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Colloquial Panjabi

A Complete Language Course

Mangat Rai Bhardwaj

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The Colloquial Series

Series advisor: Gary Morris

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A word to the learner

Welcome to *Colloquial Panjabi*. The course, as the cover of this book clearly specifies, is a complete language course which aims at helping you learn the colloquial variety of Panjabi. As a complete language course for beginners, *Colloquial Panjabi* deals with all the four traditionally recognised linguistic skills:

	<i>Receptive</i>	<i>Productive</i>
<i>Aural-oral</i>	Listening comprehension	Speaking
<i>Visual</i>	Reading comprehension	Writing

But, more importantly, it attempts to do something else as well. One of its major objectives is to help the learner take her/his linguistic skills to the level from where she or he is able to take charge of her/his own learning, become her/his own language teacher and attain higher levels without anybody's help.

This course has been designed in such a way that you do not have to learn reading and writing at the same time as spoken Panjabi. So it does not 'force' the script upon those who do not wish to learn it. It is, of course, ideal to learn a language through its own native script. But you can learn its spoken variety through phonetic transcript as well. If you wish to learn reading and writing, you can start it at any time you like. If you already speak the language well, you can use this course to learn the Panjabi script.

You have learnt a language well if you are able to understand the new utterances you have never heard before and are able to produce new utterances you have not produced (or even heard) before. Life is always full of new and novel situations and challenges, which demand that you use your existing linguistic skills creatively to understand new and novel utterances and to produce new and novel utterances, both in speech and

reading and writing. If your linguistic skills can deal with such situations satisfactorily, you have learnt your language well. A basic-level complete language course like this one cannot attain the impossible goal of imparting to you a complete mastery of the language. Rather, it ought to set you on the right course towards attaining it.

Clearly, this course is not a phrase book. A phrase book simply gives you ready-made utterances for different occasions. You simply memorise them and use them on appropriate occasions (and understand their purpose when others use them). Such books obviously can be helpful. But *Colloquial Panjabi* has a different set of aims and objectives. It is intended for adult learners who would like to learn how to understand and produce all sorts of utterances in all sorts of situations.

Methods and styles of learning

Each adult learner of a second language has his or her own style of learning. Some learners like to learn the alphabet of the language first. Some like to learn the rules of grammar, while others like to 'extract' from the spoken and/or printed sentences the relevant rules of grammar, and then check their 'discovery' against the rules given by the author. Some learners like to listen to the recording without looking at the printed dialogues (for example, when they are driving), while others like to read while listening. Some like to devote half a day once a week to language learning, while others like to do some practice every day. In short, there can be numerous styles of learning, and you can use the one (or a combination of the ones) that best suits you.

But all successful adult learners of a second (or third, or fourth, or ...) language agree that there is only one good method of learning: intelligent and creative practice. The structure of this course assumes that you will be using this method of learning. An intelligent and creative adult mind is a questioning mind. It needs to know why it is doing what it is doing. Accordingly, you will find in this book many explanations of why the Panjabi grammatical and writing systems work in the ways they do and how they differ from those of English. Word-for-word English glosses under the Panjabi sentences along with natural English translation are meant to highlight these differences. You should keep in mind these explanations and differences when you start practising these structures. In other words, your practice must be intelligent. Then move on to make your

practice creative. There is a section called 'Word groups' at the end of this book. It gives you some Panjabi words used in different fields of everyday life. There is also a list of important Panjabi verbs at the end of the section called 'Grammatical summary'. After you have successfully done the exercises at the end of a 'Conversation unit', choose some new nouns, adjectives and verbs from the above-mentioned sections, imagine some new situation and try to construct new utterances, using the grammatical structures you have already mastered. Be bold and do not let the fear of making mistakes deter you. Do not always try to construct so-called 'full' sentences. You are learning *colloquial Panjabi*, which is full of utterances which are grammatically 'incomplete' but convey 'full' meaning in real-life situations. It is this colloquial variety of Panjabi which this course attempts to teach from the very beginning. Remember that it is ultimately by practice that you are going to learn the language. You can start by consciously applying the rules of grammar. But then a lot of practice should make the use of those rules habitual and automatic. Only then can you be really creative in your use of the language.

Cassette recordings

A comprehensive 'input' of authentic Panjabi speech into your mind is the first and most important prerequisite. So if you do not get an opportunity to hear a native Panjabi speaker regularly (and even if you do), the use of the cassette recordings is highly recommended. In speech, proper intonation and stressing of words is as important as correct pronunciation of vowels and consonants. This you can learn only by intensive and careful listening. The cassette symbol marks the passages which have been recorded on the cassettes.

These recordings also have brief explanations and comments in English, so that you need not look at the printed page every time you listen to a recording. You can use the recordings while you are driving!

The book

The book (the one you are now reading) is divided into sections. It starts with the introductory chapter 'Panjabi pronunciation and writing system'. This chapter is essential reading for every learner, whether or not he or she is learning the Panjabi script. It gives a concise but comprehensive

description of the salient features of Panjabi pronunciation. Examples are recorded on the cassettes. The letters and symbols of the Panjabi script are introduced and the conventions used for the phonetic transcription of Panjabi are also described here.

The book has separate 'Conversation units' and 'Script units'. It is not necessary (but it is extremely useful) to learn spoken Panjabi through the Panjabi script. So you can start learning the Panjabi script (if you wish to) at any time. The phonetic transcription of Panjabi has been devised in such a way that for most words there is a one-to-one correspondence between phonetic symbols and Panjabi letters and symbols. All that you have to do is to substitute the correct Panjabi letters and symbols for the phonetic symbols.

Each of the first eight conversation units consists of the following parts:

- (a) dialogues with English translation,
- (b) vocabulary,
- (c) language points, which give details of pronunciation, grammar and usage,
- (d) exercises.

The vocabulary or the new words used in the dialogues are given both in the phonetic transcription and the Panjabi script. Panjabi nouns are marked either as masculine (*m*) or feminine (*f*). But the dialogues themselves are in the phonetic transcription only. If you wish to read them in the Panjabi script, you will find them in Script unit 6. The language points, which give details of pronunciation, grammar and usage, are quite detailed. But you do not need to memorise all the rules of Panjabi grammar. However, a proper understanding of these rules is necessary for your practice to be intelligent. In some exercises from Conversation unit 5 onwards, you will be asked to make use of the Panjabi vocabulary given in the section Word groups. You will need to first search for and then use the appropriate word or words. This will help you make your practice creative. Some of the exercises require you to listen to the recordings. If you do not have the cassette recordings, you can refer to the 'Listening exercises transcripts' at the end of the book.

Conversation unit 9 presents some important Panjabi grammatical structures with examples, which, for reasons of simplicity, could not be incorporated into the dialogues in the earlier units. Conversation unit 10 presents, with notes and explanations, some poetry and prose passages

from published British Panjabi literature. You are, however, not expected to be able to write prose or poetry of comparable standards immediately after completing this course. (But there is no reason why you shouldn't be able to attain this capability in a few years' time.)

Five of the six script units explain in detail the principles underlying the Panjabi writing system. This book deals only with the Panjabi (Gurmukhi) script used for writing Panjabi in India and by people of Indian origin. All the major Panjabi dictionaries and newspapers use this script. In Pakistan, however, Panjabi is written in the Perso-Arabic script. But considerations of space did not permit the inclusion of this script in the course. Script unit 6 gives the dialogues of the conversation units in the Panjabi (Gurmukhi) script.

Since Conversation unit 10 and Script unit 5 are meant for those learners who wish to carry on learning Panjabi after completing this course, they are somewhat technical. Linguists interested in the grammatical and phonological structure of Panjabi may also find them informative. But those who wish to acquire simply a working knowledge of Panjabi may ignore them.

The Grammatical summary gives an overview of the Panjabi grammatical system. You should keep referring to the relevant parts of this section while you read the language points in the conversation units in order to have a better and more comprehensive knowledge of the relevant points of grammar.

Answers to the exercise can be found in the 'Key to exercises'.

The Glossary gives all the Panjabi words used in the dialogues. The words are listed alphabetically.

The 'Word groups' section gives some Panjabi words divided into areas of meaning. This is an extremely important section of the book, and you will need to refer to it not only while doing some of the exercises but also for some time after you have completed the course and mastered the grammatical system of the language. Then, if you wish to go further, you will need a good Panjabi dictionary and a grammar book. Language learning is a life-long process!

ਸ਼ੁਭ ਕਮਨਾਵ!

Best wishes!

Punjabi pronunciation and writing system

Introduction

This introductory chapter briefly describes the Panjabi pronunciation and writing system. Read this chapter again and again even if you are not learning the Panjabi script. If you are learning the Panjabi script, you will need to refer to the table on p. 9 again and again until you have learnt the shapes of all the letters (which takes quite some time).

Listen to and repeat the pronunciation of Panjabi vowels, consonants and tones recorded on the cassettes accompanying this book (with the book lying open before you, for the first few weeks at least).

Punjabi writing system

The Panjabi writing system (also known as the Gurmukhi script) is one of the simplest and most consistent writing systems. But the assertions often made by Panjabi chauvinists that 'Panjabi is a phonetic language' or that 'in Panjabi you speak exactly as you write and write exactly as you speak' are completely absurd. However, the Panjabi writing system is consistent in the way the German writing system is and the English writing system is not. Most letters and symbols in the Panjabi script have a fixed pronunciation. Only a few (seven out of fifty-five, to be precise) have variable pronunciation, depending on their position in the word. But even these letters and symbols have consistent pronunciation relative to their position.

In this book we use the phonetic transcription to teach you not only Panjabi pronunciation but also the Panjabi script. The phonetic symbols we use are taken from the International Phonetic Alphabet (IPA). Most of the time, these symbols represent both spelling and pronunciation when

the relation between the two is direct. But when the pronunciation is different from what the spelling suggests, we give pronunciation in square brackets. For example, the Panjabi word meaning 'that' is written as ਤੇ in Panjabi. But its pronunciation is different from what the spelling suggests. Our transcription will follow the Panjabi spelling in such cases and transcribe it as [t̥e]. But the pronunciation will also be given in square brackets, as [t̥e]. The relation between spelling and pronunciation is rule-governed, and the rules are very simple. But, as in any other language, some words defy all rules. Luckily for you, Panjabi has only a few 'trouble-makers' of this type.

In our system of phonetic transcription, as in the Panjabi script, there are seven symbols whose pronunciation will vary according to their position in the word. Those who know German or Italian or Spanish will already be familiar with this positional variation in the pronunciation of a letter. You can easily learn it in a few days. This will make the learning of the Panjabi script very easy: you will mostly be substituting Panjabi letters and symbols for the phonetic characters and observing a few rules of Panjabi spelling.

The Panjabi script does not have separate sets of lower case and upper case (or capital) letters. Only three of the forty letters of the alphabet change their shape relative to their position. Like all other modern scripts of Indian origin, the Panjabi script is a descendent of the Brahmi script used in ancient India. All these scripts have the same underlying system of organisation and only the shapes of their letters and symbols differ. If you learn one of these scripts, the learning of the other dozen or so used in India becomes quite easy. The people who developed the Brahmi script more than two thousand years ago are regarded even today as some of the finest linguists the world has ever seen. So the Panjabi script (or any other sister script) is not just a random collection of letters and symbols. It is an extremely ingenious system organised on phonological principles, as we shall see.

In this system, consonant sounds are represented by letters grouped on phonological principles. Vowel sounds are represented by symbols which are added to the letters. Some letters do not stand for consonant sounds and in fact have no pronunciation of their own. They are called vowel bearers to which vowel symbols are added when they cannot be added to consonant letters. Panjabi has three such vowel bearers. As you will learn later on, the system is thoroughly logical and consistent and hence very easy to learn.

Tones in Panjabi

Punjabi is a tone language like Swedish, Norwegian and Chinese. Very often the meaning of a sound sequence depends on the pitch of voice or tone used in pronouncing it. For example, if the Panjabi word **mā:** 'mother' is pronounced with a high tone as **mā:**, it becomes a different word meaning 'black lentils'. Similarly, **pē** 'to fall' becomes 'fear' if it is pronounced with a low pitch or tone as **pē**. A woman using the Panjabi word **mē** 'I' has to be extremely careful with the use of tone. If she pronounces the word with a high tone as **mē**, she will be calling herself a buffalo!

Interestingly enough, tones are not represented by any letters or symbols in the Panjabi script. They started developing in the language about three or four centuries ago, long after the origin of the Panjabi writing system. But any intelligent student of the language can see that a Panjabi tone word nearly always has one of the six letters **ਾ, ਿ, ਇ, ਏ, ਅ, ਓ** which we transcribe as **g^h, j^h, d^h, t^h, b^h, f^h** respectively. In the Central variety of Panjabi, which this course aims to teach you, these letters used to be pronounced with a breathy voice. (These consonants are also recorded with a breathy voice on the cassettes accompanying this book.) Now the pronunciation of these letters except **f^h** has changed. They have lost their breathy voice, and have given either a high tone or a low tone to the words in which they occurred. But in some Western Panjabi dialects spoken in Pakistan, these letters are still spoken with a breathy voice like their equivalents in other North Indian languages.

You can pronounce these consonants with a breathy voice if you like. Then your Panjabi will sound like the Western Panjabi dialects, which are respectable members of the Panjabi language family. Most speakers of Panjabi (including the author of this course) are not purists and do not care which dialect you speak as long as you are understood. You may also want to learn some other North Indian or Pakistani language which has breathy voiced consonants. Or you may already be speaking such a language. If that is the case, feel free to pronounce these consonants with a breathy voice. But do not forget to add the Panjabi tones. You may have noticed that we have chosen **f^h** and **"** with a peculiar 'hooked' shape to symbolise these consonants. This peculiar letter is an International Phonetic Alphabet (IPA) symbol used to indicate breathy voice. If you wish to sound like speakers of the Central variety of Panjabi, this 'hooked' letter should serve as a reminder that the word is most likely to have tone. But we shall also mark the tone in our transcription.

The Panjabi Consonants chart below shows the Panjabi consonant sounds and the Panjabi letters and the phonetic symbols used for representing them in writing. Do not worry about the technical terms like 'voiced', 'aspirated', 'tone', etc. They are fully explained later on in this chapter and examples are recorded on the cassettes.

Punjabi consonants

ਾ	ਿ	ਇ	ਏ	ਅ	ਓ
Vowel bearers					

The consonant square

	Voiceless unaspirated	Voiceless aspirated	Voiced unaspirated	Voiced aspirated	Nasal
k-group	ਕ	ਕ ^h	ਗ	ਗ ^h	ਙ
c-group	ਚ	ਚ ^h	ਜ	ਜ ^h	ਯ
t-group	ਤ	ਤ ^h	ਡ	ਡ ^h	ਤੁ
t-group	ਤ	ਤ ^h	ਦ	ਦ ^h	ਨ
p-group	ਪ	ਪ ^h	ਬ	ਬ ^h	ਮ
	ਖ	ਖ ^h	ਧ	ਧ ^h	ਝ
	ਧ	ਧ ^h	ਵ	ਵ ^h	ਲ
	ਫ	ਫ ^h	ਝ	ਝ ^h	ਝੁ
			ਝ	ਝ ^h	ਫ

Notes on the Panjabi consonants

Some of the rather outlandish-looking phonetic symbols on the chart (**ਨ, ਧ, ਤੁ**) and the Panjabi letters they stand for – **ਖ, ਖ^h, ਖੁ** respectively – are hardly ever used in modern Panjabi. They have been included in this chapter simply because they are a part of the system. But we shall not be using them in this course.

The Consonant square

All the consonants within the Consonant square are pronounced by stopping the outgoing breath completely in the mouth and then releasing it. In the case of nasal consonants, breath goes on escaping through the nose during the 'hold phase' in the mouth. It is important to remember the grouping of these twenty-five consonants into five groups because some rules of Panjabi spelling take this grouping into account.

Place of articulation

All the consonants within a group (i.e. in a row in the square) have the same place of articulation. They are also called homorganic consonants because the same vocal organs are involved in the pronunciation of all the five consonants of a group, as described below.

k-group

ਕ	ਖ	ਗ	ਘ	ਙ
k	k ^h	g	g ^h	ŋ

The back of the tongue touches the soft palate, as for the English 'k'.

c-group

ਚ	ਝ	ਜ	ਝ	ਯ
c	c ^h	j	j ^h	y

The front part of the tongue touches the hard palate behind the upper gum ridge, as for the English sound 'ch' in 'church'.

t-group (the 'tailed group')

ਤ	ਥ	ਦ	ਧ	ਨ
t	t ^h	d	d ^h	n

The tongue curls back and the underside of the tongue touches the part of the palate behind the gum ridge. There are no equivalent sounds in English. It is important to use the *underside* of the tongue for all the sounds of this group and also for ਨ. The curled tails of the symbols for these consonants should serve as a reminder that the tongue should be curled when you pronounce them. The following diagram can be helpful.



Diagram 1 Position of the tongue for the Panjabi [ਤ, ਤ੍ਹ, ਦ, ਦ੍ਹ, ਨ, ਰ]

t-group

ਤ	ਥ	ਦ	ਧ	ਨ
t	t ^h	d	d ^h	n

The tip of the tongue touches the teeth. Do not try to pronounce the sounds of this group by touching the gum ridge as you do for the pronunciation of the English 't' or 'd'. If you pronounce the Panjabi sounds of this group like the English sounds, you will not be able to maintain the distinction between these sounds and those of the t-group.

Study the following diagrams very carefully.

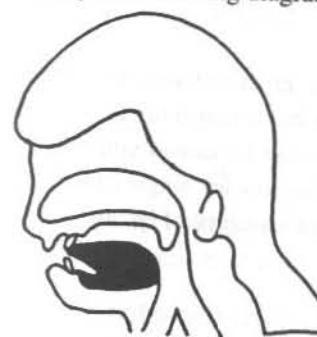


Diagram 2

Position of the tongue
for the Panjabi [ਤ, ਤ੍ਹ, ਦ, ਦ੍ਹ, ਨ]



Diagram 3

Position of the tongue for the
English [ਤ, ਦ]

Avoid this tongue position if
you wish to keep Panjabi [ਤ, ਤ੍ਹ, ਦ,
ਦ੍ਹ, ਨ] and [ਤ, ਤ੍ਹ, ਦ, ਦ੍ਹ, ਨ] series
distinct.

p-group

ਪ	ਫ	ਬ	ਭ	ਮ
p	p ^h	b	b ^h	m

The upper and the lower lip join, as for the English 'p'.

Manner of articulation

All the consonants in a column in the Consonant square have the same manner of articulation.

Voiceless unaspirated

ਕ	ਚ	ਤ	ਤ	ਪ
k	tʃ	t	t	p

The English 'p' and 'k' consonants are lightly aspirated. They are pronounced with a light puff of air. But the Panjabi sounds in this row are un aspirated. You have to control the force of your breath carefully. The stream of breath passes through the throat without creating any 'voice' or the buzzing sound made by the vibrating vocal cords.

Voiceless aspirated

ਫ	ਵ	ਥ	ਥ	ਪ
f	v	θ	θ	p ^h

Consonants in this column are strongly aspirated and voiceless. If your aspiration is light, as in English, you can be misunderstood. The little symbol ^h in the phonetic transcription is meant to remind you of strong aspiration. Remember that the sounds in this row are single consonants. For example, p^h is a single consonant, not a sequence of 'p' and 'h'.

Voiced unaspirated

ਗ	ਜ	ਧ	ਡ	ਬ
g	j	d	d	b

Vocal cords vibrate and make a buzzing sound called 'voice'. The force of breath is light and the sounds are not aspirated.

Breathy voiced (or voiced aspirated)

ਘ	ਝ	ਝ	ਧ	ਭ
g ^h	j ^h	dh ^h	d ^h	b ^h

Breathy voice is a combination of voice and aspiration. While aspiration need not be very strong here, it should be clearly audible. The IPA symbol ^h marks breathy voice or the presence of a tone, depending on which variety of Panjabi you wish to choose as your model of pronunciation. As we have mentioned above, these breathy voiced consonants are used only in the Western dialects of Panjabi spoken in Pakistan. The Central and the Eastern varieties have lost them. They have been replaced by homorganic voiceless unaspirated consonants in some positions and by homorganic voiced unaspirated consonants in other positions. In addition, the words formerly having these consonants are now pronounced with tones. We shall fully explain all this later on in the book. This course teaches the Central (the so-called Standard) variety of Panjabi. But since the Panjabi letters for these consonants are still in use, we shall use their phonetic equivalents in our transcription. But our transcription also shows tones, which are not marked in the Panjabi script. You can choose either the Western or the Central pronunciation in your Panjabi speech. If you choose the latter, rest assured that the rules for 'translating' the Panjabi spelling and our phonetic transcription into pronunciation are extremely simple. We discuss them later on in the book.

Nasals

ਨ	ਣ	ਤ੍ਰ	ਤ੍ਰ	ਮ
n	ɳ	t̪	t̪	m

Outgoing breath is stopped in the mouth, but it goes on escaping through the nose during this hold phase. All these consonants are voiced.

Consonants outside the square**More or less English-like**

ਹ	ਯ	ਅ	ਰ	ਿ
h	y	ə	r	i
ਵ	ਵ	ਏ	ਏ	f

You can pronounce these consonants like their English equivalents. ਫ਼ ਜ is pronounced like 'sh' in 'ship'. Panjabi ਝ is breathy voiced. So we transcribe it as ਫ਼. But you can safely pronounce it like the English 'h'. Panjabi ਵਾਂ can be pronounced either like the English 'v' or 'w'. Both are equally acceptable. Try to make your Panjabi ਵਾਂ sound like the English 'l' in 'light' and not like that in 'bull'.

No English equivalents

The 'tail' of the phonetic symbol ਤ for ਤ indicates that this consonant is pronounced by curling the tongue, as for the sounds of the t-group. ਤ is simply a quick and rapid ਤ pronounced by flapping the underside of the tongue against the palate. ਖ ਚ is pronounced like 'ch' in the Scottish word 'loch', and ਖ ਯ the voiced counterpart of ਚ.

Punjabi vowels

Punjabi has ten distinct vowel sounds, which can be pronounced either orally (through the mouth only) or can be nasalised (pronounced through the mouth and the nose at the same time). Six of these vowels can be grouped into short-long pairs. The remaining four are long.

All these vowels are pure. The position of the tongue does not change during the pronunciation of the vowel, as it does in the case of the vowel sounds in English words like 'boy', 'try', 'go', etc. The Panjabi and the phonetic symbols for these vowels are:

Vowel	Punjabi symbol	Length
a	invisible	short
a:	ਾ	long
i	ਿ	short
i:	ਿ	long
u	-	short
u:	ੁ	long
e	ੇ	long
ɛ	ੈ	long
o	ੋ	long
ɔ	ੌ	long

Remember, we have said that the symbol for the Panjabi vowel is invisible. We have not said that this vowel has no symbol. The distinction between

'invisible symbol' and 'no symbol' will become clear when we deal with the Panjabi letters known as the vowel-bearers.

Nasalisation

A vowel sound is said to be nasalised if it is pronounced through the mouth and the nose at the same time. In our transcription, we show nasalisation by placing the symbol ~ above the vowel symbol, as in ਾ, ਿ, ਿ etc.

Tones

Tones are not marked in the Panjabi script. But in our phonetic transcription we mark the low tone by the symbol ` and the high tone by the symbol ' placed above the vowel symbol, as in ਾ and ਿ.

[ਕਾਰਿ:]	link
[ਕਾਰਿ:]	clock
[ਕਾਰਿ:]	curry
[ਕਹਾ:]	whip
[ਕਹਾ:]	horse
[ਕਹਾ:]	leper

Other symbols

To complete the list, we mention the remaining symbols used in the Panjabi script.

~	marker of a long or 'double' consonant
`	marker of a homorganic nasal consonant or nasalisation
^	of a vowel
~	marker of nasalisation of a vowel
ੰ	r in some positions
ੰ	ਿ in some positions
ੰ	ਿ in some positions

Do not worry about these symbols. They will be dealt with later on in the book.

Pronunciation practice

Listen to the cassettes if you have them, and repeat.

Vowels

Oral vowels

The English near-equivalents of Panjabi vowels given below are those of the standard Southern English unless otherwise specified.

Vowel	Example	Length	English near-equivalent
a	amar	short	like 'a' in 'about'
a:	a:p	long	like 'a' in 'arm'
i	kir	short	like 'i' in 'sit'
i:	bi:	long	like 'ee' 'seed'
u	tur	short	like 'oo' in 'book'
u:	ru:s	long	like 'oo' in 'food'
e	seb	long	like Scottish 'a' in 'gate'
ɛ	ɛʃ	long	like 'a' in 'bad', but slightly longer
o	ʃo	long	like Scottish 'o' in 'home'
ɔ	sɔk ^h	long	like 'o' in 'God', but slightly longer

Nasalised vowels

You need to practise the nasalised varieties of long vowels only.

ã:	mã:j	ɛ	gẽdʒa:
ĩ:	nĩ:d	õ	gõd
ũ:	bũ:d	õ	nõ
ẽ	gẽd		

Consonants

We do not include the 'breathy voiced' consonants g^h ɣ, j^h ɿ, d^h ڻ, d^h ڻ, b^h ڻ and nasals ڻ ڻ, ڻ ڻ in this list. We shall deal with these sounds

separately as special consonants. Listen to and repeat the following words. Take care that you do not omit the 'r' sound in these words.

Consonant	Example	
k	ک	kar
k ^h	ڪ	k ^h a:
g	گ	ga:
c	ڪ	cal
c ^h	ڦ	c ^h e
j	ڇ	ja:g
t	ٿ	tok
t ^h	ڌ	t ^h ok
d	ڌ	da:k
n	ڻ	san
t	ڌ	ta:f
t ^h	ڍ	t ^h a:n
d	ڏ	din
n	ڻ	na:p
p	پ	pu:ja:
p ^h	ڦ	p ^h ir
b	ٻ	bi:
m	۾	ma:p
y	ڙ	ya:r
r	ڙ	ra:s
l	ڦ	la:l
v	ڻ	va:ri:
t	ٿ	sa:t
ʃ	ڻ	ʃa:m
x	ڦ	xa:s
ڻ	ڻ	yalat
z	ڻ	zaxm
f	ڻ	farz

'Breathy voiced' consonants and Panjabi tones

In our transcription, a 'breathy voiced' consonant is marked with the

superscript 'hooked' ^h symbol. There are (or were) five such consonants in Panjabi.

g^h	j^h	d^h	d^h	b^h
w	ਝ	ਤੁ	ਤੁ	ਗ

These consonants occur (or occurred some centuries ago) in all the major North Indian languages. In most of these languages, they are pronounced with a breathy voice, which is a combination of voice and aspiration (symbolised in our transcription by the 'hooked' ^h). But in the Central and the Eastern varieties of Panjabi, they are no longer used. In some positions they have become voiceless unaspirated and in some other positions they have become voiced unaspirated. Additionally, the words which originally had these consonants are pronounced with a tone now. You can pronounce them with a breathy voice if you wish to sound like speakers of the Western dialects of Panjabi. But even the Western dialects have tones. So you can either pronounce them as

<i>Consonant</i>	<i>Low tone</i>	<i>High tone</i>
g ^h w	g ^h àr	bá:g ^h
j ^h ਝ	j ^h à:gu:	sá:j ^h
d ^h ਤੁ	d ^h òl	ká:d ^h
d ^h ਤੁ	d ^h à:ga:	sá:d ^h
b ^h ਗ	b ^h à:n	lá:b ^h

or you can pronounce the same words in the following way. Note that in words having low tone the '4th consonant of the group' (the breathy voiced one) becomes the '1st consonant' (voiceless unaspirate). In words with the high tone the '4th consonant' becomes the '3rd consonant' (voiced unaspirate). We shall deal with the rules (which are really quite simple) governing these changes when we discuss Panjabi spelling. But you may practise these consonants and tones right now.

The low tone

Listen to these words:

<i>Consonant</i>	<i>Low tone</i>
g ^h w	[kà:r]
j ^h ਝ	[cà:gu:]
d ^h ਤੁ	[tòl]

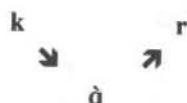
d^h	ਤ	[tà:ga:]
b^h	ਪ	[pà:n]

Listen very carefully to these five words again. You will notice that the movement of the pitch of voice is like this:



The pitch falls and then rises. There is also some constriction in the throat, but you can ignore this because it is not very important at this stage. Once you have learnt how to manage the pitch movement properly, the constriction will come automatically.

The movement of the pitch in the word **g^hàr** [kà:r] can be graphically represented as below:



The high tone

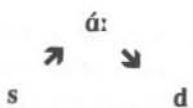
Listen to these words:

<i>Consonant</i>	<i>Low tone</i>
g ^h w	[bá:g ^h]
j ^h ਝ	[sá:j ^h]
d ^h ਤੁ	[ká:d ^h]
d ^h ਤੁ	[sá:d ^h]
b ^h ਗ	[lá:b ^h]

Listen to these words again. You will notice that the movement of the pitch of voice is like this:



The pitch first rises and then falls. So the word **sá:d^h** [sá:d] can be graphically represented as below:



It is recommended that for the first few weeks you keep returning to this introductory chapter and this stretch of the cassette. At first listen

carefully. Then listen and repeat. Your ears and vocal cords should get used to the pitch movement of the Panjabi tones. If you are not careful here, you may misunderstand others or may be misunderstood by them.

Remember that all the words having the smaller 'hooked'  symbol and many words having the bigger 'hooked'  symbol have either of the two tones. Fortunately, you cannot have both these tones in a single word.

The consonants *γ* (ȝ) and *ŋ* (়)



These consonants hardly ever occur as independent consonants in modern Panjabi. So you will probably never use them in your writing. We shall deal with independent and dependent consonants later on (in Script unit 4) when we deal with Panjabi spelling rules.

The 'new' consonants

<i>f</i>	<i>x</i>	<i>y</i>	<i>z</i>	<i>f</i>
ਫ	ਖ	ਗ	ਜ	ਫ

These consonant sounds were not there originally in Panjabi. They came from other languages through borrowed words. Many speakers of Panjabi do not use them and substitute the closest-sounding native Panjabi sounds for them. In their speech

<i>f</i>	ਫ	becomes	<i>s</i>	ਸ
<i>x</i>	ਖ	becomes	<i>k^h</i>	ਖ
<i>y</i>	ਗ	becomes	<i>g</i>	ਗ
<i>z</i>	ਜ	becomes	<i>j</i>	ਜ
<i>f</i>	ਫ	becomes	<i>p^h</i>	ਫ

You can easily see that the Panjabi letters for these sounds have been prepared by adding dots to the letters for the closest-sounding native sounds. The Panjabi alphabet is also called *pēti:*, which means 'thirty-five', because it originally had thirty-five letters.

Some useful tips about Panjabi pronunciation

- Punjabi *t* *r* in spelling is meant to be pronounced, not omitted. Pronounce it in all the positions; otherwise you can be misunderstood.
- Aspirated and unaspirated consonants should be kept distinct in pronunciation. Aspiration in Panjabi must be very (repeat, very) strong.

- Consonants of the *t*-group (the 'tailed ones') and those of the *t*-group must be kept distinct in pronunciation. The English-like 'middle' pronunciation applied to both groups won't do. Look at the diagrams on p. 11 again.
- The speech rhythm of Panjabi is more like that of French than that of English. While practising, speak steadily, lightly and evenly, stressing all the words. Keep in check the English habit of stressing some words or syllables strongly and going through the others quickly, and thus weakening and shortening their vowels.
- Punjabi is a vigorous language spoken by vigorous people and involving vigorous movements of the lungs and the jaw. You may be able to speak English while holding a smoking pipe between your teeth. But you certainly cannot speak intelligible Panjabi in this way!

1 की हाल है?

How are you?

In this unit you will learn to:

- use simple greetings
- use expressions for leave-taking
- ask simple questions
- make simple requests
- use personal pronouns (e.g. 'I', 'you', 'we', 'he', etc.)
- use some adjectives with nouns

गल बात Dialogues

Punjabi greetings vary according to the religion of the speakers, not according to the time of day.

Dialogue 1: Sikh greetings

Darshan Singh and Sohan Singh know each other well but are not close friends. They meet in a Sikh temple in Birmingham

- SOHAN: sat sri: aka:l ji:.
- DARSHAN: sat sri: aka:l ji:. ki: fia:l fie?
- SOHAN: t̥i:k fie ji:, tusi: dasso.
- DARSHAN: t̥i:k fie.
(The conversation continues for some time)
- DARSHAN: accʰa: ji:. sat sri: aka:l.
- SOHAN: sat sri: aka:l.
- SOHAN: Greetings.
- DARSHAN: Greetings. How are you? (Lit.: What is (your) condition?)

- SOHAN: Fine. How are you? (Lit.: You please say.)
- DARSHAN: Fine.
(The conversation continues for some time)
- DARSHAN: OK. Goodbye.
- SOHAN: Goodbye.

Vocabulary

sat sri: aka:l	ਸਤ ਸ੍ਰੀ ਅਕਾਲ	Sikh greeting and reply to the greeting
fia:l (m)	ਹਾਲ	condition
ki:	ਕੀ	What?
t̥i:k	ਠੀਕ	fine, OK
tusi:	ਤੁਸੀਂ	you (pl)
dasso	ਦੱਸੋ	please say/tell
accʰa: ji:	ਅੱਛਾ ਜੀ	well, OK (used to indicate the end of the conversation)

Colloquial pronunciation

Colloquial pronunciation of the Panjabi *fie* differs from region to region. But we recommend the pronunciation [ɛ], which we have recorded on the cassettes. We shall use square brackets to enclose pronunciation when it differs from what the spelling suggests.

The Sikh greeting

sat sri: aka:l (*lit.*: 'God is true' or 'Truth is immortal') is the most commonly used Sikh greeting. It is also used for leave-taking. *ji:* is often added to Panjabi utterances to show respect. **sat sri: aka:l** is usually said with hands folded in front of the chest and the head bowed down slightly.

Word-for-word translation

Where a Panjabi expression differs literally from its English equivalent, we shall use, where possible, a word-for-word translation to show this difference. For example, the Panjabi equivalent of 'How are you?' is

ki:	fia:l	fie?
what	condition	is

And the reply

tʰi:k fie
fine is

is also different.

Position of the verb in a Panjabi sentence

In Panjabi, the verb (the equivalent of 'is', 'am', 'are', etc. in the above examples) usually comes at the end.

'Respectful plural' in Panjabi

The plural form of 'you' (**tusī:**) and grammatical forms related to this plural form of 'you' are used to show respect even to one addressee. The singular form **tū:** of 'you' is used to show intimacy or disrespect or for addressing God. In the following Units, **tū:** will be used in the situations where speakers of Panjabi use it. But since being respectful is of paramount importance, it is recommended that *you* use **tusī:** (unless you wish to address God in Panjabi!).

Dialogue 2: Hindu greetings

Baldev Yadav, who is fighting a council election in Coventry, goes to see Anil Sharma and to request support in the election. The two men know each other well, but their relations are rather formal

- YADAV: namaste Sharma ji:
 SHARMA: namaste Yadav sá:fiab. betʰo.
 YADAV: fukri:a: ji:
 SHARMA: ki: fia:l fie?
 YADAV: tʰi:k fie. tusī: suŋa:o. tuha:dq: ki: fia:l fie?
 SHARMA: fia:l vi: tʰi:k fie. fukam karo.
 YADAV: fukam náfi: ji:. bentí: fie.
(The conversation continues for some time)
 YADAV: canga: Sharma ji:. ija:zat dio. namaste.
 SHARMA: namaste ji:
 YADAV: Greetings, Mr Sharma.
 SHARMA: Greetings, Mr Yadav. Please sit down.
 YADAV: Thanks.

- SHARMA: How are you?
 YADAV: I'm fine. How are you?
 SHARMA: I'm fine too. What can I do for you? (Lit.: Please order)
 YADAV: I wish to make a request. (Lit.: It's not an order; it's a request)
(The conversation continues for some time)
 YADAV: OK, Mr Sharma. Now please allow me to go. Goodbye.
 SHARMA: Goodbye.

Vocabulary

namaste (ji:)	ਨਮਸਤੇ (ਜੀ)	greeting
sá:fiab (m)	ਸਾਹਬ	Mr (but put after the name)
mera:	ਮੇਰਾ	my
tufia:dq:	ਤੁਹਾਡਾ	your (pl)
betʰo	ਬੈਠੋ	please sit down
fukri:a:	ਸੁਕਰੀਆ	thanks
suŋa:o	ਸੁਣਓ	please tell
fukam (m)	ਚੁਕਮ	order
karo	ਕਰੋ	please do
náfi:	ਨਹੀਂ	not
benti: (f)	ਬੇਨਤੀ	request
canga:	ਚੰਗਾ	Well! (same as accʰa:)
ija:zat (f)	ਇਜਾਚਤ	permission
dio	ਦਿਓ	please give
vi:	ਵੀ	also

Colloquial pronunciation

sá:fiab is informally pronounced as [sá:b] and náfi: as [ná:i:], both with the high tone. You will learn later that **f** is not pronounced in many words having the high tone. The rules of pronunciation are quite simple and are dealt with in Conversation unit 4 and Script unit 5.

The Hindu greeting

Like the Sikh greeting sat sri: aka:l, namaste (ji:) is used both as a greeting and a leave-taking expression and is said in the same way, i.e. with hands folded in front of the chest and the head slightly bowed down. namaste literally means 'I bow to you respectfully.'

The 'politeness game'

fukam **karo**
order please do

is a rather formal way of saying 'What can I do for you?' Good manners demand the response

fukam **náfi:** **ji:** **benti:** **fie**
order not (respect) request is

It's not an order; it's a request.

The Persian word **arz** is often used in place of **benti:**. The two words have exactly the same meaning.

If someone takes the initiative in this 'politeness game' by saying

arz **fie**
request is

You are expected to say

náfi: **ji:**, **fukam** **karo**
no (respect) order please do

No please. Give me an order.

or simply

fukam **karo**

All this may sound over-formal. But it is a part of the Panjabi culture. Do not feel that you must be so formal in your own Panjabi speech. Just be aware of the existence of such expressions and try to use them in order to practise your grammar.

Dialogue 3: Muslim greetings

Punjabi-speaking Muslims often use some Arabic and Persian expressions or Panjabi expressions containing words borrowed from these languages. At this stage, you do not need to analyse these expressions. Just learn to use them as they are.

Nazir Haq and Khalid Rahman come across each other in a public library in Bradford

NAZIR: assala:m alekam, *Khalid sá:flab.*
KHALID: va: lekam assala:m, *Nazir bñà:i:. ki: fie:fie?*
NAZIR: alla: da: fukar fie. sáb^a xeri:at fie?
KHALID: ji: flã:, alla: da: fukar fie. tafri:f rak^ho.
NAZIR: ji: náfi:, fukri:a:. xuda: flarfiz.
KHALID: xuda: fie:fiz.

NAZIR: *Greetings, Mr Khalid.*
KHALID: *Greetings, brother Nazir. How are you?*
NAZIR: *I'm fine. Is everything fine with you?*
(Lit.: 'Thank God'.)
KHALID: *Yes, I'm fine. Please sit down.*
NAZIR: *No, thanks. Goodbye.*
KHALID: *Goodbye.*

Vocabulary

flã:	ज़	yes
bñà:i: (m)	बॉटी	brother

The Muslim greeting

Note that the greeting and the reply to the greeting are different. The expressions literally mean

assala:m alekam	Peace be on you!
va: lekam assala:m	Peace be on you too!
xuda: fie:fiz	God protect you!

You don't need to fold your hands while using these expressions, but bowing the head slightly is regarded as polite behaviour.

When people of different religions greet each other

There is no rule regarding which greeting should be used when people of different religions greet each other. Very often, the person who speaks first generally uses the greeting of the other person's religion (see Conversation unit 8). To respect other people's religious feelings is one of the ways of being polite. A completely 'secular' greeting **fie:lo ji:** ('hello to you') is also used these days, particularly by some Westernised Panjabis.

ਭਾਸ਼ਾ ਬਾਰੇ Language points

The grammatical system of Panjabi (which, with a few minor differences, is shared by all the major North Indian and Pakistani languages) is not very complicated. In this section we briefly describe some salient features of Panjabi grammar. You do not have to memorise or intensively practise all of them in this unit. Do not feel that you have to 'master' everything in this lesson before you move on to the next! Just be aware of the existence of these features. We shall go on elaborating and using them throughout this course.

Word order in Panjabi

The order of words in a Panjabi sentence is not rigidly fixed as in English (or as some books on Panjabi grammar would like to make you believe). A Panjabi speaker or writer enjoys considerable freedom in placing words in an utterance (often to achieve stylistic effects). But this does not mean that you can 'put anything anywhere' in a Panjabi utterance. We shall discuss all this in later units. For the purpose of this lesson, just note that a verb in a Panjabi utterance is usually (but not invariably) placed at the end. Adjectives usually precede the nouns they qualify (as in English). For examples:

ki:	fia:l	fiē?
what	condition	is
mera:	fia:l	ṭhi:k
my	condition	fine

Yes/No questions

In spoken Panjabi, you can form a yes/no question simply by changing your intonation. You do not have to put the verb before the subject, as you do in English. In Dialogue 3 above, Nazir asks

sáb ^a	xeriat	fiē?
everything	fine	is

How are you? (Lit.: Is everything OK?)

simply by using the 'question intonation' (the pitch of the voice rising towards the end of the utterance). The same sentence with a 'statement intonation' (pitch falling at the end) would mean 'I'm fine'.

Pronouns

The Panjabi pronouns are

mē	ਮੈਂ	I
asi:	ਅਸੀਂ	we
tū:	ਤੁੰਹੀ	you (sg)
tusi:	ਤੁਸੀਂ	you (pl)
īfī [é]	ਇਹ	he, she, it, they
úfī [ó]	ਊਹ	he, she, it, they

The plural form **tusi:** is used to show respect even when the addressee is one person. **īfī**, pronounced as [é] with a high tone and without the [fī] sound, is used when the person or persons referred to are present or are in proximity. **úfī**, pronounced as [ó], is used to refer to a person or persons who are absent or at a distance. There is no gender distinction in Panjabi pronouns. (For other forms of Panjabi pronouns, see the tables in the Grammatical summary, pages 222–224.)

Some of you may have started suspecting that **īfī** [é] and **úfī** [ó] also (and primarily) mean 'this/these' and 'that/those' respectively. Your suspicion is indeed correct. If, like the author of this book, you relish grammatical technicalities, it may be of some interest to you that **īfī** is called a 'proximate demonstrative pronoun' and **úfī** is called a 'remote demonstrative pronoun' or a 'distal demonstrative pronoun' for reasons anybody can guess.

Number and gender

Panjabi nouns (like French, Italian and Spanish nouns) are marked for both number (singular or plural) and gender (masculine or feminine). Adjectives and most verb-forms agree with nouns in number and gender. This means that most verb-forms and about 50 per cent of the adjectives in Panjabi carry one of the following number–gender affixes.

	Singular	Plural
<i>Masculine</i>	-a:	-e
<i>Feminine</i>	-i:	-i:ā:

We shall call this box the 'Magic square'. Memorise these four affixes. You will be using them with about 90 per cent of the verb-forms. (So you will not need to memorise a large number of conjugation tables!) About 50

per cent of Panjabi adjectives also take them. The rest do not take anything at all!

Remember that these affixes are added to verbs and adjectives only. Nouns (which force verbs and adjectives to 'agree' with them in number and gender by having these affixes) may or may not have them. Moreover, the form or meaning of a noun in Panjabi does not always indicate its gender. Male living creatures are nearly always masculine, and female living creatures are nearly always feminine. But sometimes the sex of a creature cannot be known or is unimportant. In such cases grammatical gender is assigned arbitrarily. **kā:** 'crow' and **mace^har** 'mosquito' are masculine but **ka:to** 'squirrel' and **jū:** 'louse' are feminine. The gender of nouns denoting inanimate objects and abstract ideas can be either masculine or feminine. There is no rule except 'Do as the Panjabis do.' So when you learn a new noun word, also learn its gender. If you have experience of learning a language like French or German or Spanish, you have already done this in the past.

Most, but not all, Panjabi nouns ending in **-a:** are masculine, and most nouns ending in **-i:** are feminine. But this is not the rule and there can be glaring exceptions. **ma:li:** '(male) gardener' is masculine and **ma:la:** 'garland' is feminine! A look at the following representative list of Panjabi nouns can be instructive.

	<i>Masculine</i>		<i>Feminine</i>
billa:	ਬਿੱਲਾ	tom cat	billi: ਬਿੱਲੀ
g ^h òra:	ਘੋਰਾ	horse	g ^h òri: ਘੋਰੀ
mundā:	ਮੁੜਾ	boy	kuṛī: ਕੁਰੀ
kamra:	ਕਮਰਾ	room	kursi: ਕੁਰਸੀ
bú:fiā:	ਬੁਹਾ	door	k ^h iñki: ਖਿੜਕੀ
dúdd ^h	ਢੂੰਧ	milk	cá:fi: ਚਾਹ
a:lu:	ਆਲੂ	potato	ga:jar ਗਾਜਰ
sir	ਸਿਰ	head	akk ^h ਅੱਖ
safa:	ਸਫ਼ਾ	page	kita:b ਕਿਤਾਬ
landan	ਲੰਡਨ	London	dilli: ਦਿੱਲੀ

dá:fi^h: 'beard' and mucc^h 'moustache', symbols of masculinity since time immemorial, are feminine in Panjabi.

Possessive adjectives

The Panjabi equivalents of the English 'my', 'our', 'your', etc. are

mera:	ਮੇਰਾ	my
sa:da:	ਸਾਡਾ	our
tera:	ਤੇਰਾ	your (singular)
tufià:da:	ਤੁਹਾਡਾ	your (plural)
ífida: [éda:]	ਇਹਦਾ	his, her, its (proximate)
úfida: [óda:]	ਊਹਦਾ	his, her, its (remote)

Since these adjectives end in **-a:**, they are in the masculine singular form (see the Magic square on p. 29). By replacing this **-a:** with one of the other affixes in the Magic square, we can make other forms. For example:

úfida: g ^h òra:	úfide g ^h òre
his/her horse	his/her horses
úfidi: g ^h òri:	úfidi:ā: g ^h òri:ā:
his/her mare	his/her mares

For other forms of Panjabi adjectives, see the Grammatical summary, page 224.

The Panjabi rules for such agreement between nouns and adjectives must be learnt (and practised) very carefully to avoid a potential pitfall.

The pitfall

In English expressions like 'his horse', 'her dog', etc., it is the gender of the possessor that is marked on the adjective. In Panjabi, on the other hand, it is the gender of the possessed that is marked on the adjective.

úfida: g^hòra: means both 'his horse' and 'her horse'. Since g^hòra: 'horse' is masculine, the adjective úfida: also has the masculine form. Whether the owner is a man or a woman is not grammatically significant here.

Similarly, úfidi: g^hòri: can mean both 'his mare' and 'her mare'. It is the feminine gender of the word g^hòri: 'mare' that is marked on the adjective úfidi: as well.

Orders and requests

As in English, the bare stem of the verb can be used to make an order. In order to make a request, you add the suffix **-o** to the stem. This **-o** is the equivalent of the English 'please'. Actually, it indicates that the subject of the verb is plural. But, as you know fully well by now, using the plural form for a single person is a grammatical way of showing respect in Panjabi. For example:

kar	do	bet^h	sit down
karo	please do	bet^ho	please sit down

There is another verb form of Panjabi which is used for requests which are made in the form of a suggestion. (See the Grammatical summary, page 229.)

Note that we use the expression 'stem of the verb', and not 'root of the verb'. This distinction is important in Panjabi and is discussed in a later chapter.

ਅਭਿਆਸ Exercises

1 If you have the cassettes, listen to the recording. Are the speakers Sikhs, Hindus or Muslims? What are their names? 

2 How would you reply to someone who said this to you? 

- (a) sat sri: aka:l.
- (b) xuda: fia:fiz.
- (c) ki: fia:l fie?
- (d) assala:m alekam.
- (e) fukam karo.
- (f) canga: ji:, namaste.
- (g) arz fie ji:.

3 Match the replies in column B with the questions or greetings or requests in column A.

A

B

- | | |
|--------------------------------|---|
| (1) namaste ji:. | (a) va: lekam assala:m. |
| (2) ki: fia:l fie? | (b) náfi: ji:, benti: fie. |
| (3) tasrif rak ^h o. | (c) ji: fukri:a:. |
| (4) assala:m alekam. | (d) t ^h i:k fie ji:, fukri:a:. |
| (5) fukam karo. | (e) namaste. |

4 Fill in the gaps in the two conversations given below:

Conversation 1

Man: _____
 Woman: namaste ji:.

Man: ki: fia:l fie?
 Woman: _____ t^hi:k fie. _____ dasso. _____ ki: fia:l fie?
 Man: _____ fia:l vi; t^hi:k fie.

Conversation 2

Man 1: assala:m alekam.
 Man 2: _____
 Man 1: k i: _____ fie?
 Man 2: alla: _____
 Man 1: _____ rak^ho.
 Man 2: ji: fukri:a:.

5 Making use of the list of possessive adjectives on p. 31 and of nouns on p. 30, how would you translate the following into Panjabi? (Always use the respectful plural form of the Panjabi 'you'.)

my head	our tom cat
her room	our room
his chair	my horse
your book	your eye

2 ਮਿਲਕੇ ਬੜੀ ਮੁਸ਼ੀ ਹੋਈ Pleased to meet you

In this unit you will learn to

- introduce yourself and others
- say and ask what you and others do
- say and ask where you and others work
- give simple information about your family
- talk about habitual and ongoing actions and events
- use the imperfective verb form

ਗੱਲ ਬਾਤ Dialogues

Educated speakers of Panjabi, whether living in the Punjab or elsewhere, use many English words in their Panjabi speech. Their pronunciation of these words is often slightly ‘Panjabi-ised’. But you do not need to modify your own natural pronunciation of these words while speaking Panjabi. In the following dialogues, these words and English and Panjabi names are not transcribed and are printed in italic type.

Dialogue 1



Ramesh Varma, a young accountant, is at a party given by his client and friend Ranjit Singh Bains. He sees a scholarly-looking man standing alone in a corner with a cup of tea and asks Bains who the man is. On learning that his name is Dr Joginder Singh, Varma approaches him

- VARMA: ma:f karna:. tufia:da: nã: da:kta:r *Joginder Singh*
fie na?:
SINGH: fã: ji: mera: nã: *Joginder Singh* fie.
VARMA: mera: nã: *Ramesh* fie.

- SINGH: milke ba:gi: xufi: fioi: tufia:da: pu:ra: nã: ki: fie?
VARMA: Ramesh Varma.
SINGH: tu:si: ki: kamm karde fie?
VARMA: mẽ accountan fã:. tu:si: GP fie ja: consultant?
SINGH: ji: nã:fi:i:, mẽ medical da:kta:r nã:fi:i:, mẽ PhD fã:.
- VARMA: Excuse me. You are Dr Joginder Singh, aren't you?
SINGH: Yes. My name is Joginder Singh.
VARMA: My name is Ramesh.
SINGH: Pleased to meet you. What's your full name?
VARMA: Ramesh Varma.
SINGH: What do you do?
(Lit.: What work are you doing?)
VARMA: I'm an accountant. Are you a GP or a consultant?
SINGH: No. I'm not a medical doctor. I have a PhD.
(Lit.: I'm a PhD.)

Vocabulary

ma:f karna:	ਮਾਫ਼ ਕਰਨਾ	Excuse me!
da:kta:r	ਡਾਕਟਰ	doctor
nã: (m)	ਨਾ'	name
milke ba:gi: xufi: fioi:	ਮਿਲਕੇ ਬੜੀ ਮੁਸ਼ੀ ਹੋਈ	Pleased to meet you
pu:ra:	ਪੂਰਾ	full
kamm (m)	ਕੰਮ	work
karde	ਕਰਦੇ	doing

Formulas

Punjabi, like English and most other languages, has ‘formulaic expressions’ or ‘formulas’ which are spoken in certain situations. You learn a formula as an unbroken and unanalysed whole. ‘Excuse me’ and ‘Pleased to meet you’ and their Panjabi equivalents are formulas. We shall come across many such formulas in this book. Just memorise them and use them on appropriate occasions without worrying too much about their internal grammatical structure or meanings of individual words. We shall analyse and explain them later on.

Word order

mera: nā: jogindar singh^a hī^b
 my name Joginder Singh is
 My name is Joginder Singh.

tusī: ki: kamm karde hīo?
 you what work doing are
 What do you do? or What's your job?

The position of a question word (*ki*; for example) in a Panjabi sentence is quite flexible. It is not necessary to have it at the beginning of the sentence. If possible, try to avoid putting it there (except in the formula *ki: hīa:hīe?*) because you may sound abrupt, authoritative and less polite if you do this. Keep the question word close to the word or words it is connected with, as in

tufia:d़ā: nā: ki: hī?
 your name what is
 What is your name?

You can also say

tufia:d़ā: ki: nā: hī?
 your what name is

As you will learn later, a yes/no question also sometimes starts with *ki*. But this *ki* is a different word and does not mean 'what'.

Tag questions

A tag question is a statement with a little question 'tagged' to it. The Panjabi equivalent of

You are Dr Joginder Singh, aren't you?

is simple. You simply add **nā:** at the end. However, while the English sentence has two intonation contours, the Panjabi sentence has only one. Speak the English sentence aloud. You will notice a very short pause after the word 'Singh'. So the first intonation contour ends here, and the second begins with the word 'aren't'. But if you listen carefully to the Panjabi sentence, you will find that there is no pause within the sentence.

The English-type tag question is also there in Panjabi. It has a tag **hī** **nā:** (*lit.*: 'Isn't it?') pronounced with a rising intonation. We shall deal with it in a later unit.

The Panjabi equivalent of the verb 'to be' – *hī*

It is wrong to say 'I are' or 'you am' or 'we is' in English. The English verb 'to be' has different forms, depending upon the person with which it is used. The same applies to Panjabi. The Panjabi counterpart of the English 'to be' **hī** has the following forms:

	Singular	Plural
<i>First person</i>	hīā: (I) am	hīā: (We) are
<i>Second person</i>	hīē (You) are (singular)	hīo (You) are (plural)
<i>Third person</i>	hīe (He/she/it) is	hīan [ne] (They) are

The endings given in the Magic square are not added to this verb.

The verb forms given above are the ones used in writing and/or formal speech. The more colloquial variants differ from region to region. In informal and colloquial speech

hīā:	becomes	ā: or vā:
hīē	becomes	ē or ē or ā:
hīo	becomes	ō
hīe	becomes	ē or ē or vā: or a: or je
hīne	becomes	a: or vā:

You can use the variants recorded on the cassettes or you can choose the ones used by the Panjabi-speaking people you come into contact with. But you should use the chosen variants consistently.

The variety of Panjabi you will mostly hear outside the Panjab uses **a:** in place of **ne**. But we shall use **ne** in this book. Since this is a colloquial Panjabi course, we shall use **ne** in our dialogues as well. But when you write Panjabi, you should use **hīan** **vā** in place of **ne**.

The Panjabi forms of the verb 'to be' given above are the present tense forms (see also the Grammatical summary, page 228).

Referring to habitual actions in Panjabi

The Panjabi equivalent of 'What do you do?' is

tusī:	ki:	kamm	karde	fio?
you	what	work	doing	are

This is closer in form to 'What are you doing?', which, in English, refers to an ongoing activity, and not to a habitual or repeated activity.

We can break up the verb-form **karde** into three parts

kar	+ d	+ e
stem	+ aspect marker	+ number-gender marker

The aspect marker simply indicates whether the situation is viewed as completed or uncompleted/ongoing or as potential. Do not confuse an aspect marker with a tense marker. The aspect marker **-d-** (like the English aspect marker '**-ing**') indicates an uncompleted or ongoing or habitual activity or situation, without giving any indication of the time (past, present or future) of the activity or situation in relation to the time of speaking. It is a form of the verb 'to be' (see above) that indicates the time of the activity. The number-gender marker **-e** in **karde**, as you know, is masculine plural (see the Magic square in Conversation unit 1, if you have forgotten). This plural form can be used even for a single person to show respect. (Tense and aspect are also dealt with in the Grammatical summary, page 227.)

In the case of most verbs, you simply add **-d-** without any other change in the pronunciation or spelling of the stem. But if a verb ends in a vowel sound, you nasalise the final vowel of the stem. For example,

kar	+ d	+ a:	becomes	karda:
------------	------------	-------------	---------	---------------

because **kar** ends in a consonant sound. But

pi:	+ d	+ i:	becomes	pī:di:
ja:	+ d	+ e	becomes	jā:de

Since **pi:** and **ja:** end in vowel sounds, the final vowel sounds are nasalised when **-d-** is added. With some verb stems ending in **a:**, the nasalised vowel **ū** is inserted between the stem and the affix **-d-**. Examples are **pa:ūda:** (**pa:** + **ū** + **d** + **a:**) and **sunā:ūdi:** (**sunā:** + **ū** + **d** + **i:**).

The technical name for this verb-form is the imperfect participle form. But we shall use the simpler name imperfective form. The Panjabi

imperfective form is a close equivalent of the English '**-ing**' form. Both these forms can be used as adjectives as well.

Dialogue 2

In another corner, Mrs Varma and Mrs Singh, having been introduced by the hostess, are busy eating and chatting

MRS SINGH:	ka:fi: pi:o.
MRS VARMA:	ji: nāfī:, sukri:a:. mē ka:fi: nāfī: pī:di:.
MRS SINGH:	tā: cā:fi pi:o.
MRS VARMA:	sukri:a:.
MRS SINGH:	tufia:de kinne bacce ne?
MRS VARMA:	mere do bacce ne. mundē. te tufia:de ?
MRS SINGH:	tinn. do kuči:ā: te ikk mundā:. tufia:de bacce kamm karde ne?
MRS VARMA:	ji: nāfī:. úfí pár:de ne. ikk <i>high school</i> jā:da: fi:, te ikk <i>primary school</i> .

Have some coffee.

No, thanks. I don't drink coffee.

Then have tea.

Thanks.

How many children do you have?

I have two children. Boys. And you?

(Lit.: My two children are. Boys. And yours?)

Three. Two boys and a girl. Do your children work?

*No. They are studying. One goes to high school,
and one to primary school.*

Vocabulary

ka:fi: (/)	ਕਾਫ਼ੀ	coffee
mē	ਮੇ	I
tā:	ਤਾ	then, in that case
cā:fi (/)	ਚਾਹੀ	tea
pi:o	ਪੀਓ	please drink
bacce (m)	ਬਚੇ	children

te	ਤੇ	and
mundā: (m)	ਮੁੰਡਾ	boy
mundē (m)	ਮੁੰਡੇ	boys
kuṛī: (f)	ਕੁਰੀ	girl
kuṛīā: (f)	ਕੁਰੀਆ	girls
pāṛ ^h de	ਪਾਰਦੇ	studying, reading
jā:de	ਜਾਂਦੇ	going
kinne	ਕਿੰਨੇ	how many?
ikk	ਇੱਕ	one
do	ਦੋ	two
tinn	ਤਿੰਨ	three

Colloquial pronunciation

cá:fi is pronounced as [ca::]. fi is not pronounced at the end of a word in modern Panjabi. Since it has been retained in Panjabi spelling (like 'k' at the beginning of the word 'know' in English), we use it in our transcription.

Word order (Panjabi as an SOV language)

mē	ka:fi:	náfi:	pī:di:
I	coffee	drinking	not
I don't drink coffee.			

You can put náfi: anywhere in the utterance after the subject mē.

In a Panjabi sentence the subject normally (but not invariably) comes at the beginning and the verb at the end. Everything else is sandwiched between the two. So linguists describe Panjabi and other major Indian languages as SOV (Subject Object Verb) languages. English and other European languages are described as SVO languages. This distinction is useful if we keep the qualifying word 'normally' in mind. A speaker or writer can deviate from the norm and manipulate word order to emphasise and focus on some part of the information or to achieve stylistic effects.

Inseparable possessions

Note the Panjabi expression for 'How many children do you have?'

tufia:de	kinne	bacce	ne?
your	how many	children	are

Punjabi (like the vast majority of world languages) has no single word which is an exact equivalent of the English verb 'to have'. When in Panjabi you speak about possessions regarded as inseparable or non-transferable (such as relatives, parts of the body or dearly held material possessions) you use this grammatical construction. A different type of construction (to be dealt with later on) is used in the case of transferable possessions.

Singular and plural forms of nouns

Note the forms

mundā:	boy	mundē	boys
kuṛī:	girl	kuṛīā:	girls

The rules for deriving plural forms from singular forms of nouns in Panjabi are given on pages 221–222 in the Grammatical summary section of the book.

Omission of fie in a negative sentence

The present tense form (but not the past tense form) of the Panjabi fie can optionally be omitted from a negative sentence in Panjabi, as in

mē	medical qā:kṭar	náfi:
I	medical doctor	not
I am not a medical doctor		

mē	ka:fi:	náfi:	pī:di:
I	coffee	not	drinking
I don't drink coffee.			

Dialogue 3

Varma and Singh are talking about their work now

SINGH:	Varma sá:hab, tusī: kitt ^h e kamm karde fio?
VARMA:	Birmingham c. sa:qī: a:pñī: accountancy firm fie, Varma Accountants, Hagley Road te. asī: tinn sā:j ^h i:da:r fī:, mere baṛe b ^h ā:i: sá:hab, mē, te mera: c ^h oṭa: b ^h arā: sa:qī: ikk b ^h ēn vi: fie. úfi qā:kṭar fie, medical qā:kṭar, PhD. náfi:. tusī: kitt ^h e kamm karde fio?

- SINGH: *Aston University c.*
- SINGH: *Mr Varma, where do you work?*
- VARMA: *In Birmingham. We have our own accountancy firm, Varma Accountants, on Hagley Road. We are three partners, my older brother, myself and my younger brother. We also have a sister. She is a doctor, a medical doctor, not a PhD. Where do you work?*
- SINGH: *In Aston University.*

Vocabulary

a:pñj:	ਅਪਣੀ	own
sá:jí:da:r (m/f)	ਸਾਂਝੀਦਾਰ	partner
b"arà: (m)	ਭਰਾ	brother
b"èn (f)	ਭੈਣ	sister
vi:	ਵੀ	also
te (ate)	'ਤੇ	and
te (utte)	'ਤੇ	on
c	'ਚ	in, inside

Colloquial pronunciation

Note that Central Panjabi has no breathy voiced consonants, although we have retained them in our transcription because they are there in Panjabi spelling. Listen to the recording again and note the pronunciation of the following words having ^h in the transcription.

sá:jí:da:r [sá:ji:da:r]
 b"à:i: [pà:i:]
 b"arà: [parà:]
 b"èn [pèn]

Rules of pronunciation (which are really quite simple) will be explained later on. (You may already have discovered them by then!) Look at the table of consonants and see which consonant is replaced by which and look at the type and position of the tone in relation to the type and position of the breathy voiced consonant. However, you can pronounce these words with the breathy voice if you like. But do not forget to use the correct Panjabi tone. (See the introductory chapter 'Panjabi pronunciation and writing system'.)

In colloquial pronunciation, some words are weakened and shortened. You may think that Panjabi has the same word **te** for 'and' and 'on'. But this is not the case. **te** 'and' is actually a contraction of the word **ate** and **te** 'on' is a contraction of the word **utte**. This shortening of words in colloquial speech happens in many languages including English. In fluent English speech 'on', 'in' and 'an' often sound very similar. In Panjabi spelling most writers use an apostrophe in such shortened words as ਤੇ, ਚ, etc.

Word order

Hagley Road	te
Hagley Road	on
On Hagley Road	
Aston University	c
Aston University	in
In Aston University	

Note the position of **te** and **c**, the Panjabi equivalent of the English prepositions 'on' and 'in' respectively. **te** is called a postposition because it follows the noun.

The Panjabi social hierarchy

Varma refers to his older brother as **mere bage b"à:i: sá:flab**. He uses the more 'polite' and 'learned' word **b"à:i:** for 'brother', adds the plural form of the adjective **bage** 'older' and also the title **sá:flab**. But he refers to his younger brother simply as **mera: c"ota: b"arà:**, using the more colloquial word **b"arà:** 'brother' and the singular form of the adjective **c"ota:** 'younger'. Varma is not being disrespectful to his younger brother. He is simply following the standards of Panjabi social behaviour.

The hierarchical culture of the traditional Panjabi society shows itself in the use of the language as well.

Dialogue 4

The ladies are busy doing justice to tea and samosas and also getting information about each other's families

MRS VARMA: *tusí: kinne b"èn b"arà: fio?*

- MRS SINGH: asī: panj b^əñ b^əarā: fiā:. tinn b^əñqā: te do b^əarā:.
tusī:?
- MRS VARMA: asī: ca:r fiā:. mere tinn bañe b^əarā: ne.
- MRS VARMA: *How many brothers and sisters are you?*
- MRS SINGH: *We are five brothers and sisters. Three brothers and two sisters. And you?*
- MRS VARMA: *We are four. I have three older brothers.*

Word order

tusī: kinne b^əñ b^əarā: fio?

you how many sister brothers are

How many brothers and sisters are you?

asī: panj b^əñ b^əarā: fiā:.

we five sister brothers are

We are five brothers and sisters.

ਅੱਖਾਸ Exercises

You have learnt a language well when you are able to understand sentences you have never come across before and are able to produce sentences you have never produced before. There is no mystery in this. When you have the building blocks of the language (words), know how they are shaped correctly for use in sentences (such as adding number and gender endings), and also know how they are arranged in sentences to express desired meaning in various types of situations, you have learnt the language. In other words, as you progress, you should go on building up your vocabulary and learning grammar. These exercises are meant to help you in both these processes. Read carefully what we have done so far and then attempt these exercises. After each exercise, check your answers with the Key given at the end of the book. Carefully note down and analyse your mistakes and attempt the exercise again next week.

As you progress, keep returning to earlier chapters and exercises again and again until you have mastered them. More and more practice will help you remember more and more. Remember that

Correct, intelligent and persistent practice is the method used by most successful language learners.

- 1 An official from the local Social Services Department comes to your neighbour's house to get some information. But your neighbour does not speak English. Can you act as an interpreter?

- | | |
|------------|---|
| Official: | <i>What's your name?</i> |
| You: | _____ ? |
| Neighbour: | anvar ali:. |
| Official: | <i>What's your job?</i> |
| You: | _____ ? |
| Neighbour: | mē kamm nāñi: karda:. |
| You: | _____ . |
| Official: | <i>How many children do you have?</i> |
| You: | _____ . |
| Neighbour: | mere ca:r bacce ne. |
| You: | _____ ? |
| Official: | <i>Boys or girls?</i> |
| You: | _____ ? |
| Neighbour: | tinn mundē, ikk kuñi:. |
| You: | _____ . |
| Official: | <i>Do they go to school?</i> |
| You: | _____ ? |
| Neighbour: | mundē school jā:de ne. kuñi: c ^h oñi: fie. úñi nursery jā:di: fie. |
| You: | _____ . |

- 2 If you have the cassette recordings, listen to them and then enter information about the second speaker on the following form.

Surname	_____
First name(s)	_____
Home address	_____
Occupation	_____
Work address	_____
Mode of travel to work	_____

- 3 When the following paragraphs were being typed, our computer was infected by a mysterious and nameless virus. This virus ate up some grammatical endings and forms of the verb **fie** and then

(to add insult to injury!) left a 'Victory sign' where it had done the damage.
Can you restore what the virus has gobbled up?

asī: ca:r b"arā: ॥. mē number do ॥. mer& baç& b"ā:i: sā:fiab
da:k̄tar ॥. úfi landan c kamm kar& ॥. mē bas *inspector* ॥. te
Birmingham c kamm kar& ॥. mer& do c"ot& b"arā: ॥. ikk *school
teacher* ॥. te ikk bas *driver* ॥. mer& do c"ot& b"arā: *Coventry* c
kamm kar& ॥. sa:d& ikk c"ot& b"ēn vi: ॥. úfi *Manchester
University* vic pāt"॥ ॥.

mere tinn bacc& ॥, ikk mund&, te do kuři:॥. mer& bacc&
school jā:॥ ॥. baç& kuři: *A Level* kar& ॥, te c"ot& *GCSE*. munđa:
primary school jā:d& ॥.

3 ਕੀ ਚਾਹੀਦਾ ਹੈ?

What would you like to have?

In this unit you will learn to:

- tell a shopkeeper what you wish to buy, using the verb *cá:fli:da*:
- describe locations and where you wish things to be put, using simple and compound postpositions
- refer to your own and other people's possessions
- use changeable ('black') and unchangeable ('red') adjectives

ਗੱਲ ਬਾਤ Dialogues

Dialogue 1

Kulwant Kaur goes to a corner shop to buy some vegetables. Since she is a regular customer, the shopkeeper, Mohan Singh, greets her first.

- | | |
|----------|--|
| MOHAN: | sat sri: aka:l, b"ēn ji:. |
| KULWANT: | sat sri: aka:l, b"arā: ji:. ki: fia:l fie? |
| MOHAN: | va:figuru: di: kirpa: fie. dasso, ki: cá:fli:da: fie? |
| KULWANT: | tufia:de kol b"indj: flegi: e? |
| MOHAN: | fā: ji:, flegi: e. kinni: cá:fli:di: fie? |
| KULWANT: | tinn pōd. |
| MOHAN: | fior kúj ^a cá:fli:da: fie? |
| KULWANT: | ikk pōd ga;jarā:, do pōd bēgan, do pōd tamai:tar. |
| MOHAN: | ajj sa:de kol tamai:tar náfi:. |
| KULWANT: | koi: gall náfi:;. menū flara: d"āni:a: vi: cá:fli:da: fie. |
| MOHAN: | flari:ā: mircā: vi: cá:fli:di:ā: ne? |
| KULWANT: | ji: náfi:. |
| MOHAN: | <i>Greetings, sister.</i> |

KULWANT: *Greetings, brother. How are you?*
 MOHAN: *I'm fine. What would you like to have?*
 (Lit.: God's kindness is.)
 KULWANT: *Do you have okra?*
 MOHAN: *Yes. How much do you want?*
 KULWANT: *Three pounds.*
 MOHAN: *Do you want anything else?*
 KULWANT: *A pound of carrots, two pounds of aubergines, two pounds of tomatoes.*
 MOHAN: *We don't have tomatoes today.*
 KULWANT: *It's okay. I want green coriander too.*
 MOHAN: *Do you want green chillies as well?*
 KULWANT: *No.*

Vocabulary

va:figuru: (m)	ਵਾਹਿਗੁਰੂ	God (used by Sikhs)
kirpa: (f)	ਕਿਰਪਾ	kindness, grace
cá:fí:da: [cái:i:da:]	ਚਾਹੀਦਾ	desirable, desired
bʰindj: [pʰindj:] (f)	ਬਿੰਡੀ	okra
fíega:	ਹੋਗਾ	definitely is
fíor	ਹੋਰ	else, more
kúj [kúj]	ਕੁਝ	something, anything
kinna:	ਕਿੰਨ	how much
ga:jar (f)	ਗਾਜਰ	carrot
bégan (m)	ਬੈਂਗਣ	aubergine
tama:tar (m)	ਟਮਾਟਰ	tomato
ajj (m)	ਅੱਜ	today
koi: gall náfi:	ਕੋਈ ਗੱਲ ਨਹੀਂ	It doesn't matter
flara:	ਹਰਾ	green
dʰáni:a: [táni:a:] (m)	ਧਨੀਆ	coriander
mirc (f)	ਮਿਰਚ	chilli

Colloquial pronunciation

Most speakers of Panjabi pronounce **cá:fí:da:** as [cái:i:da:], i.e. without the **f** sound but with a high tone.

You are likely to come across different pronunciations of [**tufia:d़a:**] – such as [tʰua:d़a:], [tʰod़a:], [tuà:d़a:], depending upon the dialect of the

speaker. Similarly, **tufia:nū:** ('to you'), is pronounced as [tuà:nū:], [tià:nū:], [tʰua:nū:], [tʰonū:] and even [sonū:] by speakers of Panjabi coming from different areas. But you are absolutely safe with the pronunciation used in this book. Just be aware of the differences which exist.

