight hundred’</td>
<td>‘nine hundred’</td>
<td>‘thousand’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

LESSON TEN

DIALOGUES

74
10.1 Jagīr sīg dhī ḍarbar sāb e.
Jaṅ bī de sunerē gūbad bōt sone lagde ne
Jagīr sīg jī, te ēnā dā parchāwā wī sarowar wī bōt sūdar lagdā e
Jaṅ ē kadō baṇiā sī?
Jagīr sīg cār sā sāl hoe.
Jaṅ ē dī nī miā mūr ne rakhī sī?
Jaṅ tā te ē bōt purāṇā e.

Transcription of Above Dialogues

10.1 jagīr sīg é darbār sāb e.
jaṅ is de sunerī gūbad bōt sone lagde ne.
jagīr sīg ji, te ēnā dā parchāwā wī sarowar wī bōt sūdar lagdā e.
jāṅ ē kadō baṇiā sī?
jagīr sīg cār sā sāl hoe.
jaṅ ē dī nī miā mūr ne rakhī sī?
jaṅ tā te ē bōt purāṇā e.
jagīr sı́g  

hā jī.

par sone dā kām mārājā raṅjīt sı́g ne
karwāiā sı́.

jā́n  
is nū harī mādār wī kēde ne nā.

jagīr sı́g  
jī.

āo, ādār callīe.

jā́n  
é kī gā raē ne?

jagīr sı́g  
é kīrtan kar raē ne.

gṛ̵th sāb de śabd gā raē ne.

jā́n  
bōt sōṇā gōde ne.

jagīr sı́g  
hā jī, ē bōt čāgē rāgī ne.

ēdār mere nāl āo.

paršād lō.

jā́n  
aččhā jī.

jagīr sı́g  
darbār sāb pāsād āiā?

jā́n  
hā jī, bōt.

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.
John                                 All right.
Jagir Singh                       Did you like Darbar Sahib?
John                                 O yes, very much.

**USAGE NOTES**

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

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

Ramdas was the fourth Guru. He led the Sikhs from 1574 to 1581.

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

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

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

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

(Gur.) (I.P.A) (Gur.) (I.P.A) (Gur.) (I.P.A) (Gur.) (I.P.A)

ਕਾਣਾ kāṇā  ਪੌਣੇ pōne  ਮਾੜਾ sāḍā  ਸਾਡਾ sāḍā
ਬਾਣਾ māṛā  ਮਾੜਾ sāṛā  ਸਾਹਾ jāṇā  ਅੰਗ੍ਰੇ ਨਾਹ
ਟੜ੍ਠੀ nāḍḍī  ਟੜ੍ਠੀ wāḍḍī  ਟੜ੍ਠੀ tāṛī  ਟੜ੍ਠੀ čāṛī
ਪਾਣ੍ pāṇī  ਚਹਣ੍ čhā́ṇī  ਜਾਣਾ jāṇā  ਆਉਣਾ āṇā
ਮਣਕਾ maṇkā  ਸਾੜਾ sāṛā  ਜਾਣਾ jāṇā  ਆਉਣਾ āṇā
ਪਾਣ੍ pāṇī  ਚਹਣ੍ čhā́ṇī  ਜਾਣਾ jāṇā  ਆਉਣਾ āṇā
ਮਣਕਾ maṇkā  ਸਾੜਾ sāṛā  ਜਾਣਾ jāṇā  ਆਉਣਾ āṇā

10.4 More tone practice in frames :

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

ਹਿੰ ਲੁਧਾਣੇ ਜਾਏਗਾ। ó ludiā̄n ājāgā. He will go to Ludhiana.
ਹਿੰ ਅੰਨਿਰੱਤਸਰ ਜਾਏਗਾ। ó amritsar ājāgā. He will go to Amritsar.
ਹਿੰ ਜਲੰਧਰ ਜਾਏਗਾ। ó jaḷāḍar ājāgā. He will go to Jullundur.
ਅਸਿ ਲੁਧਾਣੇ ਸਾਂ। asī ludiā̀ṇe sā̃ I was at Ludhiana.
ਅਸਿ ਅੰਨਿਰੱਤਸਰ ਸਾਂ। asī amritsar sā̃ I was at Amritsar.
ਅਸਿ ਜਲੰਧਰ ਸਾਂ। asī jaḷāḍar sā̃ I was at Jullundur.

ਹਿੰ ਲੁਧਾਣੇ ਗਏ ਸਾਂ ਅਸਿ। ó ludiā̀ṇ āĝe sā̃ asī We went to Ludhiana.
ਹਿੰ ਅੰਨਿਰੱਤਸਰ ਗਏ ਸਾਂ ਅਸਿ। ó amritsar āĝe sā̃ asī We went to Amritsar.
ਹਿੰ ਜਲੰਧਰ ਗਏ ਸਾਂ ਅਸਿ। ó jaḷāḍar āĝe sā̃ asī We went to Jullundur.

ਹਿੰ ਲੁਧਾਣੇ ਗਏ ਸਾਂ ਅਸਿ। ó ludiā̀ṇ āĝe sā̃ asī We went to Ludhiana.
ਹਿੰ ਅੰਨਿਰੱਤਸਰ ਗਏ ਸਾਂ ਅਸਿ। ó amritsar āĝe sā̃ asī We went to Amritsar.
ਹਿੰ ਜਲੰਧਰ ਗਏ ਸਾਂ ਅਸਿ। ó jaḷāḍar āĝe sā̃ asī We went to Jullundur.
ਗੁੰਬਦ ਸੋਹਣੇ ਲਗਦੇ ਨੇ।
The domes look pretty.

ਪਰਛਾਵਾਂ ਸੁੰਦਰ ਲਗਦਾ।
The reflection looks beautiful.

ਇਹ ਕ੍ ਕਰ ਰਹੇ ਨੇ?
What are they doing?

ਇਹ ਕ੍ ਖੇਡ ਰਹੇ ਨੇ?
What are they playing?

ਇਸ ਦ੍ ਨਹ ਕਦ੍ ਰਕਕੀ?
When was its corner-stone laid?

ਪਹਿਲਾ ਵਿਚ ਕ੍ ਗਾ?
What is Amrit Kaur doing?
ਰਹ੍ ਏ?
raī e?
singing?
10.9  ਓਹ ਕ੍ ਕਰਦਾ ਏ?
ó kī kardā e?
What is he doing?
ੇੱ ਕ੍ ਗੋਦੇ ।
e kī gūde ne?
What are they singing?
ਐੂਗ੍ ਾ ਕ੍ ਹੇਡਾ?
mūde kī kheidde ne?
What are the boys playing?

ਅੱਠਾਰਾਂ ਬੀ ਗਾਵਾਂ?
kūrī kī gūdīā ne?
What are the girls singing?

10.10  ਇਹ ਿਦੱਲ੍ ਦ੍ ਸੜਕ ।
é dillī dī saṛk e.
This is the Delhi Road.
ੇੱ ਪ੍ ਾਦਾਂ ਮੂਬਾਂ?
é šēr diā serkā ne.
These are city roads.
ਐੂਗ੍ ਾ ਭੋ ਪੋਹੀ?
é móṇ dā kōrā e.
This is Mohan's horse.
ਐੂਗ੍ ਾ ਕ੍ ਦੇ ਪੋਹੀ?
é rām de kōre ne.
These are Ram's horses.

10.11  ਅ਷ਟ ਕ੍ ਕਿੱਠ ਪਾਰਨਾਂ?
āp dā pīḍ pasād
I liked your village.
ਐੂਗ੍ ਾ ਕ੍ ਬੇਨ੍ ਹਾਲੀ?
āp dī kaffī pasād āī.
I liked your coffee.
ਐੂਗ੍ ਾ ਅੰਗੂਰ ਪਾਨੁ?
āp de āgūr pasād āe.
I liked you grapes.
ਐੂਗ੍ ਾ ਜਲੇਬਯਾਂ?
āp diā jalebīā pasād
I liked you /jalebīā/.
ਐੂਗ੍ ਾ.
āīā.

COUNTING

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

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਸੋਲ਼ਾਂ</td>
<td>soḷā</td>
<td>‘sixteen’</td>
</tr>
<tr>
<td>ਸਤਾਰਾਂ</td>
<td>satārā</td>
<td>‘seventeen’</td>
</tr>
<tr>
<td>ਅਠਾਰਾਂ</td>
<td>athārā</td>
<td>‘eighteen’</td>
</tr>
<tr>
<td>ਉੱਨ੍</td>
<td>unnī</td>
<td>‘nineteen’</td>
</tr>
</tbody>
</table>

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, /pãjattar/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /pãj/ 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. /pě̂ṭʰ/ 'sixty-five' does not look much like /pâj/ and /sâṭʰ/. 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 ਸਿੱਚ੍ਛ ਇਕ ਮੀ ਵਾਂ।
2. ਇਕ ਸਟਾਂ ਇਕ ਵਿੱਚ ਹੋਣਾ।
3. ਸਿੱਚ੍ਛ ਇਕ ਸ੍ਕ੍ਵਿੱਖਾ ਚੱਲਣਾ।
4. ਇਕ ਸਟਾਂ ਇਕ ਸਕ੍ਰਾ ਤਾ ਤਾਂ।
5. ਸਿੱਚ੍ਛ ਬਲ੍ਟ ਦੇਣੀ।
6. ਇਕ ਸਟਾਂ ਇਕ ਹਾਹ।
7. ਹੋਰ ਹੋਰ ਸਕ੍ਰਾ ਦੋ ਦੁਆਰਾ ਸਿੱਚਾ।
8. ਹੋਰ ਹੋਰ ਸਕ੍ਰਾ ਹੋਰ ਸਕ੍ਰਾ।
9. ਸਿੱਚ੍ਛ ਇਕ ਹਾਹ।
10. ਸਕ੍ਰਾ ਹੋਰ ਬਣਾ।
11. ਸਕ੍ਰਾ ਹੋਰ ਬਣਾ।
12. ਸਕ੍ਰਾ ਹੋਰ ਬਣਾ।
13. ਸਕ੍ਰਾ ਹੋਰ ਬਣਾ ਹੋਰ ਸਕ੍ਰਾ।
14. ਬ੍ਰਟ ਰੇਦ ਹੋਰ ਸਕ੍ਰਾ।
15. ਬ੍ਰਟ ਰੇਦ ਹੋਰ ਸਕ੍ਰਾ।
16. ਬ੍ਰਟ ਰੇਦ ਹੋਰ ਸਕ੍ਰਾ।
17. ਹੋਰ ਬ੍ਰਟ ਹੋਰ ਸਕ੍ਰਾ।
18. ਹੋਰ ਬ੍ਰਟ ਹੋਰ ਸਕ੍ਰਾ।
19. ਹੋਰ ਹੋਰ ਹੋਰ ਹੋਰ।
20. ਹੋਰ ਸ੍ਕ੍ਰਾ।
21. ਹੋਰ ਔਰ ਸਕ੍ਰਾ।
22. ਹੋਰ ਸ੍ਕ੍ਰਾ।
23. ਹੋਰ ਸਕ੍ਰਾ।
24. ਹੋਰ ਸ੍ਕ੍ਰਾ।
Transcription of Above Dialogues

11.1  1. ik sī čīṛī te ik sī kā.
      2. dowē ral ke khīčṛī rīnaṇ lagge.
      3. čīṛī ne liādā čḍā dā dāṇā.
      4. te kā ne liādā moṭhā dā dāṇā.
      5. čīṛī ag bālān laggī.
      6. óne kā nū kiā.
      7. kāwā kāwā, jā khū tō pāṇī liā.
      8. kā ne khū tō pāṇī le ādā.
      9. čīṛī ne kā nū kiā.
      10. ē pāṇī thórā e.
      11. jā hor liā.
      12. kā pāṇī lën čalā giā.
      13. piččhō čīṛī ne kхиčī rīn ke khā laī.
      14. te čakkī de gāḍ wič luk gāī.
      15. jadō kā pāṇī le ke āiā.
      16. tā čīṛī othe koī nai sī.
      17. ēdar ódar wekhdīā čonū čīṛī dā pūjā dis piā.
      18. kā ne ag wič salāi tattī kītī.
      19. te čīṛī de pūje wič de dittī.
      20. čīṛī laggī čīkan,
      21. čī čī merā pūjā saṛiā.
      22. kā ne aggō kiā,
      23. kiō parāiā kхиččaṛ khādā.
      24. eō merī bāt, te uttō pe gāī rāt.

Translation of Above Dialogues

11.1  1. There was a sparrow and a crow.
      2. They together began to cook /khīčī/.
      3. The sparrow brought a grain of rice.
      4. And the crow brought a grain of /moṭh/.
      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 /khičṛī/ 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. /čī̃ čī̃/, my tail is burning.
22. The crow replied:
23. Why did she eat another person's /khičṛī/?
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 rāṇī/. ‘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 /khiččाř/ instead of the more usual /khičṛī/. Being a proverb, it would not do to change it, of course. /kiô pari khičṛī khādı/. would, however, mean exactly the same thing.

11.3 /khičṛī/ 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 /khičṛī/ is also used metaphorically of anything mixed, e.g. /khičṛī 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 /gãḍ/ 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:

<table>
<thead>
<tr>
<th></th>
<th>Velar</th>
<th>Palatal</th>
<th>Retroflex</th>
<th>Dental</th>
<th>Labial</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stops: voiceless</td>
<td>k</td>
<td>č</td>
<td>ţ</td>
<td>t</td>
<td>p</td>
</tr>
<tr>
<td>aspirated</td>
<td>kh</td>
<td>čh</td>
<td>ţh</td>
<td>th</td>
<td>ph</td>
</tr>
<tr>
<td>voiced</td>
<td>g</td>
<td>j</td>
<td>d</td>
<td>d</td>
<td>b</td>
</tr>
<tr>
<td>Nasals</td>
<td>ṇ</td>
<td>ŋ</td>
<td>n</td>
<td>m</td>
<td></td>
</tr>
<tr>
<td>Flap and trill</td>
<td>ṛ</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laterals</td>
<td>ɾ</td>
<td>l</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricatives: voiceless</td>
<td>š</td>
<td>s</td>
<td>f</td>
<td></td>
<td></td>
</tr>
<tr>
<td>voiced</td>
<td>z</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-vowels</td>
<td>y</td>
<td></td>
<td></td>
<td></td>
<td>w</td>
</tr>
<tr>
<td>Glottal</td>
<td>h</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasalization</td>
<td>˘</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tones</td>
<td>˚</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vowels</td>
<td>ī</td>
<td>e</td>
<td>ā</td>
<td>ɔ</td>
<td>ū</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(English)</th>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਕੰਬ</td>
<td>/kãb/</td>
<td>‘tremble’</td>
<td>ਲਬ</td>
<td>/lab/</td>
<td>‘greed’</td>
</tr>
<tr>
<td>ਸੰਦ</td>
<td>/sãd/</td>
<td>‘tool’</td>
<td>ਸਦ</td>
<td>/sad/</td>
<td>‘call’</td>
</tr>
<tr>
<td>ਕੰਡ</td>
<td>/kãḍ/</td>
<td>‘back’</td>
<td>ਕਢ</td>
<td>/káḍ/</td>
<td>‘take out’</td>
</tr>
</tbody>
</table>

In the speech of most Punjabis, there is also a distinction between /ãg/ and aŋ/. However, this is very much less important. There is a great deal of variation. Some say /wāŋ/ ‘like’; others say /wãg/; still others use both. But those who say /wāŋ/ usually say /wiãg/ ‘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 /wãg/ represents either /wāŋ/ or wãg/, while /wiãg/ represents only /wiaŋg/. 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 /añāṇā/ ‘child’. On the other hand, neither /n/ or /ŋ/ 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, /ḷ/ is not distinguished from /l/. In others, /ḷ/ 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 /ḷ/ 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 ਚਾ /čā/ ‘enthusiasm’  ਬੋਲੀ /bolī/ ‘let’s talk’
- low  ਝਾ /čā̀ / ‘peep’  ਕੋੜਾ /koṛā/ ‘whip’
- high  ਜਾ /čā́ / ‘tea’  ਬੋਲੀ /bolī/ ‘let’s talk’

Tone on second syllable:
- normal -- ਛਲਾ /čhalā/ ‘deceive’  ਕਾਰਾ /karā/ ‘get it done’
- low -- ਪੜਹਾਈ /paṛā̀ / ‘fill’
- high -- ਵਗਾਹ /wagā́ / ‘throw’  ਕਾਰਾ /karā́ / ‘will get it done’
Four syllable and longer words are infrequent, but follow the same patterns.

### PATTERN PRACTICE

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.12 ਚੱਟੀ ਤੇ ਚੁੱਟਾ ਚਟੁੜਾ ਸਾ ਚੱਟੁੜਾ।</td>
<td>чੱਟੀ ਨੇ ਚੁੱਟਾ ਦਾਣਾ।</td>
<td>The sparrow brought a grain of rice.</td>
</tr>
<tr>
<td>ਬਾਂ ਤੇ ਪਾਂਛੀ ਖਿਆਂ।</td>
<td>ਕਾ ਨੇ ਪਾਣੀ ਲਿਆ।</td>
<td>The crow brought water.</td>
</tr>
<tr>
<td>ਪੱਛੀ ਬੱਲ ਬਣੀ।</td>
<td>ਨੇ ਬਣਾ ਲਿਆ।</td>
<td>He brought a needle.</td>
</tr>
<tr>
<td>ਪੱਛੀ ਬੱਲ ਬਣੀ।</td>
<td>ਨੇ ਬਣਾ ਲਿਆ।</td>
<td>He brought fruit.</td>
</tr>
<tr>
<td>11.13 ਬਰਾਹ ਘਾਟ ਘਾਟ।</td>
<td>ਕਾ ਅਗ ਬਾਲਣ ਲਗਾ।</td>
<td>The crow began to make a fire.</td>
</tr>
<tr>
<td>ਮੁੰਡਾ ਕੰਮ ਕਰਨ ਲਗਾ।</td>
<td>ਮੁੰਡਾ ਕੰਮ ਕਰਨ ਲਗਾ।</td>
<td>The boy began to work.</td>
</tr>
<tr>
<td>ਕੁੰਜ ਬੱਲ ਕਰਨ ਲਗਗੀ।</td>
<td>ਕੁੰਜ ਬੱਲ ਕਰਨ ਲਗਗੀ।</td>
<td>The girl began to work.</td>
</tr>
<tr>
<td>ਕੁੰਜ ਪਾਣੀ ਲਾਇਆ।</td>
<td>ਕੁੰਜ ਪਾਣੀ ਲਾਇਆ।</td>
<td>The girls began to bring water.</td>
</tr>
<tr>
<td>11.14 ਚੱਟੀ ਬਣਾ ਘਾਟ ਘਾਟ।</td>
<td>ਚੱਟੀ ਬਣਾ ਘਾਟ ਘਾਟ।</td>
<td>The sparrow went to make a fire.</td>
</tr>
<tr>
<td>ਬਰਾਹ ਘਾਟ ਗਈ।</td>
<td>ਬਰਾਹ ਘਾਟ ਗਈ।</td>
<td>The crow went to cook /ਕਿਚਿੰਦੀ/.</td>
</tr>
<tr>
<td>ਕੁੰਜ ਪਾਣੀ ਲਾਇਆ।</td>
<td>ਕੁੰਜ ਪਾਣੀ ਲਾਇਆ।</td>
<td>The girls went to get water.</td>
</tr>
<tr>
<td>ਮੁੰਡਾ ਕੰਮ ਕਰਨ ਲਗਿਆ।</td>
<td>ਮੁੰਡਾ ਕੰਮ ਕਰਨ ਲਗਿਆ।</td>
<td>The boys went to work.</td>
</tr>
<tr>
<td>11.15 ਹਵਾਲੇ ਸਮੰਚੀ ਪੁਸਤਕ ਕਿੰਡੀ।</td>
<td>ਹਵਾਲੇ ਪੁਸਤਕ ਕਿੰਡੀ।</td>
<td>He put the needle into the tail.</td>
</tr>
<tr>
<td>ਹਵਾਲੇ ਪੁਸਤਕ ਕਿੰਡੀ।</td>
<td>ਹਵਾਲੇ ਪੁਸਤਕ ਕਿੰਡੀ।</td>
<td>He put the money in the hand.</td>
</tr>
<tr>
<td>ਬੰਦੇ ਪਾਂਛੀ ਸੂਰ ਕੀਤੇ।</td>
<td>ਬੰਦੇ ਪਾਂਛੀ ਸੂਰ ਕੀਤੇ।</td>
<td>The crow gave her the water.</td>
</tr>
<tr>
<td>ਚੱਟੀ ਤੇ ਚੁੱਟਾ ਚੱਟੁੜਾ ਸਾ ਚੱਟੁੜਾ।</td>
<td>ਚੱਟੀ ਤੇ ਚੁੱਟਾ ਚੱਟੁੜਾ ਸਾ ਚੱਟੁੜਾ।</td>
<td>The sparrow gave the crow /ਕਿਚਿੰਦੀ/.</td>
</tr>
<tr>
<td>11.16 ਜਾਹੁ ਤੋ ਪਾਣੀ ਲਿਆ।</td>
<td>ਜਾਹੁ ਤੋ ਪਾਣੀ ਲਿਆ।</td>
<td>Go and get water from</td>
</tr>
</tbody>
</table>
11.17 जाओ बजार तो सब्ज़ी लाओ।

Go and get vegetables from the market.

जाओ होर खीच्री लाओ।

Go and get more /खीच्री/.

जाओ होर चौल लाओ।

Go and get more rice.

The crow said to the sparrow.

The confectioner said to him.

She 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 /kā 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 /lɛṇ/ is to /lɛ/ or /rìnən/ is to /rín/. The ending here is /-n/ after /r/, /-n/ after vowels, and /-añ/ 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 ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ. /ē ne mere dost, rām gopāl/.

Compare:

ਇਹ ਮੇਰੇ ਦੋਸਤ, ਰਾਮ ਗੋਪਾਲ ਹੈ. /ē mere dost, rām gopāl, ha/.

/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. ਇਕ ਵੇਰਾਂ ਦੀ ਗਲੇ।
2. ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਕੀਮ ਪੀਂਦ ਗਤੇ।
3. ਇੱਥੇ ਤੇ ਹੇਲੋ ਤੇ ਹਿੰਦ ਸਾ ਭਾਜਾ ਅਸਲ ਬੀੰਜ।
4. ਗੁਰੂ ਸੀ ਤੇ ਵੀਜ।
5. ਜੀ ਪੀਂਦ ਦੁਲਾਸ ਸਾਦੇ।
6. ਹਿੰਦ ਗਰੂ ਤੇ ਭਵਨਾਮ ਚੁੱਟ ਦੀਮ ਪੀਂਦ ਗਤੇ।
7. ਇੱਥੇ ਨਾਨਕ ਹੇਲੋ ਤੇ ਹਿੰਦ ਸਾ ਭਾਜਾ ਹੀਲਾਣ ਬੀੰਜ।
8. ਗੁਰੂ ਸੀ ਤੇ ਆਸ਼ੀਮ ਹੀਜੀ।
9. ਜੀ ਪੀਂਦ ਦਮ ਹੇਲੋ।
10. ਭਵਨਾ ਦੇ ਪ੍ਰਿੱਹਾ।
11. ਜੀ ਵਿੱਚੀ?
12. ਗੁਰੂ ਤੇ ਹੀ ਵੀਟ ਪੀਜ।
13. ਸੇ ਸੇਵਾ ਹੀ ਦੁਲਾਸ ਸਤਤੇ।
14. ਉੱਤ ਸੇਵਾ ਚੀ ਸਤਤੇ, ਆਪਣੀ ਚੀਕਾਣੀ ਸਠ ਤੇ ਸਤਤੇ।
15. ਜੀ ਥੇਹ ਆਪਣੇ ਹੀ ਪੀਜ 5ੰ ਹੀ ਹੀ ਟੇਈ ਉੱਤ ਚੁਜਾ।

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 īnā dā baṛā ādar kītā.
4. gurū jī ne kiā:
5. ē pīḍ ujjār jāc.
6. phir gurū jī te mardānā dūsre pīḍ gae.
7. othō diā lokā ne īnā dā baṛā nirādar kītā.
8. gurū jī ne asīs dittī:
9. ē pīḍ wasdā raē.
10. mardānē ne pučchhiā:
11. ē kiō?
12. gurū jī ne uttar dittā:
13. je cāge lok ujjār jānge,
14. tā jitthe wī jāṇge āpṇī čâgiāī nāḷ le jāṇge.
15. pēṛṇe lok apṇe pȳḍ wič ō ō ī ō ī reṇ tā čâgā 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 werā 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. /sātrā/
sātre/) and others are alike (e.g. /āb/āb/). 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:

<table>
<thead>
<tr>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(English)</th>
<th>(Gur.)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਵਿਚ</td>
<td>/wič/</td>
<td>'in'</td>
<td>ਨਾਲ਼</td>
<td>/nāḷ/</td>
<td>'with'</td>
</tr>
<tr>
<td>ਤੋ bother'</td>
<td>/tõ/</td>
<td></td>
<td>ਦਾ</td>
<td>/dā/</td>
<td>'of'</td>
</tr>
<tr>
<td>ਨੂੰ</td>
<td>/nū/</td>
<td>'to'</td>
<td>ਨੇ</td>
<td>/ne/</td>
<td>'has'</td>
</tr>
</tbody>
</table>

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 /nū/ can be translated by sentences with ‘to’ than with any other English word. ‘To’, therefore, is probably the best one-word “translation” for /nū/. But there are very many ways in which sentences containing /nū/ 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 /nū/ 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 nū/ 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.

\[ \text{ਰਾਮ ਦਾ ਿਪੰਡ} \] (Gurmukhi) \[ \text{rām dā pĩḍ} \] (I.P.A) \[ ‘Ram's village’ \]

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

\[ \text{ਰਾਮ ਦਾ ਿਪੰਡ} \] (Gurmukhi) \[ \text{rām dā pĩḍ} \] (I.P.A) ‘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.

\[ \begin{array}{lll}
\text{(Gurmukhi)} & \text{(I.P.A)} & \text{(English)} \\
\text{ਐਵਾਂ ਦਾ ਮੌੜਲ} & \text{ਿਮੋਨ ਦਾ ਸਾਤਰਾ} & \text{‘Mohan's orange’} \\
\end{array} \]
Before postpositions, some nouns have a distinctive form.