While listening to the recording of the dialogue you may have noticed that the **l** sound in **kol** is different from the **l** sound in **aka:l**. Some dialects of Panjabi (including the one used in this course) have two varieties of **l**. In addition to the ordinary **l** sound, they use a strange-sounding (to Western ears) variety of **l** in words like **kol**. You pronounce it by curling the tongue backward, as you do for **t**, **d** and **ڑ**. Linguists write this sound as **ਲ** and call it retroflex **l**. They would transcribe **kol** as **kol**. But we will not be using the symbol **ਲ** in our transcription, and the Panjabi alphabet has no special letter for the **l** sound either. It uses the letter **ਲ** for both **l** and **ਲ**. But if you find this sound hard, do not use it and stick to **l**. Many speakers of Panjabi do not use it either.

Brothers and sisters

Mohan addresses Kulwant as **bʰèn ji:** ('sister') and Kulwant responds by addressing him as **bʰarā: ji:** ('brother'). **bʰà: ji:** [pà: ji:] is also used and is considered less formal. Addressing unrelated people in this way is a part of the culture of the Indian subcontinent.

'What is desirable to you?'

In English 'What do you want?' is considered less polite than 'What would you like to have?' Similarly in Panjabi

tusī:	ki:	cá:fí:de	fi?
you	what	desiring	are

would be considered less polite, like the English 'What do you want?' The polite Panjabi expression is

tufia:nū:	ki:	cá:fí:da:	fi?
you-to	what	desirable	is
What is desirable to you? or What is desired by you?			

Note that the 'object of desire' is the grammatical subject in such constructions. So the verb carries the number–gender affix according to

the desired object, and not according to the desiring person. If the person wants two pounds of carrots, she would say

menū:	do	pōd	ga:jarā:	cáfi:di:ā:	ne
me-to	two	pounds	carrots	desirable	are

Note the feminine plural affix **-i:ā:** in **cáfi:di:ā:** because the 'object of desire' (**ga:jarā:** – 'carrots') is feminine and plural.

menū: is clearly **mē** ('I') plus the postposition **nū:** ('to'). So we glossed it as 'me-to'. **tufia:nū:** is actually **tusī:** ('you') plus **nū:**. But changes in pronunciation do take place when postpositions are added to pronouns. These changes are discussed in the Grammatical summary, pages 222–224.

fiega: and subjectless sentences

The verb forms **fiega:**, **fiege**, **fiegi:**, **fiegi:ā:** (see the Magic square for the number–gender affixes) are very common in colloquial Panjabi speech but are rarely used in formal written Panjabi. As you can see, these forms are derived by adding **g** + number–gender affix to the verb stem **fie**. We shall deal with **g** + number–gender affix in a later unit. But the combination **g** + number–gender affix indicates emphasis or definiteness. When Kulwant asks

tufia:de kol b'indj: fiegi: e?

she emphasises her desire to buy okra. A more meaningful (but odd-sounding) translation would be 'I presume that you have okra. Am I right?' Mohan's answer

fiā: ji:, fiegi: e.

amounts to saying 'Yes, I definitely have it.'

e is a reduced form of the verb **fie**. Since this verb combination is nearly always used in spoken Panjabi, only the reduced form of **fie** is used. Some speakers pronounce **fie** as **a:** or **va:** or **e** or **ɛ**.

It is also notable that the grammatical subject is missing in the reply **fiegi: e**. In Panjabi and many other languages, the subject of the sentence is omitted if it is clear from the situational context what we are talking about.

Separable or transferable possessions

In Conversation unit 2 we came across

mere	do	b'arā:	ne
my	two	brothers	are

I have two brothers.

It was pointed out that this grammatical construction is used to indicate inseparable or non-transferable possessions such as relatives. But vegetables in a shop are meant to be transferable possessions. So we have

tufia:de	kol	b'indj:	fiegi: e?
your	near	okra	(definitely) is

Do you have okra?

Similarly 'I have two cars' would be

mere	kol	do	ka:rā:	ne
my	near	two	cars	are

Note that **ka:r** ('car') is feminine in Panjabi. So the feminine plural ending **ā:** has been added.

Dialogue 2

b'ā:i:a:, generally pronounced as [pā:i:a:] has different meanings in different regions and communities. It can mean 'older brother', 'brother-in-law' (sister's husband), 'father', 'grandfather', 'old man' and many other things. In this dialogue, it is used informally to address an old man. As you can imagine, this word is difficult to translate. Here we use the makeshift translation 'gentleman'.

Avtar Bassi, a physiotherapist, is with the patient Bishan Das, a pensioner in his early eighties, who is also slightly hard of hearing

BASSI:	kiddā: b'ā:i:a: ji:? t'hik flo na:?
DAS:	t'hik kā:fidā:? lattā: bā:flā: caldi:ā: nāfī:?
BASSI:	caldi:ā: nāfī:? bilkul t'hik caldi:ā: ne. soṭi: ot'hē
DAS:	rak'hō ... flā: ji:. fluṇ et'hē leṭo. gadde te. kitt'hē?

- BASSI: et^he, gadde de utte ... fiā: sa:ba:s. sajja: per utte cukko ...
fiā: ji: ... t^hi:k. fiuṇ k^habba: per cukko ... báflut acc^ha: ...
fior cukko ... fior ... fior ... sa:ba:s ... báflut acc^ha: ... fiuṇ
dovē per flet^hā: karo ... sa:ba:s ... dovē ba:fiā: utte cukko.
k^habbi: bā:fi duk^hdi: fie.
- DAS:
BASSI: koi: gall náfi:. utte cukko ... fior utte ... fior utte ...
sa:ba:s ... báflut acc^ha: ... tusi: bilkul t^hi:k flo, b^hā:i:a:
ji:.
- BASSI: How are you, gentleman? Are you alright?
DAS: How can I be alright? My legs and arms are not working.
BASSI: Not working? They are fine. Put your stick there ... Yes.
Now lie down here. On the cushion.
DAS:
BASSI: Where?
Here, on the cushion ... Yes. Well done! Raise your right foot ... Yes ... Fine. Now raise your left foot ... Very good ... Now bring both your feet down ... Well done! ... Raise both your arms.
DAS:
BASSI: The left arm aches.
Don't worry. Raise them ... Higher ... Higher ... Well done! ... Very good ... You are perfectly okay, gentleman.

Vocabulary

kiddā:	ਕਿੰਦਾ	How are you? (informal)
ká:fida?: [ká:da:]	ਕਾਹਦਾ	what sort of?
latt (f)	ਲੱਤ	leg
bā:fi [bā:] (f)	ਬਾਂਹ	arm
cal	ਚਲ	to move
bilkul	ਬਿਲਕੁਲ	completely
soṭi: (f)	ਸੋਟੀ	stick
ut ^h e/ot ^h e/ɔt ^h e	ਊਥੇ	there
it ^h e/et ^h e/et ^h e	ਇਥੇ	here
leṭ	ਲੇਟ	to lie down
gadda: (m)	ਗੱਦਾ	cushion
kitt ^h e	ਕਿਥੇ	where
sa:ba:s	ਸਾਬਾਸ	Well done!
sajja:	ਸੱਜਾ	right
k ^h abba:	ਖੱਬਾ	left

per (m)	ਪੈਰ	foot
cukk	ਚੁਕ	to lift
fior	ਹੋਰ	more
fiuṇ	ਹੁਣ	now
dovē	ਦੇਵੇ	both
flet ^h ā:	ਹੇਠਾਂ	down, below
duk ^h	ਦੁਖ	to ache

it^he/et^he/et^he and ut^he/ot^he /ɔt^he

Each speaker of Panjabi uses the variants **it^he/et^he/et^he** (meaning 'here') and **ut^he/ot^he/ɔt^he** (meaning 'there') in his or her own way. In this book **it^he** and **ut^he** are used as unstressed forms and **et^he** and **ot^he** as stressed forms. **et^he** and **ɔt^he** are used when these words are accompanied by the gesture of pointing. But this is not a standard rule, so you can make your own choice. You can even use only one variant of each of these two words if you like.

Strong and weak forms of postpositions and adverbs of place

Some postpositions in Panjabi can be used in both strong and weak forms. For example, the postposition **utte** is used in its unemphatic form **te** in

gadde	te
cushion	on

in fluent speech. But you can use the strong form and say **gadde utte** if you wish lay stress on **utte**. You can also say **gadde de utte** if you want to lay extra emphasis. **de utte** is actually a compound postposition. Compound postpositions are discussed below. (See also the Grammatical summary, page 226.)

Dialogue 3

Dr Joginder Singh has bought a new house and wants to convert one of the bedrooms into a study room. He is discussing his plan with Mr Saggoor, the carpenter

SINGH: Saggoor sá:fiab, tufla:đa: ki: xia:l fie? computer kitt^he
cá:fii:da: fie?

SAGGOO: mere xia:l c computer k^hi^tki: de sá:fímane t^hi:k náfi:.
 SINGH: par ífi radiator de kol vi: t^hi:k náfi:.
 SAGGOO: tufia:dj: gall vi: t^hi:k fie. mera: xia:l fie ki tusi: buk-selfã:
 kánd^hã: de na:l la:o.
 SINGH: te computer?
 SAGGOO: computer kamre de gább^he rak^ho, mez te.
 SINGH: bú:flie de kol t^hi:k náfi:?
 SAGGOO: ji: náfi:.
 SINGH: te filing cabinet?
 SAGGOO: k^habbe pa:se.
 SINGH: mere k^habbe pa:se?
 SAGGOO: ji: náfi. mere k^habbe pa:se, tufia:de sajje pa:se.
 SINGH: Mr Saggo, what's your opinion? Where should the computer be placed?
 SAGGOO: I think that the computer shouldn't be facing the window.
 SINGH: But it shoudn't be near the radiator either.
 SAGGOO: That's right too. I think that you should have the bookshelves along the walls.
 SINGH: And the computer?
 SAGGOO: Have the computer in the middle of the room, on a table.
 SINGH: Won't it be okay near the door?
 SAGGOO: No.
 SINGH: And the filing cabinet?
 SAGGOO: On the left.
 SINGH: On my left?
 SAGGOO: No, my left, and your right.

Vocabulary

xia:l (m)	ਪਿਆਲ	opinion, idea
k ^h i ^t ki: (f)	ਖਿੜਕੀ	window
sá:fímane [sá:mañe]	ਸਾਹਮਣੇ	in front of; facing
gall (f)	ਗੱਲ	talk, saying
kol	ਕੋਲ	near
kánd ^h ã [kánd] (f)	ਕੰਧ	wall
na:l	ਨਾਲ	along, with
ki	ਕਿ	that (conj.)
la:	ਲਾ	to fix

kamra: (m)	ਕਮਰਾ	room
da:/de	ਦਾ/ਦੇ	of
gább ^h e [gábbe]	ਗੱਬੀ	in the centre
bú:flie: (m)	ਬੂਹਾ	door
nege	ਨੇੜੇ	near
pa:sa: (m)	ਪਾਸ	side
pa:se	ਪਾਸੇ	on the side

cá:fí:da: revisited

The verb form **cá:fí:da:** can be used in all sorts of situations. Dr Singh uses

computer	kitt ^h e	cá:fí:da:	fie?
computer	where	desirable	is

to ask 'Where should the computer be kept?'

Oblique form

Do not let this technical term of grammar frighten you. The Panjabi form it refers to is really quite simple to use. In the English expressions 'from me', 'to him' and 'with them', the English pronouns 'I', 'he' and 'they' become 'me', 'him' and 'them' respectively because each of them is preceded by a preposition in these examples. The same thing happens in Panjabi as well, with the difference that Panjabi has postpositions, and many nouns, adjectives and two postpositions (**da:** and **va:la:**) are also affected in this way. The changed forms of nouns, pronouns, adjectives and the two postpositions are called oblique forms. The ordinary (i.e. non-oblique) forms are called direct forms. In

mere	xia:l	c
my	opinion	in
In my opinion		

the adjective **mere** appears to have the masculine plural ending **-e**. But this is not really the case. It is still masculine singular. **mere**, in this particular case, is the oblique form of **mera:**

In expressions like

k ^h i ^t ki:	de	sá:fímane
window	of	front

In front of the window or facing the window

radiator	de	kol
radiator	of	near
near the radiator		
kamre	de	gább^he
room	of	middle/centre
in the middle of the room		

de is the oblique form of the Panjabi postposition **da:** ('of'). **da:** and **varla:** are the only postpositions in Panjabi which can have an oblique form. Also note the order of words, which is the exact opposite of the English word order and can initially confuse the learner.

It is extremely important to use the direct and oblique forms of Panjabi nouns and pronouns correctly. They are fully described on pages 221–224 in the Grammatical summary of the book. (You may need to refer to these tables when you do the exercise at the end of this unit.)

Postpositions, compound postpositions and adverbs

In Panjabi some words function both as adverbs of place and postpositions. (An adverb of place indicates a location.) Similar examples in English are words like 'below', which can be used either as prepositions, as in 'below the surface' or as adverbs, as in 'the examples given below'. All the Panjabi postpositions except **nū:** ('to'), **tō** ('from') and **da:** ('of') are really adverbs of place.

In English, expressions like 'in front of', 'in the middle of', 'on top of,' etc. act like single prepositions. Such expressions may be called compound prepositions. The structure of a compound preposition is generally

<i>preposition</i>	<i>+ adverb of place</i>	<i>+ of (noun)</i>
in	the middle	of (the room)
in	front	of (the building)

Panjabi follows a similar pattern except, of course, that it has postpositions, and not prepositions. The structure of a typical compound postposition in Panjabi is

(noun)	<i>de + adverb of place</i>
(gadde)	de + utte
cushion	of above
	(‘on the cushion’)

(kánd^hā:)	de + nal
walls	of along
	(‘along the walls’)
(kamre)	de + gább^he
room	of in-middle
	(‘in the middle of the room’)

Compound postpositions are generally used for emphasis. **de** in such expressions is the oblique form of the Panjabi postposition **da:**.

The Panjabi equivalent of the English preposition 'of' is **da:**, which, of course, is a postposition. **da:** and **varla:** behave like other possessive adjectives of Panjabi, such as **mera:** ('my'), **tufia:da:** ('your'), etc. They are 'black adjectives' discussed below.

buk-selfā:

Some English words have become so common in Panjabi that Panjabi grammatical endings are given to them now. Examples include **buk-selfā:**, **bassā:** and **karā:**

Dialogue 4

Mohammad Shafi comes home from the office and asks his wife Zubaida to make a cup of tea for him

SHAFI:	Zubaida, cá:fi da: kapp lia:, te ikk do aspirin vi:.
ZUBAIDA:	ki: gall fie? tufia:di: tabi:at t ^h i:k fie?
SHAFI:	fā:, tabi:at t ^h i:k fie. ma:mu:li: sir dard fie.
ZUBAIDA:	fia:e alla! sir dard kiū?
SHAFI:	dard alla: de sir c náfi:, mere sir c fie. ja: cá:fi lia:.

(Zubaida makes a cup of tea).

SHAFI:	Zubaida, mera: pen kitt ^h e fie?
ZUBAIDA:	jeb c.
SHAFI:	par jeb c fie náfi:.
ZUBAIDA:	kami:z di: jeb c náfi:, coat di: jeb c.
SHAFI:	coat kitt ^h e fie?
ZUBAIDA:	utte, bedroom c. flu ^h pucc ^h o bedroom kitt ^h e fie. jana:b,
	bedroom g ^h ar c fie, g ^h ar lañdan c fie, lañdan, England
	c fie.
SHAFI:	ífi ki: maza:k fie?

SHAFI: Zubaida, bring a cup of tea. And one or two aspirins as well.

ZUBAIDA: What's the matter? Are you alright? (Lit.: Is your health alright?)

SHAFI: Yes, I'm fine. Just a little headache.

ZUBAIDA: Oh God! Why headache?

SHAFI: I have the headache; God hasn't. Go and bring a cup of tea. (Lit.: The ache is in my head, not in God's head.)

(Zubaida makes a cup of tea)

SHAFI: Zubaida, where is my pen?

ZUBAIDA: In the pocket.

SHAFI: But it's not there.

ZUBAIDA: It's not in the pocket of the shirt. It's in the pocket of the coat.

SHAFI: Where's the coat.

ZUBAIDA: Upstairs. In the bedroom. Now ask me where the bedroom is. Sir, the bedroom is in the house; the house is in London; London is in England.

SHAFI: What's this joke?

Vocabulary

kapp (m)	ਕੱਪ	cup
lia:	ਲਿਆ	to bring
gall (f)	ਗੱਲ	matter
tabi:at (f)	ਤਬੀਅਤ	health
ma:mu:li:	ਮਾਮੂਲੀ	slight, ordinary
sir (m)	ਸਿਰ	head
dard (f)	ਦਰਦ	ache, pain
fia:e alla:!	ਹਾਏ ਅੱਲਾ।	Oh God! (Muslim)
kiū	ਕਿਊ	why
jeb (f)	ਜੇਬ	pocket
kami:z (f)	ਕਮੀਜ਼	shirt
pucc ^h	ਪੁੱਛ	to ask
jana:b (m)	ਜਨਾਬ	sir
g ^h ar [k ^h ar] (m)	ਘਰ	house, home
maza:k (m)	ਮਜ਼ਾਕ	joke

Punjabi men do respect their wives!

Well, most of them certainly do! When Shafi asks his wife to bring a cup of tea, he says

ja: ca:fī lia:
go tea bring

He does not add the 'polite' request marker -o to the verbs ja: and lia:. But that does not mean that he is ordering her or is showing disrespect to her. If he had used ja:o and lia:o instead, she would have interpreted it as sarcasm. Zubaida, on the other hand, has to use the 'respectful plural' forms to her husband (even when she makes a joke about his being forgetful!). Such linguistic usage simply reflects the social conventions of the traditionally male-dominated Panjabi society.

fia:e alla:!

This exclamation expressing a mild surprise (listen to the recording again for intonation) is used almost exclusively by Muslim women.

Chained postpositional phrases

In English, you can combine prepositional phrases like 'in the pocket' and 'of the shirt' to create chained prepositional phrases like 'in the pocket of the shirt'. A similar process exists in Panjabi too, but you have to be careful about the order of words. In Panjabi, we have

kami:z di: jeb c
shirt of pocket in

Black and red adjectives

These 'colourful' grammatical terms are applicable to adjectives in all the North Indian languages. The associated grammatical rules are

- (a) red adjectives never change their form;
- (b) black adjectives change their form according to the number and the gender of the nouns they are used with;
- (c) only black adjectives have differing oblique forms.

The words 'black' and 'red' are used because the Panjabi adjective **kalla:** ('black') is a typical black adjective and **la:l** ('red') is a typical red adjective. The postpositions **da:** and **va:la:** are also black adjectives.

It is not difficult to determine the 'colour' of a Panjabi adjective. If it ends in **-a:**, it is black; otherwise, it is red.

(a) Direct forms of black adjectives

ka:la: g^hòṛa:	ka:le g^hòṛe
black horse	black horses
ka:li: g^hòṛi:	ka:li:ā: g^hòṛi:ā:
black mare	black mares

(b) Oblique forms of black adjectives

ka:le g^hòṛe (nū:)	ka:li:ā: g^hòṛi:ā: (nū:)
(to) black horse	(to) black horses
ka:li:ā: g^hòṛi:ā: (nū:)	ka:li:ā: g^hòṛi:ā: (nū:)
(to) black mare	(to) black mares

You can see that in these examples the black adjective **ka:la:** gets the same ending as the noun it is used with.

(c) Direct forms of red adjectives

la:l g^hòṛa:	la:l g^hòṛe
red horse	red horses
la:l g^hòṛi:	la:l g^hòṛi:ā:
red mare	red mares

(d) Oblique forms of red adjectives

la:l g^hòṛe (nū:)	la:l g^hòṛi:ā: (nū:)
(to) red horse	(to) red horses
la:l g^hòṛi:ā: (nū:)	la:l g^hòṛi:ā: (nū:)
(to) red mare	(to) red mares

The red adjective **la:l** does not change its form at all, whatever ending the noun may have.

It should always be remembered that when a black adjective is added to a masculine noun, it behaves like a masculine noun ending in **-a:**.

You have come across

gadde	de	utte
cushion	of	above
(m)		

kamre	de	gább^he
room	of	at-centre

bú:fle	de	kol
door	of	near

gadda: ('cushion'), **kamra:** ('room') and **bú:fia:** ('door') are masculine nouns ending in **-a:**. So because of the presence of the postposition **da:**, they get their oblique form and **a:** is replaced by **e**. But since **da:** itself is a black adjective used with a masculine noun and is followed by another postposition, its final **-a:** is replaced by **e**. So **da:** changes into **de**. In the following example

k^hırki:	de	sá:fi mane
window	of	in-front

the feminine noun **k^hırki:** does not change its form, but **da:** becomes **de**. In

mere	xia:l	c
my	opinion	in

(m)

the possessive adjective **mera:** ('my') is used with the masculine noun **xia:l**. So it is also masculine. Since it ends in **a:**, this **a:** should change into **e** because of the presence of the postposition **c**. The noun **xia:l** does not end in **a:**. So its form does not change.

Possessive adjectives like **mera:** ('my') and **tufia:da:** ('your') are black adjectives. For direct and oblique forms of other possessive adjectives see the Grammatical summary, page 225.

ਅਭਿਆਸ Exercises

- 1 If you have the cassettes, listen to them. Then mark the following statements as T (true) or F (false). You are advised to listen to the recording a second time (or even a third time) with these statements in mind before you mark them as T or F. 

- Mr Malik wants to buy a very large house.
- He does not want a terrace house.
- He wants a house with a garage and a garden.
- He is very particular about a nice bathroom.
- He would prefer a house with four bedrooms.
- He would prefer a house with a rear garden.

T or F?

2 Fill in the blanks with **mera:**, **mere**, **meri:**, **meri:ā:** or **mere kol**.

- _____ g^har vic ca:r kamare fian.
- _____ do vadd^e b^harā: fian te ikk c^hota:.
- _____ do ka:rā: fian.
- _____ kuči:ā: school jā:di:ā: ne.
- _____ mundē nū: computer cā:fī:da: fie.
- _____ tabi:at ajj t^hi:k nāfī:.
- _____ baqe b^hā:i: sā:fiab solicitor ne.
- _____ fia:l bilkul t^hi:k fie. tusī: dasso.

3 Translate the following sentences, using the model given. Since Panjabi has no articles (the equivalents of the English 'a', 'an' and 'the'), you do not normally translate the English articles into Panjabi. (Also, do not translate 'car', 'hotel' and 'radiator'. They have been adopted by Panjabi.)

- I want a car. menū: ka:r cā:fī:di: fie.
- I want two pounds of carrots.
- I want a house.
- I want a cup of tea.
- I wish to have a daughter, not a son.
- But my brother would like to have a son.
- I want two rooms in a hotel.
- What do you want?
- I want a radiator under the window.

4 In the following description of Mr Malik's room, some word endings are missing. Can you supply them, remembering to choose between direct and oblique forms?

malik sā:fiab da: g^har sa:d _____ g^har d _____ sā:fiame fie. g^har d
 _____ vic tinn vadd^e _____ kamr _____ fian, te ikk c^hot^e _____ kamr
 _____ fie. c^hot^e _____ kamr _____ vic malik sā:fiab pār^hde fian, te a:pñ
 _____ computer te kamm vi: karde fian. ifi computer k^hički: d _____ kol
 fie. kamr _____ vic ikk vadd^e _____ mez fie te tinn kursi: _____ fian. do
 kánd^h _____ na:l do vadd^e _____ buk-self _____ fian. ifi _____ buk-self
 _____ vic malik sā:fiab d _____ kita:b _____ fian.

5 This is a role-play exercise. You are going to play the role of a customer at a greengrocer's shop. Your teacher or a classmate or some Panjabi-speaking friend can play the shopkeeper. If you cannot find anybody to play the shopkeeper, you can play both roles, in which case you should speak aloud both parts.

The shopkeeper starts the conversation and what (s)he says is given below in the phonetic transcript. Your part of the conversation is given in English.

- | | |
|--------------------|---|
| <i>Shopkeeper:</i> | namaste ji:. ki: fia:l fie? |
| <i>You:</i> | (Reply to the greeting). I'm fine. How are you? |
| <i>Shopkeeper:</i> | dasso. ki: cā:fī:da: fie? |
| <i>You:</i> | Do you have green chillies today? |
| <i>Shopkeeper:</i> | fī ji: kinni:ā: cā:fī:di:ā: ne? |
| <i>You:</i> | One pound. I want two pounds of tomatoes as well. |
| <i>Shopkeeper:</i> | éfi ne tama:tar. |
| <i>You:</i> | But these tomatoes are not red. |
| <i>Shopkeeper:</i> | ifí tama:tar t ^h i:k ne. |
| <i>You:</i> | No, I want red tomatoes. |
| <i>Shopkeeper:</i> | ajj sa:de kol la:l tama:tar nāfī:. |
| <i>You:</i> | It's OK. |
| <i>Shopkeeper:</i> | fiora: d ^h āni:a lao. |
| <i>You:</i> | No, thanks. I don't want coriander today. |
| <i>Shopkeeper:</i> | kúj ^h fior vi: cā:fī:da: fie? |
| <i>You:</i> | Yes, I want some okra as well. |

4 ਕੀ ਤੁਹਾਨੂੰ ਸੰਗੀਤ ਪਸੰਦ ਹੈ?

Do you like music?

In this unit you will learn to:

- talk about your and others' hobbies and interests
- talk about your and others' preferences, likes and dislikes
- talk about your and others' health and ailments
- talk about food and drink
- use the 'experiencer'-type constructions

ਗੱਲ ਬਾਤ Dialogues

Dialogue 1



Avtar Mahal and Prem Sharma were born and brought up in the same village in the Panjab and went to the same school in their village. After school, Avtar went to Canada and set up a business in Toronto. He also presents Asian programmes on a Canadian TV channel. Prem stayed on in India, learnt music and became a composer with Doordarshan, the Indian television company. During Prem's concert tour of Canada, the two friends met after thirty years. Avtar, after presenting Prem's concert on the TV, is now interviewing him. The interview is conducted in the usual manner, and neither of them gives any hint of their old friendship.

AVTAR: acc^ha: *Sharma ji:, sa:nū: iñi dasso ki tuña:de ki: ki: jōk ne? sangi:t tō ila:va:*

PREM: *Mahal sā:lab, sangi:t mera: jōk náñi:, kamm fie, ka:roba:r fie. vese, mere kai: jōk fien. menū: pát^han da: jōk fie, kavita: te gi:t lik^hañ da: jōk fie, k^ha:ñq: paka:uñ da: jōk fie.*

AVTAR: *k^ha:ñq: paka:uñ da:?*

- PREM: ਫਾ: ਜੀ:।
 AVTAR: ਪ੍ਰੇਰ ਤਾ: ਤੁਫਾ:ਦੀ: ਪਤਨੀ: ਬਾਤੀ: ਖੁਸ਼ਿਸਮਾਤ ਹੈ।
 PREM: ਇਹ ਮੌਜੂਦਾ ਪਤਾ: ਨਾਨੀ: ਆਫਿਨੂ: ਮੇਰਾ: ਕਾ:ਨਾ: ਬਾਫਿਊ ਪਾਸਾਂ ਹੈ, ਮੇਰਾ: ਸਾਂਗਿ:ਤ ਬਿਕੁਲ ਪਾਸਾਂ ਨਾਨੀ:।
 AVTAR: ਕਿ: ਤੁਫਾ:ਦੇ ਦ੍ਰਿ:ਅ: ਪੁਟਾਰਾ: ਨੂ: ਤੁਫਾ:ਦਾ: ਸਾਂਗਿ:ਤ ਪਾਸਾਂ ਹੈ?
 PREM: ਦ੍ਰਿ:ਅ: ਨੂ: ਹੈ, ਪੁਟਾਰਾ: ਨੂ: ਨਾਨੀ:।
 AVTAR: Well, Mr Sharma, please tell us what your hobbies are. Besides music.
 PREM: Mr Mahal, music is not my hobby. It's my profession, my business. But I do have a number of hobbies. I'm fond of reading, writing poetry and songs, and cooking.
 AVTAR: Cooking?
 PREM: Yes.
 AVTAR: Then your wife is very lucky.
 PREM: That I don't know. She likes my food a lot, but my music not at all.
 AVTAR: Do your daughters and sons like your music?
 PREM: Daughters, yes; sons, no.

Vocabulary

jōk (m)	ਜੋਕ	hobby, interest
sangi:t (m)	ਸੰਗੀਤ	music
tō ila:va:	ਤੋਂ ਇਲਾਵਾ	besides, in addition to
vese	ਵੇਸੇ	otherwise
ka:roba:r (m)	ਕਰੋਬਾਰ	business
fien	ਹੈਨ	are (emphatic form)
pát ^h [páç]	ਪੜ	to read
kavita: (f)	ਕਵਿਤਾ	poetry, poem
gi:t (m)	ਗੀਤ	song
lik ^h	ਲਿਖ	to write
k ^h a:ñq: (m)	ਖਾਣਾ	food, meal
paka:	ਪਕਾ	to cook
p ^h er tā:	ਫੇਰ ਤਾ	then, in that case
xuʃkismat	ਖੁਸ਼ਕਿਸਮਾਤ	fortunate, lucky
patni: (f)	ਪਤਨੀ	wife
pata: (m)	ਪਤਾ	knowledge, information

pasand	ਪਸੰਦ	liking
də̄n: [d̥i:] (/)	ਧੀ	daughter
puttar (m)	ਪੁੱਤਰ	son

Repetition of words

Avtar asks Prem

tufia:de	ki:	ki:	ʃk	ne?
your	what	what	hobbies	are
What are your hobbies or interests?				

He assumes that Prem has more than one hobby or interest. Repetition of words to emphasise number or quantity or intensity is very common in Panjabi and other South Asian languages.

The experiencer

menū:	páṛ'an	da:	ʃk	fie
me-to	reading	of	fondness	is
I am fond of reading.				

The main reason why we are giving word-for-word English glosses below the Panjabi sentences should be clear to you by now. Languages can represent the 'same' reality in different ways. What is the subject of the sentence in English may not be the subject in the corresponding Panjabi sentence. For example, in the English sentence

I have a temperature

the pronoun 'I' is clearly the subject. But in the Panjabi equivalent

menū:	buxa:r	fie
me-to	temperature	is

it is **buxa:r** that is the grammatical subject. Having a temperature, hunger, thirst, confidence, faith, doubt, likes and dislikes, etc. are very often not under the conscious control of a person. In Panjabi, you don't literally have them; rather, they are to you or they happen to you. You are simply an experiencer. So the experiencing person in such sentences is not the grammatical subject. The sentence starts with **menū** not because **mē** or 'I' is the subject but because it is more common to have human beings as focus of attention. Since word order in Panjabi sentences is very free, you

can put any word anywhere in this particular sentence. By doing this you change emphasis and focus of attention, but the sentence will remain grammatically correct. If you say

buxa:r menū: fie

with stress on **menū:** you mean something like 'The high temperature is to me'. You can also say

fie buxa:r menū: or fie menū: buxa:r

with stress on **fie** to mean 'I certainly have a high temperature.'

Now you can understand the grammatical structure of

ifi	menū:	pata:	náñi:
this	to-me	information	not
This I don't know.			

Some linguists use the term 'dative subject' to refer to the experiencer in such sentences. But it is better to avoid this confusing term and use the term experiencer.

Gerund or verbal noun

In the English sentence

I am fond of reading

the word 'reading' functions as a noun. You could substitute a noun for it and say 'I am fond of books.' A noun formed by adding '-ing' to a verb in English is called a gerund or a verbal noun. In Panjabi, you form a gerund by adding **-ṇ/-an** or **-ṇa:** to the stem of a verb. The form with **-ṇ/-an** is used before a postposition. Study the following examples carefully.

menū:	páṛ'an	da:	ʃk	fie
me-to	reading	-of	fondness/interest	is
I am fond of reading.				

menū:	páṛ'na:	pasand	fie
me-to	reading	liking	is
I like reading.			

tufia:nū:	kʰa:ṇa:	paka:un	da:	ʃk	fie
you-to	food	cooking	-of	fondness/interest	is
You are fond of cooking.					

tufa:nū: kʰa:nā: paka:uṇā: pasand fie
you-to food cooking liking is
You like cooking.

You may have noticed that in the gerund, **n** sometimes becomes **n**, and sometimes a **u** is inserted between the verb stem and **n**. The choice of **n** or **u** is quite simple. You use **n** except with verb stems ending in **ṇ**, **r** or **t**. You insert an **u** between the stem and the affix if the stem ends in **a:** (except the verb stems **ja:** and **kʰa:**). For example:

kʰa:nā: (kʰa: + nā:)	eating
karna: (kar + na:)	doing
paka:uṇā: (paka: + u + ṇā:)	cooking
ja:nā: (ja: + nā:)	going
kʰa:nā: (kʰa: + nā:)	eating

See also the Grammatical summary, page 235.

Yes/No questions with *ki:*

In Panjabi, you can change a statement sentence into a question simply by changing intonation or tone of voice. You can also start such a question with **ki:**. But you still have to use the question intonation. The use of **ki:** is more common in writing. Remember that **ki:** does not mean 'what' when it is used in this way.

Dialogue 2

After the interview, Avtar is taking Prem home for a dinner. Away from the formal interview situation and TV cameras, the two friends resume their older manners of boyhood days

- AVTAR: Prem, ya:r teri: bansari: menū: baṛi: cangi: lagdi: fie.
PREM: ēḥ le, pʰaṛ bansari.
AVTAR: mere káfiṇ da: matlab fie, menū: īḍi: a:va:z baṛi:
mitti: lagdi: fie. pata: náñi: kiū. menū: lagda: fie ki
īḥ a:va:z bansari: ra:fī: tere dil cō a:ūdi: fie.
PREM: bilkul sacc fie. tenū: sangi: di: cangi: sámaj^h fie. par
ki: tenū: pacc^hami: sangi: pasand náñi?:
AVTAR: Classical sangit tʰi:k fie, par menū: pop music báfiut
bura: lagda: fie.
PREM: kiū?

- AVTAR: mē for sara:ba: pasand náñi: karda: mē falka: bʰā:ratī:
sangi: pasand karda: fiā:, te panja:bi: lok gi:t vi:.
- AVTAR: Prem, my friend, I like your flute very much.
[Lit.: Your flute strikes very good to me.]
- PREM: Here is the flute. Have it.
- AVTAR: I mean it sounds very sweet to me. I don't know why. It
appears to me that the sound comes from your heart
through the flute.
- PREM: Perfectly true. You have a good understanding of music.
But don't you like Western music?
- AVTAR: The classical music is okay. But I abhor pop music.
- PREM: Why?
- AVTAR: I don't like noise. I like light Indian music, and also
Panjabi folk songs.

Vocabulary

ya:r (m)	ਧਾਰ	very close friend
bansari: (f)	ਬੰਸਰੀ	flute
lag	ਲਗ	to appear, strike, attach
le	ਲੈ	to take
pʰaṛ	ਫੜ	to catch, grasp
káfi [ké]	ਕਾਹਿ	to say
káfiṇ [kén]	ਕਾਹਿਣ	saying
matlab (m)	ਮਤਲਬ	meaning
a:va:z (f)	ਆਵਾਜ	sound, voice
mitti: a:	ਮਿੱਠਾ	sweet
ra:fī:	ਰਾਹੀ	through
dil (m)	ਦਿਲ	heart
cō	ਚੋ	from inside
a:	ਆ	come
a:ūdi:	ਆਊਂਦੀ	coming
sacc (m)	ਸੱਚ	true, truth
sámaj ^h [sámaj] (f)	ਸਮਾਜ	understanding
pacc ^h ami:	ਪੱਛਮੀ	Western
báfiut [bót]	ਬਹੁਤ	very much, highly
bura:	ਬੁਰਾ	bad, evil, unpleasant
for sara:ba: (m)	ਸੇਰ ਸਰਾਬ	noise, din, hullabaloo

falka:	ਫਲਕਾ	light
b'ā:ṛati: [pāṛati:]	ਭਾਰਤੀ	Indian
lok (m/pl)	ਲੋਕ	folk, people

Colloquial pronunciation

The word we transcribe as **káfi** (and in Panjabi written as ਕਹਿ) is pronounced as [ké]. Also, **káfiñ** (written as ਕਹਿਣ in Panjabi) is pronounced as [kén]. The language points in this unit deal with the rules of spelling and pronunciation of such words.

Whether we like it or not, all languages change over time, and Panjabi is no exception. The Panjabi verb meaning 'tell' or 'say', which we transcribe as **káfi** and pronounce as [ké] was actually pronounced as [kafí] some centuries ago. The older phonetic spelling ਕਹਿ is retained in modern Panjabi. As pointed out earlier, our transcription exactly reflects the modern Panjabi spelling. The rule of pronunciation is quite simple:

If you find -fí or -fi in the middle or at the end of a word in Panjabi, pronounce it as [é].

In other words, do not pronounce the fí sound in such cases and use the vowel é with a high tone.

A similar problem is exemplified by **bañut** ਬਨੁਤ which is pronounced as [bót]. The rule of pronunciation in this case is

If you find -flu or -g in the middle or at the end of a word in Panjabi, pronounce it as [ɔ].

Don't pronounce the flu sound in such cases and use the vowel ɔ with a high tone. Study the following examples carefully.

kafi	ਕਹਿ	[ké]	say
rafí	ਰਹਿ	[ré]	stay, live
bañfi	ਬਹਿ	[bé]	sit
safír	ਸਹਿਰ	[ʃér]	city
pafila:	ਪਹਿਲਾ	[péla:]	first
safura:	ਸਹੁਰ	[sóra:]	father-in-law
pafūc	ਪਹੁੰਚ	[póč]	approach, reach
gafiu	ਗਰੂ	[gó]	great care

See also page 203 of Script unit 5 even if you are not learning the Panjabi script. If you have the cassettes, listen to the pronunciation of the words on that page.

Word order

tenū: sangi:t di: cangi: sámaj^a fie
you-to music of good understanding is
You have a good understanding of music

mere káfiñ da: matlab fie ...
my saying -of meaning is
I mean ... / What I really mean is

Note that **mere** is in the oblique form because of the postpositon **da:**.

The verb *lag*

teri: bansari: menū: bañgi: cangi: lagdi: fie
your flute me-to very good striking is
I like your flute very much

menū: iñidi: a:va:z bañgi: mitti: lagdi: fie
me-to its sound very sweet striking is
It sounds very sweet to me.

The verb **lag** literally means 'to strike', 'to attach', 'to stick to', 'to touch', etc. But it can be used metaphorically in experiencer sentences as well.

pasand fie and *pasand kar*

In Panjabi, you can say 'I like Western music' in two ways:

- (1) **menū: pacc^bami: sangi:t pasand fie**
me-to Western music liking is
- (2) **mē pacc^bami: sangi:t pasand karda: fiā:**
I Western music liking doing am

There is a subtle difference of focus. (1) focuses on music and (2) focuses on the experiencer. But you do not need to bother about such subtleties at this stage.

From inside your heart

You already know that the Panjabi postposition/adverb **vic** means 'in' or 'inside'. You also know that in fluent speech, it is often shortened to **c**. In the following sentence, -o is added to **c**.

ífi	a:va:z	bansari:	ra:fí:	tere
this	sound	flute	-through	your
dil	có	a:údi:	fíe	
heart	from inside	coming	is	

Through the flute, this sound comes from the inside of your heart.

You can easily guess that the suffix **-ó** means 'from'. So you can also have

g^háró	ਘਰੋ	from home
diló	ਦਿਲੋ	from the heart (i.e. honestly)
flatt^hó	ਹੱਥੋ	from the hand
viccó	ਵਿਚੋ	from inside
uttó	ਉੱਤੋ	from above
flet^hó	ਹੇਠੋ	from below
koló	ਕੋਲੋ	from near

The following interesting Panjabi proverb is used to describe hypocritical people.

uttó	bi:bi:á	dáfígi:á,	viccó	ka:le	ká:	•
from above	gentle	beards	from inside	black	crows	

Omission of the experiencer

When Avtar says

pata:	náfi:	kiú?
knowledge	not	why

I don't know why

he omits **menú:** 'to me' because it is clear from the situational context that he is talking about his own knowledge. Similarly, if he were to ask 'Do you know why?' he would most probably say

pata:	fíe	kiú?
knowledge	is	why?

without using **tenú:** or **tufia:nú:** 'to you' because the question is clearly addressed to the listener.

ífi/éfi/fíi and úfi/ófi/ófí

Different speakers of Panjabi use these variants in different ways. (As is the case with the variants **it^he**, **et^he**, **et^he**, etc. – see Conversation unit 3.)

This book uses **ífi** and **úfi** as unstressed forms, **éfi** and **ófi** as stressed forms, and **éfí** and **ófí** with the gesture of pointing.

Dialogue 3

Satwant, Avtar's wife, has prepared a special dinner for Prem

SATWANT:	vi:r ji:, éfi lao Avtar ji: di: xa:s pasand.
PREM:	ífi ki: fíe, b ^h à:bi: ji:?
SATWANT:	chicken biriyani:.
PREM:	náfi: ji:, sukri:a:. mě vegetarian fí:.
AVTAR:	Satwant, ífi banda: sá:d ^h u: fíe. Meat náfi: k ^h ā:da:,
	sara:b náfi: pí:da:, sigri:t náfi: pí:da:.
SATWANT:	báfiut cangi: gall fíe.
AVTAR:	fí? sá:d ^h u: fioña: cangi: gall fíe?
SATWANT:	sigri:t na: pi:qa: cangi: gall fíe. báfiuta: na: bolqa: vi:
	cangi: gall fíe. mū:fi nū: k ^h a:qa: k ^h a:ñ lai: zia:da: varto,
	te bolan lai g ^h átt.
SATWANT:	Brother, have this. It's Avtar's special favourite.
PREM:	What's this, sister-in-law?
SATWANT:	Chicken biriyani.
PREM:	No thanks. I'm a vegetarian.
AVTAR:	Satwant, this man is a saint. He doesn't eat meat, doesn't drink alcohol, doesn't smoke.
SATWANT:	That's very good.
AVTAR:	What? Is it good to be a saint?
SATWANT:	It's good not to smoke. It's also good not to talk too much. Use your mouth more for eating and less for talking.

Vocabulary

vi:r (m)	ਵੀਰ	brother (a term of affection)
lao	ਲਾਓ	please take (request form of le)
xa:s	ਖਾਸ	special
b ^h à:bi: [pà:bi:] (f)	ਭਾਬੀ	brother's wife, sister-in-law
biriyani: (f)	ਬਿਰਿਆਨੀ	a rice dish
banda: (m)	ਬੰਦਾ	man
sá:d ^h u: [sá:du:] (m)	ਸਾਧੂ	saint, holy man

sigrɪt (m)	ਸਿਗਾਰਿਟ	cigarette
jarab (f)	ਸ਼ਰਾਬ	alcoholic drink
fio	ਹੋ	to be, to become
fiŋga:	ਹੇਣਾ	being, becoming
báhuta: [bóta:]	ਬਹੁਤ	too much
mú:fi [mú:] (m)	ਮੂਹ	mouth
kʰan̄	ਖਣ	eating
zia:da:	ਜ਼ਿਆਦਾ	more
gʰatt [katt]	ਘੱਟ	less
varat	ਵਰਤ	to use
bolan̄	ਬੋਲਣ	speaking

'Drinking' a cigarette

Languages can refer to the same situation in interesting ways. Satwant says

sigrɪt	na:	pi:ŋga:	cangi:	gall	fie
cigarette	not	drinking	good	matter	is

It's good not to smoke.

Also note that she uses the form **pi:ŋga:**, and not **pi:ŋ**, because there is no postposition following the verbal noun. But when a postposition follows, she uses the verbal noun without **-a:**, as in

mú:fi	nū:	kʰan̄a:	kʰan̄	lai:	zia:da:	varto ...
mouth	-to	food	eating	for	more	use

Use the mouth more for eating ...

na: and **náfi:** are not interchangeable

It would be wrong to translate one of them as 'no' and the other as 'not'. But like 'no' and 'not', **na:** and **náfi:** are not interchangeable. You will learn later that **náfi:** is actually an emphatic form of **na:**, and we shall deal with the distinction in Conversation unit 8.

Definite object

Punjabi has no articles (the equivalents of the English 'a', 'an' and 'the'). But it has its own ways and means of doing what articles do in English. You may have noticed the postposition **nū:** after the object **mú:fi** in the sentence analysed above. It does the work of the definite article 'the'. It

makes the noun **mú:fi** 'definite', so that it means 'this particular mouth', and not just any mouth. In Panjabi, one of the ways of making an object definite is to add the postposition **nū:** to it. You will see in Conversation unit 5 that this **nū:** is accompanied by some other significant grammatical differences as well.

Dialogue 4

Satwant offers Prem a special vegetarian dish

- SATWANT: *vi:r ji:, éfi pa:lak pani:r kofta: lao.*
 PREM: *ifide vic ki: fie?*
- SATWANT: *pa:lak, pani:r, gʰio, meda:, pia:z, adrak, dʰani:a:, metʰi:, mirc, masala:.*
 AVTAR: *te ik gupt ci:z vi:.*
- PREM: *gupt ci:z ki: fie, bʰa:bi: ji:?*
 SATWANT: *kúj^h náfi:, ífi evē cʰeṛde ne.*
- PREM: *kiū bai?: tenū: ki: flakk fie meri: bʰarjā:i: nū: cʰerjan da:?*
 AVTAR: *mē kadō cʰeṛda: fiā:? kʰa:ne vic ik gupt ci:z flegi: e – prem.*
- PREM: *mē? kʰa:ne vic?*
 AVTAR: *náfi:, mere káfiṇ da: matlab fie – pia:r.*
- SATWANT: *canga: fluṇ bolṇa: band karo, te prem na:l kʰa:ne: kʰa:o.*
 SATWANT: *Brother, have these spinach and cheese balls.*
 PREM: *What's in them, sister-in-law?*
 SATWANT: *Spinach, Indian soft cheese, clarified butter, plain flour, onion, fresh ginger, coriander, fenugreek, chilli and mixed spices.*
- AVTAR: *And also a secret thing.*
 PREM: *What's the secret thing, sister-in-law?*
 SATWANT: *Nothing. He's just teasing.*
- PREM: *Why man? What right have you got to tease my sister-in-law?*
 AVTAR: *I'm not teasing. There is a secret thing in the food - **prem** (love). (Lit.: When do I tease?)*
- PREM: *Me? In the food?*
 AVTAR: *I mean **pia:r** (love).*

SATWANT: Well. Now stop talking and eat your meal with *prem* (love).

Vocabulary

pa:lak (f)	ਪਾਲਕ	spinach
pani:r (m)	ਪਨੀਰ	Indian soft cheese
kofta: (m)	ਕੋਫ਼ਤਾ	meat or vegetable balls
g̱hi: (m)	ਗਿਹੁ	ghee (clarified butter)
meda: (m)	ਮੇਦਾ	plain flour
pia:z (m)	ਪਿਆਜ਼	onion
adrak (m)	ਅਦਰਕ	fresh ginger
meṯhi: (f)	ਮੇਥੀ	fenugreek
masa:la: (m)	ਮਸਾਲਾ	mixed spices
gupt	ਗੁਪਤ	secret
ci:z (f)	ਚੀਜ਼	thing
kúj ^h náfi:	ਕੁਝ ਨਹੀਂ	nothing
evé	ਐਵੇ	simply, just
c̱er	ਛੇਤ	to tease
bai:	ਬਈ	informal form of address
flakk (m)	ਹੱਕ	right
ḇarjā:i: (f)	ਭਰਜਾਈ	brother's wife, sister-in-law
kadō	ਕਦੋ	when
prem (m)	ਪ੍ਰੈਮ	love
piar: (m)	ਪਿਆਰ	love
band kar	ਬੰਦ ਕਰ	to stop

Dialogue 5

Prem stays with Avtar. Next morning, he does not feel very well. Avtar takes him to his family doctor, Dr Qureshi, a Panjabi-speaking Muslim doctor, originally from Lahore, Pakistan. It is notable that in the presence of the doctor, Avtar refers to his friend formally by using the 'respectful plural' forms for him

AVTAR: iñi ne ḏa:ḵtar Qureshi, te iñi ne mere dost Prem Sharma.
 DR QURESHI: mē ja:ñda: flā:. milke bañi: xuñi: floi:, Sharma sá:fiab.
 PREM: ḏa:ḵtar sá:fiab, tusi: menū: kivē ja:ñde flō?

DR QURESHI: TV programme tō. tuñia:đi: mosi:ki: kama:l di: flē. vā:fl!
 ji: fukri:a:.
 PREM: mere la:ik koi: xidmat flē tā: flukam karo.
 AVTAR: ajj iñnā: di: tabi:at ṯi:k náñi:.
 DR QURESHI: ki: gall flē?
 PREM: menū: ṯoñga: buxar flē, sir dard vi: flē.
 DR QURESHI: gala: ṯi:k flē?
 PREM: ji: náñi: , gala: vi: xara:b flē, peñ dard vi: flē.
 AVTAR: ḏa:ḵtar sá:fiab, menū: fikar flē. agle fiafste iñnā: da: ik flor TV programme flē.
 (Dr Qureshi examines Prem)
 DR QURESHI: fikar di: koi: gall náñi: . ma:mu:li: flu flē. Sharma sá:fiab, tuñia:nū: a:ra:m di: loñ flē, dava:i: di: náñi:.
 AVTAR: This is Dr Qureshi, and this is my friend Prem Sharma.
 DR QURESHI: I know. Very pleased to meet you, Mr Sharma.
 PREM: How do you know me, doctor?
 DR QURESHI: From the TV programme. Your music is wonderful!
 Great!
 PREM: Thanks.
 DR QURESHI: What can I do for you? (Lit.: If there is a service befitting me, please order.)
 AVTAR: He's not well today.
 DR QURESHI: What's the matter?
 PREM: I've got a slight temperature. Also a headache.
 DR QURESHI: Is your throat alright?
 PREM: No. I also have a sore throat and a stomach ache.
 (Lit.: Throat is also bad.)
 AVTAR: Doctor, I'm worried. He has another TV programme next week.
 (Dr Qureshi examines Prem)
 DR QURESHI: There is nothing to worry about. It's a little bit of flu.
 Mr Sharma, you need rest, not medicine.

Vocabulary

dost (m/f)	ਦੋਸਤ	friend
ja:ñ	ਜਾਣ	to know

kivē	ਕਿਵੇ	how
mosi:ki: (f)	ਮੋਸੀਕੀ	music
kama:l (m)	ਕਮਾਲ	wonder
vá:fi	ਵਾਹਾ	Great!
la:ik	ਲਾਈਕ	capable, befitting
koi:	ਕੋਈ	any
xidmat (f)	ਖਿਦਮਤ	service
t̄oṛa:	ਥੋਰਾ	a little
buxa:r (m)	ਬੁਖਾਰ	high temperature, fever
gala: (m)	ਗਲਾ	throat
xara:b	ਖਰਾਬ	bad
pet (m)	ਪੇਟ	stomach
fikar (m)	ਫਿਕਰ	worry
agla:	ਅਗਲਾ	next
flafta: (m)	ਹਫ਼ਤਾ	week
agle flafta: (adverbial)	ਅਗਲੇ ਹਫ਼ਤੇ	next week
loṛ (f)	ਲੋੜ	need
dava:i: (f)	ਦਵਾਈ	medicine
a:ra:m (m)	ਆਰਾਮ	rest

The sound of music

Dr Qureshi uses the word **mosi:ki:**, and not **sangi:t**, for 'music'. He also uses **xidmat** 'service' where a Hindu or a Sikh would use **seva:**. As was pointed out in Conversation unit 1, Panjabi-speaking Muslims use many Arabic and Persian words in their Panjabi speech.

Word order

menū: fikar fie
me-to worry is
I'm worried

tufia:nū: a:ra:m di: loṛ fie, dava:i: di: náfi:
you-to rest -of need is medicine -of not
You need rest, not medicine

Possessive adjectives

ajj	iññā:	di:	tabi:at	t̄i:k	náfi:
today	he	-of	health	good	not
He's not well today					

iññā: di: literally means 'they-of'. In a formal situation, a plural form has been used to show respect to one person. A table of Panjabi possessive adjectives appears on page 225 in the Grammatical summary.

A case of ambiguity

An ambiguous sentence has two or more meanings. Cases of ambiguity result not only from words having multiple meanings but also (and more interestingly) from their having multiple grammatical functions. An interesting example from English is 'I kissed her back.'

Ambiguous sentences occur (and are often deliberately constructed!) in all languages. Study the following Panjabi sentence.

menū:	flaṛ	kúj ^h	k ^h a:nqā:	cá:fi:da:	fie
(1) me-to	now	some	food	desirable	is
(2)		something	eating		

The first interpretation is 'I want some food now.' It regards **kúj^h** as an adjective meaning 'some' and **k^ha:nqā:** as an ordinary masculine noun meaning 'food'. But **k^ha:nqā:** can also be a verbal noun derived from the verb **k^ha:** 'to eat', and **kúj^h** can also be used as a noun or pronoun meaning 'something'. So the second interpretation is 'I should eat something now'.

ਅਭਿਆਸ Exercises

1 Answer the following questions, starting your answer with **flā: ji:** or **náfi: ji:** (as appropriate) and then saying whether you like or dislike the thing. The symbol \heartsuit means 'like' and \clubsuit means 'dislike'. If possible, match the grammatical form of your answer to that of the question. Remember that you don't need to use a form of **fie** in a negative sentence. The first question is answered for you.

(a) Question: ki: tusi: xara:b pi:nqā: pasand karde fie?
Answer: \heartsuit . I'm a teetotaller

- náfi: ji:, mē sara:b pi:ɳa: pasand náfi: karda:. mē teetotaller flā:.
- (b) Question: ki: tufla:nū: *classical sangit canga: lagda: flē?*
Answer: ☺
- (c) Question: ki: tufla:nū: kʰa:ɳe vic mirc masa:la: canga: lagda: flē?
Answer: ☺
- (d) Question: ki: tufla:nū: *pop music bura: lagda: flē?*
Answer: ☺
- (e) Question: ki: tufla:nū: pa:lak pani:r pasand flē?
Answer: soft cheese ☺, but spinach ☺
- (f) Question: ki: tufla:nū: kʰa:ɳa: pakarun da: flē?
Answer: My wife, cooking ☺. Me, eating ☺.
- (g) Question: ki: tufla:nū: tandu:ri: *chicken canga: lagda: flē?*
Answer: ☺, I'm a vegetarian.
- (h) Question: tusi: sigri pī:de flo na:?
Answer: ☺

2 If you have the cassettes, listen to the monologue. Then look at the following table. Here you will record the speaker's likes and dislikes. With the list in mind, listen to the recording again. Then fill in the boxes with L for 'likes' and D for 'dislikes'. ●●

Punjabi food	
Highly spiced foods	
Cricket	
Football	
Indian film music	
Indian classical music	
Western music	

3 Complete the following dialogue between A and B by supplying A's questions to which B answers.

- A: _____ ?
B: menū: filmā: dekʰaɳ da: flē?
- A: _____ ?
B: náfi: ji:. menū: sara:b báʃut buri: lagdi: flē.
- A: _____ ?
B: menū: *classical sangit pasand flē, pop music náfi:.*
- A: _____ ?
B: náfi: mē meat pasand náfi: karda.
- 4 You take a friend to a Panjabi restaurant. Both of you have now read the menu.
- (a) *How do you ask your friend what he would like to have?*
(b) He points to a dish called dhansak and asks what's in it. But you don't know either.
How do you ask the waiter what there is in dhansak?
(c) The waiter says that it has lentils, meat and spices. But your friend is a vegetarian.
How do you ask the waiter whether they've got vegetarian dhansak?
(d) The waiter says that there is no such thing as a vegetarian dhansak.
How do you ask your friend whether he would like to have something else?
(e) Your friend chooses shahi panir, but is afraid that it may be too hot.
How do you ask the waiter whether there are chilli and spices in shahi panir?
(f) The waiter says that shahi panir is a very mild dish.
How do you then order one dhansak with rice (col) and one shahi panir with naan (na:n)?
- 5 Mohan Singh Gill is on a visit to the Panjab. There he becomes ill and goes to see a doctor. Their conversation has been translated into English. Can you translate it back into Panjabi?

- Gill: Greetings, doctor. My name is Mohan Singh Gill.
Doctor: Greetings, Mr Gill. How are you?.
Gill: Very unwell!
Doctor: What's the matter?
Gill: I have severe headache and stomach ache.
Doctor: Do you have a temperature as well?
Gill: No.

Doctor: Sore throat?
Gill: No.
Doctor: Any other problem (**gall**)?
Gill: No, nothing else.
Doctor: Do you smoke or drink?
Gill: No, I don't smoke or drink.
Doctor: Well, take this medicine. Have a good rest, and don't do any work today.

5 ਕੱਲ੍ਹੁ ਨੂੰ ਤੁਸੀਂ ਕੀ ਕਰਨਾ ਹੈ?

What are you going to do tomorrow?

In this unit you will learn to

- talk and ask about your own and other people's plans
- compare people and objects
- talk about visiting places
- use the potential verb form
- use the particles *vi:*, *fi:* and *tā:*

ਗੱਲ ਬਾਤ Dialogues

Dialogue 1

Surjit Singh Kalsi, who has retired recently, is going on a trip to India. He goes to Baldev Singh Nijjar, a travel agent who knows him well

NIJJAR:	a:o Kalsi sá:fiab, be ^h o. fiukam karo.
KALSI:	menū: do return tiktā: cā:fi:di:ā: ne.
NIJJAR:	a:pñe lai:?
KALSI:	flā: ji:.
NIJJAR:	tusī: kitt ^h e ja:ñq: fie?
KALSI:	dilli:, te aggō a:gre.
NIJJAR:	kadō ja:ñq: fie?
KALSI:	Christmas di:ā: c ^h utti:ā: c.
NIJJAR:	agge picc ^h e náññi:?
KALSI:	náññi:. ki: gall fie?
NIJJAR:	Christmas di:ā: c ^h utti:ā: c tikit máññi: flundi: fie,
	agge picc ^h e sasti:.
KALSI:	tusī: máññi: sasti: di: cinta: na: karo.
NIJJAR:	ji: báññut acc ^h a:.

- NIJJAR: Come in, Mr Kalsi. What can I do for you?
 KALSI: I need two return tickets.
 NIJJAR: For yourself?
 KALSI: Yes.
 NIJJAR: Where are you going?
 KALSI: To Delhi, and from there to Agra.
 NIJJAR: When are you going?
 KALSI: In the Christmas holidays.
 NIJJAR: Can't you go before or after that? (Lit.: Before (or) after not?)
 KALSI: No. What's the matter?
 NIJJAR: The ticket is costly in the Christmas holidays. It's cheap before and after that.
 KALSI: Don't worry about its cost. (Lit.: Don't worry about costly and cheap.)
 NIJJAR: OK.

Vocabulary

ja:nqā:	ਜਾਣਾ	to go
aggō	ਅੱਗੋ	thence, from there
c ^h utti:a: (f/pl)	ਛੁਟੀਆਂ	holidays
agge	ਅੱਗੇ	before
picc ^h e	ਪਿੱਛੇ	after
máflinga:[ménqā:]	ਮਹੀਂਗਾ	costly
sasta:	ਸਸਤਾ	cheap
cinta: (f)	ਚਿੰਤਾ	worry

The potential form (intransitive verb)

In Conversation unit 4, we used a form of the verb known as the verbal noun. A verbal noun, though derived from a verb by adding **-nqā:** or **-an**, functions as a noun. The potential form, which looks and sounds like a verbal noun, is used as a proper verb to describe a planned action, as in

tusī: kitt^he ja:nqā: flē?
 you where to go is
 Where are you going? (i.e. Where do you want to go?)

But it does not indicate the time of the action. We shall translate the verbal noun with the English '-ing' form (e.g. 'going') and the potential form with a to-infinitive (e.g. 'to go'). Note that the verb **ja:** has no object. Such a verb is known as an intransitive verb.

The potential form of an intransitive verb always has masculine-singular form.

We shall see later on in the unit that the potential form of a transitive verb can have other number-gender forms as well.

Do not be tempted to call the potential form the future tense form. As we shall see below, the potential form can also refer to a planned action in the past time.

flō versus flē

Compare the two sentences

gur mitt^ha: flē^h
 brown sugar sweet is

The brown sugar is sweet
 (i.e. This particular sample of brown sugar is sweet.)

gur mitt^ha: flunda: flē^h
 brown sugar sweet happening is
 Brown sugar is sweet.

(i.e. It is the general quality of brown sugar to be sweet.)

flunda: is the imperfective form of the verb **flō** ('to become', 'to happen'). When Nijjar says

Christmas di:ā: c^hutti:a: c tikat máflingi: flundi: flē^h
 Christmas of holidays in ticket costly happening is

he means that it always happens to be the case that a ticket is costly in the Christmas holidays. He is not talking about any particular ticket. It is important not to confuse the forms of **flē** and **flō**. **flē** is the only verb in Panjabi that has the present and the past tense forms. No other verb has tense forms. On the other hand, **flē** does not have any forms other than the present and the past tense forms.

Omission of the postposition nū:

While speaking about the destination of your journey, you may omit the postposition **nū:**. Instead of saying

mē a:gre nū: ja:ɳa: fie
I Agra to to go is
I am going to Agra

you may simply say

mē a:gre ja:ɳa: fie.
I Agra to go is.

Note that the masculine singular noun **a:gra:** assumes the oblique form **a:gre** before the postposition. When **nū:** is omitted in such constructions, the oblique form stays on, indicating that the postposition has been omitted.

Dialogue 2

Surjit Kalsi and his wife Nirmal Kaur are staying in a hotel in Agra

- SURJIT: káll^h da: ki: programme fie?
 NIRMAL: menū: ki: pata?: tusi: dasso.
 SURJIT: canga: p^hir, káll^h savere asī: shopping karni: fie.
 dupáfir da: k^ha:ɳa: Taj Mahal Hotel c k^ha:ɳa: fie.
 NIRMAL: te ja:m nū: ki: karna: fie?
 SURJIT: ja:m nū: ser sapar̄a:, te panja:bi: d^hā:be c sa:g makki:
 di: roti: k^ha:ɳi: fie.
 NIRMAL: Taj Mahal kadō dek^hqa: fie?
 SURJIT: ra:t nū:.
 NIRMAL: ra:t nū: ki:?
 SURJIT: ca:nanji: ra:t c Taj Mahal din na:lō zia:da: sófiaɳa:
 lagda: fie. jivē tū:.
 NIRMAL: es umar c saram vi: karo. iʃi koi: maʃkari:ã: karan
 di: umar fie?
 SURJIT: náffí:, iʃi na:m japan di: umar fie. tere kol koi: d^hāram
 pot^hi: fie?
 SURJIT: What's tomorrow's programme?
 NIRMAL: I don't know. You tell me. (Lit.: What do I know?)
 SURJIT: OK then. Tomorrow morning we'll go out shopping.
 We'll have our lunch in the Taj Mahal Hotel.
 And what are we going to do in the evening?
 We'll stroll about in the evening, and eat cooked
 spinach and corn chapatis in a Panjabi restaurant.

- NIRMAL: When are we going to see the Taj Mahal?
 At night.
 Why at night?
 SURJIT: The Taj Mahal looks more beautiful on a moonlit night
 than during daytime. Just like you.
 NIRMAL: You should be ashamed of yourself at this age. Is this the
 age for sexy jokes?
 SURJIT: No. This is the age for muttering prayers. Do you have a
 prayer book?

Vocabulary

káll ^h	काल्ल	tomorrow (but see also p. 90)
savere	सवेरे	in the morning
dupáfir [dupér] (f)	दुपहिर	midday
ja:m (f)	जाम	evening
ser sapar̄a: (m)	सैर सपारा	leisurely stroll
d ^h ā:ba: [t̄a:ba:] (m)	दाबा	traditional Indian restaurant
sa:g (m)	साग	cooked spinach and mustard leaves
makki: (m)	मॉकी	maize, corn
roti: (f)	रोटी	chapati, bread
ra:t (f)	रात	night
ca:nanji:	चाननी	moonlit
na:lō	नाले	than
umar (f)	उमर	age
saram (f)	सरम	shame
maʃkari:	मष्करी	joke (generally sexy)
na:m (m)	नाम	name (generally God's)
jap	जप	to repeat silently, to mutter (a prayer or God's name)
d ^h āram [t̄āram] (m)	परम	religion
pot ^h i: (f)	पेषी	book (generally religious)

The potential form (transitive verb)

The potential form of a transitive verb (a verb with an object) agrees with the object in number and gender. This rule applies unless the object is a definite object marked with **nū:**, in which case see p. 95.

káll^h savere así: shopping karni: fíe
 tomorrow morning we shopping to do is
 Tomorrow morning, we are going to do shopping (*lit.*: we are to do shopping)

The potential form of the verb is feminine singular because the object 'shopping' is feminine singular in Panjabi. The verb **fíe** is not marked for gender. But it does agree with the object in number. Similarly,

(así:) dupáfir da: k^hañja: Taj Mahal Hotel c k^hañja: fíe
 (m/sg) (m/sg) (sg)
 we mid-day of meal Taj Mahal Hotel in to eat is
 We are going to have our lunch in the Taj Mahal Hotel

(así:) panja:bi: d^hà:be c sa:g
 (m/sg)
 we Panjabi restaurant in cooked spinach
 makki: di: roti:
 (f/sg) (f/sg)
 corn chapatis to eat is
 We are going to eat cooked spinach and corn chapatis in a Panjabi restaurant.

When a verb has more than one object, the verb usually agrees with the last one.

savere

The Panjabi word for 'morning' is **savera:** (*m*). **savere** is an adverb form meaning 'in the morning'. But you can also say **saver nū:**. Similarly, you can have

dupáfir nū:	or	dupáfire	at midday
sa:m nū:	or	sa:mí:	in the evening
ra:t nū:	or	ra:tí:	at night

Comparison

Taj Hotel Manhar Hotel na:lō zia:da: canga: fíe
 Taj Hotel Manhar Hotel with-from more good is

The Taj Hotel is better than the Manhar Hotel.

You can use **tō** ('from') in place of **na:lō**.

If you understand the 'experiencer' constructions in Conversation unit 4, the following sentence should be no problem for you.

ca:nanji: ra:t c Taj Mahal din
 moonlit night in Taj Mahal day
 na:lō zia:da: sóñja: lagda: fíe.
 with-from more beautiful striking is

The Taj Mahal looks more beautiful on a moonlit night than during day time.

Dialogue 3

After seeing the Taj Mahal, the couple are planning to go to see some other places

NIRMAL: así: Mathura Bindraban de mandar kadō dek^hne ne?
 SURJIT: parsō nū: káll^h nū: Charanjit ne dilli:ñ a:unja: fíe, te
 parsō nū: así: úfde na:l ja:ñja: fíe.
 NIRMAL: par úfine tā: cōt^h nū: a:unja: si:.
 SURJIT: a:unja: tā: úfine cōt^h nū: fíi: si:, par fluñ úfida: kal nū:
 a:un da: programme fíe.

NIRMAL: When are we going to the Mathura Bindraban temples?
 SURJIT: The day after tomorrow. Charanjit is coming tomorrow.
 We are going with him the day after tomorrow.
 NIRMAL: But he was coming the day after the day after tomorrow.
 SURJIT: He was coming the day after the day after tomorrow. But now his programme is to come tomorrow.

Vocabulary

mandar (<i>m</i>)	ਮੰਦਰ	temple
parsō (<i>m</i>)	ਪਰਸੋ	day after tomorrow (but see also p. 90)
cōt ^h (<i>m</i>)	ਚੌਥ	day after the day after tomorrow (but see also p. 90)
si:	ਸੀ	was
tā:	ਤਾ'	as for (but see also p. 91)
fíi:	ਹੀ	only (but see also p. 91)

The Indian concept of time

A language is a part of a country's culture, and a culture embodies the world-view of its people. The linear concept of time – time moving in a single direction from the past, through the present, and into the future – is only one (largely European) view of time. Other cultures may have different views. Note the meanings of the following Panjabi words

ajj	today
kállⁿ	yesterday, tomorrow
parsō	day before yesterday, day after tomorrow
cot^h	day before the day before yesterday, day after the day after tomorrow

It appears that it is the present or today or **ajj** which is the temporal point in relation to which the distance of the other days is measured. Whether the other days are in the past or in the future seems unimportant. **kállⁿ** is simply a day once removed from today. Whether it is yesterday or tomorrow does not seem to matter. Similarly, **parsō** is simply a day twice removed from today.

Some speakers add the postposition **nū:** to mark a future day, as the speakers in Dialogue 3 do. This helps. But this is not a strict rule of Panjabi grammar.

With such a concept of time ingrained in its meaning structure, do not be surprised when you are told that Panjabi grammar does not have the present, past and future tenses of the type you find in European languages.

Use of the agentive postposition **ne**

With the subject of a verb in the potential form, you don't use any postposition if the subject is the first or the second person pronoun. So if the subject is either of the four pronouns **mē** 'I', **asī:** 'we', **tū:** 'you' (*sg*), **tusī:** 'you' (*pl*), you don't add any postposition to it. But if the subject is a noun or a third person pronoun, you have to add the agentive postposition **ne** to it. As with other postpositions, the noun or the pronoun is in the oblique case form.

kállⁿ	nū:	tusī:	ki:	karna:	fie?
tomorrow	to	you	what	to do	is

What are you going to do tomorrow?

mē	film	dek^hni:	fie
I	film	to see	is
I'm going to see a film			
tufia:qe	b^harā:	ne	ki:
your	brother	(Agt)	what
What is your brother (Agt) going to do?			
pata:	náfi:	úfine	ki:
knowledge	not	he (Agt)	what
I don't know what he's going to do.			

Note that **ne:** is not added to **mē** and **tusī:**, but it is added to **úfi** and **b^harā:**.

The particles **vi:**, **fī:** and **tā:**

These words are difficult to translate, but they help organise your speech and give it particular nuances. They are best learnt in actual use.

vi:	inclusive particle roughly meaning 'also'
fī:	exclusive particle roughly meaning 'only'
tā:	rough meaning 'as for' or 'as far as x is concerned'

Study the following examples

menū:	pa:lak	vi:	cá:fī:di:	fie
me-to	spinach	also	desirable	is
I would like to have spinach as well (in addition to the other vegetables I'm interested in)				

menū:	pa:lak	fī:	cá:fī:di:	fie
me-to	spinach	only	desirable	is
I would like to have spinach only (and I'm not at all interested in any other vegetables)				

menū:	tā:	pa:lak	cá:fī:di:	fie
me-to	as for	spinach	desirable	is
As far as I am concerned, I want spinach (whatever other people may want).				

Now an example from Dialogue 3.

a:unqā:	tā:	úfine	cot^h	nū:	fī:	si:
to come	as for	he (Agt)	day after the day	to	only	was

after tomorrow

A really meaningful (but verbose) translation would be:

As for his coming, he certainly was going to come the day after the day after tomorrow.

Past Tense of the verb *fie*

In Conversation unit 2 we came across the present tense forms of the Panjabi verb *fie*. You may have noted that these forms are marked for number and person, but not for gender. Luckily for you, the most widely spoken dialect of Panjabi has only one past tense form of *fie*. This form is *si:*, used with all persons and numbers. The formal written variety of Panjabi has different singular and plural past tense forms of *fie* for different persons. These forms are given on page 228 in the Grammatical summary. If you are learning writing as well, you are advised to use these forms in your writing. But in your speech, you need not use any past tense form of *fie* other than *si:*.