12.7 Before postpositions, some nouns have a distinctive form.

<table>
<thead>
<tr>
<th>Noun Form</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>/mũḍā/</td>
<td>‘the boy’</td>
</tr>
<tr>
<td>/mũḍe  dā dost/</td>
<td>‘the boy’s friend’</td>
</tr>
<tr>
<td>/mũḍe/</td>
<td>‘boys’</td>
</tr>
<tr>
<td>/mũḍiā̃ dā dost/</td>
<td>‘the boys’ friend’</td>
</tr>
</tbody>
</table>

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 /ā/ in the singular nominative, and one for all others. The following are typical examples:

<table>
<thead>
<tr>
<th>Noun Form</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>nominative singular</td>
<td>/mũḍā mũḍe tòbī kṛī</td>
</tr>
<tr>
<td>oblique singular</td>
<td>/mũḍe tòbī kṛī</td>
</tr>
<tr>
<td>nominative plural</td>
<td>/mũḍe tòbī kṛī</td>
</tr>
<tr>
<td>oblique plural</td>
<td>/mũḍiā̃ mũḍiā̃ tòbī kṛī</td>
</tr>
</tbody>
</table>

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.
12.9  ਰਾਮ ਿਪੰਡ ਿਗਆ।  rām pĩḍ giā.  Ram went to the village.
ਸ੍ਤਾ ਿਪੰਡ ਗਈ।  sītā pĩḍ gaī.  Sita went to the village.
ਮੁੰਡੇ ਿਪੰਡ ਗਏ।  mũḍ e pĩḍ gae.  The boys went to the village.
ਕੁੜ੍ਆਂ ਿਪੰਡ ਗਈਆਂ।  kuṛīā̃ pĩḍ gaīā̃.  The girls went to the village.

12.10  ਗੁਰੂ ਜ੍ ਨੇ ਅਸ੍ਸ ਿਦੱਤ੍।  guṛū jī ne asīs dittī.  The Guru gave blessings.
ਲੋਕਾਂ ਨੇ ਕੰਮ ਕ੍ਤਾ।  lokā̃ ne kãm kītā.  The people worked.
ਮਰਦਾਨੇ ਨੇ ਸਵਾਲ ਕ੍ਤਾ।  mardāne ne sawāl kītā.  Mardana asked a question.
ਮਰਦਾਨੇ  ਨੇ  ਗਲ ਕ੍ਤ੍।  mardāne ne gal kītī.  Mardana said.
ਮੁੰਡਆਂ  ਨੇ  ਆਦਰ ਕ੍ਤਾ।  mũḍiā̃ ne ādar kītā.  The boys treated them with respect.

12.11  ਕੁੜ੍ਆਂ ਨੇ  ਿਨਰਾਦਰ  kītā.  The girls treated them with disrespect.
ਪੀਣ ਸਿਆਂ ਸੇਵੀਆਂ ਨੇ ਕੰਮ ਕ੍ਤਾ।  pīṇ diā̃ sēvīā̃ ne kãm kītā.  The village people were respectful.
ਪੀਣ ਸਿਆਂ ਸੂਰਜ ਜੀਣਾ ਨੇ ਕੰਮ ਕ੍ਤਾ।  pīṇ diā̃ sūrj jiēṇa ne kãm kītā.  The village girls worked.
ਮੋਹਣ ਦੇ ਦੋਸਤ ਨੇ ਉਤਰ ਦੀਤਾ।  móṇ de dost ne uttar dittā.  Mohan's friend said.
ਮੋਹਣ ਿਕਾਸੁ ਦੋਸਤਾਂ ਨੇ ਕੰਮ ਕ੍ਤਾ।  móṇ kàsū dostā̃ ne kãm kītā.  Mohan's friends worked.

12.12  ਮੋਹਣ ਦਾ ਘਰ ਿਪੰਡ  wič e.  Mohan's house is in the village.
ਰਾਮ ਦੇ ਦੋਸਤ ਸ਼ਿਹਰ ਨੇ ।  rām de dost š ēr ne.  Ram's friends are in the city.
ਸਿਰਜ਼ੇ ਦ੍ਰਿਆਂ ਚੇਤਾਂ ਘਰ  wič ne.  Mirza's things are in the house.
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12.13 ਓਹ ਕੁੜ੍ ਨਾਲ਼ ਸ੍।
ਓਹ ਮੇਰੇ ਨਾਲ਼ ਸ੍।
ਓਹ ਮੁੰਡਆਂ ਨਾਲ਼ ਬੈਠਾ
ਸ੍।
ਓਹ ਕੁੜ੍ਆਂ ਨਾਲ਼ ਬੈਠ੍
ਸ੍।

- His cycle is in the college.
- She was with the girl.
- He was with me.
- He was sitting with the boys.
- He was sitting with the girls.
- John is from America.
- He came from Delhi.
- The boys came from Punjab.
- 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. /kãm/ ‘work’. These phrases often have idiomatic meanings and should be thought of as units.
LESSON THIRTEEN

Dialogues in Gurmukhi

13.1 1. ਦ੍ਵਾਲ੍ਹੀ ਪਾਣੇ ਬਰਤਵ ਹੀਸ ਭਾਸੀ ਸੰਸੀ ਹੈ।
2. ਜਿੱਤਵੇਂ ਸਾਲ ਮੀਂਡ ਸੀ ਤੁਧ ਮੁਤੁਂ ਤੁਂਛੀ ਹੈ।
3. ਲੇਖ ਅਪੜ ਦੁਆ ਮੁਦ ਬਰਤਨੇ ਤੇ ਮਨਾਈ ਹੈ, 
4. ਜਹੜਹੀ ਟੀਫੀ ਭਗਾਣੀ ਬੰਧੇ ਹੈ।
5. ਸ਼ੇਖਸੀ ਬਣੇ, ਖੁੱਟੇ, ਖੋਕਮੇ, ਘਾਟੀ ਮਾਂ ਦਰ ਘਾਟ ਬਨਾਈ ਹੈ।
6. ਕੇਤੇ ਭੁਲ ਪਹਾਡ ਕੁਝ ਬਹਾਰ ਹੈ।
7. ਦ੍ਰਵਾਲੀ ਦੀ ਤਾਂ ਮਾਂ ਘਾਟ ਸੀ ਭਾਸ਼ਾ ਤੁਂਛੀ ਹੈ।
8. ਮਾਂ ਦਾ ਤਕਨੀ ਲੇਖ ਤੁਂਛੀ ਹੈ।
9. ਵਿੱਚ ਹੈ।
10. ਇਸ ਦਿਨ ਵਾਂ ਟੇਂ ਝੀ ਨੀ ਮੀੜਾ ਹੈ ਵੇਂ ਹਵਜ਼ਿਅਾ ਆਸ਼ੋ ਮਾਲ।
11. ਦ੍ਰਵਾਲੀ ਦਿਨ ਪ੍ਰਸ਼ ਹੈਂ ਭਾਸ਼ਾ ਸੰਸੀ ਹੈ।

Transcription of Above Dialogues

DIWALI

13.1 1. diwāḷī sāre pārat wič manāī jādī e.
2. éde nāl siāl dī rut šurū hūdı e.
3. lok āpne kārā nū sāf karde te sajāde ne.
4. halwāī nawiṁ maṭhiāā kāḍde ne.
5. jalebīā, perē, laḍḍu, kalākād, barfī, sāb kūj baṇōde ne.
6. čhoṭe mūḍe paṭāke lai phirde ne.
7. diwāḷī dī rāt nū kārār dīp māḷā hūdı e.
8. sāb pāse baṛīā ṛṁkā hūḍiā ne.
9. kēde ne :
10. es din rām čādar jī sīṭā nū le ke ajūddiā āe san.
11. diwāḷī us khuśī wič manāī jādī 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.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Object</th>
<th>Verb Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 ਹਲਵਾਈ</td>
<td>ਸਭ ਕੁਝ</td>
<td>ਬਣਾਦੇ ਹੈ।</td>
</tr>
<tr>
<td>ਹਲਵਾਈ</td>
<td>ਸਭ ਕੁਝ</td>
<td>ਬਣਾਦੇ ਹੈ।</td>
</tr>
<tr>
<td>ਹਲਵਾਈ</td>
<td>ਨਵਾਂ ਮਿਠਾਇਆਂ</td>
<td>ਕਾਢਦੇ ਹਨ।</td>
</tr>
<tr>
<td>ਹਲਵਾਈ</td>
<td>ਨਵਾਂ ਮਿਠਾਇਆਂ</td>
<td>ਕਾਢਦੇ ਹਨ।</td>
</tr>
<tr>
<td>ਛੋਟੇ ਮੁੰਡੇ</td>
<td>ਪਟਾਕੇ</td>
<td>ਲਈ ਪਹੁਣਾ ਹੋਦੇ ਹਨ।</td>
</tr>
<tr>
<td>ਛੋਟੇ ਮੁੰਡੇ</td>
<td>ਪਟਾਕੇ</td>
<td>ਲਈ ਪਹੁਣਾ ਹੋਦੇ ਹਨ।</td>
</tr>
</tbody>
</table>

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 | ਸਭ ਕੁਝ | ਬਣਾਦੇ ਹੈ। |
6 ਹਲਵਾਈ | ਸਭ ਕੁਝ | ਬਣਾਦੇ ਹੈ। |

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 (masc. plur.)... ਵਧੇ ਹੋਦੇ। | ਕਾਢ-ਦੇ ਹੋਣ। |
1 ਦੀਵਾਲੀ (fem. sing.)... ਜਾਂ-ਦੀ ਹੋਣ। | ਜਾਂ-ਦਿਏ। |
8...ਬੰਗਾਲੀ ਬੰਦਰ ਬਾਣੀਆਂ ਰੋਕਣਾ (fem. plur.)... ਤੁ-ਸੀਹਾ ਹੋਣ। | ਹੁ-ਦੀਆ ਹੋਣ। |

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

<table>
<thead>
<tr>
<th>First person</th>
<th>Second person</th>
<th>Third person</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਅਂਤੇਂ ਹੋਣ।</td>
<td>ਮੇਂ ਸੀ।</td>
<td>ਸੀ।</td>
</tr>
<tr>
<td>ਅੰਤੇਂ ਹੋਣ।</td>
<td>ਮੇਂ ਸੀ।</td>
<td>ਸੀ।</td>
</tr>
</tbody>
</table>

Plural

<table>
<thead>
<tr>
<th>First person</th>
<th>Second person</th>
<th>Third person</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਅੰਤੇਂ ਹੋਣ।</td>
<td>ਮੇਂ ਸੀ।</td>
<td>ਸੀ।</td>
</tr>
<tr>
<td>ਅੰਤੇਂ ਸੀ।</td>
<td>ਮੇਂ ਸੀ।</td>
<td>ਸੀ।</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
<th>(Gurmukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਤੂ ਜਾਂਦਾ ਆਂ।</td>
<td>/tū̃ jā̃dā ē̃.</td>
<td>‘You go’.</td>
<td>ਤੂ ਕਰਦਾ ਆਂ।</td>
<td>/tū̃ kardā ē̃.</td>
<td>‘You do’.</td>
</tr>
<tr>
<td>ਉੱਹ ਜਾਂਦਾ ਆਂ।</td>
<td>/ū jā̃dā ẽ.</td>
<td>‘He goes’.</td>
<td>ਉੱਹ ਕਰਦਾ ਆਂ।</td>
<td>/ū̃ kardā ē̃.</td>
<td>‘He does’.</td>
</tr>
<tr>
<td>ਅਤੀਜ ਜਾਂਦੇ ਆਂ।</td>
<td>/asī̃ jā̃de ā̃.</td>
<td>‘We go’.</td>
<td>ਅਸੀ ਕਰਦੇ ਆਂ।</td>
<td>/asī̃ kardē ā̃.</td>
<td>‘we do’.</td>
</tr>
<tr>
<td>ਅਤੀਜ ਜਾਂਦੇ ਆਂ।</td>
<td>/asī̃ jā̃de ā̃.</td>
<td>‘They go’.</td>
<td>ਅਸੀ ਕਰਦੇ ਆਂ।</td>
<td>/asī̃ kardē ā̃.</td>
<td>‘They do’.</td>
</tr>
</tbody>
</table>

**FEMININE**

| ਤੂ ਜਾਂਦ੍       | /tū̃ jā̃dī ē̃. | ‘You go’. | ਤੂ ਕਰਦ੍       | /tū̃ kardī ē̃. | ‘You do’. |
| ਉੱਹ ਜਾਂਦ੍       | /ū jā̃dī ẽ. | ‘She goes’. | ਉੱਹ ਕਰਦ੍       | /ū̃ kardī ẽ. | ‘She does’. |
| ਅਤੀਜ ਜਾਂਦੀਆਂ | /asī̃ jā̃diā̃ ā̃. | ‘We go’. | ਅਸੀ ਕਰਦੀਆਂ | /asī̃ kardīā̃ ā̃. | ‘we do’. |
| ਤੂ ਜਾਂਦੀਆਂ    | /tū̃ jā̃diā̃ o. | ‘You go’. | ਤੂ ਕਰਦੀਆਂ    | /tū̃ kardīā̃ o. | ‘You do’. |
| ਅਤੀਜ ਜਾਂਦੀਆਂ | /asī̃ jā̃diā̃ ē̃. | ‘They go’. | ਅਸੀ ਕਰਦੀਆਂ | /asī̃ kardīā̃ ē̃. | ‘They do’. |

13.8 The forms with /tū/ are related to sentences like /jā́ khū́ tõ pāṇī liā́. 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. /tusī/ is preferred even when speaking to single person. It remains grammatically plural, of course. /tusī/ is related to sentence like /jāo/ (See 11.18) That is, /tusī/ is used in the same situations as /jāo/ and /tū/ in the same situations as /jā/.

**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 /káḍdā  ਚ਼ੱਡਾ ਚ਼ੱਟਾ ਦ਼ਾਟਾ  ਨਾਠਾਨ  ਨਾਠਾਨ
ਉਡਦਾ  ਚ਼ੱਠਾ ਚਤਨਾ  ਨਾਧਾ
ਵਡਦਾ  ਚਤਾ ਪੁਟਾ  ਮਾਠਾ
ਖੇਡਾ  ਰੁੱਡਾ  ਕੁੱਠਾ  ਬੇਠਾ/

<table>
<thead>
<tr>
<th>PATTERN</th>
<th>PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.10</td>
<td>The people clean their houses.</td>
</tr>
<tr>
<td>ል ਲੋਕ &amp;ਣੇ ਕਾਰਾ ਚਾਣ ਸਾਫ</td>
<td>The women decorate their houses.</td>
</tr>
<tr>
<td>ਅੱਠਾ ਬਲਾੱਗ ਚ ਕਾਰਾ ਕਮਾਂਚੀਆਂ</td>
<td>The woman cleans her house.</td>
</tr>
<tr>
<td>ਅੱਠਾ ਬਲਾੱਗ ਚ ਕਾਰਾ ਕਮਾਂਚੀਆਂ</td>
<td>He cleans my house.</td>
</tr>
<tr>
<td>13.11</td>
<td>The winter season starts with Diwali.</td>
</tr>
<tr>
<td>ਤਿੰਦਰਾਲੀ &amp;ਤਸੀਲ ਦਿੱਲੀ ਨਾਲ ਹੁੰਦੀ</td>
<td>The game begins in the evening.</td>
</tr>
<tr>
<td>ਪੰਸ ਚ ਋ਰਾਵ ਹੁੰਦੀ</td>
<td>The shop closes at night.</td>
</tr>
<tr>
<td>ਰਤ ਨੂੰ ਦੁਕਾਨ ਬੰਦ ਹੁੰਦੀ</td>
<td>At night lamps are lit.</td>
</tr>
<tr>
<td>ਰਤ ਨੂੰ ਦੁਕਾਨ ਬੰਦ ਹੁੰਦੀ</td>
<td>The festival is celebrated on account of that.</td>
</tr>
<tr>
<td>13.12</td>
<td>Diwali is celebrated every year.</td>
</tr>
<tr>
<td>ਮੇਲਾ ਉਸ ਖੁਸ਼ੀਵਚ ਹੁੰਦੀ</td>
<td>Many festivals are celebrated.</td>
</tr>
</tbody>
</table>
ਈਦ ਪਾਕਿਸਤਾਨ ਵਿਚ

Id is celebrated in Pakistan.

13.13 ਓਹ ਰੋਟੀ ਖਾਂਦੇ ਨੇ।
They are eating dinner.

ਮੇਂ ਘਰ ਵਿਚ ਬੈਠਾ ਆਂ।
I am sitting in the house.

ਅਸੀ ਸ਼ਿਹਰ ਚੱਲੇ ਆਂ।
We are going to the city.

13.14 ਓਹ ਰੋਟੀ ਖਾਂਦੇ ਹਨ।
They are eating dinner.

ਮੇਂ ਘਰ ਵਿਚ ਬੈਠੀ ਆਂ।
I am sitting in the house.

ਤੁਸੀ ਕੀ ਪੀੰਦੀਆਂ ਹਨ?
What are you drinking?

13.15 ਮੇਂ ਚਾਹ ਪੀਚਾ ਸਾਂ।
I was drinking tea.

ਅਸੀ ਰੋਟੀ ਖਾਦੇ ਸਾਂ।
We were eating dinner.

ਤੁਸੀ ਓਥੇ ਖੇਢਦੇ ਸਾ।
You were playing there.
LESSON FOURTEEN

Dialogues in Gurmukhi

14.1 1. ਇੱਕਾਂ ਦੇ ਹੁੰਦਾ ਹੈ ।
2. ਇੱਕਾਂ ਘੁੰਠ ਦੇ ਹੁੰਦੀ ਹੈ ।
3. ਇੱਕਾਂ ਵਾਂਗ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
4. ਇੱਕਾਂ ਸੰਤ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
5. ਇੱਕਾਂ ਵਾਂਗ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
6. ਇੱਕਾਂ ਵਾਂਗ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
7. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
8. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
9. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
10. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
11. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
12. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
13. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
14. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
15. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
16. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।
17. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ਹੀ ।

14.2 6. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
7. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
8. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
9. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
10. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
11. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
12. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
13. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
14. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
15. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
16. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
17. ਇੱਕਾਂ ਦੇ ਫਲਾਂ ਕੀ ਹੀ ।
14.1 1. इधाँ हुदीा ने।
2. इध छोटी ते इध वाढ़ी।
3. छोटी इध दा माझँ जिदाह इ।
4. इध रोज खतम होन ते ठिदी इ।
5. पिच्छँला सँ इध वाले दिन मेल लाहोर विच सँ।
6. जादो नवाँ चान्चारीचा,
7. लोक ने इध दुसरे नु मुबारक दित।
8. दुसरे दिन तर्क उठ दे लोक ने नावेक कपर पाई।
9. अद्मी मस्जिद विच नमाज पार्ण चाल गइ।
10. ते मर्ता कार राडँ।
11. गुम्भाँ ने इध दुसरे नु सेवा भाके दित।
12. सारे बाच्चीय नु इधि मिली।
13. कार दे नकर-चाकर विं इधि लेण आई।
14. जाकी नु विं इधि मिली।
15. काई लोक बागा विच सर कर्न चाल गइ।
16. काई थावा ते इद दी मेले लाग्वे।
17. लाहोर विच बारा वाड़ा तारु दा मेला लाग्वा।
14.2 6. जादो नवाँ चान्चारीचा इ,
7. लोक इध दुसरे नु मुबारक देर दे इ।
8. दुसरे दिन तर्क उठ दे नावेक कपर पाई दे इ।
9. अद्मी मस्जिद विच नमाज पार्ण चाल जाई दे इ।
10. ते मर्ता कार रेडी ने।
11. गुम्भी इध दुसरे नु सेवा भाके दे इ।
12. सारे बाच्चीय नु इधि मिली दे।
13. कार दे नकर-चाकर विं इधि लेण ओढे दे।
14. जाकी नु विं इधि मिली दे।
15. काई लोक बागा विच सर कर्न चाल जाई दे।
16. काई थावा ते इद दी मेले लाग्वे।
17. लाहोर विच बारा वाड़ा तारु दा मेला लाग्वा।

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 hoṃ/ ‘when the days have ended’ is a reference to it.

ਸੇਵ੍ਆਂ /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.
ਈਦ੍ /īdī/ is some small gift given at Id.
ਟਰੂ /ṭárū/ 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. /nokar-čākar/ is an example. It can perhaps be translated as ‘servants and people like that’. /pāṇī-tāṇī/ 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 /rātā/ ‘women’, plural of /rāt/ ‘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 /laggi/ or /laggiā/.

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 ਿਕਸੇ ਪਿੰਡ ਗਏ। /gurū nānak te mardānā kise pīḍ gae/.
   Compare
   ਗੁਰੂ ਨਾਨਕ ਤੇ ਮਰਦਾਨਾ ਿਕਸੇ ਪਿੰਡ ਸਾਂਚੇ ਹੈ। /gurū nānak te mardānā kise pīḍ jāde ne/.

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

12. ਗੁਰੂ ਜੀ ਤੇ ਉਤਾਰ ਦੀੱਤਾ। /gurū jī ne uttar dittā/.
   Compare
   ਗੁਰੂ ਜੀ ਉਤਾਰ ਦੇਣਾ ਹੈ। /gurū jī uttar dēde ne/.
In 12 /dittā/ is masculine singular, agreeing with /uttar/. /dēde ne/ agrees with /gurū ji/, 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 ਪੁਛਾ /mardāne ne pučča/.

ਮਰਦਾਨਾ ਪੁਛਦਾ ਏ। /mardānā pučhdā e/.

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

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

/ó/ 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:

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

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

/ónā/ and /énā/ 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 ਿਦੱਤਾ।  móṇ ne ónū̃ dittā.  ‘Mohan gave it to him’.
ਸੋਹਣ ਨੇ ਇਹਨੂੰ ਿਦੱਤਾ।  sóṇ ne énū̃ dittā.  ‘Sohan gave it to her’.
ਰਾਮ ਨੇ ਓਹਨਾਂ ਨੂੰ ਿਦੱਤਾ।  rām ne ónā̃ nū̃ dittā.  ‘Ram gave it to them’.
ਬੇਗ ਨੇ ਇਹਨਾਂ ਨੂੰ ਿਦੱਤਾ।  beg ne énā̃ nū̃ dittā.  ‘Beg gave it to them’.
ਓਹਦਾ ਘਰ।                      ódā kàr.                  ‘His house’ or ‘Her house’.
ਓਹਦ੍ ਚਾਹ।                      ódī čā.                   ‘His tea’ or ‘Her tea’.
ਓਹਨਾਂ ਦਾ ਘਰ।                   ónā̃ dā kàr.               ‘Their house’
ਇਹਦਾ ਿਪੰਡ।                   édā pĩḍ.                   ‘His village’
ਇਹਨਾਂ ਦਾ ਿਪੰਡ।               énā̃ dā pĩḍ.               ‘Their village’.

PATTERN PRACTICE

14.14 ਮੇ ਇਹੇ ਕਗੇਹ ਤਿੰਚ ਮਗ।  mê odō lāhɔr wič sā.  At that time I was in Lahore.
ਭਾਂ ਇਹੇ ਤਿੰਚ ਮਗ।  asī odō kàr wič sā.  At that time we were in the house.
ਪਿਚਲੇ ਮਾਸ਼ ਇਹ ਿਨੀਸ਼ ਤਿੰਚ ਮੀ।  pičhle sāḷ ō dillī wič sī.  Last year he was in Delhi.
ਿਚਲ ਹਾਂ ਿਨੀ ਇਹ ਿਨੀਸ਼ ਿਲਿਚ ਮਲ।  īd wāle din ô pākistān wič san.  On the day of îd they were in Pakistan.
14.15 ਪਿਚਲੇ ਮਾਸ਼ ਦਹੇ ਬੰਧਹ ਘੋਦੇ।  pičhle sāḷ nawē kapre banē.  Last year new clothes were made.
ਇਹੇ ਿਲਿਚ ਬੇਗੇ ਦੇ ਚਾਰਾਗ।  odō ó kōre te čāriā.  At that time he was going on the horse.
ਇਹੇ ਿਲਿਚ ਬੇਗੇ ਦੇ ਮੀ।     odō ó kōre te sī.       At that time he was on the horse.
जद नवां घर बिणा,
mē dillī wič ṣā.
When the new house was built, I was in Delhi.

में दिल्ली wič sā̃.
The people gave greetings.

मेरे गुआंधी ne sewīā.
My neighbour gave /sewīā/.

मैं दिल्ली wič sā̃.
The neighbours gave /barfī/.

गुआंधीāne sewīā ne pakāīā̃.
They cooked /sewīā/.

14.16 लोकां ne मुबारकā dittīā.
The people went to say prayers.

मेरे गुआंधी ne sewīā dittīā.
The men went to work.

गुआंधीāne barfī dittī.
The women went for a stroll.

14.17 लोक namāz pāṛn čale gae.
The people went to play football.

आदमी kãm karn čale gae.
The men went to work.

विधु फुटबाल khēdaŋ čale gae.
The boys went to play football.

14.18 मे उहदे दोस्त nū̃ miliā.
I met his friend.

धेर मोहन nū̃ milī.
She met Mohan.

धेर बाच्चIā̃ nū̃ ṭī di mili.
His children were given /ṭīdi/.

धेर बाच्चIā̃ /laḍḍū/ were given to their children.
LESSON FIFTEEN

ਲੋ ਹ੍ਦ੍
Dialogues in Gurmukhi

15.1 1. ਸਤਰੋਤੀ ਦੀਂਲ ਲੋ ਹ੍ਦ੍ ਆਪਣੀ ਹੈ।
2. ਮਾਨੇ ਭੁੱਡੇ ਬੁਜੀਆਂਂ ਦੁਖਣੀ ਦੇ ਵੇ ਲੀਡ ਵਾਪਸੀਦੀਆਂ।
3. ਪਤਨੀ ਨੂੰ ਵੇ ਲੋ ਹ੍ਦ੍ ਭਰੋਸ舷ੀ।
4. ਲੋ ਹ੍ਦ੍ ਰੰਗੀ ਹੋ ਦੁਖਣੀਆਂ ਦੇਤੀਆਂ।
5. ਲੋ ਹ੍ਦ੍ ਸਾਰੇ ਬੁਜੀਆਂਂ ਉਪਾਸਨਬੀਆਂ ਦੀ ਦੇਤੀਆਂ।
6. ਲੋ ਹ੍ਦ੍ ਦੀ ਦੁਖਣੀ ਹੋ ਅੱਗ ਭਿਕਸ਼ੀ ਸਾਧੀਆਂ।
7. ਕਈ ਦੁਖਣੀ ਭੁੱਡ ਬੁਜੀਆਂ ਰਚਨਾਂ ਦੇ ਵਾਪਸੀ ਨਹੀਂ ਦੀਆਂ।
8. ਦੇਤੀ ਦੇਸ ਹੋ ਦੇਸ ਹੋ ਵੀਰਿਆਂ।
9. ਮਾਨੇ ਭੁੱਡੀਆਂ ਭਾਰਪੀੀਦੀਆਂ।
10. ਦੀਸ ਉਨੂੰ ਵਾਰਾਨਸੇਬਾਂ ਵਾਰਾਸੀਆਂਂ ਲੋ ਹ੍ਦ੍ ਦੀ ਦੁਖਣੀ ਸਾਧੀਆਂ।