Dialogue 4



Charanjit Kalsi, Surjit Kalsi's nephew, has arrived to take them to Delhi, and they are now planning what to see there

- SURJIT: dilli: c kífíjí:ã: kífíjí:ã: ci:zã: dek^hañ va:li:ã: ne?
- CHARANJIT: báflut sa:ri:ã: navi:ã: vi: te pura:njí:ã: vi:.
- SURJIT: mẽ tã: pura:njí:ã: ci:zã: te ima:ratã: nū: fie: dek^hañ: fie:
te na:le sa:re gurdua:riã: nū: vi: menú: navi:ã: ci:zã:
dek^hañ da: koi: sòk náfi:.
- CHARANJIT: par kai: navi:ã: ci:zã: vi: báflut sóflanjí:ã: ne.
- SURJIT: t^hi:k fie ka:ka: par pura:ne xia:lã: va:le bande nū:
pura:njí:ã: ci:zã: fie: sóflanjí:ã: lagdi:ã: ne. jivé teri:
ca:ci:.
- NIRMAL: tufla:nú: koi: saram fie: jã: náfi:? ifi koi: mundé de
sá:fimañe káfiñ va:li: gall fie?
- SURJIT: Charanjit, dass tū: a:pañi: váfluti: nū: pia:r karda: fie?
- CHARANJIT: báflut.
- SURJIT: pia:r na:l a:pañi: g^hár va:li: nū: c^heñna: koi: buri:
gall fie?
- CHARANJIT: bilkul náfi:.
- NIRMAL: tusí: ca:ca: b^hati:ja: dové besaram fie.

- SURJIT: What are the things worth seeing in Delhi?
CHARANJIT: A great many. New as well as old.
SURJIT: As far as I'm concerned, I'm going to see the old things
and buildings only. And also all the Sikh temples.
CHARANJIT: But many new things are also beautiful.
SURJIT: You are right, my boy. But an old-fashioned man likes
only old things like your aunt.
NIRMAL: Have you no sense of shame? Must you say this thing in
front of the boy?
SURJIT: Charanjit, tell me. Do you love your wife?
CHARANJIT: Very much.
SURJIT: Is it bad to lovingly tease your own wife?
CHARANJIT: Not at all.
NIRMAL: You uncle and nephew are both shameless.

Vocabulary

kífíjí:ã: [kéfíjí:ã:] (f/pl)	ਕਿਹੜੀਆਂ	which?
dek ^h añ va:li:ã: (f/pl)	ਦੇਖਣ ਵਾਲੀਆਂ	worth seeing
báflut sa:ri:ã: (f/pl)	ਬਹੁਤ ਸਾਰੀਆਂ	a great many
navã:	ਨਵੀਂ	new
pura:njá: [púra:njá:]	ਪੁਰਾਣਾ	old
ima:rat (f)	ਇਮਾਰਤ	building
na:le	ਨਾਲੇ	also, in addition
sa:re	ਸਾਰੇ	all
gurdua:ra: (m)	ਗੁਰਦੁਆਰਾ	Sikh temple
kai:	ਕਈ	some
sóflanjá: [sófñá:]	ਸੋਫ਼ਲਾ	beautiful
ka:ka: (m)	ਕਾਕਾ	boy
va:la:	ਵਾਲਾ	see p. 95
ca:ca: (m)	ਚਾਚਾ	uncle (father's younger brother)
ca:ci: (f)	ਚਾਚੀ	aunt (ca:ca: 's wife)
saram fie: (f)	ਸਰਮ ਹਿਆ	sense of shame
a:pañi:	ਆਪਣੀ	own (see p. 94)
váfluti: [vótji:] (f)	ਵਹੁਟੀ	wife
g ^h ár [kár] va:li: (f)	ਘਰ ਵਾਲੀ	wife (see p. 96)
b ^h ati:ja: [pati:ja:] (m)	ਭਤੀਜਾ	nephew (brother's son)
besaram	ਬੇਸਰਮ	shameless

The use of *a:pṇa:*

a:pṇa: is a possessive adjective literally meaning 'own'. The use of *a:pṇa:* needs careful attention. It is used in two ways.

(1) For emphasis

<i>ī</i>	<i>meri:</i>	<i>a:pṇi:</i>	car	<i>ī</i>
this	my	own	car	is
This is my own car or This car is my own.				

This use of *a:pṇa:* is quite straightforward and similar to the English.

(2) As a substitute for the ordinary possessive pronouns. When something belongs to the subject of the sentence, this relation of possession is indicated by using *a:pṇa:* (or a number–gender variant, i.e. *a:pṇe*, *a:pṇj:*, *a:pṇj:ā*) instead of the ordinary possessive adjective. In the following examples, the actual meaning of *a:pṇa:* in the sentence is given in the parentheses. Below each sentence, the possessive adjective which would be used in other types of construction is also given.

<i>mē</i>	<i>a:pṇj:</i>	car	<i>vic</i>	Vancouver	<i>ja:pṇa:</i>	<i>si:</i>
I	own (= my)	car	in	Vancouver	to go	was
I was to go to Vancouver in my car.						

<i>ki:</i>	<i>tusī:</i>	<i>a:pṇe</i>	<i>b'arā:</i>	<i>kol</i>	<i>rāfinde</i>	<i>ī?</i>
Q	you	own (= your)	brother	near	living	are
(= <i>tufia:de</i>)						

Do you live with your brother?

<i>tū:</i>	<i>a:pṇj:</i>	<i>váfiuti:</i>	<i>nū:</i>	<i>pia:r</i>	<i>karda:</i>	<i>ī?</i>
you	own (= your)	wife	to	love	doing	are
(= <i>teri:</i>)						

Do you love your wife?

But ordinary possessive adjectives must be used when a possession does not belong to the subject.

Ram	<i>ne</i>	<i>káll^a</i>	<i>nū:</i>	mere	<i>g'ar</i>	<i>a:una:</i>	<i>ī</i>
Ram	(Agt)	tomorrow	to	my	house	to come	is
Ram is coming to my house tomorrow.							

The house does not belong to Ram (the subject) but to someone else. So the ordinary possessive adjective *mera:* (in the oblique form *mere*) is used.

Definite object

When the object is definite and is marked with *nū:* the *ī*-form does not agree with it and is in the masculine singular form.

<i>mē</i>	<i>pura:nj:ā:</i>	<i>ima:ratā:</i>	<i>nū:</i>	<i>ī:</i>	<i>dek^bṇa:</i>	<i>ī</i>
					(<i>f/pl</i>)	
I	old	buildings	to	only	to see	is

I am going to see the old buildings only.

Since the old buildings have already been mentioned, they are definite now. This is indicated by adding the postposition *nū:* to the object. The verb does not agree with the object in gender and number (which is feminine plural). Rather, it has the masculine singular form, which is also used when the verb does not agree with anything.

Use of *va:la:*

va:la: (with its variants *va:le*, *va:li:*, *va:li:ā*) is probably the most versatile grammatical word (postposition) in Panjabi. It is difficult to translate, though 'possessor' is sometimes suggested. So in the English glosses below, 'V' is used instead of translation. Study the following examples.

<i>dek^ban</i>	<i>va:li:ā:</i>	<i>cizā:</i>
seeing	V	things
things worth seeing		

<i>k^ban</i>	<i>va:la:</i>	<i>tel</i>
eating	V	oil
edible oil		

<i>cá:fi</i>	<i>va:la:</i>
tea	V
one who sells/supplies tea.	

<i>citti:</i>	<i>dá:fi:tī:</i>	<i>va:la:</i>	<i>ba:ba:</i>
white	beard	V	old man
old man with a white beard			

<i>pura:n</i>	<i>xia:lā:</i>	<i>va:le</i>	<i>bande</i>	<i>nū:</i>
old	ideas	V	man	to
to an old-fashioned man				

Train **calan** va:li: fie
 train moving V is
 The train is about to leave

Sometimes the meaning of the whole is more than or different from the sum of its parts

g^har va:li:
 home V
 wife

kədʒi:ā: va:la: sapp
 cowrie shells V snake
 viper, a treacherous person.

va:la: is used to convey some other types of meanings too. Speakers of Panjabi use their common sense to find out in what sense it is used. You can do the same!

ਅਭਿਆਸ Exercises

To understand and to speak a language well, you need lots of words (or vocabulary) to deal with different situations you may find yourself in. Also, you need to know how to combine those words meaningfully (grammar). While the number of structures in the grammar of a language is quite limited, the number of words in a language rises to many thousands. And new words are added almost every day. The Conversation units in this book have their own structural limitations and cannot introduce many words. So a section called Word groups (pp. 242–260) has been added to the book. It gives some words grouped according to areas of meaning they generally belong to. Now the time has come for you to be able to look for a suitable word in this section or to find the meaning of a word if you know the area it belongs to.

To do the following exercises you may need to know the meanings of some words you may not have come across before, or you may need to find new words.

1 Look for the meanings of the following words in the area 'Travel and transport' in the section Word groups. One of these words is the name of an animal. Look for the meaning of that word in the area 'Animals and birds'. 

flava:i: adda:	ਹਵਾਈ ਅੱਡਾ
flava:i: jaʃa:z	ਹਵਾਈ ਜਹਾਜ਼
g ^h ōra:	ਘੋੜਾ
rel gaddi:	ਰੇਲ ਗੱਡੀ
safar	ਸਫਰ

If you have the cassette recording, listen to it. Then fill in, in the second column of the following table, the name(s) (in English) of the means of transport used for travel.

London to New Delhi	
New Delhi airport to New Delhi railway station	(1) or (2)
New Delhi to Jammu	(1) or (2)
Jammu to Srinagar	(1) or (2)
Inside Kashmir	(1) or (2) or (3)

2 Complete the following text by supplying the correct forms of the verbs and the postposition **ne** where needed.

meri: g^hār va:li: ____ káll^h nū: kamm te ja: ____ fie, te mē ____
 g^hār ráfli ____ fie, mē ____ TV te do filmā: dek^h ____ ne, te úfnā: filmā: nū: video te record vi: kar ____ fie, mē ____ k^ha:ṇa: vi: paka: ____ fie, fa:m nū: mē ____ te meri: g^hār va:li: ____ John Brook nū: mil ____ fie, te úfide g^hār asī: ____ cā:fi pi: ____ fie, mē ____ te John ____ pub vi: ja: ____ fie, ra:t da: k^ha:ṇa: asī: ____ K2 Restaurant c k^ha: ____ fie, tusi: ____ ate tufla:dī: g^hār va:li: ____ káll^h nū: ki: kar ____ fie?

3 Supply the correct Panjabi equivalents of the possessive adjectives given within parentheses.

mē (my) ka:r vic kamm te jā:da: flā:. mera: puttar vi: mere na:l fi: (my) ka:r vic school jā:da: flē. (My) patni: kol (her own) ka:r flē. par ajj (my) ka:r t̄hi:k nā:flī:. mē (my) patni: di: ka:r vic ja:ñq: flē, te úfine (her) b̄arā: de na:l (his) ka:r vic ja:ñq: flē. (My) puttar ne ajj (his) school di: bas vic ja:ñq: flē.

4 At a booking window of Euston railway station in London, a Panjabi woman is having difficulty. Can you help her by acting as an interpreter? (But study the whole exercise very carefully first. You may need to find some suitable Panjabi words from the 'Travel and transport' and 'Numbers' areas of the Word groups section.)

- Clerk: Where is she going?
 You: _____ ?
 Woman: mē Birmingham ja:ñq: flē.
 You: _____ .
 Clerk: Is she going today?
 You: _____ ?
 Woman: flā:.
 You: _____ .
 Clerk: Does she want a single ticket or a return ticket?
 You: _____ .
 Woman: mē parsō nū: rel gaddj: c va:pas vi: a:ñq: flē.
 You: _____ .
 Clerk: In that case she should buy a Saver Ticket.
 You: _____ .
 Woman: úfi ki: flunda: flē?
 You: _____ .
 Clerk: Please tell her that a Saver Ticket is a very cheap return ticket.
 You: _____ .
 Woman: canga: p̄er menū: ikk Saver tikat dio. kinne da: flē?
 You: _____ .
 Clerk: Twenty-two pounds and ninety pence.
 You: _____ .

6 ਕੱਲ ਤੁਸੀਂ ਕੀ ਕੀਤਾ?

What did you do yesterday?

In this unit you will learn to

- talk about food, health, ailments and medicine in some detail
- talk about past actions
- talk about actions in a sequence
- use the Panjabi constructions appropriate for giving advice
- use the perfective form along with other associated grammatical features

ਗੱਲ ਬਾਤ Dialogues

Dialogue 1

Mohan Lal Joshi is with his doctor, Dr Jagdish Malhotra. Malhotra is a good and conscientious medical practitioner. He carefully studies each patient's medical record before seeing him or her. He also makes his conversation lively with dramatic surprises. But he hates unhealthy life styles and is always sarcastic and blunt with the patients who have them. Joshi is one such patient.

- | | |
|-----------|---|
| JOSHI: | namaste dā:kṭar sā:flab. |
| MALHOTRA: | namaste Joshi sā:flab. tafrif rakhō. t̄hi:k t̄ha:k fio na:? |
| JOSHI: | t̄hi:k t̄ha:k banda: tuña:de kol kadō a:ñda: flē? |
| MALHOTRA: | bilkul sccc flē. ajj tuña:de q̄b̄idq c pi:ñ flē na:? |
| JOSHI: | flā: ji:. |
| MALHOTRA: | c̄ha:ti: c jalāñ flē? sir cakra:ñda: flē? |
| JOSHI: | flā: ji:. |
| MALHOTRA: | pesa:b lag ke a:ñda: flē? |

- JOSHI: ਫਾ: ਜੀ:।
 MALHOTRA: ਕਲਿਅ ਤੁਹਾਨੂੰ ਉਤੀਆ: ਵਿ: ਆਇਆ:?
- JOSHI: ਕਮਾ:ਲ ਫੇ! ਤੁਸਿ: ਧਾ:ਕਤਾਰ ਫੋ ਜਾ: ਓਲਿਆ:?
 MALHOTRA: *Joshi* ਸਾ:ਫਲਬ, ਜਾਵਬ ਦਿਓ. ਸਾਵਾ:ਲ ਨਾ: ਪੁਚਿਅੰ।
- JOSHI: ਫਾ: ਜੀ:। ਆਇਆ:।
 MALHOTRA: ਫਿਮ ... ਫਿਮ ...
- JOSHI: *Greetings, doctor.*
 MALHOTRA: *Greetings, Mr Joshi. Please sit down. Aren't you fit and well?*
- JOSHI: *A fit and well person doesn't come to you.*
 (Lit.: When does a fit and well person come to you?)
- MALHOTRA: *Perfectly true. Haven't you got stomach ache today?*
- JOSHI: *Yes.*
- MALHOTRA: *Is there a burning sensation in the chest? Are you feeling giddy?* (Lit.: Is the head circling?)
- JOSHI: *Yes.*
- MALHOTRA: *Is urination painful?* (Lit.: Does urine come painfully?)
- JOSHI: *Yes.*
- MALHOTRA: *Did you vomit yesterday?* (Lit.: Did vomits come to you yesterday?)
- JOSHI: *Amazing! Are you a doctor or a prophet?*
 MALHOTRA: *Mr Joshi, please answer. Don't ask questions.*
- JOSHI: *Yes, I did.* (Lit.: Yes, (they) came.)
- MALHOTRA: *Hmm ... hmm ...*

Vocabulary

ਤਿਕ ਤਾਕ	ਠੀਕ ਠਾਕ	fit and well, fine
ਫਿਲਡ, [ਫਿਲਡ] (m)	ਫਿੱਡ	stomach
ਪਿੱਤ (f)	ਪੀੱਤ	pain, ache
ਚਾਤੀ: (f)	ਛਾਤੀ	chest
ਜਾਣ (f)	ਜਲਣ	burning sensation
ਸਿਰ ਚਕਰਾ:	ਸਿਰ ਚਕਰਾ	to feel giddy
ਪੇਸਾ:ਭ (m)	ਪੇਸਾਬ	urine
ਲਗ ਕੇ	ਲਗ ਕੇ	painfully
ਉਤੀ: (f)	ਊਲਟੀ	vomit
ਆਇਆ: (from ਆ: 'come')	ਆਈਆਂ	(they) came (f/pl)
ਓਲਿਆ: (m)	ਐਲੀਆ	prophet

- | | | |
|----------------------|------|-------------|
| java:b (m) | ਜਵਾਬ | answer |
| dio (from ਦੇ 'give') | ਦਿਓ | please give |
| sava:l (m) | ਸਵਾਲ | question |

Echo words

You have already come across **ਤਿਕ**, and you know that it means 'fine', 'healthy', etc. **ਤਿਕ ਤਾਕ** means more or less the same. But it is less formal and more colloquial. **ਤਾਕ** partly sounds like **ਤਿਕ** and when it occurs in the company of **ਤਿਕ** it has no meaning of its own. This is why it is called an echo word. Its effect is difficult to describe. 'And all that' is a very rough translation of an echo word. So **ਤਿਕ ਤਾਕ** means 'in good health and all that', i.e. having all the qualities of being in good health. In Dialogue 3, you will find **ਸਿਆਂਹੇ ਬਿਆਂਹੇ**, 'grown up and all that', i.e. being grown up and having all the qualities of a grown-up person, such as an ability to make rational and sensible decisions, etc. Echo words are different from paired words such as **ਚਾ:ਫਿ ਪਾ:ਨ੍ਹਿ:** 'tea water'. When two meaningful words which are also somewhat related in meaning are paired, the meaning of the pair as a whole is deliberately vague. **ਚਾ:ਫਿ ਪਾ:ਨ੍ਹਿ:** means 'light refreshments'. Interestingly enough, tea is not a strictly necessary component of **ਚਾ:ਫਿ ਪਾ:ਨ੍ਹਿ: bol ca:l** 'speech and physical movement' actually means 'conversational language'.

The perfective form

In the English translation of this dialogue the Panjabi verb form **ਆਇਆ:** (the stem **ਾ:** plus the feminine plural number–gender affix **-ਿਆ:**) has been rendered as 'they came'. The English translation is in the past tense. The situation also deals with the past. But still it would be wrong to call **ਆਇਆ:** a past tense form. (Nearly all the existing Panjabi grammars also make this mistake.) The perfective form simply views an action or situation as completed, without locating it any point in time. The action or the situation is simply viewed as completed. Whether or not it is completed in reality is irrelevant. Also, the time of completion is not indicated by the verb form itself, but by words like **ਕਲਿਅ** 'yesterday' or by the situation. You can also add **ਸਿ:** the past tense form of **ਫੇ** if you wish to emphasise the past time. This is done by one of the speakers in Dialogue 2.

We shall come across numerous instances of the use of this form. But do not ever make the mistake of regarding this form as as past tense form, even if in a particular situation it happens to refer to a past action. It can

also refer to present and future actions and situations which are regarded or imagined as completed.

Dialogue 2

The medical investigation continues

- MALHOTRA: káll^h tusí: g^hár si: jā: kite gae si:?
- JOSHI: mē viá:fl party te Coventry gia: si:.
- MALHOTRA: fimm ... fimm ... utt^he tusí: ki: k^há:d^ha: pi:ta:?
- JOSHI: chicken, meat, kaba:b, macc^hi:, c^hole, b^hatù:re, samose, pak^hore.
- MALHOTRA: p^her tā: jana:b ne vágiva: catpate k^ha:né c^hake. mircá: va:li: imli: di: cañaní: na:l. si: na:?
- JOSHI: fí: ji:.
- MALHOTRA: tusí: sara:b vi: pi:ti:?
- JOSHI: rājj ke. beer te pakki: donō pi:ti:ã:.
- MALHOTRA: us party c mē vi: si:.
- JOSHI: fí? par mē tufla:nū: dek^hia: náfi:.
- MALHOTRA: tusí: menū: dek^hia: zaru:r, par pac^ha:nja: náfi:.
- MALHOTRA: tusí: naſe c d^hutt si:ge.
- MALHOTRA: Were you at home yesterday, or did you go anywhere?
- JOSHI: I went to a wedding in Coventry.
- MALHOTRA: Hmm ... hmm ... What did you eat and drink there?
- JOSHI: Chicken, meat, kebabs, fish, curried chickpeas, fried bread, samosas, fritters.
- MALHOTRA: So Your Excellency relished highly spiced foods. With chilli and tamarind sauce. Isn't it?
- JOSHI: Yes.
- MALHOTRA: Did you also drink alcohol?
- JOSHI: To my heart's content. I drank both beer and the hard stuff.
- MALHOTRA: I was also there at that party.
- JOSHI: What! But I didn't see you.
- MALHOTRA: You did see me, but you didn't recognise me. You were dead drunk.

Vocabulary

kite	ਕਿਤੇ	somewhere, anywhere
gæ, già: (from ja: 'go')	ਗਏ, ਗਿਆ	went
viá:fl (m)	ਵਿਆਹ	marriage
k ^h á:d ^h a: [k ^h á:da:] (from k ^h a: 'eat')	ਖਾਣ	ate
pi:ta:, pi:ti: (from pi: 'drink')	ਪੀਤਾਂ, ਪੀਤੀ	drank
kaba:b (m)	ਕਬਾਬ	kebab
macc ^h i: (f)	ਮੱਛੀ	fish
c ^h ole (m/pl)	ਛੋਲੇ	curried chickpeas
b ^h atù:re [patù:re] (m/pl)	ਬਟੂਰੇ	fried bread
samose (m/pl)	ਸਮੋਸੇ	samosas
pak ^h ore (m/pl)	ਪਕੈਤੇ	spiced fritters
jana:b (m)	ਜਨਾਬ	Sir, Your Excellency
vágiva: [vá:vá:]	ਵਾਹਵਾ	a lot
catpata:	ਚਟਪਟਾ	highly spiced
c ^h ak	ਛਕ	to relish
imli: (f)	ਇਮਲੀ	tamarind
cañaní: (f)	ਚਟਣੀ	chutney, sauce
dek ^h ia: (from dek ^h 'see')	ਦੇਖਿਆ	saw
zaru:r	ਜ਼ਰੂਰ	certainly
pac ^h a:nj	ਪਛਾਣ	to recognise
naſa: (m)	ਨਾਸਾ	intoxication
naſe c d ^h utt [tùtt]	ਨਾਸੇ ਚ ਧੁੱਤ	dead drunk
si:ge (si: + ge)	ਸੀਗੇ	certainly were

Oblique forms of demonstrative pronouns/adjectives

us	party	c	mē	vi:	si:
that	party	in	I	also	was

I was also there at that party.

us is the oblique form of the demonstrative adjective úfi 'that', because of the presence of the postposition c. The other oblique forms of Panjabi pronouns are given in the Grammatical summary, page 223.

Irregular perfective forms

While there are definite rules for the formation of the other verb forms in Panjabi, some Panjabi verbs have irregular perfective forms. Fortunately, there are very few such verbs (about a dozen), and unfortunately these verbs are extremely common. Examples of regular verbs in English are verbs like 'play', 'wash', 'laugh', etc. whose past tense forms are derived by a general rule – adding 'ed'. Examples of irregular verbs are 'go', 'read', 'cut', 'sleep', etc., which do not follow the general rule.

The perfective forms of all verbs take the normal number–gender affixes given in the Magic square on page 29. But the stem undergoes some unpredictable changes. Perfective forms of important Panjabi verbs are given at the end of the Grammatical summary, pages 234–241. Rules for the derivation of regular perfective forms are also given there. But the best way to learn these forms is to get used to them by practice.

In this dialogue, we used these perfective forms

<i>Verb</i>	<i>Perfective form</i>
<i>ja:</i> 'go'	<i>gæ</i> (<i>m/pl</i>)
	<i>gia:</i> (<i>m/sg</i>)
<i>kʰa:</i> 'eat'	<i>kʰá:dʰa:</i> (<i>m/sg</i>)
<i>pi:</i> 'drink'	<i>pi:tə:</i> (<i>m/sg</i>)
	<i>pi:tɪ:</i> (<i>f/sg</i>)
	<i>pi:tɪ:ã:</i> (<i>f/pl</i>)
<i>cʰak</i> 'relish'	<i>cʰake</i> (<i>m/pl</i>)

Agreement of perfective forms

A note of warning is due here. Whether a perfective form should agree with (have the same number–gender affix as) the subject or the object or with neither initially proves to be quite tricky and confusing for learner. The rules are

- (1) If the verb is intransitive the perfective form agrees with the subject.

<i>káll^a</i>	<i>tusí:</i>	<i>kite</i>	<i>gæ</i>	<i>si:?</i>
			(<i>m/pl</i>)	(<i>m/pl</i>)
yesterday you anywhere gone were				
Did you go anywhere yesterday?				

The verb *ja:* 'go' has no object. So the verb agrees with the subject in

number and gender. The subject is masculine plural. (The plural form is used in respect to a single individual.) Therefore the verb gets the masculine plural affix -e. It is notable that we translate *gæ* as 'gone', and not as 'went'. In fact, the Panjabi perfective form is closer in meaning to the English past participle form than to the past tense form.

- (2) If the verb is transitive, the perfective form agrees with the object (unless rule (3) applies).

<i>mē</i>	<i>beer</i>	<i>te</i>	<i>pakki:</i>	<i>donō</i>	<i>pi:tɪ:ã:</i>
			(<i>f/sg</i>)	(<i>f/sg</i>)	(<i>f/pl</i>)
I	beer	and	hard stuff	both	drank
I drank both beer and the hard stuff.					

A combination of two feminine singular nouns is, of course, feminine plural. So the verb agrees with the feminine plural object (and has the feminine plural affix -i:ã:). It does not agree with the masculine singular subject.

- (3) If the object is marked with the postposition *nū:* and is thus a definite object, the verb does not agree with anything and has the masculine singular form.

<i>mē</i>	<i>tufia:nū:</i>	<i>dekʰia:</i>	<i>náfi:</i>
(<i>m/sg</i>)	(<i>m/pl</i>)		
I	you-to	saw	not
I didn't see you.			

As was pointed out in Conversation unit 5, a verb has masculine singular form when it does not agree with anything. In this example, the masculine singular form of the verb should not be taken as agreement with the masculine singular subject. Whatever the number and gender of the subject or the object, the verb will have only this form in this example.

The agreement rules for the perfective form and the potential form are somewhat similar. But there are important differences as well, which can confuse learners. So compare the following contrastive sets of rules very carefully. You will notice that only the first rule differs and that the remaining three are the same.

The perfective form

- 1 Intransitive verb agrees with the subject.
- 2 Transitive verb agrees with the non-definite object.
- 3 If the object is definite and marked with **nū:**, the verb does not agree with anything and is in the masculine singular form.
- 4 When a verb does not agree with a noun subject or a third person subject, (it may or may not agree with the object) the subject is marked with **ne**.

The potential form

- 1 Intransitive verb does not agree with anything and is in the masculine singular form.
- 2 Transitive verb agrees with the non-definite object
- 3 If the object is definite and marked with **nū:**, the verb does not agree with anything and is in the masculine singular form.
- 4 When a verb does not agree with a noun subject or a third person subject, (it may or may not agree with the object) the subject is marked with **ne**.

Now compare the following pairs of sentences.

The perfective form

kući: school **gai:**
(f/sg) (f/sg)
The girl went to school.
(agreement with the subject, no **ne**)

kući: ne samose kʰá:dʰe
(f/sg) (m/pl) (m/pl)
The girl ate samosas.
(agreement with the object, **ne** used with the subject)

The potential form

kući: ne school ja:nə: fie
(f/sg) (m/sg)
The girl is to go to school.
(no agreement, **ne** used with the subject)

kući: ne samose kʰá:nə: ne
(f/sg) (m/pl) (m/pl)
The girl is going to eat
samosas.
(agreement with the object, **ne** used with the subject)

The perfective form

kući: ne bacciā: nū: dekʰia
(f/sg) (m/pl) (m/sg)
The girl saw the children.
(no agreement, **ne** used with the subject)

The potential form

kući: ne bacciā: nū: dekʰja
(f/sg) (m/pl) (m/sg)
fie
The girl is going to see the
children.
(no agreement, **ne** used with the subject)

Use of the postposition **ne** with the subject

When the verb does not agree with the subject (it may or may not agree with the object)

- (1) a noun and third person pronoun subject is marked with the agentive postposition **ne**;
- (2) a first person subject (**mē** 'I' and **asī:** 'we') and a second person subject (**tū:**, **tusī:** 'you') are not marked with **ne**.

mē	tuḥia:nū:	dekʰia:	náfi:
I	you-to	saw	not
tusī:	menū:	dekʰia:	zaru:r
you	me-to	saw	certainly
tusī:	jara:b	vi:	pi:tī:?
you	alcohol	also	drank
jana:b		ne	vá:fva: catpate
Your Excellency		ne	highly spiced
kʰa:nə:		chake	
foods		relished	

In all these sentences the verb either agrees with the object or does not agree with anything. But **ne** is not added to **mē** and **tusī:**. It is added to a the noun **jana:b**. The postposition **ne** must not be confused with the verb **ne** 'are'.

Tag question with **fie na:**

In Conversation unit 2 you came across the tag question

tufia:đa: nā: đa:kṭar jogindar sing^h fie na:?
Isn't your name Dr Joginder Singh?

In Dialogue 1 you also saw

t^hi:k t^ha:k fie na:?
Aren't you fit and well?

This type of tag question simply involves adding **na:** at the end of the sentence. In its spoken form, the sentence remains a single unbroken whole.

Another type of tag question is formed by adding **fie na:** as a separate sentence. An example is

mircā: va:li: imli: di: cañanj: na:l. fie na:?
With chilli and tamarind sauce. Isn't it?

Fortunately, the form of this type of tag question in Panjabi is always **fie na:**. It does not vary according to the verb of the main sentence, as is the case with English.

Use of *si:ga:*

We came across **fiega:** and its variants in Conversation unit 3. **fiega:** is formed by adding **fie** 'is' and **ga:**, which is a marker of definiteness. So **fiega:** means 'definitely is'. The number–gender variants **fiege**, **fiegi:** and **fiegi:ā:** are also used, depending on the nature of the subject. Since **si:** means 'was', you can easily guess that **si:ga:** means 'definitely was' or 'certainly was'. Other number–gender variants of **si:ga:** are **si:ge**, **si:gi:** and **si:gi:ā:**.

tuši:	naje c d^hutt	si:ge
(m/pl)		(m/pl)
you	dead drunk	were + ga:

means 'You certainly were dead drunk.'

Dialogue 3

Now the doctor decides to be blunt with Joshi

MALHOTRA: Joshi sá:fiab, tuši: sia:ne bia:ne fie. tuši: kiū a:pñj:
séflat da: sattia:nas karde fie?
JOSHI: ma:đi:ā: a:datā: náñi: jā:di:ā:.

MALHOTRA: ma:đi:ā: a:datā: tufla:nū: kise fior ne náñi: pa:i:ā:.
tuši: xud pa:i:ā:.
JOSHI: ji: t^hi:k fie.
MALHOTRA: jigar tufla:đa: xara:b fie, gurde tufla:đe xara:b ne,
sá:fi di: takli:f tufla:nū: fie. je tuši: akal tō kamm lēde
tā: ajj tuši: tandrust flunde. tufla:nū: íñi bi:ma:ri:ā:
na: flundi:ā:.
JOSHI: ji: mě mannda: fiñ: galati: meri: a:pñj: fie.
MALHOTRA: dasso flun ki: cá:fi:da: fie? ilaj jā: mot?
JOSHI: mě sámj^hia: náñi:.
MALHOTRA: sara:b na: pi:ñ di: sáñu k^ha:o:. tā: mě ila:j karna: fie.
JOSHI: t^hi:k fie ji: .

MALHOTRA: *Mr Joshi, you are a grown-up man. Why are you ruining your health?*
JOSHI: *Bad habits don't go.*
MALHOTRA: *No one else gave you these bad habits. You yourself are responsible for them. (Lit.: Someone else didn't give you the bad habits. You yourself did.)*
JOSHI: *Yes, that's true.*

MALHOTRA: *Your liver is bad. Your kidneys are bad. You have a breathing problem. If you had used any sense (Lit.: If you had taken work from your sense), you would have been perfectly healthy today. You wouldn't have these ailments.*

JOSHI: *Yes, I agree. It's my fault.*
MALHOTRA: *Now tell me what you want: treatment or death?*
JOSHI: *I don't understand.*
MALHOTRA: *I will start the treatment only if you take a pledge not to drink alcohol. (Lit.: Eat an oath not to drink alcohol. Only then am I going to do the treatment.)*
JOSHI: *OK.*

Vocabulary

sia:ne bia:ne	ਸਿਆਣੇ ਬਿਆਣੇ	grown up (see also p. 101)
séflat [sét] (f)	ਸੇਫਤ	health
sattia:nas (m)	ਸੱਤਿਆਨਾਸ	complete ruin

ma:gi:	ਮਾਗ	bad, weak
a:dat (/)	ਆਦਤ	habit
kise	ਕਿਸੇ	someone, anyone (see p. 223)
pa:i:ā: (from pa: 'put in')	ਪਾਈਐ	put in
xud	ਖੁਦ	yourself (see below)
jigar (m)	ਜਿਗਰ	liver
gurda: (m)	ਗੁਰਦਾ	kidney
sá:fi [sá:] (m)	ਸਾਹ	breath
takli:f (f)	ਤਕਲੀਫ	discomfort, agony
je ... tā:	ਜੇ ... ਤਾ:	if ... then
akal (f)	ਅਕਲ	sense
lēde (from le 'take')	ਲੈਂਦੇ	had taken (see p. 111)
tandrust	ਤੰਦਰੁਸਤ	perfectly healthy
bi:ma:ri: (f)	ਬੀਮਾਰੀ	disease, ailment
mann	ਮੰਨ	to accept, to admit
galati: (f)	ਗਲਤੀ	mistake, error
ila:j (m)	ਇਲਾਜ	medical treatment
jā:	ਜਾ	or
mōt (f)	ਮੌਤ	death
sámj̄ia: [sámjia:]	ਸਮਝਿਆ	understood
sáfi: [sá:] (f)	ਸਹੂ	oath, pledge
sáfi: k̄a:o:	ਸਹੂ ਖਾਓ	take an oath

The use of the emphatic pronoun **xud**

tusī: **ma:gi:ā:** **a:datā:** **xud** **pa:i:ā:**
you bad habits yourself put in

You yourself developed bad habits

da:k̄tar **ne** **xud** **menū:** **dek̄'ia:**
doctor ne himself me-to saw

The doctor himself examined me.

The use of the Panjabi emphatic pronoun **xud** is very similar to the English emphatic pronouns, with the difference that while the form of the English emphatic pronoun varies according to the subject, Panjabi always uses the invariant form **xud**.

Word order, focusing and emphasis

The normal order of words in a Panjabi sentence seems to have been changed in these following sentences

jigar	tufia:qā:	xara:b	fie
liver	your	bad	is
gurde	tufia:qe	xara:b	ne
kidneys	your	bad	are
sá:fi	di:	takli:f	tufia:nū:
breathing	of	trouble	you-to
			is.

In Panjabi you normally say **tufia:qā: jigar** and **tufia:qe gurde**. If you have the cassette, listen to it carefully. You will note that there is strong stress on **tufia:qā:**, **tufia:qe** and **tufia:nū:** in these sentences. In each of these sentences, the speaker first brings an ailment into focus (to the speaker's attention) and then stresses that it is he (the patient) who has it. The order of words in a Panjabi sentence can be altered to create such 'special effects'. Remember that proper stressing of words is very important when you thus manipulate the order of words in a Panjabi sentence.

Another use of the imperfective form

je	tusī:	akal	tō	kamm	lēde
if	you	sense	from	work	taking
tā:	ajj	tusī:	tandrust	fiunde	
then	today	you	perfectly healthy	happening	
				If you had used any sense, you would have been perfectly healthy today.	

What is notable is that the imperfective form is used to refer to actions that did not take place and to situations that aren't true. The patient did not use his sense and he is not healthy today.

As was pointed out, the imperfective form refers primarily to an incomplete or uncompleted action or situation. By a slight extension of its meaning, it can be used to refer to an ongoing or habitual action or situation as well. Such actions and situations are uncompleted after all. It does not need much mental effort to extend the use of this form to refer to actions and events that did not take place. They are uncompleted actions and events.

mē sámjhi: náfi:

This is a useful formula or formulaic expression to use when you wish to say 'I beg your pardon' or 'Sorry, I don't follow you' or 'I don't understand'. A woman should say **mē sámjhi: náfi:**.

Dialogue 4

- MALHOTRA: Joshi sá:fiab, menū: pata: fie. meri:ā: kai: gallā: tufla:nū: buri:ā: laggi:ā: par mē tufia:da: dā:kṭar flā:. mera: kamm tufla:nū: ḫi:k karna: fie, xuʃ karna: náfi:.
- JOSHI: menū: tufla:dj: koi: gall buri: náfi: laggi:.
- MALHOTRA: canga: p^hir, páfilā: tusi: iñ do davari:ā: leñi:ā: savere kúj^h k^ha: pi: ke dava:i: leñi:. xa:li: peñ náfi:.
- JOSHI: agle fiafte a: ke menū: zaru:r dassaṇa:. koi: fark pia: jā: náfi:.
- JOSHI: fior koi: gall?
- MALHOTRA: mirc masa:le tō parfiez karna:. te sara:b nū: dek^hṇa: vi: náfi:.
- JOSHI: ji: ḫi:k fie.
- MALHOTRA: *Mr Joshi, I know that you didn't like some of the things I said. But I'm your doctor. My business is to cure you, not to please you.*
- JOSHI: *I didn't dislike anything you said.*
- MALHOTRA: *Well then, first of all you should take these two medicines. In the morning, take the medicine after eating or drinking something, and not on an empty stomach. Do come here next week and tell me whether or not it has made any difference.*
- JOSHI: *Anthing else?*
- MALHOTRA: *Abstain from chilli and spices. Don't even look at alcohol.*
- JOSHI: *OK.*

Vocabulary

xuʃ	ਊଁ	happy
páfilā: [pélā:]	ਪਹਿਲਾਂ	at first, first of all
xa:li:	ਆਲੀ	empty
ke	ਕੇ	(see p. 114)
fark (m)	ਫਰਕ	difference
pia: (from pe 'fall')	ਪਿਆ	happened
parfiez (m)	ਪਰਹੇਜ	abstinence

Colloquial pronunciation

The sounds **x**, **f** and **z** were not originally there in Panjabi. They are used in words borrowed from other languages such as Arabic, Persian and English. Many speakers of Panjabi use **k^h** in place of **x**, **p^h** in place of **f**, and **j** in place of **z**. So while **x**, **f** and **z** are recommended for your own speech, you are likely to hear some words in this dialogue pronounced differently.

xuʃ	pronounced as	k ^h uʃ
xa:li:	pronounced as	k ^h a:li:
fark	pronounced as	p ^h ark
parfiez	pronounced as	parfiej

Perfective form in 'experiencer' sentences

meri:ā:	kai:	gallā:	tufia:nū:
my	some	things said	you-to
buri:ā:	laggi:ā:		
(f/pl)	(f/pl)		
bad/unpleasant	struck		

You didn't like some of the things I said.

Literally however, the sentence is 'Some of the things I said struck unpleasant to you.' Do not let the English translation mislead you into thinking that 'you' is the subject of the sentence. In Panjabi, **tufia:nū:** 'you-to' is simply the experiencer. For all grammatical purposes, it is **meri:ā: kai: gallā:** that is the subject. The verb **lag** in this sentence is intransitive (without an object). Hence it agrees with the real grammatical subject in number and gender.

Use of the potential form to give advice

In some sentences in this dialogue, the potential form is used to give advice, not to refer to future actions as such. (But it can be argued that advice is also a sort of future action.)

páfilā:	tusí:	éñi	do	dava:i:ā:	lenjā:
at first	you	these	two	medicines	to take

First of all, you should take these two medicines

mirc	masa:le	tō	parfiez	karna:
chilli	spice	from	(m/sg)	(m/sg)

Abstain from chilli and spices

fara:b	nū:	dekh̄ja:	vi:	náñi:
(f/sg)		(m/sg)		

alcohol to to see also not

Don't even look at alcohol.

In the last sentence, the definite object is marked with **nū:**. So the verb does not agree with anything. The request form could also be used to give advice. But the use of the potential form is preferred for this purpose.

Actions in a sequence – use of **ke**

ke is the most commonly used verb in Panjabi. It is used when you mention actions or events which occur in a sequence. The verbs are strung together using **ke**, and all the verbs except the last one are in the stem form. A rough translation of **ke** is 'having', as in the following sentences from Dialogue 4.

agle	fiafte	a:	ke	menū:	dassana:
next	week	come	having	me-to	to tell

Come next week and tell me.

Literally however, the sentence is something like

Having come next week, tell me.

The action of coming and telling are going to be in this particular sequence. So the stem form of the first verb is followed by **ke**, and the second verb is in the appropriate form.

savere	kúj ^b	k ^b a:	pi:
in the morning	something	eat	drink

ke dava:i: lenj:
having medicine to take
In the morning take the medicine after eating or drinking something.
(Lit.: Having eaten (or) drunk something in the morning, take the medicine.)

There is no grammatical rule governing how many verbs you can string together with the help of **ke**. You can string together as many verbs as your memory (or the air in your lungs!) would allow.

mē kamre vic ja: ke, kursi te bet^b ke, cañi pi: ke, xat lik^b ke, type kar ke, fa:m nū: post ki:te.

(Lit.: I, having gone into the room, having sat on the chair, having taken tea, having written letters, having typed them, posted them in the evening.)

Not until you come to the end of the sentence and see the form of the main verb is it possible to know whether the actions are located in the present or the past or the future time.

Noun + verb sequences as verb equivalents

Punjabi, like other Indian languages, has fewer verbs than English has. Very often the Panjabi equivalent of an English verb will be a noun + verb or adjective + verb sequence. In this unit, we came across

ult̄i:	a:
vomit	come 'to vomit'
t̄i:k	kar
correct	do 'to correct, to cure'
xus	kar
happy	do 'to please'
ila:j	kar
treatment	do 'to treat'
sattia:nā:s	kar
ruin	do 'to ruin'

java:b	de
answer	give

'to answer'

In such case, the noun is regarded as the subject (as in **ultj: a:**) or the object of the verb.

ki:	tufia:nū	ultj:ā:	a:i:ā:?
		(f/pl)	(f/pl)

(Q) you-to vomits came

Did you vomit?

(Lit.: Did vomits come to you?) (**ultj:ā:** is the grammatical subject)

tusī:	mere	sava:l	da:	java:b	na:	ditta:
				(m/sg)		(m/sg)

you my question of answer not gave

You didn't answer my question.

(Lit.: You didn't give the answer of my question.) (**java:b** is the grammatical object)

The usual rules of verb agreement apply to both these sentences. The word-for-word glosses used in this book are meant to highlight the fact that each language has its own individual grammatical structure. It should be confronted directly and not filtered through the grammatical structure of English or any other language. In Panjabi you do not vomit; rather, a vomit comes to you, or vomits come to you if that happens more than once. You do not answer a question in Panjabi; you give answer of a question. You do not take an oath; you eat an oath. You do not smoke; you drink a cigarette. You do not abstain from something; you do abstinence from something. And so on. Learning a new language does not simply mean learning new sounds, new words and new grammar. It also means learning new ways of thinking.

ਅੱਕਾਂਖ Exercises

In the following exercises, you may come across some unfamiliar verbs. If that happens, consult the list of verbs in the Grammatical summary in order to know their meanings and grammatical forms.

1 Combine the following pairs of sentences with the help of **ke**. The first one is done for you as an example.

- (1) (a) úfinū: dā:kṭar kol ja:ṇa: cā:fii:da: fie,
 (b) ate dava:i: lenj: cā:fii:di: fie.
 úfinū: dā:kṭar kol ja: ke dava:i: lenj: cā:fii:di: fie.
- (2) (a) úfi mere kol ari:a:
 (b) ate úfine menū: ikk gall dassi:.
- (3) (a) mera: puttar library jā:da: fie.
 (b) utt^he úfi a:pṇa: college da: kamm karda: fie.
- (4) (a) bas vic bet^ho.
 (b) g^hār ja:o.
- (5) (a) tusī: kamre vic ja:o.
 (b) utt^he tusī: bet^ho.
- (6) (a) káll^h tusī: landan ja:ṇa: fie.
 (b) utt^he tusī: ki: karna: fie?

2 Your friend Wolfgang Schmidt came from Frankfurt, Germany, to attend your birthday party. At the party, he drank too much beer and whisky and ate highly spiced food. At night he became ill and vomited. Now he has headache, stomach ache and a burning sensation in the chest. He also has high temperature and feels giddy. Urination is also painful to him. You take him to your doctor. How do you introduce your friend and answer the doctor's questions?

- You: (Introduce your friend and say that he is not feeling well.)
 Doctor: ki: takli:f fie?
 You: (Describe all the symptoms.)
 Doctor: káll^h ífnā: ne ki: k^hā:d^ha:?
 You:
 Doctor: ífnā: ne sara:b vi: pi:ti:?
 You:
 Doctor: ki: tufla:de g^hār c koi: party si:?
 You:
 Doctor: tufla:de ífi dost kitt^he ráfiinde ne?
 You:

3 If you have the cassettes, listen to the recording. Then fill in (in English) the speaker's schedule for the last week on the following blank page from his diary. 

4	
Monday	
5	
Tuesday	
6	
Wednesday	
7	
Thursday	
8	
Friday	
9	
Saturday	
10	
Sunday	

4 Supply the postposition **ne** where necessary in the following sentences. When you add this postposition, the noun or the pronoun to which it is added gets the oblique form. (If you are not sure about the oblique form of a pronoun, consult the relevant part of the Grammatical summary.)

- (a) mera: b^hatⁱ:ja: *Kirpal* ajj ikk ba^ga: fⁱ: canga: kamm ki:ta:.
- (b) tufla:da: c^hoⁱ: a^harⁱ: itt^he kad^h a:u^ga: fⁱ?
- (c) úfi káll^h itt^he a:ia: si:, te úfi káll^h n^u: p^hir a:u^ga: fⁱ.
- (d) m^h te mera: dost *Sukhdev* ajj sa:m n^u: *Dilshad Tandoori* vic k^ha:^ga: k^ha:^g ja:^ga: fⁱ. ki: tusⁱ: sa:de na:l ja:^ga: c^ha:^güde fⁱ?
- (e) úfi ku^gi: *Kirpal* n^u: a:p^hni: ka:r vic *lift* ditti:. úfi úfide na:l kamm kardi: fⁱ.
- (f) m^h te meri: patni: ajj savere *market* gae. meri: patni: pa:lak te [ama]:tar xari:de, ate m^h do komi:z^h: xari:di:^h.

5 A computer virus (probably a relative of the one which gobbed up grammatical endings and forms of the verb **fie** in the passage on page 46) ate up the verb endings and **ke** in the following conversation and left the 'danger sign' ***** at the site of the damage. Can you supply these verb endings or **ke**, as appropriate, to make the conversation intelligible?

Mr A: káll^h tusⁱ: *Darshan* di: *party* te g^{*} si:?

Mr B: fⁱ: g^{*} si:.

- Mr A: *Party* t^hi:k si:?
- Mr B: fⁱ: cangi: vá:fiva: si:, par utt^he m^h c^ha:fí fⁱ: pi:^{*}, sara:b náfi:^{*}. sara:b n^u: t^ha: m^h dek^h* vi: náfi:^{*}. tufla:n^u: pata: fⁱ: fⁱ, m^h *party* c ja: * sara:b náfi:^{*} pi:^{*}.
- Mr A: utt^he mera: dost *Ranjit* tufla:n^u: mil^{*} si:?
- Mr B: náfi:^{*}. par m^h úfí: mil^{*} c^ha:fí si:. úfidi:^h: do c^hoⁱ:a:^h b^hèn^h: *party* c a:^{*} si:. úfide ma:ta: ji: te pita: ji: vi: a:^{*} si:. par *Ranjit* náfi:^{*} a:^{*}.
- Mr A: úfi pars^h men^h: flavai: adje te mil^{*} si:. úfide dost ne *Canada* t^hó úfí: mil^{*} lai: a:^{*} si:, te *Ranjit* ne úfide na:l landan ja: * koi: kamm kar^{*} si:. mera: xia:l fie ki *Ranjit* a:p^hne us dost de na:l landan g^{*} fie.

7 ਕੀ ਤੁਸੀਂ ਪੰਜਾਬੀ ਬੋਲ ਸਕਦੇ ਹੋ?

Do you speak Panjabi?

In this unit you will learn to

- talk about your linguistic skills, using the verb **a:**
- talk about your academic interests and plans
- talk about future events
- use the subjunctive verb form
- use the subjunctive + **ga:** form to talk about future events
- use the important auxiliary verbs
- use some compound verb constructions

ਗੱਲ ਬਾਤ Dialogues

Dialogue 1

Manjit Singh Sandhu, a young sociology lecturer in the University of Nottingham in England, is astonished when Anita, a blue-eyed blonde girl and postgraduate student, greets him in Panjabi

- SANDHU: tuflā:nū: panja:bi: a:ūdi: fie?
 ANITA: t^hoṛi: t^hoṛi: a:ūdi: fie.
 SANDHU: t^hoṛi: t^hoṛi: nāfi:. tusī: bāfut sófianī: panja:bi: bolde
 fio. tuflā:dī: ma:t b^hā:sa: panja:bi: fie jā: angrezi?:
 ANITA: mere ma:ta: ji: angrez ne te pita: ji: panja:bi:. is lai:
 meri: mā: boli: angrezi: fie.
 SANDHU: g^hār vic tusī: angrezi: bolde fio jā: panja:bi?:
 ANITA: a:m tōr te angrezi: par da:di: ji: panja:bi: bolde ne.
 úfīnā: nū: angrezi: nāfi: a:ūdi: ma:ta: ji: vi: t^hoṛi:
 t^hoṛi: panja:bi: bol sakde ne – sirf da:di: ji: na:l.

- SANDHU: tusī: panja:bi: kitt^hō sikk^hi:?
 ANITA: da:di: ji: tō. pita: ji: ne vi: menū: ka:fi: panja:bi:
 sik^ha:i:.
- SANDHU: Do you know Panjabi? (Lit.: Is Panjabi coming to you?)
 ANITA: A little bit. (Lit.: A little is coming.)
 SANDHU: It's not a little bit. You speak Panjabi beautifully. Is your mother tongue Panjabi or English?
 ANITA: My mother is English and my father is Panjabi. So my mother tongue is English.
 SANDHU: Do you speak English or Panjabi at home?
 ANITA: Mostly English. But my grandmother speaks Panjabi. She doesn't know English. Mother can also speak a little bit of Panjabi – only with grandmother.
 SANDHU: Where did you learn Panjabi?
 ANITA: From grandmother. Father also taught me a lot of Panjabi.

Vocabulary

a:ūdi: (from a: 'come')	ਆਊਂਦੀ	knowledge of a language (see p. 122)
t ^h oṛi: (f/sg)	ਬੋਡੀ	a little
ma:t b ^h ā:sa: [pā:sa:] (f)	ਮਾਤ ਭਾਸ਼ਾ	mother tongue
angrezi: (f)	ਅੰਗ੍ਰੇਜ਼ੀ	English (language)
angrez (m/f)	ਅੰਗ੍ਰੇਜ਼	English (nationality)
ma:ta: (f)	ਮਾਤਾ	mother
pita: (m)	ਪਿਤਾ	father
is lai:	ਇਸ ਲਈ	therefore
mā: boli: (f)	ਮਾਂ ਬੋਲੀ	mother tongue
a:m tōr te	ਆਮ ਤੌਰ ਤੇ	generally, mostly
da:di: (f)	ਦਾਦੀ	grandmother
sak	ਸਕ	can (see p. 123)
sirf	ਸਿਰਫ	only
kitt ^h ō	ਕਿੱਥੋਂ	from where
sikk ^h	ਸਿੱਖ	to learn
sik ^h a:	ਸਿੱਖਾ	to teach

ma:t b^hā:fa: or mā: boli?

In this dialogue, two different expressions **ma:t b^hā:fa:** and **mā: boli:**, both meaning 'mother tongue' have been used. **ma:t b^hā:fa:** is more formal and is used exclusively by educated Hindus and Sikhs. Educated Muslims generally use the Persian expression **ma:dari: zaba:n.** **mā: boli:** is informal and more colloquial and is used by all types of speakers.

Showing respect to a woman – Panjabi style

You know that in Panjabi you use plural forms to show respect to a single person. This is done in many other languages as well. But Panjabi is probably the only language on earth which shows respect to a woman by using masculine forms for her. So if you want to show respect to a woman, you must use masculine plural forms to refer to her. This is done in

tusī: báflut sófianī: panja:bi: bolde fio
you very beautiful Panjabi speaking are

You speak beautiful Panjabi

par da:di: ji: panja:bi: bolde ne
but grandmother Panjabi speaking are

But grandmother speaks Panjabi.

The first sentence is addressed to a woman, and the second sentence refers to a woman. The reason for this grammatical peculiarity of Panjabi seems to be historic-cultural. The Panjabi society has traditionally been male-dominated and regards women as being inferior to men. By using masculine grammatical forms for a woman, the speaker seems to say that he or she regards her as equal to a man. This may appear to be a peculiar and patronising way of showing respect to a woman, and you may find it either amusing or offensive. But since you cannot change the grammar of the language, just accept it.

'Is Panjabi coming to you?'

ki: tufla:nū: panja:bi: a:üdi: fie?
(Q) you-to Panjabi coming is
Do you know Panjabi?

A more literal rendering of the sentence could be 'Does Panjabi come to

you?' or 'Is Panjabi coming to you?' This type of construction is used to talk about skills. Knowing a language, like knowing how to swim, is more a matter of skill than of knowledge. You may also say

menū: tarna: a:üda: fie
me-to swimming coming is
I know how to swim

When you talk about knowledge in the ordinary sense, you use the verb **ja:n** 'to know', as in

mē tufia:de pita: ji: nū: ja:nda: fi:ā:
I your father to knowing am
I know your father.

Auxiliary verbs in Panjabi

An auxiliary or 'helping' verb is a verb which accompanies another verb (the main verb) and adds to the meaning of the latter. English has auxiliary verbs like 'will', 'shall', 'can', 'could', etc. which play this role in the language. The verb 'will' in

He will go

is an auxiliary verb. It adds to the meaning of the main verb 'go'. But the main verb 'will' in

He is willing to go

is a different verb which simply resembles the helping verb 'will'. The two must not be confused. (They are historically related, but this is irrelevant in modern English grammar.)

The same thing happens in Panjabi. You will come across such resembling and historically related pairs which you must not confuse. In this dialogue, we came across the helping verb **sak**, roughly translatable as 'can'

ma:tā: ji: vi: t^hori: t^hori: panja:bi: bol sakde ne
mother also only a little Panjabi speak can are
Mother can also speak a little Panjabi.

When **sak** is added, the main verb is in the stem form. It is **sak** which has an imperfective, or perfective or potential or whatever form and also carries the number–gender affix. In Dialogue 4, we have

tusi: meri: kúj^a madad kar sakde flo?
 you my some help do can are
 Can you give me some help?

It is important to remember that the main verb is in the invariant stem form and that it is the helping verb which changes its form grammatically.

Repetition of words

Anita repeats the word t^ho^{gi}:

menū: panja:bi: t^ho^{gi}: t^ho^{gi}: a:udi: f^e
 me-to Panjabi little little coming is

to emphasise that she knows only a little of Panjabi.

Dialogue 2

Still amazed at how correctly and fluently Anita (who looks perfectly English) speaks Panjabi, Sandhu is curious to know more about her linguistic skills

SANDHU: tusi: panja:bi: pát^a lik^h vi: sakde flo?
 fia:le cangi: tar^a: pát^a lik^h náfi: sakdi:. mě do ku
 mafi:niā: tō panja:bi: pát^ana: lik^hṇa: sikk^h ráfi: fā:
 mě pěti: sikk^h cukki: fā: sun mě panja:bi: de c^hote
 c^hote sabad pát^a lik^h lēdi: fā: panja:bi: c a:pṇa: nā:
 lik^h lēdi: fā:

SANDHU: Can you also read and write Panjabi?
 ANITA: I can't read and write it well yet. I've been learning to
 read and write Panjabi for about two months. I've
 learnt the alphabet. Now I can read and write small
 Panjabi words. I can write my name in Panjabi.

Vocabulary

fia:le	हाले	yet, still
cangi: tar ^a :	चंगी तरू	well, satisfactorily
ku	कु	about, nearly
mafi:niā: (m)	ਮਹੀਨ	month

ráfi: [rái:]	ਰਾਹੀ	helping verb showing continuity (f/sg) (see below)
pěti: (f)	ਪੈਂਤੀ	Punjabi alphabet, thirty-five
cukki:	ਚੁੱਕੀ	helping verb showing completion (f/sg) (see p. 126)
sabad (m)	ਸ਼ਬਦ	word
lēdi:	ਲੈਂਦੀ	helping verb indicating action done for oneself (f/sg) (see below)

The helping verbs *ráfi* [*ré*], *cukk*, *le*

It is not always possible to define the meaning of a helping verb precisely. (So translations are not given in the glosses.) But these helping verbs roughly show

ráfi [ré]	continuity of the action or event
cukk	completion of the action or event
le	doing something for oneself

The grammatical behaviour of these helping verbs is like that of *sak*. The main verb is in the invariant stem form and the helping verb undergoes grammatical changes. Study the following examples carefully

ráfi [*ré*]

mundā:	sangi:t	sikk ^h	rífia:	f ^e
(m/sg)			(m/sg)	(sg)
boy	music	learn	rífia:	is

The boy is learning music.

A sentence with the imperfective form *sikk^hda*: *f^e* could also be used to refer to an ongoing (habitual) activity. But you use the sentence with the helping verb *ráfi* [*ré*] when you wish to emphasise that continuity. Anita says

mě	do	ku	mafi:niā:	to	panja:bi:
I	two	about	months	from	Punjabi
pát ^a na:	lik ^h ṇa:	sikk ^h	ráfi:	fā:	
reading	writing	learn	ráfi:	am	

I have been learning to read and write Panjabi for about two months to emphasise the fact that her learning is not complete yet and is still going on.

cukk

The meaning of **cukk** is somewhat opposite of **rāfi**[ré]. **cukk** emphasises the completion of an action or event.

mē	pēti:	sikk^h	cukki:	flā:
			(f/sg)	
I	alphabet	learn	cukki:	am
I have learnt the Panjabi alphabet.				

The speaker is a woman, so the helping verb **cukki:** has the feminine singular form. The literal meaning of **pēti:** is 'thirty-five'. The Panjabi alphabet is called **pēti:** because it originally (until the close of the nineteenth century) had thirty-five letters. (Now it has forty.)

le

The helping verb **le** is historically related to the main verb **le** 'take'. This helping verb means 'doing something for oneself', i.e. taking the benefit of the action.

mē	panja:bi:	de	c^hote	c^hote	sabad	pát^h	lēdi:	flā:
I	Panjabi	of	small	small	words	read	lēdi:	am
I read only small words of Panjabi (for my own benefit).								

Dialogue 3

What started as a light chat takes a slightly academic turn

SANDHU:	tusī: kade panja:b gae fio?
ANITA:	ikk va:ri: gai: si:, jad mē c ^h oṭi: si:. par menū: flā: ya:d náfi: . agle mafii:ne mē pita: ji: na:l p ^h ir ja: rāfi: flā:.
SANDHU:	ser karan lai:?
ANITA:	flā:, mē ser vi: karā:gi:, te risteda:rā: nū: vi: milā:gi:. kúj ^h k ^h oj da: kamm vi: karā:gi:.
SANDHU:	k ^h oj da: kamm?
ANITA:	flā: ji:, programme baṇa: rāfi: flā:. socdi: flā: ki video camera le calā:, te panja:bi: oratā: ba:re film baṇa:vā:.
SANDHU:	panja:bi: oratā: ba:re kiū?

ANITA: mē xud panja:bi: orat flā: pu:ri: náfi: tā: ádd^hi:
zaru:r flā: . mē panja:bi: oratā: ba:re *thesis* vi: lik^h
rāfi: flā: . t^hoṭa: jifia: kamm kar cukki: flā: . kúj^h
panja:b ja: ke karā:gi:, te ba:ki: va:pas a: ke.
báhiut xuji: di: gall flā.

SANDHU: *Have you ever been to the Panjab?*
ANITA: *I went there once, when I was a baby (lit.: when I was small). But I don't remember that now. Next month, I'm going there again with my father.*

SANDHU: *For a pleasure trip?*
ANITA: *Yes, I'll go for pleasure, and also see my relatives. I'll also do some research work.*

SANDHU: *Research work?*
ANITA: *Yes, I'm thinking about it. I intend to take a video camera (there) and make a film about Panjabi women.*

SANDHU: *Why about Panjabi women?*
ANITA: *I'm myself a Panjabi woman – at least half, if not full. I'm also writing a thesis about Panjabi women. I've already done a little work. I'll do some more work in the Panjab (lit.: after going to the Panjab), and I'll do the rest when I come back.*

SANDHU: *I'm really glad to know this. (Lit.: This is a matter of great pleasure.)*

Vocabulary

kade	ਕਦੇ	ever
va:ri:	ਵਾਰੀ	times, turn
ikk va:ri:	ਇੱਕ ਵਾਰੀ	once
jad	ਜਦ	when
ya:d (f)	ਯਾਦ	memory
lai:	ਲਈ	in order to, for the sake of
karā:gi:	ਕਰਾਂਗੀ	will do (see p. 131)
risteda:r (m/f)	ਰਿਸਤੇਦਾਰ	relative
mil	ਮਿਲ	to meet
k ^h oj (f)	ਖੋਜ	research, search
baṇa:	ਬਣਾ	to make
soc	ਸੋਚ	to think

ərat (/)	ਐਤ	woman
ba:re	ਬਾਰੇ	about
ádd'a: [ádda:]	ਅੱਧ	half
jífla:, [jia:]	ਜਿਹਾ	like, looking like
t'orá: jífla:	ਥੋਰਾ ਜਿਹਾ	a little
ba:kí:	ਬਾਕੀ	remaining, rest
va:pas	ਵਾਪਸ	on return, back

'I don't remember now'

Punjabi uses an 'experiencer' type sentence to express this idea.

menú: fluṇ ya:d náfi:

me-to now memory not

You could add **flu** 'is' at the end. But do you remember that a negative sentence in Panjabi need not have the present tense form of **flu**?

gæ flo and gai: si:

tusí:	kade	panja:b	gæ	flu?
			(m/pl)	(pl)
you	ever	Panjab	gone	are

Have you ever been to the Panjab?

mē	ikk	va:ri:	gai:	si:
I	one	time	gone	was

I went there once.

As has already been pointed out, the Panjabi perfective form is closer in meaning to the English past participle form ('gone' in this case). But the really interesting thing is that both the present tense and the past tense forms of **flu** (**flu** and **si:** respectively) can be used with the perfective form in Panjabi. The first combination indicates a completed action which is relevant to the present situation, as the natural English translation also shows. The second combination emphasises the 'pastness' of the completed action. Now you can see how wrong it is to describe the perfective form as a 'past tense' form, as nearly all the existing Panjabi grammars do.

Referring to immediate future

In English you can say

I am going to the Panjab next month

to refer to the 'immediate future'. You can do the same thing in Panjabi by using the helping verb **ráfi** [ré], as Anita does

agle mafi:ne mē pita: ji: na:l p'bir ja: ráfi: fiā:
next month I father with again go ráfi: am
Next month, I'm going again with my father.

Compound verbs

You have seen how in Panjabi you can string actions together by joining verbs with **ke**. Very often, you can omit **ke** when there are only two actions and you don't wish to emphasise the sequence of events, as in

mē	video camera	le	calā:
I	video camera	take	may move

I may take the video camera (with me).

The two actions **le** and **cal** are so often performed together in this sequence that the combination has the meaning of a single action now, the action of 'carrying away' or 'taking away'. You take something and then you move away with that thing. This is called 'taking away' in English. The Panjabi verb for the action of 'bringing' is **lia:** (with stress on **a:**). This verb started its life as a combination **le + a:** 'take + come'. After all, the action of bringing does involve getting hold of something (**le**) and then coming (**a:**) with that thing. Panjabi is full of such combinations. But not all combinations (or compound verbs, as we shall call them) are complete fusions of verbs like **lia:**. Most combinations (such as **le cal**) visibly and audibly still have two members.

The subjunctive form

Thankfully, this is the last major verb form we have to deal with. You may find the name a little bit off-putting, but this is the name traditionally used by grammarians. You can remember the name more easily if you keep in mind that this verb form represents the speaker's purely subjective view of an action or event, simply an idea of an action or event, which is viewed as neither completed, nor uncompleted, nor planned, but just a subjective idea of a possibility.

When Anita says

(mē) soodi: flā: ki video camera **le calā:**,
I think that I may take a video camera
te panja:bi: ḡratā: ba:rē film banja:vā:
and may make a film about Panjabi women.

She is simply talking about a possibility, not about definite plans. (The subjunctive verb forms are italicised in the example.)

The subjunctive form is marked for person and number, but not for gender. In other words, endings given in the Magic square are not added to this form. The following table shows the various endings added to the verbs **kar** and **ja:**.

Verbs ending in a consonant

Person	Ending	Example
First	-ā:	karā:
	-i:e	kari:e
	-e	karē
Second	-ē	karo
	-o	
	-e	
Third	-an or -ān	kare
		karan

Verbs ending in a vowel

Person	Ending	Example
First	-vā:	ja:vā:
	-i:e	ja:i:e
	-ē	
Second	-vē or -ē	jaē or ja:vē
	-vo or -o	ja:vo or ja:o
Third	-ve or -e	ja:ve or ja:e
	-η	ja:η

The so-called 'future tense' in Panjabi

If you pick up any Panjabi grammar book, you will almost always find 'future tense' forms of verbs. But what is the reality of this 'tense' in Panjabi?

You have come across verb forms like **fiega:** (**fie** + **ga:**) and **si:ga:** (**si:** + **ga:**), and you know that these forms mean 'definitely is' and 'definitely was' respectively. In other words, **ga:** (and its number–gender variants **ge**, **gi**, **gi:ā**) is a marker of definiteness. If this **ga:** is added to a subjunctive form, which simply expresses a possibility, the combination will express a definite possibility. And a future event is nothing more than a definite possibility. This is the philosophy of Panjabi grammar.

Now let us look at how all this works. Let us imagine Anita and Manjit Sandhu talking again. We translate a subjunctive form as 'may + verb' and the so-called 'future tense' form by 'will + verb'. The full English translation given below is natural but very free.

ANITA: **mē panja:b** university **ja:vā:** **jā:** **na:** **ja:vā:?**
(**ja:** + **vā:**)
I Panjab University may go or not may go
Should I or shouldn't I go? What do you think?

SANDHU: **je ja:o** **tā:** **cangi:** **gall** **floegi:**
(**flo** + **e** + **gi:**)
if (you) may go then good thing (it) will be
If you go, it'll be good

(It will definitely be a good thing if the idea of going there is put into practice)

ANITA: **tusi: ikk kamm karoge?**
(**kar** + **o** + **ge**)
you one work will do
Can I be sure that you will do one thing?

SANDHU: **zaru:r karā:ga:.** **dasso**
(**kar** + **ā:** + **ga:**)
certainly (I) will do please say (it)
I will certainly do it. What is it?

There is one little irregularity here. The second person plural subjunctive form of **kar** is **kari:e** (**kar** + **i:e**), as in

je asī: iñi kamm kari:e
(kar + i:e)

If we do this work.

But if you want to talk about a future action with the subject **asī:** 'we', you do not add the plural affix -i:e but the singular affix -ā:.

asī: iñi kamm karā:ge (not kari:ge)
(kar + ā: + ge)

We will do this work.

This applies to all the verbs in Panjabi.

Dialogue 4

A few days later, Anita approaches Sandhu for some help

- ANITA: Sandhu sá:fiab, tusi: meri: kúj^h madad kar sakde fio?
SANDHU: fñā: fñā: zaru:r. dasso.
ANITA: tusi: Chandigarh c kise nū: ja:ñde fio? mē panja:b University c kúj^h din kamm karna: cā:ñudi: fñā:. par utt^he ráfiq di: muñkil fie.
SANDHU: mera: ikk dost utt^he pañ^ha:ñda: fie. mē úñinū: xat lik^h diã:ga:. tusi: ja: ke úñinū: mil leñā:. tusi: Chandigarh kinne din t^háfiroge?
ANITA: das din. das June tō ví:fi June tak.
SANDHU: t^hi:k fie. mē úñinū: fluñe xat lik^h dinda: fñā:. úñi tuñia:de t^háfirān da: intza:m kar devega: - University Women's Hostel c. fior koi: kamm fie tā: dasso.
ANITA: bas ji:, báñut báñut fukri:a:.
ANITA: Mr Sandhu, can you give me some help?
SANDHU: Yes, certainly. What can I do for you? (Lit.: Please tell.)
ANITA: Do you know anyone in Chandigarh? I wish to work in Panjab University for a few days. But there is a problem of accommodation. (Lit.: difficulty of staying.)
SANDHU: A friend of mine teaches there. I'll write to him. You should see him. (Lit.: After going there, you should meet him.). How many days will you stay in Chandigarh?
ANITA: Ten days – from the tenth of June to the twentieth.

- SANDHU: OK. I'm going to write to him right now. He will make an arrangement for your stay in the University Women's Hostel. Is there anything else I can do for you? (Lit.: If there is anything else, please tell.)
ANITA: That's all. Very many thanks.

Vocabulary

madad (f)	ਮਦਦ	help
kise	ਕਿਸੇ	oblique form of koi: 'any'
ráfi [ré]	ਰਹਿ	to live, to stay (main verb)
muñkil (f)	ਮੁਖਕਿਲ	difficulty
muñkil	ਮੁਖਕਿਲ	difficult
pañ ^h a: [pañ ^h a:]	ਪੜਾ	to teach
xat (m)	ਮਤ	letter
diã:ga: (from de 'give')	ਦਿਆਂਗਾ	form of the helping verb de (see below)
t ^h áfir [t ^h ér]	ਠਹਿਰ	to stay
das	ਦਸ	ten
din (m)	ਦਿਨ	day
ví:fi	ਵੀਹ	twenty
tak	ਤਕ	up to, until
fluñe	ਫੁਣੇ	right now
intza:m (m)	ਇੰਤਜ਼ਾਮ	arrangement
devega: (from de 'give')	ਦੇਵੇਗਾ	form of the helping verb de (see below)
bas	ਬਸ	that's all

de as a helping verb

We have already seen that the helping verb **le** roughly means 'doing something for oneself'. We know that this helping verb is historically related to **le** 'take'.

Now the helping verb **de** is historically related to the verb **de** 'give'. So you can easily guess that this helping verb means 'doing something for others' or giving the benefit of an action to someone else.

xat	páñ ^h	le
letter	read	le

would mean 'Read the letter for your own information.' But the only possible meaning of

xat	páṛ ^h	de
letter	read	de

is 'Read the letter aloud so that others may hear.'

cá:fl	pi:	le
tea	drink	le

is quite a sensible sentence because you receive the immediate benefit of drinking. But

*cá:fl	pi:	de
tea	drink	de

does not seem to make any sense at all. (Grammarians use * to mark an unacceptable sentence.)

Sandhu tells Anita

mē	úñinū:	xat	lik ^h	diā:ga:
I	him-to	letter	write	de + ā: + ga:

I shall write him a letter (for your benefit).

úñi	tufia:de	t ^h áfiran	da:	intza:m	kar	devega:
he	your	staying	of	arrangement	do	de + ve + ga:

He will make an arrangement for your stay (and as a favour to you).

Instantaneous future

When you wish to say that you are going to do something right now, you can use the imperfective form (thus imagining yourself already in the process). Sandhu says

mē	úñinū:	fluñe	xat	lik ^h	dinda:	fiā:
I	him-to	right now	letter	write	(imperfective form am of helping verb de)	

I'm going to write him a letter right now.

fluñe is actually fluñ + fiā: 'now only' in a shortened form.

Causative verb forms

You may have noted that verbs in each of following pairs

sikk ^h	sik ^h a:
to learn	to teach

páṛ ^h	páṛ ^h a:
to read	to teach

are related not only in form but also in meaning. The second member roughly means making someone or helping someone do the action denoted by the first member. Teaching can be looked upon as making someone learn or helping someone learn – in other words, causing an action of learning.

So according to the philosophy of Panjabi grammar, this book cannot teach you Panjabi; it can simply help you learn Panjabi! You, the learner, are going to do all the hard work. This book will help and guide you.

The second member of the pair is called the causative form of the first member. Teaching also means causing someone to learn. In Conversation unit 8 we deal with causative forms. These forms are often used contrastively in Panjabi.