15.2 1. ਸਤਰੋਤੀ ਦੀਂਲ ਲੋ ਹ੍ਦ੍ ਆਪਣੀ ਹੈ।
2. ਮਾਨੇ ਭੁੱਡੇ ਬੁਜੀਆਂਂ ਦੁਖਣੀ ਦੇ ਵੇ ਲੀਡ ਵਾਪਸੀਦੀਆਂ।
3. ਪਤਨੀ ਨੂੰ ਵੇ ਲੋ ਹ੍ਦ੍ ਭਰੋਸ_xyੀ।
4. ਲੋ ਹ੍ਦ੍ ਰੰਗੀ ਹੋ ਦੁਖਣੀਆਂ ਦੇਤੀਆਂ।
5. ਲੋ ਹ੍ਦ੍ ਸਾਰੇ ਬੁਜੀਆਂਂ ਉਪਾਸਨਬੀਆਂ ਦੀ ਦੇਤੀਆਂ।
6. ਲੋ ਹ੍ਦ੍ ਦੀ ਦੁਖਣੀ ਹੋ ਅੱਗ ਭਿਕਸ਼ੀ ਸਾਧੀਆਂ।
7. ਕਈ ਦੁਖਣੀ ਭੁੱਡ ਬੁਜੀਆਂ ਰਚਨਾਂ ਦੇ ਵਾਪਸੀ ਨਹੀਂ ਦੀਆਂ।
8. ਦੇਤੀ ਦੇਸ ਹੋ ਦੇਸ ਹੋ ਵੀਰਿਆਂ।
9. ਮਾਨੇ ਭੁੱਡੀਆਂ ਭਾਰਪੀੀਦੀਆਂ।
10. ਦੀਸ ਉਨੂੰ ਵਾਰਾਨਸੇਬਾਂ ਵਾਰਾਸੀਆਂਂ ਲੋ ਹ੍ਦ੍ ਦੀ ਦੁਖਣੀ ਸਾਧੀਆਂ।

ਪੰਜਾਬ

15.3 11. ਪੰਜਾਬ ਵਿਚ ਰਾਜ ਦਾ ਚੇਹਰਾ ਹੈ।
12. ਦੇਸ ਬਲਾਨ ਸੂਰੀਆਂ ਸਤਿਆਂ ਸਤਧੀਆਂ।
13. ਦੇਸ ਦੇਸ ਭਿਕਸ਼ੀ ਹੈ।
14. ਉਨੂੰ ਦਿੱਕ਼ੀ ਦੇ ਚਟਵਾਂ ਬੀਜੀਆਂ।

ਪੰਜਾਬ
15. उनकी बेटी थी वे पंजाब से विद्रोह उठाने लगे ।
16. भीसकर दिंसर ने वे पंजाबी बंडूक छोड़ देते हैं।
17. मण्डिल दिंसर वज्रीन्द्र धूप उड़ा से से बीज ड्राक्षर घात करे।
18. भजे बम्रेंजी सख्त हैं।
19. बलकी मच्छ से घोट वने हैं।
20. छूटे ते वे बलकी मच्छ से ही दिंसर बंडूक ते सांपे हैं।
21. पंजाबी विद्रोह धूप गृहुङ्गे से पाटी घरघरिये हैं।
22. रिम उठां छिड़ देंगे दिंसर छूटे लगे होते हैं।

LOHRI
Transcription of Above Dialogues

15.1 1. janwarī wič lóṛī āegī.
2. sāre müḍe kuṛī āegī kacchhe ho ke git gōnge.
3. kāro kāri jā ke lóṛī māgange.
4. lok onā nū phulle riōṛī dēnge.
5. kaĩ guṛ diā phēliā wī dēde ne.
6. lóṛī di rāt nū ag bālī jāegī.
7. āddī rāt tāī müḍe kuṛī načde te gōde rēnge.
8. waḍḍe koḷ beṭhe wekhde rēnge.
9. sāre khuśīā manōnge.
10. is tarā hasdiā gōdiā lóṛī di rāt lāg jāegī.

15.2 1. janwarī wič lóṛī ōdī e.
2. sāre müḍe kuṛī āegī kacchhe ho ke git gōde ne.
3. kāro kāri jā ke lóṛī māgde ne.
4. lok onā nū phulle riōṛī dēde ne.
5. kaĩ guṛ diā phēliā wī dēde ne.
6. lóṛī di rāt nū ag bālī jādī e.
7. āddī rāt tāī müḍe kuṛī načde te gōde rēde ne.
8. waḍḍe koḷ beṭhe wekhde rēde ne.
9. sāre khuśīā manōde ne.
10. es tarā hasdiā gōdiā lóṛī di rāt lāg jādī e.
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 /rioṛā̃/.
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 until midnight.
8. The older people will sit near by and watch.
9. Everybody 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 /rioṛā̃/.
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 until midnight.
8. The older people sit near by and watch.
9. Everybody 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 /pã̀gṛā/.
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 गुर /guṛ/ is the dark brown sugar produced by simply boiling down sugarcane juice. It usually appears as large solid cakes.

िरोढी /rioṛī/ is a confection made of /guṛ/ and sesame seeds.

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

15.6 भंग्रा/pã̀gṛā/ 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 /sāwā̃/. There is a small /melā/ on each of these in most villages. /sāwā̃ 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.

कबूडी /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. /kabaḍḍī/ is played in the fields in connection with the /sāwā/ festival.

ਘੋਲ਼ /kòḷ/, 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:

<table>
<thead>
<tr>
<th>Masculine subjects</th>
<th>‘go’</th>
<th>‘say’</th>
<th>‘remain’</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I will...’</td>
<td>ਜਾਗਾ jāgā</td>
<td>ਬੋਲੂੰਗਾ bolū̃gā</td>
<td>ਰਹੂੰਗਾ raū̃gā</td>
</tr>
<tr>
<td>‘You will...’</td>
<td>ਜਾਗਾ jāgā</td>
<td>ਬੋਲੇਗਾ bolēgā</td>
<td>ਰਵੇਗਾ rawegā</td>
</tr>
<tr>
<td>‘He will...’</td>
<td>ਜਾਗਾ jāgā</td>
<td>ਬੋਲੇਗਾ bolēgā</td>
<td>ਰਵੇਗਾ rawegā</td>
</tr>
<tr>
<td>‘ We will...’</td>
<td>ਜਾਵਾਂਗੇ jāwā̃ge</td>
<td>ਬੋਲਾਂਗੇ bolā̃ge</td>
<td>ਰਵਾਂਗੇ rawā̃ge</td>
</tr>
<tr>
<td>‘You will...’</td>
<td>ਜਾਓਗੇ jāoge</td>
<td>ਬੋਲੜੇ bolge</td>
<td>ਰਵੋਗੇ rawoge</td>
</tr>
<tr>
<td>‘They will...’</td>
<td>ਜਾਵਾਂਗ੍ ਜਾਵਾਂਗ੍ jāwā̃gīā̃</td>
<td>ਬੋਲਾਂਗ੍ ਬੋਲਾਂਗ੍ bolā̃gīā̃</td>
<td>ਰਵਾਂਗ੍ ਰੋਗ੍ ਰੋਗ੍ rawā̃gīā̃</td>
</tr>
</tbody>
</table>

<table>
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<th>Femine subjects</th>
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<td>ਬੋਲੂੰਗ੍ bolū̃gī</td>
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<td>ਰਵੇਗ੍ rawegī</td>
</tr>
<tr>
<td>‘She will...’</td>
<td>ਜਾਗ੍ jāgī</td>
<td>ਬੋਲੇਗ੍ bolēgī</td>
<td>ਰਵੇਗ੍ rawegī</td>
</tr>
<tr>
<td>‘ We will...’</td>
<td>ਜਾਵਾਂਗ੍ jਾਵਾਂਗ੍ jāwā̃gīā̃</td>
<td>ਬੋਲਾਂਗ੍ bolā̃gī</td>
<td>ਰਵਾਂਗ੍ ਰੋਗ੍ ਰੋਗ੍ rawā̃gīā̃</td>
</tr>
<tr>
<td>‘You will...’</td>
<td>ਜਾਗ੍ jਾਗ੍ jਾਗ੍ jāgīā̃</td>
<td>ਬੋਲੜੇ bolge</td>
<td>ਰਵੋਗ੍ ਰੋਗ੍ rawogīā̃</td>
</tr>
<tr>
<td>‘They will...’</td>
<td>ਜਾਵਾਂਗ੍ jਾਵਾਂਗ੍ jਾਵਾਂਗ੍ jāwā̃gīā̃</td>
<td>ਬੋਲਾਂਗ੍ bolā̃gī</td>
<td>ਰਵਾਂਗ੍ ਰੋਗ੍ ਰੋਗ੍ rawā̃gīā̃</td>
</tr>
</tbody>
</table>

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.

The parallelism can be shown by a rather forced translation:

‘I, having drunk, came’.
‘The sparrow, having cooked /khičṛī/, 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.

‘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 /čūpiā/, the future is /čūpū̃gā/.
Other changes are minimal. In /bol/ ‘say’, some froms have /l/ : /boldā e/, /bolā/, /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. /tē/ ‘live, remain’ has /tēdā e/, /trā/, /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 /e/ are subject to all the same changes. An example is /lē/ ‘take’ with /lāūgā/, /lawēgā/, lēng and all other future forms parallel to those of /tē/. The present and the past are /lēdā e/ and /lī/l.

One verb stem is very irregular, changing completely in the past. /jā/ ‘go’ has the forms /jādā 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 ਕੁੜ੍ਆਂ ਸਕੂਲ ਨੂੰ ਚਲੇ ਸਾਂਦੇ ਹੇ। The boys and girls walk to school.
ਿਕਸਾਨ ਖੇਤਾਂ ਨੂੰ ਚਲੇ The farmers went to the fields.
ਗਏ। gae.
They will come here tomorrow.
The woman went to the well and got water.
The people will give them Lohri.
Mirza gave Beg a pencil.
The farmers are giving the people melons.
The people gave them /idi/ and were happy.
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/.
She cooked and ate rice.
The women cook dāl every day.
Bano cooked /barīānī/.
Ram is eating dinner.
The children will eat oranges in the evening.
When Bashir comes
ਅਸੀੰ ਬੜੀਆਂ ਜਲੇਬੀਆਂ ਖਾਧੀਆਂ।

We ate a lot of jalebi.

15.19 ਬੱਚੇ ਦੁਧ ਪਦੇ ਨੇ।

Children drink milk.

ਮੇਰੇ ਦੋਸਤ ਚਾਹ ਪਿੰਗੇ।

My friends will drink tea.

ਮੁੰਡੇ ਘਰੋ ਘਰ੍ ਜਾਂਦੇ ਨੇ।

The boys go from house to house.

ਫਕ੍ਰ ਪਿੰਡੋ ਪਿੰਡੀ ਜਾਂਦੇ ਹਨ।

Fakirs go from village to village.

ਓਹ ਸ਼ਿਹਰੋ ਸ਼ਿਹਰ੍ ਚਲੇ ਗਏ।

They went from one city to another.
LES SON SIXTEEN

Dialogues in Gurmukhi

16.1  ਦਲ੍ਪ ਸਿੰਘ  
  ਮਿਰ ਮੀ ਅਤਰਾਲ ।  
  ਸਾਠ  
  ਮਿਰ ਮੀ ਅਤਰਾਲ ।  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਮੁੱਢ ਤੀ,  
  ਵੀ ਉਹ ਚਹਾ ਹੈ ?  
  ਸਾਠ  
  ਮੰਡ ਤੀਵ ਹੈ ।  
  ਤੂਨ ਮੁੱਢ ਹੈ ।  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਵਹਣ ਵਿਚ ਚੇਹੇ,  
  ਭੀ ਤੂਂ ਫਹਿਸ਼ ਤੀ ।  
  ਧਮਾਂ ਂ ਮੰਝੀਆਂ ਪੁਲੀਆਂ ਹੈ ।  
  ਸਾਠ  
  ਹਿਉਤ ਜਿੱਂ ਟਾ ਟੀ ਅਤਰਾਲ ਹੈ ?  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਅਕਰਤੇ ਵਲੇ ਆਖੇਤਾ ।  
  ਭੇਜ ਦੁਰ ਕਵਰਾ ਹੈ ।  
  ਸਾਠ  
  ਚਾਹੇ ਵਿੱਚ ਹੀ ਉਗ ਖਘਾ ਹੈ ਅਨ ।  
  ਭੇਜ਼ੀ ਭਾਵੀ ਚੀਜ਼ ਹੀ ਵਿੱਚ ਹੀ ਹੈ ?  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਉਂ, ਚੇਹੇ ਮੀਅੀ, ਦੇ ਤੇਰ ਤੀ ।  
  ਵਾਰ ਵੀਮੀਅਹ ਵਹਣ ਵਿਚ ਹੀੜੀ ਹੈ ।  
  ਭੁੱਤ ਦੇ ਚੇਹੇ ਮੀਅੀ ਮਧੰਨ ਹੀ ਕਾਲੀ ਹੈ ।  
  ਸਾਠ  
  ਬਿੱਕ ਵੀ ਕਾਲੀ ਹੈ ?  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਭੁੱਤ, ਲੰਬੋ, ਟਾਕੋਟਾ, ਚੋਣਡੋ ਵੀ ਚਹ ਚਿਹਣਦੀ ਹੈ ।  
  ਸਾਠ  
  ਭੇਜ਼ੀ ਭਾਵਨਾ ਰੰਗੀ ਚੀਜ਼ਹਨੇ ?  
  ਦਲ੍ਪ ਸਿੰਘ  
  ਉੱ, ਹਿਉਤ ਕੁਵਾ ਅਤਰਾਲਾਂ ਦੇ ਉਖੇਸਾਂ ਹਤਾ ਲੇਖਾ ਹੈ ।  

Transcription of Above Dialogues

16.1  dalīp sı̃́  
  sat sirī akāl.  
  jā́n  
  sat sirī akāl.  
  dalīp sı̃́  
  sunāo jī.  
  kī hāl-čāl e?  
  jā́n  
  sāb thīk e?  
  tusī āpṇā sunāo.  
  dalīp sı̃́  
  kaī din ho gae ne, mī nāī piā.
faslā sukkī̃ paī̃ ne.

dalīp sı̃́g
nér wič pāṇī naį̃ āiā?

merā khū̂ wagdā ē.

dalīp sı̃́g
mē khetā nū čalliā ā.

jā́n
čalo, mē wį̃ nā̂l čaldā ā.

dalīp sı̃́g
ɛtkī̃ makaį̃ bįį e ke naį̃ ā?

bākī zamīn wič kaŋ bįį ē.

jā́n
ča lo, mē wį̃ nāḷ čaldā ā̃

dalīp sı̃́g
hā, thōrī jaį, do ekaŗ.

khū̂ te thōrī jaį sabzī wį laį ē.

jā́n
kį kī lāiā ē?

dalīp sı̃́g
matar, ālū, ālātā, kaddū te kūj batāų.

jā́n
ɛtkī̃ kharbuze nā̂ bįįnē?

dalīp sı̃́g
hā, ik wīgā kharbuzeitā te tarbūzā laį rakkhiā ē.