ਅੰਤਰਾਲ ਅਤੇ Exercises

- 1 If you have the cassette recordings, listen to them. Then indicate with a tick (✓) in the appropriate box what the woman speaker can do and what she cannot do. ☐

	Can do	Cannot do
Speak English		
Read English		
Write English		
Speak Urdu		
Read Urdu		
Write Urdu		
Speak Panjabi		
Read Panjabi		
Write Panjabi		
Speak German		

2 Match the answers in column B with the questions in column A. If an answer matches more than one question, choose the more appropriate one.

A	B
(a) ki: tuʃia:nū: panja:bi: a:üdi: fiə?	(1) German te Urdu vi:.
(b) ki: tuʃia:nū: koi: flor bʰa:ʃa: vi: a:üdi: fiə?	(2) School c.
(c) ki: tuʃia:nū: panja:bi: likʰɳi: vi: a:üdi: fiə?	(3) fiā: ji:, par mere kol time náfi:.
(d) tuši: panja:bi: kittʰe sikkʰi:?	(4) tʰoṛi: tʰoṛi: arüdi: fiə.
(e) ki: tuši: koi: flor zaba:n vi: sikkʰɳa: ca:fioge?	(5) sirf a:pɳa: nā: fi: likʰ sakda: fiā:.

3 Complete the following sentences by supplying the correct form of the helping verb **de** or **le**. Remember that both these verbs are transitive (i.e. have objects). So be careful about their agreement with the subject or the object or lack of agreement.

- (a) menū: German náfi: a:üdi:. ki: tuši: ífi xat pár^h _____?
- (b) ki: tuši: ífi dovē kita:bā: pár^h _____ ne?
- (c) mě ífinā: vicco ikk kita:b káll^h pár^h _____ si:, ate du:sari: káll^h nū: pár^h _____.
- (d) je tuši: meri: cá:fi baɳa: _____ tā: mě a:pɳa: kamm kar _____.
- (e) lao, tuši: cá:fi pi: _____, te pʰir meri: ka:r tʰi:k kar _____.
- (f) náfi: , ajj náfi: . mě tuʃia:đi: ka:r káll^h nū: tʰi:k kar _____.
- (g) mě a:pɳe dost nū: xat likʰ _____, te úfi zaru:r tuʃia:nū: computer de _____.
- (h) je tuši: menū: t̪ikat le _____ tā: mě ífi film zaru:r dekʰ _____.
- (i) je d̪a:kṭar tuʃia:nū: tʰi:k kar _____ tā: ki: tuši: mera: kamm kar _____?
- (j) meri: kita:b mez te rakkʰ _____, te a:pnj: kita:b mez tō cukk _____.

4 Supply the missing helping verb (**ráfi**, **cukk** or **sak**) in the following text. All these verbs are intransitive, so verb agreement should be quite straightforward here.

mě Manchester University vic Linguistics ate Computer Science di: student fiā: meri: ma:dari: zaba:n French fie, par mě angrezi: vi: bol, pár^h ate likʰ _____ fiā: menū: zaba:nā: sikkʰɳa: da: baɳa: fək fie. mě Europe di:ā: panj zaba:nā: bol _____ fiā: fiun mě panja:bi: ate Hindi sikkʰ _____ fiā: menū: panja:bi: di: p̪eti: báhiut sófianji: lagdi: fie. mě p̪eti: sikkʰ _____ fiā: , ate fiun mě panja:bi: pár^h likʰ vi: _____ fiā: Hindi mě tʰoṛi: tʰoṛi: bol fi: _____ fiā:.

5 Complete the following sentences by supplying the correct subjunctive form, with or without **ga:**, of the verbs given in the brackets.

- (a) je tuši: cá:fiude flo ki mě sara:b na: (pi:) tā: mě sara:b náfi: (pi:).
- (b) tuši: menū: kúj^h sikʰa:o. menū: pata: náfi: lagda: mě ífi kamm kivē (kar).
- (c) mě káll^h tuʃia:đi: kita:b lia: (de)?
- (d) je lia: (sak) tā: baɳi: cangi: gall (flo).
- (e) tuʃia:đa: ki: xia:l fiə? mě landan (ja:) jā: na: (ja:)?

8 इंसे की कीउा जांदा है?

What is done here?

In this unit you will learn to

- use inter-religious vocabulary
- talk about obligations, using the potential form + **pe**
- use some causative verb forms
- use the most common passive construction – perfective form
+ **ja:**

गोल बात Dialogues

Dialogue 1

Akram Khan is talking to his friend Javed Sheikh in the latter's office

AKRAM: Javed sá:fiab, éfi tufla:ða: mez baða: sóflaða: fié.
kitt^hð xari:dia: si:?

JAVED: xari:dia: náfi: si:, order de ke bañya:ia: si:.

AKRAM: kitt^hð? mē vi: do mez bañva:uñe cá:flüda: fiä:. bilkul
edā: de fi:.

JAVED: mere dost di: furniture factory fié, jitt^he baðe vád^hi:a:
kursi:ã: mez bañde ne. utt^he order dena: paega:.

AKRAM: ki: nã: fié tufla:ðe dost da:?

JAVED: Gurnam Singh Bhamra. así: ikko school c pañ^hða:ñde
si:. ba:d c úfine pañ^hða:uñga: c^hadq. ke a:pñga:
xa:nda:ni: ka:roba:r suru: kar lia:.

AKRAM: ki: úfi xud furniture bañga:ñda: fié? a:pñga flatt^hi:?

JAVED: náfi: páfílã: úfine Kenya tõ a:pñga ba:p nñ:
mangva:ia:. Factory da: sa:ra: kamm úfide ba:p di:

AKRAM:	nigra:ni: c calda: fié. bá:flarala: kamm <i>Gurnam</i> samb ^h à:lda: fié, te andarala: kamm úfida: ba:p. ifi bazurg fié baða: ka:ri:gar.
JAVED:	así: káll ^h úfidi: factory cali:e? zaru:r.
AKRAM:	Mr Javed, your table is beautiful. Where did you buy it from?
JAVED:	I didn't buy it. I had it made to order.
AKRAM:	Where from? I would like to order for two tables too. Exactly like this one.
JAVED:	A friend of mine has a furniture factory, where high quality chairs and tables are made. You'll have to order from there.
AKRAM:	What's the name of your friend?
JAVED:	Gurnam Singh Bhamra. We were teaching in the same school. Then he gave up teaching and started his family business.
AKRAM:	Does he make furniture himself? With his own hands?
JAVED:	No. He first sent for his father from Kenya. All the work in the factory goes on under his father's supervision. Gurnam takes care of the outside work, and his father the inside work. This old man is a highly skilled craftsman.
AKRAM:	Shall we go to his factory tomorrow?
JAVED:	Certainly.

Vocabulary

baða:	ਬਾਦ	very, highly
xari:ð	ਮਰੀਦ	to buy
bañ	ਬਣ	to become
bañga:	ਬਣਾ	to make
bañya:	ਬਣਵਾ	to get made (see p. 141)
edā: da:	ਐਦਾ ਦਾ	like this
jitt ^h e	ਜਿੱਥੇ	where (see p. 159)
paega:	ਪਏਗਾ	will have to (see p. 140)
ikko (ikk + fi:)	ਇੱਕੇ	only one
ba:d c	ਬਾਅਦ ਚ	later on

c ^h add	ਛੱਡ	to give up, to abandon
xa:nda:n (m)	ਖਾਨਦਾਨ	family
xa:nda:ni:	ਖਾਨਦਾਨੀ	ancestral, relating to family
juru:	ਸ਼ੁਰੂ	beginning
juru: kar	ਸ਼ੁਰੂ ਕਰ	to begin
fiatt ^h i:	ਹੱਥੀ	with hands (see p. 143)
ba:p (m)	ਬਾਪ	father
mangva:	ਮੰਗਵਾ	to send for
sa:rā:	ਸਾਰਾ	whole
nigra:ni: (f)	ਨਿਗਰਾਨੀ	supervision
bá:flarala: [bá:rala:]	ਬਾਹਰਲਾ	outside
samb ^h à:l [sambà:l]	ਸੰਭਾਲ	to take care of
andarala:	ਅੰਦਰਲਾ	inside
bazurg (m/f)	ਬਾਝੁਰਗ	old person (respectful)
ka:ri:gar (m/f)	ਕਾਰੀਗਰ	craftsman/craftswoman

Expressing obligation ('will have to')

sa:nú:	utt ^h e	order	deña:	paega:
us-to	there	order	to give	pe + e + ga:

(m/sg) (m/sg) (m/sg)

We'll have to order there.

The combination of the potential form + pe expresses an obligation or something which must be done. This is an 'experiencer'-type construction because the Panjabi equivalent of the English subject experiences something (a compulsion). Hence nū: is used with the person experiencing compulsion. The verb agrees with the object in number and gender. The main verb must be in the potential form. But the helping verb pe can have any form (imperfective, perfective, potential, subjunctive, or subjunctive + ga:), depending upon the meaning the speaker wishes to express. Since the speaker is referring to a future event here, he uses the subjunctive + ga: form. Another example is

menú:	roz	utt ^h e	t ^h andji:	cá:fi	pi:qj:	pēdi:	fie
me-to	daily	there	cold	tea	to drink	pe	is

(f/sg) (f/sg) (f/sg) (f/sg) (f/sg)

I have to drink cold tea there every day.

In this example, the helping verb is in the imperfective form because the speaker refers to something which happens again and again.

If the verb has no object or the object is definite (and marked with the postposition nū:), the main verb does not agree with anything and is in the masculine singular form.

tufla:nū:	landan	ja:ŋa:	peŋa:	fie
		(m/sg)	(m/sg)	

you-to London to go pe is
You'll have to go to London.

The helping verb pe is also in the potential form. The main verb has no object (London is the destination of the journey, not the object of the verb).

Causative forms

Note the meaning of the following three verbs

ban	to become
ban ^a :	to make
ban ^{va} :	to get something made by someone

It is clear that all the three verb stems come from the same verb root ban. The difference between a verb root and a verb stem is important in Panjabi grammar. Intricacies of roots and stems cannot be described in this basic level course. But if you wish to learn more Panjabi, you will have to learn them. Briefly, you add an affix to a root to make it a workable stem. The above mentioned stems are derived as follows:

ban	=	ban + zero affix
ban ^a :	=	ban + a:
ban ^{va} :	=	ban + va:

It is notable that a non-causative stem ban has the same spelling and pronunciation as the root ban. In other words, you do not add an affix (or add a 'zero affix') here. The two 'causative affixes' are difficult to translate. But generally a: means 'make someone do something', and va: means 'to get something done by someone'. Study the following examples.

ífi	ka:r	tez	caldi:	fié
this	car	fast	moving	is
(stem + zero, imperfective)				

This car moves fast

mē	ka:r	tez	calá:úda:	fiā:
I	car	fast	driving	am
(stem + a: , imperfective)				

I drive the car fast

mē	a:pñe	puttar	to	ka:r	calvai:
(stem + va: , perfective)					
I	own	son	from	car	had driven
I made my son drive the car or I had the car driven by my son.					

In Panjabi **cal** means 'to move', and **calá:** ('to drive') actually means 'to make something move'. Now you can understand how **pá:t^h** 'to read' and **pá:t^há:** 'to teach' are related, in form as well as meaning.

It is important to remember that the affix -**a:** or -**va:** is always stressed in such verbs. If the word has a tone, it is given to this affix. Another important thing to remember is that if the root is without a tone, the causative forms are also without a tone. But if the root has a tone (high or low), the causative forms must have the low tone (and never the high tone, whatever tone the root may have). Note the following examples:

cal	calá:	calvai:
to move	to drive	to get driven
ban	bañá:	bañya:
to become	to make	to get made
g^humm	g^humá:	g^humvá:
to rotate	to make	to get rotated
	rotate	
pá:t^h	pá:t^há:	pá:t^hvá:
to read	to make read	to get read
	to teach	to get taught

Many verbs have irregular causative forms, which cannot be dealt with here.

With both parts of the body

Some human organs or parts of the body occur in pairs. When you use both the members of such a pair, you refer to this by using a special affix -**i:**

akk^hi:	with both eyes
kanni:	with both ears
flatt^hi:	with both hands
peri:	on foot (i.e. with both feet)

For example:

mē	a:pñj:	akk^hi:	úfnū:	dek^hia:
I	own	with eyes.	him-to	saw

I saw him with my own eyes

Now you should be able understand the meaning of the following sentence without breaking it up.

ki: úfi furniture **a:pñj flatt^hi: bañá:úda: fié?**
Does he make furniture with his own hands?

Dialogue 2

Next day, Javed and Akram go to Gurnam Singh's factory. Javed introduces his friend

JAVED:	Gurnam, ífi ne mere dost Akram Khan. Akram sá:lab, ífi ne mere dost Gurnam Singh Bhamra. káll ^h así: ífíná: de ba:re fi: gallá: kar ráfle si:.
GURNAM:	milke bañi: xuñi: fioi:.
AKRAM:	menü: vi: bañi: xuñi: fioi:.. mē tuñia:di: bañi: jóñarát sunji: fié. socia: ikk do vád ^h ia: mez fi: tuñia:t ^h ö bañya: lavá:.
GURNAM:	bañi: méñiarba:ni:.. par ífi kamm mere pita: ji: karde ne. mē xuñi: úfíná: nū: lia:úda: fiā:.
(Sardul Singh Bhamra, Gurnam's father, comes in after a few minutes.)	

Javed and Akram both stand up to greet him)

JAVED & AKRAM: sat sri: aka:l ji:.
SARDUL SINGH: sat sri: aka:l ji: bet^ho. flukam karo.

- AKRAM: fiukam náfi:;, bazurgva:r, arz fie. tufia:nú: ya:d
fioega:. tusí: *Javed sá:fiab lai: ikk mez bañaa:ia:
si: menú: vi: bilkul use kism de do mez cá:fi:de
ne. bañaa: dioge?*
- SARDUL SINGH: zaru:r bañaa:vá:ge. par tinn ca:r fiafte laggange.
así: káfli: da: kamm náfi: karde.
- AKRAM: koi: gall náfi: menú: vi: koi: ká:fi:li: náfi:.
- JAVED: *Gurnam, this is my friend Akram Khan.
Mr Akram, this is my friend Gurnam Singh
Bhamra. We were talking about him yesterday.
Pleased to meet you.*
- GURNAM: *I'm also pleased to meet you. I've heard your
good reputation. I thought I could have one or two
high-quality tables made by you.*
- GURNAM: *That's very kind of you. But it's my father who
does this work. I'll bring him right now.*
- (*Sardul Singh Bhamra, Gurnam's father, comes in after a few minutes.
Javed and Akram both stand up to greet him*)
- JAVED & AKRAM: *Greetings.*
- SARDUL SINGH: *Greetings. Please sit down. What can I do for
you? (Lit.: Please order.)*
- AKRAM: *I wish to make a request, sir. (Lit.: Elderly
gentleman, it's not an order. It's a request.) You
may remember making a table for Mr Javed. I
also wish to have two tables, exactly the same.
Will you please make them?*
- SARDUL SINGH: *Certainly. But it will take three or four weeks. We
don't work in a hurry.*
- AKRAM: *That's OK. I'm not in a hurry either.*

Vocabulary

jólarat [jórat] (f)	ਜੋਰਾਤ	good reputation
vádi:a: [vádi:a:]	ਵਧੀਆ	of high quality
lavá:	ਲਵਾਂ	subjunctive form of le
méfiarba:ni: [mérba:ni:] (f)	ਮੇਹਰਥਾਨੀ	kindness

bazurgva:r	ਬਜ਼ੁਰਗਵਾਰ	respectful address to an elderly person
fioega: (fio + e + ga:)	ਹੋਏਗਾ	will be
use (us + fi:)	ਉਸੇ	that very (see below)
kism (f)	ਕਿਸਮ	type
dioge (de + o + ge)	ਵਿਓਗੇ	will do for me
lag	ਲਗ	to take (time)
laggange (legg + an + ge)	ਲੱਗਣਗੇ	will take
ká:fi:li: [ká:li:] (f)	ਕਾਹਲੀ	hurry, haste

Emphatic forms with *fi:*

We have come across *fi:* before, as an 'exclusive particle' meaning 'only' (as in *menú: pa:lak fi: cá:fi:di: fie* 'I want only spinach.'). So *fi:* is clearly an 'emphatic particle'. But very often *fi:* becomes fused with the word it is added to, so that it needs some practice to recognise its presence. In the following sentence, the combination *us + fi:* becomes *use*

menú: vi:	bilkul	use	kism
me-to also	completely	that very	type
de	mez	cá:fi:de	ne
of	tables	desirable	are
I wish to have tables of exactly the same type.			

In Dialogue 4 below, you will find

tinne all the three

You can add *fi:* to most numbers.

ca:re all the four
panje all the five

In Dialogue 4, you will find *iflo* ('only this') (some people pronounce it as *ifi:*), which is an emphatic form of *fi* ('this').

'It will take three or four weeks'

tinn	ca:r	fiafte	laggange
three	four	weeks	(subjunctive + ga:)
It will take three or four weeks.			

The verb **lag** basically means 'strike' or 'attach'. But it can be used to express many meanings, including passage of time and feeling something (e.g. **mənū:** **sara:b buri: lagdi: fie** 'I hate alcohol').

Dialogue 3



Gurnam is showing Akram the factory

AKRAM: suru: suru: c sa:nū: kai: muṣkilā: a:i:ā:. par fiuṇ sa:đa: kamm sōfiaṇa: calda: fie. ajj sa:đe ka:me nāfi: a:e. úfi weekend te c^hutṭi: karde ne, te sa:đi:ā: maṣi:nā: vi:. iñi tufla:đa: storeroom fie?

GURNAM: fiā: ji:. et^he asī: lakkāt rakk^hde fiā:. sa:đa: furniture storeroom vakk^hara: fie ... et^he lakkāt ci:rī: jā:di: fie. pāfilā: vadđe a:re te vadđe vadđe tukāte katte jā:de ne. p^hir c^hoṭe a:riā: te loṭ mutabak c^hoṭe tukāte baṇa:ne jā:de ne.

AKRAM: te ba:d c?

GURNAM: p^hir mez kursi:ā: de vakk^h vakk^h fissē tia:r ki:te jā:de ne. úfinā: fissiā: nū: joṛ ke kursi:ā: mez baṇa:ne jā:de ne. te axi:r c úfinā: nū: polish ki:ta: jā:da: fie. iñi sa:ra: kamm kəñ karda: fie?

AKRAM: GURNAM: sa:đe ka:me. vese tā: úfi sa:re fie: cange ka:rī:gar ne, par ikk ikk ci:z pita: ji: di: nigra:nī: c baṇa:i: jā:di: fie.

AKRAM: ma:fa: alla!: tufla:đi: factory ka:fi: vadđi: fie.

GURNAM: bas ji:, rabb da: fukar fie. sa:đi: da:l roti: calli: jā:di: fie, te na:le sa:đe ví:fi ku karri:garā: di: vi:.

GURNAM: *In the beginning, we had some difficulties. But now our business is going well. Our workers haven't come today. They rest at the weekends. And so do our machines.*

AKRAM: *Is this your storeroom?*

GURNAM: *Yes. Here we store the timber. We have a different furniture storeroom ... The timber is sawn here. First of all, large pieces are cut on the large saw. Then smaller pieces are made on the smaller saws, according to the requirement.*

AKRAM: *Then?*

GURNAM: *The different parts of tables and chairs are prepared. These parts are joined together to make chairs and tables. And last of all, they are polished.*

AKRAM: *Who does all this work?*

GURNAM: *Our workers. Of course, they are all skilled craftsmen, but every single item is prepared under my father's supervision.*

AKRAM: *Good Lord! Your factory is quite large.*

GURNAM: *Thank God. We as well as our craftsmen are earning our simple living.*

Vocabulary

ka:ma: (m)	काम	worker
c ^h utṭi: (f)	हृती	holiday, rest
lakkāt (f)	लक्कत	wood, timber
vakk ^h ara:	वँखरा	separate
vakk ^h	वँख	different
ci:r	चीर	to saw
jā:di:	जादी	passive auxiliary (see p. 148)
a:ra: (m)	आरा	saw
tukāta: (m)	टुक़ता	piece
katt	बैट	to cut
muta:bak	मुताबक	according to
fissa: (m)	हिंसा	portion
tia:r	तिआर	ready
tia:r kar	तिआर कर	to prepare
joṛ	जोर	to join, to assemble
axi:r (m)	अखीर	end
axi:r c	अखीर च	at the end
vese tā:	वैसे ता	otherwise
ma:fa: alla:!	माफ़ा अला!	by God's grace (Muslim)
da:l (f)	दाल	cooked lentils
da:l roti: (f) (idiom)	दाल रेटी	simple living

Passive voice: perfective form + *ja:*

In Panjabi, the most common way of expressing the passive voice sense of an English sentence is to use the helping verb ***ja:*** with the main verb in the perfective form. In Dialogue 3, you have

et^he	lakkar	ci:ri:	jā:di:	fie
(f/sg)	(f/sg)	(f/sg)	(f/sg)	(sg)

here timber sawn **ja:** (imperfective) is
Timber is sawn here

úfnā:	nū:	polish	ki:ta:	jā:da:	fie
them	to	polish	done	ja: (imperfective)	is

They are polished. (Lit.: Polish is done to them.)

The verbs agree with the object in number and gender. It is not necessary to mention the performer of the action. But if it is mentioned at all, you add the postposition **tō** ('from') or **kolō** ('from near') to it. The helping verb **ja:** can have any form, depending upon the meaning the speaker wishes to convey. But the main verb must be in the perfective form. In more complex cases, other helping verbs like **de** and **le** can come between the main verb and **ja:**.

tufia:qj:	ka:r	t^hi:k	karva:	ditti:	gai:	fie
			(causative stem)	(perfective)		

your car correct got done **de** **ja:** is
Your car has been repaired (for you).

It is notable that in such cases the main verb is in the stem form (as is always the case when helping verbs **de** and **le** are used). It is the helping verb **de** or **le** that has to be in the perfective form in order to express the passive sense.

You are advised to avoid such complex sentences in the beginning. Just be aware that they exist and that you will need to get to grips with them later on if you wish to go beyond this course.

Repetition of words

ikk ikk ci:z pita: ji: di: nigrā:ni: c banqā:i: jā:di: fie.

Every single item is prepared under (my) father's supervision.

The speaker repeats the word **ikk** ('one') to mean 'each one'.

ma:fa: alla:!

The Muslim speaker in the dialogue above utters this Arabic exclamation, which means 'By God's grace'. All speakers of Panjabi, whatever their religion, believe that pride is a terrible sin which ultimately 'hath a fall'. So whenever they speak of someone's material achievements, or good health or number of children, etc., they would add 'By God's grace.' A Sikh would say **va:figuru: di: kirpa: na:l** ('with God's benevolence'), and a Hindu would use the words **parma:tma di: kirpa: na:l**.

Similarly, if a Muslim speaker hopes to be able to do something worthwhile, he will add **infa: alla:** ('God willing') to it. A Hindu speaker would add **parma:tma ne cāfia: tā:**, and a Sikh would add **va:figuru: ne cāfia: tā:** ('if it is God's will').

When people belonging to different religions speak with one another, they try to use the common religious vocabulary. In Dialogue 3, the Sikh speaker Gurnam Singh uses the word **rabb** ('God'), which comes from Arabic and is a Muslim word in origin. But it is now used by the Panjabi-speaking Hindus, Sikhs and Christians as well. In Dialogue 4, the Muslim-speaker Javed Sheikh uses the word **da:ta:** ('God, the Provider'), which is originally a Sanskrit word from the Hindu religion but is now used by all speakers of Panjabi. The expression **flakk flala: di: roti:** ('rightfully and honestly earned living') is Islamic in origin but now forms a part of the common Panjabi vocabulary.

Dialogue 4

While Gurnam is showing Akram his factory, Javed is talking to Sardul Singh in the office

JAVED: **Bhamra sá:fiab, je burā: na: manno tā: ikk gall pucc^hā:?**

SARDUL SINGH: **zaru:r pucc^ho.**

JAVED: **tufia:qj: umar ki: fie?**

SARDUL SINGH: **sattar sa:l.**

JAVED: **tušī: is umar c vi: ena: kamm kivē kar lēde fie?**

SARDUL SINGH: **jana:b, mē koi: pát^hia: lik^hia: ba:bu: náfi:. mē tā: sidd^ha: sa:da: anpá^h mazdu:r fiā:. mere guru: da: flukam fie - na:m japo, vand^hako, kirat karo. mē iñi tinne kamm kari: jā:da: fiā:. ifo mera: d^haram**

- JAVED: fie, ifio mera: i:ma:n fie. menū: pese da: koi: la:lac náfi:. va:figuru: fiakk fiala:l di: roṭi: dei: ja:e. et^he kamm karan va:le mere sa:re bacciā: nū: vi:, te menū: vi:. fior menū: kúj^h náfi: cā:fī:da:. tusī: bilkul darust farma:ia:. tusī: a:pṇā: kamm kari: jā:de fio, te úfi da:ta: a:pṇā: kamm kari: jā:da: fie.
- JAVED: *Mr Bhmara, may I ask you a question, if you don't mind?*
- SARDUL SINGH: You certainly can.
- JAVED: How old are you?
- SARDUL SINGH: Seventy.
- JAVED: How are you able to do so much work even at this age?
- SARDUL SINGH: Sir, I'm not an educated white-collar man. I'm a simple and straightforward uneducated labourer. My Guru's commandment is: Remember God, share your earnings with others (lit.: eat after sharing), and do honest work. I go on doing all these three things. That is my religious faith, and also my moral principle. I don't run after money. (Lit.: I have no greed for money.) May God provide an honest wage – to all my children working here, and to me. I want nothing else.
- JAVED: You are absolutely right. (Lit.: You have told the truth.) You go on doing your work. And the Provider, goes on doing His work.

Vocabulary

bura: mann	ਬੁਰਾ ਮੰਨ	to dislike, to mind
sattar	ਸੱਤਰ	seventy
sa:l (m)	ਸਾਲ	year (s)
enā:	ਐਨਾ	so much
páṭhia: likh'ia:	ਪਟਿਆ ਲਿਖਿਆ	educated
ba:bu: (m)	ਬਾਬੂ	educated white-collar person
sídd ^h a:	ਸਿੱਧਾ	straight, straightforward

sa:da:	ਸਾਦਾ	simple
anpáṭ ^h [anpáṭ]	ਅਨਪਤ੍ਰ	uneducated
mazdu:r (m/f)	ਮਜ਼ਦੂਰ	labourer
guru: (m)	ਗੁਰੂ	spiritual teacher (Sikhism)
vand	ਵੰਡ	to share, to divide
c ^h ak	ਛਕ	to eat
kirat (f)	ਕਿਰਤ	honest labour
tinne (tinn + fii:)	ਤਿੰਨੇ	all the three
kari: (kar + fii:)	ਕਰੀ	go on doing
i:ho:ihi: (ifi + fii:)	ਇਹੋ	this very
i:ma:n (m)	ਈਮਾਨ	religious faith (Muslim)
pesa: (m)	ਪੈਸਾ	money
la:lac (m)	ਲਾਲਚ	greed
fiala:l	ਹਲਾਲ	permitted by religion (Muslim)
fiakk fiala:l (m) (idiom)	ਹੱਕ ਹਲਾਲ	an honest wage
dei: (de + fii:)	ਦੇਈ	go on giving
darust	ਦਰੁਸਤ	correct
farma:	ਫਰਮਾ	to order, to say (respectful)
da:ta: (m)	ਦਾਤਾ	provider, God

Another use of the subjunctive form

As was pointed out in Conversation unit 7 the subjunctive form of a Panjabi verb simply represents the idea or the possibility of an action, not an actual action located in time and space or regarded as complete, or incomplete or potential or whatever. So this form is ideal for making suggestions or getting permission. In Dialogue 1, you have

asī: káll^h úfidī: factory cali:e?

Shall we go to his factory tomorrow?

Similarly, in Dialogue 4, you have

(je bura: na: manno tā:) ikk gall pucc^hā:?

(If you don't mind), may I ask you a question?

It was pointed out in Conversation unit 4 that náfi: ('not') is actually an emphatic form of na:. It is actually na: + fii:. Now you can easily guess

why you cannot use **náfi:** with the subjunctive form. Being emphatic while seeking permission or making a suggestion sounds rather odd. So you cannot use **náfi:** in

*je	mē	landan	náfi:	ja:vā:	...
if	I	London	not	go ...	
If I don't go to London, ...					

You will have to say

je	mē	landan	na:	ja:vā:	...
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You also know that when you add **-ga:** to a subjunctive form, you add an element of some definiteness to the idea of the possibility. After all, the future is nothing more than a somewhat definite possibility. So, **náfi:** which has an emphatic meaning, sounds fine in a sentence in which you use a subjunctive + **ga:** form.

mē	landan	náfi:	ja:vā:ga:
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I will not go to London.

No sensible speaker of Panjabi will use **na:** here, which would sound very odd.

*mē	landan	na:	ja:vā:ga:
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vand c^hako

The full form of this verb sequence would be

vand ke c^hako

Share (with others) and then eat *or* Eat after sharing (with others).

When two events get associated so closely with each other that they become almost a single action, **ke** is omitted, as in **vand c^hako**. You have already come across the Panjabi verb **lia:** ('bring'), which started as **le ke a:** ('take and then come'), then became **le a:**, and finally became a single verb **lia:**.

But **lia:** still behaves grammatically as **le ke a:**. You know that when a verb is in the perfective form and has an object, it agrees with the object in number and gender (unless the object is definite and has the postposition **nū:** after it). Also, the subject takes the postposition **ne** in such a sentence. Now the perfective form of **lia:** clearly has an object (**kita:b**) in the following sentence.

mundā:	kita:b	lia:ia:
(m/sg)	(f/sg)	(m/sg)
boy	book	brought

The boy brought the book.

But the verb agrees with the subject, which does not have **ne**. The reason simply is that the sentence still behaves as if it were

mundā:	kita:b	le ke	a:ia:
boy	book	having grasped	came

When verbs are joined with **ke**, only the last verb is marked for number and gender. In this sentence, the last verb is **a:**, which is without an object. Hence it agrees with the subject, and the subject does not have **ne**.

How to go on doing something in Panjabi

To express this idea in Panjabi, you add the affix **-i:** (which is a shortened form of **fii:**) to the main verb and then use the helping verb **ja:** after it.

tusī:	a:pṇa:	kamm	kari:	jā:de	fio
(kar + i:)	(ja:, imperfective)				

You go on going your own work.

úfi da:ta:	a:pṇa:	kamm kari:	jā:da:	fie.
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That Provider goes on doing His work.

The helping verb **ja:** can have any form, depending upon the situation being described. If a helping verb like **réfi** follows, **ja:** may be in the stem form.

mundā:	kamm	kari:	gia:
(kar + i)	(ja:, perfective)		

The boy went on doing the work.

kugī:ā:	boli:	ja:	ráfli:ā:	ne
(bol + i:)	(ja:, stem)			

The girls go on talking.

tusī: darust farma:ia:

The verb **farma:** ('to order'), with a stress on the final **a:**, which comes from Persian, is used in very formal situations or to refer to the speech of respectable people, saints and prophets, as in

fiazrat i:sa: ne farma:ia:, 'pese da: la:lac na: karo.'

Lord Jesus said, 'Do not covet wealth.'

So do not use it in ordinary informal situations. (And *never* use it to refer to your own speech!).

ਅਕਿਆਸ Exercises

1 If you have the cassette recording, listen to it and then indicate by ticking in the box given below which of the listed skills and languages are taught in Mrs Gayatri Devi's special school. You may not know the Panjabi words for some of these activities. Now it is your turn to find out from where in the Word groups you can find these Panjabi words. First make a list of these words and then attempt the exercise. ■■■

Cookery	
Singing	
Instrumental music	
Swimming	
Painting	
Punjabi	
Hindi	
Urdu	
Bengali	
English	

2 The word **káll^h** is used in each of the sentences in the table given below. Try to judge from the verbs whether this word is used in the sense of 'yesterday' or 'tomorrow' and then tick the correct box.

	Yesterday	Tomorrow
(a) káll ^h tuši: ki: karna: fie		
(b) mē káll ^h landžan ja: ke Ranjit nū: milia:.		
(c) tuši: káll ^h college náffi: ja:ηa:?		
(d) mē káll ^h ífi kamm karā: jā: na:?		
(e) jad káll ^h a:ega: tā: dek ^h ā:ge.		
(f) tuši: káll ^h Manchester ja:ηa: si.		
(g) je káll ^h tuši: college jā:de tā: cangi: gall fiundi:.		
(h) mē cá:fiüda: fiā: ki tuši: káll ^h utt ^h e na: ja:o.		

3 Supply the correct forms of the verbs given in the parentheses. If you see an unfamiliar verb, find out its meaning in the Glossary or the Word groups sections or from the list of verbs in the Grammatical summary.

- landžan vic báflut b^hā:fa:vā: (bol) (ja:) ne.
- is factory vic angrezi: tō ila:va: panja:bi: vi: (bol) (ja:) fie.
- sa:de restaurant vic Asian k^ha:ηa: vi: (paka:) (ja:) fie te angrezi: k^ha:ηa: vi:.
- káll^h BBC2 te panja:bi: film Sassi Punnu (dik^ha:) (ja:) si:. (film is feminine)
- agle fiakte Urdu film Mere Mahboob (dik^h) (ja:).
- káll^h tufla:đi: party c sara:b (pi:) (ja:). ífi báflut fi: buri: gall fioi:.
- tusi: fikar na karo. tufla:đi: ka:r kúj^h minčā: vic fi: t^hik (kar) (de) (ja:).
- sa:re ka:miā: nū: fiukam (de) (ja:) fie ki is factory vic sigrič na: (pi:) (ja:).
- ki: Bajwa sá:fiab nū: agle somva:r (dafna:) (ja:)?
- náffi:, sikk^hā: nū: (dafna:) náffi: (ja:). úfiñā: da: dá:fi sanska:r (kar) (ja:) fie.

4 Translate into Panjabi:

My wife was not well last week, and I had to cook for the whole family. I don't know how to cook. So I can't say whether or not I cooked well. But my wife and children said that the food was OK. What else could they say?

They had to eat at home. We do not eat in a restaurant. I know that too much chilli and spices are put into the food in Asian restaurants. Spices upset my stomach. Now my wife is OK. My children are also happy. Now they won't have to eat tasteless food.

9 ਮੈਨੂੰ ਕੁਝ ਹੋਰ ਵੀ ਕਹਿਣ ਦਿਓ Let me say something else as well

In this unit you will learn to:

- use some more complex but commonly used grammatical structures

In the first eight Conversation units, we have covered practically all the grammatical forms of Panjabi words used by educated speakers of the central variety of the language. But it is equally important to learn how these different forms of words (especially of verbs) are combined to express different varieties of meaning. We have already come across some combinations of the forms of main verbs and helping verbs. In Panjabi and other North Indian languages (including the languages spoken in Pakistan, Bangladesh and Nepal), different forms of main verbs and auxiliary verbs can be combined in hundreds of different ways, each combination expressing a different shade of meaning. It is obviously impossible to deal with all such combinations in this basic-level course. If you decide to learn Panjabi (or any other North Indian language) at an intermediate or advanced level, you will have to learn to use all these combinations. They look and sound complicated at first. But if you know the meanings of the individual members of a combination, the meaning of the whole starts making sense. After all, a Panjabi-speaking child masters all such combinations by the age of nine or ten!

In this unit, we deal with some important and frequently used verb combinations and other grammatical structures which, for reasons of simplicity, could not be dealt with in earlier Units. It is, however, assumed that you have done the first eight Conversation units well and learnt all the grammar and vocabulary presented therein. So in this unit, knowledge of

the grammatical points already covered in the earlier units is taken for granted. Also, the grammatical explanations in this unit are quite brief because they are meant only for those learners who are prepared to work hard to learn more Panjabi and are, hopefully, capable of taking charge of their learning by now.

Study the Panjabi examples very carefully and see if you can make any sense of them without reading the grammatical explanation.

Paired conjunctions, pronouns and adverbs

mifinat (f)	ਮਿਹਨਤ	hard work
ka:mya:b	ਕਾਮਯਾਬ	successful
cun	ਚੁਣ	to choose
b"är	ਭਰ	to fill, to pay
cá:fi (f)	ਚਾਹ	desire, will
rá:fi (m)	ਰਾਹ	way
d"ànnva:d [tànnva:d] (m)	ਪੈਨਵਾਦ	thanks
d"ànnva:di:	ਪੈਨਵਾਦੀ	thankful

ਜਿਹੜਾ ਬੰਦਾ ਮਿਹਨਤ ਕਰੇਗਾ ਉਹ ਕਾਮਯਾਬ ਹੋਏਗਾ।

jihṛā: banda: mifinat karega: úf ka:mya:b floega:.

The person who works hard will succeed

ਤੁਸੀਂ ਜਿਹੜੇ ਚਾਹੇ ਉਹੜੇ ਚੁਣ ਸਕਦੇ ਹੋ।

tusī: jihṛnu: ca:flo úfínū: cun sakde flo.

You can choose the person you wish to

ਤੁਸੀਂ ਜਿਸ ਮੁੜੇ ਨੂੰ ਪੇਸੇ ਦਿੱਤੇ ਸੀ ਉਹ ਕਿਥੇ ਹੈ?

tusī: jis mundē nū: pese ditte si: úf kitt'h e fie?

Where is the boy you gave the money to?

ਜਿਹੜਾ ਕਰੇਗਾ ਉਹ ਭਰੇਗਾ।

jihṛā: karega: úf b"ärēga:.

He who commits a sin shall have to suffer.

(Lit.: He who will do will pay.)

jihṛā: is what grammarians call a 'relative pronoun', because it relates one part of the sentence to another. **jis** is its oblique form. For forms of this pronoun see page 224 of the Grammatical summary. Some other Panjabi words also behave like relative pronouns. All such relative words in Panjabi start with **j** ਜ.

ਜਿਥੇ ਚਾਹ ਉੱਥੇ ਰਾਹ

jitt'h e cá:fi utt'h e rá:fi

Where there is a will there is a way.

ਜਦ ਕਿਸਮਸ ਆਏਗੀ ਤਦ (or ਤਾ) ਪਾਰਦੀ ਕਰਾਂਗੇ।

jad Christmas a:egi: tad (or tā) party karā:ge

When Christmas comes, we shall have a party

ਜੇ ਤੁਸੀਂ ਮੇਰੀ ਮਦਦ ਕਰੋ ਤਾਂ ਮੈਂ ਤੁਹਾਡਾ ਬੜਾ ਧੰਨਵਾਦੀ ਹੋਵਾਗਾ।

je tusī: meri: madad karo tā: mē tufla:qā: baqā: d"ànnva:di: florā:ga:.

If you help me I shall be very grateful to you.

Use of the helping verb *ja:* to indicate completion of an action

band	ਬੰਦ	closed
mada:ri: (m)	ਮਦਾਰੀ	magician
rassa: (m)	ਰੱਸਾ	rope
cát"	ਚੜ੍ਹ	to climb

We have already seen that the helping verb *ja:* when used with a perfective form, conveys the meaning of passive voice. But when *ja:* is used with the stem, it indicates the completion of an activity.

ਸਕੂਲ ਬੰਦ ਹੋ ਗਿਆ ਹੈ।

school band flo gia: fie

The school is closed

ਮੈਂ ਆ ਗਿਆ ਹਾਂ।

mē a: gia: fiā:

I have arrived

ਮਦਾਰੀ ਰੱਸੇ ਤੇ ਚੜ੍ਹ ਗਿਆ।

mada:ri: rasse te cát" gia:

The magician climbed the rope

ਉਹ ਕੱਲ੍ਹ ਮਰ ਗਿਆ।

úf káll" mar gia:

He died yesterday.

Use of the imperfective verb form as an adjective

pariva:r (m)	ਪਰਿਵਾਰ	family
s̤	ਸੌ	to sleep
vár ^h	ਵਰ	to rain
mí:fí (m)	ਮੀਂਹ	rain
ruk	ਰੁਕ	to stop

The imperfective form, like its English equivalent the '-ing' form, can be used as an adjective to refer to someone or something engaged in an ongoing activity. (An example in English would be 'This benefit is for working mothers only.')

ਊਹ ਚੰਗਾ ਭਾਂਦਾ ਪੀਂਦਾ ਪਰਿਵਾਰ ਹੈ।

úhi canga: k'ā:da: pī:da: pariva:r fie

That is a prosperous family (Lit.: That is a good eating and drinking family)

ਮੇਨ੍ਹੁ ਵਰਦੇ ਮੀਂਹ ਚ ਹੀ ਜਾਣਾ ਪਿਆ।

menū: vár^hde mí:fí c fi: ja:ṇa: pia:

I had to go in the falling rain

ਬੱਚਾ ਕਹਾਣੀ ਸੁਣਦਾ ਸੁਣਦਾ ਸੌ ਗਿਆ।

bacca kafia:nj: sunđa: sunđa: s̤o gia:

The child went to sleep while hearing the story.

Note the repetition of **sunđa:** to emphasise the prolongation of the process.

ਮੈਂ ਗੱਲ ਕਹਿੰਦਾ ਕਹਿੰਦਾ ਹੀ ਰੁਕ ਗਿਆ।

mē gall káhinda: káhinda: fi: ruk gia:

I checked myself from saying something. (Lit.: I matter saying saying stopped.)

As we saw in Conversation unit 6, the imperfective form is also used to refer to things which were not done in the past.

Imperfective verb form plus **ráfhi** or **pe**

ro	ਰੋ	to cry, weep
cor (m)	ਚੇਰ	thief
kutt	ਕੁੱਟ	to beat
fiar roz	ਹਰ ਰੋਜ਼	daily

We have already seen (in Conversation unit 7) the use of the helping verb **ráfhi** [ré] with the stem form of the verb to refer to an ongoing activity. But to focus on or to emphasise an ongoing activity, you use the helping verb **pe** with the imperfective form, as in the following two examples

ਬੱਚਾ ਰੋਂਦਾ ਪਿਆ ਸੀ।

bacca rōda: pia: s̤i:

The child was crying

ਲੋਕ ਚੋਰ ਨੂੰ ਕੁੱਟਦੇ ਪਏ ਸਨ।

lok cor nū: kuttde pae san

People were beating the thief.

You can emphasise the recurring nature of an event by using the helping verb **ré** with the imperfective form of the verb.

ਮੈਂ ਉੱਥੇ ਹਰ ਰੋਜ਼ ਜਾਂਦਾ ਰਿਹਾ ਹਾਂ।

mē utt^he fier roz jā:da: ríſha: fiā:

I have been going there daily

ਤੁਸੀਂ ਸਦਾ ਹੀ ਮੇਰੀ ਮਦਦ ਕਰਦੇ ਰਹੇ ਹੋ।

tusī: sada: fi: meri: madad karde ráſhe fie

You have always helped me.

The '**-i-** variety' of the imperfective form

d^hák	ਢਕ	to cover
mā: (f)	ਮਾ	mother
fias	ਹੱਸ	to laugh

The **-i-** variety of the imperfective form is derived by first adding an **-i-** to the stem and then adding the usual suffixes of the imperfective form (**-da**, etc.). When you use this form, the subject is not mentioned and the verb either agrees with the object or, if the object is marked with the postposition **nū:**, it is in the masculine singular form. Such sentences generally express some sort of advice or obligation which is thought to be universally applicable.

ਗੁਰਦੁਆਰੇ ਵਿਚ ਸਿਰ ਢਕੀਦਾ ਹੈ।

gurdúa:re vic sir d^haki:da: fie.

One should cover one's head in a Sikh temple

ਮਾਂ ਬਾਪ ਦਾ ਹੁਕਮ ਮੌਜੀਦਾ ਹੈ।

mā: ba:p da: flukam manni:da: fie

Parents should be obeyed (Lit.: Parents' orders should be obeyed)

ਬੱਚਿਆਂ ਨੂੰ ਕੁੱਟੀਦਾ ਨਹੀਂ।

bacciā: nū: kuttī:da: náfi:

Children should not be beaten

ਬਹੁਤ ਹਸੀਦਾ ਨਹੀਂ।

bāfluta: flassi:da: náfi:

One shouldn't laugh too much.

The verb stems used in these sentences are **d^haki:** (**d^hak + i:**), **manni:** (**mann + i:**) and **kutti:** (**kutt + i:**). The performer of the action is not mentioned in such sentences and the verb agrees with the object in the first two sentences. The object in the third sentences is marked with **nū:**, and the fourth sentence has no object. So in these two sentences the verb is in the masculine singular form.

Use of the perfective verb form as an adjective

mar	ਮਰ	to die
kade	ਕਦੇ	ever
turak	ਤੁੜਕ	to fry
mā:fi (m/pl)	ਮਾਂਫ	black lentils
b ^h unn	ਭੁੰ	to roast
kukkar (m)	ਕੁੱਕਤ	chicken
flaqđi: (f)	ਹੱਡੀ	bone
muṛ	ਮੁੜ	to return

In English the past participle form can be used as an adjective in expressions such as 'broken glass', 'paid workers', 'cooked meat', etc. The Panjabi perfective form of the verb, which is close to the English past participle form in meaning, can be similarly used.

The helping verb **flo** (also in the perfective form) can optionally be used with the perfective form of the main verb in such sentences.

ਮਾਰਿਆ (ਗੋਇਆ) ਬੰਦਾ ਕਦੇ ਵਾਪਸ ਨਹੀਂ ਆ ਸਕਦਾ।

maria: (floia:) banda: kade va:pas náfi: a: sakda:

A dead person can never come back

ਤੁੱਕਵੀ (ਗੋਈ) ਮਾਂਹ ਦੀ ਰਾਲ ਤੇ ਕੁੱਲਿਆ (ਗੋਇਆ) ਕੁੱਕਰ ਛਕੇ।

turki: (floi:) mā:fi di: da:l te b^hunnia: (floia:) kukkaṛ c^hako

Enjoy fried black lentils and roasted chicken

ਗੰਗਾ ਗਈਆਂ ਹੱਡੀਆਂ ਵੀ ਕਦੇ ਮੁੜੀਆਂ ਨਹੀਂ?

ganga: gai:ā: flaqđi:ā: vi: kade muṛi:ā: ne?

Lit.: Can the bones which have gone to the Ganges ever come back?

The last sentence is actually a Panjabi proverb used when there is no hope of getting back the money lent or given to someone – just as the ashes and bones of a dead person immersed into the holy river Ganges cannot come back.

Sometimes the perfective form is also used with the helping verb **pe**, instead of **flo**, to emphasise the sense of 'already done'.

ਚਾਰ ਕੱਪਾਂ ਵਿਚ ਪਾਈ ਪਈ ਸੀ।

cá:fi kappā: vic pa:i: pai: si:

The tea had (already) been put into the cups

ਮਤ ਲਿਖਿਆ ਪਿਆ ਹੈ।

xat lik^hia: pia: fie

The letter has (already) been written.

Verbal noun plus **lag** or **lag pe**

rok	ਰੋਕ	to stop
imtifa:n (m)	ਇਮਤਿਹਾਨ	examination
tia:ri: (f)	ਤਿਆਰੀ	preparation

The verbal noun (gerund) in the oblique form (i.e. without the final **-a:**) can be used with the helping verb **lag** or with the combination **lag pe** to convey the meaning of 'start doing something'.

ਜਦ ਉਹ ਜਣ ਲੱਗ ਤਾਂ ਮੈਂ ਉਹੂੰ ਰੋਕ ਲਿਆ।

jad úfi ja:ṇ lagga: tā: mē úfinū: rok lia:

When he started to go, I stopped him

ਕਾਬਾ ਰੋਣ ਲਗ ਪਿਆ ਸੀ।

ka:ka: ron lag pia: si:

The baby boy had started crying

ਇਮਤਿਹਾਨ ਦੀ ਤਿਆਰੀ ਕਰਨ ਲਗ ਪਓ।

imtifa:n di: tia:ri: karan lag pao

Start preparing for the examination

Use of the gerund plus *de* in the sense of 'allow'

ruk	ਰੁਕ	to stay
ka:nū:n (m)	ਕਾਨੂਨ	law
ji:	ਜੀ	to live

The gerund in such a construction is in the oblique form (i.e. without a final -a:), and the person who is to be allowed to do something is marked with the postposition **nū:**

ਮੈਨੂੰ ਕੁਝ ਹੋਰ ਵੀ ਕਹਿਣ ਦਿਓ।

menū: kúj^h fior vi: káññiñ dio

Let me say something else as well

ਉਹ ਰੁਕਣਾ ਚਾਹੁੰਦੀ ਸੀ, ਪਰ ਮੈਂ ਉਹਨੂੰ ਜਾਣ ਦਿੱਤਾ।

úhi rukṇa: cā:ññudi: si:, par mē úfinū: ja:n ditta:

She wanted to stay, but I allowed her to go

ਕਾਨੂੰ ਤੈਨੂੰ ਮਨ ਨਹੀਂ ਦੇਵੇਗਾ, ਅਤੇ ਮੈਂ ਤੈਨੂੰ ਜੀਣ ਨਹੀਂ ਦੇਵੇਗਾ।

ka:nū:n tenū: maran náfi: devega:, ate mē tenū: ji:n náfi: devā:ga:

The law won't allow you to die, and I won't allow you to live.

ਅਭਿਆਸ Exercises

First read the exercises and make a list of the words you do not know or understand. Look up these words in the glossary before attempting the exercises.

1 Complete the following sentences by supplying the correct forms of the Panjabi verbs given in parentheses. A natural English translation of each sentence is provided to help you. The first sentence has been done as an example.

(a) (ਰਲ) ਗੱਡੀ 'ਚੋ ਨਹੀਂ (ਉਤਰ)

(cal) gadđi: cō náfi: (utar)

Don't come out of the train while it's moving.

ਲਾਈ ਗੱਡੀ 'ਚੋ ਨਹੀਂ ਉਤਰੀਦਾ।

caldi: gadđi: cō náfi: utari:da:

(b) ਉਹ (ਜਾ) ਮੈਨੂੰ ਆਪਣੀ ਘੜੀ ਦੇ (ਜਾ)

úhi (ja:) (ja:) menū: a:pnj: g^hàri: de (ja:)

He gave me his watch when he was going.

(c) ਪਹਿਲਾਂ ਆਲੂਆਂ ਨੂੰ ਕੱਟੋ, ਅਤੇ ਫਿਰ (ਕੱਟ) (ਤੇ) ਆਲੂਆਂ ਨੂੰ ਉਬਾਲ (ਲੈ)

páhilā: a:lu:ā: nū: katt̄o, ate p^hir (katt̄) (fio) a:lu:ā: nū: uba:l (le)

Slice the potatoes first, and then boil the sliced potatoes.

(d) ਮੈਨੂੰ ਇਹ ਖਤ ਪੜ੍ਹ (ਲੈ) (ਦੇ)

menū: ífi xat párl^h (le) (de)

Please allow me to read this letter.

(e) ਚਾਚਾ ਜੀ (ਜਾ) ਤਾਂ (ਲਗ) ਸੀ, ਪਰ ਮੈਂ ਉਹਨਾਂ ਨੂੰ (ਜਾ) ਨਹੀਂ (ਦੇ)

ca:ca: ji: (ja:) tā: (lag) si:, par mē úfinā: nū: (ja:) náfi: (de)

Uncle did start to go, but I stopped him.

(f) ਜਦ ਸੰਗੀਤ ਸ਼ੁਰੂ ਹੋਇਆ ਤਾਂ ਕੁਝੀਆਂ (ਨੌਜਵਾਨ) (ਲਗ) (ਪੈ)

jad sangi:t suru: fioia: tā: ku:jh:iā: (nacc) (lag) (pe)

When the music started, the girls began to dance.

(g) ਅਸੀਂ ਕਈ ਸਾਲ ਰਾਤ ਦਾ ਖਾਣਾ ਇਸੇ ਰੈਸਟੋਰੈਂਟ ਵਿਚ ਹੀ (ਖਾ) ਰਹਿ ਰਾਹੀਂ

asī: kai: sa:l ra:t da: k^ha:ñña: ise restaurant vic fli: (k^ha:) (ráfi:) fli:

We've been having our dinner in this very restaurant for years.

(h) ਪ੍ਰੋਫੈਸਰ ਸਾਹਬ ਪਹੁੰਚ (ਜਾ) ਸਨ, ਅਤੇ ਉਹ ਲੈਕਚਰ ਸ਼ੁਰੂ (ਕਰ) ਵਾਲੇ ਸਨ

Professor sá:fiab páññuc (ja) san, ate úfi lecture suru: (kar) val: san.

The professor had arrived, and he was about to start the lecture.

(i) ਸਵੇਰ ਦਾ (ਪਕਾ) (ਹੋ) ਖਾਣਾ ਠੰਡਾ (ਹੋ) (ਪੈ) ਸੀ

saver da: (paka:) (fio) k^ha:ñña: t^hand̄a: (fio) (pe) si:

The food cooked in the morning had already become cold.

(j) ਬੱਚਿਆਂ ਨੂੰ ਬਾਹਰ ਸਤਕ ਤੇ ਖੇਡ ਨਹੀਂ (ਦੇ)

bacciā: nū: bá:ñiar sañak te (k^hed) náfi: (de)

Children shouldn't be allowed to play outside on the road.

10 ਯਾਦਾਂ 'ਚ ਤਾਜ਼ਾ ਨੇ ਸਭ

They're all still fresh in the memory

In this unit, you will find some passages from British Panjabi literature written and published in Britain by writers who were born and brought up in India. These passages are given with the bare minimum of notes and without an English translation. You should work out their meaning.

The purpose of this unit is to help you discover how you can learn more Panjabi from literature and newspapers. You need basically two things – (i) *vocabulary*, i.e. more new words and (ii) *grammar*, i.e. a knowledge of how these words are put together and how they change their form when used in sentences to express different ideas and feelings.

If you wish to go on learning Panjabi at higher levels, you need at least two dictionaries—one from Panjabi to English and the other from English to Panjabi. You will find a number of English–Panjabi dictionaries. *Punjabi University English–Punjabi Dictionary*, published by Punjabi University, Patiala, is quite good and can be carried in a handbag. Another *English–Punjabi Dictionary* prepared by Punjab State University Text-Book Board, Chandigarh, is also very good but is larger in size. There is only one *Punjabi–English Dictionary* which is really useful for you. Its second edition published by Singh Brothers, Amritsar, in 1992 is quite adequate for learners of Panjabi at any level. This dictionary can also be easily carried in a handbag.

Unfortunately, there is currently no good Panjabi grammar prepared exclusively for learners. But you might like to read Gill and Gleason's *A Reference Grammar of Punjabi* (Punjabi University, Patiala, 1969). But this book (first published in 1961) is quite dated now. A recent volume is Tej K. Bhatia's *Punjabi: A Cognitive-descriptive Grammar* (Routledge, 1993). This book is detailed and authoritative but it is meant more for scholars working in the fields of universal grammar and cognitive science than for learners. Also, its transcriptional conventions are different from the ones used in this course.

However, the outline of Panjabi grammar presented in this course ought to be quite adequate for the learners at the basic and intermediate levels, as the study of the following passages will show.

The first passage is taken from Surinder Delhavi's short story ਮਕਾਨ ('House'). The story deals with a young couple struggling to earn enough money to turn their ਮਕਾਨ into a ਘਰ ('home'). The husband has to work over-time because the wife (Daljit) has to stay at home to look after their baby son. One afternoon, she gets bored and finds an excuse to speak to a lodger (Jagdish).

Read the passage with the help of the Vocabulary and the rules of grammar you have learnt and see how much you can understand it. Then read again with the help of the notes and see how the notes help you enhance your understanding. ■■■

- 1 ਪੱਪੁ ਰੋਣ ਲੱਗਾ ਸੀ। ਕਿੰਨਾ ਚਿਰ ਉਹ ਪੱਪੁ ਨਾਲ ਖੇਲਦੀ ਰਹੀ ਤੇ ਫਿਰ ਟੈਲੀਵੀਜਨ ਲਾ ਦਿੱਤਾ। ਕੋਈ ਕੌਮਿਡੀ ਆ ਰਹੀ ਸੀ। ਉਸ ਨੂੰ ਹਾਸਾ ਨਾ ਆਇਆ ਤੇ ਉਹ ਟੈਲੀਵੀਜਨ ਬੰਦ ਕਰਕੇ ਚਾਹ ਦਾ ਕੱਪ ਬਣਾਉਣ ਲੱਗੀ। ਉਹਦਾ ਦਿਲ ਕੀਤਾ, ਜਗਦੀਸ਼ ਦੀ ਚਿੱਠੀ ਦੇ ਆਵੇਨਾਲੇ ਪੁੱਛੇ, “ਭਾ ਜੀ ਚਾਹ ਦਾ ਕੱਪ ਪੀਓਗੇ?” ਪਰ ਉਸ ਨੇ ਇਕ ਹੀ ਕੱਪ ਬਣਾਇਆ ਅਤੇ ਇਕੱਲੀ ਮੇਜ਼ ਤੇ ਬੈਠ ਕੇ ਪੀਣ ਲਗੀ।
- 2 ਰੋਟੀ ਟੁੱਕ ਦਾ ਵੇਲਾ ਹੋ ਗਿਆ ਸੀ।
- 3 ਉਹ ਪਹਿਲੀ ਵੇਰ ਹੌਸਲਾ ਕੱਢ ਕੇ ਜਗਦੀਸ਼ ਦੇ ਕਮਰੇ ਵਿਚ ਗਈ। ਸ਼ਾਇਦ ਚਿੱਠੀ ਅਰਜੈਂਟ ਹੋਵੇ। ਉਹਨੇ ਹੌਲੀ ਜਿਹੀ ਦਸਤਕ ਦਿੱਤੀ।
- 4 “ਯੋਸਾ!” ਅੰਦਰੋਂ ਆਵਾਜ਼ ਆਈ।
- 5 “ਸੌਰੀ ਭਾ ਜੀ, ਤੁਹਾਡੀ ਚਿੱਠੀ ਸੀ। ਗਲਤੀ ਨਾਲ ਮੈਂ ਆਪਣੀਆਂ ਚਿੱਠੀਆਂ ਨਾਲ ਲੈ ਗਈ।”
- 6 “ਕੋਈ ਗੱਲ ਨਹੀਂ ਭਾਬੀ ਜੀ।” ਜਗਦੀਸ਼ ਨੇ ਚਿੱਠੀ ਫੜ ਲਈ। ਦਲਜੀਤ ਦੀਆਂ ਉੱਗਲਾਂ ਦੇ ਪੋਟੇ, ਜਗਦੀਸ਼ ਦੀਆਂ ਉੱਗਲਾਂ ਨਾਲ ਛੋਹੇ ਤਾਂ ਉਹ ਸਾਰੀ ਦੀ ਸਾਰੀ ਕੰਬ ਗਈ।
- 7 “ਭੈਣ ਜੀ ਦੀ ਚਿੱਠੀ ਏ?”
- 8 “ਨਹੀਂ ਮੇਰੇ ਦੇਸਤ ਦੀ ਏ।”
- 9 “ਭੈਣ ਜੀ ਹੁਣਾਂ ਦਿੰਗਲੈਂਡ ਕਦੇ ਆਉਣੇ?”
- 10 “ਮੇਰਾ ਹਾਲੇ ਵਿਆਹ ਨਹੀਂ ਹੋਇਆ।”
- 11 “ਸੌਰੀ ਭਾ ਜੀ, ਮੈਨੂੰ ਪਤਾ ਨਹੀਂ ਸੀ।”

Vocabulary

ਪੱਪੁ (m)	baby boy
ਕੌਮਿਡੀ	comedy
ਹਾਸਾ (m)	laughter
ਚਿੱਠੀ (f)	letter
ਭਾ (m)	brother
ਰੋਟੀ ਟੁੱਕ (m)	meal

ਵੇਲਾ (m)	time
ਹੌਸਲਾ (m)	courage
ਬਾਇਦ	perhaps, maybe
ਕੱਢ	to take out
ਹੋਈ ਜਿਹੀ	quite lightly
ਦਸਤਕ (f)	knock
ਗਲਤੀ (f)	mistake
ਉੰਗਲ (f)	finger
ਪੋਟਾ (m)	tip
ਛੋਹ	to touch
ਕੰਬ	to tremble
ਹੁਣਾ	added to name to show respect
ਆਉਣੈ (ਆਉਵਾ + ਹੈ)	is coming, is to come
ਹਾਲੇ	yet, still
ਵਿਆਹ (m)	marriage

Notes

- 1 ਰੋਣ ਲੱਗਾ, ਪੀਣ ਲੱਗੀ, ਬਣਾਉਣ ਲੱਗੀ – gerund (verbal noun) + ਲਗ. The structure is used in the sense of 'began to'. Daljit is trying to prolong all her activities to fill the time available to her in her idle life at home.
- 2 ਖੇਲਦੀ ਰਹੀ – imperfective form + ਰਹੀ – to refer to a prolonged activity.
- 3 ਲਾ ਦਿੱਤਾ ('switched on') – stem form + auxiliary verb ਦੇ. ਦੇ is actually used to refer to something done for others, but since Daljit has lost all interest in the TV programmes, the use of the auxiliary ਦੇ seems to be more appropriate here.
- 4 ਦਿਲ ਕੀਤਾ (Lit.: 'heart did') 'had a mind to'.
- 5 ਦੇਅਵੇ – compound verb ਦੇ + ਆ ('give and come'). ਆਵੇ is ਆ in the subjunctive form, expressing just an idea or a possibility.
- 6 ਹੋ ਗਿਆ – stem ਹੋ + ਜਾ, indicating the completion of an event. The time for cooking dinner had arrived.
- 7 ਹੌਸਲਾ ਕੱਢ ਕੇ ('having taken out courage'), i.e. taking courage.
- 8 ਯੈਸ Yes.
- 9 ਸੌਰੀ Sorry.
- 10 ਸਾਰੀ ਦੀ ਸਾਰੀ- the whole of her, completely.
- 11 ਕੰਬ ਗਈ – Stem form ਕੰਬ + ਜਾ, showing the completion of an event. Her whole frame trembled.
- 12 ਭੈਣ ਜੀ ('sister') – Jagdish's wife.
- 13 ਹੁਣਾ or ਹੁਣਾ can be added to the name of a person (male or female, one or more than one) to show respect.

ਆਉਣੈ . The colloquial Panjabi pronunciation of ਆਉਣਾ ਹੈ. Potential form ਆਉਣਾ + ਹੈ, used for referring to a potential event.

The following passage is a complete short poem by Amarjit Chandan. The poem is simple and straightforward and its effect is immediate. So it needs no special introduction apart from a short comment that it expresses dissatisfaction with the reality of the present and a desire to move into a 'should have been' world.

ਇਸ ਵੇਲੇ

ਅਮਰਜੀਤ ਚੰਦਨ

- 1 ਇਸ ਵੇਲੇ
ਮੈਨੂੰ ਕਿਤੇ ਹੋਰ ਹੋਣਾ ਚਾਹੀਦਾ ਸੀ
- 2 ਜਿਥੇ ਮੈਨੂੰ ਕਿਸੇ ਚੀਜ਼ ਦੀ ਇੰਤਜ਼ਾਰ ਨਾ ਹੁੰਦੀ
- 3 ਮਤ ਦੀ
ਟੈਲੀਫ਼ੋਨ ਦੀ
ਮੌਤ ਦੀ
- 4 ਵਗਦੇ ਰਾਹਵਾਂ
ਚੁਪ ਖੜ੍ਹੇ ਰੁੱਖਾਂ
ਤੇ ਤੇਰੀਆਂ ਯਾਦਾਂ ਨੇ
ਮੇਰੇ ਦਿਲ ਅੰਦਰ ਆਲੂਣਾ ਪਾ ਲਿਆ ਹੈ
- 5 ਹੁਣਾ ਬਤੀ ਦੇਰ ਹੋ ਚੁੱਕੀ ਹੈ
- 6 ਮੈਨੂੰ ਤਾਂ ਕਿਤੇ ਹੋਰ ਹੋਣਾ ਚਾਹੀਦਾ ਸੀ
- 7 ਜਿਥੋਂ ਮੈਂ ਸਾਠੀ ਵਜਾਓਂਦਾ
- 8 ਰੇਨਕੇਟ ਤੋਂ ਮੀਂਹ ਦੀਆਂ ਛਿੱਟਾਂ ਝਾੜਦਾ
- 9 ਤੁਰ ਪੈਂਦਾ ਓਧਰ
- 10 ਜਿਥੇ ਮੇਰੀ ਉਡੀਕ ਹੋ ਰਹੀ ਹੈ

Vocabulary

ਵੇਲਾ (m)	time (moment)
ਇਸ ਵੇਲੇ	at this time
ਕਿਤੇ ਹੋਰ	somewhere else
ਚੀਜ਼ (f)	thing
ਇੰਤਜ਼ਾਰ (f)	wait
ਵਗ	to flow
ਰਾਹਵਾਂ (m/pl)	plural of ਰਾਹ ('way'); ਰਾਹਾਂ is also used
ਚੁਪ	silent
ਖੜ੍ਹ	to stand

ਤੁੱਖ (m)	tree
ਯਾਦ (f)	memory
ਆਲੂਣਾ (m)	nest
ਪ	to put in, to set up
ਦੇਰ (f)	time (duration)
ਸੀਟੀ (f)	whistle
ਵਜ਼	to play (music)
ਠੰਡਾ	cold
ਰੋਨਕੋਟ (m)	raincoat
ਮੀਂਹ (m)	rain
ਛਿੱਟ (f)	drop
ਭਾਜ	to shake off
ਤੁਰ	to walk
ਓਪਰ	there
ਊਡੀਕ (f)	wait
ਊਡੀਕ	to wait

Notes

- 1 ਹੋਣਾ ਚਾਹੀਦਾ ਸੀ – Gerund form of ਹੋ (means ‘being’ or ‘existence’) followed by ਚਾਹੀਦਾ ‘desirable’ and ਸੀ (showing past time). The whole expression literally means ‘my existence should have been’. In more natural English, it means ‘I should have been’.
- 2 ਤੁੰਦੀ. When the imperfective form is used without ਹੈ and and is not functioning as an adjective, it usually refers to an unreal or contrary-to-fact event or to something that did not take place. The whole line means ‘where I shouldn’t be waiting for anything (such as the ones listed below)’.
- 3 ਵਗਦੇ ਰਾਹਵਾਂ – ‘busy roads’ (*lit.*: flowing paths). The imperfective form is used as an adjective.
- 4 ਚੁਪਖੜੇ ਤੁੱਖਾਂ – ‘trees standing silent’. With the verbs ਖੜ੍ਹਨ੍ਹਾਂ (‘stand’) and, ਬੈਠਿ (‘sit’), the perfective form is used as an adjective to show the continuing standing or sitting of someone or something. Other examples are ਖੜ੍ਹੀ ਗੱਡੀ ‘standing train’, ਬੈਠੇ ਬੈਦੇ ‘sitting people’.
- 5 ਆਲੂਣਾ ਪਾ ਲਿਆ ਹੈ – stem form ਪਾ + auxiliary ਲੈ in the perfective form + ਹੈ showing the present relevance of something that was completed in the past. The expression means something like ‘have set up a nest for themselves’.
- 6 ਚੜ੍ਹੀ ਦੇਰ ਹੋ ਚੁੱਕੀ ਹੈ. The auxiliary ਚੁੱਕਿ used with the completion of the activity of the verb ਹੋ in the stem form. ‘It is already too late.’

- 7 ਸੀਟੀ ਵਜ਼ਉਂਦਾ . The imperfective ਵਜ਼ is used as an adjective with ਮੈਂ – ‘I, blowing a whistle, ...’
- 8 ਛਿੱਟਾਂ ਭਾਜਦਾ . ਭਾਜਦਾ ‘shaking off’ is used as an adjective exactly like ਵਜ਼ਉਂਦਾ.
- 9 ਤੁਰ ਪੈਂਦਾ . Stem ਤੁਰ + ਪੈ indicated the commencement of an action. But since ਪੈ is in the imperfective form, it refers, in this particular context, to an action that should have started but did not.
- 10 ਮੇਰੀ ਉਡੀਕ ਹੋ ਰਹੀ ਹੈ . *Lit.*: ‘Waiting for me is happening.’ Stem ਹੋ + ਰਹਿ + ਹੈ refers to a real ongoing situation.

The following two passages are extracts from Mohinder Gill’s poem ਸ਼ਾਮ ('evening'). A snowy and silent evening in England sets the poet musing about a very different type of evening in his native village in the Panjab. The whole effect of the poem is like that of an impressionistic painting. In these extracts, you can experience the typical Indian view of time mentioned in Conversation unit 5. By using the present tense verb form ਨੇ ‘are’ (in, ਯਾਦਾਂ ਚ ਤਾਜਾਨੇ ਸਭ), the poet goes on relating his memories (ਯਾਦਾਂ) to the present time. But then he imaginatively transports himself *inside* those memories, and presents their vivid video images as ongoing or completed or timeless events. Of course, any writer or speaker could do this in any language. (Some English novelists of this century have experimented with this technique of narration.) But this has been something normal, natural and habitual with Indian speakers (especially the uneducated ones) and writers for many centuries. The result is that through lack of use verb forms expressing tense have almost disappeared from Indian languages and verb forms expressing aspect have gained prominence. (For tense and aspect, see the Grammatical summary.) Now only one verb in Panjabi has tense-expressing forms – ਹੈ (present tense) and ਸੀ (past tense). If you read the earlier passages again after reading the following extracts from Gill’s poem, you will see that their authors, too, make use of these two forms ਹੈ and ਸੀ simply as ‘scene-shifters’ in order to move on their video cameras inside the situations in order to present fresh pictures – completed, ongoing or merely possible, etc.

It was pointed out in unit 5 that in Panjabi ਕੱਲ means both ‘yesterday’ and ‘tomorrow’, ਪਰਮੌ means both ‘day before yesterday’ and ‘day after tomorrow’, ਚੱਥ means ‘day before the day before yesterday’ and ‘day after the day after tomorrow’. Panjabi also has ਪੰਜੋਥ, and you should now be able to guess what it means. Time is linear and flows from the past through the present into the future only if you imaginatively view it from the *outside*.

If, however, you imaginatively place yourself *inside* the situations you describe and drift along the flow of the narrative, stopping here and there simply to 'look before and after', there is only the present and the non-present. Whether the latter lies behind or ahead is unimportant. Then there is no 'yesterday' and 'tomorrow'; both are simply days 'once removed from today'. The direction in which such a day lies becomes unimportant. A situation becomes fragmented as you explore from the inside its various aspects and facets as completed, ongoing, potential, possible, etc., and you need combinations of aspect-expressing verb forms to represent it. Hence the complicated system of verb combinations in Panjabi and other Indian languages. It may be of interest to you that this view of time is not exclusively Indian. You can see all this in some African languages as well.

If you wish to learn Panjabi or any other Indian language seriously at a higher level, you will have to keep this in mind and avoid making excessive use of ਹੈ and ਸੀ or their equivalents in other Indian languages (as many European learners initially do). Learning the vocabulary and grammar of a new language is necessary but not sufficient. *You should also learn to think like the people whose language you are learning.* You will have to abandon the grand European illusion, reinforced, sadly enough, by some schools of modern philosophy and linguistics, that underneath the diversity of the world languages, there lies only one way of thinking – the European one (of course!).

You may also have noticed that indirect speech is missing from Panjabi. In fact, it is missing from all Indian languages. Indirect speech involves presenting someone's speech from your own present point of view, and thereby making grammatical changes of person and tense and changing words showing time and place. In other words, it means adopting an outside observer's point of view. But the typical Indian style is to adopt an inside participant's point of view, i.e. placing yourself in the position of the speaker whose words you are quoting. Hence, there is only direct, and no indirect, speech. In European languages, you use direct speech to create a special effect of vividness. But there is nothing special about vividness for the people of the Indian subcontinent. It is something normal and usual. Now, however, under the influence of English, some Indian writers have started using indirect speech. Needless to say, this sounds extremely odd. So do not use indirect speech in Panjabi and other Indian languages for at least a hundred years!

Incidentally, if you look at an old and traditional Indian painting, you

will find that ancient Indian painters never used perspective as a technique. They adopted a point of view somewhat similar to the one Picasso adopted in some of his greatest paintings. They were excellent artists and paid minute attention to detail. But they did not adopt an outside observer's perspective. Theirs was an inside participant's view until contact with Europeans changed all that.



ਮਹਿੰਦਰ ਗਿਲ

- 1 ਬਾਮ ਦਾ ਘੁਸਮੁਸਾ, ਰਾਹਾਂ ਦੀ ਉਤਦੀ ਧੂੜ, ਘਰਾਂ ਨੂੰ ਪਰਤਦੇ ਡੰਗਰ
- 2 ਘੁੰਗਰੂਆਂ ਦੀ ਟਣ ਟਣ, ਸਾਹਾਂ ਦੀ ਛੁੱਕਾਰ, ਖੁਰਾਂ ਦੀ ਠੱਪ ਨੱਪ.
- 3 ਯਾਦਾਂ 'ਚ ਤਾਜ਼ਾ ਨੇ ਸਭ ਜਿਉਂ ਕੱਲ ਦੀ ਹੀ ਗੱਲ ਹੋਵੇ।
- 4 ਪਿੰਡ ਦੇ ਮੁਖਾਂ 'ਤੇ ਛਾਇਆ ਪਤਲਾ ਧੂੜੇਂ ਦਾ ਨਕਾਬ
- 5 ਪੱਛਾਂ ਦੇ ਅੰਬਰਾਂ ਦੀ ਖੱਡ ਵਿਚ ਛਿਗ ਰਿਹਾ ਸੂਰਜ,
- 6 ਬਾਮ ਦਾ ਘੁਸਮੁਸਾ, ਰਾਹਾਂ ਦੀ ਉਤਦੀ ਧੂੜ, ਘਰਾਂ ਨੂੰ ਪਰਤਦੇ ਡੰਗਰ।

Vocabulary

ਘੁਸਮੁਸਾ (m)	twilight
ਉਤ	to fly
ਧੂੜ (f)	dust
ਪਰਤ	to return
ਡੰਗਰ (m/pl)	cattle
ਘੁੰਗਰੂ (m/pl)	little bells
ਟਣ ਟਣ (f)	tinkling sound
ਛੁੱਕਾਰ (f)	sound of heavy breathing
ਖੁਰ (m)	hoof
ਠੱਪ ਠੱਪ (f)	sound of hooves
ਯਾਦ (f)	memory
ਤਾਜ਼ਾ	fresh
ਜਿਉਂ	as if
ਪਿੰਡ (m)	village
ਮੁਖਤਾ (m)	face
ਛਾ	spread
ਪਤਲਾ	thin
ਨਕਾਬ (m)	veil, mask

ਪੱਛੇ (f)	west
ਅੰਬਰ (m)	sky
ਖੋੜ (f)	valley
ਫਿਗਾ	to fall
ਸੂਰਜ (m)	sun

Notes

- 1 ਉਤਦੀ ਪੂੜ, ਪਰਤਦੇ ਢੰਗਰ. Imperfective forms of ਉਤਦੀ and ਪਰਤ are used as adjectives to give an effect of the prolongation of the activities. The absence of any present tense or the past tense form of ਹੈ effectively makes everything timeless.
- 3 ਜਿਉਂ ਕੱਲ ਦੀ ਹੀ ਗੱਲ ਹੋਵੇ. ਹੋਵੇ is in the subjunctive form. Everything is still fresh in the memory as if it happened only yesterday.
- 4 ਛਾਇਆ. The perfective form is used here as an adjective to qualify the noun ਨਕਾਬ 'veil'. The thin veil is in a condition of having spread.
- 5 ਫਿਗ ਰਿਹਾ ਸੂਰਜ. Even ਫਿਗ ਰਿਹਾ is used as an adjective to qualify the noun ਸੂਰਜ. The sun is qualified as being in the continuing process of falling into the 'valley of the west'.

The following passage from the poem is very similar in effect. The present and the past tense forms of ਹੈ – ਹੈ and ਸੀ – are conspicuously missing except in ਯਾਦਾਂ ਚ ਤਾਜ਼ਾ ਨੇ ਸਭ. ■■■

- 1 ਮੱਡੀਆਂ ਨੂੰ ਉਡੀਕੇ ਸੁਆਣੀ, ਅਤੇ ਮੱਡੀਆਂ ਦਾ ਚਾਰਾ
- 2 ਢੁੱਪ ਦੀਆਂ ਗਰਮ ਧਾਰਾਂ ਨੂੰ ਉਡੀਕੇ ਸੱਖਣੀ ਬਾਲਟੀ
- 3 ਯਾਦਾਂ 'ਚ ਤਾਜ਼ਾ ਨੇ ਸਭ ਜਿਉਂ ਕੱਲ ਦੀ ਹੀ ਗੱਲ ਹੋਵੇ।
- 4 ਨਿੱਕਾ ਮੂੰਡਾ, ਹੱਥ ਵਿਚ ਛਿਟੀ, ਗਿੱਟਿਆਂ ਨੂੰ ਲਿਪਟੀ ਗਰਦ
- 5 ਪ੍ਰੰਗਰੂਆਂ ਦੀ ਟਣ ਟਣ 'ਚ ਗੁਆਚਾ
- 6 ਬਾਮ ਦਾ ਘੁਸਮੁਸਾ, ਰਾਹਾਂ ਦੀ ਉਤਦੀ ਪੂੜ, ਘਰਾਂ ਨੂੰ ਪਰਤਦੇ ਢੰਗਰਾ।

Vocabulary

ਮੱਡੀ (f)	buffalo
ਸੁਆਣੀ (f)	housewife
ਚਾਰਾ (m)	fodder
ਢੁੱਪ (m)	milk
ਗਰਮ	warm, hot
ਧਾਰ (f)	spout

ਸੱਖਣਾ	empty
ਬਾਲਟੀ (f)	bucket
ਨਿੱਕਾ	little
ਹੱਥ (m)	hand
ਛਿਟੀ (f)	stick
ਗਿੱਟਾ (m)	ankle
ਲਿਪਟ	to stick to
ਗਰਦ (f)	dust
ਗੁਆਚਾ	to be lost

Notes

- 1 ਉਡੀਕੇ. The subjunctive form is used to convey the impression of a timeless idea or picture.
- 4 ਲਿਪਟੀ. The perfective form is used as an adjective to show the continuing effect of a past happening. ਲਿਪਟੀ ਹੋਈ ਗਰਦ 'Dust already clinging' would also have been grammatically correct but would have lengthened the line too much.
- 5 ਗੁਆਚਾ. Here another perfective form is used as an adjective for the same effect.

Final remarks

Learning a second language, for an adult learner, is quite a strenuous but enjoyable task. If you have been able to understand and enjoy the passages given above, you have used this course well. If you had problems, go back to the earlier units, especially Conversation unit 9. Try to do some more hard work, learn the vocabulary and rules of grammar and do the exercises again.

Also learn how to use *independently* the Word groups section and the Important Panjabi verbs section at the end of the Grammatical summary. These sections should be referred to again and again until you have understood and mastered all the rules and forms of nouns, pronouns and verbs given there. *Above all, learn to think like speakers of Panjabi.*

In the learning process, there comes a stage when the learner has to wean herself or himself off the learning aids devised by others, become an explorer and take charge of her or his own learning. Have you reached that stage?

Best of luck!

ਪਹਿਲਾ ਪਾਠ – ਪੜਾਈ ਲਿਖਾਈ

Script unit 1

We have already pointed out that the symbol for the Panjabi short **a** is invisible. It is wrong to say that this vowel 'has no symbol'. You will realise the significance of this distinction later on. For the present, remember that a Panjabi consonant letter by itself (i.e. without the addition of any visible vowel symbol) may stand for the consonant sound only or for the sound combination consonant + **a**. For example, the consonant letter **k** can stand for either **k** or **ka**, that is, **k + a**. Since a word in Panjabi must have at least one vowel sound, the combination **kər** could be pronounced either as **kara** or as **kar**. But a short vowel does not occur at the end of a word in Panjabi (except a few grammatical words). So the only possible pronunciation of **kər** is **kar**.

Here we would emphasise once again what we have already said. Never omit the **r** sound in the pronunciation of a Panjabi word if you find it in spelling. **kər** is pronounced as **kar**, and not as **ka**, which does not mean anything in Panjabi. It is going to be quite difficult initially to control the English pronunciation habit, but you will have to do it if you wish to speak intelligible Panjabi. If you speak a variety of English in which **r** is pronounced in all the positions (the Scottish variety, for example), then, of course, you will have no problem.

At this stage, you do not have to learn the meanings of the Panjabi words used below, (though you can certainly do this if you want to).

Look at the following combinations carefully and try to read them aloud first before listening to the recordings. You may need to refer to the chart on page 9.

k	+	r	=	kər	do
ka	+	r	=	kar	
r	+	s	=	rəs	
ra	+	s	=	ras	juice

p	+	r	=	pər	but
l	+	t	=	lət	
la	+	t	=	lat	fight
v	+	s	=	vəs	
va	+	s	=	vas	dwell

Combinations of three or more consonant letters should present no problem.

ਸਤਰ		
sa + rə + k		road
ਗਰਜ		
ga + ra + j		thunder
ਸਬਕ		
sa + ba + k		lesson
ਚਰਨ		
ca + ra + n		holy feet
ਛਤਰ		
cʰa + ta + r		canopy

When there is a combination of four consonant letters without any visible vowel symbol, some speakers pronounce the second consonant without **a**. But you may or may not use **a** with the second consonant. For example, you may pronounce **ਕਸਰਤ** either as **kasrat** or as **kasarat**. Either way, your pronunciation would be acceptable.

ਗਰਦਨ		
ga + r + da + n		neck
ਕਸਰਤ		
ka + s + ra + t		exercise
ਹਲਚਲ		
hi + l + ca + l		movement
ਗਰਬਤ		
ga + t + ba + t		disturbance

Practice exercise

1 Read aloud the following Panjabi words. (You may use the chart on page 9, but try to read them without transcribing them into the phonetic script.)

ਬਣ ਛੜ ਮਰ ਪਰਚ ਛਰਕ ਜਨਕ ਬਰਛ

2 Write the following in Panjabi script.

c^hak, bak, cal, bas, vasan, karan, yarak, jakar, xarc, fasil, sarbat, barkat, sardal, pargat, sarvan

ਦੂਜਾ ਪਾਠ – ਪੜਾਈ ਲਿਖਾਈ

Script unit 2

In Script unit 1, you learnt how to combine consonant symbols and the invisible symbol for short a.

Now let us take up three more vowel symbols (visible ones, this time!)

ਾ	long	a:
ਿ	short	i
ੀ	long	i:

ਾ and ੀ are put after the letter and ਿ is put before the letter.

s + a:	s + i:	s + i
ਸ + ਾ	ਸ + ਿ	ਸ + ਿ
ਸੀ	ਸ੍ਰੀ	ਸਿ

Remember that the symbol for the short a is invisible.

Now look at the following examples.

sa + fa:	xa: + s	ka: + r
ਸ + ਫਾ	ਖਾ: + ਸ	ਕਾ: + ਰ
ਸਫਾ	ਖਾਸ	ਕਾਰ

b ^h a + ra:	ca: + da + r
ਭਾ + ਰਾ	ਚਾ + ਦਾ + ਰ
ਭਰਾ	ਚਾਦਰ

ma + sa: + la:	ka + ma: + i
ਮ + ਸਾ + ਲਾ	ਕ + ਮਾ + ਿ
ਮਸਾਲਾ	ਕਮਾਲ

ka +	ga:	+	hi:	ki: +	ma	+	t
ਕ +	ਗਾ:	+	ਹੀ:	ਕੀ:	ਮਾ	+	ਤ
ਕਤਾਰੀ				ਕੀਮਤੀ			
pan				price			
si +	pa:	+	hi:	bi +	j	+	li:
ਸਿ +	ਪਾ:	+	ਹੀ:	ਬਿ +	ਜ	+	ਲੀ:
ਸਿਹਾਰੀ				ਬਿਜਲੀ			
soldier				electricity			

You do not have to learn the meanings of these words at this stage (but you can, if you wish to).

Practice exercises

1 Read aloud the following Panjabi words. (You may refer to the Introduction, but try to resist the temptation to transcribe them.)

ਸਿਹਾਰੀ	ਬਿਹਾਰੀ	ਮਿਥਰੀ	ਬਰਾਰਤ	ਕਿਰਪਨ	ਸਰਦੀ
ਦਰਜੀ	ਦਿਮਾਗ	ਗਰੀਬੀ	ਸਾਬਤ	ਛਾਣ	ਠਕਰ
ਡਾਕਟਰ	ਥਾਲੀ	ਬਾਲਣ	ਮਾਸਟਰਨੀ	ਲਾਲਚੀ	ਹਾਥੀ

2 Write the following in the Panjabi script. The first group consists of some Indian names.

sarvan ra:m	fiaki:m sarda:ri: la:l farma:	bifia:ri:
		la:l varma:
caran da:s	kiran ba:la: mistri:	lata: misra:
jamna: da:s	paramji:t sab'arva:l	kamla: ranj:
ca:rdi:va:ri:	ba:zi:gar	sarg:h:i:
cigi:	g:his	karvat
d:h'a:snq:a:	d:h'aga:	sa:ra:
pita:	ma:ta:	karva:

You have already done four of the ten vowel symbols of the Panjabi script. Here are the remaining six:

short u long u: e ε o ɔ

These symbols are used either above or beneath the letters, as shown below:

ਉ	ਊ	ਐ	ਐ	ਊ	ਐ
su	su:	se	se	oo	eo

Study the following examples carefully.

s	+	u	+	k ^h	=	ਸੁਖ	comfort
ਸ	+	ਊ	+	ਖ	=	ਸੂਰ	pig
s	+	e	+	k	=	ਸੇਕ	heat
ਸ	+	ਐ	+	ਰ	=	ਸੈਰ	stroll
s	+	o	+	t	+	i:	
ਸ	+	ଓ	+	ਟੀ	+	ਈ	ਸੋਟੀ stick
					=	ਐ	hundred

We have not yet dealt with the vowel bearers ਉ, ਅ, ਏ and symbols like ਹ, ਵ, ਵਾ, but if you have successfully learnt what has been done so far, you should be able to read and write many of the sentences used in the dialogues in the conversation units. Look at

namaste	varma:	sa:flab,	ki:	fia:l	fie?
ਨਮਸਤੇ	ਵਰਮਾ	ਸਾਫ਼ਬ	ਕੀ	ਹਾਲ	ਹੈ?
t ^h i:k	fi:e	ji:			
ਤੀਕ	ਹੈ	ਜੀ।			
tu:fia:du: ki: fia:l fie, də:k̃tar sa:flab?					
ਤੁਹਾਡਾ ਕੀ ਹਾਲ ਹੈ, ਡਾਕਟਰ ਸਾਫ਼ਬ?					
va:figuru: di: kirpa: fie.					
ਵਾਹਿਗੁਰੂ ਦੀ ਕਿਰਪਾ ਹੈ।					

3 Try to read and understand the following passage. (By now, you should be able to carry on without the help of the chart on page 9, but you can use it if you get confused.)

ਮੇਰਾ ਘਰ ਮਾਨਸੈਸਟਰ ਵਿਚ ਹੈ, ਯੂਨੀਵਰਸਿਟੀ ਦੇ ਕੋਲ, ਵਿਮਾਨਾਂ ਰੋਡ ਤੇ। ਮੇਰੇ ਘਰ ਦੇ ਵਿਚ ਚਾਰ ਕਮਰੇ ਹਨ। ਗਾਰਡਨ ਅਤੇ ਗੈਰਿਜ਼ ਵੀ ਹੈ। ਮੇਰੇ ਘਰ ਦੇ ਕੋਲ ਪਾਰਕ ਹੈ। ਮੇਰੇ ਕੋਲ ਫੌਰਡ ਕੋਰਟੀਨਾ ਕਾਰ ਹੈ, ਪਰ ਮੇਰੇ ਛੋਟੇ ਭਰਾ ਕੋਲ ਮਰਸੀਡੀਜ਼ ਹੈ। ਮੇਰਾ ਭਰਾ ਗਲਾਸਗੇ ਵਿਚ ਬਿਜ਼ਨੈਸਮੈਨ ਹੈ। ਮੇਰੀ ਛੋਟੀ ਭੈਣ ਪਾਰਕ ਹਾਸਪੀਟਲ ਵਿਚ ਨਰਸ ਹੈ।

Can you identify English words (other than names) used in this passage?

4 Read aloud the following sentences. Then check your pronunciation against the recording if you have it. 

- (a) ਮੇਰੇ ਘਰ ਵਿਚ ਦੇ ਕਮਰੇ ਹਨ।
ਮੇਰੇ ਕਮਰੇ ਵਿਚ ਖਿੜਕੀ ਦੇ ਸਾਹਮਣੇ ਮੇਰੀ ਬੁਕ-ਸੈਲਡ ਹੈ।
ਮੇਜ਼ ਕੁਰਸੀ ਵੀ ਹਨ।
ਬਾਬੂਮ ਨੇੜੇ ਹੀ ਹੈ।
ਬਾਬ ਦੇ ਵਿਚ ਬਾਵਰ ਵੀ ਹੈ।
- (b) ਮੇਰੀ ਕਿਤਾਬ ਮੇਜ਼ ਤੇ ਰਖੇ, ਤੇ ਮੇਜ਼ ਕੁਰਸੀ ਬੁਹੇ ਦੇ ਨੇੜੇ ਰਖੋ।
ਤੁਹਾਡੀ ਕਿਤਾਬ ਮੇਰੇ ਕੋਲ ਹੈ।
ਮੇਰਾ ਕਾਲਾ ਪੈਨ ਵੀ ਤੁਹਾਡੇ ਕੋਲ ਹੈ।
ਮੇਰੇ ਕੋਲ ਤੁਹਾਡਾ ਲਾਲ ਪੈਨ ਹੈ।

5 Answer the following questions in Panjabi, orally as well as in writing, using the Panjabi script. You have not yet learnt all the symbols of the Panjabi script. You may give imaginary answers.

- (a) ਨਮਸਤੇ ਜੀ, ਕੀ ਹਾਲ ਹੈ?
- (b) ਤੁਹਾਡਾ ਘਰ ਕਿਥੇ ਹੈ?
- (c) ਥਸ ਸਟੇਸ਼ਨ ਕਿਥੇ ਹੈ?
- (d) ਖਿੜਕੀ ਦੇ ਸਾਹਮਣੇ ਕੀ ਹੈ?
- (e) ਮੇਰਾ ਕਾਲਾ ਪੈਨ ਕਿਥੇ ਹੈ?
- (f) ਤੁਹਾਡੀ ਜੇਥੇ ਵਿਚ ਕੀ ਹੈ?

ਤੀਜ਼ਾ ਪਾਠ – ਪੜ੍ਹਾਈ ਲਿਖਾਈ

Script unit 3

So far, you have been learning the individual letters and symbols of the Panjabi script and some very basic principles of combining them. If you have learnt to distinguish all these individual letters and symbols, you should now be ready to learn the underlying system. This system is based on some principles, which are applied in the order given below:

- (1) CV sequences
- (2) Nasalised vowels
- (3) Homorganic nasals
- (4) Long consonants

Do not be daunted by these names! These concepts and categories are really quite simple to use, and they simplify your learning process. You will also find that the Panjabi writing system is extremely ingenious and logical.

CV Sequences

C means a consonant sound and V means a vowel sound. Start dividing a Panjabi word into Cs and Vs and grouping the sounds into CV sequences, starting from the left. An example is

amarji:t

a	m	a	r	j	i:	t
V	C	V	C	C	V	C
V	CV		C	CV		C

It is notable that a V at the beginning must stand alone. If there are two or more adjacent consonants, the furthest right goes with a V and the others stand alone. If there is a C at the end of a word, it also stands alone.

In the Panjabi script,

- (a) A CV sequence is represented by a consonant letter plus a vowel symbol;
- (b) A lone C is represented by a consonant letter;
- (c) A lone V sound is represented by a vowel bearer plus a vowel symbol.

If you have forgotten what a vowel bearer is, have a look at the table on page 9. Remember that the symbol for short **a** is invisible. Of course, this invisible symbol must be added to a vowel bearer if need arises.

But before you start assigning letters and symbols to the Cs and the Vs, keep in mind the other principles given below.

Nasalised vowels

In Panjabi script a nasalised vowel is represented by the addition of one of the following symbols:

—
(called Tippi **tippi:**)

—
(called Bindi **bindi:**)

In some Panjabi grammar books you will find a list of rules determining which of the two to choose. But there is only one simple rule: always use Bindi with

— — — — —

and Tippi everywhere else.

Homorganic nasals

Homorganic means 'produced by the same speech organs'. It was already pointed out that within the Consonant square on page 9, all the consonants in a group are homorganic. For example, **t**, **t^h**, **d**, **d^h** and **n** are homorganic because they are all produced by the same organs – the tip of the tongue touching the teeth. Similarly, **k**, **k^h**, **g**, **g^h** and **ŋ** are also homorganic. For the production of all these five consonants, the back of the tongue touches the soft palate. The front of the tongue touches the hard palate for the five homorganic consonants **c**, **c^h**, **j**, **j^h** and **ɲ**. In each of the five groups in the Consonant square, there is a nasal consonant. Thus, we have five nasal consonants in Panjabi – **ṇ**, **ɲ**, **ŋ**, **n** and **m**.

Clusters involving a nasal and a homorganic non-nasal or oral consonant are probably found in all languages, including English and Panjabi. In English, the nasal consonant sound immediately before **k** in

the word 'sink' [sɪŋk] is homorganic to the oral consonant **k**. Like **k**, this **ŋ** is pronounced by touching the soft palate with the back of the tongue. Similarly, the nasal consonant in the word 'Ninja' [nɪŋja] is homorganic to the oral consonant **j**. Both are produced by touching the hard palate with the front part of the tongue.

Since **ŋ** and **ɲ** in Panjabi nearly always occur in such clusters as nasal sounds homorganic to the following non-nasal or oral consonants, and rarely as independent nasal consonants (as **n**, **n** and **m** can in words like **nakk**, **kamm**, **pā:njī** respectively), the use of the phonetic symbols **ŋ** and **ɲ** has been unnecessary. We have used **n** where **ŋ** and **ɲ** could have been used. But if you pronounce words fluently and effortlessly, you will always pronounce, for example, the word **manja:** as [maŋja:]. In anticipation of the **j** sound, the front part of your tongue will go the hard palate, and pronounce the nasal consonant preceding **j** as **ɲ**, even though it is transcribed as **n**. After all, you most probably do pronounce 'sink' as [sɪŋk]. In anticipation of **k**, the back of the tongue goes to the soft palate and you pronounce the letter 'n' as **ŋ** in the process.

In Panjabi script, a homorganic nasal consonant is represented by a Tippi or a Bindi.

Since **ŋ** and **ɲ** almost always occur only as homorganic nasals in the types of clusters mentioned above, and almost never as independent sounds, they are nearly always represented by a Tippi or a Bindi. This means that you may never in your life use the letters **ñ** and **ṇ**. (The author of this book learnt them at the primary school but has not used them since 1950!)

Long consonants

A long (or double) consonant is one which is prolonged. They are not commonly found in English. If you listen to the following words recorded on the cassette, you will understand what a long consonant is. We transcribe it with two letters. It is important to pronounce a long consonant carefully. Now listen to the following words

gada:	mace	gadda:	cushion
kala:	art	kalla:	lonely
pata:	address	patta:	leaf
pati:	husband	patti:	small leaf, tea leaves
rasa:	juice	rassa:	rope

In short, if a long consonant is not long in your speech, you can be misunderstood.

In our transcription, a long aspirated consonant has only one ^h or ^b. For example, the long **t^h** consonant in

patt^har stone

is transcribed as **tt^h** and not as **t^ht^h**, which not only looks odd but is also technically wrong, because the strong breath symbolised by ^h comes out only at the end of the comparatively longer 'hold' phase of the consonant.

In Panjabi script, the length of a long consonant (other than that of a nasal) is represented by the symbol

(called Addhak)

The word 'Addhak' means 'excessive'. The name explains itself.

In the case of a long nasal consonant, the first half is regarded as a homorganic nasal to the second half and is therefore represented by a Tippi or a Bindī.

Now let us write a few words in Panjabi script. We start with the word we have broken up before into CV sequences.

amarji:t

a	m	a	r	j	i:	t
V	C	V	C	C	V	C
V	CV		CV	C		C

Keeping in mind that the symbol for short a is invisible, we can write this word as

a	ma	r	ji:	t
V	CV	C	CV	C
ਾ	ਮ	ਰ	ਜੀ	ਤ

ਅਮਰਜੀਤ

Remember that in this word ਮ is m plus the invisible a, but ਰ and ਤ are lone consonants without any vowel. The symbol for the initial a vowel is invisible, but it must be added to a vowel bearer letter, in this case ਾ.

Use of the vowel bearers

As you know, Panjabi has ten distinct vowel sounds but only three vowel bearer letters. So the vowel symbols are added to the vowel bearer letters as follows:

u	is added to	ਊ	as	ਊ	ਊਮਰ	umar	age
u:	is added to	ਊ	as	ਊ	ਊਠ	u:t ^h	camel
o	is added to	ਊ	as	ਊ	ਊਮ	om	a name
a	is added to	ਊ	as	ਊ	ਊਸਲੀ	asli:	real
a:	is added to	ਊ	as	ਊ	ਊਰਾਮ	a:ra:m	rest
e	is added to	ਊ	as	ਐ	ਐਸ	ɛ	luxury
ɔ	is added to	ਊ	as	ਐ	ਐਰਤ	ɔrat	woman
i	is added to	ਊ	as	ਿ	ਿਮਲੀ	imli:	tamarind
i:	is added to	ਊ	as	ਿ	ਿਰਖਾ	i:rk ^h a:	jealousy
e	is added to	ਊ	as	ਐ	ऐਕਾ	eka:	unity

You have to be careful about ਊ. ਊ plus ਐ is ਐ, because of the typographical problem of combining the two symbols.

Clearly, you cannot just add any vowel symbol to any vowel bearer letter. If you are interested in why a particular vowel symbol goes with a particular vowel bearer, you have to know how the Panjabi vowels are pronounced. Panjabi vowels can be divided into the following categories.

	Front	Back
High	i: ੰ	u: ਊ
	i ਿ	u ਊ
	e ਐ	o ਊ
		a ਾ
Low		ਾ
		ਾ
	e ਐ	a: ਾ:
	ਐ	ਾ

The table shows which part of the tongue (front or back) is raised to what height for the production of each Panjabi vowel. Pronounce these vowels one by one and also feel the position of the tongue for each of them. Now

you can easily see that symbols for all the high front vowels go with **া**, those for the high back vowels go with **ঃ**, and those for the low vowels (irrespective of their front or back position) go with **়**. Do not forget that the symbol for the short **a** is invisible.

Examples

Study the following examples carefully.

juai:

j	u	a:	i:
C	V	V	V
CV	V	V	
জ	়	া	= জুআঢ়ী son-in-law

umar

u	m	a	r
V	C	V	C
V	CV	C	
ু	়	া	= উমুর age

k̄ci:

k	ɛ	c	i:
C	V	C	V
(Nasalised V)			
C	V	C	V
ক	়	চ	ঁ
CV	CV		
কে	চি		
		=	
		কেঁচি	scissors

ḡu:d

g	u:	d
C	V	C
(Nasalised V)		
C	V	C
গ	়	ড
CV	C	
গু	ড	= গুঁড় glue

kutta:

k	u	t̄	a:
C	V	C	V
(Long C)			
C	V	C	V
ক	-	়	-
CV	-	CV	-
কু	-	়া	= কু়া dog

A long consonant is represented by an Addhak placed before it (on the preceding letter). But a long nasal consonant is represented by a Tippi or a Bindu.

kamm

k	a	mm
C	V	C
(Long nasal C)		

CV	C
ক	়

unn

u	nn
V	C
(Long nasal C)	

V	C
ু	়

You generally use a Tippi **়** with **ু**, the symbol for the short vowel sound u. But only the Bindu **ঁ** that can be used with the vowel bearer letter **়**.

manja:

m	a	n	j	a:
C	V	C	C	V
(Homorganic nasal C)				
CV	C	CV		
হ	-	়	-	
CV	CCV			
হ	়			
		=		
		ম়া	cot	

ungali:

u	n	g	a	i	i:
C	C	C	V	C	V
(Homorganic nasal C)					
v	c	c	v	c	v
ਊ	ਾ	ਾ	ਊ	ਊ	ੀ
v	CCV		CV		
ਊ	ਾਂ		ਲੀ	=	ਊਂਗਲੀ finger

You will not find any Panjabi word without a vowel sound (except a weak or reduced form like 'e 'in'), but there are many words in Panjabi which consist of vowel sounds only and have no consonant sound. An example is

a:ia:

a:	i	a:
v	v	v
ਾ	ਿ	ਾ

= ਆਇਆ He came.

Reading and listening practice

Now you should be able to read the following dialogues from Conversation unit 4. First compare the following text with its phonetic transcription. Then try to read these dialogues slowly and aloud. If you have the cassette recording, rewind and listen to it a few times while silently reading the dialogues in the Panjabi script.

ਅਵਤਾਰ: ਅੱਛਾ ਬ਼ਰਮਾ ਜੀ, ਸਾਨੂੰ ਇਹ ਦੱਸੋ ਕਿ ਤੁਹਾਡੇ ਕੀ ਕੀ ਸੌਕ ਨੇ? ਸੰਗੀਤ ਤੋਂ ਇਲਾਵਾ।

ਪ੍ਰੇਮ: ਮਹਾਲ ਸਾਹਬ, ਸੰਗੀਤ ਮੇਰਾ ਸੌਕ ਨਹੀਂ, ਕੰਮ ਹੈ, ਕਾਰੋਬਾਰ ਹੈ। ਵੇਸੇ, ਮੇਰੇ ਕਈ ਸੌਕ ਹੈਨ। ਮੈਨੂੰ ਪੜਨ ਦਾ ਸੌਕ ਹੈ, ਕਵਿਤਾ ਤੇ ਗੀਤ ਲਿਖਣ ਦਾ ਸੌਕ ਹੈ, ਖਾਣਾ ਪਕਾਉਣ ਦਾ ਸੌਕ ਹੈ।

ਅਵਤਾਰ: ਖਾਣਾ ਪਕਾਉਣ ਦਾ?

ਪ੍ਰੇਮ: ਹਾਂ ਜੀ।

ਅਵਤਾਰ: ਫੇਰ ਤਾਂ ਤੁਹਾਡੀ ਪਤਨੀ ਬੜੀ ਭੁਖਿਸਮਤ ਹੈ।

ਪ੍ਰੇਮ: ਇਹ ਮੈਨੂੰ ਪਤਾ ਨਹੀਂ। ਉਹਨੂੰ ਮੇਰਾ ਖਾਣਾ ਬਹੁਤ ਪਸੰਦ ਹੈ, ਮੇਰਾ ਸੰਗੀਤ ਬਿਲਕੁਲ ਪਸੰਦ ਨਹੀਂ।

ਅਵਤਾਰ: ਕੀ ਤੁਹਾਡੇ ਧੀਆਂ ਪੁੱਤਰਾਂ ਨੂੰ ਤੁਹਾਡਾ ਸੰਗੀਤ ਪਸੰਦ ਹੈ?

ਪ੍ਰੇਮ: ਧੀਆਂ ਨੂੰ ਹੈ, ਪੁੱਤਰਾਂ ਨੂੰ ਨਹੀਂ।

ਸਤਵੰਤ: ਵੀਰ ਜੀ, ਐਹ ਲਓ, ਅਵਤਾਰ ਜੀ ਦੀ ਭਾਸ ਪਸੰਦ।

ਪ੍ਰੇਮ: ਇਹ ਕੀ ਹੈ, ਭਾਵੀ ਜੀ?

ਸਤਵੰਤ: ਚਿਕਿਤਸਾਨੀ।

ਪ੍ਰੇਮ: ਨਹੀਂ ਜੀ, ਸੁਕਰੀਆ। ਮੈਂ ਵੈਜ਼ੀਟੇਰੀਅਨ ਹਾਂ।

ਅਵਤਾਰ: ਸਤਵੰਤ, ਇਹ ਬੰਦਾ ਸਾਧੂ ਹੈ। ਮੀਟਨਹੀਂ ਖੱਦਾ, ਬਰਾਬਨਹੀਂ ਪੀਂਦਾ, ਸਿਗਾਰਿਟ ਨਹੀਂ ਪੀਂਦਾ।

ਸਤਵੰਤ: ਬਹੁਤ ਚੰਗੀ ਗੱਲ ਹੈ।

ਅਵਤਾਰ: ਹੈ? ਸਾਧੂ ਹੋਣਾ ਚੰਗੀ ਗੱਲ ਹੈ?

ਸਤਵੰਤ: ਸਿਗਾਰਿਟ ਨਾ ਪੀਣਾ ਚੰਗੀ ਗੱਲ ਹੈ। ਬਹੁਤ ਨਾ ਬੋਲਣਾ ਵੀ ਚੰਗੀ ਗੱਲ ਹੈ। ਮੂੰਹ ਨੂੰ ਖਾਣਾ ਖਾਣ ਲਈ ਜਿਆਦਾ ਵਰਤੇ, ਤੇ ਬੋਲਣ ਲਈ ਘੱਟ।

ਚੌਥਾ ਪਾਠ – ਪੜ੍ਹਾਈ ਲਿਖਾਈ

Script unit 4

We have covered all the letters and symbols of the Panjabi script except the following subscript symbols (which are put beneath the letters, or literally 'in the foot of a letter', as speakers of Panjabi say).

Of the three symbols, is very commonly used. The other two are going out of fashion and their use is debatable among Panjabi scholars.

Subscript

This symbol is a variant of the letter ਝ but is not pronounced as *ɸ* or *θ*. In old Panjabi, it used to represent breathy voice after some voiced sounds (nasal consonants, **r**, **l**, **v** and **t̪**). For example

ਨ	was pronounced as	n̪i or n̪
ਰ	was pronounced as	r̪i or r̪
ਲ	was pronounced as	l̪i or l̪
ਵ	was pronounced as	v̪i or v̪
ਤ	was pronounced as	t̪i or t̪

and so on. This pronunciation has been preserved in some Western Panjabi dialects. But most modern speakers of Panjabi do not pronounce this symbol but use a tone in the word having this symbol. Mostly, it is the high tone, as in

ਵਰਾ	var^ha:	[vára:]
ਕਾਰੀ	kār^hi:	[kári:]
ਬੰਨ	bann^h	[bánn]

You will learn in the next script unit that this symbol can also give the low tone to some words. But the rule of pronunciation for the time being is: Do

not pronounce the symbol and give the word a high tone. In our transcription, we have already marked the high tone in such words.

Subscript

When the second consonant in a CCV sequence is **r**, this **r** is written as in the Panjabi script.

Examples:

prem

p	r	e	m
C	C	V	m

CCV

ਪੂ = ਪੂਮ love, a name

krijan

k	r	i	j	a	n
C	C	V	C	V	C

CCV

ਕ੍ਰਿ = ਕ੍ਰਿਸ਼ਣ a name

pri:tam

p	r	i:	t	a	m
C	C	V	C	V	C

CCV

ਪ੍ਰੀ = ਪ੍ਰੀਤਮ sweetheart, a name

But many writers have started using the full ਰ in most such words and use the subscript in names only and in a few 'learned words' which you do not need at this stage. The Sikh greeting **sat sri: aka:l**, is written as ਸਾਤ ਸ੍ਰੀ ਅਕਾਲ. The first word of this greeting has an older spelling. But it is now pronounced as **sat**, and not as **sati**.

Subscript

The use of this symbol is also going out of fashion. But some old-fashioned writers are still using it. It is used exactly like the subscript i.e. when the second consonant in a CCV sequence is **v**. Examples:

svar

s	v	a	r
C	C	V	C

CCV C
 ਸੁ ਰ = ਸੁਰ sound, vowel

sve-ji:vani:

S	V	E	-	J	I:	V	A	N	I:
C	C	V		C	V	C	V	C	V

CCV	-	CV	CV	CV
ਸੈ		ਜੀ	ਵੈ	ਨੀ

ਸੈ	-	ਜੀਵਨੀ
self	-	biography (i.e. autobiography)

ਸੁਰ has retained its old spelling. But everywhere else, most writers have started using a full ਵੈ. The most common modern spelling of sve-ji:vani: is ਸਵੈ-ਜੀਵਨੀ.

We have dealt with all the major rules of Panjabi spelling. But you must by now be fully aware of the fact that modern Panjabi spelling represents older pronunciation, which has changed in three important ways in the dialect of Panjabi used in this course.

- (1) Some consonant letters (i.e. ਖ, ਚ, ਟ, ਪ and ਭ) do not have any pronunciation of their own. In some positions, they are pronounced as ਕ, ਚ, ਟ, ਤ and ਪ respectively, and in other positions they are pronounced as ਗ, ਜ, ਡ, ਦ and ਬ respectively. Full ਜ is pronounced in some positions but not in others, while the subscript . is not pronounced at all.
- (2) Some words having the letter ਰ and symbol for the short i (ਿ) or short u (ੁ) are pronounced without any ਿ sound but with a vowel other than the one shown in spelling.
- (3) Nearly all the words in which these letters occur have either of the two tones, low or high.

There are definite rules governing all this. It is always possible to predict pronunciation from spelling. But the converse (predicting spelling from pronunciation) is not always possible.

In Script unit 5, these rules are very briefly described and explained. But a note of warning is due here: these rules are quite technical. So study Script unit 5 only if you are a very dedicated student of the Panjabi script or you are a linguist. The best advice for the rest of you is: when you come across a word whose pronunciation is given within square brackets, e.g. **sáflura:** [sóra:] ਸਹੂਰਾ ‘father-in-law’, learn both its pronunciation and

its spelling in the Panjabi script. The phonetic transcription is, as has been pointed out time and again, a symbol-for-symbol representation of Panjabi spelling, but with the addition of a tone mark if a tone is there.

Practice exercises

- 1 Read this restaurant menu and answer the questions which follow:

ਸੋਚੇ-ਖੰਜਾਬ ਰੈਸਟੋਰੈਂਟ

ਰੇਲਵੇ ਰੋੜ, ਪੰਜਾਬ

30.7.1994

ਚਿਕਿਨ ਚਿਰਿਆਨੀ	17.50
ਤੱਤੂਰੀ ਚਿਕਿਨ	13.50
ਲੈਮ ਕਬਾਬ	16.50
ਲੈਮ ਰੋਗਨ ਜੋਸ	18.50
ਲੈਮ ਕੋਫ਼ਤਾ	14.50
ਚਿਕਿਨ ਕੂਨਾ	14.50
ਪਾਲਕ ਪਨੀਰ	10.50
ਸ਼ਾਹੀ ਪਨੀਰ	12.50
ਪਨੀਰ ਕੋਫ਼ਤਾ	11.50
ਬੈਂਗਣ ਭੜਕਾ	8.50
ਭਿੱਡੀ	7.50

- (a) Write down the name and address of the restaurant.
- (b) How many vegetarian and how many non-vegetarian dishes are on offer? (**panir**, though made from milk, is regarded as vegetarian).
- (c) Make a list of the chicken dishes, putting the highest-priced one at the top and the lowest-priced one at the bottom.
- (d) Do the same with the lamb dishes.
- (e) There are two kofta dishes on the menu. Are they vegetarian or non-vegetarian?
- (f) Which of the Panjabi tones is used in the names of the dishes containing aubergine and okra? (You may phonetically transcribe the names.)

2 The astrologer Pandit Sukhchain Lal Prashar believes that certain foods are good or bad for people having a particular zodiac sign (ਰਾਸ਼ੀ). He has recently published the following chart showing what is good (ਚੰਗਾ) and what is bad (ਮਾੜਾ) for each sign.

Even if you do not seriously believe in astrology (ਜੋਤਸ਼), let's combine some innocent fun with reading practice. (The astrologer (ਜੋਤਸ਼ੀ) and the chart are imaginary. So do not take them seriously.)

- Find out your own and your partner's or friend's birth signs (ਜਨਮ ਰਾਸ਼ੀ). What are these signs called in English? (Use a newspaper or a magazine to find the English names of the signs.)
- Make (in English) a list of the foods which, according to the astrologer, are good and bad for you and your partner or friend. What are the foods you both can have and the foods you both should avoid?
- The astrologer seems to have such a strong dislike for one particular food that he thinks that it is bad for everybody. Can you find out what this food is?
- By mistake, the astrologer declares one particular food as both good and bad for a particular sign. Can you find out the name of the food and the name of the sign?

ੳ	ਮੇਖ	ਚੰਗਾ: ਪਨੀਰ, ਢੁੱਪ, ਮਟਰ, ਸੰਤਰਾ, ਭਰਬੂਜਾ, ਭਿੰਡੀ, ਪੀਰਾ, ਟਮਾਟਰ ਮਾੜਾ: ਨਾਖ, ਚੌਲ, ਅੰਬ, ਬੈਂਗਣ, ਛੋਲੇ, ਆਚੂ, ਸੇਬ, ਮਿਰਚ, ਆੰਡਾ, ਚਾਹ
ੴ	ਬਿਖ	ਚੰਗਾ: ਨਿੰਬੂ, ਕੇਲਾ, ਚੌਲ, ਆਲੂ, ਆਚੂ, ਛੋਲੇ, ਮੂਲੀ, ਪੂਦਨਾ, ਧਨੀਆ ਮਾੜਾ: ਲਸਣ, ਪਾਲਕ, ਪਨੀਰ, ਗਾਜਰ, ਭਿੰਡੀ, ਬੈਂਗਣ, ਸੇਬ, ਮਸਰ
ੲ	ਮਿਥੁਨ	ਚੰਗਾ: ਦਹੀ, ਪਨੀਰ, ਹਦਵਾਣਾ, ਅੰਬ, ਮਿਰਚ, ਅੰਗੂਰ, ਜੀਰਾ, ਇਮਲੀ ਮਾੜਾ: ਚੌਲ, ਘਿਰਿ, ਭਿੰਡੀ, ਟਮਾਟਰ, ਮਟਰ, ਬੈਂਗਣ, ਮੇਥੀ, ਸੰਤਰਾ, ਆਚੂ
ੴ	ਕਰਕ	ਚੰਗਾ: ਲਸਣ, ਇਮਲੀ, ਨਿੰਬੂ, ਸੇਬ, ਕਣਕ, ਪਿਆਜ਼, ਮੂਲੀ, ਗਾਜਰ ਮਾੜਾ: ਬੈਂਗਣ, ਮਾਂਹ, ਰਾਜਮਾਂਹ, ਆਲੂ, ਕੇਲਾ, ਆਚੂ, ਪਨੀਰ, ਦਹੀ
ੴ	ਸੰਘ	ਚੰਗਾ: ਮਾਸ, ਅਂਡਾ, ਮੱਖਣ, ਚੌਲ, ਰਾਜਮਾਂਹ, ਮੱਛੀ, ਮੂੰਗਫਲੀ, ਮਸਰ ਮਾੜਾ: ਟਮਾਟਰ, ਖੀਰਾ, ਕੱਦੂ, ਢੁੱਪ, ਪਾਲਕ, ਬੈਂਗਣ, ਗੋਭੀ, ਭਰਬੂਜਾ
੯	ਕੰਨਿਆਂ	ਚੰਗਾ: ਮਾਂਹ, ਮੱਕੀ, ਮਿਰਚ, ਅਦਰਕ, ਪਨੀਆ, ਮੇਥੀ, ਹਦਵਾਣਾ, ਆਚੂ ਮਾੜਾ: ਰਾਜਮਾਂਹ, ਬੈਂਗਣ, ਅੰਬ, ਢੁੱਪ, ਲਸਣ, ਗੰਢਾ, ਗਾਜਰ, ਆਲੂ
੭	ਤੁਲਾ	ਚੰਗਾ: ਸੇਬ, ਛੋਲੇ, ਪਾਲਕ, ਢੁੱਪ, ਪਿਆਜ਼, ਚੌਲ, ਮੂੰਗਫਲੀ, ਮੇਥੀ, ਭਰਬੂਜਾ ਮਾੜਾ: ਅੰਗੂਰ, ਕੇਲਾ, ਮੇਥੀ, ਤਰ, ਪਾਲਕ, ਬੈਂਗਣ, ਸੇਬ, ਅਦਰਕ, ਮੂਲੀ
੮	ਬਿਸ਼ਚਕ	ਚੰਗਾ: ਕੇਲਾ, ਚੌਲ, ਮਸਰ, ਅੰਬ, ਅੰਗੂਰ, ਰਾਜਮਾਂਹ, ਪਾਲਕ, ਮੇਥੀ, ਆਚੂ ਮਾੜਾ: ਲਸਣ, ਛੋਲੇ, ਖੀਰਾ, ਮਿਰਚ, ਇਮਲੀ, ਬੈਂਗਣ, ਸੇਬ, ਮੂਲੀ
੩	ਧਨ	ਚੰਗਾ: ਭਰਬੂਜਾ, ਅੰਬ, ਕਣਕ, ਤਰ, ਸੰਤਰਾ, ਮੇਥੀ, ਆਚੂ, ਸੇਬ, ਲਸਣ ਮਾੜਾ: ਮਾਸ, ਮੱਛੀ, ਰਾਜਮਾਂਹ, ਮਾਂਹ, ਚੌਲ, ਬੈਂਗਣ, ਨਾਖ, ਹਦਵਾਣਾ
੧੦	ਮਕਰ	ਚੰਗਾ: ਮੱਛੀ, ਚੌਲ, ਟਮਾਟਰ, ਭਿੰਡੀ, ਇਮਲੀ, ਪਨੀਰ, ਆਚੂ, ਢੁੱਪ, ਕੇਲਾ ਮਾੜਾ: ਦਹੀ, ਅੰਗੂਰ, ਖੀਰਾ, ਅੰਬ, ਬੈਂਗਣ, ਨਿੰਬੂ, ਸੇਬ, ਨਾਸਪਾਤੀ
੧੧	ਕੁੰਭ	ਚੰਗਾ: ਭਿੰਡੀ, ਖੀਰਾ, ਨਿੰਬੂ, ਮੇਥੀ, ਪਨੀਆ, ਕਣਕ, ਕੇਲਾ, ਅਮਰੂਦ, ਅੰਬ ਮਾੜਾ: ਚੌਲ, ਢੁੱਪ, ਪਨੀਰ, ਮਸਰ, ਮਾਂਹ, ਪਾਲਕ, ਬੈਂਗਣ, ਸੰਤਰਾ, ਮੱਖਣ
੧੨	ਮੀਨ	ਚੰਗਾ: ਢੁੱਪ, ਰਾਜਮਾਂਹ, ਚੌਲ, ਕਾਛੀ, ਪਾਲਕ, ਆਲੂ, ਲਸਣ, ਅਂਡਾ ਮਾੜਾ: ਬੈਂਗਣ, ਮੇਥੀ, ਗਾਜਰ, ਕੇਲਾ, ਸੇਬ, ਭਰਬੂਜਾ, ਟਮਾਟਰ, ਤਰਬੂਜ

ਪੰਜਾਬੀ ਪਾਠ – ਪੜਾਈ ਲਿਖਾਈ

Script unit 5

As already pointed out at the end of Script unit 4, rules of Panjabi spelling and pronunciation given in this unit are quite technical and cannot be dealt with in much detail in this book, which aims at giving a basic knowledge of modern spoken and written Panjabi. But some users of this course may wish to carry on learning spoken and written Panjabi at a higher level. This brief unit is meant for such learners and for those who have some knowledge of technicalities of phonology.

Syllable stress in Panjabi

A spoken word consists of syllables, one of which receives primary stress. For example, the English word 'contradict' has three syllables – contra-dict. In other words, you can break this word into these three spoken segments. If you carefully observe your pronunciation of this word, you will notice that you use much more breath force in pronouncing the third syllable '-dict' than you do with the first two syllables. Typically, a stressed syllable in English is louder than an unstressed syllable and has longer vowel sounds. This happens in Panjabi as well. But syllable stress in Panjabi is weaker than in English, and it may be difficult for a speaker of English to perceive.

A syllable in Panjabi has one and only one vowel sound. A word may have only one syllable, which is regarded as a stressed syllable (except in the case of reduced forms of some conjunctions and postpositions – such as **c**, **te**, etc.). If a Panjabi word has a tone (low or high), it is given to the vowel of a stressed syllable only.

Tone and (the former) breathy voiced consonants

Breathy voiced consonants **g^h**, **j^h**, **d^h**, **t^h** and **b^h** of Old Panjabi are no longer used in many dialects of modern Panjabi, including the one used in

this course. Their pronunciation has changed, depending upon their position in the word. But symbols for these consonants (**ਘ**, **ਯ**, **ਚ**, **ਤ** and **ਵ** respectively) are still in use. A Panjabi word having any of these symbols invariably has a tone (low or high), which is given to the vowel of the stressed syllable. We shall briefly call such a vowel the stressed vowel or SV. We shall use the abbreviation BVC for a breathy voiced consonant. In order to understand the following rules, you will need to refer to the Consonants chart on page 9. All these five consonants are the 'fourth letters' of their respective group within the Consonant square.

The rules of tone assignment are

- (1) If the BVC comes before the SV, the word gets a low tone.
- (2) If the BVC comes after the SV, the word gets a high tone.
- (3) If the BVC occurs at the beginning of a word, it becomes voiceless unaspirate (or, as far as pronunciation is concerned, the 'fourth letter is pronounced like the first letter').
- (4) If the BVC occurs in the middle of or at the end of a word, it becomes voiced unaspirate (or, as far as pronunciation is concerned, the 'fourth letter is pronounced like the third letter').

Now study the following examples carefully. In the phonetic transcript, words are divided into syllables and a stressed syllable is marked with the symbol '.

BVC at the beginning of a word

A BVC at the beginning of a word must necessarily occur before the vowel in the stressed syllable (or the 'stressed vowel' or SV). When a BVC occurs before the SV, the word gets a low tone, which goes with the SV. The BVC in such cases becomes voiceless unaspirate. In other words, as far as pronunciation is concerned, the 'fourth letter is pronounced like the first letter'.

ਘਟ	'g ^h a t̥a:	[kàt̥a:]	dark clouds
ਘਰ	g ^h a 't̥a:	[kat̥à:]	to reduce
ਝੱਤਾ	j ^h añ d̥a:	[cànd̥a:]	flag
ਝੁਕਾ	j ^h u 'ka:	[eukà:]	to lower
ਢੋਲ	'd ^h ol	[tòl]	drum
ਢਲਵਾ	d ^h al 'va:	[talvà:]	to get melted
ਧੋ	'd ^h o	[tò]	to wash
ਧੂਆ	d ^h u 'a:	[tuà:]	to get washed

ਭਰਤ	'b ^ə a: rat	[pà:rat]	India
ਭਰ	b ^ə a 'ra:	[parà:]	brother

BVC in the middle of a word and before the SV

The word gets the low tone, and the BVC becomes voiced unaspirate. As far as pronunciation is concerned, 'the fourth letter is pronounced like the third letter'. For example:

ਸੁਪਾਰ	su 'd ^ə a:r	[sudà:r]	to reform
ਸੰਭਾਲ	sam 'b ^ə a:l	[sambà:l]	care, preservation
ਬੁਝਾ	bu 'j ^ə a:	[bujà:]	to extinguish
ਸੁਝਓ	su 'j ^ə a: o	[sujà:o]	suggestion
ਕਢਵਾ	kad ^ə 'va:	[kaðvà:]	to get taken out
ਸੰਘਰਸ਼	san 'g ^ə a raf	[sangàraʃ]	struggle

BVC after the SV

If a BVC occurs after the vowel of the stressed syllable (whether the BVC occurs in the middle of a word or at the end makes no difference), the word gets a high tone and the BVC becomes voiced unaspirate. As far as pronunciation is concerned, 'the fourth letter is pronounced like the third letter'.

ਬਾਬ	'ba:g ^ə	[bá:g]	tiger
ਸਾਂਝਾ	'sâ:j ^ə a:	[sâ:ja:]	common, shared
ਸਾਹੁ	'sa: d ^ə u:	[sá:du:]	saint, holy man
ਲਾਭ	'la:b ^ə	[lá:b]	profit, benefit
ਗੱਭੀ	'ga bb ^ə e	[gábbe]	in the middle

As has already been pointed out, some dialects of Panjabi still retain the BV consonants. But most of them also have tones. So you may choose to use the BV consonants. But try to use the tones as well.

Tones, ਜ and ਧ

The Panjabi dialects show considerable variety in pronouncing ਜ and ਧ. There are variations even within the dialect used in this course. As far as this dialect is concerned, the rules are as follows.

ਜ at the beginning of a word

Pronounce ਜ as ਫ. You may give a low tone to the stressed vowel of the word if you like. If you choose to use the tone, you may omit the ਫ sound. Often an unstressed vowel immediately following ਫ is also omitted. But the omission of the word-initial ਫ in formal educated speech is disliked by some speakers. So do not omit ਫ in such words. The pronunciation marked with * is not recommended for you, though you are likely to hear it.

ਹੱਥ	fiatt ^h	[fiatt ^h] [fiàtt ^h] *[àtt ^h]	hand
ਹਿਲਾ	fila:	[fila:] *[là:]	to shake, to move
ਹੱਕ	fiakk	[fiakk] *[fiàkk] *[àkk]	right
ਹਕੂਮਤ	fiaku:mat	[fiaku:mat] *[kù:mat]	government
ਹਕੀਮ	fiaki:m	[fiaki:m] *[fiàki:m] *[kì:m]	physician
ਹਲਵਾਈ	fialva:i:	[fialva:i:] *[fiàlvà:i:] *[lavà:i:]	confectioner

ਹੱਕ, ਹਕੂਮਤ, ਹਕੀਮ and ਹਲਵਾਈ are Arabic words borrowed by Panjabi, and their 'Panjabi-isation' is regarded as a mark of 'uneducated' speech by some educated speakers of the older generation. So the safest rule for your own speech is: follow the spelling in such words and do not use any tone with the words beginning with ਜ.

ਜ before the SV in the middle of a word

Educated speakers pronounce this ਜ in their formal and careful speech. Some of them give the low tone to the word. Many uneducated speakers (and educated speakers in their informal chat) omit the ਫ sound. The pronunciation marked with * is not recommended.

ਕਹਾਣੀ	ka 'fia: ñj:	[kafia:nj:] [kañjà:nj:] *[kà:nj:]	story
ਸਹਾਰਾ	sa 'fia: ra:	[safia:ra:] [sañjà:ra:] *[sà:ra:]	support
ਬਹਾਰ	ba 'fia:r	[bañjà:r] [bañjà:r] *[bà:r]	spring (season)

The two rules above show that a ਜ before the stressed vowel is quite stable. In all such cases, your pronunciation can follow the spelling.

ਹ after the SV in the middle of a word

Educated speakers in their formal and careful speech follow the spelling, i.e. they pronounce ਹ and do not give any tone to the word. But many speakers use the high tone in such a word and do not pronounce ਹ. This pronunciation is the rule for pronouns and postpositions. Remember that you cannot use both ਹ and the high tone in the word.

ਭੂਹ	'bu: fiā:	[bu:fīā:] [bú:a:]	door
ਚੂਹਾ	'cu: fiā:	[cu:fīā:] [cú:a:]	rat
ਰਾਹੀ	'ra: fiā:	[ra:fīā:] [rá:i:]	traveller
ਚਾਹੀਦਾ	'ca: fiā: da:	[ca:fīā:da:] [cái:i:da:]	desirable
ਬਾਹਰ	'ba: fiār	[bá:r]	outside (postposition)
ਸਾਹਮਣੇ	'sa:fiā ma ñe	[sá:māñe]	in front of, facing (postposition)
ਊਹਨੂੰ	'uñi nū:	[ónū:]	to him/her (pronoun)
ਊਹਤੋਂ	'uñi tō	[ótō]	from him/her (pronoun)
ਇਹਦਾ	'iñi da:	[éda:]	his, her, its (pronominal adjective)

Note the pronunciation of the initial vowel letter in the case of pronouns.

ਹ at the end of a word

Do not pronounce ਹ and use the high tone.

ਚਾਹ	ca:fi	[cá:]	tea, desire
ਵਾਹਾ	va:fi!	[vá:]	Great!
ਮੀਹ	mi:fi	[mí:]	rain
ਮੂੰਹ	mū:fi	[mú:]	mouth
ਨੂੰਹ	nū:fi	[nú:]	daughter-in-law
ਸੂਆਹ	sua:fi	[suá:]	ashes

Words like ਕਹਿਣਾ

Study the spelling and pronunciation of the following words carefully.

ਕਹਿਣਾ	'ka fiā ña:	[kéñā:]	saying
ਥਹਿ	'ba fiā	[bé]	to sit
ਸਹਿਰ	'sa fir	[fér]	city
ਚਹਿਰ	'za fir	[zér]	poison
ਸਹਿਦ	'sa fiid	[jéd]	honey

Since ਹ occurs after the stressed vowel, the word gets a high tone. But something else happens as well. The sequence **afi** is replaced by the single vowel sound **é**.

There is a historical reason for this. The vowel **e** of modern Panjabi was pronounced as **ai** (as a quick glide from **a** to **i**) some centuries ago. At first **fi** disappeared and the high tone came. So the pronunciation of the word **ਕਹਿਣਾ** (**kafīñā:**), for example, became **káñā:**. Some time later, **ai** became **é**. This happened to all the Panjabi words having the sequence **afi**. Interestingly enough, some dialects of Panjabi still retain the 'quick glide' vowel (linguists use the name diphthong for such a vowel) **ai**. So you are likely to hear, for example, **ਕਹਿਣਾ** pronounced as **káñā:** too.

Words like ਬਹਤ

Study the following examples carefully.

ਬਹੁਤ	'ba fluut	[bót]	many, much
ਸਹੁਰਾ	'sa flu ra:	[sóra:]	father-in-law
ਪਹੁੰਚ	'pa flu	[pó]	dawn
ਸਹੁੰਹ	'sa fluū	[só]	oath
ਪਹੁੰਚ	'pa fluç	[póç]	to reach

The story is similar to the one for the preceding rule. The older pronunciation of modern Panjabi **o** was the glide **au**. At first **fi** disappeared and the high tone came. Then the glide vowel **au** became the modern Panjabi **o**. But, again as is the case with **ai**, some Panjabi dialects retain **au**. So you may hear, for example, the word **ਬਹੁਤ** (**bafiuut**) pronounced as **[báut]**.

Tones and the subscript

The simple rules are:

- (1) Do not pronounce the subscript ;
- (2) If the subscript , occurs after the SV, give the word a high tone.
- (3) If the subscript , occurs before the SV, give the word a low tone.

Now study the following examples carefully.

High tone

ਪੜ	pāṛ^h	[páṛ]	to read
ਪੜਨਾ	pāṛ^h na:	[páṛna:]	reading
ਕਰੀ	'ka ḥī:	[káṛī:]	curry
ਵਰਾ	'va r^ha:	[vára:]	year
ਬੰਨ	'bann^h	[bánn]	to bind
ਬੰਮ	t^hamm^h	[t ^h ámm]	column
ਭੁਲ	'bull^h	[búll]	lip
ਚੁੱਲ	'cull^ha:	[cúlla:]	hearth, stove

Low tone

ਚੜਾਈ	ca ṫ^ha: i:	[caṛā:i:]	ascent, invasion
ਬੰਨਵਾ	bann^h 'va:	[bannvā:]	to get bound
ਚੜਵਾ	caṛ^h 'va:	[caṛvā:]	to get raised

Cases with the high tone are more numerous.

Why causative forms cannot have a high tone

In Conversation unit 8 it was pointed out that a causative form in Panjabi is either without a tone or it has the low tone. But it can never have the high tone. The reason should be clear to you now. The last vowel sound of a causative form receives the primary stress. So any consonant which gives rise to the tone (a breathy voiced consonant, or ਹ, or the subscript ,) must necessarily occur before the stressed vowel. Hence, if a causative form gets a tone, it must be the low tone.

Homophonous and homographic words in Panjabi

When two words with different spelling have the same pronunciation, they are called homophones. Examples from English are 'week' and 'weak'. There can be homophonous sentences as well, such as

The sun's rays meet.
The sons raise meat.

Words or sentences having different pronunciation but the same spelling are called homographic. Examples from English are 'row' (line) and 'row' (fierce quarrel).

Because of changes in Panjabi pronunciation over the past three or four centuries and because of the fact that Panjabi spelling is rather conservative, there are both homophonous and homographic words in Panjabi.

Homophonous words

The causative form of the verb ਚਾਰ ('to dust') is ਚੜਵਾ, and the causative form of the verb ਚਾਰ ('to raise') is ਚੜਵਾ. These causative forms are derived according to the valid rules of Panjabi grammar. Try to find out the pronunciation of ਚੜਵਾ and ਚੜਵਾ in accordance with the rules given above. You will find that both are pronounced as **caṛvā:**.

So if you are requested

dari:ā: caṛvā: dio

you will have to clarify first whether you should get the carpets dusted (cleaned) –

ਦਰੀਆਂ ਚੜਵਾ ਦਿਓ

or taken upstairs.

ਦਰੀਆਂ ਚੜਵਾ ਦਿਓ

Homographic words

The Panjabi word ਵਰਾ ('year') is stressed on the first syllable and is thus pronounced as **vára:**, with a high tone, according to the rules. But Panjabi also has a verb ਵਰ [vár] ('to rain'), whose causative form is also spelled as ਵਰਾ. Since it is the last vowel of a causative form that receives stress, this ਵਰਾ is pronounced with a low tone as **[varā:]**. There is a Panjabi nursery rhyme

ਰੱਖ ਰੱਖ ਮੀਂਹ ਵਰਾ
ਸਾਡੀ ਕੋਠੀ ਦਾਣੇ ਪ

O God! O God! Make the rain fall and fill our granary with foodgrains.

in which ਵਰਾ is pronounced as **[varā:]**.

More than one spelling form

The result of homophony is that rules allow some Panjabi words to be spelled in more than one way. Some of these words are

ਊਹਨਾਂ	ਊਨਾਂ	[únā:] (nū:)	(to) them
ਇਹਨਾਂ	ਇਨਾਂ	[inā:] (nū:)	(to) them
ਸਾਹਨ	ਸਾਨ	[sá:n]	bull
ਕਾਹਨ	ਕਾਨ	[ká:n]	a name

ਕੋੜ	ਕੋੜ	[kóṛ]	leprosy
ਗੁੜਾ	ਗੁੜਾ	[gú:ṛā]	fast (colour)

You will find each of these (and many other) words spelled in both the ways in Panjabi literature and newspapers. (And you may also come across people who will magisterially declare one of these spellings 'wrong'!) Apply the rules to each of these words and see that both the spellings get the same pronunciation.

There are many other words which could be spelled in two ways, but only one spelling is used. For example:

ਕਾਹਲਾ	* ਕਾਲਾ	[ká:la:]	impatient
ਮੁਹਰੇ	* ਮੁਰੈ	[mú:re]	in front
* ਪੀਹੜੀ	ਪੀੜੀ	[pí:ri:]	generation
ਬਾਹਰ	* ਬਾਰ	[bá:r]	outside
ਕੂਹਣੀ	* ਕੂਣੀ	[kú:nj:]	elbow

The spelling marked with * is not in use.

If you find a chauvinistic Panjabi 'scholar' (and there are thousands in existence) who tells you that 'in Panjabi you write exactly as you speak and speak exactly as you write', listen to him or her quietly and respectfully, and then ignore his/her words of wisdom!

Concluding words

Although Panjabi is one of the major world languages, very little research on its grammatical and phonological structure has taken place. This Unit is extremely sketchy and is intended to stimulate your interest in the spelling and pronunciation system of this language. If you are seriously interested in furthering your knowledge of spoken and written Panjabi, you cannot avoid the issues which have been barely touched upon in this Unit and the issues which could not even be mentioned.

There are more things in Panjabi than are dreamt of in this course!

Exercise

Read the following Panjabi words aloud. All these words have tone (either high or low). They are also recorded on the cassettes. If you have got the recording, check your pronunciation against it. Otherwise, get it checked by your teacher or a native speaker of Panjabi. The correct pronunciation is also given in the phonetic transcription in the Key to exercises.

ਚੜ੍ਹਾਈ	ascent	ਕਢਵਾ	to get extracted
ਬੜਾਵਾ	encouragement	ਕੂਹਣੀ	elbow
ਕਾਨੜਾ	a Raga melody	ਘੜੀ	clock
ਨੌਜਿਨਵੇਂ	ninety-nine	ਗੁਨਾਹ	sin
ਬਹੁਕਰ	broom	ਸਹਿਨਸ਼ੀਲ	tolerant
ਵਿਆਹ	marriage	ਕਰਾਹੁਣਾ	to moan
ਚਾਹੁੰਦਾ	wanting	ਕਹਿੰਦਾ	saying
ਮਹੀਂ	buffalo	ਮਹੀਂਦੀ	henna
ਮਹਿੰਦ	honey	ਪਹੁੰਚ	dawn
ਘੜਿਆਲ	large bell	ਝਗੜਾਲੂ	quarrelsome
ਸੰਘਰਸ਼	struggle	ਬਖਿਆਤ	wolf
ਲਾਂਭੇ	elsewhere	ਪਹੁੰਚ	to reach

ਛੇਵਾਂ ਪਾਠ – ਪੜਾਈ ਲਿਖਾਈ

Script unit 6

In this unit, you will find dialogues from the first eight Conversation units in Panjabi script. You can use these dialogues as you like. For example, you can

- (1) read these dialogues while listening to the recordings on the cassettes;
- (2) compare them with the phonetic transcription;
- (3) use them for reading practice;
- (4) write sentences in Panjabi script after listening to the recording and then check their correctness by comparing them with the versions printed here.

You can make use of these dialogues in many other ways as well, depending upon your style of learning.

The number before each dialogue indicates the Conversation unit from where the dialogue is taken. For example, Dialogue 5.2 is Dialogue number 2 from Conversation unit 5.