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.
    Dalip Singh Have you planted corn this year?
            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

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16.2 /hāl-čāl/ is another compound like /nākar-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 /wígā/ 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 naī/. 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.

<table>
<thead>
<tr>
<th>(Grumukhi)</th>
<th>(I.P.A)</th>
<th>(English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਤੁਸੀ ਚਲੋਗੇ ਨਾਂ?</td>
<td>tusī čalloge nā̃</td>
<td>‘You will go, won't you?’</td>
</tr>
<tr>
<td>ਓਹ ਿਗਆ ਸ੍ ਨਾਂ?</td>
<td>ó giā sī nā̃</td>
<td>‘He went, didn't he?’</td>
</tr>
<tr>
<td>ਚਾਹ ਪ੍ਓਗੇ ਨਾਂ?</td>
<td>čā pīoge nā̃</td>
<td>‘You will drink some tea, won't You?’</td>
</tr>
<tr>
<td>ਧਿਰਿ ਜਾਕਾ ਨੀ ਨਾਂ?</td>
<td>ó giā sī ke naī</td>
<td>‘Did he go or didn't he?’</td>
</tr>
<tr>
<td>ਦੁਨੀ ਜਾਕਾ ਨੀ ਨਾਂ?</td>
<td>tusī āoge ke naī</td>
<td>‘Will you come or won't you?’</td>
</tr>
<tr>
<td>ਓਹ ਸੇ ਬਿੰਦ ਵੀਡ ਮੀ ਨਾਂ?</td>
<td>óne kām kītā sī ke naī</td>
<td>‘Did he work or didn't he?’</td>
</tr>
</tbody>
</table>

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:

ਕਿ ‘what?’ ਕੀ ਹੈ? ‘what is this?’
ਕਨ ਕੀ ‘who?’ ਕੀ ਆਇਆ? ‘Who came?’
ਕੀਦਾ ‘whose?’ ਕੀ ਵੀਲਾ ਹੈ? ‘Whose is this?’

As a subject in a sentence requiring /ne/:
ਕੀਨ ‘who?’ ਕੀਨੇ ਹੈ? ‘Who gave it?’

As the oblique case of either /ਕਿ/ or /ਕਨ/:
ਕੀਸ ‘who? what?’ ਕੀਸ ਮੁੱਡੇ ਬੀਠੇ ਮੀ ‘Which boy had the ball?’

ਕੀਥੇ ‘where?’ ਕੀਥੇ ਹੈ? ‘Where is Mohan?’

ਕੀਦਾਰ ‘whither?’ ਕੀਦਾਰ ਹੈ? ‘Where did he go?’

ਕੀਥੋ ‘whence?’ ਕੀਥੋ ਹੈ? ‘Where did he come from?’

ਕੀਵੇ ‘how?’ ਕੀਵੇ ਹੈ? ‘How is the /barfī/?’

ਕੀਨਾ ‘how much?’ ਕੀਨਾ ਹੈ? ‘How many are there?’

ਕੀੜੋ ‘why?’ ਕੀੜੋ ਹੈ? ‘Why did he do it?’

ਕੀਦੋ ‘when?’ ਕੀਦੋ ਹੈ? ‘When did he come?’

/kīdā/, and /kīnā/ 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 aččhā sãtrā ‘a good orange’
ਅੱਛੇ ਸੰਤਰੇ aččhe sãtre ‘good oranges’
ਅੱਛ੍ ਨਾਰੰਗ੍ aččhī nārãgī ‘a good orange’
ਅੱਛ੍ਾਂ ਨਾਰੰਗ੍ਾਂ aččhiā̃ nārãgīā̃ ‘good oranges’
ਅੱਛੇ ਘਰ ਿਵਚ aččhe kàr wič ‘in a good house’
ਅੱਛੇਂ ਘਰਾਂ ਿਵਚ aččhe kàrā̃ wič ‘in good houses’
Sometimes when a noun does not clearly indicate the number or case, the adjective will:

а́чча́ а́б ‘good mango’
а́ччэ́ а́б ‘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 /-iā̃/ is always possible, but often a bit stilted.

а́ччэ́ ка́рэ́ wič ‘in good houses’

16.8 There are some adjectives which do not change. /бот/ and /кўй/ are common examples.

бот са́тре ‘many oranges’
бот нараньїа ‘many oranges’
бот пи́д래 wič ‘in many villages’
кўй мўдє ‘some boys’
кўй куриа ‘some girls’

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

бот а́чча́ са́трә or ба́рә а́чча́ са́трә ‘a very good orange’
бот а́ччи нараньїа or ба́рї а́ччи нараньїа ‘a very good orange’

16.10 кён а́їә sі khү te? Who were those people
ਤੇ?

ਖੂਹ ਤੇ ਕੌਣ ਆਇਆ ਸੀ?
Who came to the well?

ਅੱਠ ਤੇ ਕੋਨ ਸੀ?
Who was that you were with?

ਅੱਠ ਸੀ ਤੁਹਾਡੇ ਨਾਲ?
Who were all those people that came?

16.11 ਲਿਖਿ ਬੀਰੂਚੀ ਭਵਰੀ ਹੇ?
é kídī makaī e?
Whose corn is this?

ਲਿਖਿ ਬੀਰੂਚੀਆਂ ਖੁਹਾਂਾ ਹੇ?
ó kídīā challīā ne?
Whose corn-cobs are these?

ਲਿਖਿ ਬੀਰੂਚੀ ਹੇ ਭਵਰੀ?
é kídī e makaī?
Whose corn is this?

ਲਿਖਿ ਬੀਰੂਚੀ ਪਹਾਣ ਸੀ?
ó kīde kār giā sī?
Whose house did he go to?

16.12 ਲਿਖਿ ਲਧੇ ਤੇ ਮਕਰਸ਼ੇ ਹੇ?
é kīwē ho sakdā e?
How can this be?

ਲਧੇ ਲਧੇ ਪਹਾਣ ਕਗਾ?
ónū kīwē patā laggā?
How did he come to know?

ਲਧੇ ਲਧੇ ਅਧਿਆ?
ó kīwē āiā?
What did he come for?

ਲਧੇ ਲਧੇ, ਮੇਹੁ ਬੀ?
kīwē howe, menū kī?
However it is, what's that to me?

16.13 ਬਾਸ਼ੀਰ ਲਧੇ ਹੇ?
bašīr kitthe e?
Where is Bashir?

ਸੁੰਦਰ ਲਧੇ ਅਧਿਆ?
sūdar kīddāī aīā sī?
Where did Sunder come from?

ਮੇਹੁ ਬਿਕੇਲ ਕਕਾ
motī kīddar čalā giā?
Where has Moti gone?

ਫਿਲਤ ਲਧਿਆ?
kīddar wekhiā sī?
In what direction did you see him?

16.14 ਲਧੇ ਤੂੰ ਬੀਰੂਚੇ ਮੇਘਾਂ?
onā nū kīne saddiā sī?
Who invited him?

ਲਧੇ ਲਧੇ ਮੇਘਾਂ?
kīne kīā sī tuānū?
Who told you?

ਲਧੇ ਲਧੇ ਮੇਘਾਂ?
tuānū kīs čīz dī loṛ e?
What thing do you need?

ਲਧੇ ਲਧੇ ਮੇਘਾਂ?
ó kīs tarā giā?
How did he go? (e.g. by cycle?)

16.15 ਦੀਲ ਹਾਲੀ ਕੀਨੀ
dillī hālī kinnī
How much further is it to
ਏ? dūr e? Delhi?
ਕਿੱਨੇ ਵਾਹੇ? kīne waje ne? What time is it?
ਕਿੱਨਾ ਦੂਰਧਾਂ? kinnā dúdd pāwā? How much milk should I pour?
ਕਿੱਨੇ ਪੇਸੇ? kīne pēse? How much?

16.16 ਕੀ, ਕੀ ਗਲ ਏ? kiō, kī gal e? Why, what's the matter?
ਕੀ ਕੀ ਏ? ē kīō? Why this?
ਮਨੁੱ ਕੀ? menū kī? What's it to me? or So what?
ਕੀਨਾ ਦੂਰਧਾਂ ਜੀ ਜੀਰਾ ਏ? óṇā nū kī hoiā? What happened to him?

16.17 ਕੀ ਵਚੇ ਸਰਫ਼ਮ ਆਪੀਆਂ? ó kadō wāpas əŋge? When will they return?
ਕੀ ਵਚੇ ਵਾਲਣ ਮੀ? ó kadō kardā sī? When did he ever do it?
ਕੀ ਵਚੇ ਪੱਡੀਆਂ? tū kadō pāregā? When are you going to study?
ਕੀ ਵਚੇ ਚਰੁਂ ਏ? ó kadō ċalā giā? It is a long time since he left.

16.18 ਕਈ ਸਾਲ ਹੋ ਗਏ ਨੇ, kaī sāl ho gae ne, It has been several years since he has come to the village.
ਕਈ ਹਫਟ ਹੋ ਗਏ ਨੇ, kaī hafte ho gae ne, It has been several weeks since I have gone to the bazar.
ਮੇ ਕਈ ਕੰਮ ਹੋ ਗਏ ਨੇ, mē bazār naī giā. Several things have been accomplished.
ਦਾਸ ਕਈ ਵਚੇ ਤੂੰ ਦੇ ਏ? das din ho gae ne. Ten days have gone by.

16.19 ਮਕਈ ਸੁਕੁੰਤ ਪਖੀ ਏ। makaī sukkī paī e. The corn is dried up.
ਮਕਈ ਸੁਕੁੰਤ ਪਖੀ ਏ। makaī sukkī paī e. The corn is dried up.
ਮਕਈ ਸੁਕੁੰਤ ਪਖੀ ਏ। makaī sukkī paī e. The corn is dried up.
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ਮਕਈ ਸੁਕੁੰਤ ਪਖੀ ਏ। makaī sukkī paī e. The corn is dried up.
ਮਕਈ ਸੁਕੁੰਤ ਪਖੀ ਏ। makaī sukkī paī e. The corn is dried up.
The well ran all night. Where is the water running to? Today the canal is not running. Next week the well will be working?
LESSON SEVENTEEN

DIALOGUE

Dialogues in Gurmukhi

17.1  ਦਲ੍ਪ  ਸੀਂਘ   
ਘੀੜੇ, ਮਾਤਰ ਰਿਹਾਣਾ, ਰਿਹਾਣਾ ਸਰੀ ਭੇਙ।  
ਬੀਰਾ  
ਹੇਡਾਕ, ਸ਼ਾਨਦਾਰਨਾ।  
ਸਠਾ  
ਅਧਿ ਸੀ, ਬੇਠੇ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਆਧਾ।  
ਬਹ੍ਰਾ  
ਆਸ ਪਾਡੀ ਰਿਹਾਣਾ ਕਰ ਜਾ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਬਸਾਣ ਹੈ ਰਿਹਾਣਾ ਹੈ।  
ਸਠਾ  
ਨੀ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਘੀੜੇ, ਮਾਤਰ ਬਖ਼ਰਾਂ ਬੰਠ ਕੀ ਰਿਹਾ।  
ਚੰਗਾਂ ਚੰਗਾਂ ਹੋਇ ਕਾਂਦੀ।  
ਬੀਰਾ  
ਆਧਾ ਸੀ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਘੀੜੇ ਬਾਲ ਦੇ ਚੰਗਾਂ ਬਨ ਜਾਂ ਬੰਠ ਨੀ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਬਲਹਦਾਂ ਨੂੰ ਸਿੱਖ ਆ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਵੇਖ ਧ੍ਹਿ, ਬਖ਼ਰ ਮੋ ਬਜਾਂਦੇ ਹੋਣ ਹੈ।  
ਬਾਪੂ ਜੀ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਅਧਾ ਭਸ਼ਣੇ ਬਲਹਦ ਦੇ ਬਨ ਬਨ ਕਸਾਣ ਜਾਂ ਸਹਿ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਬੋਲਦੀ ਬਾਂ ਭੁਨ ਮੇਲ ਤੇ ਬੇਠੇ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਬੇਸੀ ਘੁੰਨੀ ਸੀ। ਮੇਂ ਠੀਕ ਆਂ।  
ਰੱਝਿਪ ਸੀਂਘ   
ਘੀੜੇ ਮਾਤਰ ਬਖ਼ਰਾਂ ਬੰਠ ਕੀ ਰਿਹਾ।  
ਬਖ਼ਰ ਬੰਠ ਹੈ।  
ਬੀਰਾ  
ਮੇਂ ਸਠਾ, ਬਧੂ ਸੀ।

Transcription of Above Dialogues

17.1  dalīp sīg  
bīre, jiā liā, ēnā laī mājā.

bīrā  
liāiā, bāpū jī.
dalīp sı̃́g  āo jī, bēṭho.
jān  aĉĉhā.
aj paṇī kithe láāā ē?
dalīp sı̃́g  kamād nū láāā ē.
makaî dīā ĉhallīā khaoge?
jān  jī.
dalīp sı̃́g  bī̀re, já kūj ĉhallīā pān liā.
çāgiā ĉāgiā liāī.
bī̀rā  aĉĉhā jī.
dalīp sı̃́g  ag bāl ke ĉāgi tarā pūn de.
bī̀rā  kinniā ē pūnā?
dalīp sı̃́g  pūn de pāj sat.
jān  ē ĉhallīā bārīā suād ne.
dalīp sı̃́g  hā jī.
hor lō, ē sāb tuā̀ḍe laī ne.
mājī te ĉāgi tarā bēṭh jāō.
baṛī thā paī ē.
jān  koī naā jī.
mē ēṁī ā.
dalīp sı̃́g  bī̀re, já bālḍā nū hik ā.
khalo gae ne.
bī̀rā  mē jānā, bāpū jī.