1.1

ਸੋਹਨ ਸਿੰਘ:	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਜੀ।
ਦਰਸ਼ਨ ਸਿੰਘ:	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਜੀ। ਕੀ ਹਾਲ ਹੈ?
ਸੋਹਨ ਸਿੰਘ:	ਠੀਕ ਹੈ ਜੀ, ਤੁਸੀਂ ਦੱਸੋ।
ਦਰਸ਼ਨ ਸਿੰਘ:	ਠੀਕ ਹੈ।
ਦਰਸ਼ਨ ਸਿੰਘ:	ਅੱਛਾ ਜੀ। ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।
ਸੋਹਨ ਸਿੰਘ:	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ।

1.2

ਬਲਦੇਵ ਯਾਦਵ:	ਨਮਸਤੇ ਬਰਮਾ ਜੀ।
ਅਨਿਲ ਬਰਮਾ:	ਨਮਸਤੇ ਯਾਦਵ ਸਾਹਬ। ਥੈਠੋ।

ਬਲਦੇਵ ਯਾਦਵ:	ਸੁਕਰੀਆ ਜੀ।
ਅਨਿਲ ਬਰਮਾ:	ਕੀ ਹਾਲ ਹੈ?
ਬਲਦੇਵ ਯਾਦਵ:	ਠੀਕ ਹੈ। ਤੁਸੀਂ ਸੁਣਾਓ। ਤੁਹਾਡਾ ਕੀ ਹਾਲ ਹੈ?
ਅਨਿਲ ਬਰਮਾ:	ਮੇਰਾ ਹਾਲ ਵੀ ਠੀਕ ਹੈ। ਹੁਕਮ ਕਰੋ।
ਬਲਦੇਵ ਯਾਦਵ:	ਹੁਕਮ ਨਹੀਂ ਜੀ। ਥੇਨਤੀ ਹੈ।

ਬਲਦੇਵ ਯਾਦਵ:	ਚੰਗਾ ਬਰਮਾ ਜੀ। ਇਜਾਜ਼ਤ ਦਿਓ। ਨਮਸਤੇ।
ਅਨਿਲ ਬਰਮਾ:	ਨਮਸਤੇ ਜੀ।

1.3

ਨਜ਼ੀਰ ਹਰਕ:	ਅੱਸਲਾਮ ਅਲੈਕਬਮ, ਪ੍ਰਾਲਿਦ ਸਾਹਬ।
ਪ੍ਰਾਲਿਦ ਰਹਮਾਨ:	ਵਾ ਲੈਕਬਮ ਅੱਸਲਾਮ, ਨਜ਼ੀਰ ਭਾਈ। ਕੀ ਹਾਲ ਹੈ?
ਨਜ਼ੀਰ ਹਰਕ:	ਅੱਲਾ ਦਾ ਸੁਕਰ ਹੈ। ਸਭ ਸੈਰੀਅਤ ਹੈ ?
ਪ੍ਰਾਲਿਦ ਰਹਮਾਨ:	ਜੀ ਹਾ, ਅੱਲਾ ਦਾ ਸੁਕਰ ਹੈ। ਤਸਰੀਫ ਰਖੋ।
ਨਜ਼ੀਰ ਹਰਕ:	ਜੀ ਨਹੀਂ, ਸੁਕਰੀਆ। ਖੁਦਾ ਹਾਫ਼ਜ਼।
ਪ੍ਰਾਲਿਦ ਰਹਮਾਨ:	ਖੁਦਾ ਹਾਫ਼ਜ਼।

2.1

ਰਮੇਸ਼ ਵਰਮਾ:	ਮਾਫ਼ ਕਰਨਾ। ਤੁਹਾਡਾ ਨਾਂ ਡਾਕਟਰ ਜੋਗਿੰਦਰ ਸਿੰਘ ਹੈ ਨਾ?
ਜੋਗਿੰਦਰ ਸਿੰਘ:	ਹਾਂ ਜੀ। ਮੇਰਾ ਨਾਂ ਜੋਗਿੰਦਰ ਸਿੰਘ ਹੈ।
ਰਮੇਸ਼ ਵਰਮਾ:	ਮੇਰਾ ਨਾਂ ਰਮੇਸ਼ ਹੈ।
ਜੋਗਿੰਦਰ ਸਿੰਘ:	ਮਿਲ ਕੇ ਬੜੀ ਖੁਸ਼ੀ ਹੋਈ। ਤੁਹਾਡਾ ਪੂਰਾ ਨਾਂ ਕੀ ਹੈ?
ਰਮੇਸ਼ ਵਰਮਾ:	ਰਮੇਸ਼ ਵਰਮਾ।
ਜੋਗਿੰਦਰ ਸਿੰਘ:	ਤੁਸੀਂ ਕੀ ਕੰਮ ਕਰਦੇ ਹੋ?
ਰਮੇਸ਼ ਵਰਮਾ:	ਮੈਂ ਅਕਾਊਂਟੈਂਟ ਹਾਂ। ਤੁਸੀਂ ਜੀ ਪੀ ਹੋ ਜਾ ਕਨਸਲਟੈਂਟ?
ਜੋਗਿੰਦਰ ਸਿੰਘ:	ਜੀ ਨਹੀਂ। ਮੈਂ ਮੈਡੀਕਲ ਡਾਕਟਰ ਨਹੀਂ। ਮੈਂ ਪੀ ਐਚ ਡੀ ਹਾਂ।

2.2

ਮਿਸਿਚ ਸਿੰਘ:	ਕਾਫ਼ੀ ਪੀਓ।
ਮਿਸਿਚ ਵਰਮਾ:	ਜੀ ਨਹੀਂ, ਸੁਕਰੀਆ। ਮੈਂ ਕਾਫ਼ੀ ਨਹੀਂ ਪੀਂਦੀ।
ਮਿਸਿਚ ਸਿੰਘ:	ਤਾਂ ਚਾਹ ਪੀਓ।
ਮਿਸਿਚ ਵਰਮਾ:	ਸੁਕਰੀਆ।
ਮਿਸਿਚ ਸਿੰਘ:	ਤੁਹਾਡੇ ਕਿੰਨੇ ਬੱਚੇ ਨੇ?
ਮਿਸਿਚ ਵਰਮਾ:	ਮੇਰੇ ਦੋ ਬੱਚੇ ਨੇ। ਮੁੰਡੇ। ਤੇ ਤੁਹਾਡੇ?
ਮਿਸਿਚ ਸਿੰਘ:	ਤਿੰਨ। ਦੋ ਕੁੜੀਆਂ ਤੇ ਇੱਕ ਮੂੜਾ। ਤੁਹਾਡੇ ਬੱਚੇ ਕੰਮ ਕਰਦੇ ਨੇ?
ਮਿਸਿਚ ਵਰਮਾ:	ਜੀ ਨਹੀਂ। ਉਹ ਪੜ੍ਹੇ ਨੇ। ਇੱਕ ਹਾਈ ਸਕੂਲ ਜਾਂਦਾ ਹੈ, ਤੇ ਇੱਕ ਪ੍ਰਾਇਮਰੀ ਸਕੂਲ।

2.3

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਰਮੇਸ਼ ਵਰਮਾ:

ਵਰਮਾ ਸਾਹਬ, ਤੁਸੀਂ ਕਿਥੇ ਕੰਮ ਕਰਦੇ ਹੋ?
ਬਰਮਿੰਘਮ ਚ। ਸਾਡੀ ਆਪਣੀ ਅਕਾਊਂਟੈਂਸੀ ਫਲਮ ਹੈ, ਵਰਮਾ ਅਕਾਊਂਟੈਂਸ,
ਹੈਗਲੀ ਰੋਡ ਤੇ। ਅਸੀਂ ਤਿੰਨ ਸਾਂਝੀਦਾਰ ਹਾਂ, ਮੇਰੇ ਬੜੇ ਭਾਈ ਸਾਹਬ, ਮੈਂ, ਤੇ ਮੇਰਾ
ਛੋਟਾ ਭਰਾ। ਸਾਡੀ ਇੱਕ ਭੈਣ ਵੀ ਹੈ। ਉਹ ਡਾਕਟਰ ਹੈ, ਮੈਡੀਕਲ
ਡਾਕਟਰ, ਪੀ ਐਚ ਫਾਨੀਹੀ ਨਹੀਂ। ਤੁਸੀਂ ਕਿਥੇ ਕੰਮ ਕਰਦੇ ਹੋ?
ਆਸਟਨ ਯੂਨੀਵਰਸਿਟੀ 'ਚ।

2.4

ਮਿਸਿਚ ਵਰਮਾ:
ਮਿਸਿਚ ਸਿੰਘ:
ਮਿਸਿਚ ਵਰਮਾ:

ਤੁਸੀਂ ਕਿਨੇ ਭੈਣ ਭਰਾ ਹੋ?
ਆਸੀਂ ਪੰਜ ਭੈਣ ਭਰਾ ਹਾਂ। ਤਿੰਨ ਭੈਣਾਂ ਤੇ ਦੋ ਭਰਾ। ਤੁਸੀਂ?
ਆਸੀਂ ਚਾਰ ਹਾਂ। ਮੇਰੇ ਤਿੰਨ ਬੜੇ ਭਰਾ ਨੇ।

3.1

ਮੋਹਨ ਸਿੰਘ:
ਕੁਲਵੰਤ ਕੌਰ:
ਮੋਹਨ ਸਿੰਘ:
ਕੁਲਵੰਤ ਕੌਰ:

ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ, ਭੈਣ ਜੀ।
ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ, ਭਰਾ ਜੀ। ਕੀ ਹਾਲ ਹੈ?
ਵਾਹਿਗੁਰੂ ਦੀ ਕਿਰਪਾ ਹੈ। ਦੱਸੋ, ਕੀ ਚਾਹੀਦਾ ਹੈ?
ਤੁਹਾਡੇ ਕੋਲ ਭਿੰਡੀ ਹੋਗੀ ਆਏ?
ਹਾਂ ਜੀ, ਹੋਰੀ ਆਏ। ਕਿਨੀਂ ਚਾਹੀਦੀ ਹੈ?
ਤਿੰਨ ਪੌਡਾ।
ਹੋਰ ਕੁਝ ਚਾਹੀਦਾ ਹੈ?
ਇੱਕ ਪੌਡ ਗਾਜਰਾਂ, ਦੋ ਪੌਡ ਬੈਂਗਣ, ਦੋ ਪੌਡ ਟਮਾਟਰ।
ਅੱਜ ਸਾਡੇ ਕੋਲ ਟਮਾਟਰ ਨਹੀਂ।
ਕੋਈ ਗੱਲ ਨਹੀਂ। ਮੈਨੂੰ ਹਰਾ ਧਨੀਆ ਵੀ ਚਾਹੀਦਾ ਹੈ।
ਹਰੀਆਂ ਮਿਰਚਾਂ ਵੀ ਚਾਹੀਦੀਆਂ ਨੇ?
ਜੀ ਨਹੀਂ।

3.2

ਅਵਤਾਰ ਬਾਸੀ:
ਬਿਸ਼ਨ ਦਾਸ:
ਅਵਤਾਰ ਬਾਸੀ:

ਕਿੱਦਾਂ ਭਾਈਆ ਜੀ? ਠੀਕ ਹੋ ਨਾ?
ਠੀਕ ਕਾਹਦਾ? ਲੱਤਾਂ ਬੰਹਾਂ ਚਲਦੀਆਂ ਨਹੀਂ।
ਚਲਦੀਆਂ ਨਹੀਂ? ਬਿਲਕੁਲ ਠੀਕ ਚਲਦੀਆਂ ਨੇ। ਸੋਟੀ ਅੱਖੇ ਰਹੋ ... ਹਾਂ ਜੀ। ਹੁਣ
ਅੱਖੇ ਲੋਟੇ ਗੱਦੇ ਤੇ।
ਕਿਥੇ?
ਐਥੇ, ਗੱਦੇ ਦੇ ਉੱਤੇ ... ਹਾਂ ਸਾਥਾਸ਼। ਸੱਜਾ ਪੈਰ ਉੱਤੇ ਚੁੱਕੇ ... ਹਾਂ ਜੀ ... ਠੀਕ।
ਹੁਣ ਖੱਬ ਪੈਰ ਚੁੱਕੇ ... ਬਹੁਤ ਅੱਛਾ ... ਹੋਰ ਚੁੱਕੇ ... ਹੋਰ ... ਹੋਰ ... ਸਾਥਾਸ਼
... ਬਹੁਤ ਅੱਛਾ ... ਹੁਣ ਦੇਵੇਂ ਪੈਰ ਹੇਠਾਂ ਕਰੋ ... ਸਾਥਾਸ਼ ... ਦੇਵੇਂ ਬਾਹੋਂ ਉੱਤੇ
ਚੁੱਕੋ।

ਬਿਸ਼ਨ ਦਾਸ:
ਅਵਤਾਰ ਬਾਸੀ:

ਬੱਥੀ ਬੰਹ ਰੁਖਦੀ ਹੈ।
ਕੋਈ ਗੱਲ ਨਹੀਂ। ਉੱਤੇ ਚੁੱਕੋ ... ਹੋਰ ਉੱਤੇ ... ਹੋਰ ਉੱਤੇ ... ਸਾਥਾਸ਼ ... ਬਹੁਤ
ਅੱਛਾ ... ਤੁਸੀਂ ਬਿਲਕੁਲ ਠੀਕ ਹੋ ਭਾਈਆ ਜੀ।

3.3

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਸੱਗ੍ਰਾ ਸਾਹਬ, ਤੁਹਾਡਾ ਕੀ ਖਿਆਲ ਹੈ? ਕੰਮਪਿਊਟਰ ਕਿਥੇ ਚਾਹੀਦਾ ਹੈ?
ਮੇਰੇ ਖਿਆਲ ਚ ਕੰਮਪਿਊਟਰ ਖਿੜਕੀ ਦੇ ਸਾਹਮਣੇ ਠੀਕ ਨਹੀਂ।
ਪਰ ਇਹ ਰੇਡੀਏਟਰ ਦੇ ਕੋਲ ਵੀ ਠੀਕ ਨਹੀਂ।
ਤੁਹਾਡੀ ਗੱਲ ਵੀ ਠੀਕ ਹੈ। ਮੇਰਾ ਖਿਆਲ ਹੈ ਕਿ ਤੁਸੀਂ ਬੁਕ-ਬੈਲਫਾਂ ਕੰਪਾਂ ਦੇ ਨਾਲ
ਲਾਈ।

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਤੇ ਕੰਮਪਿਊਟਰ?
ਕੰਮਪਿਊਟਰ ਕਮਰੇ ਦੇ ਗੱਡੇ ਰਖੋ, ਮੇਜ਼ 'ਤੇ।

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਬੂਹੇ ਦੇ ਕੋਲ ਠੀਕ ਨਹੀਂ?

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਜੀ ਨਹੀਂ।
ਤੇ ਫਾਈਲਿੰਗ ਕੈਬਨਿਟ?

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਬੱਥੇ ਪਾਸੇ?
ਮੇਰੇ ਬੱਥੇ ਪਾਸੇ?

ਜੋਗਿੰਦਰ ਸਿੰਘ:
ਸੱਗ੍ਰਾ:

ਜੀ ਨਹੀਂ। ਮੇਰੇ ਬੱਥੇ ਪਾਸੇ, ਤੁਹਾਡੇ ਸੱਜੇ ਪਾਸੇ।

3.4

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਚੁਬੈਦਾ ਚਾਹ ਦਾ ਕੱਪ ਲਿਆ। ਤੇ ਇੱਕ ਦੇ ਐਸਪ੍ਰੀਨ ਵੀ।
ਕੀ ਗੱਲ ਹੈ? ਤੁਹਾਡੀ ਤਬੀਅਤ ਠੀਕ ਹੈ?

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ: ਹਾਂ, ਤਬੀਅਤ ਠੀਕ ਹੈ। ਮਾਮੂਲੀ ਸਿਰ ਦਰਦ ਹੈ।
ਹਾਏ ਅੱਲਾ ਸਿਰ ਦਰਦ ਕਿਉਂ?

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਦਰਦ ਅੱਲਾ ਦੇ ਸਿਰ 'ਚ ਨਹੀਂ, ਮੇਰੇ ਸਿਰ 'ਚ ਹੈ। ਜਾ ਚਾਹ ਲਿਆ।

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਜੇਬ 'ਚ।

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਪਰ ਜੇਬ 'ਚ ਹੈ ਨਹੀਂ। ਕੋਟ ਦੀ ਜੇਬ 'ਚ।

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਕੋਟ ਕਿਥੇ ਹੈ?
ਉੱਤੇ, ਬੈਂਡਰੂਮ 'ਚ। ਹੁਣ ਪੁੱਛੋ ਬੈਂਡਰੂਮ ਕਿਥੇ ਹੈ। ਜਨਾਬ, ਬੈਂਡਰੂਮ ਘਰ 'ਚ ਹੈ,

ਮੁਹੰਮਦ ਸ਼ਫ਼ੀ:
ਚੁਬੈਦਾ:

ਘਰ ਲੰਡਨ ਚ ਹੈ, ਲੰਡਨ ਇੰਗਲੈਂਡ 'ਚ ਹੈ।
ਇਹ ਕੀ ਮਜ਼ਾਕ ਹੈ?

4.1

ਅਵਤਾਰ ਮਾਹਲ:
ਪੈਮ ਬਾਰਮਾ:

ਅੱਛਾ ਬਰਮਾ ਜੀ, ਸਾਨੂੰ ਇਹ ਦੱਸੋ ਕਿ ਤੁਹਾਡੇ ਕੀ ਕੀ ਸੌਂਕ ਨੇ? ਸੰਗੀਤ ਤੋਂ ਇਲਾਵਾ।
ਮਾਹਲ ਸਾਹਬ, ਸੰਗੀਤ ਮੇਰਾ ਸੌਂਕ ਨਹੀਂ, ਕੰਮ ਹੈ, ਕਾਰੋਬਾਰ ਹੈ। ਵੇਸੇ, ਮੇਰੇ ਕਈ ਸੌਂਕ

ਹੈਨ। ਮੈਨੂੰ ਪੜਨ ਦਾ ਸ਼ੋਕ ਹੈ, ਕਵਿਤਾ
ਪਕਉਣ ਦਾ ਸ਼ੋਕ ਹੈ।

ਖਾਣਾ ਪਕਾਉਣ ਦਾ?

ਹਾਂ ਜੀ।

ਫਰ ਤਾਂ ਤੁਹਾਡੀ ਪਤਨੀ ਬੜੀ ਮੁਸ਼ਕਿਸਮਤ ਹੈ।

ਇਹ ਮੈਨੂੰ ਪਤਾ ਨਹੀਂ। ਉਹਨੂੰ ਮੇਰਾ ਖਾਣਾ ਬਹੁਤ ਪਸੰਦ ਹੈ, ਮੇਰਾ ਸੰਗੀਤ ਬਿਲਕੁਲ
ਪਸੰਦ ਨਹੀਂ।

ਕੀ ਤੁਹਾਡੇ ਧੀਆਂ ਪੁੱਤਰਾਂ ਨੂੰ ਤੁਹਾਡਾ ਸੰਗੀਤ ਪਸੰਦ ਹੈ?

ਧੀਆਂ ਨੂੰ ਹੈ, ਪੁੱਤਰਾਂ ਨੂੰ ਨਹੀਂ।

ਤੇ ਰੀਤ ਲਿਖਣ ਦਾ ਸ਼ੋਕ ਹੈ, ਖਾਣਾ

ਅਵਤਾਰ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

ਅਵਤਾਰ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

ਅਵਤਾਰ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

4.2

ਅਵਤਾਰ ਮਾਹਲ: ਪ੍ਰੇਮ, ਯਾਰ ਤੇਰੀ ਬੰਸਰੀ ਮੈਨੂੰ ਬੜੀ ਚੰਗੀ ਲਗਦੀ ਹੈ।

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਐਹ ਲੈ, ਫੜ ਬੰਸਰੀ।

ਅਵਤਾਰ ਮਾਹਲ: ਮੇਰੇ ਕਹਿਣ ਦਾ ਮਤਲਬ ਹੈ, ਮੈਨੂੰ ਇਹਦੀ ਆਵਾਜ਼ ਬੜੀ ਮਿੱਠੀ ਲਗਦੀ ਹੈ। ਪਤਾ
ਨਹੀਂ ਕਿਉਂ। ਮੈਨੂੰ ਲਗਦਾ ਹੈ ਕਿ ਇਹ ਆਵਾਜ਼ ਬੰਸਰੀ ਰਾਹੀਂ ਤੇਰੇ ਦਿਲ ਚੋਂ
ਆਉਂਦੀ ਹੈ।

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਬਿਲਕੁਲ ਸੱਚ ਹੈ। ਤੈਨੂੰ ਸੰਗੀਤ ਦੀ ਚੰਗੀ ਸਮਝ ਹੈ। ਪਰ ਕੀ ਤੈਨੂੰ ਪੱਛਮੀ ਸੰਗੀਤ
ਪਸੰਦ ਨਹੀਂ?

ਅਵਤਾਰ ਮਾਹਲ: ਕਲਾਸੀਕਲ ਸੰਗੀਤ ਠੀਕ ਹੈ, ਪਰ ਮੈਨੂੰ ਮਿਉਜਿਕ ਮੈਨੂੰ ਬਹੁਤ ਬੁਰਾ ਲਗਦਾ ਹੈ।
ਕਿਉਂ?

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਮੈਂ ਸ਼ੇਰਬਾਬਾ ਪਸੰਦ ਨਹੀਂ ਕਰਦਾ। ਮੈਂ ਹਲਕਾ ਭਾਰਤੀ ਸੰਗੀਤ ਪਸੰਦ ਕਰਦਾ ਹਾਂ,
ਤੇ ਪੰਜਾਬੀ ਲੋਕ ਗੀਤ ਵੀ।

4.3

ਸਤਵੰਤ ਮਾਹਲ: ਵੀਰ ਜੀ, ਐਹ ਲਓ, ਅਵਤਾਰ ਜੀ ਦੀ ਮਾਸ ਪਸੰਦ।

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਇਹ ਕੀ ਹੈ, ਭਾਬੀ ਜੀ?

ਸਤਵੰਤ ਮਾਹਲ: ਚਿਕਿਨ ਥਿਰਿਆਨੀ।

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਨਹੀਂ ਜੀ, ਬੁਕਰੀਆ। ਮੈਂ ਵੈਜੀਟੋਰੀਅਨ ਹਾਂ।

ਅਵਤਾਰ ਮਾਹਲ: ਸਤਵੰਤ, ਇਹ ਬੰਦਾ ਸਾਧੂ ਹੈ। ਮੀਟ ਨਹੀਂ ਖਾਂਦਾ, ਬਰਾਬ ਨਹੀਂ ਪੀਂਦਾ, ਸਿਗਾਰਿਟ
ਨਹੀਂ ਪੀਂਦਾ।

ਸਤਵੰਤ ਮਾਹਲ: ਬਹੁਤ ਚੰਗੀ ਗੱਲ ਹੈ।

ਅਵਤਾਰ ਮਾਹਲ: ਹੈ? ਸਾਧੂ ਹੋਣਾ ਚੰਗੀ ਗੱਲ ਹੈ?

ਸਤਵੰਤ ਮਾਹਲ: ਸਿਗਾਰਿਟ ਨਾ ਪੀਣਾ ਚੰਗੀ ਗੱਲ ਹੈ। ਬਹੁਤ ਨਾ ਬੇਲਣਾ ਵੀ ਚੰਗੀ ਗੱਲ ਹੈ। ਮੈਂਹ ਨੂੰ
ਖਾਣਾ ਖਾਣ ਲਈ ਜ਼ਿਆਦਾ ਵਰਤੇ, ਤੇ ਬੇਲਣ ਲਈ ਘੱਟਾ।

4.4

ਸਤਵੰਤ ਮਾਹਲ: ਵੀਰ ਜੀ, ਐਹ ਪਾਲਕ ਪਨੀਰ ਕੋਛਤਾ ਲਓ।

ਪ੍ਰੇਮ ਬਿਰਮਾ: ਇਹਦੇ ਵਿਚ ਕੀ ਹੈ?

ਸਤਵੰਤ ਮਾਹਲ:

ਅਵਤਾਰ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

ਸਤਵੰਤ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

ਅਵਤਾਰ ਮਾਹਲ:

ਪ੍ਰੇਮ ਬਿਰਮਾ:

ਸਤਵੰਤ ਮਾਹਲ:

ਚੰਗਾ ਹੁਣ ਬੇਲਣਾ ਬੰਦ ਕਰੋ, ਤੇ ਪ੍ਰੇਮ ਨਾਲ ਖਾਣਾ ਖਾਓ।

4.5

ਅਵਤਾਰ: ਇਹ ਨੇ ਡਾਕਟਰ ਕੁਰੈਸੀ, ਤੇ ਇਹ ਨੇ ਮੇਰੇ ਦੋਸਤ ਪ੍ਰੇਮ ਬਿਰਮਾ।

ਡਾਕਟਰ: ਮੈਂ ਜਾਣਦਾ ਹਾਂ। ਮਿਲਕੇ ਬੜੀ ਮੁਸ਼ਕੀ ਹੋਈ, ਬਿਰਮਾ ਸਾਹਬ।

ਪ੍ਰੇਮ:

ਡਾਕਟਰ: ਟੀ ਵੀ ਪ੍ਰੋਗ੍ਰਾਮ ਤੋਂ। ਤੁਹਾਡੀ ਮੌਸੀਕੀ ਕਮਾਲ ਦੀ ਹੈ। ਵਾਹ!

ਪ੍ਰੇਮ:

ਡਾਕਟਰ: ਮੇਰੇ ਲਾਈਕ ਕੋਈ ਬਿਦਮਤ ਹੈ ਤਾਂ ਹੁਕਮ ਕਰੋ।

ਅਵਤਾਰ: ਅੱਜ ਇਹਨਾਂ ਦੀ ਤਬੀਅਤ ਠੀਕ ਨਹੀਂ।

ਡਾਕਟਰ:

ਪ੍ਰੇਮ:

ਡਾਕਟਰ:

ਪ੍ਰੇਮ:

ਅਵਤਾਰ: ਗਲਾ ਠੀਕ ਹੈ?

ਡਾਕਟਰ: ਜੀ ਨਹੀਂ, ਗਲਾ ਵੀ ਪ੍ਰਕਾਬ ਹੈ, ਪੇਟ ਦਰਦ ਵੀ ਹੈ।

ਡਾਕਟਰ: ਮੈਨੂੰ ਛਿਕਰ ਦੀ ਕੋਈ ਗੱਲ ਨਹੀਂ। ਮਾਮੂਲੀ ਛਲ੍ਹ ਹੈ। ਬਿਰਮਾ ਸਾਹਬ, ਤੁਹਾਨੂੰ ਆਰਾਮ
ਦੀ ਲੇਂਤ ਹੈ, ਦਵਾਈ ਦੀ ਨਹੀਂ।

5.1

ਬਲਦੇਵ ਨਿੱਜਰ:

ਸੁਰਜੀਤ ਕਲਸੀ:

ਬਲਦੇਵ ਨਿੱਜਰ:

ਸੁਰਜੀਤ ਕਲਸੀ:

ਬਲਦੇਵ ਨਿੱਜਰ:

ਸੁਰਜੀਤ ਕਲਸੀ:

ਬਲਦੇਵ ਨਿੱਜਰ:

ਸੁਰਜੀਤ ਕਲਸੀ:

ਬਲਦੇਵ ਨਿੱਜਰ:

ਅੱਗੇ ਪਿਛੇ ਨਹੀਂ?

ਅੱਗੇ ਪਿਛੇ ਨਹੀਂ?

ਕਿਵਿਸਮਸ ਦੀਆਂ ਛੁੱਟੀਆਂ ਚਿਕਟ ਮਹਿਸੂ ਹੋਈ ਹੈ, ਅਗੇ ਪਿਛੇ ਸਮਝੀ।
ਤੁਸੀਂ ਮਹਿਸੂ ਸਮਝੀ ਦੀ ਚਿੜਾ ਨ ਕਰੋ।

ਸੁਤਨੀਤ ਕਲਸੀ:
ਚਰਨਨੀਤ ਕਲਸੀ:
ਨਿਵਮਲ ਕੌਰ:

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भारी भवरा खिदरखन दे भेदरवते देखते ने?
परहंसे थे केसु ढु चलकीउ ते तिलीउ आउट नै, उ परमे दु असी उहंडे
उत्तल जटा गै।

वार्षिकी च विहितीं विहितीं सीदा देखन वार्षिकीं ने?
सप्तरात्र मरीआं, रहीआं ही उ प्रवर्तीआं दी।
मैं ता प्रवर्तीआं सीदा ते शिवरात्रा दु ये देखना हे, ते नासे नारे
मैं ता नवीआं सीदा देखन दा केंदी ब्रेक नहीं।
प्रत वटी नवीआं चीदा ही ब्रउत जेहटीआं तो।
प्रत प्रतानीक हे जबा प्रत प्रताने फिलास वाले बंदे दु प्रवर्तीआं चीदा ही जेहटीआं
ललवर्तीआं तो। जिवे तेरी चारी।

ਬਚਰਨੀਤੀ, ਦੱਸੋ ਆਪਣੀ ਵਹੁਟੀ ਤੂੰ ਪਿਆਰ ਕਰਦਾ ਹੈ?

ਪਿਆਰ ਨਾਲ ਆਪਣੀ ਘਰ ਵਾਲੀ ਨੂੰ ਛੇਤਨ ਕੇਂਦੀ ਬਹੁੰ ਗੱਲ ਹੈ?
ਚਿਲ੍ਹਭੁਲ ਨਹੀਂ।
ਤਸੀਂ ਥਾਂ ਬਣੀਆ ਦੇਵੇਂ ਬੇਸ਼ਟਮ ਹੋ।

पिंकर नाल आपनी घट वाली है देवता के दी सुनी गौल है?
सिलवुल नहीं।
उम्मी एष ब्रजीन देवे ऐसाम गो।

6

नामांडे, डाबटर माहस।
नामांडे जेसी माहस। उमरीद रखे। ठीक ठब रहे न?
ठीक ठब रहे न उगड़े केले बदै आएँ दा है?
विश्वल सेच है। अन उगडे दिंड र पीत है न?
हाँ ती। 'च तल्ल है? मिर चकराउँ दा है?
पेपाव लग रे आउँ दा है?
हाँ ती।
वर्क्स उगड़े उलटीआँ दी आईआँ?
कवरमाल है। उमरी डाक्टर हे जा अलीआँ?
जेसी माहस, नवास दिए। सदल न ढैँ।
हाँ ती...
आईआँ।

‘उमी’ पत्र मी जा विडे गाए थी?
मेरे दिलाह परवटी ते कहाँ टरी गिला मी।
‘हुँ... हुँ... उमी’ जी खपा भित्ता?
मैट, कसाघ, मैडी, हैले, बटरे, समंगे, पबेंटो।

ਕੁਸ਼ੀ ਸਹਾਥ ਵੀ ਪੀਤੀ?
ਕੱਤੋਂ ਕੇ। ਬੀਅਰ ਤੇ ਪੱਕੀ ਦੇਣੋਂ ਪੀਤੀਆ।
ਉਸੇਸ਼ਾਂ ਪਾਰਟੀ ਲ ਮੈਂ ਸੀ।
ਤ੍ਰਿਧੁ ਪਰ ਮੈਂ ਤੁਹਾਨੂੰ ਦੇਖਿਆ ਨਹੀਂ।

ਤੁਸੀਂ ਸਾਹਬ, ਤੁਸੀਂ ਸਿਆਣੇ ਬਿਖਾਣੇ ਹੋ। ਤੁਸੀਂ ਕਿਉਂ ਆਪਣੀ ਸੇਹਤ ਦਾ ਤਿਉਅਤਾਸ ਕਰਦੇ ਹੋ?

मुस्तनीउ बलमी;
बाबलदेव हिन्जर;

पिंकर नाल आपनी घट वाली है देवता के दी सुनी गौल है?
सिलवुल नहीं।
उम्मी एष ब्रजीन देवे ऐसाम गो।

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सुरतनीउ कळमी:

५.४

ਸੁਰਜੀਤ ਕਲਸੀ:
ਬੁਰਨਜੀਤ ਕਲਸੀ:

ਡਾਕਟਰ:	ਮਾੜੀਆਂ ਆਦਤਾਂ ਤੁਹਾਨੂੰ ਕਿਸੇ ਹੋਰ ਨੇ ਨਹੀਂ ਪਾਈਆਂ। ਤੁਸੀਂ ਮੁਦ ਪਾਈਆਂ।
ਮੋਹਨ ਜੋਬੀ:	ਜੀ ਠੀਕ ਹੈ।
ਡਾਕਟਰ:	ਜਿਗਰ ਤੁਹਾਡਾ ਪ੍ਰਗਾਥ ਹੈ, ਗੁਰਦੇ ਤੁਹਾਡੇ ਪ੍ਰਗਾਥ ਨੇ, ਸਾਹ ਦੀ ਤਕਲੀਫ਼ ਤੁਹਾਨੂੰ ਹੈ। ਜੇ ਤੁਸੀਂ ਅਕਲ ਤੋਂ ਕੰਮ ਲੈਂਦੇ ਤਾਂ ਅੱਜ ਤੁਸੀਂ ਤੰਦਰੁਸਤ ਹੁੰਦੇ। ਤੁਹਾਨੂੰ ਇਹ ਬੀਮਾਰੀਆਂ ਨਾ ਹੁੰਦੀਆਂ।
ਮੋਹਨ ਜੋਬੀ:	ਜੀ ਮੈਂ ਮੈਨਦਾ ਹਾਂ। ਗਲਤੀ ਮੇਰੀ ਆਪਣੀ ਹੈ।
ਡਾਕਟਰ:	ਦੱਸੋ ਹੁਣ ਕੀ ਰਾਹੀਦਾ ਹੈ? ਇਲਾਜ ਜਾਂ ਮੌਤ?
ਮੋਹਨ ਜੋਬੀ:	ਮੈਂ ਸਮਝਿਆ ਨਹੀਂ।
ਡਾਕਟਰ:	ਪ੍ਰਗਾਥ ਨਾ ਪੀਣ ਦੀ ਸਹੂੰ ਖਾਓ। ਤਾਂ ਮੈਂ ਇਲਾਜ ਕਰਨਾ ਹੈ।
ਮੋਹਨ ਜੋਬੀ:	ਠੀਕ ਹੈ ਜੀ।

6.4

ਡਾਕਟਰ:	ਜੋਬੀ ਸਾਹਬ, ਮੈਨੂੰ ਪਤਾ ਹੈ। ਮੇਰੀਆਂ ਕਈ ਗੱਲਾਂ ਤੁਹਾਨੂੰ ਬੁਰੀਆਂ ਲੱਗੀਆਂ। ਪਰ ਮੈਂ ਤੁਹਾਡਾ ਡਾਕਟਰ ਹਾਂ। ਮੇਰਾ ਕੰਮ ਤੁਹਾਨੂੰ ਠੀਕ ਕਰਨਾ ਹੈ, ਮੁਸ਼ ਕਰਨਾ ਨਹੀਂ।
ਮੋਹਨ ਜੋਬੀ:	ਮੈਨੂੰ ਤੁਹਾਡੀ ਕੋਈ ਗੱਲ ਬੁਰੀ ਨਹੀਂ ਲੱਗੀ।
ਡਾਕਟਰ:	ਚੰਗਾ ਫਿਰ ਪਹਿਲਾਂ ਤੁਸੀਂ ਇਹ ਦੇ ਦਵਾਈਆਂ ਲੈਣੀਆਂ। ਸਵੇਰੇ ਕੁਝ ਭਾ ਪੀ ਕੇ ਦਵਾਈ ਲੈਣੀ। ਖਾਲੀ ਪੇਟ ਨਹੀਂ। ਅਗਲੇ ਹਫ਼ਤੇ ਆ ਕੇ ਮੈਨੂੰ ਚੜ੍ਹਨ ਦੱਸਣਾ। ਕੋਈ ਛੁਰ ਪਿਆ ਜਾਂ ਨਹੀਂ।
ਮੋਹਨ ਜੋਬੀ:	ਹੋਰ ਕੋਈ ਗੱਲ?
ਡਾਕਟਰ:	ਮਿਰਚ ਮਸਾਲੇ ਤੋਂ ਪਰਹੇਚ ਕਰਨਾ। ਤੇ ਪ੍ਰਗਾਥ ਨੂੰ ਦੇਖਣਾ ਵੀ ਨਹੀਂ।
ਮੋਹਨ ਜੋਬੀ:	ਜੀ ਠੀਕ ਹੈ।

7.1

ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਥੋੜੀ ਥੋੜੀ ਆਉਂਦੀ ਹੈ।
ਅਨੀਤਾ:	ਥੋੜੀ ਥੋੜੀ ਨਹੀਂ। ਤੁਸੀਂ ਬਹੁਤ ਸੋਹਣੀ ਪੰਜਾਬੀ ਥੋੱਲਦੇ ਹੋ। ਤੁਹਾਡੀ ਮਾਤਾ ਭਾਸ਼ਾ ਪੰਜਾਬੀ ਹੈ ਜਾਂ ਅੰਗ੍ਰੇਜ਼ੀ?
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਮੇਰੇ ਮਾਤਾ ਜੀ ਅੰਗ੍ਰੇਜ਼ ਨੇ ਤੇ ਪਿਤਾ ਜੀ ਪੰਜਾਬੀ। ਇਸ ਲਈ ਮੇਰੀ ਮਾ ਥੋੱਲੀ ਅੰਗ੍ਰੇਜ਼ੀ ਹੈ।
ਅਨੀਤਾ:	ਘਰ ਵਿਚ ਤੁਸੀਂ ਅੰਗ੍ਰੇਜ਼ੀ ਥੋੱਲਦੇ ਹੋ ਜਾਂ ਪੰਜਾਬੀ?
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਆਮ ਤੌਰ ਤੇ ਅੰਗ੍ਰੇਜ਼ੀ। ਪਰ ਦਾਦੀ ਜੀ ਪੰਜਾਬੀ ਥੋੱਲਦੇ ਨੇ। ਉਹਨਾਂ ਨੂੰ ਅੰਗ੍ਰੇਜ਼ੀ ਨਹੀਂ ਆਉਂਦੀ। ਮਾਤਾ ਜੀ ਵੀ ਥੋੜੀ ਥੋੜੀ ਪੰਜਾਬੀ ਥੋੱਲ ਸਕਦੇ ਨੇ - ਸਿਰਫ਼ ਦਾਦੀ ਜੀ ਨਾਲ।
ਅਨੀਤਾ:	ਤੁਸੀਂ ਪੰਜਾਬੀ ਕਿੱਥੋਂ ਸਿੱਖੀ?
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਦਾਦੀ ਜੀ ਤੋਂ। ਪਿਤਾ ਜੀ ਨੇ ਵੀ ਮੈਨੂੰ ਕਾਫ਼ੀ ਪੰਜਾਬੀ ਸਿਖਾਈ।
ਅਨੀਤਾ:	

7.2

ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਤੁਸੀਂ ਪੰਜਾਬੀ ਪੜ੍ਹ ਲਿਖ ਵੀ ਸਕਦੇ ਹੋ?
ਅਨੀਤਾ:	ਹਾਲੇ ਚੰਗੀ ਤਰ੍ਹਾਂ ਪੜ੍ਹ ਲਿਖ ਨਹੀਂ ਸਕਦੀ। ਮੈਂ ਦੋ ਕੁ ਮਹੀਨਿਆਂ ਤੋਂ ਪੰਜਾਬੀ ਪੜ੍ਹਨ ਲਿਖਣਾ ਸਿੱਖ ਰਹੀ ਹਾਂ। ਮੈਂ ਪੈਂਤੀ ਸਿੱਖ ਚੁੱਕੀ ਹਾਂ। ਹੁਣ ਮੈਂ ਪੰਜਾਬੀ ਦੇ ਛੇਟੇ ਛੇਟੇ ਬਥਦ ਪੜ੍ਹ ਲਿਖ ਲੈਂਦੀ ਹਾਂ। ਪੰਜਾਬੀ ਚ ਆਪਣਾ ਨਾ ਲਿਖ ਲੈਂਦੀ ਹਾਂ।

7.3

ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਤੁਸੀਂ ਕਦੇ ਪੰਜਾਬ ਗਏ ਹੋ?
ਅਨੀਤਾ:	ਇਕ ਵਾਰੀ ਗਈ ਸੀ, ਜਦ ਮੈਂ ਛੋਟੀ ਸੀ। ਪਰ ਮੈਨੂੰ ਹੁਣ ਯਾਦ ਨਹੀਂ। ਅਗਲੇ ਮਹੀਨੇ ਮੈਂ ਪਿਤਾ ਜੀ ਨਾਲ ਫਿਰ ਜਾ ਰਹੀ ਹਾਂ।
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਸੈਰ ਕਰਨ ਲਈ?
ਅਨੀਤਾ:	ਹਾਂ, ਮੈਂ ਸੈਰ ਵੀ ਕਰਾਂਗੀ, ਤੇ ਰਿਸ਼ਤੇਦਾਰਾਂ ਨੂੰ ਵੀ ਮਿਲਾਂਗੀ। ਕੁਝ ਖੋਜ ਦਾ ਕੰਮ ਵੀ ਕਰਾਂਗੀ।
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਖੋਜ ਦਾ ਕੰਮ?
ਅਨੀਤਾ:	ਹਾਂ ਜੀ, ਪ੍ਰੋਗਰਾਮ ਬਣਾ ਰਹੀ ਹਾਂ। ਸੇਰਦੀ ਹਾਂ ਕਿ ਵੀਡੀਓ ਕੈਮਰਾ ਲੈ ਚਲਾਂ, ਤੇ ਪੰਜਾਬੀ ਐਰੋਤਾਂ ਬਾਰੇ ਬੀਮਿਸ ਵੀ ਲਿਖ ਰਹੀ ਹਾਂ। ਥੋੜਾ ਜਿਹਾ ਕੰਮ ਕਰ ਚੁੱਕੀ ਹਾਂ। ਕੁਝ ਪੰਜਾਬ ਜਾ ਕੇ ਕਰਾਂਗੀ, ਤੇ ਬਾਕੀ ਵਾਪਸ ਆ ਕੇ।
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਬਹੁਤ ਮੁਸ਼ੀ ਦੀ ਗੱਲ ਹੈ।

7.4

ਅਨੀਤਾ:	ਮੈਂਪੁ ਸਾਹਬ, ਤੁਸੀਂ ਮੇਰੀ ਕੁਝ ਮਦਦ ਕਰ ਸਕਦੇ ਹੋ?
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਹਾਂ ਹਾਂ ਚੜ੍ਹਾਂ। ਦੱਸੋ।
ਅਨੀਤਾ:	ਤੁਸੀਂ ਚੰਗੀਗੜ੍ਹ ਚਿਕਿਤਸਾ ਨੂੰ ਜਾਣਦੇ ਹੋ? ਮੈਂ ਪੰਜਾਬ ਯੂਨੀਵਰਸਿਟੀ ਚ ਕੁਝ ਦਿਨ ਕੰਮ ਕਰਨਾ ਚਾਹੁੰਦੀ ਹਾਂ। ਪਰ ਉਥੇ ਰਹਿਣ ਦੀ ਮੁਸ਼ਕਿਲ ਹੈ।
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਮੇਰਾ ਇਕ ਏਸੇ ਉਥੇ ਪੜ੍ਹਾਉਂਦਾ ਹੈ। ਮੈਂ ਉਹਨੂੰ ਖਤ ਲਿਖ ਦਿਅਂਗਾ। ਤੁਸੀਂ ਜਾ ਕੇ ਉਹਨੂੰ ਮਿਲ ਲੈਣਾ। ਤੁਸੀਂ ਚੰਗੀਗੜ੍ਹ ਕਿਨੇ ਦਿਨ ਠਹਿਰੇਗੇ?
ਅਨੀਤਾ:	ਦਸ ਦਿਨ। ਦਸ ਜੂਨ ਤੋਂ ਵੀਂਹ ਜੂਨ ਤਕ।
ਮਨਜ਼ੀਤ ਸੰਪੂ:	ਠੀਕ ਹੈ। ਮੈਂ ਉਹਨੂੰ ਹੁਣੇ ਖਤ ਲਿਖ ਦਿੱਦਾ ਹਾਂ। ਉਹ ਤੁਹਾਡੇ ਠਹਿਰਨ ਦਾ ਇੱਤਜ਼ਾਮ ਕਰ ਦੇਵੇਗਾ - ਯੂਨੀਵਰਸਿਟੀ ਵਿੱਖੋਂ ਹੋਸਟਲ ਚ। ਹੋਰ ਕੋਈ ਕੰਮ ਹੈ ਤਾਂ ਦੱਸੋ।
ਅਨੀਤਾ:	ਬਸ ਜੀ, ਬਹੁਤ ਬਹੁਤ ਸੁਕਤੀਆਂ।

8.1

ਅਕਰਮ ਮਾਨ:	ਜਾਵੇਦ ਸਾਹਬ, ਐਹ ਤੁਹਾਡਾ ਮੇਚ ਬੜਾ ਸੋਹਣਾ ਹੈ। ਕਿੱਥੋਂ ਪ੍ਰਗਿਆਦਿਆ ਸੀ?
ਜਾਵੇਦ ਸ਼ੇਖ:	ਪ੍ਰਗਿਆਦਿਆ ਨਹੀਂ ਸੀ, ਆਰਡਰ ਦੇ ਕੇ ਬਣਵਾਇਆ ਸੀ।

ਅਕਰਮ ਪ੍ਰਾਨ:	ਕਿਥੋਂ? ਮੈਂ ਵੀ ਦੇ ਮੇਜ਼ ਬਣਵਾਉਣੇ ਚਾਹੁੰਦਾ ਹਾਂ। ਬਿਲਬੁਲ ਐਦਾ ਦੇ ਹੀ।
ਜਾਵੇਦ ਸੋਖ:	ਮੇਰੇ ਦੇਸਤ ਦੀ ਛੁਰਨੀਚਰ ਫੈਕਟਰੀ ਹੈ, ਜਿੱਥੇ ਬੜੇ ਵਧੀਆ ਕੁਰਸੀਆਂ ਮੇਜ਼ ਬਣਦੇ ਨੇ। ਉੱਥੇ ਆਰਡਰ ਦੇਣਾ ਪਏਗਾ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਕੀ ਨਾਂ ਹੈ ਤੁਹਾਡੇ ਦੇਸਤ ਦਾ?
ਜਾਵੇਦ ਸੋਖ:	ਗੁਰਨਾਮ ਸਿੰਘ ਭਮਰਾ। ਅਸੀਂ ਇੱਕੇ ਸਕੂਲ 'ਚ ਪੜਾਉਂਦੇ ਸੀ। ਬਾਅਦ 'ਚ ਉਹਨੇ ਪੜਾਉਣਾ ਛੱਡ ਕੇ ਆਪਣਾ ਪ੍ਰਾਨਦਾਨੀ ਕਾਰੋਬਾਰ ਸ਼ੁਰੂ ਕਰ ਲਿਆ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਕੀ ਉਹ ਖੁਦ ਛੁਰਨੀਚਰ ਬਣਾਉਂਦਾ ਹੈ? ਆਪਣੇ ਹੱਥੀਂ?
ਜਾਵੇਦ ਸੋਖ:	ਨਹੀਂ। ਪਹਿਲਾਂ ਉਹਨੇ ਕੀਨੀਆ ਤੋਂ ਆਪਣੇ ਬਾਪ ਨੂੰ ਮੰਗਵਾਇਆ। ਫੈਕਟਰੀ ਦਾ ਸਾਰਾ ਕੰਮ ਉਹਦੇ ਬਾਪ ਦੀ ਨਿਗਰਾਨੀ 'ਚ ਹੁੰਦਾ ਹੈ। ਬਾਹਰਲਾ ਕੰਮ ਗੁਰਨਾਮ ਸੰਭਾਲਦਾ ਹੈ, ਤੇ ਅੰਦਰਲਾ ਕੰਮ ਉਹਦਾ ਬਾਪ। ਇਹ ਬਚੁਰਗ ਹੈ ਬੜਾ ਕਾਰੀਗਰ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਅਸੀਂ ਕੱਲ੍ਹ ਉਹਦੀ ਫੈਕਟਰੀ ਰਲੀਏ?
ਜਾਵੇਦ ਸੋਖ:	ਚਹੂਰ।

8.2

ਜਾਵੇਦ ਸੋਖ:	ਗੁਰਨਾਮ, ਇਹਨੇ ਮੇਰੇ ਦੇਸਤ ਅਕਰਮ ਪ੍ਰਾਨ। ਅਕਰਮ ਸਾਹਬ, ਇਹਨੇ ਮੇਰੇ ਦੇਸਤ ਗੁਰਨਾਮ ਸਿੰਘ ਭਮਰਾ। ਕੱਲ੍ਹ ਅਸੀਂ ਇਹਨਾਂ ਦੇ ਬਾਰੇ ਹੀ ਗੱਲਾਂ ਕਰ ਰਹੇ ਸੀ। ਮਿਲਕੇ ਬੜੀ ਮੁਬੰਬੀ ਹੋਈ।
ਗੁਰਨਾਮ ਸਿੰਘ:	ਮੈਨੂੰ ਵੀ ਬੜੀ ਮੁਬੰਬੀ ਹੋਈ। ਮੈਂ ਤੁਹਾਡੀ ਬੜੀ ਸ਼ੋਹਰਤ ਸੁਣੀ ਹੈ। ਸੋਚਿਆ ਇਕ ਦੇ ਵਧੀਆ ਮੇਜ਼ ਹੀ ਤੁਹਾਥੋਂ ਬਣਵਾ ਲਵਾ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਬੜੀ ਮੇਹਰਬਾਨੀ। ਪਰ ਇਹ ਕੰਮ ਮੇਰੇ ਪਿਤਾ ਜੀ ਕਰਦੇ ਨੇ। ਮੈਂ ਹੁਣੇ ਉਹਨਾਂ ਨੂੰ ਲਿਆਉਂਦਾ ਹਾਂ।

ਜਾਵੇਦ, ਅਕਰਮ:	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਜੀ।
ਸਰਦੂਲ ਸਿੰਘ:	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਜੀ। ਥੈਠੇ। ਹੁਕਮ ਕਰੋ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਹੁਕਮ ਨਹੀਂ, ਬਜ਼ੁਰਗਵਾਰ, ਅਰਜ਼ ਹੈ। ਤੁਹਾਨੂੰ ਯਾਦ ਹੋਏਗਾ, ਤੁਸੀਂ ਜਾਵੇਦ ਸਾਹਬ ਲਈ ਇਕ ਮੇਜ਼ ਬਣਾਇਆ ਸੀ। ਮੈਨੂੰ ਬਿਲਬੁਲ ਉਸੇ ਕਿਸਮ ਦੇ ਮੇਜ਼ ਚਾਹੀਦੇ ਨੇ। ਬਣਾ ਇਚਿਗੇ?
ਸਰਦੂਲ ਸਿੰਘ:	ਜ਼ਰੂਰ ਬਣਾਵਾਂਗੇ। ਪਰ ਤਿੰਚ ਚਾਰ ਹਫ਼ਤੇ ਲਗਣਗੇ। ਅਸੀਂ ਕਾਹਲੀ ਦਾ ਕੰਮ ਨਹੀਂ ਕਰਦੇ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਕੋਈ ਗੱਲ ਨਹੀਂ। ਮੈਨੂੰ ਵੀ ਕੋਈ ਕਾਹਲੀ ਨਹੀਂ।

8.3

ਗੁਰਨਾਮ ਸਿੰਘ:	ਮੁਰੂ ਮੁਰੂ ਵਿਚ ਸਾਨੂੰ ਕਈ ਮੁਸਕਿਲਾਂ ਆਈਆਂ। ਪਰ ਹੁਣ ਸਾਡਾ ਕੰਮ ਸੋਹਣਾ ਚਲਦਾ ਹੈ। ਅੱਜ ਸਾਡੇ ਕਾਮੇ ਨਹੀਂ ਆਏ। ਉਹ ਵੀਕਐੰਡ ਤੇ ਭੁੱਟੀ ਕਰਦੇ ਨੇ, ਤੇ ਸਾਡੀਆਂ ਮਈਨਾਂ ਵੀ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਇਹ ਤੁਹਾਡਾ ਸਟੋਰ ਰੁਮ ਹੈ?
ਗੁਰਨਾਮ ਸਿੰਘ:	ਹਾਂ ਜੀ। ਐਥੇ ਅਸੀਂ ਲੱਕਤ ਰੱਖਦੇ ਹਾਂ। ਸਾਡਾ ਛੁਰਨੀਚਰ ਸਟੋਰ ਰੁਮ ਵੱਖਰਾ ਹੈ। ਐਥੇ ਲੱਕਤ ਚੀਜ਼ੀ ਜਾਂਦੀ ਹੈ। ਪਹਿਲਾਂ ਵੱਡੇ ਆਰੇ ਤੇ ਵੱਡੇ ਵੱਡੇ ਟੁਕੜੇ ਕੱਟੇ ਜਾਂਦੇ ਨੇ।

ਅਕਰਮ ਪ੍ਰਾਨ:	ਤੇ ਬਾਅਦ 'ਚ?
ਗੁਰਨਾਮ ਸਿੰਘ:	ਫਿਰ ਮੇਜ਼ ਕੁਰਸੀਆਂ ਦੇ ਵੱਖ ਵੱਖ ਹਿੱਸੇ ਤਿਆਰ ਕੀਤੇ ਜਾਂਦੇ ਨੇ। ਉਹਨਾਂ ਹਿੱਸਿਆਂ ਨੂੰ ਜੇਤ ਕੇ ਕੁਰਸੀਆਂ ਮੇਜ਼ ਬਣਾਏ ਜਾਂਦੇ ਨੇ। ਤੇ ਅੰਮ੍ਰਿਤ 'ਚ ਉਹਨਾਂ ਨੂੰ ਪਾਲਿਸ਼ ਕੀਤਾ ਜਾਂਦਾ ਹੈ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਇਹ ਸਾਰਾ ਕੰਮ ਕੌਣ ਕਰਦਾ ਹੈ?
ਗੁਰਨਾਮ ਸਿੰਘ:	ਸਾਡੇ ਕਾਮੇ। ਵੈਸੇ ਤਾਂ ਉਹ ਸਾਰੇ ਹੀ ਰੰਗੇ ਕਾਰੀਗਰ ਨੇ, ਪਰ ਇੱਕ ਇੱਕ ਚੀਜ਼ ਪਿਤਾ ਜੀ ਦੀ ਰਿਗਰਨੀ 'ਚ ਬਣਾਈ ਜਾਂਦੀ ਹੈ।
ਅਕਰਮ ਪ੍ਰਾਨ:	ਮਾਸਾ ਅੱਲਾ! ਤੁਹਾਡੀ ਫੈਕਟਰੀ ਕਾਫ਼ੀ ਵੱਡੀ ਹੈ।
ਗੁਰਨਾਮ ਸਿੰਘ:	ਬਸ ਜੀ, ਰੱਬ ਦਾ ਸ਼ਬਦ ਹੈ। ਸਾਡੀ ਦਾ ਲੱਗ ਰੋਟੀ ਰੱਲੀ ਜਾਂਦੀ ਹੈ, ਤੇ ਨਾਲੇ ਸਾਡੇ ਵੀਂਹ ਕੁ ਕਾਰੀਗਰਾਂ ਦੀ ਵੀ।

8.4

ਜਾਵੇਦ ਸੋਖ:	ਭਮਰਾ ਸਾਹਬ, ਜੇ ਬੁਰਾ ਨਾ ਮੰਨੇ ਤਾਂ ਇਕ ਗੱਲ ਪੁੱਛਾਂ?
ਸਰਦੂਲ ਸਿੰਘ:	ਚਲੁਰ ਪੁੱਛੋ।
ਜਾਵੇਦ ਸੋਖ:	ਤੁਹਾਡੀ ਉਮਰ ਕੀ ਹੈ?
ਸਰਦੂਲ ਸਿੰਘ:	ਸੱਤਰ ਸਾਲ।
ਜਾਵੇਦ ਸੋਖ:	ਤੁਸੀਂ ਇਸ ਉਮਰ ਵਿਚ ਵੀ ਐਨਾ ਕੰਮ ਕਿਵੇਂ ਕਰ ਲੈਂਦੇ ਹੋ?
ਸਰਦੂਲ ਸਿੰਘ:	ਜਨਾਬ, ਮੈਂ ਕੋਈ ਪਕ੍ਖਿਆ ਲਿਖਿਆ ਬਾਬੂ ਨਹੀਂ। ਮੈਂ ਤਾਂ ਸਿੱਧਾ ਸਾਦਾ ਅਨਪੜ ਮੜਦੂਰ ਹਾਂ। ਮੇਰੇ ਗੁਰੂ ਦਾ ਹੁਕਮ ਹੈ - ਨਾਮ ਜਪੋ, ਵੰਡ ਛਕੋ, ਕਿਰਤ ਕਰੋ। ਮੈਨੂੰ ਇਹ ਤਿੰਚ ਕੰਮ ਕਰੀ ਜਾਂਦਾ ਹਾਂ। ਇਹੋ ਮੇਰੇ ਧਰਮ ਹੈ, ਇਹੋ ਮੇਰਾ ਈਮਾਨ ਹੈ। ਮੈਨੂੰ ਪੇਸ਼ੇ ਦਾ ਕੋਈ ਲਾਲਚ ਨਹੀਂ। ਵਹਿਗੁਰੂ ਹੱਕ ਹਲਾਲ ਦੀ ਰੋਟੀ ਦੇਈ ਜਾਏ। ਐਥੇ ਕੰਮ ਕਰਨ ਵਾਲੇ ਮੇਰੇ ਸਾਰੇ ਬੱਚਿਆਂ ਨੂੰ ਵੀ, ਤੇ ਮੈਨੂੰ ਵੀ, ਹੋਰ ਮੈਨੂੰ ਬੁਝ ਨਹੀਂ ਚਾਹੀਦਾ।
ਜਾਵੇਦ ਸੋਖ:	ਤੁਸੀਂ ਬਿਲਬੁਲ ਦਰਸਤ ਛਰਮਾਇਆ। ਤੁਸੀਂ ਆਪਣਾ ਕੰਮ ਕਰੀ ਜਾਂਦੇ ਹੋ, ਤੇ ਉਹ ਦਾਤਾ ਆਪਣਾ ਕੰਮ ਕਰੀ ਜਾਂਦਾ ਹੈ।

Grammatical summary

You may already know that Panjabi, like English and most other European languages, belongs to the Indo-European family of languages. So you can regard Panjabi as a distant cousin of English, which certainly has 'family resemblances' with English and other European languages. If you know a language like French, Italian, Spanish or, especially, Russian, the grammatical system of Panjabi will look familiar to you.

Detailed notes on the relevant aspects of Panjabi grammar appear in the Conversation units. In this section, only an outline summary of the salient features of Panjabi grammar is provided. Use this section in conjunction with and to supplement the more detailed explanations given earlier.

Nouns

A noun in Panjabi, as in English and other Indo-European languages, names persons, places, and concrete or abstract objects.

Gender

A noun in Panjabi is either masculine or feminine. Most male animate beings are masculine and most female animate beings are feminine. But sometimes the sex of an animate being cannot be known or is unimportant. In such cases, grammatical gender is arbitrarily assigned. For example, **kā** ਕਾ ('crow') and **mocc̄or** ਮੱਛਰ ('mosquito') are masculine and **gūggī**: ਗੂੜੀ ('dove') and **jū**: ਜੂੰ ('louse') are feminine. As far as objects and place names are concerned, the assignment of grammatical gender is totally arbitrary. There is no reason on earth why **sir** ਸਿਰ ('head'), **a:lu**: ਆਲੁ ('potato'), **pa:njī**: ਪਾਣੀ ('water') and **landan** ਲੰਡਨ ('London') should be masculine and **akk̄h** ਅੱਖ ('eye'), **ga:jar** ਗਾਜਰ ('carrot'), **cā:fi** ਚਾਹ ('tea') and **dilli**: ਦਿੱਲੀ ('Delhi') feminine.

A large number of masculine nouns end in **-a:** and a large number of feminine nouns end in **-i:**. But this is not a rule and there are exceptions as well.

Number

Like English, Panjabi uses the singular form of the noun to refer to one person or object and the plural form to refer to more than one person or object. But the Panjabi way of regarding an object as one or more than one may differ from that of English. **paja:ma**: ਪਜਾਮਾ ('pyjamas') and **kēci**: ਕੇਚੀ ('scissors') are singular in Panjabi but plural in English. On the other hand, **ca:l** ਚੌਲ ('rice') and **jō** ਜੋ ('barley') are singular in English but plural in Panjabi. Interestingly enough, masculine foodgrains in Panjabi are always plural and feminine food grains are always singular.

Direct and oblique forms

Some Panjabi nouns change their form before a postposition (see below). The form of the noun used before a postposition is called the oblique form. The non-oblique form is known as the direct form.

Only masculine nouns have oblique forms which may differ from the direct forms. The rules for the derivation of oblique forms also take into account whether or not the (masculine) noun ends in **-a:**. The following examples illustrate the rules:

(a) Masculine nouns ending in **-a:**

	<i>Direct</i>	<i>Oblique (before the postposition ne)</i>
Singular	mundā: ਮੁੰਡਾ	mundē ne ਮੁੰਡੇ ਨੇ (a: changes into e)
Plural	mundē ਮੁੰਡੇ	mundjā: ne ਮੁੰਡਿਆਂ ਨੇ (a: changes into e) (a: changes into -iā:)

(b) Masculine nouns not ending in **-a:**

	<i>Direct</i>	<i>Oblique (before the postposition ne)</i>
Singular	cor ਚੇਰ	cor ne ਚੇਰ ਨੇ (No change)
Plural	cor ਚੇਰ	corā: ne ਚੇਰਾਂ ਨੇ (No change) (add -ā:)

(c) Feminine nouns

	<i>Direct</i>	<i>Oblique (before the postposition ne)</i>
<i>Singular</i>	kuṛī: ਕੁਰੀ	kuṛī: ne ਕੁਰੀ ਨੇ
<i>Plural</i>	kuṛī:ā: ਕੁਰੀਆਂ (add -ā:)	kuṛī:ā: ne ਕੁਰੀਆਂ ਨੇ (add -ā:)

You can see that the oblique forms of feminine nouns are not different from the direct forms.

Articles

Punjabi has no articles (the equivalents of the English 'a', 'an' and 'the'). But some modern Punjabi writers have started using **ikk** as an equivalent of 'a/an' and **úñi** as an equivalent of 'the' in their formal academic writing.

Pronouns

Pronouns are words used in place of nouns to refer to persons, places, and concrete or abstract objects. Punjabi has the following pronouns.

Personal pronouns

	<i>Direct form</i>	<i>Oblique form with nū:</i>	<i>Oblique form with tō</i>
<i>First person</i>			
<i>Singular</i>	mē ਮੈਂ	menū: ਮੈਨੂੰ	met^hō ਮੈਂਥੋ
<i>Plural</i>	asī: ਅਸੀਂ	sa:nū: ਸਾਨੂੰ	sa:t^hō ਸਾਥੋ
<i>Second Person</i>			
<i>Singular</i>	tū: ਤੂ	tenū: ਤੈਨੂੰ	tet^hō ਤੈਥੋ
<i>Plural</i>	tusī: ਤੁਸੀਂ	tufia:nū: ਤੁਹਾਨੂੰ	tufia:t^hō ਤੁਹਾਥੋ

The third person pronouns of Panjabi are actually demonstratives (the equivalents of the English 'this', 'that', 'these' and 'those'). Hence there is the distinction for nearness (or proximity) and distance.

Demonstrative pronouns

	<i>Direct form</i>	<i>Oblique form with nū:</i>	<i>Oblique form with tō</i>
<i>Proximal</i>			
<i>Singular</i>	íñi ਇਨ੍ਹਿ	íñinū:, is nū: ਇਨ੍ਹਨੂੰ, ਇਸ ਨੂੰ	íñitō, is tō ਇਨ੍ਹਤੋ, ਇਸ ਤੋ
<i>Plural</i>	íñi ਇਹ	íñinā: nū: ਇਹਨਾਂ ਨੂੰ	íñinā: tō ਇਹਨਾਂ ਤੋ
<i>Remote</i>			
<i>Singular</i>	úñi ਉਹ	úñinū:, us nū: ਉਹਨੂੰ, ਉਸ ਨੂੰ	úñitō, us tō ਉਹਤੋ, ਉਸ ਤੋ
<i>Plural</i>	úñi ਉਹ	úñinā: nū: ਉਹਨਾਂ ਨੂੰ	úñinā: tō ਉਹਨਾਂ ਤੋ

When singular **íñi** is an adjective, its oblique form is **is**. Similarly, the oblique form of singular adjective **úñi** is **us**.

Other pronouns**kəñ** 'who' (question word)

<i>Singular</i>	kəñ ਕੌਣ	kifinū:, kis nū: ਕਿਹਨੂੰ, ਕਿਸ ਨੂੰ	kifitō, kis tō ਕਿਹਤੋ, ਕਿਸ ਤੋ
<i>Plural</i>	kəñ ਕੌਣ	kifinā: nū: ਕਿਹਨਾਂ ਨੂੰ	kifinā: tō ਕਿਹਨਾਂ ਤੋ

koi: 'ਕੋਈ' 'any'

	<i>Direct form</i>	<i>Oblique form with nū:</i>	<i>Oblique form with tō</i>
<i>Singular</i>	koi: ਕੋਈ	kise nū: ਕਿਸੇ ਨੂੰ	kise tō ਕਿਸੇ ਤੋ
<i>Plural</i>	koi: ਕੋਈ		

kīñčā: ਕਿਹੜਾ 'which' (masculine)

Singular	kīñčā:	kīñčū:, kis nū:	kīñčō, kis tō
	ਕਿਹੜਾ	ਕਿਹੜੀ, ਕਿਸ ਨੂੰ	ਕਿਹੜੇ, ਕਿਸ ਤੋਂ
Plural	kīñčē	kīñčā: nū:	kīñčā: tō
	ਕਿਹੜੇ	ਕਿਹੜਾਂ ਨੂੰ	ਕਿਹੜਾਂ ਤੋਂ

kīñčī: ਕਿਹੜੀ 'which' (feminine)

Singular	kīñčī:	kīñčū:, kis nū:	kīñčō, kis tō
	ਕਿਹੜੀ	ਕਿਹੜੀ, ਕਿਸ ਨੂੰ	ਕਿਹੜੇ, ਕਿਸ ਤੋਂ
Plural	kīñčī:ā:	kīñčā: nū:	kīñčī:ā: tō
	ਕਿਹੜੀਆਂ	ਕਿਹੜਾਂ ਨੂੰ	ਕਿਹੜੀਆਂ ਤੋਂ
		ਕਿਹੜੀਆਂ ਨੂੰ	ਕਿਹੜੀਆਂ ਤੋਂ

jīñčā:, jīñčī: 'who' (relative pronoun)

ਜਿਹੜਾ, ਜਿਹੜੀ

Forms are derived in the same way as those of **kīñčā:**, **kīñčī:**.

Adjectives

Adjectives describe or qualify nouns and pronouns. Unlike the English adjectives but like the Spanish and French adjectives, Panjabi adjectives (or a certain type of Panjabi adjectives; see below) are marked for number and gender and also have oblique forms.

Black and red adjectives

Adjectives in Panjabi, Hindi-Urdu and other North Indian languages can be divided into two classes – the 'black' and the 'red' adjectives. Black adjectives change their form (for number, gender and before a postposition). But red adjectives are always invariant.

It is quite easy to find out the 'colour' of an adjective. If it ends in **-a:**, it is black; otherwise it is red. Indian linguists invented these 'colourful' grammatical terms because the North Indian word **ka:la:** 'black' is a typical black adjective, and **la:l** 'red' is a typical red adjective!

The following endings are used with black adjectives when they change their form for number and gender. As far as oblique forms are concerned, black adjectives behave like masculine nouns ending in **-a:** or feminine nouns ending in **-i:**. (See page 59.)

	Singular	Plural
<i>Masculine</i>	-a:	-e
<i>feminine</i>	-i:	-i:ā:

Many forms of verbs also take these endings. (See below.) In Conversation unit 1 we called this table the Magic square.

Possessive adjectives

The Panjabi possessive adjectives (equivalents of the English 'my', 'our', 'your', 'his', 'her', etc.) are grammatically black adjectives. They are given below in the masculine singular form

mera:	ਮੇਰਾ	my
sa:da:	ਸਾਡਾ	our
tera:	ਤੇਰਾ	your (sg)
tufia:da:	ਤੁਹਾਡਾ	your (pl)
īfida: (proximal)	ਇਹਦਾ	his, her, its
īfinā: da: (proximal)	ਇਹਨਾਂ ਦਾ	their
ūfida: (remote)	ਊਹਦਾ	his, her, its
ūfinā: da: (remote)	ਊਹਨਾਂ ਦਾ	their

Postpositions

The Panjabi equivalents of the English prepositions (such as 'on', 'at', 'in', 'into', etc.) are placed after nouns or pronouns. Hence Panjabi has postpositions.

Simple postpositions

Simple postpositions are one-word postpositions (like the English 'on', 'in', 'from'). Important simple postpositions in Panjabi are

nū:	ਨੂੰ	to
tō	ਤੋਂ	from
tak	ਤਕ	up to
utte	ਊਤੇ	on
vic	ਵਿਚ	'in', into
ne	ਨੇ	agentive marker (see page 107)
va:la:	ਵਾਲਾ	see page 95
da:	ਦਾ	of

da: and va:la: change their form like black adjectives.

Compound postpositions

In English, you have compound prepositions like 'in the middle of', 'in place of', 'at the top of', etc., in which a preposition is followed by a noun which in turn is followed by 'of'. The complete phrase or group of words works like a single preposition. This happens in Panjabi as well, except that Panjabi has compound postpositions. The nouns, pronouns and the postposition **da:** involved in such compound postpositions are in the oblique form. For example:

<i>Noun</i>	<i>compound postposition</i>
kamre	de gabb ^ə e ਦੇ ਗੱਬੇ
mez	de utte ਦੇ ਉਤੇ
k ^h a:n ^e	tō: magrō ਤੋਂ ਮਗਰੋ

The use of *-ō* and *-ī*:

-ō is often added to nouns to serve the purpose of the postposition *-tō* ('from'). For example, *g^harō* ਘਰੋ and *g^har tō* ਘਰ ਤੋ have the same meaning – 'from home'.

-ī is added to the names of the body parts which occur in pairs to convey the sense of 'with both'. Examples are *hattī*: ਹੱਥੀ 'with both hands' and *akkī*: ਅੱਖੀ 'with both eyes'.

Question words

The English question words (such as 'who', 'when', 'where', 'why') are also known as 'wh-' words because they all have 'w' and 'h' in them. For the same reason, the Panjabi question words are also known as **k**-words. Important **k**-words in Panjabi are

Pronouns

ki:	ਕੀ	what
kən ^ə	ਕੌਣ	who
kīñga:	ਕਿਹੜਾ	which

Possessive (black) adjectives

kīda:	ਕਿਹਦਾ	whose
kīñga:	ਕਿਹੜਾ	which

Adverbs

kitt ^h e	ਕਿੱਥੇ	where
kitt ^h ō	ਕਿੱਥੋਂ	from where
kad	ਕਦ	when
kadō	ਕਦੋਂ	when
kiū	ਕਿਊਂ	why
kivē	ਕਿਵੇਂ	how
kiddā:	ਕਿੱਦਾਂ	how

Verbs

Since the traditional Indian concept of time is quite different from the European 'unilinear' concept of time (time flowing in a single direction from the past through the present into the future), it would be wrong to expect in Panjabi grammar 'tenses' similar to those found in European languages.

Tense and aspect

Tense is a grammatical category which relates a situation or event to an outside point in time (generally the time of utterance), in relation to which the situation is present or past or future. Tense was important in the grammar of the ancestor languages of Panjabi and other North Indian languages. But now only one verb in Panjabi – **fle** – is marked for tense. All other verbs are marked for aspect. The grammatical category of aspect marks an event or situation as completed, uncompleted, recurring, potential, etc. without relating it to an outside point in time.

Personal, adjectival and nominal forms

Some verb forms in Panjabi are marked for number and person (first, second and third person). They are called the personal forms. Others are marked for number and gender. They are called adjectival forms because they can also be used as adjectives. There also are forms which function as nouns. They are called the nominal forms.

Personal forms

The verb **ਹੋ**

ਹੋ is the only verb in Panjabi which is marked for tense (present and past only). Its forms are

Present tense

	Singular	Plural
First person	ਹਾਂ: ਹਾਂ (I) am	ਹਾਂ: ਹਾਂ (We) are
Second person	ਹੋ ਹੋ (You) are	ਹੋ ਹੋ (You) are
Third person	ਹੋ ਹੋ (He/she/it) is	ਹਨ [ne] ਹਨ [ਨੇ] (They) are

Past Tense

In formal and written Panjabi, the past tense forms of **ਹੋ** are

	Singular	Plural
First person	ਸਾਂ: ਸਾਂ (I) was	ਸਾਂ: ਸਾਂ (We) were
Second person	ਸੋ ਸੋ (You) were	ਸੀ: ਸੀ (You) were
Third person	ਸਿ: ਸੀ (He/she/it) was	ਸਾਨ ਸਾਨ (They) were

But in the most commonly used colloquial variety of Panjabi, only **ਸਿ:** is used for all persons.

Imperative form

This form is used for giving orders and making requests. As in English, the bare stem can be used as an imperative form, which is the third person singular form. **-o** is added to make this form the third person plural. This plural form can be used to make a 'polite' request to one person. There is

also another imperative form which expresses a request in the form of a suggestion. This form can be called the suggestive imperative. All these imperative forms of the verb are given below:

Order:	kar	do	(sg)
Request:	karo	Please do	(pl)
Suggestion:	kari:	Please do	(sg)
Suggestion:	kari:o	Please do	(pl)

Subjunctive form

This form represents the bare idea of an action or event without relating it to any point in time (tense) or indicating its completion, etc. (aspect).

Stems ending in a consonant

Person	Ending	Example
First	-ā:	karā: ਕਰਾਂ
	-i:e	kari:e ਕਰੀਏ
Second	-ē	karē ਕਰੇ
	-o	karo ਕਰੋ
Third	-e	kare ਕਰੋ
	-an or -aŋ	karan ਕਰਨ

Stems ending in a vowel

Person	Ending	Example
First	-vā:	ja:vā: ਜਾਵਾਂ
	-i:e	ja:i:e ਜਾਈਏ
Second	-vē or -ē	ja:vē or jaē ਜਾਵੇ ਜਾਏ
	-vo or -o	ja:vo or ja:o ਜਾਵੋ ਜਾਓ

Person	Ending	Example
Third Singular	-ve or -e	ja:ve or ja:e ਜਾਵੇ ਜਾਏ
	-n	ja:n ਜਾਣ

When **-ga:** (a personal form – see below) is added to the subjunctive form, the combination refers to a future action or event.

Adjectival forms

The adjectival forms are marked for number and gender, like black adjectives, and they take the same endings (given in the Magic square on page 225).

Imperfective form

This form refers to an action or a situation which is viewed as uncompleted or incomplete. This basic meaning is often extended to cover habitual and recurring situations as well, and to actions or events which could not take place in the past. Very often (and generally in poetry), it is also used to make a situation vivid.

This form is derived by adding **-d-** to the stem and then by adding one of the adjectival number–gender suffixes. If the stem ends in a vowel sound, this vowel is nasalised. With most stems ending in **-a:**, a nasalised **-ū-** is also added before **-d-**. For example:

karda: (kar + d + a)	(masculine singular)
ਕਰਦਾ	
pī:de (pi: + nasalisation + d + e)	(masculine plural)
ਪੀਂਦੇ	
pa:ūdi: (pa: + u + nasalisation + d + i:)	(feminine singular)
ਪਉੰਦੀ	
jā:di:ā: (ja: + nasalisation + d + i:ā:)	(feminine plural)
ਜਾਂਦੀਆਂ	

There is another form of the imperfective form. It is derived by adding the **d +** suffix to a special form of the stem which ends in **-i:**. When this stem of the verb is used, the subject is not mentioned and the sentence conveys the meaning of some sort of universally applicable obligation or advice.

gurdua:re	vic	sir	q̥āki:da:	fie
ਗੁਰਦੁਆਰੇ	ਵਿਚ	ਸਿਰ	ਢਕੀਦਾ	ਹੈ
Sikh temple	in	head	to cover	is
One should cover one's head in a Sikh temple.				

The form **q̥āki:da:** is derived from the special stem **q̥āki:** (**q̥āk + i:)**. The final **i:** of such a stem is not nasalised before **-d-** with this type of stem.

Perfective form

This form views an action or event as completed or complete, generally, but not necessarily, in the past. So it would be wrong to call it the past tense form (as many Panjabi grammars do). The endings for this form (added to the stem **flat** in the following table) are

	Singular	Plural
Masculine	-ia: flatia: ਹਟਿਆ	-e flatē ਹਟੇ
Feminine	i: flatī: ਹਟੀ	-i:ā: flatī:ā: ਹਟੀਆਂ

Unfortunately, some Panjabi verbs have irregular perfective forms. While they all take the endings mentioned above, their stems undergo some other changes as well before these endings are added. A list of such irregular verbs is given on page 241.

The perfective form may agree with the subject or the object or may not agree with anything (in which case it is in the masculine singular form). These agreement rules are given on page 104.

Potential form

This form represents an action or event as potential (but with some amount of certainty, and not just as vague idea or possibility, such as the one represented by the subjunctive form). This form is derived by adding **n** or **ū** to the stem and then the number–gender suffix. Stems which get a **-u-** before the suffix in the imperfective form get **a-u-** for this form as well. For example:

karna: (kar + n + a:)	(masculine singular)
ਕਰਨ	

pi:nɛ	(pi: + ɳ + e)	(masculine plural) ਪੀਣੇ
pa:ɳi:	(pa: + u + ɳ + i:)	(feminine singular) ਪਾਣੀ
k^ba:ɳi:ã:	(k ^b a: + ɳ + i:ã:)	(feminine plural) ਕਾਣੀਆਂ

The rule governing the choice between ɳ and n is: use ɳ ڑ, except after ɳ ڻ, r ڻ and t ڻ (and l ڻ, when you pronounce it as l), where you use n ڻ.

-ga: -ਗਾ

-ga: -ਗਾ is not an independent verb form capable of standing alone. It is added to the subjunctive form and to fie and si: to convey an idea of definiteness. When it is added to the subjunctive form, the combination refers to a future event. fiega: means 'definitely is' and si:ga: means 'definitely was'. The adjectival number–gender affixes are added to -ga: -ਗਾ.