Translation of Above Dialogues

17.1 Dalip Singh                      Bhirā, go and get a cot for him.
Bhirā                                 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                    Bhirā, go and pick some corn.
Make sure that they are good.
Bhirā                             Yes, sir.
Dalip Singh                  Make a fire and roast them well.
Bhirā                             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 /khū/. 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 /sīg/. These names are assumed when they become adult. Boys have shorter names. /bīrā/ will perhaps become /ragbīr sīg/. Similar patterns are found in other communities. For example, a Hindu boy may be known as /rāmū/. Later he may become /rām līl/, /rām ċādar/, or something of the sort. A Muslim boy known as /mādā/ might assume /ēmad/.

---

GRAMMAR

132
17.4 Punjabi has a singular and a plural imperative. The forms are as follows:

<table>
<thead>
<tr>
<th></th>
<th>singular</th>
<th>plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਬੋਲ</td>
<td>bol</td>
<td>ਬੋਲੋ</td>
</tr>
<tr>
<td>ਪਿ</td>
<td>pī</td>
<td>ਪਿੜੋ</td>
</tr>
<tr>
<td>ਜਾ</td>
<td>jā</td>
<td>ਜਾਓ</td>
</tr>
<tr>
<td>ਲੇ</td>
<td>lɛ</td>
<td>ਲੌ</td>
</tr>
</tbody>
</table>

The singular imperative is generally identical with the simple bare stem. In two common verbs, however, it takes high tone /jā/ ‘go’ and /khā/ ‘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 /l̪ɔ/ 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.

<table>
<thead>
<tr>
<th></th>
<th>singular</th>
<th>plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>ਬੋਲ</td>
<td>bol</td>
<td>ਬੋਲੀ</td>
</tr>
<tr>
<td>ਜਾ</td>
<td>jā</td>
<td>ਜਾਇਓ</td>
</tr>
</tbody>
</table>

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

ਪ੍ਰਤ੍ਰ ਨੂੰ ਜਾਣਾ /ਖੂਹ ਨੂੰ ਜਾਣਾ / ‘Please go to the well’.

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

ਪ੍ਰਤ੍ਰ ਨੂੰ ਜਾਣਾ ਪਵੇਗਾ / ‘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:
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’, /lāīe/ ‘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 /tū jādā ē/, ‘You are going’, and /tū jāēgā/ ‘you will go’. It also includes all uses of the pronouns /tū/ ‘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!’ /tusī jāde o/ ‘you are going’, tusī 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 /gâdî jî/ ; 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:

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Plural</th>
<th>Singular</th>
<th>Possessive</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>first</td>
<td>मैं मे�</td>
<td>मैं मेरा</td>
<td>‘I’</td>
<td>मेरा ‘my’</td>
</tr>
<tr>
<td>plural</td>
<td>असी साड़ा</td>
<td>‘we’</td>
<td>माझा ‘our’</td>
<td></td>
</tr>
<tr>
<td>second</td>
<td>तू तूरा</td>
<td>तू तू ‘you’</td>
<td>तुम्हा ‘your’</td>
<td></td>
</tr>
<tr>
<td>plural</td>
<td>तुसी साड़ा</td>
<td>‘you’</td>
<td>तुँहा ‘your’</td>
<td></td>
</tr>
</tbody>
</table>

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

मेरा सात्रा /mera sâtrâ/ ‘my orange’
मेरी नारांगी /meri nārãgī/ ‘my orange’

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

मेरे नाल /mere nāl/ ‘with me’
साधे नाल /sâde nāl/ ‘with us’

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

**PATTERN PRACTICE**
17.13 ओह मेरे रुधर धूर ठुंठा।
प्रतिम सड़िए बेंडा वैढ़ा मी।
अशी उठें रुधर तरिख चूंकिए।
कभ ने कुछ बेंडा आए से है।
बेग उठतन बिछ भी।
मे विचेस चीथ ठाण्न मं।
o mere nāḷ khū nū ī giā.
parītam sāḍe koḷ
beṭhā sī.
āśi tere nāḷ šēr ḍallāge.
rām ne tuāḍe koḷ oṇā
e.
beg ónā wič sī
mē firoz dīn nāḷ sā.

17.14 ओह भाग धूर निव।
सभ से मेरुं पैने निव।
मे उठतन धूर न्हूं पैन।
मे उठतन निव।
भीता ने उठतन हुं मी।
भी उठतन हुं मी।
सभ से निज भीता मी।
one mēnū phal ditte.
bāpū jī ne sānū pesā
ditte.
mē tenū dúd dittā sī.
onā ne tuānū kī kiā?
samīrā ne oṇā ī
saddiā.
asī hardiāl nū dassiā
sī.
mē oṇū kiā
I did give you milk.
What did they
say to you?
Samira called them.

17.15 ओह भाग पूर्ण।
बमीत हे आमदर उं पूर्ण।
पौठे हे मारच सुधार भीता।
उठा हे ठेची भी भीता।
मे उठतन घुरत भुट्टिध भी।
मे उठतन घुरत पौख।
नाम हे उठतन दे बंध
लगिष्ठ।
óne méthō pūčhiā.
baśīr ne ēmād tō
pūčhiā.
bīre ne sathō juāb
māgiā.
beg ne tēthō kī māgiā
sī?
ēne tuāthō sūṇiā sī.
mē óde tō pūčhiā.
rām ne ónā tō kām
karāiā.
He asked me.
He spoke to her.
He gave me fruit.
Father gave us
money.
We did tell
Hardial.
I spoke to her.
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.
17.16 बोत अच्छा जी, आमी नहीं अं।
हिंद आविर्भात्, मैं तेजी धारा phir āio, mē roṭī आं।
हिंद आविर्भात्, मैं तेजी धारा phir āio, mē roṭī ए।
मैं चलतां तृतिव mē bāldā nū hik अविव।

Very well, sir, we will go.
Come back again, I’m eating dinner.
Come back again, I have to eat.
I am goading the bullocks.
LESSON EIGHTEEN

DIALOGUES
Dialogues in Gurmukhi

18.1 ਪਰ੍ਤਮ ਵੇਂਤ

ਤੀ ਨੀਓ, ਉਠਣ ਦੀ ਵਿਚਿਤਰ ਹੈ?

ਨੀੜੇ

ਹੀ ਉਪਾਨ ਵਹੜੇ ਹੈ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਕੇ ਤੇ ਸੀ ਵਹੜਾ ਹੈ?

ਨੀੜੇ

ਹੀ ਤੁਨਾਨਗ ਹੁੰਦੀ ਹੈ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਘਰ ਮੇ ਧਿੱਤ ਆ ਗਏ ਹੈ?

ਨੀੜੇ

ਰਤੀ ਦੀ, ਹੀ ਰਗੀ ਭੂਤ ਨੀਆ ਹੈ।

ਅੱਦ ਦੱਖ ਹੋਵਾਂਦੇ ਹੈ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਵਰਦੀ ਦੁਪ਼ਲ ਉਪਾਨ ਦੀ ਗੁੰਭਾ ਹੈ?

ਨੀੜੇ

ਤਾਂ, ਹੀ ਸੀ ਜਿਨਾ ਦੀ:

ਉਸ ਤੇ ਅਪੂਰਜ਼ ਜਿਨਾ ਵਹਾਂ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਦੁਪ਼ਲ ਦੇ ਤੋਂ ਹੁੰਦੀ ਹੈ?

ਨੀੜੇ

ੰਤੀ, ਭੁਲੀ ਦੇ ਤੋਂ ਉਸ ਦੇ ਹਾਥੀਆਂ ਹਾਂ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਦੁਪ਼ਲ ਦੇ ਤੋਂ ਦੀ ਠੀਕ ਦੀ ਰੁਧਰ ਵੇਹਕਾ ਹੈ।

ਨੀੜੇ

ਦੁਪ਼ਲ ਦੇ ਤੋਂ ਕੋਈ ਕੀ ਹੋ?

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਾਹਾ, ਮੈ ਚਾਰਤੀ ਭੁਲ ਆਂਡਾ।

ਨੀੜੇ

ਾਹਾ।

18.2 ਨੀੜੇ

ਵਹੜਾ ਆਂਡਾ ਗੋੜਾ ਹੈ?

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਤਾਂ, ਮਾੜਿ ਹੀ ਅੰਡ ਉਸ ਦੱਖਣਦੇ ਹੈ।

ਨੀੜੇ

ਵਿਚਿਤਰ ਹੈ?

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਦੁਪ਼ਲ ਮਾੜਿ ਦੇ ਤੋਂ ਵਿਚਿਤਰ ਹੈ।

ਨੀੜੇ

ਤੇ ਦੇ ਦੇ ਪੁੱਤ ਰਾਖਣਾ ਪੇਠਾਂ।

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਤਾਂ, ਭੁਲੀ ਵੀ ਦੇ ਤੇ ਗਏ ਹੈ,

ਉਸ ਦੇ ਕੁੜੀਵਾਲੇ ਦੇ ਹੈ।

ਨੀੜੇ

ਵੀ ਹੀ ਵਹਾਂ?

ਪ੍ਰੂਟਮ ਵੇਂਤ

ਮੇ ਹੀ ਸਾਬਚੀ।

ਵੀ ਦੇ ਵੀ ਹੁਲਾਟਾ ਹੈ।
Transcription of Above Dialogues

18.1 parītam kōr  nī jīto, ḍāṅā ḍī kithe ne?
jīto  ō ḍarkhā katde pae ne.
parītam kōr  te mejo kī kardī e?
jīto  ō nāḷā ūṇḍī e.
parītam kōr  bāpū jī kār ā gae ne?
jīto  nāi jī. ō ḍālī khū teī ne.
aj haḷ wagde ne.
parītam kōr  kāmīā nū roṭī ċālī gaī e?
jīto  ā, wīr ě ḍiā āi.
huṇ te pō āi ḍοṇā.
parītam kōr  tuṣī tāḍūr tāiā sī aj?
jīto  ā, ṛsī roṭā tāḍūre lāiā san.
parītam kōr  sāḍā tāḍūr ḍālī ḍhīk ī naī hoiā.
jīto  sāḍā tāḍūr wēlā ā e.
ethe lā lō.
parītam kōr  aĉčā, mē liānī ā āṭā.
jīto  aĉčā.
parītam kōr  baṛā āṭā guḍdā ā e?
parītam kōr  ā hā sāḍā wī aj haḷ wagde ne.
jīto  kinne ne?
parītam kōr  tin sāḍā te do gillā de.
jīto  tā te do pūr lōṇe pēṇge.
parītam kōr  hā, agge ā āder ho gaī ā e.
hāḷi udıkde hoṇe ne.
jīto  roṭīā ā ā ke kōṇ jāegā?
parītam kōr  mē ā 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 /nāḷā/.
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 /tãdūr/ today?
Jito  Yes, we cooked /roṭīā̃/ in the /tãdūr/.
Pritam Kaur  Our /tãdūr/ is not yet in working order.
Jito  Our /tãdūr/ 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 /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 /tãdūr/ 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 /khū/ 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 kͻr/. The women in the dialogues are Sikhs. /kͻr/ is characteristic much the same way as /sīg/ 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 nāḷā uṇdī 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 jādā e/. ‘He is going there’. or ‘He goes there’. This is used both to express general description or habitual act (compare the description of /diwāḷī/ in lesson 13), or to state, often somewhat
loosely, current fact (e.g. /ó nāḷā 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 jānā/. ‘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.
/ote čallie/. ‘Let’s go’. The usual way of making a suggestion that includes the speaker. /jāie/ is possible, but /čallie/ is much more frequent.

/ōnū čā čāīdī/. ‘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 /mēnū/ omitted -/čā čāīdī/. ‘I want tea/’ and in questions in second person, with /tuānū/ omitted -/čā čāīdī?/ ‘Do you want tea?’

Subordinated:

/ōne 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:

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

/ō othe nā sī jādā/. ‘He was not going there’. The counterpart of

/ō othe jādā sī/.

Past:

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

/ō othe nā sī giā/. ‘He had not gone there’. The counterpart of /ō othe giā sī/.

Future:

/ō othe nā jāegā/. ‘He will not go there’. The counterpart of /ō othe jāegā/.

/mē othe nā jānā/. ‘I am definitely not going there’. The counterpart of /mē othe jānā/.

Commands, Requests and Suggestions:

/ote nā jāo/ ‘Don't go there!’ The counterpart of /ote jāo/. Note the
use of /nā/ rather than / na̰ / with the imperative.

/othe na̰ jānā/ ‘You are not supposed to go there’. The counterpart of /othe jānā/.