Nominal forms

The nominal forms are derived from verbs but function as nouns.

Gerund or verbal noun

This form is identical to the potential form in spelling and pronunciation. But its grammatical behaviour is that of a masculine singular noun, with the difference that its oblique form is derived not by changing -a: into -e (as is the case with the masculine singular nouns ending in -a:) but by dropping -a:. For example:

ja:ɳa:	to go ਜਾਣਾ
ja:ɳ lai:	in order to go ਜਾਣ ਲਈ

But some speakers of Panjabi have started using the gerund form like a regular noun, and that they would say

ja:ɳe lai:
ਜਾਣੇ ਲਈ

ke ڦ

ke ڦ joins a verb in the stem form with another verb in a personal or adjectival or nominal form in order to represent a situation as a series of actions performed in a sequence. There is no grammatical limit on the number of verbs which can be joined in this way. Examples are given on page 114.

Auxiliary verbs or helping verbs

These verbs, when used with other verbs (called the main verbs) add to or modify the meaning of the main verbs. The most commonly used auxiliary verbs in Panjabi are

Auxiliary verb	Meaning	
ja:	ਜਾ	completion
suṯ	ਸੁਟ	do something vehemently
le	ਲੈ	do something for oneself
de	ਦੇ	do something for others
rak ^b	ਰਖ	do something with concern
c ^b add	ਛੱਡ	do something disinterestedly
cuk	ਚੁਕ	complete something
rāfi	ਰਹਿ	continue doing something
sak	ਸਕ	be able to do something
lag	ਲਗ	start doing something
lag pe	ਲਗ ਪੈ	start doing something suddenly

Verb sequences

In all the languages spoken in the Indian subcontinent, including Panjabi, there can be long and complicated verb sequences, and the number of such grammatically possible sequences runs into hundreds. You do not have to list all these sequences and learn them one by one. No sensible learner learns an Indian language in this way. (And, of course, no grammarian has so far attempted to list all these possible sequences.) If you know the meanings of the main and auxiliary verbs and their forms in the sequence, it is quite easy to guess the meaning of the sequence as a whole. Some sequences with the main verb cal ੱਤ 'move' and forms of fie ਹੈ 'is', si: ਸੀ 'was' and rāfi ਰਹਿ are given below.

mē calda: fiā:	ਮੈਂ ਚਲਦਾ ਹਾ	I move
mē calda: sā:	ਮੈਂ ਚਲਦਾ ਸਾ	I used to move
mē calda:	ਮੈਂ ਚਲਦਾ	I'd have moved
mē calia: fiā:	ਮੈਂ ਚਲਿਆ ਹਾ	I have moved or I'm going to move right now
mē calia: sā:	ਮੈਂ ਚਲਿਆ ਸਾ	I had moved or I was going to move right then
mē calia:	ਮੈਂ ਚਲਿਆ	I moved
mē cal rīfia: fiā:	ਮੈਂ ਚਲ ਰਿਹਾ ਹਾ	I'm moving
mē cal rīfia: sā:	ਮੈਂ ਚਲ ਰਿਹਾ ਸਾ	I was moving
mē calā:	ਮੈਂ ਚਲਾ	I may move
mē calā:ga:	ਮੈਂ ਚਲਾਂਗਾ	I'll move
mē cal rīfia: fiōvā:ga:	ਮੈਂ ਚਲ ਰਿਹਾ ਹੋਵਾਂਗਾ	I'll be moving

Word order

The order of words in a Panjabi sentence is not as rigidly fixed as in English. The only rigidly fixed order is that of a noun/pronoun and the postposition. A postposition must come after the noun or the pronoun. But this does not mean that elsewhere you can 'put anything anywhere'. Generally, a verb in Panjabi comes at the end of the sentence, adjectives come before the nouns they qualify and auxiliary verbs follow the main verb. Considerations such as highlighting or emphasising or focusing upon something do considerably affect the order of words in the sentence. But the relevant rules are too complicated for an introductory course such as this (but see p. 111).

Important Panjabi verbs

This section gives some important Panjabi verbs in the gerund (or verbal noun) form, as in Panjabi dictionaries. The gerund form is derived by

adding the suffix -ਦਾ or ਨਾ to the stem. ਨਾ is used only after ਲ, ਰ and ਤ (and after ਲ when you pronounce it as ਲ). With most stems ending in -(a), you insert ਉ (-u-) between the stem and the suffix. An example is ਗਾਊਣਾ (stem ਗਾ plus -ਊਣਾ) but there are a few exceptions like ਜਾਣਾ (ਜਾ plus ਣਾ). (The same thing happens when you add a suffix to derive the imperfective form.)

Verbs are marked as intransitive (vi) or transitive (vt) or causative (vc).

A list of the irregular perfective forms is given separately.

Dictionary order of letters, symbols and markers in Panjabi

The verbs in this section are arranged 'alphabetically' according to the principle followed by some modern Panjabi dictionaries, which is

- 1 Letters are arranged as they are in the table on page 9, except that

ਸ ਖ ਗ ਚ ਟ

are not regarded as different from

ਸ ਖ ਗ ਚ ਟ respectively.

But the letters which are printed differently should also be pronounced differently.

- 2 Subscript ਾ and ਿ are not regarded as different from the 'full' ਰ ਵ respectively.
- 3 Symbols are arranged in the order given below:
Invisible f ੴ ੱ ੰ ੰ ੰ
- 4 Other markers (Addhak, Bindi and Tippi) are arranged in this order
ੴਮਰ ੴਠ ੴਮ ੴਕਾਰ ਅਨਾਰ ਆਸ ਅਂਡਾ ਔਸ
ਐਦਾਂ ਇਮਲੀ ਇੰਜਨ ਈਦ ਈਨ ਏਕਤਾ ਸਪੇਰ ਸਰਾਂ
ਸੱਪ ਸੰਘ ਸਾਹ ਸਾਂਗ ਸਿਰ ਸਿੱਪੀ ਸਿੰਘ ਸੀਧ
ਸੀਰਾ ਸੀਂਹ ਹਲ ਹਲਕਾ ਹੱਕ ਹੱਲ ਹਾਕ ਹਿੱਲ
ਪਿੰਗ ਹੀਲਾ ਹੀਂਗ ਹੁਕਮ ਹੁੱਕਾ ਹੁੱਕ ਹੁੰਗ ਹੇਕ
ਹੈਂਕਣਾ, etc.

Since symbols are added to letters and markers to symbols, the ordering principle seems complex at first but it is really quite simple if you keep in mind the above-mentioned rules. Look at the dictionary order of the following words and you'll see the principle at work:

ੴਮਰ	ੴਠ	ੴਮ	ੴਕਾਰ	ਅਨਾਰ	ਆਸ	ਅਂਡਾ	ਔਸ
ਐਦਾਂ	ਇਮਲੀ	ਇੰਜਨ	ਈਦ	ਈਨ	ਏਕਤਾ	ਸਪੇਰ	ਸਰਾਂ
ਸੱਪ	ਸੰਘ	ਸਾਹ	ਸਾਂਗ	ਸਿਰ	ਸਿੱਪੀ	ਸਿੰਘ	ਸੀਧ
ਸੀਰਾ	ਸੀਂਹ	ਹਲ	ਹਲਕਾ	ਹੱਕ	ਹੱਲ	ਹਾਕ	ਹਿੱਲ
ਪਿੰਗ	ਹੀਲਾ	ਹੀਂਗ	ਹੁਕਮ	ਹੁੱਕਾ	ਹੁੱਕ	ਹੁੰਗ	ਹੇਕ
ਹੈਂਕਣਾ, etc.							

The verbs are not given in the phonetic transcription. It is assumed that the learners who wish to advance their knowledge of Panjabi will also learn the Panjabi (Gurmukhi) script.

Verbs

ਉ		ਸੌਣਾ (vi)	sleep
ਊਂਠਾ (vi)	rise	ਹ	
ਊਂਡਾ (vi)	fly	ਹੱਸਣਾ (vi)	laugh
ਊਡਿਕ (vt)	to wait	ਹਟਣਾ (vi)	move away
ਊਤਰ (vi)	come down	ਹਟਾਉਣਾ (vt)	move away
ਊਤਰ (vt)	bring down	ਹਰਨਾ (vi)	lose
ਊਬਲਾ (vi)	boil	ਹਰਾਉਣਾ (vt)	defeat
ਊਬਲਾ (vt)	boil	ਹਿਲਾਉਣਾ (vi)	move
ਊਨਾ (vi)	fly	ਹਿਲਾਉਣਾ (vt)	move
ਊਲਟਾ (vt)	reverse	ਹੋਣਾ (vi)	be, happen
ਅ		ਕ	
ਅਏਣਾ (vi)	come	ਕਹਿਣਾ (vt)	say
ਅਖਣਾ (vt)	say	ਕੱਜਣਾ (vt)	cover
ਅਟਕਣਾ (vi)	stop	ਕੱਟਣਾ (vt)	cut
ਸ		ਕੱਢਣਾ (vt)	take out
ਸਕਣਾ (vi)	be able to	ਕਵਦਾਉਣਾ (vc)	cause to take
ਸੱਦਣਾ (vt)	invite		out
ਸੰਭਲਣਾ (vt)	take care of	ਕੱਤਣਾ (vt)	spin
ਸਮਝਣਾ (vi)	understand	ਕੰਬਣਾ (vi)	tremble
ਸਮਝਾਉਣਾ (vt)	persuade	ਕਰਨਾ (vt)	do
ਸੰਭਣਾ (vt)	take care of	ਕਰਵਾਉਣਾ (vc)	cause to do
ਸੰਧਣਾ (vt)	learn	ਕੁੱਟਣਾ (vt)	beat
ਸੰਖਣਾ (vt)	teach	ਕੁਤਰਨਾ (vt)	cut into
ਸੰਖਾਉਣਾ (vc)			small pieces
ਸਿਮਰਨਾ (vt)	mutter	ਕੁੱਦਣਾ (vi)	jump
ਸੁਆਰਨਾ (vt)	brush up	ਖ	
ਸੁਟਣਾ (vt)	throw	ਖੱਟਣਾ (vt)	earn
ਸੁਣਨ (vi)	hear	ਖੜਕਾਉਣਾ (vt)	knock at
ਸੁਣਾਉਣਾ (vt)	tell	ਖਰਚਣਾ (vt)	spend
ਸੁਲਾਉਣਾ (vt/vc)	put to sleep, cause to sleep	ਖੜਨਾ (vi)	stand
ਸੇਕਣ (vt)	warm	ਖਣਾ (vt)	eat

ਚਿੱਚਣਾ (vt)	pull	ਛੱਡਣਾ (vt)	give up
ਚਿਲਾਉਣਾ (vc/vt)	cause to eat,	ਛਾਲਣਾ (vt)	sieve
	feed	ਛਾਪਣਾ (vt)	print
ਖੋਲਣਾ (vi/vt)	play	ਛਿਕਣਾ (vi)	sneeze
ਖੇਲਣਾ (vi/vt)	play	ਛਿੱਲਣਾ (vt)	peel
ਖੁਲ੍ਹਣਾ (vi)	open	ਛੂਹਣਾ (vt)	touch
ਖੋਲ੍ਹਣਾ (vt)	open	ਜ	
ਗ		ਜਪਣਾ (vt)	
ਗਾਉਣਾ (vi/vt)	sing	ਜੰਮਣਾ (vi)	mutter
ਗਿਣਨ (vt)	count	ਜਮਾਉਣਾ (vt)	be born
ਗਿਰਾਉਣਾ (vt)	fell	ਜਲਣਾ (vi)	give birth
ਗੁਆਉਣਾ (vt)	lose	ਜਲਾਉਣਾ (vt)	burn
ਗੁਆਰਣਾ (vi)	become lost	ਜਾਗਣਾ (vi)	burn
ਗੁਨ੍ਹਣਾ (vi)	knead	ਜਾਣਾ (vi)	wake up
ਘ		ਜਾਣਨਾ (vt)	go
ਘਲਣਾ (vt)	send	ਜਾਪਣਾ (vt)	know
ਘੁੱਟਣਾ (vt)	hold tightly	ਜਿੱਤਣਾ (vi/vt)	seem
ਘੁੰਮਣਾ (vi)	rotate	ਜੀਉਣਾ (vi)	win,
ਘੇਰਨਾ (vt)	surround	ਜੁਤਨਾ (vi)	conquer
ਘੋਲਣਾ (vt)	dissolve	ਜੇਤਨਾ (vi)	live
ਚ		ਜੇਤਨਾ (vi)	be joined
ਚਖਣਾ (vt)	taste	ਝ	join
ਚੱਟਣਾ (vt)	lick	ਝਗੜਨਾ (vi)	quarrel
ਚੱਬਣਾ (vt)	munch	ਝੜਨਾ (vi)	fall off
ਚਥਾਉਣਾ (vt)	chew	ਝਾੜਨਾ (vt)	shake off
ਚਲਣਾ (vi)	move	ਝਿਤਕਣਾ (vt)	rebuke
ਚਲਾਉਣਾ (vt)	drive	ਝੁਕਣਾ (vi)	bow, bend
ਚੜਨਾ (vi)	climb, rise	ਝੁਕਾਉਣਾ (vt)	bow, bend
ਚੜ੍ਹਾਉਣਾ (vt)	raise	ਝੁਲ੍ਹਣਾ (vi)	blow
ਚਾਹੁਣਾ (vt)	desire	ਟ	
ਚਾੜਨਾ (vt)	raise	ਟਕਰਾਉਣਾ (vi)	collide
ਚੁਣਨਾ (vt)	choose	ਟੰਗਣਾ (vt)	hang
ਚੀਰਨਾ (vt)	saw	ਟੱਪਣਾ (vi)	jump
ਚੁੱਕਣਾ (vt)	lift, pick up	ਟਾਲਣਾ (vt)	put off
ਚੁਰਾਉਣਾ (vt)	steal	ਟਿਕਣਾ (vi)	stay
ਛ		ਟਿਕਾਉਣਾ (vt)	place
ਛਕਣਾ (vt)	relish	ਟੁੱਟਣਾ (vi)	break

ਠ		ਤਿਲੁਕਣਾ (vi)	slip
ਠਹਿਰਣਾ (vt)	stay	ਤੁਰਨਾ (vi)	walk, move
ਠਹਿਰਓਣਾ (vc)	cause to stay	ਤੁੜਕਣਾ (vt)	shallow fry
ਠਾਰਨਾ (vt)	make cool	ਤੈਰਨਾ (vi)	swim
ਠੋਕਣਾ (vt)	beat	ਤੋਰਨਾ (vt)	break
ਡ		ਬ	
ਡੱਸਣਾ (vt)	sting, bite	ਬੱਕਣਾ (vi)	become tired
ਡੱਕਣਾ (vt)	stop	ਬਕਾਊਣਾ (vt)	make tired
ਡੰਗਣਾ (vt)	sting, bite	ਬਾਪਤਨਾ (vt)	tap, pat
ਡਟਣਾ (vi)	stand firm	ਬੁੱਕਣਾ (vi)	spit
ਡਰਨਾ (vi)	be afraid	ਦ	
ਡਰਾਊਣਾ (vt)	frighten	ਦ	
ਡਾਟਣਾ (vt)	rebuke	ਦੱਸਣਾ (vt)	tell
ਡਿਗਣਾ (vi)	fall	ਦਫਨਾਊਣਾ (vt)	bury (a dead body)
ਡੇਗਣਾ (vt)	bring down	ਦੱਬਣਾ (vt)	bury
ਡੁੱਬਣਾ (vi)	sink	ਦਬਾਊਣਾ (vt)	press
ਡੁਬੇਣਾ (vt)	sink	ਦਿਸਟਾ (vi)	be visible
ਡੁੱਲ੍ਸਣਾ (vi)	spill	ਦਿਖਾਊਣਾ (vt)	show
ਡੇਗਣਾ (vt)	fell	ਦਿਵਾਊਣਾ (vc)	cause to be given
ਡੇਲ੍ਸਣਾ (vt)	shed, spill	ਦੂਹਰਾਊਣਾ (vt)	revise
ਢ		ਦੁਖਣਾ (vi)	ache
ਢਹਿਣਾ (vi)	fall down	ਦੁਖਣਾ (vi)	hurt
ਢਕਣਾ (vt)	cover	ਦੁਖਾਊਣਾ (vt)	see
ਢਾਹੁਣਾ (vt)	fell,	ਦੇਣਾ (vt)	give
	demolish	ਦੇਣਾ (vt)	run
ਢਾਲਣਾ (vt)	melt	ਦੈਰਨਾ (vi)	
ਤ		ਧ	
ਤੱਕਣਾ (vi)	look	ਧੱਕਣਾ (vt)	push
ਤਰਨਾ (vi)	swim	ਧੜਕਣਾ (vi)	palpitate
ਤਲਣਾ (vt)	deep fry	ਧਾਰਨਾ (vt)	resolve
ਤੜਕਣਾ (vt)	shallow fry	ਧੁਆਊਣਾ (vc)	cause to
ਤੜਫਣਾ (vi)	writhe in	ਧੁਆਨਾ (vt)	wash
	pain	ਧੋਣਾ (vt)	wash
ਤਾਰਨਾ (vt)	float	ਨ	run
ਤਾਰਨਾ (vt)	rebuke	ਨੱਸਣਾ (vi)	
ਤਿਆਗਣਾ (vt)	abandon	ਨੱਸਣਾ (vi)	

ਨਹਾਊਣਾ (vi)	have a bath	ਪੁਚਾਊਣਾ (vt/vc)	cause to
ਨੱਚਣਾ (vi)	dance	ਪੁਚਾਉਣਾ (vi)	reach
ਨੱਚੇਤਨਾ (vt)	squeeze	ਪੁੱਟਣਾ (vt)	reach
ਨੱਠਣਾ (vi)	run	ਪੁੱਟਣਾ (vt)	uproot
ਨਾਉਣਾ (vi)	have a bath	ਪੁੜਣਾ (vt)	worship
ਨਪਣਾ (vt)	measure	ਵ	
ਨਘੇਤਨਾ (vt)	finish	ਵਸਣਾ (vi)	
ਨਿਗਲਣਾ (vt)	swallow	ਵਸਾਊਣਾ (vt)	be caught
ਨਿਰੋਤਨਾ (vt)	squeeze	ਵਸਾਉਣਾ (vt)	ensnare, implicate
ਨਿਭਾਊਣਾ (vt)	fulfil	ਵਟਣਾ (vi)	burst
ਪ		ਵਹਾਉਣਾ (vt)	order
ਪਹੁੰਚਣਾ (vi)	reach	ਵਤਨਾ (vt)	catch, hold
ਪਹੁੰਚਾਊਣਾ (vc)	cause to	ਵਤਵਾਊਣਾ (vc)	cause to
	reach		catch/hold
ਪਹਿਨਣਾ (vt)	wear	ਵਾੜਨਾ (vt)	tear
ਪਹਿਨਾਊਣਾ (vc)	cause to wear	ਵਿਰਨ (vi)	turn
ਪੱਕਣਾ (vi)	ripen	ਵੇਰਨ (vt)	turn
ਪਕਾਊਣਾ (vt)	make ripe	ਵੈਸ਼ਾਉਣਾ (vt)	spread
ਪਕਨਾ (vt)	catch, hold	ਵੁਲਣਾ (vi)	swell
ਪਚਣਾ (vi)	be digested	ਵੁਲਾਊਣਾ (vc)	cause to
ਪਚਾਊਣਾ (vt)	digest		swell
ਪਛਾਉਣਾ (vi)	repent		
ਪਰਖਣਾ (vt)	judge	ਬ	
ਪਰਤਣਾ (vt)	turn over	ਬਹਿਣਾ (vi)	sit
ਪੜਨ (vt)	read	ਬਕਣਾ (vt)	talk
ਪੜਾਊਣਾ (vt)	teach, make		incoherently
	read	ਬਰਣਾ (vi)	avoid
ਪੜਵਾਊਣਾ (vc)	get read	ਬਚਾਊਣਾ (vt)	save
ਪਾਊਣ (vt)	put in	ਬੱਕਣਾ (vi)	become
ਪਾਟਣਾ (vi)	get torn		bound
ਪਾੜਨ (vt)	tear	ਬਣਨਾ (vi)	become
ਪਿਆਊਣਾ (vc)	cause to	ਬਣਾਊਣਾ (vt)	make
	drink	ਬਣਵਾਊਣਾ (vc)	cause to
ਪਿਲਾਊਣਾ (vc)	cause to		make
	drink	ਬਦਲਣਾ (vt)	change
ਪੀਸਣਾ (vt)	grind	ਬੰਨਣਾ (vt)	bind
ਪੀਹਣਾ (vt)	grind	ਬੰਨਵਾਊਣਾ (vc)	cause to bind
ਪੁਆਊਣਾ (vc)	cause to put in	ਬਲਣਾ (vi)	burn
		ਬਾਲਣਾ (vt)	burn

ਬਿਗੜਨਾ (vi)	be spoiled	ਰਖਵਾਉਣਾ (vc)	cause to keep
ਬਿਗੜਨਾ (vt)	spoil	ਰੱਗਣਾ (vt)	dye
ਬਿਠਾਉਣਾ (vc)	cause to sit	ਰੰਗਵਾਉਣਾ (vc)	cause to dye
ਬੁਝਣਾ (vt)	guess	ਰਗਨਾ (vt)	rub
ਬੁਝਣਾ (vt)	knit	ਰਟਣਾ (vt)	memorise
ਬੁਲਾਉਣਾ (vt)	call	ਰਟਾਉਣਾ (vc)	cause to memorise
ਬੁਲਵਾਉਣਾ (vc)	invite		memorise
ਬੈਠਣਾ (vi)	sit	ਰਲਣਾ (vi)	mix up
ਬੋਲਣਾ (vi)	speak	ਰਲਾਉਣਾ (vt)	mix up
ਭ		ਰਿਨ੍ਹਣਾ (vt)	cook
ਭੱਜਣਾ (vi)	become	ਰੋਣਾ (vi)	weep
	broken	ਲ	
ਭੱਜਣਾ (vi)	run	ਲਗਣਾ (vi)	seem, attach
ਭਜਾਉਣਾ (vc)	cause to run	ਲੰਗੜਾਉਣਾ (vi)	limp
ਭੰਨਣਾ (vt)	break	ਲੰਘਣਾ (vi)	pass through
ਭਰਨਾ (vt)	fill	ਲੱਭਣਾ (vt)	search, find
ਭੁਨਣਾ (vt)	roast	ਲਮਕਣਾ (vi)	be suspended
ਭੁਨਵਾਉਣਾ (vc)	cause to roast	ਲੜਨਾ (vi)	fight
ਭੇਜਣਾ (vt)	send	ਲਾਉਣਾ (vt)	fix
ਭੋਗਣਾ (vt)	undergo	ਲਾਹੂਣਾ (vt)	bring down
ਹ		ਲਿਆਉਣਾ (vt)	bring
ਮੰਨਣਾ (vi)	agree	ਲਿਖਣਾ (vt)	write
ਮਰਨਾ (vi)	die	ਲਿਖਵਾਉਣਾ (vc)	cause to write
ਮਰਵਾਉਣਾ (vc)	cause to kill	ਸੁਕਣਾ (vi)	be hidden
ਮਾਰਨਾ (vt)	kill	ਸੁਕੋਣਾ (vt)	hide
ਮਾਪਣਾ (vt)	measure	ਸੁੱਟਣਾ (vt)	rob
ਮਿਲਨਾ (vt)	measure	ਲੈਣਾ (vt)	take
ਮਿਲਣਾ (vi)	meet	ਵ	
ਮਿਲਵਾਉਣਾ (vt)	join	ਵਸਣਾ (vi)	live
ਮਿਲਵਾਉਣਾ (vc)	cause to meet	ਵੱਜਣਾ (vi)	sound
ਮੁਕਣਾ (vi)	be finished	ਵਜਾਉਣਾ (vt)	play (musical instrument)
ਮੁੜਨਾ (vi)	turn	ਵਟਾਉਣਾ (vt)	exchange
ਮੁਤਵਾਉਣਾ (vc)	cause to turn	ਵੰਡਣਾ (vt)	divide
ਮੌੜਨਾ (vt)	bend, return	ਵੱਡਣਾ (vt)	cut
ਰ		ਵਵਾਉਣਾ (vc)	cause to cut
ਰਹਿਣਾ (vi)	stay, live	ਵਰਤਣਾ (vt)	use
ਰੱਖਣਾ (vt)	keep		

ਵਰਤਾਉਣਾ (vt)	serve	ਵਿਸਰਨਾ (vi)	be forgotten
ਵਧਣਾ (vi)	increase	ਵਿਧਾਉਣਾ (vt)	show
ਵਧਾਉਣਾ (vt)	increase	ਵਿਚਾਰਨਾ (vt)	think
ਵਤਨ (vi)	enter	ਵੇਖਣਾ (vt)	see
ਵਤਨ (vi)	push in		

Irregular perfective forms

Some Panjabi verbs have irregular perfective forms. These forms do not take the standard number–gender suffixes given in the Magic square on page 225, but the stem undergoes certain changes before a suffix is added.

Stem	Perfective form (masculine singular)
ਸੌ	ਸੁੱਤਾ
ਕਹਿ	ਕਿਹਾ (other number–gender forms are ਕਹੇ, ਕਹੀ, ਕਹੀਆਂ)
ਕਰ	ਕੀਤਾ (regular ਕਰਿਆ is also used by some speakers)
ਖਾ	ਖਾਏ
ਜਾ	ਗਿਆ (other number–gender forms are ਗਾਏ, ਗਾਈ, ਗਾਈਆਂ)
ਦੇ	ਦਿੱਤਾ
ਧੋ	ਧੋਇਆ (regular ਧੋਇਆ is also used by some speakers)
ਨਾ, ਨਹਾ	ਨਾਤਾ (regular ਨਹਾਇਆ is also used by some speakers)
ਪੀ	ਪੀਤਾ
ਬਹਿ	ਬੈਠਾ
ਲੈ	ਲੀਤਾ (but the regular ਲਿਆ, ਲਏ, ਲਈ, ਲਈਆਂ are more common)

Word groups

A few hundred Panjabi words useful for everyday conversation are given below. These words are grouped according to the area of meaning they generally belong to, under the following topic headings:

- 1 Animals and birds
- 2 Around the house
- 3 Body, health and ailments
- 4 Clothing
- 5 Family and relations
- 6 Food and drink
- 7 Hobbies, interests and spare time
- 8 Numbers – cardinal, ordinal, fractions, and percentages
- 9 Religion
- 10 Time – hours, days, dates, months and years
- 11 Travel and transport

Nouns are shown as masculine (*m*) or feminine (*f*). Sometimes it is necessary to show their number – singular (*sg*) or plural (*pl*). Adjectives are given in the masculine singular form. As in Panjabi dictionaries, verbs are given in the gerund or verbal noun form.

1 Animals and birds

Animals

animal	<i>ja:nvar</i> (<i>m</i>)	ਜਾਨਵਰ
	<i>pasu:</i> (<i>m</i>)	ਪਸੂ
buffalo	<i>májj^a</i> (<i>f</i>)	ਮੱਡ
cat	<i>billi:</i> (<i>f</i>)	ਬਿੱਲੀ
cattle	<i>dangar</i> (<i>m/pl</i>)	ਡੰਗਰ

cow	<i>gá:, gau:</i> (<i>f</i>)	ਗਾਂ, ਗਾਊ
dog	<i>kutta:</i> (<i>m</i>)	ਕੁੱਤਾ
donkey	<i>k^hota:, gád^aa:</i> (<i>m</i>)	ਖੋਤਾ, ਗਾਧ
goat	<i>bakkari:</i> (<i>f</i>)	ਬੱਕਰੀ
horse	<i>g^aðra:</i> (<i>m</i>)	ਘੋੜ
ox, bullock	<i>bold</i> (<i>m</i>)	ਬੌਲਦ
pig	<i>su:r</i> (<i>m</i>)	ਸੂਰ
sheep	<i>b^aèd</i> (<i>f</i>)	ਬੇਡ

Birds

chicken	<i>cu:za:</i> (<i>m</i>)	ਚੂੜਾ
duck	<i>battak^h</i> (<i>f</i>)	ਬੱਤਖ
goose	<i>battak^h</i> (<i>f</i>)	ਬੱਤਖ
hen	<i>kukri:, murgi:</i> (<i>f</i>)	ਕੁਕੜੀ, ਮੁਰਗੀ
rooster	<i>kukkar^h, murga:</i> (<i>m</i>)	ਕੁੱਕਤ, ਮੁਰਗਾ
swan	<i>fi:ans</i> (<i>m</i>)	ਹੈਸ

2 Around the house

bathroom	<i>gusalxa:na:</i> (<i>m</i>)	ਗੁਸਲਖਾਨਾ
carpet	<i>dari:</i> (<i>f</i>)	ਦਰੀ
chair	<i>kursi:</i> (<i>f</i>)	ਕੁਰਸੀ
door	<i>bu:fla:, bú:a:</i> (<i>m</i>)	ਬੂਹਾ,
	<i>darva:za:</i> (<i>m</i>)	ਦਰਵਾਜ਼ਾ
floor	<i>farʃ</i> (<i>m</i>)	ਫਰਸ
glass	<i>fi:ʃa:</i> (<i>m</i>)	ਬੀਬਾ
house, home	<i>g^aär</i> (<i>m</i>)	ਘਰ
key	<i>kunji:</i> (<i>f</i>)	ਕੁੰਜੀ,
	<i>ca:bi:</i> (<i>f</i>)	ਚਾਬੀ
kitchen	<i>rasoi:</i> (<i>f</i>)	ਰਸੋਈ
	<i>ba:varcixana:</i> (<i>m</i>)	ਬਾਵਰਚੀਖਾਨਾ
knife	<i>ca:ku:</i> (<i>m</i>)	ਚਾਕੂ
	<i>c^huri:</i> (<i>f</i>)	ਛੂਗੀ
lock	<i>jandara:</i> (<i>m</i>)	ਜੰਦਰਾ
	<i>ta:la:</i> (<i>m</i>)	ਤਾਲਾ
roof/ceiling	<i>c^hatt</i> (<i>f</i>)	ਛੱਤ
room	<i>kamra:</i> (<i>m</i>)	ਕਮਰਾ
table	<i>mez</i> (<i>m</i>)	ਮੇਜ਼
wall	<i>kánd^a</i> (<i>f</i>)	ਕੰਪ

window

ba:ri: (*f*)
k^hički: (*f*)ਬਾਰੀ,
ਖਿਤਕੀ**3 Body, health and ailments****Parts of the body**

arm

bā:fi (*f*)

ਬੰਹ

back

pitt^h (*f*)

ਪਿੱਠ

body

sari:r (*m*)

ਸਰੀਰ,

chest

c^ha:ti: (*f*)

ਛਾਤੀ

ear

kann (*m*)

ਕੌਨ

eye

akk^h (*f*)

ਅੱਖ

face

mū:fi (*m*)

ਮੂੰਹ

finger

céfira: (*m*)

ਚੇਹਰਾ

foot

ungali: (*f*)

ਊਂਗਲੀ

hair

ungal (*f*)

ਊਂਗਲ

hand

per (*m*)

ਪੈਰ

head

va:l (*m*)

ਵਾਲ

heart

fiatt^h (*m*)

ਹੱਥ

head

sir (*m*)

ਸਿਰ

leg

dil (*m*)

ਦਿਲ

lip

latt (*f*)

ਲੱਤ

mouth

búll^h (*m*)

ਬੁਲ੍ਹ

neck

mū:fi (*m*)

ਮੂੰਹ

nose

gardan (*f*)

ਗਰਦਨ

stomach

d^hən (*f*)

ਧੋਣ

throat

nakk (*m*)

ਨੱਕ

stomach

dīqqd (*m*)

ਦਿੱਡ

tongue

pet (*m*)

ਪੇਟ

tooth

gal (*m*)

ਗਲ

tongue

gala: (*m*)

ਗਲਾ

tooth

jī:b^h (*f*)

ਜੀਭ

tooth

zaba:n (*f*)

ਚਥਾਨ

tooth

dand (*m*)

ਦੰਦ

Health and ailments

ache, pain

pi:ṭ (*f*)

ਪੀੜ

ailment

dard (*m*)

ਦਰਦ

breath

bi:ma:ri: (*f*)

ਬੀਮਾਰੀ

burning sensation

sá:fi (*m*)

ਸਾਹ

common cold

jalan (*f*)

ਜਲਣ

cough

zukam (*m*)

ਝਕਾਮ

feeling breathless

k^háng^h (*f*)

ਖੰਘ

feeling giddy

sá:fi cáp^hna:

ਸਾਹ ਚੜ੍ਹਨਾ

health

sir cakra:unja:

ਸਿਰ ਚਕਰਾਉਣਾ

healthy

séflat (*f*)

ਸੇਹਤ

high temperature

tandrust

ਤੰਦਰੁਸਤ

ill

ta:p (*m*)

ਤਾਪ

illness

buxar (*m*)

ਬੁਖਾਰ

injury

bi:ma:r

ਬੀਮਾਰ

bi:ma:ri: (*f*)

ਬੀਮਾਰੀ

satt (*f*)

ਸੱਟ

4 Clothing

dress

kappa:ge (*m/pl*)

ਕੱਪੜੇ

pušak (*f/sg*)

ਪੁਸ਼ਾਕ

enak (*f/sg*)

ਐਨਕ

enakā: (*f/pl*)

ਐਨਕਾਂ

dasta:ne (*m/pl*)

ਦਸਤਾਨੇ

top (*m*)

ਟੋਪ

topi: (*f*)

ਟੋਪੀ

pa:ja:ma: (*m/sg*)

ਪਜਾਮਾ

salva:r (*f*)

ਸਲਵਾਰ

kami:z (*f*)

ਕਮੀਜ਼

kacc^ha: (*m*)

ਕੱਛਾ

jutti: (*f/sg*)

ਜੁੱਤੀ

jote (*m/pl*)

ਜੋੜੇ

jura:ba: (*f/pl*)

ਜੁਰਾਬਾਂ

pēṭ (*f/sg*)

ਪੈੱਟ

patlu:ṇ (*f/sg*)

ਪਤਲੂਣ

pagg (*f*)

ਪੱਗ

pagri: (*f*)

ਪਗਤੀ

dasta:r (*f*)

ਦਸਤਾਰ

5 Family and relations

aunt

father's sister

b^ʱù:a:

ਭੂਆ

mother's sister

p^hupp^hi:

ਕੁੱਡੀ

father's older brother's wife

tai:

ਤਾਈ

father's younger brother's wife

ca:ci:

ਚਾਚੀ

mother's brother's wife

ma:mi:

ਮਾਮੀ

brother

b^ʱarà:

ਭਰਾ

b^ʱā:i:

ਭਾਈ

child

male

bacca:

ਬੱਚਾ

female

bacci:

ਬੱਚੀ

cousin

specify which uncle's or
aunt's son or daughter**d^hi:**

ਪੀ

daughter

nū:fi

ਨੂੰਹ

daughter-in-law

baflu:

ਬਾਣੂ

family

pariva:r

ਪਰਿਵਾਰ

tabbar

ਟੱਬਰ

father

xa:nda:n

ਮਾਨਦਾਨ

pita: (Hindu, Sikh)

ਪਿਤਾ

abba: (Muslim)

ਅੱਬਾ

va:lid (Muslim)

ਵਾਲਿਦ

pio

ਪਿਓ

ba:p

ਬਾਪ

ba:pu:

ਬਾਪੂ

sáfura:

ਸਹੁਰਾ

father-in-law

dófti:

ਦੇਹਤੀ

granddaughter

poti:

ਪੋਤੀ

grandfather

ba:ba:

ਬਾਬਾ

da:da:

ਦਾਦਾ

mother's father

na:na:

ਨਨ

grandmother

da:di:

ਦਾਦੀ

mother's mother

grandson

daughter's son

na:ni:

ਨਾਨੀ

son's son

dófta:

ਦੇਹਤਾ

husband

pota:

ਪੋਤਾ

mother

pati: (Hindu, Sikh)

ਪਤੀ

specify which husband

xa:vind (Muslim)

ਮਾਵਿੰਦ

nephew

g^hàr va:la:

ਘਰ ਵਾਲਾ

brother's son

ma:ta: (Hindu, Sikh)

ਮਾਤਾ

sister's son

ammi: (Muslim)

ਐਮੀ

brother's daughter

va:lida: (Muslim)

ਵਾਲਿਦਾ

sister's daughter

mā:

ਮਾ

niece

sass

ਸੱਸ

relative

b^ʱatī:ja:

ਭਤੀਜਾ

sister

b^ʱā:nji:

ਭਾਣਜਾ

son

b^ʱañèvā:

ਭਣੇਵਾ

son-in-law

brother's daughter

b^ʱatī:ji:

ਭਤੀਜੀ

sister's daughter

b^ʱā:nji:

ਭਾਣਜੀ

relative

b^ʱañèvī:

ਭਣੇਵੀ

sister

risteda:r

ਰਿਸਤੇਦਾਰ

son

b^hēn

ਭੈਣ

son-in-law

puttar

ਪੁੱਤਰ

uncle

putt

ਪੁੱਤ

father's older brother

jua:i:

ਜੁਆਈ

father's younger brother

da:ma:d

ਦਾਮਾਦ

mother's brother

brother's sister's husband

ta:ia:

ਤਾਇਆ

mother's sister's husband

ca:ca:

ਚਾਚਾ

wife

ma:ma:

ਮਾਮਾ

brother's wife

p^hupp^har

ਕੁੱਛ

sister's wife

ma:sar

ਮਾਸਰ

daughter's wife

xa:lu: (Muslim)

ਮਾਲੂ

son's wife

patni: (Hindu, Sikh)

ਪਤਨੀ

specify which wife

bi:vi: (Muslim)

ਬੀਵੀ

brother's wife

vásiuti:

ਵਾਹੁਟੀ

sister's wife

g^hàr va:li:

ਘਰ ਵਾਲੀ

6 Food and drink

Food grains and flours

Words for food grains are either masculine or feminine nouns. Such masculine nouns are always plural and such feminine nouns are always singular.

black beans	má:fi (m)	ਮਾਹ
chickpeas	cbole (m)	ਛੋਲੇ
corn	makki: (f)	ਮੱਕੀ
flour (wholemeal)	a:tā: (m)	ਆਟਾ
flour (refined plain)	meda: (m)	ਮੇਦਾ
lentils	masar (m)	ਮਸਰ
kidney beans	ra:jmá:fi (m)	ਰਾਜਮਾਂਹ
rice	col (m)	ਚੌਲ
split lentils/beans	da:l (f)	ਦਾਲ
wheat	kañak (f)	ਕਣਕ

Fruits and nuts

apple	siō (m)	ਸਿਊ
banana	seb (m)	ਸੇਬ
fruit	kela: (m)	ਕੇਲਾ
grapes	p̄al (m)	ਫਲ
lemon	angu:r (m)	ਅੰਗੂਰ
mango	nimbū: (m)	ਨਿੰਬੂ
melon	amb (m)	ਐੰਬ
orange	xarbu:za: (m)	ਖਰਬੁਝਾ
peach	santara: (m)	ਸੰਤਰਾ
peanuts	a:gu: (m)	ਆਗੂ
pear	mū:gp̄ali: (f)	ਮੂੰਗਫਲੀ
plum	na:k̄h (f)	ਨਾਖ
watermelon	na:spa:ti: (f)	ਨਾਸਪਾਤੀ
	a:lu: buxa:ra: (m)	ਆਲੂ ਬੁਖਾਰਾ
	fiadv:qa: (m)	ਹਦਵਾਣਾ
	tarbu:z (m)	ਤਰਭੁਚ
	mati:ra: (m)	ਮਤੀਰਾ

Vegetables

aubergine	bēgañ (m)	ਬੈਂਗਣ
cabbage	bata:ū: (m)	ਬਤਾਊ
carrot	band góbi: (f)	ਬੰਦ ਗੋਭੀ
cauliflower	ga:jar (f)	ਗਾਜਰ
cucumber	góbi: (f)	ਗੋਭੀ
	tar (f)	ਤਰ
	k̄hi:ra: (m)	ਕੀਰਾ
fenugreek	met̄hi: (f)	ਮੇਥੀ
garlic	lasan̄ (m)	ਲਸਣ
ginger (fresh)	adrak (m)	ਅਦਰਕ
mustard (leaves)	sár̄ō (f)	ਸਰੋ
okra	b̄ind̄i: (f)	ਬਿੰਡੀ
onion	pia:z (m)	ਪਿਆਜ਼
peas	gánd̄a: (m)	ਗੰਢਾ
potatoes	mat̄ar (m/pl)	ਮਟਰ
radish	a:lu: (m)	ਆਲੂ
spinach	mu:li: (f)	ਮੂਲੀ
tomato	pa:lak (f)	ਪਾਲਕ
vegetable	tama:tar (m)	ਟਮਾਟਰ
	sabzi: (f)	ਸਬਜ਼ੀ
	b̄ā:ji: (f)	ਬਾਜੀ

Herbs and spices

black pepper	ka:li: mirc (f)	ਕਾਲੀ ਮਿਰਚ
chilli	mirc (f)	ਮਿਰਚ
coriander	d̄āni:a: (m)	ਧਨੀਆ
cumin	ji:ra: (m)	ਜੀਰਾ
ginger (dry)	súnd̄ (f)	ਸੁੰਢ
mint	pu:dana: (m)	ਪੂਦਨ
mixed spices	garam masa:la: (m)	ਗਰਮ ਮਸਾਲਾ
salt	lu:ñ (m)	ਲੂਣ
tamarind	imli: (f)	ਇਮਲੀ
turmeric	fialdi: (f)	ਹਲਦੀ

Miscellaneous

alcoholic drink	ʃara:b (f)	ਸਰਾਬ
	da:ru: (f)	ਦਾਰੂ

betel leaf	pa:n (m)	ਪਾਨ
bread	ro:j: (f)	ਰੋਟੀ
breads (Indian)	ro:j: (f)	ਰੋਟੀ
	p ^b ulka: (m)	ਫਲਕਾ
	capa:ti: (f)	ਚਪਾਤੀ
	na:n (m)	ਨਨ
	pu:ri: (f)	ਪੂਰੀ
	parɔ:t ^b a: (m)	ਪਰੋਠਾ
	b ^b atù:ra: (m)	ਬਟੂਰਾ
butter	makk ^b an (m)	ਮੱਖਣ
buttermilk	lassi: (f)	ਲੱਸੀ
cheese	pani:r (m)	ਪਨੀਰ
chicken	kukkar (m)	ਕੁੱਕੜ
	murga: (m)	ਮੁਰਗਾ
cigarette	sigrɪt (m)	ਸਿਗਾਰਿਟ
	sigat (m)	ਸਿਗਾਰ
coffee	ka:fi: (f)	ਕਾਫੀ
cooked lentils	da:l (f)	ਦਾਲ
curry	sa:lanq (m)	ਸਾਲਣ
	salu:nq: (m)	ਸਲੂਣ
egg	ā:da: (m)	ਅੰਡਾ
meat	ma:s (m)	ਮਾਸ
	goft (m)	ਗੋਬਤ
milk	dúdd ^b (m)	ਦੂੰਧ
mincemeat	ki:ma: (m)	ਕੀਮਾ
oil	tel (m)	ਤੇਲ
purified butter (ghee)	g ^b io (m)	ਘਿ
spinach + mustard leaves (cooked)	sa:g (m)	ਸਾਗ
sugar	k ^b and (f)	ਖੰਡ
	ci:ní: (f)	ਚੀਨੀ
	jakkar (f)	ਸ਼ੱਕਰ
	gu:t (m)	ਗੁਰ
sweets	mat ^b ia:i: (f)	ਮਿਠਾਈ
tobacco	tama:ku: (m)	ਤਮਾਕੁ
	tama:k ^b u: (m)	ਤਮਾਕੁ
water	pa:nj: (m)	ਪਾਣੀ
yoghurt	dafñ: (m)	ਦਹੀ

Cooking processes

boiling	uba:lañq: (f)	ਊਬਾਲਣਾ
cooking	paka:unq: (f)	ਪਕਾਉਣਾ
cutting	kattanq: (f)	ਕੱਟਣਾ
frying	talñq: (f)	ਤਲਣਾ
grilling	sekñq: (f)	ਸੋਕਣਾ
grinding	pí:finq: (f)	ਪੀਹਣਾ
kneading	gúnn ^b anq: (f)	ਗੁੰਨਣਾ
peeling	c ^b illanq: (f)	ਛਿਲਣਾ
roasting	b ^b unnanq: (f)	ਬੁਨਣਾ
slitting	cí:rnq: (f)	ਚੀਰਨਾ
	cí:ra: denq: (f)	ਚੀਰਾ ਦੇਣਾ

Tastes

bitter	kə:ra:	ਕੌੜਾ
delicious (tasty)	sua:d	ਸੁਆਦ
savoury	salu:nq: (f)	ਸਲੂਣ
	lu:nq:ka:	ਲੂਣਕਾ
	namki:n	ਨਮਕੀਨ
sour	k ^b at ^b a:	ਖੱਟਾ
spicy	masa:leda:r	ਮਸਾਲੇਦਾਰ
	catpata	ਚਟਪਟਾ
sweet	mitt ^b a:	ਮਿੱਠਾ
taste	sua:d	ਸੁਆਦ
	za:ika:	ਚਾਇਕਾ
tasteless	p ^b ikka:	ਫਿਕਾ
	besua:d	ਬੇਸੂਆਦ

7 Hobbies, interests and spare time

cooking	k ^b a:ñq: paka:unq: (f)	ਖਾਣਾ ਪਕਾਉਣਾ
dancing	naccañq: (f)	ਨੌਰਣਾ
gardening	ba:gva:ni: (f)	ਬਾਗਵਾਨੀ
hobby	ʃ ^b k (m)	ਬੈਂਕ
literature	sa:flit (m)	ਸਾਹਿਤ
	adab (m)	ਅਦਬ
music	sangit (m)	ਸੰਗੀਤ
	mosi:ki: (f)	ਮੋਸੀਕੀ

newspaper	<i>axba:r (m/f)</i>	ਅਮਬਾਰ
painting	<i>cittarka:ri:</i>	ਚਿੱਤਰਕਾਰੀ
	<i>tasvi:rā: bañga:uñga:</i>	ਤਸਵੀਰਾਂ ਬਣਾਉਣਾ
playing (music)	<i>vaja:uñga:</i>	ਵਜਾਉਣਾ
playing (sport)	<i>k^hedña:</i>	ਖੇਡਣਾ
	<i>k^helña:</i>	ਖੇਲਣਾ
singing	<i>ga:uñga:</i>	ਗਾਉਣਾ
swimming	<i>tarna:</i>	ਤਰਨਾ
	<i>terna:</i>	ਤੈਰਨਾ
walking	<i>g^hummaña: p^hirna:</i>	ਪ੍ਰੰਮਣਾ ਫਿਰਨਾ
writing	<i>lik^hña:</i>	ਲਿਖਣਾ

8 Numbers

Cardinal numbers

1	<i>ikk</i>	ਇੱਕ	24	<i>cɔvi:</i>	ਚੌਂਵੀ
2	<i>do</i>	ਦੋ	25	<i>pánj^hi:, pacci:</i>	ਪੱਝੀ, ਪੱਚੀ
3	<i>tinn</i>	ਤਿੰਨ	26	<i>c^habbi:</i>	ਛੱਬੀ
4	<i>ca:r</i>	ਚਾਰ	27	<i>sata:i:</i>	ਸਤਾਈ
5	<i>panj</i>	ਪੰਜ	28	<i>at^ha:i:</i>	ਅਠਾਈ
6	<i>c^he</i>	ਛੇ	29	<i>uñatti:</i>	ਉਣੌਤੀ
7	<i>satt</i>	ਸੱਤ	30	<i>tí:fi</i>	ਤੀਹ
8	<i>att^h</i>	ਅੱਠ	31	<i>ikatti:</i>	ਇਕੱਠੀ
9	<i>nō</i>	ਨੌ	32	<i>batti:</i>	ਬੱਤੀ
10	<i>das</i>	ਦਸ	33	<i>teti:</i>	ਤੇਤੀ
11	<i>gia:rā:</i>	ਗਿਆਰਾਂ	34	<i>cōti:, cōti:</i>	ਚੌਂਤੀ, ਚੌਂਤੀ
12	<i>ba:rā:</i>	ਬਾਰਾਂ	35	<i>pēti:</i>	ਪੈਂਤੀ
13	<i>terā:</i>	ਤੇਰਾਂ	36	<i>c^hatti:</i>	ਛੱਤੀ
14	<i>cōdā:</i>	ਚੌਦਾਂ	37	<i>sēti:</i>	ਸੈਂਤੀ
15	<i>pandarā:</i>	ਪੰਦਰਾਂ	38	<i>at^hatti:</i>	ਅਠੱਤੀ
16	<i>solā:</i>	ਸੋਲਾਂ	39	<i>unta:li:</i>	ਉਂਤਾਲੀ
17	<i>sata:rā:</i>	ਸਤਾਰਾਂ	40	<i>ca:li:</i>	ਚਾਲੀ
18	<i>at^ha:rā:</i>	ਅਠਾਰਾਂ	41	<i>ikta:li:</i>	ਇਕਤਾਲੀ
19	<i>unni:</i>	ਊਂਨੀ	42	<i>bata:li,</i>	ਬਤਾਲੀ,
20	<i>ví:fi</i>	ਵੀਹ		<i>bia:li:</i>	ਬਿਆਲੀ
21	<i>ikki:</i>	ਇੱਕੀ	43	<i>tarta:li:</i>	ਤਰਤਾਲੀ
22	<i>ba:i:</i>	ਬਾਈ	44	<i>cut:ali:</i>	ਚੁਤਾਲੀ
23	<i>tei:</i>	ਤੇਈ	45	<i>panta:li:</i>	ਪੰਤਾਲੀ

46	<i>c^hia:li:,</i>	ਛਿਆਲੀ,	74	<i>cufiattar</i>	ਚੁੱਹਤਰ
	<i>c^hata:li:</i>	ਛਤਾਲੀ	75	<i>panjhàttar</i>	ਪੰਜਹਤਰ
47	<i>santa:li:</i>	ਸੰਤਾਲੀ	76	<i>c^hifattar</i>	ਛਿਹਤਰ
48	<i>at^hta:li:</i>	ਅਠਤਾਲੀ	77	<i>satattar</i>	ਸਤਤਰ
49	<i>uñanja:</i>	ਉਣੈਜਾ	78	<i>at^hattar</i>	ਅਠੱਤਰ
50	<i>panjá:fi,</i>	ਪੰਜਾਹ,	79	<i>uñga:si:</i>	ਉਣਾਸੀ
	<i>pajá:fi</i>	ਪਜਾਹ	80	<i>assi:</i>	ਅੱਸੀ
51	<i>ikvanja:</i>	ਇਕਵੰਜਾ	81	<i>ikia:si:,</i>	ਇਕਿਆਸੀ,
52	<i>bavanja:</i>	ਬਵੰਜਾ		<i>ika:si:</i>	ਇਕਾਸੀ
53	<i>tarvanja:</i>	ਤਰਵੰਜਾ	82	<i>bia:si:</i>	ਬਿਆਸੀ
54	<i>curanja:</i>	ਚੁਰੰਜਾ	83	<i>taria:si:</i>	ਤਰਿਆਸੀ
55	<i>pacvanja:</i>	ਪਚਵੰਜਾ	84	<i>cura:si:</i>	ਚੁਰਸੀ
56	<i>c^hapanja:</i>	ਛਾਪੰਜਾ	85	<i>panja:si:,</i>	ਪੰਜਾਸੀ,
57	<i>satvanja:</i>	ਸਤਵੰਜਾ		<i>pacas:si:</i>	ਪਰਸੀ
58	<i>at^hvanja:</i>	ਅਠਵੰਜਾ	86	<i>c^hia:si:</i>	ਛਿਆਸੀ
59	<i>uñá:fiat</i>	ਉਣਾਹਟ	87	<i>sata:si:</i>	ਸਤਾਸੀ
60	<i>satt^h</i>	ਸੱਠ	88	<i>at^ha:si:</i>	ਅਠਾਸੀ
61	<i>iká:fiat</i>	ਇਕਾਹਟ	89	<i>uñga:navē</i>	ਉਣਾਨਵੇ
62	<i>bá:fiat</i>	ਬਾਹਟ	90	<i>nabbe, navve</i>	ਨੱਬੇ, ਨੱਵੇ
63	<i>tréfiat</i>	ਤ੍ਰੇਹਟ	91	<i>ikiannavē,</i>	ਇਕਿਅਨਵੇ
64	<i>c^hifiat,</i>	ਚੌਹਟ,		<i>ikannavē</i>	ਇਕਨਵੇ
	<i>cōfiat</i>	ਚੌਹਟ	92	<i>bannavē</i>	ਬੰਨਵੇ
65	<i>péfiat</i>	ਪੈਂਹਟ	93	<i>tirianavē,</i>	ਤਿਰਿਆਨਵੇ
66	<i>c^híá:fiat</i>	ਛਿਆਹਟ		<i>tarannavē</i>	ਤਰੰਨਵੇ
67	<i>satá:fiat</i>	ਸਤਾਹਟ	94	<i>curannavē</i>	ਚੁਰੰਨਵੇ
68	<i>at^há:fiat</i>	ਅਠਾਹਟ	95	<i>pacannavē</i>	ਪਰੰਨਵੇ
69	<i>un^hattar</i>	ਉਣਹੱਤਰ	96	<i>c^hiannavē</i>	ਛਿਅਨਵੇ
70	<i>sattar</i>	ਸੱਤਰ	97	<i>satannavē</i>	ਸਤੰਨਵੇ
71	<i>ikfattar</i>	ਇਕਹੱਤਰ	98	<i>at^hannavē</i>	ਅਠੰਨਵੇ
72	<i>baflattar</i>	ਬਹੱਤਰ	99	<i>nañ^hinnavē</i>	ਨਾਨੰਨਵੇ
73	<i>tifattar</i>	ਤਿਹੱਤਰ	100	<i>so</i>	ਸੌ
		0		<i>sifar</i>	ਸਿਫਰ
		157		<i>ikk so satvanja:</i>	ਇੱਕ ਸੌ ਸਤਵੰਜਾ
		670		<i>c^he so sattar</i>	ਛੇ ਸੌ ਸੱਤਰ
		837		<i>at^h so sēti:</i>	ਅੱਠ ਸੌ ਸੈਂਤੀ
		1,000		<i>(ikk) flaza:r</i>	(ਇੱਕ) ਫਲਾਜਾਰ
		1,213		<i>ikk flaza:r do so terā</i>	ਇੱਕ ਫਲਾਜਾਰ ਦੋ ਸੌ ਤੇਰਾਂ

10,000	das flaza:r	ਦਸ ਹਜ਼ਾਰ
100,000 (a hundred thousand)	(ikk) lakk^h	(ਇੱਕ) ਲੱਖ
1,000,000 (a million)	das lakk^h	ਦਸ ਲੱਖ
10,000,000 (ten million)	(ikk) karot	(ਇੱਕ) ਕਰੋਤ
100,000,000 (a hundred million)	das karot	ਦਸ ਕਰੋਤ
1,000,000,000 (a billion)	(ikk) arab	(ਇੱਕ) ਅਰਬ

Ordinal numbers

first	páfila:	ਪਹਿਲਾ
second	du:sara:, du:ja:	ਦੂਜਾ, ਦੂਜਾ
third	ti:sara:, ti:ja:	ਤੀਜਾ, ਤੀਜਾ
fourth	cet^ha:	ਚੌਥਾ
fifth	panjvā:	ਪੰਜਵਾਂ
sixth	c^hevā:	ਛੇਵਾਂ

(Then go on adding **vā:** up to ten. Beyond that, you omit the final **ā:** before adding **vā:**. Some speakers also add the high tone, especially up to 19.)

eleventh	giá:r^hvā:	ਗਿਆਰਵਾਂ
twelfth	bá:r^hvā:	ਬਾਰਵਾਂ
thirty-second	batti:vā:	ਬੱਤੀਵਾਂ
seventy-sixth	c^hiflattarvā:	ਛਿਹੱਤਰਵਾਂ
one hundred and tenth	ikk sō dasvā:	ਇੱਕ ਸੌ ਦਸਵਾਂ
thousandth	flaza:rvā:	ਹਜ਼ਾਰਵਾਂ
<i>But be careful with</i>		
one hundred and first	ikk sō ikkvā: (not * ikk sō páfila:)	ਇੱਕ ਸੌ ਇੱਕਵਾਂ

Fractions

¼ (a quarter)	ikk cet^ha:i:	ਇੱਕ ਚੌਥਾਈ
½ (half)	ádd^ha:	ਅੱਧ
¾ (three quarters)	pçne:	ਪੱਣਾ
1 ¼	sava: (ikk)	ਸਵਾ (ਇੱਕ)
1 ½	dér^h	ਡੇਰ
1 ¾	pçne do	ਪੱਣੇ ਦੇ
.	(be careful, not * pçne ikk)	
2 ¼	sava: do	ਸਵਾ ਦੇ
2 ½	d^hà:i:	ਢਾਈ
2 ¾	pçne tinn	ਪੱਣੇ ਤਿੰਨ

3 ¼	sava: tinn	ਸਵਾ ਤਿੰਨ
3 ½	sá:q^he tinn	ਸਾਚੇ ਤਿੰਨ
3 ¾	pçne ca:r (not * pçne tinn)	ਪੱਣੇ ਚਾਰ

Then follow the general pattern

number + ¼	sava: + number
number + ½	sá:q^he + number
number + ¾	pçne + next number

Punjabi numerals

Punjabi has its own set of numerals. But they are rarely used these days except in some books on Sikh religion. These numerals are

੧	੨	੩	੪	੫	੬	੭	੮	੯	੦
1	2	3	4	5	6	7	8	9	0

The fundamental principle of the Sikh religion is written as **ੴੴ**, which is pronounced as **ikk onka:r** ਇੱਕ ਓਂਕਾਰ. It means 'There is one God'. Since these numerals have been used in the Sikh holy book, they have religious significance for the Sikhs.

9 Religion

ascetic, hermit	sá:d^hu: (Hindu, Sikh)	ਸਾਧੁ
	sá:d^h (Hindu, Sikh)	ਸਾਧ
baptism	faki:r (Muslim)	ਫਕੀਰ
Buddhist	baptisma: (m)	ਬਪਤਿਸਮਾ
burying	bód^hi: (m/f)	ਬੋਧੀ
	dafna:unqā:	ਦਫਨਾਉਣਾ
	dafan karna:	ਦਫਨ ਕਰਨਾ
Christian	i:sa:i: (m/f)	ਈਸਾਈ
church	girja: (g ^h ár) (m)	ਗਿਰਜਾ (ਘਰ)
cremation	dá:fi sanska:r (m)	ਦਾਰ ਸੰਸਕਾਰ
	saska:r (m)	ਸਸਕਾਰ
devotional song	b^hajan (m) (Hindu)	ਭਜਨ
	fabad (m) (Sikh)	ਬਬਦ
	na:t (f) (Muslim)	ਨਾਤ
God	i:fvar (Hindu, Sikh)	ਈਸਵਰ
	parma:tma: (Hindu, Sikh)	ਪਰਮਾਤਮਾ
	b^hagvā:n (Hindu, Sikh)	ਭਗਵਾਨ
	va:figuru: (Sikh)	ਵਾਹਿਗੁਰੂ

	alla: (Muslim)	ਅਲਾ
	xuda: (Muslim)	ਮੁਦਾ
	rabb	ਰੱਬ
heaven	savarag (m) (Hindu, Sikh)	ਸਵਰਗ
	surg (m) (Hindu, Sikh)	ਸੁਰਗ
	jannat (f) (Muslim)	ਜੰਨਤ
hell	narak (m) (Hindu, Sikh)	ਨਰਕ
	dozax (m) (Muslim)	ਦੇਹਖ
	jafannum (m) (Muslim)	ਜਹਾਨੂਮ
holy	pavittar (Hindu, Sikh)	ਪਵਿਤਰ
	mukaddas (Muslim)	ਮੁਕਦਸ
Jesus Christ	i:sa: masí:fi	ਈਸਾ ਮਸੀਹ
Jew	yafiu:di: (m/f)	ਯਹੂਦੀ
mosque	masjid (f)	ਮਸਜਿਦ
	masi:t (f)	ਮਸੀਤ
Muslim	musalma:n	ਮੁਸਲਮਾਨ
prayer	pra:raqtana: (f) (Hindu, Sikh)	ਪ੍ਰਾਰਥਨਾ
	arda:s (f) (Sikh)	ਅਰਦਾਸ
	dua: (f) (Muslim)	ਦੁਆ
priest		
Christian	pa:dri: (m)	ਪਾਦਰੀ
Hindu	pandit (m)	ਪੰਡਿਤ
	puja:ri: (m)	ਪੁਜਾਰੀ
	pā:dī: (m)	ਪਾਦੀ
Sikh	bā:ti: (m)	ਭਾਈ
	grantī: (m)	ਗ੍ਰੈਣੀ
	molavi: (m)	ਮੋਲਵੀ
	mullā: (m)	ਮੁਲਾ
	ima:m(m)	ਇਮਾਮ
prophet	pegambar (m)	ਪੈਗਾਮਬਰ
	nabi: (m)	ਨਬੀ
religion	dī:aram (m) (Hindu, Sikh)	ਧੀਰਾਮ
	mázfiab (m) (Muslim)	ਮਜ਼ਹਬ
religious	dī:armik	ਧੀਰਮਿਕ
	mazfiabi:	ਮਜ਼ਹਬੀ
sacrifice	bali: (f) (Hindu)	ਬਲੀ
	kurba:ni: (f) (Muslim)	ਕੁਰਬਾਨੀ
	sant (m) (Hindu, Sikh)	ਸੈਤ
saint	darvef (m) (Muslim)	ਦਰਵੇਸ਼

Sikh holy book	(sri:) (guru:) grant ^h	(ਸ੍ਰੀ) (ਗੁਰੂ)
sin	sá:fiab (m)	ਗ੍ਰੈਬ ਸਾਹਬ
	pa:p (m) (Hindu, Sikh)	ਪਾਪ
	guná:fi (m) (Muslim)	ਗੁਨਾਹ
soul, spirit	a:tmā: (f) (Hindu, Sikh)	ਆਤਮਾ
	rú:fi (f)	ਰੂਹ
spiritual teacher	guru: (m) (Hindu, Sikh)	ਗੁਰੂ
	pi:r (m) (Muslim)	ਪੀਰ
temple	murfid (m) (Muslim)	ਮੁਰਸ਼ਿਦ
	mandar (m)	ਮੰਦਰ

10 Time

Hours

o' clock	vaje (which you add to the following)	ਵਜੇ
1.15	sava: (ikk)	ਸਵਾ
1.30	dēt ^h	ਡੇਤ
1.45	pōne do	ਪੌਣੇ ਦੇ
2.00	do	ਦੇ
2.15	sava: do	ਸਵਾ ਦੇ
2.30	dī:ā:i:	ਢਾਈ
3.15	sava: tinn	ਸਵਾ ਤਿੰਨ
3.30	sā:q ^h e tinn	ਸਾਥੇ ਤਿੰਨ
3.45	pōne ca:r	ਪੌਣੇ ਚਾਰ
6.00 am	saver de c ^h e vaje	ਸਵੇਰ ਦੇ ਛੇ ਵਜੇ
6.00 pm	sa:m de c ^h e vaje	ਸ਼ਾਮ ਦੇ ਛੇ ਵਜੇ
at 6.00 pm	sa:m de c ^h e vaje	ਸ਼ਾਮ ਦੇ ਛੇ ਵਜੇ
35 minutes past 5.00	panj vajke pēti: mint	ਪੰਜ ਵਜਕੇ ਪੈਂਤੀ
at 5.35	panj vajke pēti: mint te	ਪੰਜ ਵਜਕੇ ਪੈਂਤੀ
10 minutes to 7.00 (i.e. 6.50)	satt vajan nū: das mint	ਸੱਤ ਵਜਣ ਨੂੰ ਦਸ
year	sa:l (m)	ਸਾਲ
month	mafī:na: (m)	ਮਹੀਨਾ
week	fīfta: (m)	ਹਫਤਾ
day	dīn (m)	ਦਿਨ

hour	g^hānta:(m)	ਘੰਟਾ
minute	min^t (m)	ਮਿੰਟ
second	sakint (m)	ਸਕਿੰਟ
last week	pic^hale fiafte	ਪਿਛਲੇ ਹਫ਼ਤੇ
next week	agle fiafte	ਅਗਲੇ ਹਫ਼ਤੇ
last month	pic^hale mafii:ne	ਪਿਛਲੇ ਮਹੀਨੇ
next year	agle sa:l	ਅਗਲੇ ਸਾਲ

Times of the day

morning	saver (f)	ਸਵੇਰ
	savera: (m)	ਸਵੇਰਾ
in the morning	severe	ਸਵੇਰੇ
	saver nū:	ਸਵੇਰ ਨੂੰ
midday	dupáfir (f)	ਦੁਪਹਿਰ
	dupáfira: (m)	ਦੁਪਹਿਰਾ
at midday	dupáfire	ਦੁਪਹਿਰੇ
	dupáfir nū:	ਦੁਪਹਿਰ ਨੂੰ
afternoon	lōd^ha: vela: (m)	ਲੋਡਾ ਵੇਲਾ
in the afternoon	lōd^he vele	ਲੋਡੇ ਵੇਲੇ
time of the sunset	tirka:lā: (f/pl)	ਤਿਰਕਾਲਾ
evening	ja:m (f)	ਬਾਮ
in the evening	ja:mī:	ਬਾਮੀ
	ja:m nū:	ਬਾਮ ਨੂੰ
night	ra:t (f)	ਰਾਤ
at night	ra:t nū:	ਰਾਤ ਨੂੰ
	ra:tī:	ਰਾਤੀ

Days of the week

Names of days marked as 'Muslim' are used exclusively by Muslim speakers and by non-Muslim Panjabi speakers in Pakistan. The names of the days are masculine nouns.

Sunday	etva:r	ਐਤਵਾਰ
Monday	somva:r	ਸੌਮਵਾਰ
	pi:r (Muslim)	ਪੀਰ
Tuesday	mangalva:r	ਮੰਗਲਵਾਰ
Wednesday	bud^hva:r	ਬੁਧਵਾਰ
Thursday	vi:rva:r	ਵੀਰਵਾਰ
	jumera:t (Muslim)	ਜੁਮੇਰਾਤ

Friday	fukkarva:r	ਫੁੱਕਰਵਾਰ
	juma: (Muslim)	ਜੁਮਾ
Saturday	c^hanic^harva:r	ਚਾਨਿੱਛਰਵਾਰ
	saniccarva:r	ਸਾਨਿੱਚਰਵਾਰ
	flafta: (Muslim)	ਹਫ਼ਤਾ

Months

Names of the months of the Western calendar are used in Panjabi but they are pronounced slightly differently. But you can use the English pronunciation. These names of the months are masculine nouns.

11 Travel and transport

aeroplane	flava:i: jafla:z (m)	ਹਵਾਈ ਜਹਾਜ਼
airport	flava:i: adda: (m)	ਹਵਾਈ ਅੱਡਾ
bicycle	sa:i:kal (m)	ਸਾਈਕਲ
bus	bas (f)	ਬਸ
bus station	bassā: da: adda: (m)	ਬੱਸਾਂ ਦਾ ਅੱਡਾ
car	ka:r (f)	ਕਾਰ
fare	kirai:a: (m)	ਕਿਰਾਇਆ
(on) foot	pedal	ਪੈਦਲ
horse carriage	tā:ga: (m)	ਟਾਂਗਾ
	tā:ga: (m)	ਤਾਂਗਾ
	yakka: (m)	ਯੱਕਾ
journey	safar (m)	ਸਫਰ
	ya:tra: (f)	ਯਾਤਰਾ
passenger	sava:ri: (f)	ਸਵਾਰੀ
road	sarak (f)	ਸੜਕ
ticket	ti:kat (m/f)	ਟਿਕਟ
	va:pasi: da: ti:kat (m)	ਵਾਪਸੀ ਦਾ ਟਿਕਟ
return ticket	va:pasi: di: ti:kat (f)	ਵਾਪਸੀ ਦੀ ਟਿਕਟ
	ikk pa:se da: ti:kat (m)	ਇਕ ਪਾਸੇ ਦਾ
single ticket	ikk pa:se di: ti:kat (f)	ਇਕ ਪਾਸੇ ਦੀ
	train	ਟਿਕਟ
	rel gadji: (f)	ਰੇਲ ਗੱਡੀ
	rel (f)	ਰੇਲ
	gadji: (f)	ਗੱਡੀ

traveller
- vehicle
waiting room

ya:tri: (<i>m/f</i>)	ਯাত্রী
ya:tru: (<i>m/f</i>)	ਯাত্ৰু
musa:fir (<i>m/f</i>)	মুসাফির
gadđi: (<i>f</i>)	গঢ়ী
musa:firxa:na: (<i>m</i>)	মুসাফিরমান
uđi:k g̥ār (<i>m</i>)	উড়ীক ঘর

Punjabi–English glossary

The Panjabi words used in the Conversation units and Script units are given below in alphabetical order. Generally, the order of letters in the Roman alphabet is used. But long vowels immediately follow their short counterparts, aspirated consonants immediately follow their unaspirated counterparts, and retroflex consonants immediately follow the dentals. As elsewhere in the book, nouns are marked as masculine (*m*) or feminine (*f*).

a a:	ਾ ਾ	
acc ^b a:	ਅੱਛਾ	good, well
ádd ^b a:	ਅੱਧਾ	half
adrak (<i>m</i>)	ਅਦਰਕ	ginger
agge	ਅੱਗੇ	in front, before
aggō	ਅੱਗੋ	from there, thence
agla:	ਅਗਲਾ	next
ajj (<i>m</i>)	ਅੱਜ	today
akal (<i>f</i>)	ਅਕਲ	wisdom, sense
akk ^b (<i>f</i>)	ਅੱਖ	eye
alla: (<i>m</i>)	ਅੱਲਾ	God (Muslim)
ambar (<i>m</i>)	ਅੰਬਰ	sky
andarala:	ਅੰਦਰਲਾ	inside
anpáṭ ^b	ਅਨਪੜ	uneducated
angrez	ਅੰਗ੍ਰੇਜ਼	English nationality
angrezi: (<i>f</i>)	ਅੰਗ੍ਰੇਜ਼ੀ	English language
arz (<i>f</i>)	ਅਰਜ	request

asli:	અસલી	real
assala:m alekam	અસલામ અલેકમ	Peace be on you (Muslim)
ate	અતે	and
axi:r	અવીર	end
a:	આ	to come
a:dat (f)	આદત	habit
á:l^hanq^a: (m)	આસ્ટાન	nest
a:lu: (m)	આલુ	potato
a:m	આમ	general
a:m tɔr te	આમ તૌર તે	generally, mostly
a:pñ^a:	આપણા	own
a:ra: (m)	આરા	saw
a:ra:m (m)	આરામ	rest
a:va:z (f)	આવાજ	voice
b b^h	બ બ	
bacca: (m)	બચા	child
bag^hià:t (m)	બાગિયાત્	wolf
bafla:r (f)	બાફાર	spring season
báflí	બાફિ	to sit
báflut	બાફુટ	very much, highly
báflut sa:ra: (m)	બાફુટ સારા	much, a lot
báflut sa:ri: (f)	બાફુટ સારી	much, a lot
bai: (m)	બાઈ	informal form of address
band	બંડ	closed
banda: (m)	બંડા	person
band kar	બંડ કર	to stop
bánn^h	બંન્ધ	to bind
bann^hvà:	બંન્ધવા	to get bound
bansari: (f)	બંસરી	flute
ban	બણ	to become
banja:	બણા	to make
banya:	બણવા	to get made
barf (f)	બરફ	snow, ice
bas	બસ	finished, that's all
bas (f)	બસ	bus
bazurg (m/f)	બજુરગ	old person

bazurgva:r	બજુરગવાર	respectful address to an elderly man
ba:bu: (m)	બાબુ	white collar person
ba:d c	બાદ ચ	later on
bá:g^h (m)	બાગ	tiger
bá:fi (f)	બાંહ	arm
bá:flar	બાહર	outside
bá:flarla:	બાહરલા	of outside
ba:ki:	બાકી	remaining
ba:lan (m)	બાળણ	fuel
ba:p (m)	બાપ	father
ba:re	બારે	about
benti: (f)	બેન્ટી	request
beʃaram	બેશરમ	shameless
bet^h	બૈઠ	to sit
bēgan (m)	બૈંગણ	aubergine
bijli: (f)	બિજલી	electricity
bilkul	બિલકુલ	completely
billâ: (m)	બિલા	tom cat
billi: (f)	બિલી	female cat
bi:ma:r	બીમાર	patient, ill
bi:ma:ri: (f)	બીમારી	illness, disease, ailment
biria:ni: (f)	બિરિાની	a rice dish
bol	બોલ	to speak
bú:fla: (m)	બૂહા	door
buj^hà:	બુઝા	to extinguish
búll^h (m)	બુલ્લ	lip
bura:	બુરા	bad, evil, unpleasant
bura: mann	બુરા મૈન	to dislike, to mind
buxa:r	બુખર	high temperature, fever
b^hà:bi: (f)	ભાંધી	brother's wife, sister-in-law
b^hà:i: (m)	ભાઈ	brother
b^hà:r	ભર	to fill, to pay

b ^h arà: (m)	ਭਰਾ	brother
b ^h arjà:i: (f)	ਭਰਜਾਈ	brother's wife, sister-in-law
b ^h à:rat (m)	ਭਾਰਤ	India
b ^h à:rati:	ਭਾਰਤੀ	Indian
b ^h à:ja: (f)	ਭਾਸ਼ਾ	language
b ^h añ:ja: (m)	ਭਤੀਜਾ	nephew (brother's son)
b ^h atù:ra: (m)	ਭਟੂਰਾ	fried bread
b ^h èñ: (f)	ਭੈਣ	sister
b ^h indji: (f)	ਭਿੰਡੀ	okra
b ^h ùnn	ਭੁਨ	to roast
c c ^h	ਚ ਛ	
cakra:	ਚਕਰਾ	to get puzzled
cal	ਚਲ	to move
canga:	ਚੰਗਾ	good, well
cangi: tar ^h ã:	ਚੰਗੀ ਤਰਾਂ	well, satisfactorily
caran	ਚਹਨ	holy feet
cár ^h	ਚੜ੍ਹ	to climb
cár ^h à:i: (f)	ਚੜ੍ਹਾਈ	ascent, invasion
cár ^h và:	ਚੜ੍ਹਵਾ	to get raised
catañj: (f)	ਚਟਣੀ	sauce, chutney
cataþa:	ਚਟਪਟਾ	spicy
ca:car: (m)	ਚਾਚਾ	uncle (father's younger brother)
ca:ci: (f)	ਚਾਚੀ	aunt
ca:dar	ਚਾਦਰ	sheet
cá:fi (f)	ਚਾਹ	desire, tea
ca:nanj: (f)	ਚਾਨਣੀ	moonlight
cinta: (f)	ਚਿੱਤਾ	worry
citt ^h i: (f)	ਚਿੱਠੀ	letter
ci:r	ਚੀਰ	to slice, to saw
ci:z (f)	ਚੀਜ਼	thing
cõ	ਚੋ	from inside
cor (m/f)	ਚੇਰ	thief

cot ^h	ਚੌਬ	the fourth day (before or after the present)
cuk	ਚੁਕ	to finish
cukk	ਚੁੱਕ	to lift
cúll ^h a: (f)	ਚੁੱਲਾ	stove
cun	ਚੁਣ	to choose
cupp	ਚੁੱਪ	silent
cú:fla: (f)	ਚੁੱਹਾ	rat
c ^h adq	ਛੱਡ	to leave, to give up, to abandon
c ^h ak	ਛਕ	to relish, to eat
c ^h atar (m)	ਛਤਰ	canopy
c ^h atari: (f)	ਛਤਰੀ	umbrella
c ^h a:	ਛਾ	to spread oneself
c ^h a:n	ਛਾਣ	to filter
c ^h a:ti: (f)	ਛਾਤੀ	chest
c ^h er	ਛੇਤ	to tease
c ^h itt (f)	ਛਿੱਟ	drop
c ^h ofi (f)	ਛੋਹ	touch
c ^h ole (m/p)	ਛੋਲੇ	curried chickpeas
c ^h ú:fi	ਛੁਹ	to touch
c ^h utti: (f)	ਛੁੱਟੀ	holiday, leave
d d ^h	ਦ ਧ	
dard (f)	ਦਰਦ	pain, ache
darust	ਦਰੁਸਤ	correct
darzi: (m)	ਦਰਜੀ	tailor
das	ਦਸ	ten
dass	ਦੱਸ	to say
dastak (f)	ਦਸਤਕ	knock
davai: (f)	ਦਵਾਈ	medicine
da:	ਦਾ	of
da:di: (f)	ਦਾਦੀ	grandmother (father's mother)
dá:fi: (f)	ਦਾਹੜੀ	beard
da:l (f)	ਦਾਲ	cooked lentils
da:l roti: (f)	ਦਾਲ ਰੋਟੀ	simple food, simple living

da:ta: (m)	ਦਾਤਾ	provider, God
de	ਦੇ	to give
dek ^b	ਦੇਖ	to see
der (f)	ਦੇਰ	time, duration
dil (m)	ਦਿਲ	heart
dilli: (f)	ਦਿੱਲੀ	Delhi
dima:g (m)	ਦਿਮਾਗ	brain
din (m)	ਦਿਨ	day
do	ਦੇ	two
donō	ਦੋਨੋں	both
dost (m/f)	ਦੋਸਤ	friend
dovē	ਦੋਵੇਂ	both
dúdd ^b (m)	ਦੂੰਧ	milk
duk ^b	ਦੁੱਖ	to ache
dupáfir (f)	ਦੁਪਹਿਰ	midday
du:ja:	ਦੂਜਾ	second
du:sara:	ਦੂਸਰਾ	second
d ^b āni:a: (m)	ਪਨੀਆ	coriander
d ^b ānnva:d (m/s)	ਪੰਨਵਾਦ	thanks
d ^b ānnva:di:	ਪੰਨਵਾਦੀ	thankful
d ^b āram (m)	ਪਰਮ	religion (Hindu, Sikh)
d ^b i: (f)	ਪੀ	daughter
d ^b ō	ਪੋ	to wash
d ^b uā:	ਪੁਆ	to get washed
d ^b ū:ā: (m)	ਪੂਆ	smoke
d ^b ū:ṛ (f)	ਪੂੜ	dust
d̥ d̥	ਡ ਡ	
dangar (m/pl)	ਡੰਗਰ	cattle
dar (m)	ਡਰ	fear
dar	ਡਰ	to fear
də:kṭar (m/f)	ਡਾਕਟਰ	doctor
dig	ਡਿਗ	to fall
d ^b ak	ਢਕ	to cover
d ^b alvā:	ਢਲਵਾ	to get melted
d ^b ā:ba: (m)	ਢਾਬਾ	traditional Indian restaurant
d ^b idq (m)	ਢਿੱਡ	stomach
d ^b ol (m)	ਢੋਲ	drum

e e	ਏ ਐ	
eka: (m)	ਏਕਾ	unity
edā: dā:	ਐਦਾਂ ਦਾ	like this
ena:	ਐਨਾ	so much
ef (f)	ਐੱਸ	luxury
evē	ਐਵੇਂ	simply, just
f	ਫ	
farak (m)	ਫਰਕ	difference
farmā:	ਫਰਮਾ	to order, to say (respectful)
fikar (m)	ਫਿਕਰ	worry
g g ^b	ਗ ਘ	
gább ^b e	ਗੱਬੇ	
gada: (f)	ਗਦਾ	
gadda: (m)	ਗੱਦਾ	
gáfiu (m)	ਗਹੁ	
gala: (m)	ਗਲਾ	
gall (f)	ਗੱਲ	
galti: (f)	ਗਲਤੀ	
garaj	ਗਰਜ	
garam	ਗਰਮ	
gardan (f)	ਗਰਦਨ	
gari:bi: (f)	ਗਰੀਬੀ	
ga:bar (f)	ਗ਼ਰਬਤ	
ga:jar (f)	ਗ਼ਜ਼ਰ	
gi:t (m)	ਗੀਤ	
guná:fi (m)	ਗੁਨਾਹ	
gupt	ਗੁਪਤ	
gurda: (m)	ਗੁਰਦਾ	
gurdua:ra: (m)	ਗੁਰਦੁਆਰਾ	
guru: (m)	ਗੁਰੂ	
gur	ਗੁਰ	
gur	ਗੁਰ	
gūt (m)	ਗੁੜ	brown sugar
gū:d (m)	ਗੂਦ	gum, glue
gú:flāra:	ਗੂਹਤਾ	fast (colour)
g ^b ār (m)	ਘਰ	home, house
g ^b ār va:lā: (m)	ਘਰ ਵਾਲਾ	husband
g ^b ār va:li: (f)	ਘਰ ਵਾਲੀ	wife

g ^h āṛi: (f)	ਘੜੀ	clock
g ^h āṭa (f)	ਘਾਟ	clouds
g ^h āṭā:	ਘਾਟ	to lessen, to reduce
g ^h āṭṭ	ਘੱਟ	less
g ^h io (m)	ਘਿ	ghee
g ^h ōṛa: (m)	ਘੋੜਾ	horse
g ^h ōṛi: (f)	ਘੋੜੀ	mare
g ^h umm	ਘੁਮ	to rotate
g ^h ūngru: (m/pl)	ਘੂੰਗਰੂ	little bells
g ^h ūsmusa: (m)	ਘੂਸਮੁਸਾ	twilight
fi	ਹ	
fiaddjī: (f)	ਹੱਡੀ	bone
fiasta: (m)	ਹਛਤਾ	week
fiaki:m (m)	ਹਕੀਮ	physician
fiakk (m)	ਹੱਕ	right
fiakk fiā:l (m)	ਹੱਕ ਹਲਾਲ	an honest wage
fiaku:mat (f)	ਹਕੂਮਤ	government
fiā:l	ਹਲਾਲ	permitted by religion (Muslim)
fiacal (f)	ਹਲਚਲ	movement
fiaka:	ਹਲਕਾ	light
fiavai: (m)	ਹਲਵਾਈ	confectioner
fiar roz	ਹਰ ਰੋਜ਼	daily
fiara:	ਹਰਾ	green
flass	ਹੱਸ	to laugh
fiatt ^h (m)	ਹੱਥ	hand
fiava:i: adda: (m)	ਹਵਾਈ ਅੱਡਾ	airport
fiava:i: jafia:z (m)	ਹਵਾਈ ਜਹਾਜ	aeroplane
fiā:	ਹੋ	yes
fiā:e	ਹਾਏ!	oh!
fiā:l (m)	ਹਾਲ	condition
fiā:le	ਹਾਲੇ	yet, still
fiā:sa: (m)	ਹਾਸਾ	laughter
fiā:t ^h i: (m)	ਹਾਬੀ	elephant
fiēt ^h ā:	ਹੇਠ	below, down
fiē	ਹੈ	is
fiēga:	ਹੈਗਾ	definitely is
fiēn	ਹੈਨ	definitely are

fiā: (f)	ਹਿਆ	sense of shame
fila:	ਹਿਲਾ	to shake, to move
fiissa: (m)	ਹਿੱਸਾ	part, portion
fiī:	ਹੀ	only
fiō	ਹੋ	to happen, to be, to become
flor	ਹੋਰ	more, else, another
fiñsala: (m)	ਹੋਸਲਾ	courage
fiukam (m)	ਹੁਕਮ	order, commandment
fiun	ਹੁਣ	now
fiunā:/fiurā:	ਹੁਣਾ;/ਹੁਰਾ	added to a name to show respect
fiunē	ਹੁਣੇ	right now
i i:	ਇ ਈ	
ifiō/ifiī:	ਇਫੋ/ਇਫੀ	this very
ija:zat (f)	ਇਜਾਚਤ	permission
ikk	ਇੱਕ	one
ikko	ਇੱਕੇ	only one
ikk va:ri:	ਇੱਕ ਵਾਰੀ	once
ila:j (m)	ਇਲਾਜ	medical treatment
ila:va:	ਇਲਾਵਾ	in addition
imarat (f)	ਇਮਾਰਤ	building
imli: (f)	ਇਮਲੀ	tamarind
imtihi:n (m)	ਇਮਤਿਹਾਨ	examination
intza:m (m)	ਇੰਤਜਾਮ	arrangement
intza:r (f)	ਇੰਤਜਾਰ	waiting
is lai: (f)	ਇਸ ਲਈ	therefore
itt ^h e	ਇੱਥੇ	here
i:ma:n (m)	ਈਮਾਨ	moral principle, religious faith (Muslim)
i:rk ^h a: (f)	ਈਰਖਾ	jealousy
j j ^h	ਜ ਝ	
jad	ਜਦ	when
jadō	ਜਦੋ	when
jalan (f)	ਜਲਣ	burning sensation
jana:b (m)	ਜਨਾਬ	sir, Your/His Excellency
jap	ਜਪ	to mutter (a prayer or God's name)

java:b (m)	ਜਵਾਬ	answer
ja:	ਜਾ	to go
jā:	ਜਾਂ	or
ja:ɳ	ਜਾਣ	to know
jeb (f)	ਜੇਬ	pocket
je . . . tā:	ਜੇ . . . ਤਾਂ	if . . . then
jigar (m)	ਜਿਗਰ	liver
jiftā:	ਜਿਹਾ	like, looking like
jittʰe	ਜਿੱਥੇ	where
ji:	ਜੀ	to live
ji:vān (m)	ਜੀਵਨ	life
ji:vani: (f)	ਜੀਵਨੀ	biography
joṛ	ਜੋੜ	to join, to assemble
juā:i: (m)	ਜੁਆਈ	son-in-law
jʰāndqā: (m)	ਝੰਡਾ	flag
jʰā:t̪	ਝਾਤ	to shake off
jʰukā:	ਝੁਕਾ	to bow, to lower
k kʰ	ਕ ਖ	
kaba:b (m)	ਕਬਾਬ	kebab
kad	ਕਦ	when
kade	ਕਦੇ	when, ever
kadō	ਕਦੋਂ	when
káddʰ	ਕੱਢ	to take out
kaɖvā:	ਕਢਵਾ	to get taken out
kafīlā:i: (f)	ਕਹਾਣੀ	story
káfi	ਕਹਿ	to say
káfiṇqā: (m)	ਕਹਿਣਾ	saying
kai:	ਕਈ	some
kala: (f)	ਕਲਾ	art
kalla:	ਕੱਲਾ	lonely
kállʰ (m)	ਕੱਲ੍ਸ	yesterday, tomorrow
kama:l (m)	ਕਮਾਲ	wonder
kamb	ਕੰਬ	to tremble
kami:z (f)	ਕਮੀਜ਼	shirt
kamm (m)	ਕੰਮ	work
kamra: (m)	ਕਮਰਾ	room
kándʰ (m)	ਕੰਧ	wall
kann (m)	ਕੰਨ	ear

kapp (m)	ਕੱਪ	cup
kar	ਕਰ	to do
kará:fi	ਕਰਾਹ	to groan
kaṛá:fi: (f)	ਕਰਾਹੀ	wok, pan
kárʰi: (f)	ਕਰੀ	curry (Panjabi style)
kasrat (f)	ਕਸਰਤ	exercise
katt	ਕੱਟ	to cut
kavita: (f)	ਕਵਿਤਾ	poem
kafti: (f)	ਕਾਫੀ	coffee
kafti:	ਕਾਫੀ	enough, a lot
ká:fiḍa:	ਕਾਹਦਾ	what sort
ká:fiḍa:	ਕਾਹਲਾ	impatient
ká:fli: (f)	ਕਾਹਲੀ	hurry
kaka: (m)	ਕਾਕਾ	boy
kala:	ਕਾਲਾ	black
ka:ma: (m)	ਕਾਮਾ	worker
kar (f)	ਕਾਰ	car
kar (m)	ਕਾਰ	work
ka:mya:b	ਕਾਮਯਾਬ	successful
ka:nū:n (m)	ਕਾਨੂੰਨ	law
kari:gār (m)	ਕਾਰੀਗਰ	craftsman
karoba:r (m)	ਕਾਰੋਬਾਰ	business
kēci: (f)	ਕੈਂਚੀ	scissors
ki	ਕਿ	that
kiddā:	ਕਿੰਦਾ	how
kinna:	ਕਿੰਨ	how much
kinne	ਕਿੰਨੇ	how many
kirat (f)	ਕਿਰਤ	work
kirpa: (f)	ਕਿਰਪਾ	kindness, grace
kirpa:n (f)	ਕਿਰਪਾਨ	sword
kism (f)	ਕਿਸਮ	type
kita:b (f)	ਕਿਤਾਬ	book
kite	ਕਿਤੇ	somewhere, maybe
kittʰe	ਕਿੱਥੇ	where
kittʰō	ਕਿੱਥੋਂ	from where?
kiū	ਕਿਊ	why
kivē	ਕਿਵੇਂ	how
ki:	ਕੀ	what
ki:mat (f)	ਕੀਮਤ	price

kofta: (m)	ਕੋਫ਼ਤਾ	meat or vegetable ball
kóti: (m)	ਕੋਹੜ	leprosy
koi:	ਕੋਈ	any, some
kol	ਕੋਲ	near
ku	ਕੁ	about, nearly, approximately
kúj ^h	ਕੁਝ	something, anything
kúj ^h náffi:	ਕੁਝ ਨਹੀਂ	nothing
kukkaṛ (m)	ਕੁੱਕੜ	chicken
kuṛi: (f)	ਕੁੜੀ	girl
kursi: (f)	ਕੁਰਸੀ	chair
kutta: (m)	ਕੁੱਤਾ	dog
kutt ^h (f)	ਕੁੱਟ	beating
kutt ^h	ਕੁੱਟ	to beat
kú:fiāni: (f)	ਕੁਹਣੀ	elbow
k ^h abba:	ਖੱਬਾ	left
k ^h add ^h (f)	ਖੱਡ	valley
k ^h aṛ ^h	ਖੜ	to stand
k ^h a:	ਖਾ	to eat
k ^h aṇa: (m)	ਖਾਣਾ	food, meal
k ^h ed ^h (f)	ਖੇਡ	game
k ^h ed ^h	ਖੇਡ	to play
k ^h el (f)	ਖੇਲ	game
k ^h el	ਖੇਲ	to play
k ^h ički: (f)	ਖਿਚਕੀ	window
k ^h oj (f)	ਖੋਜ	research
k ^h ur (m)	ਖੂਰ	hoof
l	ਲ	
lag	ਲਗ	to appear, to attach, to strike
lag ke	ਲਗ ਕੇ	painfully
lai:	ਲਈ	in order to, for the sake of
lakkaṛ (f)	ਲੱਕੜ	wood, timber
landan (m)	ਲੰਡਨ	London
laṛ	ਲਤ	to fight
latt (f)	ਲੱਤ	leg
la:	ਲਾ	to fix

lá:b ^h (m)	ਲਾਭ	profit, benefit
lá:b ^h e	ਲਾਭੇ	aside
la:ik	ਲਾਇਕ	befitting, capable
la:l	ਲਾਲ	red
la:lac (m)	ਲਾਲਚ	greed
la:laci:	ਲਾਲਚੀ	greedy
let	ਲੇਟ	to lie down
le	ਲੈ	to take
lia:	ਲਿਆ	to bring
lik ^h	ਲਿਖ	to write
lok (m/pl)	ਲੋਕ	people
lokī: (m/pl)	ਲੋਕੀ	people
loṛ (f)	ਲੋੜ	need
m	ਮ	
macc ^h i: (f)	ਮੱਛੀ	fish
madad (f)	ਮਦਦ	help
mada:ri: (m)	ਮਦਾਰੀ	magician
máffi (f)	ਮਹੀਂ	buffalo
máflinga:	ਮਹੀਂਗਾ	costly
mafhi:na: (m)	ਮਹੀਨਾ	month
makki: (f)	ਮੱਕੀ	maize, corn
mandar (m)	ਮੰਦਰ	temple
mang	ਮੰਗ	to ask for
mangva:	ਮੰਗਵਾ	to send for
manja: (m)	ਮੰਜਾ	cot
mann	ਮੰਨ	to agree, to accept, to admit, to consider
mar	ਮਰ	to die
masa:la: (m)	ਮਸਾਲਾ	mixed spices
maʃkari: (f)	ਮਸ਼ਕਰੀ	joke (generally sexy)
matlab (m)	ਮਤਲਬ	meaning
maza:k (m)	ਮਜ਼ਾਕ	joke
mazdu:r (m)	ਮਜ਼ਦੂਰ	labourer
ma:dari: zaba:n (f)	ਮਾਦਰੀ ਚਥਾਨ	mother tongue
ma:f kar	ਮਾਫ	to forgive, to excuse
má:fi (m)	ਮਾਹ	black lentils
ma:mu:li:	ਮਾਮੂਲੀ	ordinary, slight
ma:r	ਮਾਰ	to kill

ma:ṭa:	ਮਾਤਾ'	weak, bad
ma:s (m)	ਮਾਸ	meat, flesh
ma:fa: alla:	ਮਾਫਾ ਅੱਲਾ!	By God's grace (Muslim)
ma:ta: (f)	ਮਾਤਾ'	mother
ma:t b^hā:fa: (f)	ਮਾਤ ਭਾਸ਼ਾ	mother tongue
mā: (f)	ਮਾ'	mother
mā: boli: (f)	ਮਾ ਬੋਲੀ	mother tongue
meħarba:nī: (f)	ਮੇਹਰਬਾਨੀ	kindness
mera:	ਮੇਰਾ	my
met^hi: (f)	ਮੇਥੀ	fenugreek
mē	ਮੈ	I
meda: (m)	ਮੈਦਾ'	plain flour
mīnīat (f)	ਮਿਹਨਤ	hard work
mil	ਮਿਲ	to meet
mirc (f)	ਮਿਰਚ	chilli
misri: (m)	ਮਿਸਰੀ	sugar cubes
mitt^ha:	ਮਿੱਠਾ	sweet
mī:fi (m)	ਮੀਂਹ	rain
mosi:ki: (f)	ਮੋਸੀਕੀ	music
mot (f)	ਮੌਤ	death
mucc^h (f)	ਮੁੱਛ	moustache
muk^hṭa: (m)	ਮੁਖਤਾ'	face
mundā: (m)	ਮੁੰਡਾ'	boy
muṛ	ਮੁੜ	to return
muṣkil (f)	ਮੁਖਕਿਲ	difficulty
muṣkil	ਮੁਖਕਿਲ	difficult
muta:bak	ਮੁਤਾਬਕ	according to
mū:fi (m)	ਮੂੰਹ	mouth, face
mú:fire	ਮੂੰਹਰੇ	in front
n	ਨ	
nafrat (f)	ਨਫਰਤ	hatred
náffi:	ਨਹੀਂ	no, not
naka:b (m)	ਨਕਾਬ	mask
namaste (ji:)	ਨਮਸਤੇ (ਜੀ)	Hindu greeting
naʃa: (m)	ਨਸਾ	intoxication
navā:	ਨਵਾ'	new
nā: (m)	ਨ'	name

na:l	ਨਾਲ	with, along
na:le	ਨਾਲੇ	in addition, also
na:lō	ਨਾਲੋ	from, than
na:m (m)	ਨਾਮ	name (generally God's)
nege	ਨੇੜੇ	near
nigra:nī: (f)	ਨਿਗਰਾਨੀ	supervision
nú:fi (f)	ਨੂੰਹ	daughter-in-law
o ɔ	ਓ ਔ	
əli:a: (m)	ਐਲੀਆ	prophet
ərat (f)	ਐਰਤ	woman
p p^h	ਪ ਪ	
pacc^ham (f)	ਪੱਛਮ	west
pacc^hami:	ਪੱਛਮੀ	western
pacc^hō	ਪੱਛੋ	west
pac^ha:nī (f)	ਪਛਾਣ	identity
pac^ha:nī	ਪਛਾਣ	to recognise
páfila:	ਪਹਿਲਾ	first
páfilā:	ਪਹਿਲਾਂ	first of all, at first
páfiu (f)	ਪਹੁ	dawn
páfiūc	ਪਹੁੰਚ	to reach
paka:	ਪਕਾ	to cook
pakore (m/pl)	ਪਕੋੜੇ	fritters
pani:r (m)	ਪਨੀਰ	soft cheese
par	ਪਰ	but
parat	ਪਰਤ	to return
parfiez (m)	ਪਰਹੇਚ	abstinence
pariva:r (m)	ਪਰਿਵਾਰ	family
parsō (m)	ਪਰਸੋ	day after tomorrow, day before yesterday
páṛ^h	ਪੜ੍ਹ	to read
páṛ^hā:	ਪੜ੍ਹਾ	to teach
páṛ^hia: lik^hia:	ਪੜ੍ਹਿਆ ਲਿਖਿਆ	educated
pasand (f)	ਪਸੰਦ	liking
patala:	ਪਤਲਾ	thin
pata: (m)	ਪਤਾ	information, knowledge, address

pati: (m)	ਪਤੀ	husband
patni: (f)	ਪਤਨੀ	wife
patta: (m)	ਪੱਤਾ	leaf
patti: (f)	ਪੱਤੀ	small leaf, tea leaves
patt ^h ar (m)	ਪੱਥਰ	stone
pa:	ਪ	to put
pa:lak (f)	ਪਾਲਕ	spinach
pa:sā: (m)	ਪਾਸਾ	side
pa:se	ਪਾਸੇ	on the side
pa:t ^h (m)	ਪਾਠ	lesson, reading
pefa:b (m)	ਪੇਫਾਬ	urine
pet (m)	ਪੇਟ	stomach
pe	ਪੈ	to fall, to happen
per (m)	ਪੈਰ	foot
pesa: (m)	ਪੈਸਾ	money
pēti: (f)	ਪੈਂਤੀ	Punjabi alphabet, thirty-five
pi:a:r (m)	ਪਿਆਰ	love
pi:a:z (m)	ਪਿਆਜ਼	onion
picc ^h a: (m)	ਪਿੱਛਾ	back
picc ^h e	ਪਿੱਛੇ	behind, after
pinq (m)	ਪਿੰਡ	village
pita: (m)	ਪਿਤਾ	father
pi:	ਪੀ	to drink
pi:t ^h (f)	ਪੀਤ	pain
pot ^h i: (f)	ਪੋਥੀ	book (generally religious)
poṭa: (f)	ਪੋਟਾ	finger-tip
prem (m)	ਪ੍ਰੇਮ	love
pucc ^h	ਪੁੱਛ	to ask
puraṇa:	ਪੁਰਾਣਾ	old
putt (m)	ਪੁੱਤ	son
puttar (m)	ਪੁੱਤਰ	son
pu:ra:	ਪੂਰਾ	full
p ^h aṛ	ਫਾਰ	to hold, to catch, to grasp
p ^h er	ਫੇਰ	then; to turn
p ^h ir	ਫਿਰ	then; to turn

p ^h unka:r (f)	ਫੁੱਕਾਰ	breathing sound
r	ਰ	
ráfi	ਰਹਿ	to stay, to live
ras (m)	ਰਸ	juice
rassa: (m)	ਰੱਸ	rope
rá:fi (m)	ਰਾਹ	way, path
ra:fi: (m/f)	ਰਾਹੀ	traveller
ra:fi:	ਰਾਹੀਂ	through
ra:t (f)	ਰਾਤ	night
rel gaddi: (f)	ਰੇਲ ਗੱਡੀ	train
rijteda:r (m/f)	ਰਿਸਤੇਦਾਰ	relative
ro	ਰੋ	to cry, to weep
rok	ਰੋਕ	to stop
roti: (f)	ਰੋਟੀ	bread, chapati
roti: tukk (m)	ਰੋਟੀ ਟੁੱਕ	meal
roz	ਰੋਜ਼	daily
ruk	ਰੁਕ	to stop, to stay
rukk ^h (m)	ਰੁੱਖ	tree
s f	ਸ ਸ਼	
sáb ^h	ਸਭ	all
sabak (m)	ਸਬਕ	lesson
sacc (m)	ਸੱਚ	truth
sád ^h u: (m)	ਸਾਂਝੂ	wife's sister's husband, brother-in-law
safa: (m)	ਸਫ਼ਾ	page
safar (m)	ਸਫ਼ਰ	journey
safia:ra: (m)	ਸਹਾਰਾ	support
sáñū (f)	ਸਹ੍ਰੂ	oath
sáñura: (m)	ਸਹੁਰਾ	father-in-law
sajja:	ਸੱਜਾ	right (direction)
sak	ਸਕ	be able to
sámaj ^h (f)	ਸਮਝ	understanding
sámaj ^h	ਸਮਝ	to understand
samb ^h ā:l (f)	ਸੰਭਾਲ	care, preservation
samb ^h ā:l	ਸੰਭਾਲ	to handle, to take care of
samosa: (m)	ਸਮੋਸਾ	samosa

sangráfi (m)	ਸੰਗ੍ਰਹੀ	collection
sang ^h āraq (m)	ਸੰਘਰਸ	struggle
sangi:t (m)	ਸੰਗੀਤ	music
sardi: (f)	ਸਰਦੀ	cold
sar ^h ak (f)	ਸਤਕ	road
sasta:	ਸਸਤਾ	cheap
sat sri: aka:l	ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ	Sikh greeting and reply
sattar	ਸੱਤਰ	seventy
sattia:nas (m)	ਸੱਤਿਆਨਾਸ	complete ruin
sava:l (m)	ਸਵਾਲ	question
savere	ਸਵੇਰੇ	in the morning
sa:bat	ਸਾਬਤ	whole
sa:da:	ਸਾਦਾ	simple
sá:d ^h u: (m)	ਸਾਧੂ	saint
sa:g (m)	ਸਾਗ	cooked spinach
sá:fi (m)	ਸਾਹ	breath
sá:fiab (m)	ਸਾਹਬ	Mr
sá:fimane	ਸਾਹਮਣੇ	in front of, facing
sá:n (m)	ਸਾਹਨ/ਸਾਨੁ	bull
sá:j ^h a:	ਸਾਂਝਾ	shared, common
sá:j ^h i:da:r (m/f)	ਸਾਂਝੀਦਾਰ	partner
sa:l (m)	ਸਾਲ	year
sa:r (m)	ਸਾਰ	summary
sa:ra:	ਸਾਰਾ	whole
sa:re	ਸਾਰੇ	all
séflat (f)	ਸੇਹਤ	health
sek (m)	ਸੇਕ	heat
ser (f)	ਸੈਰ	stroll
ser sapat: (m)	ਸੈਰ ਸਪਾਟਾ	leisurely stroll
sia:nqā:	ਸਿਆਣਾ	wise
sia:nqā: bia:nqā:	ਸਿਆਣਾ ਬਿਆਣਾ	grown up
sidd ^h a:	ਸਿੱਧ	simple, straight
sikk ^h	ਸਿੱਖ	to learn
sik ^h a:	ਸਿੱਖ	to teach
sipá:fi: (m)	ਸਿਪਾਹੀ	soldier
sir (m)	ਸਿਰ	head
sir cakra:	ਸਿਰ ਚਕਰਾ	to feel giddy
sirf	ਸਿਰਫ਼	only

si:	ਸੀ	was
si:tj: (f)	ਸੀਟੀ	whistle
soc	ਸੋਚ	to think
sófinqā:	ਸੋਹਣਾ	beautiful
sotj: (f)	ਸੋਟੀ	stick
so	ਸੌ	hundred
sɔ	ਸੌ	to sleep
suá:fi (f)	ਸੁਆਹ	ashes
sud ^h à:r	ਸੁਪਾਰ	to reform
suj ^h à:o (m)	ਸੁਝਾਓ	suggestion
suk ^h (m)	ਸੁਖ	comfort
suk ^h i:	ਸੁਖੀ	in comfort
sun	ਸੁਣ	to hear
sunqā:	ਸੁਣਾ	to tell
su:ci: (f)	ਸੁਚੀ	list
su:r (m)	ਸੂਰ	pig
su:raj (m)	ਸੂਰਜ	sun
svar (f)	ਸੂਰ	sound, vowel
sve:ji:vani: (f)	ਸ੍ਰੈ-ਜੀਵਨੀ	autobiography
sabad (m)	ਸ਼ਬਦ	word
jáfid (m)	ਸ਼ਹਿਦ	honey
jáfir (m)	ਸ਼ਹਿਰ	city, town
faram (f)	ਸ਼ਰਮ	shame
fara:b (f)	ਸ਼ਰਾਬ	alcohol
fara:rat (f)	ਸ਼ਰਾਰਤ	mischief
fa:ba:f	ਸ਼ਾਬਾਫ	well done!
fa:m (f)	ਸ਼ਾਮ	evening
jófiarat (f)	ਸ਼ੋਹਰਤ	fame, reputation
for (m)	ਸੋਰ	noise
for fara:ba: (m)	ਸੋਰ ਸ਼ਰਾਬ	loud noise, din, hullabaloo
jök (m)	ਸੋਕ	hobby
fukri:a: (m)	ਸੁਕਰੀਆ	thanks
juru: (m)	ਸੁਰੂ	beginning
juru: kar	ਸੁਰੂ ਕਰ	to begin
t t ^h	ਤ ਤ	
tabi:at (f)	ਤਬੀਅਤ	health
tak	ਤਕ	up to, until

takli:f (f)	ਤਕਲੀਫ	discomfort, illness
tandrust	ਤੰਦਰੁਸਤ	healthy
tar	ਤਰ	to swim
tā:	ਤਾਂ	then
ta:za:	ਤਾਜ਼ਾ	fresh
te (shortened form of ate)	ਤੇ	and
te (shortened form of utte)	ਤੇ	on, upon
ter	ਤੈਰ	to swim
tia:r	ਤਿਆਰ	ready
tia:ri: (f)	ਤਿਆਰੀ	preparation
tia:r kar	ਤਿਆਰ ਕਰ	to prepare
tinn	ਤਿੰਨ	three
tō	ਤੋਂ	from
tō ila:va:	ਤੋਂ ਇਲਾਵਾ	besides, in addition to
tufia:dः	ਤੁਹਾਡਾ	your (pl)
tur	ਤੁਰ	to walk
tu:zak	ਤੁੜਕ	to fry
tusī:	ਤੁਸੀਂ	you (pl)
tʰámmʰ (m)	ਮੁੜ	pillar
tʰa:li: (f)	ਬਾਲੀ	plate
tʰo:ga:	ਬੇਤਾ	a little, less
t tʰ	ਟ ਠ	
tama:tar (m)	ਟਮਾਟਰ	tomato
tantjan (f)	ਟਣ ਟਣ	tinkling sound
tukara: (m)	ਟੁਕੜਾ	piece
tʰáfir	ਠਹਿਰ	to stay
tʰand̥a:	ਠੰਡਾ	cold (adj)
tʰándʰa:	ਠੰਦਾ	cold (adj)
tʰap tʰap (f)	ਠਪ ਠਪ	sound of hooves
tʰi:k	ਠੀਕ	correct; fine
u u:	ਊ ਊ	
udd	ਊੜ	to fly
udj:k (f)	ਊਡੀਕ	waiting
ultj: (f)	ਊਲਟੀ	vomit
umar (f)	ਊਮਰ	age
ungal (f)	ਊਂਗਲ	finger

ungali: (f)	ਊਂਗਲੀ	finger
unn (f)	ਊਂਨ	wool
ut	ਊਤ	to fly
utte	ਊਂਟੇ	on
ut:tʰ (m)	ਊਂਠ	camel
uttʰe	ਊਂਚੇ	there
v	ਵ	
vádʰi:a:	ਵਧੀਆ	superior, of high quality
vag	ਵਗ	to flow
váhutj: (f)	ਵਹੁਟੀ	wife
vaja:	ਵਜਾ	to play (music)
vakkʰ	ਵੱਖ	different
vakkʰara:	ਵੱਖਰਾ	separate, different
vand	ਵੰਡ	to divide, to share
varat	ਵਰਤ	to use
vár ^a	ਵਰ	to rain
vár ^a : (m)	ਵਰਾ	year
vas	ਵਸ	to live, to dwell
vá:fi	ਵਾਹਿ	Great!
va:figuru: (m)	ਵਾਹਿਗੁਰੂ	God (Sikh)
vá:fiva:	ਵਾਹਵਾ	excellent, a lot
var:i: (f)	ਵਾਰੀ	times, turn
vela: (m)	ਵੇਲਾ	time
vese:	ਵੈਸੇ	otherwise
viá:fi (m)	ਵਿਆਹ	marriage
via:karan ^a (m)	ਵਿਆਕਰਣ	grammar
vicc	ਵਿੱਚ	in, inside
vi:	ਵੀ	also
ví:fi	ਵੀਹ	twenty
vir (m)	ਵੀਰ	brother
x	ਐ	
xarac (m)	ਐਰਾਚ	expenses
xara:b	ਐਰਾਬ	bad
xari:d	ਐਰੀਦ	to buy
xat (m)	ਐਤ	letter
xa:li:	ਐਲੀ	empty
xa:nda:n (m)	ਐਨਦਾਨ	family

xa:nda:ni	ਖਾਨਦਾਨੀ	of the family
xa:s	ਖਾਸ	special
xia:l (m)	ਖਿਆਲ	idea, opinion
xidmat (f)	ਖਿਦਮਤ	service
xud	ਖੁਦ	oneself
xuda: fia:fiz	ਖੁਦਾ ਹਾਫ਼ਜ਼ਾ!	God protect you (Muslim)
xuf	ਖੁਸ਼	happy
xuji: (f)	ਖੁਸ਼ੀ	happiness
xuskismat	ਖੁਸ਼ਕਿਸਮਤ	fortunate, lucky
y	ਯ	
ya:d (f)	ਯਾਦ	memory
ya:r (m)	ਯਾਰ	friend
z	ଚ	
zaba:n (f)	ଚବାନ	tongue, language
záfir (m/f)	ଚହିର	poison
zaru:r	ଚର୍ବି	certainly, definitely
za:flir	ଚହିର	apparent
zia:da:	ଚିଆଦା	much, many, more

Key to exercises

Conversation unit 1

1 The speakers are Sikhs. Their names are Mr Gill and Mr Saggoo. 2 (a) sat sri: aka:l. (b) xuda: fia:fiz. (c) t^hi:k fie. (*I'm fine.*) t^hi:k náfi:. (*I'm not well.*) (d) va: lekam assala:m. (e) arz fie ji:. (f) namaste ji:. (g) flukam karo. 3 (1) (e), (2) (d), (3) (c), (4) (a), (5) (b). 4 Conversation 1: namaste ji;; mera: fia:; tuſi: tuſia:qā; mera: Conversation 2: va: lekam assala:m; fia:; da: ſukar fie; taſri:f; 5 mera: sir; úſida: kamra; úſidi: kursi; tuſia:qī: kita:b; sa:qā: billa; sa:qā: kamra; mera: g^hða:; tuſia:qī: akk^h

Conversation unit 2

1 tuſia:qā: nā: ki: fie? tuſi: ki: kamm karde fio? *He doesn't work.* tuſia:qē kinne bacce ne? *He has four children.* mundē jā: kuṭi:ā: *Three boys and one girl.* ki: úſi school jā:de ne? *The boys go to school. But the girl is an infant and goes to the nursery.* 2 bat̄; anvar flusen; 47 Oxford Road, Manchester; Restaurant owner; 74 Victoria Road, Manchester; by car. 3 fā:, fā:; mere baq̄e; ne; karde ne; fā:; karda: fā:; mere; c^hoṭe; ne; fie; fē; mere; c^hoṭe; karde ne; sa:di:; c^hoṭi:; fie; pāt^hdi:; fie; bacce ne; mundā: kuṭi:ā:; mere bacce; jā:de ne; baq̄i:; kardi: fie; c^hoṭi:; jā:da: fie.

Conversation unit 3

1 F, T, T, T, F, F 2 (a) mere (b) mere (c) mere kol (d) meri:ā (e) mere (f) meri: (g) mere (h) mera: 3 (b) menū: do p̄d̄ ga:jarā: cā:fi:di:ā ne. (c) menū: g^hār cā:fiida: fie. (d) menū: cā:fi da: kapp cā:fi:da: fie. (e) menū: kuṭi: cā:fi:di: fie, mundā: náfi:. (f) par mere b^harā: nū: mundā: cā:fi:da: fie. (g) menū: hotel vic do kamre cā:fi:de ne. (h) tuſia:nū: ki: cā:fi:da: fie? (i) menū: radiator k^hički: de fiet^hā: cā:fi:da: fie. 4 sa:qē; de; de; vadđe; kamre; c^hoṭa:; kamra; c^hoṭe;

kamre; a:pne; de; kamre; vadqā; kursi:ā; kánd^hā; vadqī:ā; buk-selfā;; ifinā;; buk-selfā;; di:ā; kita:bā: 5 See the transcript of the dialogue on page 290–291.

Conversation unit 4

1. There can be more than one correct answer. The following answers are suggestions. You do not have to use so-called full sentences. (b) fā: ji:. canga: lagda: fie. (c) náfi: ji:. canga: náfi: lagda:. (d) náfi:, canga: lagda: fie. (e) panir: pasand fie, par pa:lak náfi:. (f) meri: patni: nū: paka:uṇ da: fie, menū: k^ha:ṇ da:. (g) náfi: ji:. mē vegetarian fā:. (h) náfi:. menū: sigrit bafút bura: lagda: fie. 2 L, L, D, L, D, L, L 3 Suggested answers: tufla:nū: ki: fōk fie? tufla:nū: sara:b cangi: lagdi: fie? ki: tufla:nū: sangit vi: pasand fie? tusi: meat pasand karde fio? 4 Suggested answers: (a) tufla:nū: ki: cā:fī:da: fie? (b) d^hānsak vic ki: fie? (c) ki: tufla:dē kol vegetarian d^hānsak fie? (d) tufla:nū: kúj^h flor cā:fī:da: fie? (e) sa:fī: panir vic mirc masa:la: fie? (f) ikk d^hānsak, na:l cōl; ate ikk sa:fī: panir, na:l na:n.

5 Suggested translation:

Gill: sat sri: aka:l da:kṭar sá:fīab. mera: nā: Mohan Singh Gill fie.
 Doctor: sat sri: aka:l Gill sá:fīab. ki: fā:l fie?
 Gill: bafut bura:
 Doctor: ki: gall fie?
 Gill: menū: (or mere) bafut sir dard te pet dard fie.
 Doctor: buxa:r vi: fie?
 Gill: náfi: ji:.
 Doctor: gala: xara:b fie?
 Gill: náfi:.
 Doctor: flor koi: gall?
 Gill: náfi:, flor koi: gall náfi:.
 Doctor: tusi: sigrit jā: sara:b pī:de fio?
 Gill: náfi:, mē sigrit jā: sara:b náfi: pī:da:
 Doctor: t̄hik fie. ēfī dava:i: lao. canga: a:ra:m karo, te ajj koi: kamm na: karo.

Conversation unit 5

1 aeroplane; (1) bus or (2) taxi; (1) train or (2) aeroplane; (1) bus or (2) aeroplane; (1) bus or (2) taxi or (3) horse 2 ne; ja:ɳa; —; ráfiɳa; —; dek^hɳi:ā; karna; —; paka:uɳa; —; ne; milna; —; pi:ɳi; —; ne; ja:ɳa; —; k^ha:ɳa; —; ne; karna: 3 a:pɳi; meri; meri; úfdi: a:pɳi; meri; a:pɳi; a:pɳe; úfdi; mere; a:pɳe 4 . Suggested translation: tusi: kitt^he ja:ɳa: fie? She's going to Birmingham. tusi: ajj ja:ɳa: fie? Yes, she's going today. tufla:nū: ikk pa:se da: tikaṭ cā:fī:da: fie jā: va:pasi: da: vi?: She's returning by train the day after tomorrow. tā: tufla:nū: Saver Ticket lena: cā:fī:da: fie. She doesn't know what a Saver Ticket is. Saver Ticket bafut sasata: va:pasi: da: t̄kāt flunda: fie. She would like a Saver Ticket. How much is it? ba:i: pōd te nabbe pēns.

Conversation unit 6

1 (2) úfine mere kol a: ke menū: ikk gall dassi:. (3) mera: puttar library ja: ke a:pɳa: college da: kamm karda: fie. (4) bas vic bet^h ke g^här ja:o. (5) tusi: kamre vic ja: ke bet^ho. (6) káll^h tusi: landan ja: ke ki: karna: fie?

2 Suggested translation

You: ifi ne mere dost Wolfgang Schmidt. ifinā: di: tabi:at t̄hik náfi:..
 Doctor: ki: taklif fie?
 You: káll^h rat ifinā: nū: ulti:ā: a:i:ā: fluq ifinā: de sir te pet c dard fie. c^ha:ti c jalaq fie. buxa:r vi: fie, te sir vi: cakra:ūda: fie. pesa:b lag ke a:ūda: fie.
 Doctor: káll^h ifinā: ne ki: k^há:d^ha:?
 You: mirc masa:le va:la: k^ha:ɳa: k^há:d^ha:.
 Doctor: ifinā: ne sara:b vi: pi:ti:?
 You: Beer te whisky vi: pi:ti:.
 Doctor: ki: tufla:dē g^här c koi: party si?
 You: fā: ji:, meri: birthday party si.
 Doctor: tufla:dē ifi dost kitt^he ráfinde ne?
 You: Frankfurt, Germany c.

4 Monday	Went to work. Had dinner in a restaurant. Saw a film at night.
5 Tuesday	Attended a Directors' Meeting in London.
6 Wednesday	Not well. Had headache and temperature. Didn't go to work.
7 Thursday	Phoned the doctor, who came, did a check-up and prescribed a medicine.
8 Friday	Phoned elder brother in the morning. Brother came to see him in the evening and stayed with him for the night.
9 Saturday	Both had a dinner in a restaurant and saw a Panjabi film on the video at night.
10 Sunday	Brother's wife came. She cooked a nice meal. In the evening brother and his wife went back.

4 (a) mere b^hatⁱ:je Kirpal ne ajj ikk ba^ga: fⁱ: canga: kamm ki:ta:. (b) tufla:de c^ho^ge b^har^u: ne it^he kad^o a:^uq^a: fⁱe? (c) úfí káll^h it^he a:^{ia}: si:, te úfíne káll^h n^u: p^hir a:^uq^a: fⁱe. (d) m^ē te mere dost Sukhdev ne ajj ja:m n^u: Dilshad Tandoori vic k^ha:^qa: k^ha:^q ja:^qa: fⁱe. ki: tusⁱ: sa:^{de} na:l ja:^qa: c^ha:^qde fio? (e) us ku^gi: ne Kirpal n^u: a:pqⁱ: ka:r vic lift ditti:. úfí úfide na:l kamm kardi: fⁱe. (f) m^ē te meri: patni: ajj savere market gae. meri: patni: ne pa:lak te tama:^qtar xari:de, ate m^ē do kami:^z^h: xari:di:^h. 5 gae; gia; pi:ti; dek^hia; ke; p^hida;; milia;; milna;; c^ha:^qda;; a:ⁱ:á;; a:e; a:^{ia}; milia;; milan; a:^uq^a; ke; karna;; gia:

Conversation unit 7

1

	Can do	Cannot do
Speak English	✓	
Read English		✓
Write English		✓
Speak Urdu	✓	
Read Urdu	✓	
Write Urdu	✓	
Speak Panjabi		✓
Read Panjabi	✓	
Write Panjabi	✓	
Speak German	✓	

2 (a) (4), (b) (1), (c) (5), (d) (2), (e) (3) 3 (a) dioge (b) lai:^á: (c) lai:; lav^á:ga:/lav^á:gi: (d) dio; lav^á:ga:/lav^á:gi: (e) lao; dio (f) di^á:ga:/di^á:gi: (g) di^á:ga:/di^á:gi:; devega: (h) dio; lav^á:ga:/lav^á:gi: (i) deve; dioge (j) dio; lao 4 l^édi: (or sakdi:); l^édi: (or sakdi:); r^áfi^u; cukki^u; l^édi: (or sakdi:); sakdi: 5 (a) pi:v^á; pi:^ága:/pi:^ági: (or pi:v^á; pi:v^á:ga:, etc.) (b) kar^á: (c) di^á: (or dev^á): (d) sako; floegi: (or floegi:) (e) jarv^á; ja:v^á:

Conversation unit 8

1 Cookery; Singing; Painting; Panjabi; Hindi; Urdu; English 2 (a) tomorrow (b) yesterday (c) tomorrow (d) tomorrow (e) tomorrow (f) yesterday (g) yesterday (h) tomorrow 3 (a) boli:^á; j^á:di:^á: (b) boli; j^érdi: (c) pakaria; j^á:da: (d) dik^hari; gai: (e) dik^hari;; ja:egi: (or ja:vegi:) (f) pi:ti; gai: (g) dittir; ja:egi: (h) ditta; j^á:dar; pi:ta; ja:re (or ja:re) (i) dafna:ia; ja:ega: (j) dafna:ia; j^á:da;; ki:ta; j^á:da: 4 Suggested translation: pic^hale fiafte meri: patni;; di: tabi:at t^hiik náfi^u: si:, ate menü sa:re xa:ndan: (or parivar or tabbar) lai: k^ha:^qa: paka:uq^a: pia:. menü: k^ha:^qa: paka:uq^a: náfi^u: a:^uda:. is lai: m^ē úfí náfi^u: káfi sakda: ki m^ē cang^h: k^ha:^qa: paka:ia: j^á: náfi^u: par meri: patni: te bacci^h: ne kifia: ki: k^ha:^qa: t^hik si:. úfí flor ki: káfi sakde si:? úfin^h: n^u: k^ha:^qa: g^hár k^ha:^qa: pia:. asⁱ: restaurant vic k^ha:^qa: náfi^u: k^há:de. menü: pata: fie ki restaurant vic k^ha:^qa: c^hafiút mirc masa:le pa:e j^á:de

ne. masa:le mere pe:t nū: xara:b karde ne. siuŋ meri: patni: tʰi:k fie. mere bacce vi: xuʃ ne. siuŋ úfinā: nū: besua:d kʰa:ɳa: náfi: kʰa:ɳa: paega:.

Conversation unit 9

1 (b) ਉਹ ਜਾਂਦਾ ਜਾਂਦਾ ਮੈਨੂੰ ਆਪਣੀ ਘੜੀ ਦੇ ਗਿਆ ਊਫ਼ jā:da: jā:da: menū: a:pṇj: gʰāṛi: de già:. (c) ਪਹਿਲਾਂ ਆਲੂਆਂ ਨੂੰ ਕੱਟੋ, ਅਤੇ ਫਿਰ ਕੱਟੇ ਹੋਏ ਆਲੂਆਂ ਨੂੰ ਉਬਾਲ ਲਓ pāsiłā: a:lu:ã: nū: katto, ate pʰir katte floe a:lu:ã: nū: uba:l lao. (d) ਮੈਨੂੰ ਇਹ ਖਤ ਪੜ੍ਹ ਲੈਣ ਦਿਓ menū: iñ xat pātʰ leñ dio. (e) ਚਾਚਾ ਜੀ ਜਾਣ ਤਾਂ ਲੌਗੇ ਸੀ, ਪਰ ਮੈਂ ਉਹਨਾਂ ਨੂੰ ਜਾਣ ਨਹੀਂ ਦਿੱਤਾ ca:ca: ji: ja:n tā: lagge si:, par mē úfinā: nū: ja:n náfi: ditta:. (f) ਜਦ ਸੰਗੀਤ ਸ਼ੁਰੂ ਹੋਇਆ ਤਾਂ ਕੁਝੀਆਂ ਨੱਚਣ ਲਗ ਪਈਆਂ jad sangi:t suru: floia: tā: kuṛi:ã: naaceṇ lag pai:ã:. (g) ਅਸੀਂ ਕਈ ਸਾਲ ਰਾਤ ਦਾ ਖਾਣਾ ਇਸੇ ਰੈਸਟੋਰੈਂਟ ਵਿਚ ਹੀ ਖਾਂਦੇ ਰਹੇ ਹਾਂ asī: kai: sa:l ra:t da: kʰa:ɳa: ise restaurant vic fi: kʰā:de ráfi: si:. (h) ਪ੍ਰੈਫੈਸਰ ਸਾਹਬ ਪਹੁੰਚ ਗਏ ਸਨ, ਅਤੇ ਉਹ ਲੈਕਚਰ ਸ਼ੁਰੂ ਕਰਨ ਵਾਲੇ ਸਨ Professor sá:fiab pásiłūc gae san, ate úfi lecture suru: karan va:le san. (i) ਸਵੇਰ ਦਾ ਪੱਕਿਆ ਹੋਇਆ ਖਾਣਾ ਠੰਡਾ ਹੋਇਆ ਪਿਆ ਸੀ saver da: pakkia: floia: kʰa:ɳa: tʰanđa: floia: pia: si:. (j) ਬੱਚਿਆਂ ਨੂੰ ਬਾਹਰ ਸੜਕ ਤੇ ਖੇਡਣ ਨਹੀਂ ਦੇਈਦਾ bacciā: nū: bá:flar saqak te kʰedān náfi: deida:.

Script unit 1

1 ban, cʰag, mar, xarc, fark, janak, barf 2 ਡਕ, ਬਕ, ਚਲ, ਬਸ, ਵਸਣ, ਕਰਨ, ਯਰਕ, ਜਕਤ, ਪ੍ਰਚਾਰ, ਫਸਲ, ਬਰਬਤ, ਬਰਕਤ, ਸਰਦਲ, ਪਰਗਟ, ਸਰਵਣ

Script unit 2

ਸਰਵਣ ਰਾਮ, ਹਕੀਮ ਸਰਦਾਰੀ ਲਾਲ ਬਰਮਾ, ਬਿਹਾਰੀ ਲਾਲ ਵਰਮਾ, ਚਰਨ ਦਾਸ, ਕਿਰਨ ਬਾਲਾ ਮਿਸਤਰੀ, ਲਤਾ ਮਿਸ਼ਨ, ਜਮਨਾ ਦਾਸ, ਪਰਮਜੀਤ ਸਰਵਦਾਲ, ਕਮਲਾ ਰਾਣੀ, ਚਾਰਦੀਵਾਰੀ, ਬਾਚੀਗਰ, ਸਰਘੀ, ਸਾਖੀ ਚਿੜੀ, ਪਿਸ, ਕਰਵਟ, ਮਾਛ, ਢਾਸਣਾ, ਧਾਗਾ, ਸਾਰਾ, ਕਰਵਾ, ਪਿਤਾ, ਮਾਤਾ

Script unit 4

1 (a) Shere Panjab Restaurant, Railway Road, Banga. (b) Vegetarian 5, non-vegetarian 6 (c) Chicken biriyani; Chicken bhuna; Tandoori chicken; (d) Lamb rogan josh; Lamb kebab; Lamb kofta (e) One vegetarian and one non-vegetarian (f) Low tone 2 (c) Aubergine (ਬੈਂਗਣ) (d) Apple (ਸੇਥ) for Libra (ਤੁਲਾ)

Script unit 5

1 caṛā:i:, kaḍvā:, baṛā:va:, kú:ɳi:, ká:naɳa:, kàṛi:, naɻinnavé, guná:, bókar, sénʃi:l, viá:, karóɳa:, c̄eda:, kēda:, mē, médi:, fēd, pō, kariā:l, caṛā:lu:, sangārʃ, bagiā:t, lá:be, pōc

Listening exercise transcripts

Conversation unit 1

- A: sat sri: aka:l ji:.
- B: sat sri: aka:l gill sá:fiab. be:tʰo.
- A: náfi: saggu: sá:fiab, sukri:a:. menū: ija:zat dio.
- A: ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਜੀ।
- B: ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ, ਗਿੱਲ ਸਾਹਬ। ਬੈਠੋ।
- A: ਨਹੀਂ ਸੌਗੂ ਸਾਹਬ, ਸ਼ੁਕਰੀਆ। ਮੈਨੂੰ ਇਜਾਜ਼ਤ ਦਿਓ।

Conversation unit 2

- A: tufla:qā: nā: ki: fie?
- B: anvar flusen baṭṭ.
- A: tusī: kittʰe ráfinde fio?
- B: Manchester c.
- A: Manchester c kittʰe?
- B: 47 Oxford Road te.
- A: tusī: ki kamm karde fio?
- B: mera: restaurant fie?
- A: tufla:qā: restaurant kittʰe fie?
- B: 74 Victoria Road te.
- A: tusī: kamm te ka:r c jā:de fio?
- B: siā: ji:.
- A: ਤੁਹਾਡਾ ਨਾਂ ਕੀ ਹੈ?
- B: ਅਨਵਰ ਹੁਸੈਨ ਬੱਟਾ।
- A: ਤੁਸੀਂ ਕਿਥੇ ਰਹੀਦੇ ਹੋ?
- B: ਮਾਨਚੈਸਟਰ 'ਚ
- A: ਮਾਨਚੈਸਟਰ 'ਚ ਕਿਥੇ?
- B: 47 Oxford Road ਤੇ।
- A: ਤੁਸੀਂ ਕੀ ਕੰਮ ਕਰਦੇ ਹੋ?
- B: ਮੇਰਾ ਰੈਸਟੋਰੈਂਟ ਹੈ।
- A: ਤੁਹਾਡਾ ਰੈਸਟੋਰੈਂਟ ਕਿਥੇ ਹੈ?
- B: 74 Victoria Road ਤੇ।

- A: तुम्हीं कैम ते कार 'च जांदे हो?
B: हाँ जी।

Conversation unit 3

1

- A: malik sá:fiab, tufla:nū: baqā: g^hār cā:fi:da: fie jā: c^hoṭa:?
B: c^hoṭa: par terrace house náfi:. g^hār de vic canga: bathroom vi:
cā:fi:da: fie.
A: kinne bedroom?
B: tinn.
A: Garden agge jā: picc^he?
B: agge t^hi:k fie.
A: Garage vi: cā:fi:di: fie?
B: flā: ji:.
A: मलिक साहब, तुहार्हुं बत्ता घर चाहीदा है जां छेटा?
B: छेटा। पर टैरिस हाउस नहीं। घर दे विच रंगा बाथरूम वी चाहीदा है।
A: किने बैडरूम?
B: तिन।
A: गारडन अंगे चाहीदा है जां पिंडे?
B: अंगे ठीक है।
A: गैरिज वी चाहीदी है?
B: हाँ जी।

5

- Shopkeeper: namaste ji: ki: flā:l fie?
You: namaste ji: mera: flā:l t^hi:k fie. tufla:da: ki: flā:l fie?
Shopkeeper: dasso. ki: cā:fi:da: fie?
You: tufla:dē kol ajj flari:ā: mircā: flegi:ā: ne?
Shopkeeper: flā: ji: kinni:ā: cā:fi:di:ā: ne?
You: ikk pōd. menū: do pōd tama:tar vi: cā:fi:de ne.
Shopkeeper: īfī ne tama:tar.
You: par īfī tama:tar la:l náfi:.
Shopkeeper: īfī tama:tar t^hi:k ne.
You: náfi: menū: la:l tama:tar cā:fi:de ne.
Shopkeeper: ajj sa:dē kol la:l tama:tar náfi:.
You: koi: gall náfi:.
Shopkeeper: flara: d^hāni:a: lao.
You: ji: náfi: sukri:a: ajj menū: d^hāni:a: náfi: cā:fi:da:

- Shopkeeper: kúj^h flor vi: cā:fi:da: fie?
You: flā: ji: menū: b^hāndj: vi: cā:fi:di: fie.
दुकानदार: नमस्ते जी। की हाल है?
तुम्हीं: नमस्ते जी। मेरा हाल ठीक है। तुहाड़ा की हाल है?
दुकानदार: दैसे। की चाहीदा है?
तुम्हीं: तुहाडे बैल अंज हरीआं मिरच चैरीआं ने?
दुकानदार: हाँ जी। किनीआं चाहीदीआं ने?
तुम्हीं: इक पौड़। मैंने दे पौड़ टमाटर वी चाहीदे ने।
दुकानदार: ऐरे ने टमाटर।
तुम्हीं: पर इह टमाटर लाल नहीं।
दुकानदार: इह टमाटर ठीक ने।
तुम्हीं: नहीं, मैंने लाल टमाटर चाहीदे ने।
दुकानदार: अंज सड़े बैल लाल टमाटर नहीं।
तुम्हीं: बैटी गैल नहीं।
दुकानदार: हरा पनीआ लछ।
तुम्हीं: जी नहीं बुकरीआ। अंज मैंने पनीआ नहीं चाहीदा।
दुकानदार: बुश होर वी चाहीदा है?
तुम्हीं: हाँ जी। मैंने भिंडी वी चाहीदी है।

Conversation unit 4

2

- menū: panja:bi: k^ha:ηa: k^ha:η da: baqā: jōk fie. mē k^ha:ηe vic bāñut mirc
masa:la: pasand karda: flā:.. menū: flor vi: kai: ci:zā: cangi:ā: lagdi:ā:
ne. menū: football bāñut pasand fie. par cricket menū: buri: lagdi: fie.
menū: b^hā:ratī: classical sangi:t canga: lagda: fie, ate pacchami:
sangi:t vi:.. par b^hā:ratī filmi: sangi:t menū: pasand náfi:..
मैंने पंजाबी खाणा खाणे दा बत्ता प्लैक है। मैं खाणे विच बहुत मिरच मसाला पसंद करदा हाँ। मैंने होर
वी कटी चीज़ चैरीआं लगादीआं ने। मैंने छटधाल बहुत पसंद है। पर बिक्रेट मैंने बुरी लगादी है।
मैंने भरती कलामीकल सैरीउ चंगा लगादा है, अचे पैद्धारी सैरीउ वी। पर भारती हिलारी सैरीउ
मैंने पसंद नहीं।

Conversation unit 5

1

- landān tō kaşmi:r ja:η lai: -
landān tō navī: dilli: tak da: safar flava:i: jafia:z vic karo.
navī: dilli: de flava:i: adđe tō railway station tak bus sasti: fie, ate taxi
máfiingi:.

navi: dilli: tō jammū tak kúj^h ya:tri: rel gaddi: vic jā:de ne, te kúj^h
flava:i: jafla:z vic.
jammū tō sri:nagar da: bas da: safar báfiut sófiaṇa: te sasta: fie, par
flava:i: jafla:z vi: t^hi:k fie.
kaſmi:r vic bas c ja:ṇa: sasta: fie. Taxi báfiut máfiingi: fie. kai: ya:tri:ā:
nū: g^hōre te ja:ṇ da: fōk vi: flunda: fie.

ਲੰਡਨ ਤੋਂ ਕਸ਼ਮੀਰ ਜਾਣ ਲਈ -

ਲੰਡਨ ਤੋਂ ਨਵੀਂ ਦਿੱਲੀ ਤਕ ਦਾ ਸਫਰ ਹਵਾਈ ਜਹਾਜ਼ ਵਿਚ ਕਰੋ।
ਨਵੀਂ ਦਿੱਲੀ ਦੇ ਹਵਾਈ ਅੱਡੇ ਤੋਂ ਰੇਲਵੇ ਸਟੇਸ਼ਨ ਤਕ ਬਸ ਸਸਤੀ ਹੈ, ਅਤੇ ਟੈਕਸੀ ਮਹਿੰਗੀ।
ਨਵੀਂ ਦਿੱਲੀ ਤੋਂ ਜੈਮ੍ਰੂ ਤਕ ਕੁਝ ਯਾਤਰੀ ਰੇਲ ਗੱਡੀ ਵਿਚ ਜਾਂਦੇ ਹਨ, ਤੇ ਕੁਝ ਹਵਾਈ ਜਹਾਜ਼ ਵਿਚ।
ਜੈਮ੍ਰੂ ਤੋਂ ਸ੍ਰੀਨਗਰ ਤਕ ਬਸ ਦਾ ਸਫਰ ਬਹੁਤ ਹੀ ਸੋਹਣਾ ਤੇ ਸਸਤਾ ਹੈ, ਪਰ ਹਵਾਈ ਜਹਾਜ਼ ਵੀ ਠੀਕ ਹੈ।
ਕਸ਼ਮੀਰ ਵਿਚ ਬਸ 'ਚ ਜਾਣਾ ਸਸਤਾ ਹੈ। ਟੈਕਸੀ ਬਹੁਤ ਮਹਿੰਗੀ ਹੈ। ਕਈ ਯਾਤਰੀਆਂ ਨੂੰ ਘੋੜੇ ਤੇ ਜਾਣ ਦਾ ਥੋੜ੍ਹਾ ਵੀ ਹੁੰਦਾ ਹੈ।

Conversation unit 6

3

somva:i:r: mē kamm te gia:. sa:m da: k^ha:ṇa: restaurant c
k^hā:d^ha:, te ra:t nū: film dek^hi:.
mangalva:r: Director's meeting vic landan gia:.
búd^hva:r: mē t^hi:k nāfi: si:. sir dard ate buxa:r si:. mē kamm
te nāfi: gia:.
vi:rvanr: da:kṭar nū: phone ki:ta:. úfine g^hār a: ke menū:
dekh*ia*: te dava:i: ditti:.
fukkarva:r: mē savere b^hā:i: sā:fiab nū: phone ki:ta:. úfi sa:m nū:
mera: fi:l dek^haṇ a:e. ra:t úfi mere kol rafie.
saniccarva:r: sa:m da: k^ha:ṇa: asī: restaurant vic k^hā:d^ha:. ra:t nū:
video te panja:bi: film dek^hi:.
etva:r: b^hā:bi: ji: a:e. úfinā: ne báfiut sófiaṇa: k^ha:ṇa:
paka:ia:. b^hā:i: sā:fiab ate b^hā:bi: ji: sa:m nū: gae.
ਸੋਮਵਾਰ: ਮੈਂ ਕੰਮ ਤੇ ਗਿਆ। ਸਾਮ ਦਾ ਖਾਣਾ ਰੈਸਟੋਰੈਟ 'ਚ ਖਾਧਾ, ਤੇ ਰਾਤ ਨੂੰ ਫਿਲਮ ਦੇਖੀ।
ਮੰਗਲਵਾਰ: ਡਾਇਰੈਕਟਰ ਮੀਟਿੰਗ ਵਿਚ ਲੰਡਨ ਗਿਆ।
ਬੁਧਵਾਰ: ਮੈਂ ਠੀਕ ਨਹੀਂ ਸੀ। ਸਿਰ ਦਰਦ ਅਤੇ ਬੁਝਾਰ ਸੀ। ਮੈਂ ਕੰਮ ਤੇ ਨਹੀਂ ਗਿਆ।
ਵੀਂਰਵਾਰ: ਡਾਕਟਰ ਨੂੰ ਛੋਨ ਕੀਤਾ। ਉਹਨੇ ਘਰ ਆ ਕੇ ਮੈਨੂੰ ਦੇਖਿਆ ਤੇ ਵਾਹੀ ਦਿੱਤੀ।
ਬੁਕਰਵਾਰ: ਮੈਂ ਸਵੇਰੇ ਭਾਣੀ ਸਾਹਬ ਨੂੰ ਛੋਨ ਕੀਤਾ। ਉਹ ਸਾਮ ਨੂੰ ਮੇਰੇ ਹਾਲ ਦੇਖਣ ਆਏ। ਰਾਤ
ਉਹ ਮੇਰੇ ਕੋਲ ਰਹੇ।
ਸਾਨਿੱਚਰਵਾਰ: ਸਾਮ ਦਾ ਖਾਣਾ ਅਸੀਂ ਰੈਸਟੋਰੈਟ ਵਿਚ ਖਾਧਾ। ਰਾਤ ਨੂੰ ਵੀਡੀਓ ਤੇ ਪੰਜਾਬੀ
ਫਿਲਮ ਦੇਖੀ।

ਐਤਵਾਰ:

ਭਾਈ ਜੀ ਆਏ। ਉਹਨਾਂ ਨੇ ਬਹੁਤ ਸੋਹਣਾ ਖਾਣਾ ਪਕਾਇਆ। ਭਾਈ ਸਾਹਬ ਅਤੇ
ਭਾਈ ਜੀ ਬਾਮ ਨੂੰ ਗਏ।

Conversation unit 7

1

A: Mrs Khan, tufla:nū: kinni:ā: zaba:nā: a:ūdi:ā ne?
B: tinn. meri: ma:dari: zaba:n panja:bi: fie. par school c mē urdu:
sikk^hi:. mē urdu: pát^h lik^h vi: sakdi: fā:.
A: te panja:bi:?
B: bol fī: sakdi: fā:.
A: tufla:nū: angrezi: vi: a:ūdi: fie?
B: angrezi: mē t^hoṛi: t^hoṛi: bol sakdi: fā: pát^h lik^h náfi: sakdi:.
A: ਮਿਸਿੱਚ ਭਾਨ, ਤੁਹਾਨੂੰ ਕਿੰਨੀਆਂ ਜ਼ਬਾਨਾਂ ਆਉਂਦੀਆਂ ਨੇ?
B: ਤਿੰਨਾ ਮੇਰੀ ਮਾਦਰੀ ਜ਼ਬਾਨ ਪੰਜਾਬੀ ਹੈ। ਪਰ ਸਕੂਲ 'ਚ ਮੈਂ ਉਰਦੂ ਸਿੱਖੀ। ਮੈਂ ਉਰਦੂ ਪੜ੍ਹ ਲਿਖ ਵੀ
ਸਕਦੀ ਹਾਂ।
A: ਤੇ ਪੰਜਾਬੀ?
B: ਸਿਰਫ਼ ਥੋੜ੍ਹਾ ਹੀ ਸਕਦੀ ਹਾਂ।
A: ਤੁਹਾਨੂੰ ਅੰਗਰੇਜ਼ੀ ਵੀ ਆਉਂਦੀ ਹੈ?
B: ਅੰਗਰੇਜ਼ੀ ਮੈਂ ਥੋੜ੍ਹੀ ਥੋੜ੍ਹੀ ਥੋੜ੍ਹਾ ਸਕਦੀ ਹਾਂ। ਪਰ ਪੜ੍ਹ ਲਿਖ ਨਹੀਂ ਸਕਦੀ।

Conversation unit 8

1

A: Gayatri Devi ji, tufla:de school vic ki: ki: sik^ha:ia: jā:da: fie?
B: Chauhan sā:fiab, sa:de school c panj b^hā:jarvā: paṛā:ii:ā: jā:di:ā:
ne – panja:bi:, gujara:ti:, flindi:, urdu:, te angrezi:.
A: tūsi: flor ki: ki: sik^ha:ūde fio?
B: k^ha:ṇa: paka:unā:, ga:unā:, sita:r vaja:unā:, b^hāṅgaṛa: dance,
gāṛb^ha: dance, te cittarka:ri. agle sa:l asī: banga:li: vi:
sik^ha:vā:ge.
A: ਗਾਯਤ੍ਰੀ ਦੇਵੀ ਜੀ, ਤੁਹਾਡੇ ਸਕੂਲ ਵਿਚ ਕੀ ਕੀ ਸਿਖਾਇਆ ਜਾਂਦਾ ਹੈ?
B: ਚੌਹਾਨ ਸਾਹਬ, ਸਾਡੇ ਸਕੂਲ 'ਚ ਪੰਜ ਭਾਸ਼ਾਵਾਂ ਪੜ੍ਹਾਈਆਂ ਜਾਂਦੀਆਂ ਨੇ - ਪੰਜਾਬੀ, ਗੁਜਰਾਤੀ, ਹਿੰਦੀ,
ਉਰਦੂ, ਤੇ ਅੰਗਰੇਜ਼ੀ।
A: ਤੁਸੀਂ ਹੋਰ ਕੀ ਕੀ ਸਿਖਾਉਂਦੇ ਹੋ?
B: ਖਾਣਾ ਪਕਾਉਣਾ, ਗਾਉਣਾ, ਸਿਤਾਰ ਵਜਾਉਣਾ, ਭੰਗੜਾ ਡਾਸ, ਗਰਭਾ ਡਾਸ, ਤੇ ਚਿੱਤਰਕਾਰੀ। ਅਗਲੇ
ਸਾਲ ਅਸੀਂ ਬੰਗਾਲੀ ਵੀ ਸਿਖਾਵਾਂਗੇ।

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