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

/ónū čā na̰ čāidī/. ‘He doesn't want tea’. The counterpart of /ónū čā čāidī/.

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/-n/. 
/ó othe jān laggā/. ‘He started to go there.’
/le/ ‘take’ The first verb is a bare stem.
/ónē le liā/. ‘He took it away’.
/pe/ ‘have to’ The first verb has the ending/-nā/.
/ónū othe jānā pawegā/. ‘He will have to go there’.
This is very much stronger than /ónē othe jānā/.
/pe/ 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 īā riā e/. ‘He is just now going there’.
/ó rāt nū othe īā riā 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 riā/. ‘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.

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

18.9 չաչի ջի չարխա կատան
čāčī jī čarkhā kattaṇ
Auntie has begun
lagge ne.

chére մուտ բեդ քիճա
óne sūt kat liā e.
She has finished
spinning thread.

մեջո թաղը դիմ թառի
dib e.
Mejo is making a /nāḷā/.
18.10 बाद माना हिराउ उठे।
कल सारा दिन हल।
नाई कहे रही है।
जाग अज्रू हिनि विक
विनिमे है।
जाग अज्रू हिनि विक
विनिमे है।
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 बीच है नारे।
जाग सहस्त्र दिन वापसी।
जाग सहस्त्र दिन वापसी।
जाग सहस्त्र दिन वापसी।
wir le jaegā.
ó jaldī poč jaegī.
She will get there soon.
Brother will take it.
Hurry up, it's getting
late.
Brother must be waiting.

18.12 असी अज़ उदक तवी उगियाँ।
साधा तादुर ठीक हो।
उदक उदक तवी वेंक्त वेंक्त है।
में दो पूरह लाए है।
asī aj tādur naī tāiā.
sādā tādur ṭhīk ho
oṇā dā tādur rūjjā hoīa e.
mē do pūr lae ne.
We haven't heated
our /tādur/ today.
Our /tādur/ is all right
now.
Their /tādur/ is
busy.
I have baked two
batches.

18.13 मुरंगह तवी आई बाग।
परेम चाह प्लू लाग।
काल सारा दिन हल।
सी मवस।
बेग बलु वेनी मी भा मविभ।
हैै थंबे जी जवलज़ो।
surīdar naī sakdā.
surīdar naī sakdā.
surīdar naī sakdā.
rām lāl kāl naī ja
sakegā.
beg kāl rōṭi naī sī khā sakiā.
ó ethe rē sakange.
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 प्रेम चाह पीढ़ साँप
है।
पाल चीपा स्लाप है।
बाजी पुड़ हलनी है।
parem čā pīn laggā e.
ó čāgā laggā e.
bařī tūp laggā e.
Prem is having tea.
That looks good.
The sun is very bright.
The sugarcane is being watered.
You will have to finish this work.
Bhiro was eating dinner.
The well was running.
Bimla used to sing.

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

He gave the confectioner money.
He gave the merchant money.

The second perhaps implies that he paid off a debt.

Come, have dinner.
Come and eat.

The second implies impatience or mild insistence.
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 ਮਹੀ ਨੂੰ ਖੂਹ ਵਗਦਾ ਸਾਰੀ ਰਾਤ ਖੂਹ ਵਗਦਾ। ਮਹੀ ਨੂੰ ਖੂਹ ਵਗਦੇ। ਮਹੀ ਨੂੰ ਖੂਹ ਵਗਦੇ। 
The well ran all night.

The well runs all night.
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 ਮਹੀ ਨੂੰ ਖੂਹ ਵਗੇਗਾ। ਮਹੀ ਨੂੰ ਖੂਹ ਵਗੇਗਾ। ਮਹੀ ਨੂੰ ਖੂਹ ਵਗੇਗਾ। 
The well will run in the evening.
The well will run this evening.
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 ਦੋਸੀ
ਮੇਂ ਘਣਤ ਚੋਣਾ ਆਂ।
ਭੇੜੇ ਰੋਝ ਲਿਆ ਜਾਂ ਹੋਣਾ?

ਤੂੰ
ਵਾਂ, ਮੇਂ ਦੀ ਬੁੱਧ ਦੀਸਾ ਹੇਡੀਆਂ ਹੋ।

ਸੇਜ਼ਾ
ਿੰਪੇ ਸਾਲ ਿੰਚ ਹੇਡੀਆਂ ਮਨ, ਬਾਲੀ ਿਖਾਣੀ ਮਧੀਆਂ ਨੀ।

ਤੂੰ
ਇੱਟਾ ਜੋ ਘਣਤ ਚੋਣਾ ਹੋਣਾ ਤੇਜ਼ੀ?

ਸੇਜ਼ਾ
ਵਾਂ ਨੀ, ਉਸੀ ਿਖਾਣੀ ਵਰਤੀ ਮਧੀਆਂ ਨੀ।

ਤੂੰ
ਇੱਟਾ ਜੋ ਦੋਸ਼ਾ ਿਜ਼ਾ ਵੇਹਾ?

ਸੇਜ਼ਾ
ਵਾਂ ਨੀ, ਇੱਟ ਨਕਾ ਦੀਸ਼ਾ ਹੋ ਹੋ।

ਤੂੰ
ਨੀ।

ਸੇਜ਼ਾ
ਇੱਟ ਿਖਾਣੀ ਿਖਾ ਿਖਾ ਉਸੀ ਿਖਾਣੀ ਦੀ ਇੱਟ ਨੀ।

ਤੂੰ
ਨੀ।

19.2 ਦੁੱਖਾਂਗਾਂ
ਧੀਆ ਦੀ, ਬੀ ਚਿਤਿਆਂ ਹੋ?

ਸੇਜ਼ਾ
ਿਖਾਣ ਦੇ ਘਣਤ ਿਰਿਖੀ।

ਤੂੰ
ਵਸਾਂ ਵੇਡੇ ਹੋ?

ਸੇਜ਼ਾ
ਵਾਂ ਨੀ, ਆਂ ਹਾ ਕਾਂ ਨਕਾ ਹੋ।

ਤੂੰ
ਇੱਟ ਹੋੜੇ।

ਸੇਜ਼ਾ
ਿੰਪੇ ਹੋਣਾ?

ਤੂੰ
ਇੱਟ ਨਕਾ ਵੇਹਾ?

ਸੇਜ਼ਾ
ਿੱਟਾ ਦੋਸ਼ਾ ਹੋ ਹੋ।

ਤੂੰ
ਇੱਟ ਨਕਾ ਹੋ ਹੋ।
Transcription of Above Dialogues

19.1 nasīm
mē bazār čallī ā.
mere nāl čallogue?
rūth
hā, mē wī kūj čīzā leniā ne.
nasīm
ethe har roz sabzī len bazār jānā pēdā.
jadō asī pīḍ wīc sā.
sāḍī āpṇī sabzī hūdī sī.
rūth
ō te bōt čāgī hūdī howegī?
nasīm
hā jī, tāzī sabzī wargī kōi čīz nāī.
asī̃ kā kūj lāiā hoiā sī:
maṭār, ūmāṭār, kaddū, torīā, ālū, batāū.
rūth
tā te bare maze honge?
nasīm
hā jī.
ethe te har čīz mēgī e.
asī̃ ēne pēse nāī kharč sakde.
rūth
jī.
nasīm
te nāle šér wīc tāzī sabzī wī te nāī mil sakāī.
rūth
jī.

19.2 dukāndār
āo jī, kī čāidā e?
nasīm
čāidā te bōt kūj e.
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
tomatoes, squash, okra, potatoes, eggplant.
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:
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                     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.

/toɾi/ is a general term for several kinds of vegetables, all long
and slender. /piɖi toɾi/ 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.

\[
\begin{align*}
\text{Mohan went to the city.} & \quad \text{Mohan went to the city.} \\
\text{Mohan went to the city?} & \quad \text{Mohan went to the city?} \\
\text{Mohan went to the city?} & \quad \text{Mohan went to the city?} \\
\end{align*}
\]

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.

\[ \text{ਮੋਹਣ ਸ਼ਿਹਰ ਿਗਆ ਸ੍।} \quad \text{mōṇ ṣēr giā śī.} \\
\text{ਰਾਮ ਸ਼ਿਹਰ ਿਗਆ ਸ੍।} \quad \text{rām ṣēr giā śī.} \]

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

\[ \text{ਰਾਮ ਸ਼ਿਹਰ ਿਗਆ ਸ੍।} \quad \text{rām ṣēr giā śī.} \\
\text{ਰਾਮ ਸ਼ਿਹਰ ਿਗਆ ਸ੍।} \quad \text{rām śēr giā śī.} \]

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 /ṛēr/ can be had by the following arrangement:

\[ \text{ਸ਼ਿਹਰ ਿਗਆ ਸ੍ ਮੋਹਣ।} \quad \text{šēr giā śī mōṇ.} \]

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,

\[ \text{ਮੋਹਣ ਸ਼ਿਹਰ ਿਗਆ ਸ੍।} \quad \text{mōṇ ṣēr giā śī.} \]

can be given further emphasis by inserting /ī/: /mōṇ ī ṣēr giā śī./ It is not easy to show the difference by English equivalents, so there in 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 ō ī gal/ can only be read as /phir ō 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 (/he/) 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 /mē wī kúj čīzā leṇī āe 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:
‘The train was not supposed to go any farther.’ The chief emphasis is on /nāī 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. Naṣim in her last remark to Ruth says /te nāle šēr wič tāzī sabzī wī te nāī mil sakkī/. 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 In the city I have to leṇ laī dukān te jāṇā pēdā. go to store to get vegetables every day. Every week I have har hafte phal leṇe to buy fruit.
In the village it is not necessary to go to the market for vegetables. Now I have to go to the market every day.

When I was in the village, there was plenty of vegetables. When we were there, it rained a lot. When he came, nobody was here. When he told me, I left.

He must be working a lot. She must remember. Salim must be having dinner. The children must be playing. There is no man like him. There is no city like Lahore. There is no river like the Chanāb. There is nothing like speaking the truth.

In the city you can't get good fruit. Here you can get very good bananas.
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 ਚਾਹ੍ਦਾ ? (āo jī), kī čā́īdā ? What do you want ?
ਕੀ ਦੇਵਾਂ ? kī dewā̃ ? What should I give you ?
ਕੀ ਲੇਣਾ (ਜੀ) ? kī leṇā (jī) ? What would you like to have ?
ਕੀ ਟੇਂਤੋ ? kī tēntō ? What should I give you ?
I want some....

(I) want some oranges.

(I) want some rasgullas.

(I) want good bananas.

Please give me fresh jalebis.

Please give me a kilo of mangoes.

Do you have fresh mangoes ?

Do you have today some oranges ?

Do you have good oranges ?

Do you have fresh apples come ?

And oranges ?

Are the jalebis fresh ?

Are the laddos good ?

Is this barfi good ?

Are they good ?

What is the rate ?

What is the rate ?

What is the rate ?
jalebīā̃ kiwẽ ne ?     How much for the jalebis ?
kalākãd kiwẽ dittī ? How much for kalakand ?
kinne pese ?           How much ?

The price is.....

wī rupe darjan.        Twenty rupees a dozen.
čāḷī rupe killo.       Forty rupees a kilo.
sāde tí rupe.          Thirty rupees a kilo.
saṭh rupe saī.         Let it be sixty rupees.
tuāde koḷō pājā       I will take fifty rupees
rupe ī saī.            from you.
tuāthō das rupe le     I will take ten rupees
lawāge.                from you.
bōt saste ne (jī),     Very cheap,
čāḷī rupe.             forty rupees.

That's too much.

é (te) bōt mēge ne.    It is too expensive. (Its is too much.)
enī mēgī ?             So expensive ?
é te bōt e.           It is too much.
kūj kāṭ karō.         Please reduce a little.
(bōt) ziādā ne.        It is too much.

I will give you only....

mē te wī rupe (diāgā). I will give you only twenty rupees.
pājā rupe diāgā.       (I) will give only fifty rupees.
sattar lōge ?          Will you take seventy ?
naī, poṇe saṭh le lo.   No, take quarter to sixty.

Anything more ?
ਹੋਰ ਕੁਝ ?  hor kúj ?  What else ?
ਹੋਰ ਕ੍ਰਿਚਾਡ ?  hor kī ēādā ?  What else do you want ?
ਹੋਰ ਕ੍ ਲੇਨਾ ?  hor kī leṇā ?  What else you would like to have ?
ਕੁਝ ਹੋਰ ਦੇਵਾਂ ?  kúj hor dewā ?  May I give you something more?
ਹੋਰ ਕ੍ ਦੇਵਾਂ ?  hor kī dewā ?  What else should I give you ?
ਤੇ ਕੀ ?  te kī ?  And what else ?

Nothing.
ਕੋਈ ਚ੍ਜੀ ਨਹੀं।  koī čīz nāī.  Nothing.
ਕੋਈ ਨਹੀं।  koī nāī.  Nothing.
ਕੁ ਝ ਨਹੀं।  kúj nāī.  Nothing.
ਹੋਰ ਨਹੀं।  hor nāī.  Nothing.

How much altogether ?
ਕੀਨੇ (ਰੂਪੇ) ਹੋਏ ?  kinne (rupē) hoe ?  How many rupees ?
ਸਾਰੇ ਕੀਨੇ ਰੂਪੇ ?  sāre kinne rupē ?  How much in all ?
ਕੀਨੇ ਰੂਪੇ ਦੇਵਾਂ ?  kinne rupē dewā ?  How much should I give you ?
ਕੀਨੇ ਰੂਪੇ ?  kinne rupē ?  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 haḷ wagdē ne/. and /merā khū́ 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 /khū/ 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.